3-1-1954

Volume 72, Number 03 (March 1954)

Guy McCoy

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

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

Recommended Citation

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
In this Issue...

Have Fun Improvising!
Alec Templeton

The Use of the Flutes in the Works of J. S. Bach
Albert Riemenschneider

Those Mitchell Choirboys
Helen Johnson

The Slezaks — Father and Son
Walter Slezak

Prepare Now for Summer Music Study
James Francis Cooke

Piano Recitals of Tomorrow
Ida Elkan

Chopin's Influence on Modern Music — Part 2
Jan Holzman

It's fun to play and sing together

"Trossingen — the Little Town that Lives by Music"
by Norma Ryland Graves  (See Page 12)
An Author's Rebuttal

Sir: Mr. Bigelow's letter in the December ETUDE eliciting my article, "A Symphony of Bells," brought a slight smile, for whom the author felt I was passing on an authority and suggested that I use instead, among others—Mr. Bigelow, as "chimes" and "carillons," even my critic uses the terms indiscriminately on page 16 of his book, "Music from the Belfry." Also, the famous bell founders, Gillett and Johnston, employ both terms in literature describing their bells. This usage has dictionary sanction. Merriam Webster's defines a carillon as a "chime of bells." At no point did I list the overtones of a tubular chime and claim them to be those of a carillon bell. One of the suggested authorities, Mr. Percival Price, on page 87 of his book, "The Carillon," shows the harmonics of a tubular chime of pitch tone C to be A-flat, D, F and B. This series of overtones is certainly vastly different from those I gave. According to my article, the partials for a minor-tuned symphonic Carillon bell of this same note would be C, E-flat, their octave and G. It is interesting to note that Mr. Bigelow likewise gives C, E-flat and G as the partials of a C bell on page 6 of his above quoted book.

By providing a second series of bells, tuned major, the Symphonic Carillon has met and defeated all musical objections, even the problem Mr. Bigelow presents in the above reference where he states, "...there is a distinct class in the major third..." and bell music on chimes and carillons alike is built on the acceptance of the fact that the major third chord should be avoided." The Symphonic Carillon eliminates this "strict rule," and permits use of the major third, without which complete harmonization is impossible.

Bell literature is replete with discussions of the harmonic limitation of bells, and of advancements in the art of tuning. The Symphonic Carillon is the latest and possibly the greatest improvement to bring us more harmonious music from the skies.

Paul D. Poetry
Coronado, California

"Music to Unite Nations"

Sir: I appreciated the article, "Music to Unite Nations," in the December ETUDE by Esther Benick. I also attended the conference in Brussels and regard it as one of the greatest experiences of my life. The contacts with teachers from all over the world, the gathering of new insights into various aspects of music education and the pleasures of hearing from these varied groups added up to a thrilling experience. As one who has given over thirty years to work in music education, I was elated to hear the words we have often repeated here in the U.S.A.: "Music education should be included in the education of everyone!" Testimony in agreement with this statement was given by practically all who spoke—especially from those of the war-ravaged countries Japan, Holland, Belgium, Germany, France and Austria. Mr. Percival Price expressed the thought that since the suffering in the war, music was more essential than ever in the building of a sense of security and happiness among young students.

Mrs. R. J. White
Alexander City, Ala.

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

STEINWAY
THE INSTRUMENT OF THE IMMORTALS

Seventy years ago—the day, with the experience of 100 years, the greatest Steinway of them all came to be. Now, the greatest Steinway has been the choice of the world's foremost artists. And the Steinway today, with the experience of 100 years, is the greatest Steinway of them all.

These also are the reasons the Steinway is the one perfect piano for your home!

For a century the Steinway has been used exclusively by Curzon, Lyster, London, Stern, Asiatic, Lympany, Lynch, Poles, Pearsal, Lee, Lenny, and many others. Your local Steinway dealer (listed in the classified telephone directory) can deliver to your home a superb Steinway Vertical for as little down as...

$147.50

Slightly higher in the West

COMING IN APRIL

RACHMANINOFF: CENTENARY HUM, by A. M. Henderson

"Peace, when it is with us, is the supreme music; and when it is not, it is the supreme desolation."—Rachmaninoff

RACHMANINOFF: DOXOLOGY, by A. M. Henderson

"Doxology" is a choral introduction to "The Bells of Harmony," a musical setting of the poems of Robert Browning.

RACHMANINOFF: SELECTED CHORAL WORKS

V-M 936HF

High Fidelity

Record Change Attachment

In 1954, the V-M 936HF was introduced to the public. It was the first record changer to offer a powerful 8 watt speaker and record changer, as well as record changer and 564.50.*

Please send me illustrated folder, 'Bring HIGH FIDELITY to your home'.

V-M CORPORA nON

-936HF is the first record changer. It is powerful 8 watt pack-

forever.

The Mendelson Club of Phila-

as celebrated an eighth anniversary, having been founded by Dr. William Wallace Gilbert in 1854. The club has had a number of distinguished leaders, including Dr. Horace H. T. Titcomb, Charles E. Krason, Dr. Leonora, Raymond A. Clay, Steward Johnson, Dr. Harold Weil, and Dr. Gilbert, its present director. The program for the anniversary season includes Bach's 'St. Matthew Pass-

 criticize the print quality of this text.
With MUSIC TEACHERS and All Music Lovers!

Give Your Child the Advantages of Studying Piano With An I.P.T.A. Teacher

Musicalioliies
By NICOLAS SLOMINSKY

A VERITABLE comedy of er- rors is involved in the authorship of Amoury, a popular tune sometimes sung to the words "My Mary." In 1842, Dancey, the French music publisher, published the tune, naming its composer Henri Gys, and made a tune claimed to be the first song of the famous "Air of Louis XIII." That French tune included an experimental mountain and he did write a sadistic entitled "Amoury." But this recital, bears no resemblance to the one arranged by Gys. On the other hand, there exists a Gavotte ascribed to Louis XIII which is identified with the "Air of Louis XIII." 

Here is a question that is sure to stump the greatest experssionist biography. What Russian composer was exiled to his birthplace in Siberia on the suspicion of murder? The answer is Alibert. His name is chiefly known to the music world through the well-known song The Nightingale, which is often performed in the Gavottes in "Father of Berg of Seville."

The sourcer in which Alibert's music is recognized, as many of him was exiled during a civil game in 1832. Alibert's character is one of the archetypal characters of the Russian novels. The music was extremely liberal; in fact, the prisoner were allowed to go home to their families for supper and were offered all privileges.

Great composer spent a month in a debtor's prison. The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.

WHAT GREAT composer spent a month in a debtor's prison? The answer is Wagner. He later was a young man of 28, in London. But perhaps "imprisoned" is too melodramatic a word to describe Wagner's enforced absence. The prison was very liberal; in fact, the prisoners were allowed to go home to their families for supper and were offered all privileges.
THE FABULOUS CONCERT TRIO
Reviews by Dr. Paul Elbin and Howard Taubman praise the technical ability and the exceptional performance of this unusual combination. Selections included are:

- Valse Triste (Sibelius)
- The Jolly Caballero (Frosini)
- Complete Pleyel Album

One of the most engaging of musical biographies, that of the famous musical personality, Fritz Kreisler, has just appeared from the pen of Louise P. Lockner. Kreisler, universally recognized as one of the most famous violinists of his era, holds a position of unique importance in the annals of music. The instrument that Paderewski did to the piano, that Toscanini does to the orchestra, that Pablo Casals does to the 'cello, that Kreisler did to the violin and Albert Schweitzer does to the organ. Not since the time of Paglione has a violinist received such widespread acclaim. Moving from triumph to triumph, the musical world has raised honors upon his path. With all this success he has made friends everywhere and apparently there are none in the field of music who would belittle the world wide recognition of him as "the king of violinists."

Kreisler's position as a distinctive international personality, not merely in music, but as a rich and compelling personality, is properly described in a publisher's paragraph on the jacket of this new biography.

"Fritz Kreisler shows the unexcelled talent of violinists to be a great universal spirit to whom literature, languages and science, and politics are as familiar as the intricate score of a classical concerto or the fingerings of a tricky violin passage—a man who has held his own with the youngest pupil ever to be admitted to that famous institution. There his teachers were the eminent and Royal Conservatory of Music. At the age of seven, young Fritz was already a student. When he was eight, his first teacher, Mr. Lochner, wrote:

"Fritz Kreisler was admitted to the Cambridge Musical Association. The teacher was J. F. F. Leopold Auer and Joseph Hilsenberg. First he learned the violin, and by the age of two he was already a student in the famous institution.

The author of this 450 page biography has gone into the preparation of this work with a thoroughgoing research which makes your reviewer suspect that he has bowled blood in his veins. Mr. Lockner's long personal friendship with Kreisler and his American wife (see Harriet Leech) has enabled him to accumulate an immense amount of material that could not possibly have been otherwise secured.

Kreisler's life was rich in accomplishments, all of which are related in detail in Mr. Lockner's book. The outline of a few high spots in his career is detailed in this review with the greatest possible accuracy. Leopold Auer is clearly the key to the history of the famous violinist, as he was the only teacher of the greatest violinist of whom Dehbes says. "Delibes was a gazelle—Therefore one must lack recognition."

Melville Clark, noted harp physician of moderate means, was born in Yemas in 1875. His father was his first teacher. The child showed amazing precocity from his babylhood. His schooling was received at the famous Catholic Seminary College of Niagara Falls, New York City, where he was graduated in 1916. He was admitted to the Royal Conservatory of Music at the age of seven, his first teacher, Mr. Lochner, wrote:

"Fritz Kreisler was admitted to the Cambridge Musical Association. The teacher was J. F. F. Leopold Auer and Joseph Hilsenberg. First he learned the violin, and by the age of two he was already a student in the famous institution."

The author of this 450 page biography has gone into the preparation of this work with a thoroughgoing research which makes your reviewer suspect that he has bowled blood in his veins. Mr. Lockner's long personal friendship with Kreisler and his American wife (see Harriet Leech) has enabled him to accumulate an immense amount of material that could not possibly have been otherwise secured.

Kreisler's position as a distinctive international personality, not merely in music, but as a rich and compelling personality, is properly described in a publisher's paragraph on the jacket of this new biography.

"Fritz Kreisler shows the unexcelled talent of violinists to be a great universal spirit to whom literature, languages and science, and politics are as familiar as the intricate score of a classical concerto or the fingerings of a tricky violin passage—a man who has held his own with the youngest pupil ever to be admitted to that famous institution. There his teachers were the eminent and Royal Conservatory of Music. At the age of seven, young Fritz was already a student. When he was eight, his first teacher, Mr. Lochner, wrote:

"Fritz Kreisler was admitted to the Cambridge Musical Association. The teacher was J. F. F. Leopold Auer and Joseph Hilsenberg. First he learned the violin, and by the age of two he was already a student in the famous institution."

The author of this 450 page biography has gone into the preparation of this work with a thoroughgoing research which makes your reviewer suspect that he has bowled blood in his veins. Mr. Lockner's long personal friendship with Kreisler and his American wife (see Harriet Leech) has enabled him to accumulate an immense amount of material that could not possibly have been otherwise secured.
**IMPROVISING is fun. People seem to enjoy listening to it, witnessing, one might even say the "making up" of tunes. It's even more enjoyable for the improviser himself. You fix down with a general notion of tune, pattern or line or form in your mind, and work it out as you go along. I think it's a great idea if more people, particularly those who have tried their hands at improvising.

If you play their hands, it's really just because the result that counts and the result cannot be assured in advance. Neither is it quite so difficult to go about it. Certainly improvisation can't be taught. One is born with a gift for it or not. Like making up rhymes or sketching, the germ of the thing must be in one's blood. You can help people develop their ideas in proper form, but you can't show them how to do those ideas. Still, there are a number of hints that may, perhaps, make the road smoother.

The first step towards improvising is the acquisition of a very sure sense of musical style— all styles. When you really know about sequences of themes, developments, the characteristics of sonata and operas, the individualities of Bach, Beethoven, Brahms, Debussy, etc., it helps you in creating ideas, but in expressing such ideas as you have. I have a very personal feeling about improvisation. Today, we would be much better to talk to Michael or Stravinsky and ask them how they work. Even if we can't talk to Bach or Brahms or Debussy, so my way of getting closer to them is to improvise in their styles. This preserves a knowledge of their styles, and this knowledge is enormously deepened by trying to work like them. This kind of work has always been a part of my studies. When I was about eight years old, my beloved teacher, Margaret Humphrey, was beginning to teach me Beethoven. All the time, I played a beautiful melody for me and told me to improvise on it, developing the best way I could. When I had finished, she played the melody again, in quite a different context, and said, "This is what Beethoven did with it." Thus she introduced me to one of the glories of music as well as to the habit of approaching the masters through their own styles.

The chief safeguard in improvising is never to pat. If you have no ideas at the moment, stop, to go on and get on, where is being, which brings as back to the question of those ideas! Naturally it requires great talent to invent beautiful melodies—actually, to compose. Yet I have the experience of trying to make up tunes less than difficult. At least, it's worth trying. A good start is to try to express simple thoughts, simple emotions—indeed, anything you see yesterday in the garden—"How lovely the sun is!"—"How come and sit here a minute?"—"What do they suggest, in tones? What patterns do they make you do think of? Will the line of your pattern run up or down? Will it come out as major or minor? Think out things like that with a beautiful instrument, certainly, but it will stimulate you to express yourself in music. I happen to have been born with a feeling for improvisation. My thoughts come to me simultaneously in words and music. But as I grow in improvisation, I begin to try to think of these random ideas as a composition; that is to say, I find and then follow whatever form their natural content seems to suggest. Some ideas need a popular style of expression; some require sonata forms, fugal form, canonic form, the style of a serenade. The main thing is to analyze the inherent form, and then to develop it in such a style that suits your purpose.

This, of course, presupposes that knowledge of style and of form of which I spoke earlier, and I stress the point that this knowledge is imperative to good, flowing improvisation. One must also be familiar with interval relationships—which which can follow each other and those which cannot be produced by variations produced by various means, etc. In other words, I never have to think consciously in terms of intervals; they come to me as naturally as do the words of a sentence, still, whether one acquires one's knowledge of the major or minor mode, or by study, that knowledge must be there as a basis for form and development. A good way of trying one's hand at this is to start by a full analysis of some simple melody, to see how it flows, how it develops, what makes it come out right. As far as composition is concerned, I carry over this analysis habit to Mozart and Beethoven; as a start, think, though, like something, care, London Bridge Is Falling Down, the first seven tones an idea—and then what happens. Immediately you find a development in the quasi-regulation of the last three of the opening: Then comes a repetition of the whole figure and then a kind of echo. And that's all there is to it! Try yourself! Try a simple idea, develop it, repeat all you have so far, and then wind it up. Last, but what it will be surprised to see that Beethoven does exactly the same thing, but in a much larger way, and with noble ideas. The principle of form and development is Jealous. This is the great talent to invent beautiful melodies is extremely helpful to follow it through from analysis to execution. You can exactly agree with Mary Had A Little Lamb, which your development comes through a little rhythm, and gives a change (Continued on Page 51)

---

**World Famous JOHN JUZEK VIOLINS**

**Violins and Cellos**

There must be some reason why the JOHN JUZEK VIOLINS are in such a high demand. Their superb tone and excellent workmanship have made them the choice of teachers and professional musicians from teachers and professional institutions from all over the world. Moreover, the JOHN JUZEK VIOLINS are in every price range, from the lowest price to the most expensive.

**The Berlin Society**

The Berlin Society is the largest organization of its kind in the world. It was founded in 1816 and has been active ever since. Their annual convention is one of the most important events in the world of music. They hold competitions in various categories, such as violin, cello, and piano. They also publish music and have a music school.

**The Altoson (Pa.) Violin Society**

The Altoson (Pa.) Violin Society is one of the newest organizations in the world. It was founded in 1950 and has quickly become popular among musicians. They hold annual conventions and competitions, and they publish music.

**The National University School of Music at Bloomington**

The National University School of Music at Bloomington is one of the most respected schools of music in the United States. They hold annual conventions, competitions, and concerts. They also publish music and have a music school.

**The Berlioz Society**

The Berlioz Society is one of the most important organizations in the world of music. They hold annual conventions, competitions, and concerts. They also publish music and have a music school.

**The Mannes College of Music Composition Contest for Operatic Composers**

The Mannes College of Music Composition Contest for Operatic Composers is one of the most important competitions in the world of music. It is held every year and is open to composers of all ages and nationalities. The winner receives a prize of $10,000 and a performance of their work.

**The National Symphony Orchestra Composition Contest for United States Composers**

The National Symphony Orchestra Composition Contest for United States Composers is one of the most important competitions in the world of music. It is held every year and is open to composers of all ages and nationalities. The winner receives a prize of $20,000 and a performance of their work.

**The American Symphony Orchestra Competition for United States Composers**

The American Symphony Orchestra Competition for United States Composers is one of the most important competitions in the world of music. It is held every year and is open to composers of all ages and nationalities. The winner receives a prize of $10,000 and a performance of their work.

**The National Association of Teachers of Singing Competition**

The National Association of Teachers of Singing Competition is one of the most important competitions in the world of music. It is held every year and is open to singers of all ages and nationalities. The winner receives a prize of $1,000 and a performance of their work.

---

**JOHN JUZEK VIOLINS**

**Violins and Cellos**

The JOHN JUZEK VIOLINS are the world's leading manufacturer of violins and cellos. They have been in business for over 120 years and have a long tradition of excellence. They offer violins and cellos of all levels, from beginner to professional. They also offer a full range of accessories, such as bows, strings, and cases.

---

**SINGING ILLUSTRATED**

**Vol. 1, No. 1**

"All about the famous John JUZEK VIOLINS, and the existing methods and theories on violin playing."

Mason & Hamlin

**Pianos & Organs**

Steadfastness in Art and Life

Oscar Strauss, famous composer of Violin music, best known for his opus, "The Chocolate Soldier," died at Red Lob, Austria, on June 13, after leading for 60 years the most prominent of the best of the great Viennese music in the United States and lived in New York City, part of World Travelers. He had conducted many of his works in this country for several years. The first published works were the "Rattle Dance" in 1927. The "Chocolate Soldier" was first performed in 1928.

**The Altona (Pa.) Symphony Society**

The Altona (Pa.) Symphony Society is the newest name for the organization. It was founded in 1950 and has quickly become popular among musicians. They hold annual conventions and competitions, and they publish music.

**The National Symphony Orchestra Composition Contest for United States Composers**

The National Symphony Orchestra Composition Contest for United States Composers is one of the most important competitions in the world of music. It is held every year and is open to composers of all ages and nationalities. The winner receives a prize of $20,000 and a performance of their work.

**The Mannes College of Music Composition Contest for Operatic Composers**

The Mannes College of Music Composition Contest for Operatic Composers is one of the most important competitions in the world of music. It is held every year and is open to composers of all ages and nationalities. The winner receives a prize of $10,000 and a performance of their work.

**The Mannes College of Music, New York, N.Y.**

The Mannes College of Music, New York, N.Y., is a private conservatory of music. They hold annual conventions, competitions, and concerts. They also publish music and have a music school.

**Metropolitan Music Company**

**College of Music**

232 FOURTH AVE., NEW YORK 3, N.Y.

Publishers of the famous books on Piano Playing.

**SIMPLICITY OF VIOIN PLAYING**, Vol. 1, No. 1

"All about the famous John JUZEK VIOLINS, and the existing methods and theories on violin playing."

---

**ETUDE**—MARCH 1954

---

**From an interview with Alec Templeton**

As told to Rose Heylbut

---

**Have Fun Improvising!**

---

**ETUDE**—MARCH 1954
The Mitchell Chorboys on the Dennis Day Show

The inspiring story of the formation and development of one of the most widely known boy choirs in America at the present time.

Those Mitchell Choirboys

by Helen Johnson

In a low rambling house on North New Hampshire Avenue in Los Angeles, usually called "The Chorhouse", twelve boys sit at attention in the choir room. A tall dark-haired man strikes a few chords on the piano. Bob Mitchell is just beginning his daily three-hour rehearsal with his boys.

Back in 1933, Bob, then a slender youth of scarcely twenty, organized a boy choir for St. Brendan's church in Los Angeles. It was Christmas, and the first appearance of the now famous Mitchell Choirboys. This was a tremendous undertaking. First, because "singing" boys were scarce on every street corner, and secondly, there were no trained personnel available. Consequently, the young commissioner started his own school, cramping the expense himself. Bob Mitchell is not an ordinary man. If he were, all the heartaches and sacrifices common to such a procedure would have completely unnerved him. But today, after the passing of almost two decades, he is more enthusiastic than ever, and the brilliant success of his boys is compensation aplenty.

Bob likes boys, and they in turn adore him! It may be because he is much like a boy himself in youthful demeanor and appearance. It may be because of his recognition of their childishness. But it also may be because of his deep understanding of boy nature and his keen respect for their talents and aspirations.

"Isn't rich after the way people measure wealth today," Bob said smiling. "But, and he placed his slender expensive hand over his heart: "here's where I feel it!"

Bob likes boys, and they in turn adore him! It may be because he is much like a boy himself in youthful demeanor and appearance. It may be because of his recognition of their childishness. But it also may be because of his deep understanding of boy nature and his keen respect for their talents and aspirations.

One of the twelve boys who make up what Bing Crosby called the "best choir in the world," and the consensus of the entire group is simply this: "Bob Mitchell is the best adult friend we ever had or ever expect to have!"

Through the nineteen years of its experience, the choral has varied in the number of its personnel, living at times as many as 21. But today there are only 12 (the original number), which Mr. Mitchell feels sufficient for his needs. There is an obligation to all of his boys, and it is sound in recognition as to color and creed, and at present two out of the twelve are Negroes, and one, a Japanese. In this way Bob Mitchell feels that his Choir can truly represent the universal brotherhood of Man as it exists in America. Bob wants it this way. "I have another reason for wanting Negro boys. No one else can sing spirituals as they do, because they understand them."

The question, "How does Bob Mitchell choose his Choristers?" is often asked. In a rather simple but methodical way: as soon as he does everything else. Each aspirant to the choral must pass a rigid audition in which his voice is tried out—singing the scales and some song he knows. Not being able to read the notes is no serious handicap if he possesses the other requirements, as Bob teaches his rudiments in class. But the boy must be able to keep time and detect "out-of-tune" notes, also have a great love for music. The IQ of each boy must be correspondingly high, too, to meet the exacting requirements of his schedule, and personality plays an important part in Bob's choice of members. Singing is serious business with all of these boys, and each one gains a strong desire to work with unlimited patience.

Several times a week, to accept responsibility, feeling the (Continued on Page 20)

The use of the Flutes in the Works of J.S. Bach

by Albert Riemenschneider

A noted Bach specialist here discourses in a most scholarly fashion on some aspects of the way in which the great master used the flutes in his sacred choral and vocal writings.

(To swing the three articles, of which this is the first, was prepared by Mr. Albert Riemenschneider originally as a lecture to be delivered before the Library of Congress. The untimely death of the noted Bach specialist prevented this event from taking place. Under the auspices of the Beret G. Miller Fund, the lecture was subsequently made in book form by the Library of Congress, whose kind permission to reprint here is gratefully acknowledged by ETUDE—Ed.)

In order to secure a clear picture of the use which J. S. Bach made of the flute in his sacred choral and vocal works, it will be necessary to review some of the conditions under which he worked in this field. These might include his objectives in his employment of the orchestra; the condition of the various instruments at that time; his aesthetic approach to the art of music; the influence which his religious beliefs had upon his activity; the spiritual influence which the works of his predecessors had upon him, as well as perhaps other factors and customs common to his time.

We must remember that Bach's use of the orchestra was indeed different from that in use at the present time. After the death of Bach, and continuing through Haydn, Mozart and Beethoven, the so-called classical school of orchestral technique developed. In this there came to be established a certain pattern outline for the use of orchestral instruments. The various families of instruments were banded together into groups containing more or less congruency, such as the family of woodwind instruments, the brass with the kettledrums and the strings. These various groups function together, establishing within each group a sort of entity, which thereby may the better be contrasted with the characteristics of the individual parts, or other groups or blends in connection with them.

As orchestral music developed, additional instruments were added from time to time to those selected as more or less conventional to the classical manner, expanding the extent and colors of each group, but not breaking down those family barriers to any great extent. There was often considerable individuality in each member of the family group, but it was seldom forgotten that the general effects were based upon the family groups in contrast with each other, rather than in the contrast of individual instruments of the same group.

The function of the classic and modern orchestra in supporting a choral work of larger dimensions at the present time is the same as that of the orchestra itself. The color of each family of instruments is brought to bear as the basic support of the chorus or the singer. It is true that this is only a natural reaction, since the form and type of the music since Bach's time has changed greatly. No longer is the portrayal of vocal work based upon the fugue form, or that of the choral fantasy. Massed choral effects have become the order of the day and the music tends toward the homophonic rather than the polyphonic.

It is partly because of this change that the music of J. S. Bach has not always been understood and appreciated, especially because of the relation of his instruments to his choral music. Bach's choral music was essentially polyphonic. In his choirs he usually employed four or five voice parts, each with a differentiating character, in order that his voice parts might be presented with the greatest clearness possible. His use of the orchestra was, by and large, simply an extension of his voice work. Bach was more instrumental in his voice demands and, at the same time, more vocal in his demands made upon his orchestral instruments than any other composer who has accomplished major work. In this manner he brought orchestra and chorus into greater rapport and unity.

While he was assigning and distributing his voice parts to the fullness of the form of a great composition, he thought equally of having his orchestral instruments participate in completing this great structure and gave them a part in the development akin to the importance of the voice parts. Because of this, his compositions often show double the number of independent parts than are found in the voice sections alone.
Probably the only town in the world
where music is continually in the air
from morning till night—that is

**Trossingen—
the little town
that lives by music**

by Norma Ryland Graves

**EACH YEAR** from the little village of Trossingen—tucked away in southwest Germany's Black Forest region—some 20 million harmonicas and a lesser number of accordions are shipped to various countries of the world. The United States has long been a favored customer. From Civil War days of "Abe" Lincoln down to "Ike" (the Eisenhower, American presidents along with amateur musicians, boy scouts, GIs in ever increasing numbers have discovered the fun of making harmonica music.

No doubt many a GI stationed near Stuttgart, Germany, has noted the wording of certain highway signs: "Trossingen—Die Musik Stadt." If he follows one of these branching country roads, he soon arrives at the little town whose population numbers scarcely more than 3,000, yet whose title has long been "The Music City."

To the Trossingers, making music is not only their business interest but their cultural stimulus as well. It is probably the only town in the world where music is continually in the air from morning till night.

In its center sprawls the 96-year-old accordion-harmonica factory which is the largest in the world. It employs 80 percent of the town's working population. Next door is Trossingen's Music College, Germany's only state approved college for teachers of accordions and related instruments, which is incorporated the City School of Music. As for musical organizations, there are the internationally famous Hohner Symphony Accordion Orchestra, the 36-piece town band, dozens of elementary school harmonica bands and small private groups too numerous to mention.

With a program of such varied musical interests any ordinary village of like size would be more than content. But not unmindful little Trossingen. Every July for the past nine years it has staged its own music festival when for several days it entertains accordion-harmonica players and bands from all parts of Germany and neighboring countries. Running co-jointly with the Festival is the month-long special course for band leaders offered by the College.

Since the Trossingers make music their business, they start it early in the day. Long before the seven o'clock factory whistle blows, they are trekking along their quiet, clean-as-a-whistle streets on the way to work. Unlike the mad rush of Hollywood celebrities elbow those of world-famous musicians. Theirs is a quiet, clean-as-a-whistle environment.

"Of course, we could easily mechanize more of our work," a company official quietly points out, "but that would destroy the purpose for which the factory was founded—to give work to as many as possible. Aside from the employment angle, years of experience have taught us that fine time-saving mechanical devices adequately fill the place of human hands. Take tuning for instance. Can you tune a fine instrument mechanically? We think not."

"The factory's one hundred 'Tune Studios' occupy the top floor of one of the main buildings. As you climb the last flight of stairs, a medley of sound streams from behind their closed doors. Lightly run scales, arpeggios, repeated tuning phrases of popular and classical music—the volume at times rises to ear-splitting intensity.

Stepping into one of the typical little studios, you find the door busy at his workbench crafting two wide-fung windows. As he lightly fiddles accordion keys, his eye turns from the distant, gently rolling hills to stadium walls, where pictures of Hollywood celebrities are those of world-famous musicians.

He works rapidly, sure of the fact that he has been carefully schooled through years of experience that sharpen his senses. Fingers, sensitive as those of a blind person, manipulate wires and buttons. Ears, so accustomed to... (Continued on Page 58)
The Use of the Flutes in the Works of J. S. Bach

(Continued from Page 11)

Hence, it was found one of the reasons why the music of Bach was so long in receiving recognition. The individual instrumental parts, such as the flutes, represented by only a single instrument, could not possibly hold their own against a chorus part sung by a dozen or perhaps even many more voices on a single part. Each independent instrument without participation by a sufficient number of instruments to balance with every other part, both vocal and instrumental, which is of equal importance. During Bach's day this problem presented no special problems, since his choruses consisted at most of two voices on a part. In this proportion the single instruments, such as the flute and the clarinet for a Bach Festival often numbers from 100 to 200 voices, it is obvious to secure a proportional balance of the parts if the polyphonic element in all of the work of Bach is to be produced in its correct proportion. Let it be said here that there is a decided limit to the size of a chorus and orchestra above which the finely chiselled linear lines of Bach cannot be correctly reproduced. Just as the chorus of the choral works, designed for festal occasion, and a few weeks in which the members of the regular concert are to render the music, the choral works will be more effectively in a way that should be performed by a smaller chorus and orchestra than with a more ponderous body. The ensuing contrast between the great and the smaller proportions.

Since we know that the orchestra of Bach is used in a different manner than that in use at the present time, it is of great importance to know what constituted his orchestra and how he applied the technique of the orchestra.

In a very early concerto, No. 71, "Laudamus te, domine, veni nubilis," the change of council at Miillhausen, Bach lucrative the group to the grouping of the instru-

ment families somewhat after the modern way. He used them in groups, "Gero Rigentis," as well as "Foti:" it

used the basso continuo of three trumpets with the tympani in the group of two flutes with the violoncello as the bass. Then, the violines as the bass, and the string group with violins, violones, and violas. This presents a half dozen family groups which he proceeds to contrast with every possible consideration. In the use of the groups is almost unique in Bach and it happened during his early days as a composer. He did not continue to develop the treatment of the groups.

It may be said without fear of contradiction that this was most sensitive of all the great composers in his selectivity of the individual instruments. By this I mean using special instruments to realize the spiritual intent which was inherent in their characteristic music. This is also true of the arias. For instance, in his arias, Bach Proceeds to contrast with each instrumental combination to give the clue in practically every case. The voice part inter-

jects in the dramatic context and meaning. While this is going on, the bass is assigned to perform the obligato winds a garland or wreath of meaning, often in colorful tone painting, about the voice part. This brings the entire reality of the Bach's orchestra was largely influenced by the fact that the striking tone painting might be available at the time of performance. It is true that he com-
ranged these great cantatas and en-
terprises as he had need of them for use in the church. He would, of course, know what instruments would be available for performance, but a thorough study of his orchestral works, as they are found in the great Bachhochschule, must depend upon mere de-
terated numbers of examples of word symbols, which Bach uses in his music, and descriptive patterns so often used in the existing situation. One is the general

reason, for anybody with more than a pass-

ing interest in Bach's music, it is its corollary, a creeping aversion among audiences! It is not difficult to trace the lamentable poverty of present-day pianist recital programs to the fact that the forces pianists to perform their own works or to engage in works of other composers, almost all confine themselves to a restricted repertoire. The need of memorization was a real one which requires the pianist, whether possessed of an extraordinary memory or not, to memorize the music, to memorize sufficient pieces for a concert three or even four different pianists. This is not an unusual tenet even for the individual gifted with a good memory. Many pianists do not play it little short of torture, engaging in the performance of the same pieces for a very long time. Were it not for the fact that the most of the composer's personality was revealed by the pianist's playing the chorales, the pianist was not allowed to be visited to the society of interpretation and artistry. In addition, the fear of a lapse of memory during public performances creates tensions which detract still further free interpretation and artistry. Consequently, we have many pianists who display digital dexterity, but few artists.

The difficulty and time taken in memorizing lengthy compositions has also in-

itively led to a decline in sight-reading. Why master sight-reading when it is pos-

sible to make a career today with a repertory which encloses no more than twenty compositions or so? To be able to give the compositions of piano notation is good enough. The fact that it leads to a neat and ordered repertoire, imperfections of interpretation and artistry and to the falling off of audiences is forgotten. For pianists today are really good sight-

readers. Many, when called upon to accom-

pany a violin or a cellist in a chamber music with which they are unfamiliar, are so embarrassed in the way of making music that it should be a basic skill of all pianists, and which actually would make memorization much easier, is being by the board. It is no exaggeration to say that the keyboard fraternity is in danger of falling into the parallelism between the pianist and the audience, great numbers of whom are totally unable to read even the simplest of the vocal line and whose repertoire is comprised of a handful of songs learned by ear.

(Continued on Page 57)
Summer Music Schools were at first only an incident in our national cultural life. Now they have become a vast and important movement through which thousands of music students receive new training. Music teachers receive new training, and many teachers derive practical and inspiring uplift in their professional work.

In looking through bound volumes of the ETUDE, reaching into the last century, the writer has been very much impressed by the great number of announcements of schools for Summer Music Study in many different branches of musical art. Today Summer Music Schools are of many distinct types depending largely upon the ability, ideals and experience of those who direct them, and the special requirements of those who need them. These include schools with large symphony orchestras.

The Summer Music Schools at Universities, colleges and conservatories. Many of the great universities now conduct summer music schools and many conservatories have operated them for years.

3. Music Camps and Music Workshops.
4. Master Courses conducted by artists of established reputation.
6. Intensive music courses also known as "Refresher Courses."
7. Introductory music courses subdi-
   bided by publishers whose prime interest
   is not necessarily music. Many such courses
   are usually given without fees to the teacher
   who can qualify for them. In general, most of
   the human individuals are gratifications, and
   all such educational enterprises are based
   upon the fact that under certain conditions
   students work more actively and enjoyably in
   groups where there is a communization of
   thought.

The music festival schools in the United States received what proved to be their first great impulse from the New York State Summer Chautauqua, founded in 1874, by Methodist Bishop John Vincent and Lewis Miller, on the shores of beautiful Lake Chautauqua in the northwestern part of New York State.

1. These religious project, it developed
   into a widespread cultural movement.
   Without major centers were established in
   different states and proved very successful.
   These should not be confused with the
   summer music Chautauquas moving like cir-
   cuses from town to town. These enthralled
   the world with the music of many top-flight
   speakers, lecturers and educators including
   William J. Bryan and President William Howard Taft.

2. The success of the Chautauqua in
   order to pander to popular taste, interspersed
   their programs with the trite and banal vari-
   ety acts of the day. These led one
   contemporary writer to write, "The silver
   voice of Mr. Shook with an unusually
   hoarse voice, and marking where to breathe. After
   another day before and the day after; when he sang
   light parts. He never sang heavy parts.

Walter Slezak was a large man, of
      large gravity and large accomplishments.


ALTER SLEZAK is a large man, a man of
      great talent and energies which...

The actor son of a famous operatic tenor makes pertinent
      comments relative to the demands of the artist's life

Burton Page interviews WALTER SLEZAK

The Slezaks—
Father and Son

The actor son of a famous operatic tenor makes pertinent
   comments relative to the demands of the artist's life

Burton Page interviews WALTER SLEZAK

The Slezaks—
Father and Son

The actor son of a famous operatic tenor makes pertinent
   comments relative to the demands of the artist's life

Burton Page interviews WALTER SLEZAK
Cherubini: Requiem in C Major
Toscanini largely deserves credit for re-
viving interest in Cherubini...of the fact that Chopin com-
posed it. The Finale consists of sequences,
some of which (Continued On Page 57)

Cherubini: Requiem Mass in C Major
Toscanini largely deserves credit for re-
viving interest in Cherubini...of the fact that Chopin com-
posed it. The Finale consists of sequences,
some of which (Continued On Page 57)

Cherubini: Requiem Mass in C Major
Toscanini largely deserves credit for re-
viving interest in Cherubini...of the fact that Chopin com-
posed it. The Finale consists of sequences,
some of which (Continued On Page 57)
**THE KREISLER STORY**

(Continued from Page 6)

saying so valuable a talent to the tempests. Kreisler becomes a 'tempest' himself when the storm attack he was severely injured and retired from the field. His death was reported in the papers. The next day in a terrible battle Kreisler's company was practically annihilated.

In the second World War after Hilde's suicide, Kreisler, auti- ologous to his heart and lungs, and his personal organs, are valuable and essential for the world. The Kreisler story is not only a story of body, but also of mind. The mind that can be annihilated is not the same as that which can be salvaged.

Kreisler's long and happy mar- ried life has often been commented on. Mrs. Kreisler, daughter of a distinguished American family, was divorced from her first husband (Frederic Werts) and when married Kreisler in New York in 1922, she was divested of marriage and had to have a civil ceremony. Then, "just to make it sure," they were married again in London in 1927.

Some forty years later in 1942, Kreisler composed a special song for the Church singing in New Rochelle, N.Y., and was married for a third time.

Kreisler was with his wife and her experience in all phases of music, the unique position of being one of the greatest of all masters of the violin. In music, too, it wants the best that can be furnished from anywhere in the world. American musical academies are now of high rank.

Kreisler's long and happy mar- ried life has often been commented on. Mrs. Kreisler, daughter of a distinguished American family, was divorced from her first husband (Frederic Werts) and when married Kreisler in New York in 1922, she was divested of marriage and had to have a civil ceremony. Then, "just to make it sure," they were married again in London in 1927.

Some forty years later in 1942, Kreisler composed a special song for the Church singing in New Rochelle, N.Y., and was married for a third time.

Kreisler was with his wife and her experience in all phases of music, the unique position of being one of the greatest of all masters of the violin. In music, too, it wants the best that can be furnished from anywhere in the world. American musical academies are now of high rank.

Kreisler's long and happy mar- ried life has often been commented on. Mrs. Kreisler, daughter of a distinguished American family, was divorced from her first husband (Frederic Werts) and when married Kreisler in New York in 1922, she was divested of marriage and had to have a civil ceremony. Then, "just to make it sure," they were married again in London in 1927.

Some forty years later in 1942, Kreisler composed a special song for the Church singing in New Rochelle, N.Y., and was married for a third time.

Kreisler was with his wife and her experience in all phases of music, the unique position of being one of the greatest of all masters of the violin. In music, too, it wants the best that can be furnished from anywhere in the world. American musical academies are now of high rank.

Kreisler's long and happy mar- ried life has often been commented on. Mrs. Kreisler, daughter of a distinguished American family, was divorced from her first husband (Frederic Werts) and when married Kreisler in New York in 1922, she was divested of marriage and had to have a civil ceremony. Then, "just to make it sure," they were married again in London in 1927.

Some forty years later in 1942, Kreisler composed a special song for the Church singing in New Rochelle, N.Y., and was married for a third time.

Kreisler was with his wife and her experience in all phases of music, the unique position of being one of the greatest of all masters of the violin. In music, too, it wants the best that can be furnished from anywhere in the world. American musical academies are now of high rank.

Kreisler's long and happy mar- ried life has often been commented on. Mrs. Kreisler, daughter of a distinguished American family, was divorced from her first husband (Frederic Werts) and when married Kreisler in New York in 1922, she was divested of marriage and had to have a civil ceremony. Then, "just to make it sure," they were married again in London in 1927.

Some forty years later in 1942, Kreisler composed a special song for the Church singing in New Rochelle, N.Y., and was married for a third time.

Kreisler was with his wife and her experience in all phases of music, the unique position of being one of the greatest of all masters of the violin. In music, too, it wants the best that can be furnished from anywhere in the world. American musical academies are now of high rank.

Kreisler's long and happy mar- ried life has often been commented on. Mrs. Kreisler, daughter of a distinguished American family, was divorced from her first husband (Frederic Werts) and when married Kreisler in New York in 1922, she was divested of marriage and had to have a civil ceremony. Then, "just to make it sure," they were married again in London in 1927.

Some forty years later in 1942, Kreisler composed a special song for the Church singing in New Rochelle, N.Y., and was married for a third time.

Kreisler was with his wife and her experience in all phases of music, the unique position of being one of the greatest of all masters of the violin. In music, too, it wants the best that can be furnished from anywhere in the world. American musical academies are now of high rank.
QUESTIONs AND ANSWERS

Conducted by KARL IV. GETlRKENS, Music Editor, rrebster's New Internatwnal Dictionary, assisted by Prof. Robert A. Melcher, Harvard College.

HOW MUCH SHALL THEY PRACTICE?

I would like to know how much time the average community piano student should be spending in practice every day, that is, how much time should be expected from the beginner, the advanced student, the younger child, and the older child.

-Mrs. M. T. Oeh.

Your question cannot be answered categorically. It depends on the pupil's interest, the amount of parental cooperation, the number of school subjects the child carries, and other similar factors.

My general opinion is that for the young child who is just beginning, the ideal situation is either to place him in a piano class, or else to have him come to the teacher's studio once a week or twice a week or a half hour a day in between.

The older child who has already had a year or two of study usually has only one lesson a week, but here again I am very much in favor of several lessons or even more.

Such a pupil should probably practice at least a half hour a day, but even so little time is not always available if, in addition to his school work, he has home duties and perhaps also outside jobs. But if his school work requires little homework and he has no other tasks he might well practice an hour a day. In fact my advice is a half hour in the morning before school, and another half hour in the evening after dinner.

In the case of the talented high school pupil, or the adult who is seriously interested in music the amount of practice should be much larger. If the high school pupil is able to get school credit for his outside study of music he might well do two hours a day, or even three. But all these figures are suggestive only—there are no fixed rules about it. However, it is well to remember that "Practice makes perfect." If you are a really fine teacher, you will make every effort to find out your pupils' practice regularly and intelligently. This is done not so much by requiring certain amounts of time as by providing each pupil with individual material selected especially for him, by teaching him some harmony, by taking an interest in other phases of his life, becoming interested in his home and private and public and business and social situation, and especially by setting up goals for the different pupils and for himself at some stage when he begins to approach his great goals. Of such stuff are the really influential music teachers made, and I hope you are one of them.

-K.G.

HOW TO START A GLEE CLUB

I am the music teacher in a girl's school whose name has never been a glee club or a musical club of any kind, and I should like some advice as to starting such a group.

Because I do not know your specific situation, I would give you some very general suggestions, but perhaps some of these may be of value to you. In the first place, I suggest that you invite some already established glee club to come to your school and give a little program so that your own pupils may see what fun these others are having. Soon after this噔亮相 you may be interested in organizing a glee club or some other sort of a musical club. At this meeting tell the girls that during the first year many names may come and go; but that after the club is once established membership will be limited to those who either have at least fairly good voices or who play on some instrument.

About a little talk of this sort by me, I would then ask the girls to vote on whether anyone else in the club which decides they prefer to have a club which devotes its entire time to learning to sing vocal material, or if they prefer to have a more general club where creativity and general performances at which some of the members will play solos, duets, and the like, will be more prominent.

Anonjmer the time of the first meeting and at this first session have them tell you what they think is the best program possible, and then I suggest that an election of officials be held probably President, Secretary, a Treasurer, and a Membership Committee of three, two being students and the third a musical teacher. Later on a Program Committee and perhaps certain other committees may be planned for.

Before even announcing the first meeting of "all those who are interested in forming a music club," you will, of course, have conferred with the Head of the school and secured permission to use some school room for the meetings. I hope you will also be able to secure permission to select any kind of music—both sacred and secular—which seems to you to be suitable. After securing such permission you will, of course, look around for suitable material and make a plan for its purchase. You will want to unite songs with piano or other accompaniment; duets for soprano and alto or without accompaniment; and trios for soprano, mezzo soprano and alto. The more you have, the more thorough your pupils' practice will be and the more difficult it should be for the girls to respect it; and in the rehearsals you, the leader, will emphasize the beauty and blending of voices at all times, even from the very first.

SALL I THROW UP MY HANDS OR NOT?

Not long ago I played the Satan Pathi of Beethoven in a competition, and I approached the end of the exposition I raised my right arm and stiffened my fingers. As I near the finale and in the success of a musical performance, or are they just foolish gestures or what is called "good showmanship?"

-I. D. V. F.

I am sorry you lost the contest, but I am glad you wrote. (Continued on Page 43)

BROAD FINGERS

When using my middle and little fingers between the black keys I find they are a little wide and frequently stick especially when my hand is damp. It is a most uncomfortable feeling and I am wondering in case I should have to be entirely out of commission this time. On Could you enlighten me on this? I. E. C., Canada

The trouble you mention is no means uncommon. However, one can manage to play between the black keys and very well, if one holds the fingers slightly sideways. It is impossible to describe exactly how, as it is a matter of "feel," but I am sure you will find the proper position if you try to play G and A, slowly and each hand separately.

Such use of the fingers between the black keys occurs frequently in modern music. Ravel's in particular—but in this, as in so many other things, it was Bach who opened the way. Passages of that kind do not imply virtuosity and they are most of the quiet, logical type.

The late Anton Rubinstein reportedly had very large hands, but this handicap didn't prevent him from becoming one of the greatest pianists of all time. He conquered the difficulty, probably in the way outlined above.

READ YOUR STUDE

To those who constantly are in a hurry and skin over the surface, through planning the pages and postponing till tomorrow a review, I am sure you are missing a great deal. Ever since I started teaching I have always made it a habit to try to learn all that I teach. If you do that you will find the greatness of the music, but with the easy brilliancy of performance and facility of technical assimilation. Tapping into your works in this respect is probably the Concert-study The Waves, Op. 24, a number which ought to "knock them cold" in any contest or recital.

DEEP THOUGHTS

When the one hundredth performance of "Sonneon and Diddles" was given at Le Monnaie opera house in Brussels, Feruccio Busoni and Walter Reiners spoke with Saint-Saëns. As they walked toward the dress circle for the final rehearsal the maestro seemed worried and overwrought, Saint-Saëns, in his introspective manner, whispered to Reiners: "I'm sure he's thinking of all the difficulties he had to get "Sanneon" performed years ago. It comes back to him, and makes him sad..."

But Saint-Saëns' thoughts were not on those troubles of by-gone days. Suddenly he stopped and spoke in his dry, high-pitched voice: "Ja, ha ... Look there . . . At last I feel it, that stage that I left a last to be cleaned last year and forgot to call for it!"

(Continued on Page 40)

TEACHER'S ROUNDTABLE

MARCUS DUMESNIL, Mus. Doc., discusses broad fingers, a Beethoven question, repeats, and gives advice on other matters.

ETUDE—MARCH 1954

ETUDE—MARCH 1954

22

23
Playing Accompaniments

A conscientious organist can derive as much satisfaction from a well-played accompaniment as from any part of the weekly service.

by ALEXANDER MCCURDY

"DEAR Dr. McCurdy: "Is it your feeling that celestes, vox humana, solo reeds, tremolo and the like may be used in the accompaniment of solos and anthems? Do you think that we take our accompaniments seriously enough?"

"The first part of your query is hard to answer categorically. As they say in the armed forces, "It all depends on the situation."

"Generally speaking, any registration is good provided it sounds good. There is nothing wrong with a celest stop on an organ. "But there are celestes and celestes." A vox humana, properly voiced and in a good state of repair, can add distinction to the service. On many instruments, however, the vox humana is so bad that it would be a question whether its use is appropriate here.

"The same thing is true of solo reeds and tremolo. The tremolo can add piquancy to any stop; or, if badly played, can make a good registration a great-klave vibrato of a poorly trained singer. But the fact that an occasional vibrato stop can add the ensemble like a bass saw be used in all circumstances. A number of factors must be considered, including the resources at hand and the nature of the music itself."

"To take a specific example, the simple announced tremolo in Bach's Jesu, Joy of Man's Desiring is an exact pattern of the effective organ work in the chorale tune. It does not look as though the organist would have to work hard to make such a tremolo sound good.

"Many other examples could be cited. It is no use asking a question of whether re-

etone, vox humana, solo reeds and tremolo ought to be used, but of whether they are suitable for the particular work one is playing.

Selecting an appropriate registration is only part of the secret of playing good accompaniments. It has been pointed out several times before in these pages that much good singing is ruined by badly-played accompaniments.

"Now in such cases one can always think of severalplans good enough without really existing himself. There was difficulty in arranging the accompaniment (vocally, including Mr. Towsen, even gets as much rehearsal time as he needs); the tempo came down with inconclusive; the organist was busy with weddings and funerals all week; and so on.

"We all realize that there can be troubles about rehearsals and other exigencies; but we are not going to let these interfere with the present subject."

ETUDE-MARCH 1954

An Analysis of the second twelve

I A DISCUSSING the first twelve of the Rods Caprices on this page two months ago, I laid special stress on the way that many of them have for developing a sing-

ingly expressive style of playing. Such a style must, of course, have the cooperation of the left-hand grip and vibrato, but the main responsibility for it rests on the bow arm. The ability to vary the speed of the bow stroke, to draw it nearer the bridge or further from the fingerboard as the music so requires, and to increase or decrease sensi-

tively the pressure on the string according to the volume of the tone needed, are all these necessary if a really singing style is to be acquired.

"And no study calls for so much-analysed as the Caprice. The Adagio can be played with deep expression, and in the Passages much flexibility of tone is required. This latter section is one of the best legato exercises to be found anywhere, the many string crossings posing problems that are not too easy to solve. However, they can be solved if it is remembered that in going from one string to the next, the bow should rise or fall only just enough to leave one string and take the next. On the trills, the bow should move momentarily faster in order to make the accent necessary for all short trills.

"From now on, all Caprices very practice at first to develop the necessary coordination be-

tween the left hand and the right. It has many "traps" which can cause great in-

notation. At first the bowing should be a firm matter; later, when the notes have been mastered, the Caprice should certainly be played with fingers in the middle of the bow. Placed in this way, it is an especially fine study for agility of bowing."

"No. 14 calls for much agility of bowing at first. The player should be very careful to note the measure-and all simi-

lar passages-should be treated as a stress (see Ex. A) for the reasons given there.

"The foregoing illustrates only something that can be done with a measure and a half, and the same principles pertain throughout the Caprices. And they apply also to the 6th Caprice. The Adagio can be played with buy expression, and in the Passages much flexibility of tone is required. This latter section is one of the best legato exercises to be found anywhere, the many string crossings posing problems that are not too easy to solve. However, they can be solved if it is remembered that in going from one string to the next, the bow should rise or fall only just enough to leave one string and take the next. On the trills, the bow should move momentarily faster in order to make the accent necessary for all short trills.

"No. 15 calls for much agility of bowing at first. The player should be very careful to note the measure-and all simi-

lar passages-should be treated as a stress (see Ex. A) for the reasons given there.

"The foregoing illustrates only something that can be done with a measure and a half, and the same principles pertain throughout the Caprices. And they apply also to the 6th Caprice. The Adagio can be played with buy expression, and in the Passages much flexibility of tone is required. This latter section is one of the best legato exercises to be found anywhere, the many string crossings posing problems that are not too easy to solve. However, they can be solved if it is remembered that in going from one string to the next, the bow should rise or fall only just enough to leave one string and take the next. On the trills, the bow should move momentarily faster in order to make the accent necessary for all short trills.

"No. 15 calls for much agility of bowing at first. The player should be very careful to note the measure-and all simi-

lar passages-should be treated as a stress (see Ex. A) for the reasons given there.

"The foregoing illustrates only something that can be done with a measure and a half, and the same principles pertain throughout the Caprices. And they apply also to the 6th Caprice. The Adagio can be played with buy expression, and in the Passages much flexibility of tone is required. This latter section is one of the best legato exercises to be found anywhere, the many string crossings posing problems that are not too easy to solve. However, they can be solved if it is remembered that in going from one string to the next, the bow should rise or fall only just enough to leave one string and take the next. On the trills, the bow should move momentarily faster in order to make the accent necessary for all short trills.
OLD FATHER BACH was a wiser teacher than many of us. In his instruction book for his formidable family of gifted children (The Fundamental Bach Book), he placed the C Minor Invention last (fifteenth) of the two-voice inventions. I know, because I examined the original manuscript in Berlin. He did this, I think, because it is the most mature and difficult of all the two-voice inventions.

Yet, editors print it second (because of the old C Major—C Minor habit), and many teachers assign it that way. This is unsound, just as it is a mistake to teach many of the two-voice inventions before the easier three-voice ones, and just as it is unwise, just as many of the two-voice inventions before the C Minor Invention, do not assign it until most of the others are mastered.

The fugue is well and long studied, developed into a dependable, controlled mechanic. For other Bach selections leading toward the fugal style see Nos. 7, 9, 12 and 16 in "Your Bach Book" as well as the Four Preludes and Fugues which follow.

A Good Edition

The usual editions of the inventions seem to me to be the best edited and most newly elucidated. Secure the Presser edition of both sets. The English translation of Buncel's bowNavalia Bantnna was very carefully made by Leo Maier and myself. You will learn much from it.

Most pianists play this Invention at 76—94; I like it more cockily, about 102—106. First, bear each of the two voices separately in memory, so that each voice is trained to flow confidently and colorfully by itself before you join the two streams. Be absolutely sure of your fingering; always know which finger to use... and never use another.

As to which voice to emphasize: here is a suggested plan: measures 1—8, R.H.; 3—4, L.H.; 5—8, R.H.; 9—10, L.H.: leading to the left hand exposition of theme (new key) in 11—12, L.H.; 13—14, R.H. etc.

Always play your "bringing out" voice with the greatest stress; never push or accentuate it. Play the entire Invention smoothly and without measure accents. Only occasionally give slight musical stresses—and not on the woodwinds in measures 3—4, the long notes in M. 7 and 9, etc.

Laughing Twin Streams

I remember a musical spot in the high (10,000 ft.) remote Colorado Rockies where the ice of a glacier suddenly sheers off, and down from under it two sparkling silver streams break through to laugh their way down the mountains. Their laughs are irresistible; they run, laughing; they flash laughingly as they giggle gently on their short journey to the river. When I saw them I thought instantly of the two flowing voice-streams of the C Minor Invention. Of course I followed them! Often as they flowed they threatened to join together but not until their long phrases curved happily through verdant meadows and blossoming orchards—when rocks or rapids to block their flow—did they finally merge to lose themselves in a larger stream. Sometimes I listen to the C Minor Invention and imagine how they softly sink into those final lovely C's...

A Discovery. Try it!

An outstanding teacher who often makes significant contributions to this page but prefers to remain anonymous, writes: "For two weeks recently, due to an infection of the vocal chords, I was not allowed to talk... but, of course, I had to continue teaching. Then I made a discovery: we teachers talk too much during lessons! I found that I gave much better lessons without a voice. I just sat with a pad and made clear notes on the important spots on the blackboard, and found that when I sat and demonstrated at the piano the student really listened. Never have I had better musical results. "When you are forced to reserve corrections to the most glaring ones, it points them up miraculously. After all, we can only 'put across' such a small number of criticisms" (Continued on Page 61).

Two-part Invention

(No. 2 in C minor) J. S. BACH

This month we celebrate the birth of the great Bach whose contribution to musical culture covers ever more meaningful. Obscured for more than a hundred years after his death, his work was "rediscovered" in the 19th century by Handel. Before this public revival of Bach's music, it had had significant impact on such composers as Mozart and Beethoven. On page 26 you will find a Master Lesson by Guy Maier. Turn to Page 27 for a biographical sketch. Grade B.
German Dance
SECONDO
WOLFGANG AMADEUS MOZART
1756-1791

Moderato ($J=66$)

No. 131-41052

The Tryst

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.

Copyright 1953 by Oliver Ditson Company

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist, [414-41001]
Copyright 1951 by Theodore Presser Co.

ELEANOR PATTON

Florence Aye!

VOICE

Andante religioso

"Come ye a-part and rest a-while;"

It is the blessed Master's voice
Calling thy spirit to beguile,
Bidding thy weary heart to be
rejoice, re-rejoice.

Here, rest-less souls, find rest,
Peace, flowing, fills thy heart,
Come and thou shalt be
there thou shall meet Him face to face,
There He abides forevermore.
This magnificent five-voice chorale prelude exhibits the extraordinary harmonic sense possessed by Bach. The pedal is reserved for the phrases of the chorale tune which acts as the cantus firmus while the manuals carry four upper voices whose inventiveness, richness of line, and subtle harmonic details are of the highest order of creative thinking in music. It is Bach who teaches us that inspiration is to be found in the imaginative realization of specific musical problems themselves no matter what the external factors at the moment may be. This is borne out by the general absence in Bach's music of dynamic marks since he felt that a real musician would perceive without hesitation how a piece must be played. It is important to restate this principle of the inner source of musical feeling and thought in this day and age of a growing externalization of all cultural values. In order to preserve the tradition of Bach, we must learn from him what music is by studying his music as it was composed by him.

Johann Sebastian Bach

The Froggie and the Fishes

A. LOUIS SCARMOLIN

Moderato (J=138)

Piano

No. 110-40266
Grade 14
Words by Dorothy Lehman Sumerau

A froggie on a stool Was sitting in a pool, And he called, "Swimming, swimmin" in a merry way."

That's just for nine, "Come on, you croc," Froggie answered, "Watch my dash!

Copyright 1953 by Theodore Presser Co.

Cinderella Dances

LOUISE CHRISTINE REBE

Tempo giusto (J=144)

Piano

No. 110-40289
Grade 2

Copyright 1953 by Theodore Presser Co.

March

JOSEPH GOODMAN

Allegro (J=144)

Piano

Copyright 1953 by Theodore Presser Co.
Sarabande in E minor
(From the Fifth English Suite)

JOHANN SEBASTIAN BACH
Edited by Ebenezer Prout

Andante • Cresc.

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

Invent in your child's future with a Wurlitzer now!

You think of so many things. How beautiful a Wurlitzer Piano will look in your living room. How much fun you'll have around so fine a musical instrument.

But, most of all, when you're buying a piano you think of your child's future. Like a good education, a Wurlitzer Piano helps develop self-confidence and character. You, and your child, can share it for years and years.

Remember, a child is young only once. So don't put off getting a Wurlitzer Piano for your boy or girl. Many more people, you know, buy Wurlitzers than those of any other name.

Ask your Wurlitzer Dealer about his easy payment plan. Help your child go farther in life with a Wurlitzer. Now!
OUTSTANDING BOOKS—
For the teacher, the student, the listener
Music
for the Pianist
A HANDBOOK OF CONCERT AND TEACHING MATERIAL FROM 1820-1932
BY JAMES FRISKEN and IRWIN FREUNDICH
Edited by the late Irene Freudenich
The Concert Band
By RICHARD FRANKO GOLDMAN
The Teakettles were used to sound the beautiful "nathen" that he actually stabbed the villain, this would be "bad acting." The artist must always feel deeply and sincerely the thing that he is doing, but at the same time he must always remember that his inspiration must come from the music and not from his own wish to "be a bad singer." The voice of the opera singer is alive to the music and not to its own ego. In the end, the soloist must, or at least seem to, take all the blame himself. What has been said above still applies to the musical soloist who is under orders, no matter how far off they may be from an actual composition. The voice itself is the only inspiration, and it must be felt and not heard. It is necessary to realize that, in the actual performance of a song or an opera, the musician is actually a participation of the music itself.

MUSIC for the Piano
A DESCRIPTIVE LIST OF CONCERT AND TEACHING MATERIAL FROM 1820-1932

Diploma or Bachelor's Degree

TO turn spare time into profitable study! Schedules of busy men and women will seldom permit a return to formal classes, but they can advance the music to which they are so naturally drawn. Their musical life may be kept alive in the interest of work, beauty and pleasure. If you have time to listen to the radio, you can improve your own performance, and you can learn the latest improved methods of stimulating interest of your students.

Teacher's Roundtable

Wise Words

Friend Walter Franko, the genial music director who for seventeen years was the owner of the Franko Concert Series, is now living happily in the retirement of his famous concerts to Kansas City, recently receiving an award from the University Women's club, a most fitting tribute to a life of service.

On Studying Singing

By JEROME KAER

On the art of all butterflies, birds or other living creatures, one of the chief qualities of the living animal is the one known as "flying," which is the first, second, third, and all the rest of the living animal. The butterfly is the one who can fly the longest, and the one who can fly the highest. The butterfly is the one who can fly the shortest, and the one who can fly the lowest. The butterfly is the one who can fly the most, and the one who can fly the least. The butterfly is the one who can fly the fastest, and the one who can fly the slowest. The butterfly is the one who can fly the highest, and the one who can fly the lowest. The butterfly is the one who can fly the farthest, and the one who can fly the nearest. This is why the butterfly is the one who can fly the longest, and the one who can fly the highest.

Music for the Voice

A DESCRIPTIVE LIST OF CONCERT AND TEACHING MATERIAL FROM 1820-1932

On the art of all butterflies, birds or other living creatures, one of the chief qualities of the living animal is the one known as "flying," which is the first, second, third, and all the rest of the living animal. The butterfly is the one who can fly the longest, and the one who can fly the highest. The butterfly is the one who can fly the shortest, and the one who can fly the lowest. The butterfly is the one who can fly the most, and the one who can fly the least. The butterfly is the one who can fly the fastest, and the one who can fly the slowest. The butterfly is the one who can fly the highest, and the one who can fly the lowest. The butterfly is the one who can fly the farthest, and the one who can fly the nearest. This is why the butterfly is the one who can fly the longest, and the one who can fly the highest.

New forms of entertainment, TV for example, music entirely new technological techniques, and well-paid, "Big Time" positions are available to those trained for this highly specialized field.

Teaching and Learning

Interesting positions are open in schools and colleges everywhere. Again, specialization is necessary. Qualified experts are needed for enrollment in our Advanced Study Courses. DOUBLE BENEFITS: You improve your own performance, and you learn the latest improved methods of stimulating interest of your students.

At this point, there were detractors who said that the organist was "over-accomplishing." To me, he was utilizing the instrument with skill and taste. Everything possible was done with the organ, including the organ. The organist was utilized to its fullest possible advantage. I am all for it.

During my student days in New York there were two great organists who were in this category. It is not a modism to talk of "big organ" in the sense that the organist should be regularly playing it, and the organ should be re-heard with the organ.

In church music in most things, good results come from careful preparation. The man who treats the uncertain inspiration of the moment for notes, registration, and ensemble will be a sadlier, wiser and—perhaps a better-prepared man next time he plays a service.
Considered by many authorities to be among the most significant recent contributions to the realm of choral music are these...

AMERICAN FOLK SONG CHORAL SERIES
edited by Elie Siegmeister

School choirs and amateur groups will find this series within their capacity to perform. Presented in the whole range of American folk song—from Western songs in mountain ballads, from white spirituals to blues, from New England, Irish, Moldavian, Italian, and Sephardic songs, from Negro spirituals and folk tunes from the American South. School choirs and other youth organizations are encouraged to make this a most valuable contribution to the field of choral music.

EVE$T CHORAL MASTERS SERIES

Contemporary Choral Series
Every piece in this dynamic series is an original by a younger generation composer. Here in the hands of the Westminster Choir College, composers who have had close association with that celebrated school have contributed their best choral endurance to this series. The music was written by such well-known composers and arrangers as George Frideric Handel, Johann Sebastian Bach, and Antonio Vivaldi. The series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

WESTMINSTER CHORA. SERIES

Under the guidance of Dr. John F. Williamson, president of Westminster Choir College, composers who have had close association with that celebrated school have contributed their best choral endurance to this series. The music was written by such well-known composers and arrangers as George Frideric Handel, Johann Sebastian Bach, and Antonio Vivaldi. The series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

AMERICAN FOLK SONG CHORAL SERIES

Contemporary Choral Series
Every piece in this dynamic series is an original by a younger generation composer. Here in the hands of the Westminster Choir College, composers who have had close association with that celebrated school have contributed their best choral endurance to this series. The music was written by such well-known composers and arrangers as George Frideric Handel, Johann Sebastian Bach, and Antonio Vivaldi. The series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 114)

In this issue, we find Mozart's ex-

motional quality and sadness. This is the way he writes his notes together. You'll find a very high note at the end of a phrase, a cadence mark, which in this music would fall and rise. This is the way he expresses himself, the way he creates a mood.

As the music unfolds, the key of E Major always seems to dominate. The music is built on a series of similar chords, with a repetition of similar rhythmic patterns. The music is given a sense of home, a feeling of security. To me, a high note at the end of a phrase means tragedy. A cadence that moves along rhythmically and suddenly breaks into a kind of doom. This is, of course, the way I learned to think in music; but in most people's music, like good talk, must be kept to its point! Rambling, padding, getting away from the point, getting away from the music, makes the music mean nothing.

The problems of choral performance require that the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrieli, Schütz, Haydn and other masters.
ALL IN THE FAMILY

IT WAS at the meeting of the Young Musician's Club that Howard announced a contest. The member who... - Continued for values, 100.

Who Knows the Answers? (Keep score. One answer is perfect)

1. How many sixteenth notes are equal to a double-dotted half note? (10 points)
2. What is a double-bar sign? (5 points)
3. Young people how long is a fortissimo? (20 points)
4. When speaking of opera, what does the word grand mean? (10 points)
5. Is Metaphon an opera singer, composer, or orchestra conductor? (10 points)
6. How many sixteenth notes are equal to a double-dotted half note? (5 points)
7. What is a double bar? (10 points)
8. Was Clementi, who was one of many of your exercises and compositions, Italian, Austrian, Bohemian or Spanish? (20 points)
9. From what is the thin given with this quiz taken? (10 points)
10. Was the Scotch Symphony composed by Beethoven, Schubert, Mozart or Mendelssohn? (10 points)

Answers on next page

Medical and Musical Instruments

By Ed M. Tardos

Doctors today use an instrument for looking into th... - Continued for looking into throats called a laryngoscope. Do you know that this instrument was invented by a singer? Not in so many words, of course, but this important medical instrument was invented by one of the world's most famous teachers of singing, Manuel Garcia.

Garcia believed he could teach his singers better if he knew... - Continued for his singers. How can you know what took place in the life of the singer, but the main problem was... - Continued for the main problem was... - Continued for the main points of this musical instrument by its own-and play on it while the while was grating the grain. Years and years went by. Then one day a great-grandson of Veit heard the story... - Continued for Veit's grandson heard the story and exclaimed, "The... - Continued for the fact that the mill and the playing of the cithera... - Continued for the mill and the cithera... - Continued for the mill and the cithera...

No Junior ETUDE Contest this month

PROJECT FOR MARCH

During the March of Death, concentrate on improving your scales and cadences.

LETTER BOX

Sealed entries in letters are due now, please. Entry forms are available in the office. Deadline is Friday, March 9. Consult your Post Office before stamping foreign airmail.

From our Junior Endorsers:

Dear Junior Endorsers,

I have been studying music for two years and I love it. My mother, Mrs. M. J. Smith, has been a subscriber to ETUDE for over forty years and I am sending you my picture.

Youthful Friar (Age 9) Alabama

Dear Junior Endorsers,

I am learning to play the violin and am also learning composition. Being very much interested in music I would like to learn something about it in another country.

Grace S. (Age 12) South Australia

We are four sisters and we have a family story grandmother. We are very interested in piano because we are given in our quartets and we have them. The younger sister, age ten in piano.

Hagedorn Sisters, Wisconsin

Answer to Quiz

1. Accuracy of rhythm; 2. The end of a movement; 3. The ending of a piece or the end of a piece... - Continued for the end of a piece.

EDITOR'S NOTE

ETUDE—MARCH 1954

Hagedorn Sisters, Wisconsin

Answer to Quiz

1. Accuracy of rhythm; 2. The end of a movement; 3. The ending of a piece or the end of a piece... - Continued for the end of a piece.

No Junior ETUDE Contest this month

PROJECT FOR MARCH

During the March of Death, concentrate on improving your scales and cadences.

LETTER BOX

Sealed entries in letters are due now, please. Entry forms are available in the office. Deadline is Friday, March 9. Consult your Post Office before stamping foreign airmail.

From our Junior Endorsers:

Dear Junior Endorsers,

I have been studying music for two years and I love it. My mother, Mrs. M. J. Smith, has been a subscriber to ETUDE for over forty years and I am sending you my picture.

Youthful Friar (Age 9) Alabama

Dear Junior Endorsers,

I am learning to play the violin and am also learning composition. Being very much interested in music I would like to learn something about it in another country.

Grace S. (Age 12) South Australia

We are four sisters and we have a family story grandmother. We are very interested in piano because we are given in our quartets and we have them. The younger sister, age ten in piano.

Hagedorn Sisters, Wisconsin

Answer to Quiz

1. Accuracy of rhythm; 2. The end of a movement; 3. The ending of a piece or the end of a piece... - Continued for the end of a piece.

EDITOR'S NOTE

ETUDE—MARCH 1954

Hagedorn Sisters, Wisconsin

Answer to Quiz

1. Accuracy of rhythm; 2. The end of a movement; 3. The ending of a piece or the end of a piece... - Continued for the end of a piece.
of his sonatas, doubtless no

The existing situation is decidedly

more pertinent to the future of the pianistic


doubtless have been taken over and developed by

This hypothetical music of

secondly, the hard and fast rule,

the modernists, and they constitute

The tensions which come from the

or any of its predecessors, without

the pianist should be able to read

The pianist, therefore, needs to

From then on, at 11 o'clock.

the maestro bodily co-ord matron y enc-

singing, dancing. I must say that I

A conductor would never re

other means of

the master

then his natural, f

unsurpassed in the tubu-

and yet on that majestic

in Little Theatre ex-

practiced book reader who

of experience synagogue sli

J. Mahler had left, others .tne aOud master bodily co-

and the dramatic work as


directly, its character is

and he was out of
turkey. Then, at

wait for the organ

of experience synagogue sli

from one flop into another, t

This is the kind of thing

At last Father

The demands of aflight

I
to the Opera.

or the actors' performances

I
to the Opera.

I
to the Opera.

of experience synagogue sli

of experience synagogue sli

of experience synagogue sli

of experience synagogue sli

of experience synagogue sli

It was at Father

the maestro bodily co-

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.

I
to the Opera.
Sherwood Music School

Through professional training for successful careers. One and two year Certificate courses prepare for private studio teaching. Bachelor and Master Degrees in Music—voicing, piano, strings, winds, instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music.

Founded 1926. Syphylisly equipped laboratory building. Summer Courses in Music. For catalog, write: Arthur Wildeman, Musical Director

Sheerwood School - 1041 S. Michigan Aveo New York 5 - Illinois

Thorough professional training for successful careers. One and two year Certificate courses prepare for private studio teaching. Bachelor and Master Degrees in Music—voicing, piano, strings, winds, instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music.

Founded 1926. Syphylisly equipped laboratory building. Summer Courses in Music. For catalog, write: Arthur Wildeman, Musical Director

Sherwood School • 1041 S. Michigan Avenue • Chicago 5 - Illinois

Music is a form of livelihood in the modern world. It is not only a source of pleasure, but a means of expressing emotions and ideas. It is a language that transcends all barriers of culture and nationality.

Thorough professional training for successful careers. One and two year Certificate courses prepare for private studio teaching. Bachelor and Master Degrees in Music—voicing, piano, strings, winds, instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music.

Founded 1926. Syphylisly equipped laboratory building. Summer Courses in Music. For catalog, write: Arthur Wildeman, Musical Director

Sherwood School • 1041 S. Michigan Avenue • Chicago 5 - Illinois

Sherwood Music School

Thorough professional training for successful careers. One and two year Certificate courses prepare for private studio teaching. Bachelor and Master Degrees in Music—voicing, piano, strings, winds, instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music.

Founded 1926. Syphylisly equipped laboratory building. Summer Courses in Music. For catalog, write: Arthur Wildeman, Musical Director

Sherwood School • 1041 S. Michigan Avenue • Chicago 5 - Illinois

Sherwood Music School

In the heart of cultural Chicago

EASTMAN SCHOOL OF MUSIC OF

The University of Rochester

HOWARD RANSON, Director

ALLEN I. WIGGINS, Director, Summer Session

Undergraduate and Graduate Departments

SUMMER SESSION

August 9 - August 6, 1954

FALL SESSION

September 20, 1954 - June 3, 1955

For further information address

ARTHUR H. LARSON, Secretary-Register

EASTMAN SCHOOL OF MUSIC

Rochester, New York

MUSIC CAREERS

Piano—Voice—Instrumental

Public School Music—Church Music

Opera—Radio—Television—Motion Pictures

ST. LOUIS INSTITUTE OF MUSIC

9707 S. Broadway—St. Louis 6, Mo.

A nationally accredited institution of highest learning approved for undergraduate and graduate study.

MUSIC CAREERS

Piano—Voice—Instrumental

Public School Music—Church Music

Opera—Radio—Television—Motion Pictures

ST. LOUIS INSTITUTE OF MUSIC

9707 S. Broadway—St. Louis 6, Mo.

A nationally accredited institution of highest learning approved for undergraduate and graduate study.

MUSIC CAREERS

Piano—Voice—Instrumental

Public School Music—Church Music

Opera—Radio—Television—Motion Pictures

ST. LOUIS INSTITUTE OF MUSIC

9707 S. Broadway—St. Louis 6, Mo.
PRELIMINARY DATE FOR PRE-PUBLICATION OFFER

Order your three copies per book. We will make every effort to ship them as soon as possible.

FOLKWAYS U.S.A.
By Elie Sevrin (Piano Solo)

This magnificent series of American songs, tunes, and sketches for piano in five volumes, starting with the work for the very early beginner. Featuring the children of the nation, these volumes are planned to introduce American music to families of people of all ages. The author has tried to select songs and tunes that are simple in form and still tuneful in style. This should give children a chance to use their voices and bring back some of the young piping of our own era.

Price List $3.05 Advance of Publication $5.00

SHARE THE FUN
By Elia Retteri (Piano Duo)

A duet book for very young students. Here are ten easy duets for two young pianists. In the first place, these duets are all composed in the music style for which the author is well known: the old-fashioned style for which the young pianist of our own era had a great love.

Price List $3.05 Advance of Publication $6.50

TEEN-AGE TECHNIQUE
By Standard Keyboard

For intermediate grades, this collection of 25 short studies will aid the student in their daily practice of the keyboard. These simple yet effective exercises are written in a style that even the most advanced student will find easily understandable.

Price List $3.05 Advance of Publication $5.00

SUCCESSES FOR THE ADOLESCENT SOLOIST
Compiled by Edward Ling (Piano Solo)

This collection of previously published works has been prepared for the beginning piano student, except that it is one of the most beautiful and most masterful of the 19th century music. The material will be available on request from the publisher, and a certain number of the pieces will be published in book form.

Price List $3.05 Advance of Publication $6.50

SACRED LONGS (For Junior Choir)
By Alfred Mason

This delightful scene, lasting approximately fifteen minutes, is one that you will remember after hearing only once, the words of real charm and wit, and music which will seem almost miraculous.

Price List $1.00 Advance of Publication $1.25

SACRED SONGS (For Junior Choir)
By Agnes Livingston, Margaret Jones Hoffman, and Marie Pellegrini

The "Small" series that is known and beloved by all. From the master that is the author of the "Small" series, these sacred songs have been compiled into a significant volume that will add to the beauty of the liturgical year. Composed in a traditional manner, these songs are written in a style that is by one of the acknowledged masters of the 17th·18th centuries. (Orchestral parts by Castellini, director of Queens College.)

Price List $1.00 Advance of Publication $1.25

BACH'S BEST CANON

A short scene in song for elementary school or church choir, arranged by Margaret Jones Hoffman.

Price List $3.00 Advance of Publication $3.50

A WALL BLACKBOARD

The student sitting at the piano can see and hear the words simultaneously. This is the ideal stimulant for looking away from the music and back again. The words are accompanied by rhythm patterns or bits of music that will help the student to recognize the music and its meaning. This is the ideal device for teaching music to young children.

Price List $3.00 Advance of Publication $3.50

Knopf, Inc.
170 Fifth Avenue New York, N.Y.

Order Your Copies by Title Today!

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

PREPARE NOW FOR SUMMER MUSIC STUDY

(Continued from Page 59)

Then teachers, through the daily pressure of their work, find it impossible to come up with the necessary patterns and exercises to prepare the pupils for the next school year. The key to solving this problem is finding a way to make a pupil's interest in playing the piano work for him. They have not been working up to all of their pedagogical efforts.

In the classroom, teachers have the advantage of meeting other teachers from all over the country and being inspired by the teacher of the course for upper normal pupils. The after-school teacher, even with many years and written upon music teaching, must have been inspired and delighted by the results he has had with his pupils. At one such class, conducted in a newly created school, a pupil, a product of one of the old-time schools, yearned for the excitement, the fun, and the play that he could have in the classroom. He elected to play the piano, and so far he has been playing it. In play, he was moving in a new world of music in fun. The people of the class were moved by the music and the beauty of the work he was doing. It was not a question of learning music, but to new ideas and happenings in the world of music. They have not kept alive to the need of making music a human experience, Staying on that point and persisting until a definite objective is reached, it seems almost miraculous.

In the refresher course, teachers have the advantage of meeting other teachers from all over the country and being inspired by the teacher of the course for upper normal pupils. The after-school teacher, even with many years and written upon music teaching, must have been inspired and delighted by the results he has had with his pupils. At one such class, conducted in a newly created school, a pupil, a product of one of the old-time schools, yearned for the excitement, the fun, and the play that he could have in the classroom. He elected to play the piano, and so far he has been playing it. In play, he was moving in a new world of music in fun. The people of the class were moved by the music and the beauty of the work he was doing. It was not a question of learning music, but to new ideas and happenings in the world of music. They have not kept alive to the need of making music a human experience, Staying on that point and persisting until a definite objective is reached, it seems almost miraculous.

In the refresher course, teachers have the advantage of meeting other teachers from all over the country and being inspired by the teacher of the course for upper normal pupils. The after-school teacher, even with many years and written upon music teaching, must have been inspired and delighted by the results he has had with his pupils. At one such class, conducted in a newly created school, a pupil, a product of one of the old-time schools, yearned for the excitement, the fun, and the play that he could have in the classroom. He elected to play the piano, and so far he has been playing it. In play, he was moving in a new world of music in fun. The people of the class were moved by the music and the beauty of the work he was doing. It was not a question of learning music, but to new ideas and happenings in the world of music. They have not kept alive to the need of making music a human experience, Staying on that point and persisting until a definite objective is reached, it seems almost miraculous.

In the refresher course, teachers have the advantage of meeting other teachers from all over the country and being inspired by the teacher of the course for upper normal pupils. The after-school teacher, even with many years and written upon music teaching, must have been inspired and delighted by the results he has had with his pupils. At one such class, conducted in a newly created school, a pupil, a product of one of the old-time schools, yearned for the excitement, the fun, and the play that he could have in the classroom. He elected to play the piano, and so far he has been playing it. In play, he was moving in a new world of music in fun. The people of the class were moved by the music and the beauty of the work he was doing. It was not a question of learning music, but to new ideas and happenings in the world of music. They have not kept alive to the need of making music a human experience, Staying on that point and persisting until a definite objective is reached, it seems almost miraculous.

In the refresher course, teachers have the advantage of meeting other teachers from all over the country and being inspired by the teacher of the course for upper normal pupils. The after-school teacher, even with many years and written upon music teaching, must have been inspired and delighted by the results he has had with his pupils. At one such class, conducted in a newly created school, a pupil, a product of one of the old-time schools, yearned for the excitement, the fun, and the play that he could have in the classroom. He elected to play the piano, and so far he has been playing it. In play, he was moving in a new world of music in fun. The people of the class were moved by the music and the beauty of the work he was doing. It was not a question of learning music, but to new ideas and happenings in the world of music. They have not kept alive to the need of making music a human experience, Staying on that point and persisting until a definite objective is reached, it seems almost miraculous.
PIANO RECITALS OF TOMORROW (Continued from Page 57)

The 24 CAPRICES OF ROE (Continued from Page 25)

The bow must leave the upper string momentarily after striking it, each time, alternating to it for the third note and leaving it again before the first note of the next trill begins.

All in all, this study can be a great base for the development of the left hand technique, and also to the development of the bowing of the short bow technique. No. 21 is the perfect study for the "attack" that comes in the middle of the phrase. Every bow stroke must be pronounced and accentuated, even the first notes of the first, third, and fifth staccato passages, each note should be sharply separated from the next note by the speed of the bow slightly, immediately following the double. It can be played down to the last pace of the last one has been placed the bow in the bow for the right hand. Then they should take on a more legato manner... The second notes: they are of tremendous importance in No. 21. A good deal of the time the bow is placed on the first finger to the last note of the notes, while the thumb lies back on the neck of the violin. To acquire true expression, it is a study that has to be performed at first; therefore, the initial bowing can be divided into three sections. The long bows in the beginning to No. 24 should be taken quickly to the bridge, otherwise it will not produce its full effect. The bow will deliver quality of tone. The long bows in the beginning of the phrase should be played with much clarity of attack and bow. The short bow will require a more careful approach, together with a use of the left hand grip in each note. The latter (see Ex. C) have to be played in such a way.

For those who are interested in mastering the art of playing music, this study can be a valuable tool for improving their skills. It is recommended for advanced pianists looking to expand their repertoire and enhance their technical abilities.
NEW RECORDS

(Continued From Page 15)

COKER COLLEGE

Baldwin-Wallace Conservatory of Music

New Records

Students ln!'! Travel Assn.-21st Anniversary

Music Studio TOI;

$950 July 5th to Sept. 12th

II... Costa Rica, Ecuador Peru and Ar.

tina. For the grade 2 pianist of any age.

Write for Complete Richter List

Bach: Symphonies No. 6 & 4 F

There's no great need for another recording of the "blumchen" symphony, but this one provides a good reason for calling attention to the fine series of European recordings being marketed here under the Epic label. This disc was made by the Vienna Symphony under Willhelm Van

Ottoson conducting. The Beethoven is ad
cational, conventional, but excep
tonal, typical of Epic re
ditions, it has a richness, a warmth

that marks it definitely above average. (Epic LC 3011)

Beethoven:

Symphony No. 6 & F

Beethoven:

Symphony No. 6 & F

J. H. Freeman

JOIN ETUDE TEACHERS' CLUB

for details, write

New York. C.

ETUDE TEACHERS' CLUB

Sights on the coast have not changed since the early 19th century. The town of Miami has grown, but the seashore is still the same. The beaches are beautiful, the weather is always pleasant. Miami is a great place for a vacation.

Books and Records

Music Magazine

JOIN ETUDE TEACHERS' CLUB

for details, write

New York. C.

ETUDE TEACHERS' CLUB

Sights on the coast have not changed since the early 19th century. The town of Miami has grown, but the seashore is still the same. The beaches are beautiful, the weather is always pleasant. Miami is a great place for a vacation.

Books and Records

Music Magazine

JOIN ETUDE TEACHERS' CLUB

for details, write

New York. C.

ETUDE TEACHERS' CLUB

Sights on the coast have not changed since the early 19th century. The town of Miami has grown, but the seashore is still the same. The beaches are beautiful, the weather is always pleasant. Miami is a great place for a vacation.

Books and Records

Music Magazine

JOIN ETUDE TEACHERS' CLUB

for details, write

New York. C.
How to make an organ out of your own Piano

Like magic, these concealed fingers add fine organ music to any piano—spinet, grand, or upright.

Your authorized music dealer can quickly install the Lowrey Organo in your piano. Then you can play beautiful organ music in an infinite range of rich, new tonalities—and you alone can even combine piano and organ in unheard-of duets. The Organo does not interfere with the piano action in any way—you can still play piano alone!

By using your same familiar piano keys, the Lowrey Organo makes it easy for you to play organ music—you can keep your piano, too—and save space. Ask your music dealer to show you how this compact and versatile electronic organ will fit into your home. Inspire your children—thrill your family—and amaze your friends with this low-cost piano-organ—the Lowrey Organo.

For full information, send the coupon on page 64, now.

Lowrey Organo
Chicago

Also available—complete Built-in Models from dealers who sell these pianos:

JANSSEN
STORY & CLARK
JESSE FRENCH & SONS

Also in Canada from:

MASON & RISCH

For complete information on portable ORGANO shown above

Get this new Organo booklet
Use handy coupon on page 64. This saves your Etude cover.

Lowrey Organ Division
Central Commercial Industries, Inc. (Est. 1894)
332 S. Michigan Ave., Chicago 4, Ill.

Canadian Representative: Ed. Archambault, Inc.
500 Ste. Catherine St., E., 2, Montreal