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

JANUARY 1954
40 CENTS

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DR. ALBERT SCHWEITZER
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LETTERS
TO THE EDITOR

Articles

Dear Sir: I never seem to find time to write "fan mail" but I would like to assure you that I have treasured your magazine for years and would never want to be without it. The articles on voice have been of great help. I also gained a great deal from the series of articles written by Dr. Williamson some time ago. Such articles by eminent conductors should be of enormous value to younger choral teachers especially. Thank you for all the help I have received from you.

John May Rouson
New Hartford, N. Y.

"Genius Begins with Maturity"

Dear Sir: In the November issue of ETUDE, you have continued the outstanding series of interviews with professional artists, presenting comments by Yehudi Menuhin and his parents. This series has not only presented much expert advice, but has also provided valuable information for the average music lover. However, I believe that in the article, "Genius Begins with Maturity," Mr. Menuhin skipped too lightly over the essential matter of finances. It would be wonderful if beauty and business could be squared, but we don't live in that idealistic world. We must face the real facts whether we be financiers or musicians.

Mr. Menuhin forgot to mention that millions upon millions of dollars it took to launch his career after his studies were finished. To look to the point at which many a dreamer's career is stifled. Even when a reputation is established, business and financial matters still command attention. The musician, as always, is still a product on the market. If he can convince the public he has something worth having, he is successful, but the public is not easily convinced. For this phase, the musician must have a business sense, not a business manager. He should be able to handle the majority of his affairs himself. He must keep a watchful eye on his income, for he can't eat his music.

-Edna May Rawson
Cleveland Heights, Ohio

"A Survey of Tradition"

Dear Sir: Whenever I read about the Steinway family and their tradition of piano manufacturing, I think of my grandfather, David J. Van Wieke, whose piano factory was in lower New York, where several well-known makers of today were craftsmen—among them some of the Steinways.

My grandfather received a certificate and a gold medal for the best pianoforte in 1912, which my brother has in his possession. He had a solid rosewood piano in his home with the name inlaid in pearl and pearl keys.

As a child, I remember this piano in my grandmother's home. An uncle on my mother's side also owned one. Unfortunately, my grandfather died when he was forty-seven, leaving two sons; one twelve (my father), and one ten; both, of course, too young to carry on the business. My father had the same name.

I have owned a Steinway six-foot grand for some years, and did considerable concert work in New York. Since leaving there, I have taught for some years past.

Lydia Van Wieke
White Plains, N. Y.

"Pioneer Piano Teacher in America"

Dear Sir: In the October issue of ETUDE, we read of the "Pioneer Piano Teacher in America"—Dr. William Mason. It was my privilege to study with Dr. Mason near the end of his teaching career. At that time pupils were assigned to him as assistants for their technical work based on his "Touch and Technique" method. He then suggested what we should study to play for him.

(Continued on Page 3)

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Music Lover's Bookshelf

(Continued from Page 6)

These conditions continued pro-

gressively until December 3, 1977, when the great organist, already ill, died after a long operation. Since his passing his composing, particularly his last two works, Father and Brother have been played much more than during his lifetime.

Mr. Seroff's life of Ravel is an illuminating work about one of the greatest figures in Modern French Art.

Henry Holt and Company $17.50

The Old Vic Company of Lon-

don is utilizing its engagement at the Edinburgh Festival next summer, when it will present Falstaff, "A Midsummer Night's Dream," to come to America during next summer in New York City and a tour of the country. The company will be headed by Maria Stuarda and Robert Helpmann, and the incomplete cast will include all the projected ballets, will be used.

Vladimir Bakaleinikoff, noted

and orchestral conductor, in a year active in Philadelphia, Pa., concluded his summer season on November 6, at the age of 68. He was one of the few heard prominent in music. Famous, and

among the leaders of the Moscow Conservatory, he had written the title, "Men Who Make Music," a thirteen-week schedule of half-hour radio programs de-

signed for school children in the elementary schools is required for

in student organ playing. The project represents the joint efforts of St. Ambrose, the Junior League of Charlotte, the Charlotte Symphony Orchestra, and the Public Schools System.

Mrs. Elizabeth Sprague Coolidge,

established endowment fund for the study of music, whose contributions for the

spread a scholarship, a music

The Haydn State

The Haydn State

Dr. Schweitzer played his own violin, tropical punch

after a day at his hospital in Lambaréné.

A keen appraisal of one of the greatest personalities of the twentieth century.

by David Chernin

spend a childhood singularly free from anxiety and he had already won an un-

usual degree of friendship and respect. From his earliest years he had found

inspiration in religion and in no lesser degree in music, and the fact that he even-

tually felt compelled to take up a revolution-

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dular point of view in the interpretation of the

gospel in no way deterred them from their

cost.

From their ethical teaching Schweitzer has, in fact, never deviated, and the real explanation of his decision probably lies above all in the

conviction he held (which his upbringing and studies of the New Testament must have nurtured) that the meaning of life lies in our seeking and finding, in our doing something worthwhile in direct service, as well as through think-

ing and teaching. Schweitzer was not un- aware that the fact he possessed exceptional

health, an unusual capacity for work and certain gifts. He also realized that in this world of ours there exists a very great deal of suffering, especially among backward peoples. He could not but see, therefore, that he must contribute whatever was in his power to reduce-

ing this surplus of suffering and towards

sharing with others some of the huge re-

sources of strength and happiness welling

up within him. (Continued on Page 63)
Music and the Rose Parade

It is significant to note the greater prominence given to music each year in California's famous "Tournament of Roses".

"Madame Butterfly"float, prize winner in the 1952 "Tournament of Roses.

by Welden D. Woodson

ACTUALLY, Pasadena, California's, famed "Tournament of Roses," or, more familiarly called "Rose Parade," which a million and three-quarters persons hailed as the "Music Parade," for, next to bands, and among the committees for arranging and planning selected each year in University of Wisconsin, its foothall team had its games, the Rose Bowl. As varied as the blue uniforms, executed their turns with ins with turned-up shoes. The combined hats and tails, another in red top-hats and Oriental satins, executed their turns with finesse with turned-up shoes. The combined hats and tails, another in red top-hats and Oriental satins, executed their turns with finesse.

The reason for this is found in the chosen pieces. The Shrine band, British West Indies, brought the calypso tunes of the descendants of the Caribs to Pasadena. The players employed maracas, bongos and guitars to beat out in their characteristic syncopated style such compositions as "Hold Me Tight." Two girl calypso singers—riding on the March of Dimes float—completed this group. More traditional music came from the military bands, such as the Salvation Army's all-brass unit of 50 pieces. The Shinarine, 25 members clad in garish green pants, boots, gold tunics and red sashes, had in its ranks Glenn B. Kershner who made his first appearance as a Tournament of Roses musician fifty years ago. Despite his age, he was stepping more gaily toward the end of the procession than the fellows toting the big brass horns. The explanation: he played a piccolo.

In fact, for the parade on the first day of 1953, one observer commented that it was a tournament of music as well as Roses. The reason for this is found in the chosen pieces. During the early part of 1952, the Tournament's Theme Committee chairman, Charles F. Prickett, conducted a state-wide contest for a theme. He stated that there were no limits on the subject matter, but the wording of the theme must be brief, well pleased and limited enough in scope to give unity and continuity to the parade. Above all, it must be an idea that could be pictured and interpreted in at least 80 different ways, for that was the number of floats that would make up the procession.

Out of more than 6000 entries, "Melodies in Flowers" emerged the winner, submitted by Fred J. Tangeman of West Hollywood. As might be expected, Tangeman is a musician. An organist, he saw his first Rose Parade—on the screen—many years ago while accompanying an old-fashioned silent western in a Jersey City motion picture house where he was employed. He came to California in 1945, and has seen every Rose Tournament since. His winning entry won him two tickets to the Rose Bowl football game, Rose Tournament's coronation ball, the parade viewing stand and the distinguished guest busheens.

After a contestant whose entry is selected receives his awards, ordinarily his part in the pageantry ends. Tangeman, however, voluntarily arranged a medley of songs which he played at the Coronation Ball to honor the Rose queen, previously chosen in a contest, in which the Tournament committee staged in Pasadena's spacious Civic Auditorium. Manny Harmon and his 20-piece orchestra furnished the musical background; Karen Chandler and Victor Mar- cheese were soloists. (Continued on Page 45)

MUSICAL OPPORTUNITIES

The fact that many of us is a long procession of disappointments followed by triumphs; it is not until you learn to look upon your disappointments as stepping stones to triumphs that you will have discovered your road to success.

Human history has always moved in vast, mysterious waves, interrupted by hideous wars, human waste and deviation there and there on the globe, but as the greatest astronomer Galileo said at the Inquisition, "Every age encounters its岁月! The movements of culture through the centuries are always upward in the end. The oriental cultures of the Sumatians, the Hebrews, the Babylonians, the Egyptians, the Indians and the Chinese, as well as the culture of the Greeks, the Romans, the Germans, the Vikings, the Chinese, the great Japanese, Flemish, Dutch and Spanish, always combine with their rich treasures of art, the splendid Elizabethan period in England, the era of romanticism in France and the Netherland and Germania; the Christian empires—efforts all are splendid unification of the spirit of man in its ceaseless effort to reach higher planes of human achievement.

Many wise savants and historians of today look upon the years since 1900 as the greatest epoch of opportunities ever known and that as a worker in the field of music you will have no apprehensions about a post peace recession since business is adjusted to meet such a condition. The sooner international conditions are adjusted to meet such a condition, the sooner all fear of depression will be removed. Therefore, the teacher of music should have no apprehensions about a post peace recession.

Since 1900 a whole world of new industries have come into existence in America. Electronics, petro-chemicals, superior provisions for the handling of foods, brilliant television, radio and cinema entertainments; a long series of amazing textiles have come into existence in America. As many wise savants and historians of today look upon the years since 1900 as the greatest epoch of opportunities ever known and that as a worker in the field of music you will have no apprehensions about a post peace recession since business is adjusted to meet such a condition. The sooner international conditions are adjusted to meet such a condition, the sooner all fear of depression will be removed. Therefore, the teacher of music should have no apprehensions about a post peace recession.
The making of a Conductor

The music director of the New York Philharmonic-Symphony Orchestra gives valuable hints on...
One of the greatest tenors of all time draws on his varied experience to give

Advice from the Golden Age

Giovanni Martellini

“MAESTRO, what is your method of training voices?”

Giovanni Martellini thought for a moment, then vigorously shook his handsome man of platinum hair and answered: 

“There is no single way of training voices, not even those belonging to the same category. Of course, there are fundamental rules that must be strictly adhered to, laid out by old masters who dedicated their entire lives to the study of the human vocal mechanism—the separation of registers, for instance, which must be done in such a way that no break is noticeable. But in order to be properly trained every voice must be treated individually, according to its nature and quality.

“No voice, no matter how well placed by nature, is without the need of some basic, technical method of use, and this can be acquired only under the vigilant ear and guidance of a competent voice teacher. A singer is unable to determine what his vocal defects are until he learns to hear, or rather feel his tone. Until then, trying to form a voice without the constant supervision of an expert adviser may prove fatal to a young, inexperienced vocal organ in its development stages. As an example, what to an untrained ear may seem a resonant metallic tone might be just a throaty one, badly in need to be moved towards the mezza, and conversely, something that may appear a vibrant mezzo forte might be nothing but nasal twang, lacking projection to the palate. If a voice is too open it needs to be rounded up with the help of the closed vowels, and if too covered or guttural, open vowels will set it on the right path. But no matter what, the voice must always be firmly fixed in the mezzo and concentrated in the cavity of the mouth.

“To begin with,” continued the great tenor, “there are certain requisites without which a lengthy career is impossible. A good, healthy voice, of course, is a must but he may be as much that is needed. A musical ear, perception, talent are indispensable, as well as the capacity to grasp and carry out the teacher’s instructions. But last but not least,” he added, “an attractive personality plays an important part.

“But then, even all these precious gifts of prodigal mother nature would be wasted without an unlimited faith in one’s resources, without patience, perseverance, determination to succeed, and an unbounded desire to sing—the latter invariably taken in the vocally gifted—as protection against the disappointments and disillusionments that part and parcel of the profession.

“Another factor which adds inestimably to the artistic background of a singer in a musical education and the ability to play some instrument, preferably the piano. Nothing inspires more confidence than a thorough familiarity with the intentions of the composer and the conductor’s dreams.

“Remembering Giovanni Martellini’s phenomenal breathing power I asked, ‘And how does one achieve breath control comparable to yours, Maestro?”’

“No trick to that,” the tenor quickly and emphatically explained, “just practice and more practice. The breath must be deep and tranquil, and it must originate from the diaphragm.” (Continued on Page 22)
Famous Arias Sung by Dorothy Kirsten

For this new recording Miss Kirsten has chosen eight of the most familiar arias in the operatic repertoire, things like the Jewel Song, "Ah, furti, furti," Musetta's Waltz Song, and Mimi's Air. Added by excellent orchestral accompaniments conducted by Fausto Cova, Miss Kirsten sings with obvious mastery of her material and with generally good vocal effect. Columbia's 30th street studio provides its customary acoustic halo, and the recording is top-notch. Ordinarily the record envelope goes unnoticed by reviewers, but Columbia should be lauded for its helpfulness in giving the dates of all the recording sessions and for its thoughtfulness in providing a program side by side and hand by hand. Both practices should be standard. (Columbia, IVIL4730.)

The ambitious producer of the Hamburg Opera House, Dr. Rennert, tells interesting facts connected with presenting Old Opera with New Ways

by H. John Flachmever

One of the oldest Opera Houses in the world, which has in spite of its 275-year-old tradition never claimed for itself a leading place in the opera world, is now for the first time showing signs of greater ambition. This current is not only in completely new opera style, born, so to speak, from necessity, but also as new ideas of opera management, ensemble grouping and as far as revolutionory new ways of opera building architecture.

At the energy and resourcefulness with which these new ideas are carried through are spearheaded and borne by one man: young Dr. Gaetan Rennert, 41-year-old Hamburg Opera House producer whose name already today is mentioned in the list of famous German opera producers of the last 30 years, along with Strohbach, Ebert, Max Reinhardt and Caspar Grundgen. The slogan is not entirely empty, but contains the energy and resourcefulness with which young Rennert is revolutionizing the opera. The slogan is not entirely empty, but contains the energy and resourcefulness with which young Rennert is revolutionizing the opera.

"Opera is great theater," is the slogan with which young Rennert is revolutionizing the opera. The slogan is not entirely empty, but contains the energy and resourcefulness with which young Rennert is revolutionizing the opera. The slogan is not entirely empty, but contains the energy and resourcefulness with which young Rennert is revolutionizing the opera.

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**Choir With A Vision**

by Roy N. Kunkle

ONE OF THE MOST active church choirs in the United States today is the choir of the First Methodist Church of Hollywood. 

When Dr. Norman Sirring Wright accepted the position as organ-donor at Hollywood First Methodist in 1937, the change from the accepted type of musical direction to the new order of organist-director might well have been followed by disappointment and a division of opinions. However, under the skillful management of Dr. Wright, and with the cooperation of the choir, the work advanced in strength and beauty.

Dr. Wright was born in Montreal, Minnesota, and at the age of eighteen, he went to Paris, where for the next six years, he was a pupil of the great French organist, Marcel Dupre. While in France, he also studied with such other masters as Maurice Ravel, de Falla, Respighi, and E. Robert Schmitz. He attended Conservatory College for three years, also three years at Sorbonne in Paris where he received a degree in Humanities is from the College of Physicians and Surgeons of Los Angeles, and his Doctor of Music degree is from the College of the Pacific. While there, he also studied in Paris, where for the next six years, he was theatre organist and beauty.

The history of the choir of the First Methodist Church of Hollywood is filled with incidents which should prove inspiring to other volunteer choirs throughout the land.

**New Life for Old Music**

Achievements of the famous Dolmetsch family in reviving interest in ancient instruments and their music.

by W. H. Owens

DURING the past few years a much wider interest has been shown in the neglected literature of 16th and 17th-century music, and the instruments for which it was composed. Music lovers on both sides of the Atlantic are rediscovering the pleasures of the domestic consort of violins, recorders and so on, with which bygone generations once entertained themselves and their friends and neighbors at home.

This revival of early music is due in large part to the celebrated Dolmetsch family of musicians, whose founder, the late Arnold Dolmetsch, contributed such a noteworthy chapter to the musical thought of the last fifty or sixty years. Dolmetsch believed that the whole subject of early music should be treated as a living thing; not as something belonging to the museums. Indeed, his achievement is that he re-created and brought back to life and beauty.

At the Dolmetsch headquarters in the little town of Hadencres, England, musicians and scholars from all parts of the world come to attend the annual Festival of Early Music which Arnold Dolmetsch inaugurated in 1923. The Hadencres Festival is of unusual interest, not only because it provides a rare opportunity for hearing old music played in the style intended by the composers, but because the Dolmetsches and their associates perform in various of their instruments for which music should be treated as a living thing; not as something belonging to the museums. Indeed, his achievement is that he re-created and brought back to life and beauty.

At that time, of course, there were scarce-ly any violins, lutes, and clavichords, virginals and so on in good playing order. So Dolmetsch had to find the means of restoring such instruments as he was able to collect together. Seeking the assistance of piano and violin makers proved vain, because these men, excellent craftsmen though they were, only wanted to modernize the instruments and thereby rob them of their essential character and charm.

Fortunately, at this point the young son of Arnold Dolmetsch, Robert Dolmetsch himself, became interested in early musical instruments. While searching the library of the British Museum for music for his recently acquired viola d'amore, he made the unexpected discovery that there existed a wealth of English concerted music for viola. That chance find was to lead to his life's work, for as a result of it Dolmetsch decided to make a serious study of these old-time instruments and their music.

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QUESTIONS
AND
ANSWERS

Conducted by KARL W. GEHRKENS,
Music Editor, Webster's New International
Dictionary, assisted by Prof. Robert A.
Mibalcher, Oberlin College.

HOW CAN I LEARN TO SIGHT-READ AND
TRANSPOSE?

I am very poor at both sight-reading and
transposing, and I hope you will be
willing to give me some suggestions as to
how I might improve my ability about
these two lines.

I. E. S., Washington, D. C.

The way to become a better sight-reader
is to require yourself to play through a
subject; second, on whether the pupil ac-

learn to transpose the piano without the intermediate step of
writing the music out on the staff. 

Begin with a simple modeble and transpose it
at first to some nearby key, as, for

example, from C to G. Now play it in
several other keys. I like a little farther away,
and then you will treat another modeble
occur in the same way—and then another,
and after this many others. I will schedule an hour for
due to these two activities and stick to your
schedule, I'd be almost willing to guar-
antee results—at least to the extent of re-

funding your money if you are not sat-

isfied with the plan.

K. G.

DO COMPOSERS WRITE THEIR MUSIC
BY RULE?

The writer of a magazine article states
that in composing his sonatas Beethoven
used the "rules of order" as his guide. Is
this statement true? Are there any rules
or "laws governing the combinations of mod-
cal forms that must be followed to produce
music of merit, or do composers conform
to the conventions of music irrespective of their
own ideas and inclinations to give them
the desired effect?

H. C., Ohio

About Pupil's Recitals

In the August (1952) ETUDE there is an
article on "The Music Makers" in which
you advise the pupil to make piano lessons fun for the
pupil, who loves his music. I have found
the pupil has to have some sort of fun during what he
thinks about the idea of substituting informal recital
music for the more formal recital.

Mrs. E. T. S., Washington, D. C.

I have read Mr. Maze's page carefully and
have been interested to see what you are proposing.
I agree with him that the annual recital should
be the climax of his formal recital program, but
so much music is so technical or difficult that
many teachers are afraid to give a public recital.
I hope you will be willing to give me some suggestions as to
whether the pupil should be required to give a public recital
or not.

K. G.

WORLD'S TEN GREATEST TEACHERS

In the February 1953 issue of ETUDE, in
the article "Comparing-Coach-Counter-
Wink-Check-List--Dreps--Hans--Lehman--and 20 others, 
I disagree with the author and firmly be-

lieve that the name of Isidor Philipp ought
to be included. I have been asked to
give a paper on this subject for my Music
Club and would appreciate it very much
if you would let me have your

(Mrs.) M. G., Pennsylvania

I agree with you. Without knowing who
those qualified to pass judgments were,
I think Isidor Philipp's name should be
considered. Too many pianists are so
informed about once a month when even the
less proficient pupils may play—from music
sheets to a small circle in Germany. Leschetizky had
no method: he said so himself despite a

funding your money

I'd be almost willing to guar-

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adjusts himself to this design. But in gen-
eral all composers write on the basis of
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more pronounced since the later years
of "this is the rule and I must therefore
adjust myself to listener response?

Much of his life was devoted to piano manufacturing and to running
shops. As we discussed technical problems
I hope you will be willing to give me some suggestions as to
whether the pupil should be required to give a public recital
or not.

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ting for him, and to a certain extent the composer
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erg...
Few aspects of organ-playing are less understood among organists than the use of harmonics in organ registration. It seems to me that there are many organists who never employ harmonics at all. Some admit franklv that they never use mixtures. Some admit franklv that they never use harmonics at all. But some admit franklv that they never use mixtures. But that is the fault of the organist, not the instrument itself.

I say believe that some organists err by forgetting what is the true function of harmonics is organ registration. This often seems to be obvious things which all of us are prone to overlook.

The purpose of the mixtures is to reinforce the harmonics of the natural overtone series. There are, as we all know, some steps which produce tone much like that obtained from blowing across the top of a milk bottle. This tone is flat and uninteresting because it is deficient in upper harmonics. Plotted in the laboratory, it forms a simple sine curve, like that of a tuning fork, instead of the rapid zigzag pattern created by more lively musical sounds.

These tones are poor in harmonics. They have been supplied with auxiliary pipes which supply the missing overtones. It is possible, for example, to play the simple triad C-E-G and to sound at the same time B and F#. These are the people who get results with mixtures. They are the ones who know something about the subject and are constantly trying to learn more. The possibilities in combining mixtures are so vast that one can never reach the end of them.

Moreover, the results which a man achieves are not always in proportion to the amount of resources at his disposal. More and more We have all heard organists who do not use harmonics because they all say "sound bad" and whose registration in consequence is so banal that the sound which issues from their instruments is unendurably deadly dull.

As informed man might play on the selfsame instrument and change its colorless sound into clear, eloquent, lively music. The problem of combining harmonics with the notes of the organ is one of tone-shading and tone-coloring needed by the modern violinist.

The second line on the fifth measure is just such obvious things which all of us are prone to overlook.

It is for this reason that we ought never to forget the importance of built-in harmonics in an organ stop is to be made effective; nevertheless a man who can show but limited results.

The third measure of the second line, and all similar passages, must be clearly brought out. The opening scale should be taken lively, with a fresh point of attack. Too many are willing to skin by, with little thought of producing a new idea in a generation.

The use of harmonics, of course, is not new. It is the very fundamental principle of organ ensemble, not the flute celeste, the vox humana or a set of chimes. But the most important part of the organ is its fundamental ensemble, not the flute celeste, the vox humana or a set of chimes.

As an organist, it grieves me to state that as an organist we are still very slow in taking up new ideas, changing methods of playing.

As a matter of listening practice, how much do we need to consider? It is a beautiful piece of music and deserves imaginative treatment.

The fourth measure of the fourth line is a beautiful piece of music and deserves imaginative treatment.

The second measure will be played the way it is written, with the even flow of the tone. This eliminates the quick moving of the bow for the crescendi and decreasing it for the diminuendi, the pressure of the bow on the string remaining the same. There are measures — for instance, Ex. A — in which this quick moving of the bow should be omitted.

It is a revelation to hear what can be accomplished on these organs by an experienced man for a good ear to tune. Some organists approach these instruments with the basic assumption that nothing can be done to make them sound right, why bother? My listening in recent weeks has shown me that nothing could be farther from the truth. The small instruments do have their limitations; not everything which an organist would like to play on them can be made effective; nevertheless a man who knows the instrument can perform in a way that others can.

The Moderato calls for a fiery Marschi, the dynamics being regulated by the length of the bow stroke. The middle in each of the next three beats. For a finished performance the tempo should be about 100—108.

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This reduces being a first-class study for the second position, Ex. B. The student should also closely follow the dynamic indications. The second measure will be played with greater weight both in the middles and the piano sections at the middle. The fifth Caprice observed this, the Caprices are still as essential a part of the organist's repertoire as the Cello Caprices. For nearly 150 years these Caprices have been used as the development of true intonation or for the better training of the student.

In spite of the double-stops, the lyric qualities of the opening passages need brilliance. Earlier it should be played spiccato, the forte sections should be taken a little below the middle, the piano section should be a beautiful piece of music and deserves imaginative treatment.

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As a matter of listening practice, how much do we need to consider? It is a beautiful piece of music and deserves imaginative treatment.

The string after each stroke. The legato signs should be observed in all three bowings. The second group of measures 1 and all similar groups, is better fingered as in Ex. B. It is a beautiful piece of music and deserves imaginative treatment.

Though not all editions agree, the student should be taken a little below the middle, the piano section should be a beautiful piece of music and deserves imaginative treatment.

Minor arpeggios in these three clean lines for no dramatics, therefore the expression should be, first, by increasing the speed of the bow for the crescendi and decreasing it for the diminuendi, the pressure of the bow on the string remaining the same. There are measures — for instance, Ex. A — in which this quick moving of the bow should be omitted.

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A WARM, peaceful summer evening at her chateau at Nohant, Madame George Sand wrote in her diary: "As we sat on the terrace tonight listening to the蟋蟀, sweet, sobbing voice of the nightingale who had drawn close to us, Franz (Liszt) suddenly played one of Schubert's most magical airs. As he played, the Princess (Marie d'Agoult) wandered over the ter-
trace in the darkness. A long white veil,
draped about her head, covered almost all
her slender figure. The moon went down
behind the tall pines which looked black
and ghostly against the light-blue of the
window, and floated blue and indistinct
again suddenly in the lamp-beam from the
through the trees ... Finally she sat upon
a bending branch, weighing it down no
more than would a ghost. 'At the same
time the music stopped as though some
mysterious bond linked the living notes
to that pallid form seemingly poised for
flight to regions of ascending harmony.'

At that enchanted hour I like to think
that Liszt was playing the Moment Musi-
cal in A-flat, Opus 94, No. 6, a wonderfully sensitive, soft chord
study, truly one of Schubert's "must magi-
cal airs." Its mood fits Miss. Sand's poetic
setting perfectly.

After students have played Schubert's Waltzes and Landlers, this composition is ideal for opening the door to his larger
works. Indeed, all the Moments Musicals offer excellent introductions to the romantic
period. The hand pianist, with the adagio
of the allegro form, makes hand and
finger movements as large as possible,
and begins in a lower octave. (Continued
on Page 26)

By GUY MAIER

Schubert often writes that first selected
half-note chord as a sighing suspension to
the short quarter note resolution which
follows. Therefore, play the long chord
with strong down-touch (body moving
slightly forward) and the quarter note
resolution with quiet, short, brushed up-
touch (body moving back) ... Scrupu-
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seem sudden loudness; just play it softly,
and overhold it slightly ... And remem-
ber to play each appearance of "I love
you" with tenderly than the preceding
declaration.

Throughout the piece the top voice line
of all chords should ring out over the in-
er voice ... After the more soaring and
ardent portion preceding the trio, play
the trio with an even longer lyric line
and with the quiet, warm glow of hap-
iness. Early teen age students with small
hands will find excellent (and heroine-
hand-stretching material) in this trio if
you do not permit them to cling to or spread
the keys ... Use damper pedal often, but
in sparing amounts; use soft pedal truly
to achieve true softness. Note how many
times Schubert has designated pp.

Everybody loves to hear Schubert's
music. His appeal is universal. More than
any other composer, he sings straight from
his heart into ours. Yet, teachers do not
teach enough Schubert and pupils are
afraid of him because he sings so simply
... How much he could help them to sing
from their hearts!

Listen to Your Playing

How can we help students to hear them-
selves? One of the best ways is to
listen to the piece. If from the first lesson
the teacher alerts the class to listen for the
virtuosity and the effects of the playing,
the habit of listening to one's self becomes
painlessly established.

For the rest of us, I find that practical
and brilliant pieces and passages much
more softly than required, and en-
tirely without damper pedal intellec-
tual sense. The sheer and feel of the
chord, the damper pedal, and the
the ears. The music itself does not come
through. It can be heard through the
racket. So, I reduce it to a soft, or to just
practice dryly ... I know many artists
who work con. (Continued on Page 26)

Schubert's Moment Musical in A-flat, Opus 94, No. 6

O'N A WARM, peaceful summer evening
at her chateau at Nohant, Madame
George Sand wrote in her diary: "As we
sat on the terrace tonight listening to the
cricket, sweet, sobbing voice of the nightingale
who had drawn close to us, Franz (Liszt)
suddenly played one of Schubert's most
magical airs. As he played, the Princess
(Marie d'Agoult) wandered over the
terrace in the darkness. A long white veil,
draped about her head, covered almost all
her slender figure. The moon went down
behind the tall pines which looked black
and ghostly against the light-blue of the
window, and floated blue and indistinct
again suddenly in the lamp-beam from the
through the trees ... Finally she sat upon
a bending branch, weighing it down no
more than would a ghost. 'At the same
time the music stopped as though some
mysterious bond linked the living notes
to that pallid form seemingly poised for
flight to regions of ascending harmony.'

At that enchanted hour I like to think
that Liszt was playing the Moment Musi-
cal in A-flat, Opus 94, No. 6, a wonderfully sensitive, soft chord
study, truly one of Schubert's "must magi-
cal airs." Its mood fits Miss. Sand's poetic
setting perfectly.

After students have played Schubert's Waltzes and Landlers, this composition is ideal for opening the door to his larger
works. Indeed, all the Moments Musicals offer excellent introductions to the romantic
period. The hand pianist, with the adagio
of the allegro form, makes hand and
finger movements as large as possible,
and begins in a lower octave. (Continued
on Page 26)

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Punchinello

Allegro vivace (J. = 126-138)

Ped. simile

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ETUDE-JANUARY 1954
No. 110-07356

Moment Musical

Turn to Page 3 for a biographical sketch. A Master Lesson by Guy Mair will be found on Page 26, Grade 6.

FRANZ SCHUBERT, Op. 94, No. 6

Allegretto (d=52-56)

Trio
Teach Me, My Lord

Anonymous

Allegro moderato

That it may make me patient, not that it may make me patient, not.

Oh, teach me, Lord, to be gentle in all events.

That it may make me patient, not.

Oh, teach me, Lord, to be gentle in all events.

That it may make me patient, not.

Oh, teach me, Lord, to be gentle in all events.

That it may make me patient, not.

Oh, teach me, Lord, to be gentle in all events.

That it may make me patient, not.
Columbia
Fantasia Polka

Maestoso (J = 88)

T. H. ROLLINSON, Op. 3

TRUMPET or CORNET in B.

Marziale (J = 100)

ETUDE - JANUARY 1954

ETUDE - JANUARY 1954
Gray Moonlight

Valse sostenuto

STANFORD KING

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ETUIJE-JANUARY 1951

ETUIJE-JANUARY 1954

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At a tribute to the Tournament queen, seven of the nation's top pop- ular hits—Hedy Lamarr, Peter Lawford, Lawrencie, L. Wolfe, and MacKin- nell—were performed by the orchestra, and the audience enthusiastically responded. 

All of this was in preparation for the final performance, which this time the 60-foot-bowled floats alone were displayed. The spangled carpeted Colorado Boulevard violin waltzing with the music, the 60-foot-bowled floats alone would triumph as winners. While the floats were related to each other and to the parade started, however, crowds gathered around the Song of Indianapolis float and admiringly heard organist Karl Fendell play a long program of music. 

He was at ease on a black-shaded electric organ, at the front of the float, which was one of the most impressive in this year's event. The organist, whose life's work has been in music education, wrote a number of books, and electronic equipment to operate the organ and broadcast its music on a loudspeaker system was located. 

Exactly at 9:15, the trumpeters' notion sent the great procession on its way. The floats were the trumpeters' chariot, drawn by two milk-white horses with white plumes and black plumes. Following them, four boats pulled a cart filled in flowers. "A Long Wind Symphony," designed as it was 60 years ago when it took a Miss America from southern California, was one of the most original floats. It was built on a sound-tracked electric organ. At the front of the float, which was one of the most impressive in this year's event. The organist, whose life's work has been in music education, wrote a number of books, and electronic equipment to operate the organ and broadcast its music on a loudspeaker system was located. 

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Arnold Dolmetsch continued to make and restore early instruments throughout his life, not only in London but also in Italy, France, and the United States. Born in London in 1858, Dolmetsch was educated at Eton College and later studied music at the University of Cambridge. He later met his wife, Cecile, and together they moved to Italy where they spent much of their lives. Dolmetsch was a professor at the Royal Academy of Music in London and later at the New England Conservatory in Boston. He was a leading figure in the revival of early music and was known for his dedication to the study and performance of early music. His passion for early music inspired a generation of musicians and continues to influence music today. Dolmetsch died in 1940 in a small village in Scotland.
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Music in the White House

by Mel Peacock

FOR MORE than one-hundred-and-fifty years the White House has reflected the musical tastes and mental performers, and only one was accomplished vocal or instrumental musician. He was Ulysses S. Grant, our nineteenth President, who once wrote to his friend, Thomas Janus, who is pictured with two horns, "I have lived in the world, am working on a project, even when you are not aware of it." He had learned to sing in the Princeton University Glee Club and sometimes sang solos. He was noted for holding the high note at the end of the National Anthem. His daughter, Mary Lou Bennett, is a singer.

The following would also like to hear from the Department of Music. Phil Converse College, Spartanburg, B.C. degrees awarded: Bachelor of Music, Master of Music, Bachelor of Music Education. Approved for veterans, too.

I have been reading ETUDE for four years and am also a member of our Chapel Club. My hobbies are swimming, dancing, and reading. For some years I have been interested in American Indian music and would like to hear from some American Indian traditions who are fond of music, as well as from other traditions.

Two Junior Etudes: I would like to read more ETUDE for your readers. I find it full of interesting things, I play piano and violin and some other from other readers, Suzanne Green (17), New Zealand.

I study piano and clarinet, also compose and sing, I would like to have been exposed to the music of South America and other countries.

Ruth Converse College, New Jersey

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Suzanne Green (17), New Zealand.
Sometimes they do not even rehearse. Be Rennert is therefore attracting pre- eminently the most promising American young stars, trained at his own house, encouraging to train them in his own tragic operas. He even pays his pre- eminent true to their sponsor and re- mained true to their ideal. In the last months he engaged five young American singers. Americans, John Lawrence, the new head of the famous New York City Opera, and Ann Helbing, director of the American Youth Concerts, David floors, Bobbi and Armand, a promising young singer of the last period.

Dr. Rennert was also the first Ger- man to run an opera house in America. In 1826 according to plans drafted by him the new stage house was built with tall, black pillars. The building is 1,700 seats until it reaches its capacity.

All that was left of the Hamburg opera house was its large, modern orchestra pit. The miniature stage he decided to take up an old plan that was thought was due to them, the stars the recognition or publicity they could abo be produced on a larger stage at his disposal in Edin.

Rennert was able to open his ears to new ideas into its great heritage and tra· dition of opera, that the only indication of what roles it might have succeeded in passing the student's interest and was much breath he needs for any given moment. He also took up an old plan that was thought was due to them, the stars the recognition or publicity. He also took up an old plan that was thought was due to them, the stars the recognition or publicity.

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THREE DEUM LAUDAMUS (Hymn of Praise)

Arranged by Leonard Solomon and edited by John Castelli

This delightful collection of hymns and songs has been provide through the courtesy of the American Society of Music. Little note was made of getting this collection some years since it is by one of the acknowledged masters of the 15th-century. (Orchestra material will be available on rental from the publisher.) For solo voices, mixed chorus, two voice strings and organ.

THREE ENGLISH HYMNS

Arranged by Drew Fife

This charming collection is full of melody and text. Each song has been arranged in easy-to-learn patterns, making for maximum enjoyment. The tunes are not too difficult, allowing ample opportunity for success.

EYES AND THE SHOEMAKER

A story with music by Marita Farnsworth

The title of this book is derived from the popular tale about an old shoemaker who has an eye for beauty. The tale has been made into a musical play and is now being performed in various schools and community centers. The music is arranged for voice and piano, with accompaniment for other instruments. The book contains the complete text and music, and is available for purchase.

AMERICAN HERITAGE

Arranged by Ruth Reed

This delightful collection of hymns and songs is designed for elementary students. It includes a variety of styles, from traditional to contemporary, and is suitable for use in church, school, or home settings. The songs are arranged in easy-to-learn patterns, making for maximum enjoyment. The tunes are not too difficult, allowing ample opportunity for success.

SACRED SONGS (for Junior Choir)

Arranged by Willard A. Fisk

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LORD IS MY SHEPHERD (Psalm 23)

Arranged by Eloise Dungan

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THE MAKING OF A CONDUCTOR

(Continued from Page 15)

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of a fast one; you experiment with
the amount of weight to be given to
produce a desired quality of tone,
etc. It is ... that lies behind
all these details of style and tech-
nique that will impress the listener
(Continued on Page 64)

This is a waste of effort to practice for
evenness, let us say, without know-
ing what the idea of what the composer wanted,

The tunes and hymns are kept
together with the piece. The

First to finger-work, the first thing
is to find the correct thumb

As to finger-work, the first thing
was simple to find the correct thumb

Congratulations to Esther Ren-

"Sounded like a moose call just then, didn't it?"

The Pianist Finds Himself

(Continued from Page 17)

Four and a half is very
old, really that lies behind
all these details of style and tech-
nique that will impress the listener
(Continued on Page 64)
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slowly, with frequent testing of the Wrist-and-Finger Motion in the lower third of the strings. After each stroke, the many co-ordination in the lower third should be practiced not only with the bow-pressme, changing the point of

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