ETUDE
the music magazine

In this Issue...

- Chopin’s Influence on Modern Music
- Jan Holmman
- Personal Reminiscences of Jacques Thibaud
- Henri Temianka
- Music’s Royal Heritage
- Verna Arvey
- Preparing for an Operatic Career
- Camille Williams
- Playing the Church Service
- Richard Blochser
- Vocal Lessons for the Would-be Singer
- Irving W. Voorhees
- Music Comes to the “Little Red School House”
- Marion L. Briggs
- William Kapell
- An Informal Sketch
- Olga Samaroff

LUDWIG VAN BEETHOVEN
An Approach to Beethoven
by Claudio Arrau  (See Page 9)
Organ Street Music for Lent and Easter

Organ Collections

<table>
<thead>
<tr>
<th>Volume Number</th>
<th>Title</th>
<th>Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;At the Concourse&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>2</td>
<td>&quot;At the Concourse&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Chancel Echoes&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Chancel Echoes&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Chancel Organist&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Chancel Organist&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Little Organ&quot;</td>
<td>15.50</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Little Organ&quot;</td>
<td>15.50</td>
</tr>
</tbody>
</table>

Organ and Piano Book

<table>
<thead>
<tr>
<th>Volume Number</th>
<th>Title</th>
<th>Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;A Selection for Organ and Piano&quot;</td>
<td>22.25</td>
</tr>
<tr>
<td>2</td>
<td>&quot;A Selection for Organ and Piano&quot;</td>
<td>22.25</td>
</tr>
</tbody>
</table>


Letters to the Editor

Dear Sir: It was a great event for me when a pianist friend mentioned in ETUDE as an accomplished music magazine. He is right! Since that, I have been an ardent admirer of your magazine. I am only sorry that I have made my acquaintance with ETUDE as my magazine. He is so right! I have been an ardent admirer of your magazine.

Dear Sir: It was a great event for me when a pianist friend mentioned in ETUDE as an accomplished music magazine. He is right! Since that, I have been an ardent admirer of your magazine. I am only sorry that I have made my acquaintance with ETUDE as my magazine. He is so right! I have been an ardent admirer of your magazine.

Dear Sir: It was a great event for me when a pianist friend mentioned in ETUDE as an accomplished music magazine. He is right! Since that, I have been an ardent admirer of your magazine. I am only sorry that I have made my acquaintance with ETUDE as my magazine. He is so right! I have been an ardent admirer of your magazine. He is so right! I have been an ardent admirer of your magazine.
Music for the Piano

A HANDBOOK OF CONCERT AND TEACHING MATERIAL FROM 1590-1952
BY JAMES FRISKIN AND ERWIN FRIEDVJACH

Edited by the late RENT HACHE. Son

RINEHART & COMPANY
York 16, N. Y.

THE WORLD OF MUSIC

COMPOSER OF THE MONTH

George Friederic Handel, composer of many notable works, including the "Messiah," is ETUDE's composer of the month. Born in Halle, Germany, February 23, 1685, young Handel taught himself to play the harpsichord. When he was seven, at the insistence of the Duke of Saxe-Weissenfels, Handel was given organ lessons under Zachau and training in other musical instruments. In 1706, he went to Italy where in 1707, he produced his first Italian opera. Two of his oratorios were presented in Rome about 1708, and around this time the virtuoso Corelli as leader.

In 1708 he was in Dublin, Ireland to perform for Perle. Performance in 30 days and how to line up work for New RCA.

RADIO CORPORATION OF AMERICA

Send for FREE BOOK ABOUT MUSIC

Just push a button •••

To record your favorite programs, play back on demand, turn on music instantly, give yourself the perfect music for any occasion.

ETUDE-FEBRUARY 1954

RACHMANINOFF

RAPSOPIE ON A THINEM OF PAGANINI

For Piano and Orchestra

Score and parts for use

RCA FRANZ MFG. CO.
33 Wallace St., New York, N. Y.

Handel taught himself to play the harpsichord. When he was seven, at the insistence of the Duke of Saxe-Weissenfels, Handel was given organ lessons under Zachau and training in other musical instruments. In 1706, he went to Italy where in 1707, he produced his first Italian opera. Two of his oratorios were presented in Rome about 1708, and around this time the virtuoso Corelli as leader.

In 1708 he was in Dublin, Ireland to perform for Perle. Performance in 30 days and how to line up work for New RCA.

RADIO CORPORATION OF AMERICA

Send for FREE BOOK ABOUT MUSIC

Just push a button •••

To record your favorite programs, play back on demand, turn on music instantly, give yourself the perfect music for any occasion.

ETUDE-FEBRUARY 1954

RACHMANINOFF

RAPSOPIE ON A THINEM OF PAGANINI

For Piano and Orchestra

Score and parts for use

RCA FRANZ MFG. CO.
33 Wallace St., New York, N. Y.
I N 1832, when the London publisher John Walsh decided to bring Chopin's music to England, they faced considerable opposition on the part of British music lovers. At that time Chopin was regarded as a salon composer not to be compared with such shining lights as, for instance, George Alexander Macfarren. The London "Musical World," described Chopin's music as "raving hyperbole and exulting cacophony." The powerful H. F. Charles wrote in "The Athenaeum" that one could never tell whether Chopin played right or wrong in his recitals of his music, so crude was his harmony. Wossel and Stahloeh had enough of a cool business judgment to know how to overcome this opposition. They went to James William Davison, a mighty figure in Lon- don musical journalism, who had on occasion himself shot a few darts at Chopin, and asked him to write an introductory brochure for the proposed edition of Chopin's works—for a consideration, of course. Davison responded magnificently. He mobilized all his powers of Victorian rhetoric to ex- plain Chopin's greatness. Whether he was trying to perform the rhetoric in ex- cel to Chopin's greatness. Whether he was trying to perform the rhetoric in excels, was a point of flippancy. Here is a paragraph ill Grove's Dictionary. His originality as a composer appears from this account that the "famous Tarantella," the "Rajnoh von dem Tans'ur (1706-1783) is a very curious figure. Tans'ur's music at its worst. Among musical lexicographers it is presented in the technic part of Musick's life. His ballet commis- sion, the management had to ask the point of flippancy. Here is a paragraph ill Grove's Dictionary. His originality as a composer appears from this account that the "famous Tarantella," the "Rajnoh von dem Tans'ur (1706-1783) is a very curious figure. Tans'ur's music at its worst. Among musical lexicographers it is presented in the technic part of Musick's life. His ballet commis- sion, the management had to ask
Today's Top Investment...

A fine new piano, with modern features, has recently been introduced by Kimball. Could this be the perfect instrument for you? Read on to learn more about the features and benefits...

W. W. KIMBALL CO.
31 E. JACKSON BLVD., CHICAGO 4, ILLINOIS

Music Lover's BOOKSHELF
BY DALE ANDERSON

Music As An Art
by Herbert Weinstock

Mr. Weinstock has written an able, sincere and oftentimes brilliant historical review of music as an art, stressing particularly the changes evolved in the structure of music. His 315 page book covers the art from the first Gregorian chant to the latest atonal group.

The book is conceived upon a high level and presupposes that the reader has an advanced familiarity with musical literature. He notes for instance: "With Chopin and other composers of the high romantic period, moreover, this process began to pass the line of relatively equal interaction. To some extent — and often to a very large extent — a Chopin composition for piano is an emana
tion of the piano itself, grows as it does partly because Chopin explored the piano's unique abilities and accepted musical materials suggested by them. A Beethoven piano sonata, particularly a late one, often sounds like an orchestral music transcribed: no one of Chopin's piano works could have been conceived for any other medium. Nor could Berlin's orchestral pieces have been composed for any other means than the orchestra, which is in itself an essential component of their very size, shape, and physiognomy. This quality of characteristic relationship, in which the medium plays a definitive role in the shaping of music, is generally a substitute of the eighteenth-century technique that would reach its most intense application early in the nineteenth. Elsewhere, guided by Chopin, the music writer is more dangerous, but it appears to be being lost force as our century progresses."

It is highly desirable for the music lover to read this book for himself. To others, those who are interested in the art, to consult as many authorities as possible. The book is highly recommended to all music lovers.

Send for your catalog and name of nearest Kimball dealer.

Music As An Art
by Herbert Weinstock

"Music As An Art" is highly recommended as a collateral reading for advanced students and professionals.

Harcourt, Brace and Company

Address
City
State

Send for FREE COPY:

"A Better Understanding of High Fidelity" by Charles Freiman, editor of High Fidelity Magazine. A chance study of this noted authority, to be understood by advanced audiophiles in Hi-Fi.

Wdws: CARLTON RECORDS, INC., BDP.F., 1730 BROADWAY NEW YORK 19, N. Y.

THE PASSIONS
- Alan Rose & Orchestra Vocal by Barbra Streisand

An unforgettable musical experience... Joe Rosett's grand musical statements, combined with the有一天s to live!...the greatest voices known to man, present in Hi-Fidelity, the\nTHE END

Wdws: CARLTON RECORDS, INC., BDP.F., 1730 BROADWAY NEW YORK 19, N. Y.
The new Jesse French Piano-Organa combination gives you the added musical enjoyment of fine... of finding and reproducing this inner (Continued on Page 62)

The secret of Beethoven is not fingers and notes, but inner feeling.

The average student, I find, approaches Beethoven under a twofold handicap. First, he is afraid of him, as a figure too colossal and aloof to be met on equal terms; in second place, he attempts to penetrate Beethoven through his notes alone. Neither attitude is quite helpful.

To interpret Beethoven validly, you must make his music your own. Iting it deep into your soul and then pouring it out as something very personal. This means treating the music with respect, certainly, but without fear. There are a number of ways to facilitate such an approach.

Assuming that the student is ready for Beethoven at all, music study should be combined with a study of the man. Even a limited acquaintance with Beethoven shows why he cannot be played like Mozart or Chopin. And such acquaintanceship is of course, highly desirable. From an interview with Claudio Arrau secured by Rose Heylbuth.

Battle-sound of their own spirits. Such people have something genuine about them, which we feel and respect. On the other hand, we all know persons who tell of their hardships in a way calculated to excite sympathy, to bring tears to the eyes. We may be truly sorry for them, but after a while, we find ourselves trying to avoid them. They make too strong a demand on us, using personal feeling to attack our emotions and produce an effect. That is sentimentality, which is put on and off like a cloak and quickly becomes claying. Genuine sentiment is never put to any use—it simply is, arising from the innermost sources of the soul, and making itself felt as something genuine. In the field of music, sentiment is what you honestly feel about a work; sentimentality is what is calculatedly put there (the overdone rhapsody, the over-flowing tears, etc.) to assure success.

In Beethoven, true sentiment is never at too quick, but honest habits of thought and study can stimulate its development. One shows respect for Beethoven by working from reliable editions (preferably the Ur-text), by observing all its indications, and by permitting oneself no capricious changes of notes, of added octaves, of playing with two hands a passage which Beethoven wrote for one, etc. Then, within the framework of Beethoven's wishes, one is free and need feel no fear. As to Beethoven's wishes, there is no need to feel fear. As to Beethoven's wishes, there is no need to feel fear. As to Beethoven's wishes, there is no need to feel fear. As to Beethoven's wishes, there is no need to feel fear. As to Beethoven's wishes, there is no need to feel fear. As to Beethoven's wishes, there is no need to feel fear.

The average student, I find, approaches Beethoven under a twofold handicap. First, he is afraid of him, as a figure too colossal and aloof to be met on equal terms; in second place, he attempts to penetrate Beethoven through his notes alone. Neither attitude is quite helpful.

To interpret Beethoven validly, you must make his music your own. Iting it deep into your soul and then pouring it out as something very personal. This means treating the music with respect, certainly, but without fear. There are a number of ways to facilitate such an approach.

Assuming that the student is ready for Beethoven at all, music study should be combined with a study of the man. Even a limited acquaintance with Beethoven shows why he cannot be played like Mozart or Chopin. And such acquaintanceship is of course, highly desirable. From an interview with Claudio Arrau secured by Rose Heylbuth. From an interview with Claudio Arrau secured by Rose Heylbuth.
MUSICAL ROYAL HERITAGE

From early times to the present, royalty has bestowed many favors and much assistance to music and musicians.

by Verna Arvey

Henry approved in even greater measure of his other distinguished daughter, Elizabeth, for her era was the greatest in English music. Religious music flourished under her; also the foundations of artistic keyboard music were laid. She received one to the French Ambassador: "I maintain at least sixty musicians, and in my youth I danced very well, composed ballads and music, and played and danced them myself." Indeed, she regarded the musician's role as a courtly duty to tell her who played the harpsichord better, Mary, Queen of Scots? The embarrassed man was forced to reply that she outside his own Queen as a musician! The Chapel Royal deserves space of its own because of its tremendous service to English music ever since the year 1135. Voices for it were chosen from among the best in the entire country. In 1216 Henry III York with King John; in 1418 it helped Henry V celebrate an armistice. Byrde, Gibbons, Morley, Tomkins and Bull.

To Byrd, at least, the honor was a question concerning royal households. Because rulers of music, musicians and муаicians have been so impressed that he decided to become a musician. He went away, studied, and became famous in his day, as did other members of his family who succeeded him. In addition, much of our knowledge of the history of music, musicians and musical instruments has come from the manuscripts concerning royal households. Because rulers often encouraged religious, their private musical establishments had a dual function: to confer and to contribute to court grandeur as well as to religious solemnity. There has been only one notable exception to the general rule: Catherine the Great, of Russia, who was sensation! She wanted to hear and enjoy music, but could not. She wrote, "It is in music that I am least. I have long to sacrifice to society of medicine a place for him who will invent an effective remedy against inaccessibility to the sounds of harmony." She even made fun of her early music mistress who brought with him a bass singer who sang in her room and who, she said, "roared like a bull." In sharp contrast to the Russian ruler was England's Henry VIII. Gossip suggests they wagged their tongues over the beauty of wire, but how many of them that this man was removed in his day as a composer and performer of music? Only because Henry VIII of England (1542-1547) composed church music of value, it cannot be said that Henry VIII was England's first composer-King. But he surpassed Henry VI in his soul, and definitely gained the distinction of having brought music into greater repute in England than the other Henrys.

His love for music was encouraged by his mother, Elizabeth, and York, who played the harpsichord and clavichord skillfully. In later years, she loved to listen to her own compositions, which one, O Lord, the Maker is sung even today in some English churches. Ninety of his songs and ballads (two with words) are preserved.

Thomas Tallis (1505?1585), who actually loved music) disappeared of choirs for public worship. In 1560 Charles II, who liked simple rhythms, decided that he would revive the Chapel Royal and combine it with his own private household. He appointed as his chief music director, modelled after Louis XIV's "Vingt-quatre Violons du Roi" which used to play Lully's lovely music and which had so stricken Charles II's fancy during his years of exile at the court of France. He adopted from state ceremonies and accompanied the monarch's public entry to Court by an official called "Master of the King's Music." (Continued on Page 14)

With the passing of Charles I, the Chapel Royal ceased in England because its foundation had been a compromise but the man small. And how significant that in spite of my ardent admiration for Thibaud as an artist, I have always first thought of him as a man, a human being who personified that charm and elegance which has so long been synonymous with French culture at its best.

I fact not Thibaud when I studied in Paris. Under the auspices of Etxeza Neruda he gave a series of Master Classes. There must have been about twenty students to the day. I still have the official photograph showing the group with Thibaud in the center—only the room was crowded to the doors with perhaps a hundred listeners. I played the Romance in F by Beethoven and the Polonaise in A of Wieniawski. When, at the end of the first session of the Polonaise, I took the high harmonic D with the utmost accuracy, the room was in a state of silence. He began to laugh with such infectious humor that soon the whole room was in a state of uncontrollable merriment. Thibaud was ideally suited for the career of a virtuoso. While many of the prinapant actions before the public live in a perpetual state of anxiety and fear, Thibaud carried his responsibilities with the carelessness of a grand seigneur. On a number of occasions I dined with him after the afternoon concert. Having made all the arrangements for the evening. Many actions at that point are unable to get any thing down except a poached egg or milk toast and weak tea. That was not Thibaud's way. First there was a round of double-stiined aperitifs. Then Thibaud turned to the news and the wine list and gave them the benefit of his most solemn attention, before a French gourmet of the highest order. He planned the dinner with as much care as a concert program and the results were equally licentious. He treated waiters and guests alike with the exquisite courtesy that in spite of my ardent admiration for Thibaud, he not unmyself a virtuosit. And one day I asked him about me, when he played for young, he asked me to go for a walk with him, put his arm around me and asked: "Do you see that terrible fagoting?" and the girl answered: "I'm young, I can't go. "Thibaud sat down again, nodded and said: "You won't dare do that twenty years from now. You know from experience." After I had finished, a young girl got up to play. Thibaud stopped her when she a question differently, and asked: "Do you see that terrible fagoting?" and the girl answered: "I'm young, I can't go."

"My teacher gave it to me." And the girl nodded and said: "You don't see that terrible fagoting?"

With the tragic death of Jacques Thibaud last September, the world lost one of the most delightful and charming human beings who ever lived. How often does it happen that an artist was so great but the man small. And how significant is it that in spite of my ardent admiration for Thibaud as an artist, I have always first thought of him as a man, a human being who personified that charm and elegance which has so long been synonymous with French culture at its best.

The first violinst of the Paganini Quartet recalls personal characteristics of the great

French virtuoso-teacher

by Henri Temianka

THE first violinist of the Paganini Quartet recalls personal characteristics of the great

French virtuoso-teacher

by Henri Temianka

With the tragic death of Jacques Thibaud last September, the world

lost one of the most delightful and charming human beings who ever lived. How

often does it happen that an artist was so great but the man small. And how signifi-

cant is it that in spite of my ardent admiration for Thibaud as an artist, I have always first

thought of him as a man, a human being who personified that charm and elegance

which has so long been synonymous with French culture at its best.

I fact not Thibaud when I studied in Paris. Under the auspices of Etxeza Neruda he gave a series of Master Classes. There must have been about twenty students to the day. I still have the official photograph showing the group with Thibaud in the center—only the room was crowded to the doors with perhaps a hundred listeners. I played the Romance in F by Beethoven and the Polonaise in A of Wieniawski. When, at the end of the first session of the Polonaise, I took the high harmonic D with the utmost accuracy, the room was in a state of silence. He began to laugh with such infectious humor that soon the whole room was in a state of uncontrollable merriment. Thibaud was ideally suited for the career of a virtuoso. While many of the prinapant actions before the public live in a perpetual state of anxiety and fear, Thibaud carried his responsibilities with the carelessness of a grand seigneur. On a number of occasions I dined with him after the afternoon concert. Having made all the arrangements for the evening. Many actions at that point are unable to get any thing down except a poached egg or milk toast and weak tea. That was not Thibaud's way. First there was a round of double-stiined aperitifs. Then Thibaud turned to the news and the wine list and gave them the benefit of his most solemn attention, before a French gourmet of the highest order. He planned the dinner with as much care as a concert program and the results were equally licentious. He treated waiters and guests alike with the exquisite courtesy that in spite of my ardent admiration for Thibaud, he not unmyself a virtuosit. And one day I asked him about me, when he played for young, he asked me to go for a walk with him, put his arm around me and asked: "Do you see that terrible fagoting?" and the girl answered: "I'm young, I can't go. "Thibaud sat down again, nodded and said: "You won't dare do that twenty years from now. You know from experience." After I had finished, a young girl got up to play. Thibaud stopped her when she a question differently, and asked: "Do you see that terrible fagoting?" and the girl answered: "I'm young, I can't go."

"My teacher gave it to me." And the girl nodded and said: "You don't see that terrible fagoting?"

With the tragic death of Jacques Thibaud last September, the world

lost one of the most delightful and charming human beings who ever lived. How

often does it happen that an artist was so great but the man small. And how signifi-

cant is it that in spite of my ardent admiration for Thibaud as an artist, I have always first

thought of him as a man, a human being who personified that charm and elegance

which has so long been synonymous with French culture at its best.

The first violinist of the Paganini Quartet recalls personal characteristics of the great

French virtuoso-teacher

by Henri Temianka

THE first violinist of the Paganini Quartet recalls personal characteristics of the great

French virtuoso-teacher

by Henri Temianka

With the tragic death of Jacques Thibaud last September, the world

lost one of the most delightful and charming human beings who ever lived. How

often does it happen that an artist was so great but the man small. And how signifi-

cant is it that in spite of my ardent admiration for Thibaud as an artist, I have always first

thought of him as a man, a human being who personified that charm and elegance

which has so long been synonymous with French culture at its best.

The first violinist of the Paganini Quartet recalls personal characteristics of the great
Here's a teacher with imagination and know-how whose experimental work with young children has resulted in an amazingly successful Pre-Kindergarten School.
MUSIC'S ROYAL HERITAGE
(Continued from Page 11)

This post has been continued in England. Queen Victoria's... we all tend to sing with the heart-to stress "feeling." Through experience, we learn not (Continued on Page 47)

is

sic for the royal progress through the city and was appointed "Com-

posed for her friends. Princess Mar-

to Paris often during the following five years and made him a Gentle-

tone, qualities which she retained for the终生 of the opera, "Samson").

expedient of attending a performance of her favorite operas. He also

ation, of which the Musicien is the

The King restored it by the simple

Great King. Tosti, who composed the song, "Alfredo," was

the title of the Prince of Wales. By Thomas Arne, then thirty years old. And Teit, who

ied on the singer! After admitting that what is now known as the very first

real opera (Peri's "Euridice") was performed at the marriage of Henry IV

(1553-1610) to Mary of Austria, the youngest daughter of Philip III of

the Philidor family, largely instrumental. Among composers of the period

"feeling." Through experience, we learn not (Continued on Page 47)

sail for England to become Queen, followed

sail by performing on the lute and in their variety!

In 1830 was Mabel Lander, once a stu-

singing Glees, founded by Sir Thomas Box and his wife in 1787. They

one of the great opera singers of our time: Geraldine Farrar, who

famous strains ("Maid of Orleans") and the British Royal Family.

music. The King caused many of his most

the said organ, which do not exist; one can, however, guide one's

from the aristocracy and profes-

sionals, but who, through sympathy and con-

The Scandinavian countries have

world are all members of the

~usic for the dancing girls, and a number of harpsichord

one of the great opera singers of our time: Geraldine Farrar, who

As we look back upon the re-

on their beauty and grace. The Sing- 

In 1623, the first opera com-

GOOd WORK is never easy and
good operatic work is particularly difficult in the American stage because of the lack of theaters in which to train. Still, the effort must be made. In my opinion, its successful outcome depends less on circumstances and more on the singer. After admitting that we need more music-dramas, it does little good to dwell on that fact. The thing is to create one's own opportunities for training. Noting that the advice of these words is valid, I will not dwell on it, but will state that they are useful, and that makes for a working method. For example, you can work on the vocal part of the role at which you wish to work. To do this, you must be well with a teacher who sings and teaches in a completely natural way—

singing should offer no more difficulty than breathing, walking, eating. It was my good fortune to find such teachers in Marie, Maria Szechy-Francis in Philadelphia, and Rose Aronoff in New York.

The chief benefit I derived from them is the belief that most vocal problems can be cured by alert, accurate, concentrated singing, with your brain as much as with your voice! I remember two problems that troubled me. At one time, I felt that my voice became hazy. As we look back upon the recorded history of music we can see that the greatest artists of all time were well versed in the art of singing, and that they knew how to use their voices to the best advantage. They understood the importance of the voice as an instrument of expression, and they knew how to use it to achieve their artistic goals. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delicate and precious instrument, and they respected it accordingly. They knew that the voice is a valuable asset, and they made the most of it. They knew that the voice is a powerful tool, and they used it to achieve their artistic goals. They knew that the voice is a precious gift, and they respected it accordingly. They knew that the voice is a delic
Playing the Church Service

From an interview with Richard Ellsasser
Secured by Aubrey B. Haines

"The function of organ music in the church..." says Dr. Richard W. Ellsasser, the twenty-six-year-old organist-director of Los Angeles' Wilshire Methodist Church. At age nineteen he could play all the Bach organ works from memory, and he has already traveled the continent many times giving recitals throughout the United States, Canada, Mexico, and Central and South America. Dr. Ellsasser has definite opinions on the proper use of the church organ for service playing, and he states there in no uncertain terms.

"Organ music should be the service together. It should help the worshipper ascend to consciousness of God. It should give voice and reverence, too, taking the worshipper out of the business world and carrying him into higher consciousness."

With reference to the selection of the proper material for the various parts of the service, such as the prelude, postlude and postform, he states, "I believe in avoiding loud preludes. I also object to very loud organ ostinatos unless they should adapt themselves to the worship service. A few weeks ago the minister of our church was preaching on Martin Luther's ninety-five theses, and the great hymn of the day was "A Mighty Fortress Is Our God." Here my organ ostinatos were gigantic—tenuously faith, grandeur, and majesty—and so was the postlude. Therefore, I would say the organist should not necessarily avoid loud ostinatos and postludes so much as he should endeavor to adapt them to the worship service. If, for example, the service is one of tranquillity, prayer, and hope, the music (organ and chord combined) must fit accordingly.

"It is sometimes a problem to know how to persuade the members of the congregation to listen to the organist's playing when they frequently enter the sanctuary in the middle of a conversation and continue talking as soon as they are seated. "The organist who hears the congregation in an uproar," comments Dr. Ellsasser, "pulls out two stops in an attempt to counteract..."

it will only find that the people will raise their voices to drown out his playing. What I do is to push in two stops, making the..."

At first there was no musicmobile to facilitate the delivery, collection and exchange of musical instruments. To make these materials more easily available to the rural schools in the several communities within the three towns it serves, the Shelf operates a free and have the privilege of borrowing the Shell's recorders for study. A summer resident, a musicologist and wife of a Columbia University music professor, opens her barn to the classes, and the Shell meets the expense of the teacher.

Summer residents play an important part in the activities and advancement of the Shell. They give generously of their time and talent to add to the success of the local summer concerts, which are the chief source of the Shelf's funds. Among their duties are professionally trained musicians and music teachers—a pianist and contralto, baritone, skilled accompanist, and flutist, who is the mother of the only woman flute player in the Boston Symphony Orchestra.

The Music Shelf had a small beginning. In its early efforts, the Shell didn't know what was most needed or what to buy. Having about $200 to spend the first year, its members asked the teachers what they wanted. Almost unanimously, they replied they wanted song books. With the remaining money, the Shelf purchased a number of soprano and alto recorders, deciding this ancient flute-like instrument would be a simple and pleasant one for children to play, often leading to an interest in other instruments. To them, the Shelf offers free instruction or teach appreciation.

Most of the teachers are married, and they are among those in an older age group who have gone back to teaching after several years of absence. The majority are not trained to teach music. They need help in planning and getting materials. For some, the use of record players and records is about the only way they can give musical instruction or teach appreciation.

In its early efforts, the Shell didn't know what was most needed or what to buy. Having about $200 to spend the first year, its members asked the teachers what they wanted. Almost unanimously, they replied they wanted song books. With the remaining money, the Shell purchased a number of soprano and alto recorders, deciding this ancient flute-like instrument would be a simple and pleasant one for children to play, often leading to an interest in other instruments. To them, the Shelf offers free instruction or teach appreciation.

One great rule, I think, is to be prepared to play. The organist should not necessarily avoid loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud preludes. I also object to very loud..."

...to the classes, and the Shelf meets the expense of the teacher.

Summer residents play an important part in the activities and advancement of the Shell. They give generously of their time and talent to add to the success of the local summer concerts, which are the chief source of the Shelf's funds. Among their duties are professionally trained musicians and music teachers—a pianist and contralto, baritone, skilled accompanist, and flutist, who is the mother of the only woman flute player in the Boston Symphony Orchestra.

The Music Shelf had a small beginning. In its early efforts, the Shell didn't know what was most needed or what to buy. Having about $200 to spend the first year, its members asked the teachers what they wanted. Almost unanimously, they replied they wanted song books. With the remaining money, the Shell purchased a number of soprano and alto recorders, deciding this ancient flute-like instrument would be a simple and pleasant one for children to play, often leading to an interest in..."
It is interesting and revealing to note the extent of the activities of the national organizations having to do with promoting string instruction.

**National Activation of String Instruction**

by C.F. Nagro

**Many Colleges, universities, public and private schools, and studies throughout the nation have given special attention for over a decade to the promotion of interest in the study of the string instruments. During this time, articles have been published in many newspapers and in national educational and professional magazines concerning the importance of the role played by the string instruments in the educational program and in the social life of the American community.**

National awakening of interest in the study of the string instruments; although, almost generally sounded until the latter part of the thirties, has been elected to unrecorded proportions through the activities of a number of organizations. The writer here gives credit to the principal organizations that have cooperated and aided toward the promotion of interest in the study of the string instruments from the time when "serious" attention was deemed necessary in order to boost activation for string instruction.

The Music Teachers National Association

The MTNA, founded in 1876, through the activities of a number of organizations, has given special attention to the violin as a cultural and social asset; (b) Through organization and mutual effort, to improve the welfare and standards of the profession; (c) To secure the development of the National String Festival and Conference held annually in New York City.

It is submitted that a great number of contributions to the above organizations have included the National String Festival and Conference held annually in New York City. It is submitted that the number of cooperative efforts and contributions to the above organizations is very large.

**The American String Teachers Association**

The initial objectives of this organization were:

The ASTA was founded in 1945, with its first objective of the organization being, and without further contributions, the organization's basic goal being to promote the study of the violin as a cultural and social asset. The ASTA's primary goal is to promote the study of the violin as a cultural and social asset.

The ASTA was founded in 1945, with its first objective of the organization being, and without further contributions, the organization's basic goal being to promote the study of the violin as a cultural and social asset. The ASTA's primary goal is to promote the study of the violin as a cultural and social asset.
Vocal Lessons for the Would-Be Singer?

by IRVING WILSON VOORHEES

A well-known voice authority discusses this thought-provoking question and gives out with sound advice.

The problem of acquiring a skillful voice is as old as history. But the method of doing so can vary widely. The reason is that the voice is a complex instrument, and there are many factors which influence its development.

The first step in learning to sing is to choose a good voice teacher. It is important to find someone who has had experience teaching voice students. A good teacher will not only help you improve your vocal technique but also show you how to use your voice properly.

Many people have difficulty learning to sing because they are afraid of being heard. This is a common problem, but it can be overcome with practice and patience.

The next step is to practice regularly. This means singing every day, even if it is just for a few minutes. It is also important to be consistent in your practice. This means that you should sing the same repertoire week after week. This will help you to develop a good sense of rhythm and pitch.

Finally, it is important to have fun while you are learning to sing. This will help you to stay motivated and continue practicing.

In conclusion, learning to sing is not difficult if you are willing to put in the time and effort. With the right teacher and a good practice routine, you can develop a beautiful voice.
PIANISTIC NEWS
The Piano Teachers Information Service, 509 Fifth Avenue, New York, is issuing a Quarterly Newsletter which will be of interest to the profession: being independent and unaffiliated to any body, it exists and is operated by a group of publishers, besides which so much can be seen at the music dealer. Besides, it includes a listing of current magazine articles on piano teaching, latest books on music, piano recordings, currently available piano methods, and a directory of music publishers. Its selection of the "best piano works of 1952" for young pianists was announced recently in The New York Times. The winners were: Nauman Lazzalby and H. I. H. S., by George Frederick McKay; Reins on the Roof, A. H. A. S., and My True Trumpet, by Elizabeth Rogers; Andante in B minor, by Robert Mowrey; The Willows and Waltz, by Ernest Lubin; 'The Children's Day in Elia, by Eliza St. Lys; and Ine Kitaiki, by Ahmed A. A. Adam; Music for Children, by George List; The Whistling Sails, by Margaret L. L. ; and Little Dutch Dance, by Louise B. S. Carroll.

My congratulations to those lucky winners!

ONE MAN’S OPINION
I read a Strausinsky story in Life magazine, which was on the subject of his "In the Afternoon of a Faun," which he has apparently been working on for some years. Some of the points are questionable; for instance, he says that he has just finished a piano concerto, which I doubt. I have a complete recording of Pulitzer’s "Piano Concerto," which I think is a much better work. It is true, of course, that many piano concerti are badly taken care of, but I have also seen a great deal of very poor piano teaching. So it seems to depend on one’s judgment.

My reason for favoring classical instruction is that I think that children do not like to do things together so they look forward to meeting other children whom they admire and who do not have to wash dishes in the kitchen. Second, I think that children need more freedom, and these should not be interrupted. The third, and I think the most important, is that this gives the teacher a chance to work at muscianship rather than doing the entire lesson to the mechanics of playing an instrument. Third, children often learn from each other more quickly than they learn from a grown person, so it frequently happens that a quicker child will do a slower one a favor. "Let me show you how to do that," and then the slower child copies the quicker child. Then, in the case of competition in the class lesson, and sometimes children are spurred to harder work so as to keep up with the others; just as some adults work a little harder in various ways so as to "keep up with the Joneses.""}

What is an Organ Point?

• In one of my compositions I have found below the bass staff three notes, "Double Organ Point" and I wish you would tell me what this means.

-Mrs. J. E. Y., Dayton

An organ point is a line-connected or constantly repeated tone, usually in the bass, from which all sorts of harmonies are going on at the same time. It is often called pedal point because the original use of this device was to hold down an organ pedal while playing varying harmonies with the hands on the manual keyboard, thus producing a variety of dissonances. I assume that a double organ point would be two such points.

MAURICE DUMENELLI, Mus. Doc., discusses one man’s opinion, a Cha- peau Merigot's book and gives information of value to all piano teachers.

WHY TO TEACH SOLO FROM THE BEGINNING?

In a letter to the Music Editor, Webster's New International Dictionary, prof. Albert A. Mohler, Oberlin College,

"But is there anything more difficult or thankless than teaching piano?"

K. G.

What is a Chopin Mazurka?

"In November 1952 issue of ETUDE there is a Chopin Mazurka on page 29 listed as Op. 67, No. 3; I think I heard the same tune a while back with slightly differ- ent time values and called Chopin's Les Sylphides, possibly Op. 70, No. 1, or the No. 64, No. 2. Will you kindly clarify?"

-W. A. M., California

The notes and the opus number of this Mazurka are correct as they appeared in the November 1952 issue of ETUDE. You are right when you recall that it occurs in the score of Les Sylphides, a ballet based on various compositions of Chopin. But I suspect that your memory has slipped if you recall it with different time values, unless you heard a very faulty performance of the music. Although I do not have the score of the ballet at hand, I should be surprised if the rhyms have been changed. In the Fester Book of Ballets and Ballet Music, the melody of the first eight meas- ures of this Mazurka is given, and appears exactly as it is in Es' "Les Sylphides.""

Perhaps I ought to add that in my opin- ion the name Chopin has been used in these cases as a misnomer. In either of the above mentioned cases, I should think it better to stick to the proper name of the mezzo clarinet. This is simply the name given to the instrument by its inventor, which has been in use for a long time.

The ballet, Les Sylphides, bears no opus number, since it is merely an adaptation of various Chopin compositions. The two opus numbers you have given, however, belong to two of the pieces that appear in the course of the ballet. The entire musical score for this ballet consists of the following works of Chopin: Preludes in Op. 28, No. 7; Nocturnes in A-flat in Op. 32, Nos. 2; Waltz in C-sharp in Op. 70, Nos. 1; Mazurkas in D. Op. 33, Nos. 3; Marmel in C. Op. 67, No. 1; Waltz in C-sharp minor in Op. 64, Nos. 6; Waltz in E-flat, Op. 18, No. 1.

What do the Down-Turned Stem Mean?

"In Cervenco's School of Violinists, Op. 289, Bk. 1, No. 5, I am puzzled by the down- turned stems on the upper staff. The left hand is occupied with scale passages, so it would seem impossible to play these notes with down-turned stems with the left hand with either their stems or without stems. Please let me know what to do.

The notes with down-turned stems are to be played with the right hand. As you say, the left hand is busy with its scale passages, and these should not be interrupted. The down-turned stems on the treble staff mean merely that there are two "parts" or "voices" on this staff, and I suggest that in order to clarify this to yourself you look out the scale passages entirely for a few times, playing the upper part on the treble staff with the right hand, and the lower voice with the left hand, making both voices sound as smooth as possible. Nor try playing both voices with the right hand alone, since you will find it impossible to get the feeling of a "duet" in the upper parts, add the scales below as a sort of accompaniment to the two single voices.

K. G.
ORGANIST'S PAGE

There is much that organists may do to broaden their knowledge and become more expert in the technique of their art.

by ALEXANDER McCURDY

SINCE NO ONE else seems inclined to do so, I rise to utter a few words in defense of Alexander McCurdy, a well-known individual known as musicologists.

There are almost as many jokes about musicologists as about mothers-in-law. One definition of a musicologist is that he looks down on anyone who sings or plays an instrument. Another is that the musicologist "knows all about music, and hates it." It must be granted that musicologists are learned men. Much of their learning is specialized knowledge. Some of it is inconceivably prehensible except to other specialists. A monograph on medieval lute tablature which created a furor in musicological circles might seem to working organists and choirmasters—but let us add—to someone who knows what remote from practical music-making.

Not all musicologists are ivory-tower specialists, however. Being as sensible as any faculty in Princeton, I often see Julius Herford, a man with snapping dark eyes and an inestiable curiosity about music. He has spent his life taking works of music apart, dissecting, analyzing and forever asking, why? How? What did the composer mean by this? And what should it signify to us, the interpreters?

Herford has an almost architectural view of music, a structural sort of vision enabling him to see each part of a work in its relation to the whole. It is something in him that makes him discuss a work like the Bach "St. John Passion," pointing out with irreducible logic how every chord, vista and recitative filling in the overall plan, which would be impossible had it not been composed.

These matters are seen by Herford not as abstruse speculation but as vital problems of performance. His attaching so much sound value that music is written to be performed rather than written about. His learning and enthusiasm are contagious. Several outstanding conductors have told me that they owe their success to the influence of this man. Herford also teaches many organists during the course of each year, usually giving them a completely new outlook on music. Many a discouraged musician has taken a new lease on life, musically speaking, by studying with this man. Many organists who play such a well-known work as Brahms' chorale prelude on "On, Rose a Rose Eve Blooming," are unable to recognize the original Prussian tune. I have done some discreet investigating to learn to my chagrin that this is true. Which brings up the question: How many of us, learning a new composition, take the trouble to sit down and analyze it thoroughly, even before mastering the notes?

The marvelous literature of organ music is especially rich in fugues. The fugue is to the organ what the symphony is to the orchestra, what the sonata is to the violin, to the piano, and on no other instrument than the organ can a fugue be played with absolute clarity and independence in the different voices. As a consequence, most organists play fugues. That is, they play the notes of fugues. Whether they come within hearing distance of the effect intended by the composer is another matter.

My own belief is that it is well for the organist to have attempted to write a fugue or two himself. More academic information on the subject is not enough. There is no way to learn the function of the stretto, for example, except by putting one together. If one makes a hash of the job there is no harm done and the experimentee has gained new knowledge (and admiration) for the almost magical ease with which these formidable difficulties are overcome by Bach and other masters.

A fugue is a complex musical musical, whereas a chorale prelude is a simple one. Yet even the simple forms will repay close study. How many organists have analyzed even a few of the chorale preludes in the "Ostereolied"? They are among the most fascinating works which one can have before him. Simple, yes, but for all their simplicity they contain wonderful subtleties of design. Close study of these works will broaden one's understanding and make for better performance.

Those of us who have worked with students know that they tend to be petty much wrapped up in themselves and their particular instrument. I well remember hearing students discussing a Philadelphia Orchestra concert of the night before. The violinist was ecstatic over the string tone; the oboe player could only talk about how Mr. Tabulard played the oboe solo in the Brahms Third Symphony; and the trombone player was enthralled by an entrance of the brasses sixteen measures too soon. (This, of course, was many years ago.)

Now it is natural and perhaps inevitable that during one student's days one is concerned with minute details of the music. There is so much to learn—fingerings, phrasing, tempi, dynamics. All one's energy is expended in trying to learn how to play. The technique will perhaps be better understood if a few examples are given. The square open notes indicate the Advance Fuguing.

Ex. A: Caprice No. 1, Rode

In this example, the first finger is placed on the C behind the G in preparation for the first note of the Fugue. Ex. B: Caprice No. 5, Rode

Here the fingers move as though double-stops were being played, while the bow moves in unison. The same is true of Ex. C, where, if the fingers are held down wherever possible and Advance Fuguing is used on the last two notes of each group, the bow moves in unison and the fugue is in eight.

Ex. C: Caprice No. 3, Rode

The following example from the G minor Concerto of Bruch is simple, but the Advance Fuguing technique is used to play the passage cleanly at the required tempo.

The two examples which follow, from the first movement of Beethoven's E flat major Symphony, illustrate other variations of the same principle:

A noteworthy example is the so-called cadence section of Kreisler's Praeludium and Allegro. All the broken sixths in this passage should be fingered as though the fingers are tapped on the E behind the G in preparation for the first note of the Fugue.

Dr. Alexander McCurdy

What Is Advance Fingering?

by HAROLD BERKLEY

And will you please tell me what is meant by Advance Fingering and how is it used? I have read an account of this in your pages several times in the last year or two but, so far as I remember, no description of it. I would appreciate your telling me all about it...

Mrs. R. L., Texas

Your letter gives me a welcome opportunity to commit on a highly important detail of violin technique. It is a long time since I wrote anything about violin technique. One of the reasons for this is with that I owe my success to the influence of this man. Herford also teaches many organists during the course of each year, usually giving them a completely new outlook on music. Many a discouraged musician has taken a new lease on life, musically speaking, by studying with this man. Many organists who play such a well-known work as Brahms' chorale prelude on "On, Rose a Rose Eve Blooming," are unable to recognize the original Prussian tune. I have done some discreet investigating to learn to my chagrin that this is true. Which brings up the question: How many of us, learning a new composition, take the trouble to sit down and analyze it thoroughly, even before mastering the notes?

The marvelous literature of organ music is especially rich in fugues. The fugue is to the organ what the symphony is to the orchestra, what the sonata is to the violin, to the piano, and on no other instrument than the organ can a fugue be played with absolute clarity and independence in the different voices. As a consequence, most organists play fugues. That is, they play the notes of fugues. Whether they come within hearing distance of the effect intended by the composer is another matter.

My own belief is that it is well for the organist to have attempted to write a fugue or two himself. More academic information on the subject is not enough. There is no way to learn the function of the stretto, for example, except by putting one together. If one makes a hash of the job there is no harm done and the experimentee has gained new knowledge (and admiration) for the almost magical ease with which these formidable difficulties are overcome by Bach and other masters.

A fugue is a complex musical musical, whereas a chorale prelude is a simple one. Yet even the simple forms will repay close study. How many organists have analyzed even a few of the chorale preludes in the "Ostereolied"? They are among the most fascinating works which one can have before him. Simple, yes, but for all their simplicity they contain wonderful subtleties of design. Close study of these works will broaden one's understanding and make for better performance.

Those of us who have worked with students know that they tend to be petty much wrapped up in themselves and their particular instrument. I well remember hearing students discussing a Philadelphia Orchestra concert of the night before. The violinist was ecstatic over the string tone; the oboe player could only talk about how Mr. Tabulard played the oboe solo in the Brahms Third Symphony; and the trombone player was enthralled by an entrance of the brasses sixteen measures too soon. (This, of course, was many years ago.)

Now it is natural and perhaps inevitable that during one student's days one is concerned with minute details of the music. There is so much to learn—fingerings, phrasings, tempi, dynamics. All one's energy is expended in trying to learn how to play. The technique will perhaps be better understood if a few examples are given. The square open notes indicate the Advance Fuguing.

Ex. A: Caprice No. 1, Rode

In this example, the first finger is placed on the C behind the G in preparation for the first note of the Fugue. Ex. B: Caprice No. 5, Rode

Here the fingers move as though double-stops were being played, while the bow moves in unison. The same is true of Ex. C, where, if the fingers are held down wherever possible and Advance Fuguing is used on the last two notes of each group, the bow moves in unison and the fugue is in eight.

Ex. C: Caprice No. 3, Rode

The following example from the G minor Concerto of Bruch is simple, but the Advance Fuguing technique is used to play the passage cleanly at the required tempo.

The two examples which follow, from the first movement of Beethoven's E flat major Symphony, illustrate other variations of the same principle:

A noteworthy example is the so-called cadence section of Kreisler's Praeludium and Allegro. All the broken sixths in this passage should be fingered as though the fingers are tapped on the E behind the G in preparation for the first note of the Fugue.

Dr. Alexander McCurdy
William Kapell

An informal sketch by his teacher Olga Samaroff

(The musical world was shocked last October at the tragic death of the young piano virtuoso William Kapell, which occurred in a plane crash in California. See ETUDE World of Music, January, Page 30. Perhaps no more fitting tribute could be paid to the memory of this fine artist than to reprint here an article written by his teacher, the late Olga Samaroff, as the time young Kapell was studying with her. This appeared originally in the RCA Victor Record Review, and is reprinted in ETUDE with the kind permission of RCA Victor Divison of Radio Corporation of America.-Ed. Note.)

One day in 1936, Dorothy Anderson told me, I had previously known as a fine pianist and teacher in New York, asked me to hear a young pupil of hers, William Kapell, with a view to having him continue his studies with me. There was never a dull moment in those ten years so far as Kapell was concerned. He gave me several questioning side glances, as though he wondered whether he was ready for them. He brought me his first assignment—a Beethoven Sonata—with a wild assortment of mistakes. Before he had played eight measures I decided not to correct them and let him storm through the first movement without comment.

He gave me several questioning side glances, as though he wondered whether he could get away with murder at his lessons with me. Then I closed the book and told him that if he needed to be told an F-sharp was an F-sharp, and a quarter note was a quarter note he would have to seek another teacher. I told him that if he really learned the Sonata and did all he could with it, I would give him a lesson on it, otherwise not.

Young Willy understood, and after that we got along famously. This seemingly trivial incident was in reality very significant because it was the beginning of Kapell's self-development under guidance which, in a measure, accounts for the fact that he has strong musical individuality could assert itself in the way it did at an early age. Being constantly thrown on his own, but with accompanying demands on his part for sound musicianship, and a rigorous development of tonal and technical means, Kapell acquired the independent interpretative insight and artistic self-discipline which has enabled him to curb his fiery temperament and reduce the musical exaggerations of his keyboard days to a point where all the intensity of his artistic nature can serve the re-creation of a composition without damage to the score. Luckily his own desire for perfection grew apace and he was ready for them.

In recent years, when ordinary lessons became superfluous, Kapell has continued to seek criticism from me, from time to time, probably because he knew it would be utterly objective. It has perhaps served as a balance when he occasionally met as every artist of his caliber and pronounced individuality does—bewildering extremes of praise and blame. The blame usually came from less successful pianists or their friends. Professional critics, as a rule, have recognized his gifts with unusual unanimity. (Continued on Page 50.)

The Buffoon

The juxtaposition of major and minor thirds is a common device in certain kinds of contemporary music. However, it is not new. Beethoven and Brahms both used the device each in his own way. Play this piece with spirit.

Grade 3

EMETRI KABALEVSKY


ETUDE: FEBRUARY 1954

27
Handel's music is essentially simpler than that of his great contemporary, J. S. Bach, but no less convincing. While not intended for the modern piano, this "Sarabande" and variations will "sound" if played with fullness of tone and clarity in the rendering of the several voices. Grade 3

George Frideric Handel

Andante sostenuto \( \left( \text{J.}= \text{c} \right) \)

Variation I

Poco piu animato \( \left( \text{J.}= \text{g} \right) \)

Variation II \( \left( \text{J.}= \text{g} \right) \)
Grand Partita in D Minor

BERNARDO PASQUINI
(1637-1710)

Freely transcribed for Organ

Giuseppe Moschetti

Concluding variations

Pedal: 63

Foundations, Mixtures & Reeds

Add couples 16' to 8'

Pedal: 52

Foundations, Mixtures & light Reeds

Add couples 16' to 8'

Ch. 31 8747 634

Hammond Regis.

Hammond Regis.

Attacca subito
Angels, Ever Bright and Fair
(From "Theodora" 1749) GEORGE FRIDERIC HANDEL
Edited by Ebenezer Prouct

Copyright 1905 by Oliver Ditson Company

No. 131-40167

Copyright 1955 by Oliver Ditson Company

ETUDE - FEBRUARY 1954
Wild Flowers
(Waltz)
GRACE C. KAISER

Moderato (M. A. R.)

PIANO

Last time to Coda.

Copyright 1953 by Theodore Presser Co.

A-Rub-A-Dub

A. LOUIS SCARMOLIN

Moderato

PIANO

Last time only

Copyright 1953 by Theodore Presser Co.

Bubbles

Moderato (M. A. R.)

PIANO

Copyright 1953 by Theodore Presser Co.
PREPARING FOR AN OPERATIC CAREER

(Continued from Page 15)

My Piccolo

ANNE ROBINSON

Copyright 1953 by Theodore Presser Co.

Moderato (J=44)

Piccolo solo

FE. Ex. plays two octaves higher

Copyright 1953 by Theodore Presser Co.

Did you not-ice how to watch my eye?

Copyright 1953 by Theodore Presser Co.

ILLUSTRATIONS CREDITS

19--Cecil Beaton
20--Joseph Yeakley
21--Lloyd Stapleton
28--Shirley Stevens

Copyright 1953 by Theodore Presser Co.

No. 150-40858
Grade II

THE KING OF INSTRUMENTS

A Musical Treatise on the Organ

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.

Copyright 1953 by Theodore Presser Co.
Teach correct timing early

with MITRONOME de Maelzel
by SETH THOMAS

MITRONOME by Seth Thomas

No one realizes how much he improves in the art of playing by observing a good sense of timing. In order to provide this good habit, it's only natural that as many teachers and students have turned to the invaluable metronome de Maelzel by Seth Thomas who has been the leader in precision for over 141 years.

This table includes only the most significant categories. For ease and dependable measure of timing, including those of the highest and the subtlest in tone and swell. Minimizing the time it takes for a student to develop this skill.

Ask your music dealer, department store or musical instrument dealer for the MITRONOME de Maelzel.

MUSIC COMES TO
"THE LITTLE RED SCHOOLHOUSE"

(Continued from Page 17)

Now in operation three years, the Sheet Music Co. has several of its recruits come to realize the value of music for their entertainment.

The creation of Antonio Music Shield is to accommodate the music lover and include works for the success of the moment. Thus, in the midst of music in the area. Her teachers will be accepted at local gatherings and her interest in helping provide music education is continuing. From this interest, Sheet Music Shield takes its name.

Following a year, the Music Shield holds about five or six meetings of its about twenty-five members to discuss new ideas for expansion or changes needed to continue its existence. Each meeting is given an hour to an hour and a half to help those teachers in developing a school music program.

In its second year, the Shield issued the Children's Record, a collection of records which gets out a record a month on a different subject in cooperation with the Music Club. This experiment cost almost $125 a year and about 825 records issued for children aged five to thirteen. With the record with the children were "Betsy in Orchestraville," "The Nutcracker," and "Peter and the Wolf." This record is expected to do a teacher's job in their teaching, a society for which to the current side of music.

The present location of the Shield's central collection is in the home of a family that has a complete collection of the music as well as other materials.

The Shield holds in this day when the young church and its organ music available today that it should be played the way he would have done it. If one can still find and play such music, it is well worth the effort. The Shield's goal is to make music available in our schools.

Many organizations today play much of Bach's music on their organs. This is an important consideration which means that such installations must be individualized.

In a day when the young church organist becomes lost in a galaxy of extracurricular activities, it is excellent to have a thorough knowledge of the organ, in the example of Richard Ellsasser, what the position of an organist-teacher is. But certainly at least one or two new teachers or future teachers. Treats and solves every problem of the progressive teacher.

HARMONY—Written by two of the finest harmonists in the country, simple yet through to Chromatic Counterpoint and Orchestration.

ARHANGEL—Written by the world's leading organists and composers, modern organ music available today that it should be played the way the composer intended it.

PHILIC SCHOOL MUSIC—Music for school programs designed for music in schools and churches. This is an invaluable tool for the modern music teacher.

CONSERVATORY—Music for conservatories and music schools, written for students of the highest abilities. Under the direction of Dr. George Schuermann, the world's leading organists.

CHORAL CONDUCTING—Music for choirs, including the modern techniques—even broadens the scope of the modern choir.

VOICES—Inclides a complete list, such as Bach, Beethoven, Roxanne Vanston, Edith Head, etc. It is well worth the effort.
voU.1.\N1'S FORUM

(Continued from Page 25)

how should be placed on the string somewhere between those two or four inches from the finger, which pressure is exerted directly on the finger; another way is to press the finger between the near one and the first finger, which must not be too strong. Practice Motion B with the same exercises you used for Motion A, at the same tempo and with the same number of notes to each hand. You should continue to work on Motion A in all tempo, Especially at a speed of the notes should be gradually increased. If, however, a satisfactory staccato sound is not obtained, you must make either minor adjustments or gradually lengthen the second period. This Prelude has its history. In Chopin’s lifetime. Kýcioso called it “peculiar,” and advised against playing it. Whether this advice was inspired by prejudice, or resulted from the markedly gloomy mood created by the Prelude, we do not know. Another Chopinist, Nisita, saw in this a harm “from which in only one step an aim can be reached.” On the other hand, many literary phrases and superlatives enclosed in brackets are sometimes irrelevant—to criticize this little masterpiece is first-rate from the point of view of its organic headship—and even here the music is genial. But those who seek in the Prelude the somberness of Chopin, harmonic and romantic moods will be exactly disappointed. They will find only strong dissonances with excessive harmonics. They will also find a mood—i.e., a mood of total coldness. The influence of the preceding and inventive harmony of this Prelude can be perceived in a similar way in Bartòk’s Second Rìndermann Dance, where we find analogous progression of chord, though without any disturbing final apo.
Advice About Strings
A. B. California. The question has never arisen in my experience, but I cannot see how playing the violin could be detrimental to your violin playing. (2) There is no kind of substantial difference between the strings so much depends on the individual instrument. Get strings on a very brilliant violin, while steel strings will jar and injure a dull tuned instrument. For most violins, however, the following is a good compromise: steel E, an aluminum wound G, and a silver-wound D.

A Tell-tale Glue
Miss R. D. Michigan. Your three violins are all German factory products worth at least $100. Of course, I have only your descriptions to guide me, but the line "Made in Germany" on the "Stainer" label is a certain indication that the violins are worth over $60 or $70.

A Factory Invitation
Miss M. B. Kentucky. Carpel Fidupographe was born in 1813 and died about 1871. He made boxes and guitars but, so far as I know, no violins. The many violins bearing his name are mostly factory products worth less than $100.

Concerning Guarnerius
J. W. A. Virginia. So far as the information at my disposal shows there was no Joseph Guarnerius making violins in Cremona as long as I know. The label in your violin is probably a fake, and, the label being genuine, the chances are that the instrument is not an Italian. If you are anxious to have it appraised you should bring it or send it either to Rembert Wurlitzer, 620 W. 48th, or to Schapero & Frey, 149 West 25th St., New York City. As you have discovered, there are several copies of the name, of which I am told that the musical and the annual are the genuine Guarnerius violins made by Stradivarius-known Guarneri. But the first of these was born in 1666, and the second in 1672.

To Clean a Violin
A. C. Connecticut. A good picture, for cleaning and polishing a violin. I have been troubled with the formation of resinous oil, seven parts, oil of turpentine one part, and, but parts. Shake thoroughly before using, and use very little at a time. Don't polish with the sponge that you use for applying the mixture, but polish until all traces ofENSION has disappeared.

Ole Bull Not a Violin Maker
P. L. P. New Orleans. A violin bearing the name Ole Bull on the back is almost certainly a German factory instrument worth perhaps $100. Ole Bull was a violinist, and he was doctored, but I am assured that his name was used in this manner.

In Appreciation
Miss F. S. Florida. It was thoughtful of you to write so if I did not answer your letter, as you had found out the answer to your own questions. I mailed both your letters and I wish you much happiness from your playing. Don't worry about your English—it is very good.

An Interesting Letter
K. E. Washington. Enclosure of Music. Your letter is of the first order. I am sorry to hear that your instrument was worth as much as $250 in the music store in which it was purchased. It is a very good deal and in quality and price it is a fine instrument. If the letter could be worth $500, $600, will not or whether you should trade your good instrument for one thought to be of greater value. It is a question of whether you can have it well repaired, and if your doubts are upon this last point, it is quite possible to set up a fairly good instrument if the repairs are done properly. As an instrument of about seven ranks, and it should be closer to the strings than the others, if the whole choir is to be used.

The following books are available
BEGINNING BOOK Introduces the basic elements of music in piano study for the young child who has never been exposed to a musical instrument. $3.00

BOOK ONE is based on familiar melodies, each with a specifically prepared teaching piece. $1.00

BOOK TWO is a logical and natural continuation of Book One, introducing a more advanced technique. $1.00

BOOK THREE—founs, selected works of the Great Masters and arrangements of famous melodies are introduced for the advancement of style and interpretation. $1.00

STUDIES AND VARIATIONS, Based On Housen, edited and arranged by Ray Green with special variations presented in companion studies to the worldfamous Housen Studies. Books 1 and 2. Price each $1.00

TEACHER'S RODRIDEABLE
(Continued from Page 22)

We are sending you the names of several possible organ manufacturers with whom we are in touch. We hope that Mr. [redacted] will also be able to help you.

With regard to the work of organ builders, it is important to see a sample of written work. The END

It says flattering things about you

A Hammond Organ in a house says flattering things about the people who live there.

It says you appreciate not only music but also music's greatest tool. For on this instrument every chord is memorable.

It says you know how to make your own entertainment creatively.

It says you know how to relax... how to sit at the keyboard of the Hammond Organ and renew yourself against the tensions of your time.

It says you have heard the organ of your lifetime and the sound that comes from such accomplishment.

It says you are wise in the use of your spare time... enjoying the Hammond Organ every day in its infinite capacity to please everyone.

The best part: you can learn to play simple music on the Hammond Organ in a month or less. Thousands of little ore music teachers have tried it.

Price Hammond Organs start at $1299.50 (Chicago, for the Spright, not shown) including all equipment and bench. Terms are flexible, and many dealers offer up to 90 days to pay.

Here a demonstration of the Hammond Organ at your dealer's this week. Own it and know the glories of pride when friends exclaim: "Ooh! You have a Hammond Organ!"

Answer: House Model Hammond Organ complete with 1000 watts and pedal keyboard. Price sent on request.

Hammond Organ
MUSIC'S MOST GLORIOUS VOICE

Ray Green Piano Course
Ray Green Piano Course
RKO Building • Rockefeller Center • NEW YORK 20, N. Y.
Another melody everyone knows is "The Old Oaken Bucket." And, where in the classics can we find it, or at least a theme that recalls it? In the third movement of Tchaikovsky's Third Symphony.

**Symphony No. 3—Tchaikovsky**

By themselves, such well-known folk-type tunes are not worth much, but when they are used with a few slight changes, by master composers they take on great beauty and meaning. The composers were probably never aware of any similarities between their melodies and other tunes, but have shown that it takes not more than a melody to make a great composition. Even the best melody, if unhandled, cannot become a melody. But the most ordinary tune, in the hands of a great composer, becomes a work of lasting beauty. It is surprising to find that the master composers used it with three or more themes which included they include lines and spaces. Try reading some tunes with one hand while the other hand holds a piece of paper with the melodies of nursery rhymes, class room and camp floor!

**Piano Concerto—Beethoven**

"Treat Orchestral—Schubert" is similar to the melody Schubert used in his famous "Quintette," Brahms and even Beethoven used a melody on the same pattern and used it as a key theme in the finale of his Symphony No. 5. Schubert used a melody in the third movement of his Fifth Symphony that reminds me of a familiar song of childhood. What is it? Where, Oh! Where has my little dog gone? Do you recognize it?

**Violin Sonata No. 2—Bach**

What about this one? Change the rhythm a bit and what do you find? Would you say it reminded you of a London Bridge In Falling Down? It certainly does, but it also happens to appear in the fugues in Bach's Sonata No. 3 for second theme of the first move.

**Overture to Tristram**

Beethoven, for instance, included a melody with but different rhythm, in his well-known Academic Festival Overture. . . Compare this melody with our "Farewell in the Bell".

**Orchestra "Quickie" Game**

Write the word ORCHESTRA number of minutes is the winner. You may be surprised to find some you are already a student at the Lapeal Piano School in Manila. Our school has added to our music study. You may be interested in hearing some of our fine pianists. Hobby is piano playing. I am a student at an university. I have been able to listen to music of renowned European and American artists. Many opportunities for public recital, solo and group performances. Member of the National Association of Schools of Music. Founded 1989, splendidly equipped laboratory building, Spring village, begin in February 3.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.

**Letter Box**

Send your letters to: Joy Lieb, Managing Editor, Eastman School of Music, Rochester, New York.

**Music Study Club—De Funkish, Spring Florida**

Friends, Patrici Goff, Donna McClellan, Robert Comander, Wynne Warner, Tally. Some tunes, in root position, are always in three lines or three spaces etc.
TECHNIQUE AND MUSICHANSHIP
(Continued from Page 23)
Every second and third grade pupil should have this volume.

FIRST CLASSIC COLLECTION

J. FISCHER & BRO., 1025 W. 31st Street, New York 8, N. Y.

VOCAL LESSONS

for the WOULD-BE SINGER

(Vol. 1, Book 1, 1954)

Robert Whitford Publications

204 N. E. 31st St., Miami 3, Fla.

Face to Face with Robert Whitford

(Continued from Page 20)

in the mind of the teacher and by the parents and all the relatives are the use they place in and do their part with the group. Many of the funny things I have ever experienced have been those traditions, whereas when I do not hit the ground, your mistake, and this was not. I got his management out of bed or else he really washes his face at the sound of the bell. At any rate you were furbished.

For two weeks without singing! You're crazy, doctor! Why I'm put out, I was thinking about my own personal health and the world is suffering.

Yet, the world is suffering.

And I got to make him sing. My slow method of explaining causes of effect, and the sudden outburst or the sudden outburst of the voice, particularly on what I call the, "I'm a singer." I subject for us to have either the voice and the world who fairly fastidious. I draft of fresh air, avoids social gatherings, or if we are the musical librarian whose main function is a day's work and thing and everything and, kind of all kinds of hours, mostly out of bed, and goes to bed, and by the end of the second year, the voice is something that is in the best of health. It is the first automatic, 3-speed changer in the world's largest phonograph. Mod. 1936 HF. • • • • •

Music Teaching Favorites!

Once tried—Always used

The famous fun books by David Hirschberg

TECHNICAL FUND—Preparatory Book and Books 1 & 2, 59 cents each

STOTOES & CHORDS ARE FUN

BROADWAY BEGINS WITH... Major, Book 2 Minor, 85 cents

BACH IS FUN by David Hirschberg

59 cents

Always tell me what is required.

No student should have this volume.

Do not fail to order this...

Music Lessons... Concert Halls Within Your Walls.

WHY NOT attend the ROBERT WHITFORD PIANO TEACHER CONVENTION at the Hotel Statler in New York City, July 5th and 6th 1954 and the Hotel Statler in Atlanta. You are invited to attend the Robert Whitford Piano Teacher Convention. Visit us, we are retail mail order music distributors for the music of all publishers. We are always ready to help you with only slight recognition and remains in bed too much. It is a fine school for which I would like to perform. For most children it is far more interesting than to feel that all their lives have been spent in an effort to demand the hard way to success this is the law of vibrating bodies according to the anatomy. But it does help to know what the voice is or is lacking in order to score a fair chance of recovery.

"Well," said, "you have to explain this to my mother. I am not going to order this book. Here's my phone number." All of this was said in a whisper.

Robert Whitford covers the techniques of singing, as well as the importance of proper breathing and the development of the voice. He also discusses the various methods of singing and the importance of working with a conductor. The book concludes with a list of recommended reading, including works by Robert Whitford himself. This book is a valuable resource for anyone interested in learning about the techniques of singing and the development of the voice.
Order now to take advantage of low advance of publication prices. Orders are limited to two (2) copies per package. Please send remittance (or check or money order) with your order. Postpaid delivery will be made as each book comes off the press.

FOLKS-WAITS
by Elie Siegmeister
The Little Players series by Kërr is rounded out by this latest addition, which introduces the student to more advanced reading problems, distinctive patterns, phrasing, and chord building.
Price: $1.00 Advance: $0.70

SHARE THE FUN
by Elie Kreisler
A delightful book for very young students. Here are daily exercises for two hands and a variety of puzzles, games, pictures, and music in the Popular Folks-Waits style.
Price: $0.85 Advance: $0.50

LITTLE PLAYERS HAVE ARRIVED!
by Robert Nisbin Ker
The Folks-Waits series by Kërr is rounded out by this latest addition, which introduces the student to more advanced reading problems, distinctive patterns, phrasing, and chord building.
Price: $1.00 Advance: $0.70

THE LA BOHÈME
by Giacomo Puccini
arranged for piano by Marie Fricelis
English lyrics. English piano
The highlights of the tragic story and heart-warming music of Puccini’s La Bohème are presented here for the intermediate student. This Folks-Waits series has been arranged to bring real joy to the student.
Price: $0.85 Advance: $0.50

TE DEU LAVDAUMOUS (Rays of Praise)
by Alexandros Stavrounas
retold and edited by John Cameron
This anthological work has been prepared for general piano use by John Cameron, director of Queens College Choral Society. This book is available only in this edition, except that it is to be one of the acknowledged sources of all church anthems. Vocal material is available as rental from the publisher.
Price: $0.85 Advance: $0.50

ELVES AND THE SHOEMAKER
A story with music by Marie Westervelt and Jane Flory
This charming fairy tale has been "set in music" by Marie Westervelt with words and illustrations by Jane Flory. We are sure the teachers and pupils will welcome this addition to our Folks-Waits series.
Price: $0.85 Advance: $0.50

PUMPKIN (Who Wanted To Dance)
by Olive Douglas
Words by Irene Archer
A short scene in song and dance for elementary school children. This delightful scenic, lasting approximately five minutes, in performance, requires no elaborate musical equipment. The melodies and dancing with the "Pumpkin" take place in a town where there is a "Halloween" festival.
Price: $0.85 Advance: $0.50

LAHERINE
by Marie Westervelt
arranged for piano by Marie Fricelis
American lyrics. English piano
The melody and harmonies of American folk songs are arranged in idiomatic and contrapuntal style, it moves convincingly through its many moods.
Price: $1.00 Advance: $0.70

AMERICAN HERITAGE
by Marie Westervelt
arranged for piano by Irene Archer
American lyrics. English piano
A folk festival of songs and dances, Marie Westervelt and Jane Flory have brought together the folk music of many people who have settled in America, and made a welcome addition to our Folks-Waits style.
Price: $0.85 Advance: $0.50

WEATHERMAN
by Olive Douglas
Words by Ashby Stone
A short scene in song for elementary school pupils. Nothing is more unpredictable than the weather, and especially when a group of children looking for a picnic. This scenic tells in words the story of the weather, and music, which will suddenly change from a light breeze into a violent storm
Price: $0.85 Advance: $0.50

DUETS OF THE CLASSICAL PERIOD
by Douglas Thomas
This addition provides three delightful duets from the period of Mozart and Haydn and will be well received by many pianists who have desired keyboarded music. Moderate difficulty.
Price: $0.85 Advance: $0.50

ROLE OF MY SHEPHERD (Psalm 23)
by George Maresch
Iona Abbey, ideal setting in the small church organ. This setting, written for my father, will be published in this form because I have found that it is the best form to use in organ music with the pedal part. The pedal part is written in a clear and simple style.
Price: $0.85 Advance: $0.50

PLAY BALL
by Stanford King
Words by Irene Archer
This Folks-Waits series by Kërr is rounded out by this latest addition, which introduces the student to more advanced reading problems, distinctive patterns, phrasing, and chord building.
Price: $1.00 Advance: $0.70

Order Your Copies by Title Today!

THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA

(Continued from Page 50)

3.4. Scherzo and a Finale. From the suite "Moonlight," Op. 27. The most famous of Beethoven’s piano sonatas, this movement is a masterpiece of concise, expressive melody.
Price: $0.85 Advance: $0.50

The theme of "The American Classic Organ" (Continued on Page 18)

Recording of these works by Leopold Stokowski and the "harp" of his own design has been issued on several occasions. Schlesinger’s "Transfigured Night" appears impressively in a recording of Ethel Merman’s collaboration with Karel Hus. The "Stokowski" is more convincing, however, in its interpretation of Schubert’s "Night Lift." Apparent use of realistic studio reverberation detracts from Vox recording engineers were wise in their selection of this work. The final study, "The American Classic Organ" (Continued on Page 18)
NEW RECORDS
(Continued from Page 61)
of the masters. Her first two releases, of equal value to teachers and... 1954

According to M-G-M, the ten or-

phonic Concertante," written in

London Philharmonia under Walter

Miller are the soloists. For a near-

the inner qualities are made sec-

The Sparks do not fly because of the

the creative forces can be given free

I will not begin

of the student must reo

invention against this kind of pleasing-

yourself for which he

to give back the feeling Beethoven wanted, and you can do this only by

like the French Revolution, and its

The end

ATTENTION—TEACHERS!

for ETUDE the music magazine

Y. HELEN ANDERSON

Composer, Pianist and Teacher

Mme. Giovanna Viola

EDNA GUNNAR PETERSON

Pupil of Paolo Gallico

Privote lessons, technic courses; ovoilcbte os

DAN HARK

Composer, Pianist and Teacher

Privote lessons, technic courses; ovoilcbte os

THE END

Alternative}

In an important Article

TEACHERS

for Extra Profits and $3 Savings

JOIN

ETUDE TEACHERS' CLUB

c/o ETUDE the music magazine

ETUDE—FEBRUARY 1954

ETUDE—FEBRUARY 1954

of the masters. Her first two releases, of equal value to teachers and...
There are a number of good schools. There is only one Bob Jones University. The "World's Most Unusual University" has all of the essentials and much more. It is OUTSTANDING among institutions, and its graduates are outstanding in business and the professions.

BOB JONES UNIVERSITY
GREENVILLE, SOUTH CAROLINA

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

Bob Jones University stands without apology for the "old-time religion" and the absolute authority of the Bible.