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ROBERT H. MAGNOLIA AVE., CHICAGO 14, ILL.
The problem whether parents should teach music to their children is a debatable one. In at least one instance, a famous father taught singing with great success to his three famous children. Manuel del Popolo, Vincente Garcia was the sole teacher of Manuel Garcia Jr., Marie Malibran and Pauline Viardot Garcia. He did not achieve his success without some hardships. Cravings and morsels were heard in the studio during the lessons. Once a perturbed neighbor went to his house to find out the cause of these heart-breaking sounds. The servant explained: "Oh, this is nothing. Just Senor Garcia giving singing lessons to his children."

The Garcías were singers through four generations in direct line: Manuel Garcia Sr. (1775-1853), Manuel Garcia Jr. (1805-1866), Don Sebastián, a duke, is informed that the bridgeguard has never met his son, has never seen him and that he was young. "Oh, that we two were marrying."

Marcella Sembrich was asked what a good singer must have to succeed. "A big voice, a brain, and a sense of humor," she replied. Then she added reflectively: "Of course, a bit of voice might help, too."

Sir George Grove, the creator of the famous dictionary, was a man of conservative tastes, opposed to modern innovations. When electric lights were introduced into the concert hall at the Crystal Palace in London with festoons of incandescent lamps strung under the ceiling, Grove opened his umbrella and sat under a protective shade through the whole concert. Grove possessed a wry sense of humor, and liked his tell moderately amusing stories. His favorite was one about a soldier who solicited alms holding a sign with this inscription:

Battles 7
Avocados 5
Children 8
Total 21

Sousa, the March King, traveled far and wide in the United States with his famous band. Some people in the audience had never heard a concert before. Sousa received a great sound of inquiries from the listeners. One tune, he was told, sounded like gas pipes. "A lover's swain wrote to Sousa: "Please play Love's Old Sweet Song. I've got my girl almost to the sticking point and that will fetch her around."

There was also this anonymous request: "A colored lady would like to hear a cornet solo by your solo cornettist."


The plot of "The Rose of Castile" is colloquially involved, and thicker periodicals with double and triple editions. Elvira, Queen of Leon, is engaged to Don Sebastián, a duke. She is informed that the bridgeguard has never met his son, has never seen him and that he was young. "Oh, that we two were marrying."

When you use Cotnblen brand fragrance, you have no reason to feel guilty. In those days of free competition uninhibited by other influences, a famous perfume company was lastly forced to produce "The Mikado" fragrance as follows: A warning against its practice is published in newspapers.

Mikado, Caution. The public is hereby warned and cautioned against patronizing a plagiaristic version of The Mikado, which is being offered to the public by a company presenting a pirated version of the same under a joint assignment. Honor and the spirit of the artistic public is hereby warned against its practice. When you see Cotnblen ads containing the name of the old Otneau, a pirate company was lastly forced to produce "The Mikado" fragrance. In those days of free competition uninhibited by other influences, a famous perfume company was lastly forced to produce "The Mikado" fragrance. In those days of free competition uninhibited by other influences, a famous perfume company was lastly forced to produce "The Mikado" fragrance.

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No trick at all in assembly. Can you plug in a lamp? Then you can buy your own High Fidelity Units, too. You need no special skills or tools—just enough knowledge to show where you want to install the speakers and to have the necessary parts that actually play the music. This is a much simpler task for a man with a wide variety of musical tastes and knowledge of the proper tone. You may actually cost less than your present set, with less noise, and so original in your house that you will feel you lived in a new house.

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music lover's
bookshelf
by dale anderson

ETUDE has received several vol-
umes of collected poems, some very
excellent indeed. But it is the tradi-
tion of the magazine not to review
books of poetry unless to one's re-
spected space. Therefore, we request
our friends not to send us such vol-
umes, much as we would be glad to
review them if it were not against
current policy.

The Adventures of Vinonium
by Ted Roth

This fanciful story is an attempt
to bring children young and old
to a deeper personalized love
for the instruments they play, to
make instruments their friends and
companions, to think of them as
living entities and companions.
The idea is an excellent one and
will have many admirers. It is
issued by the Music Lovers League
of New York City.

Orientation for Interpreting
Mozart's Piano Sonatas
by thomas richner, ed. d.

Dr. Richner (himself an able
pianist) has given us a very logi-
tical and instructive short treatise
about what makes Mozart, Mozart.
That is, he investigates the in-
fluences and personalities which most
definitely shaped the growing
genius of the master. Then he
wisely discusses the pianos of
Mozart's time indicating how the
composer was affected by the limi-
tations of the instruments, Mozart
("the first real piano virtuoso of
his time") was very conscious of
this and in a letter to his father
written in 1777 he gave a very
graphic description of his own
Stein piano.

The chapters upon Tonalities,
Harmonies and Orientation, as
well as the section upon instru-
mentation make this helpful book
very illuminating.

as in the case of Bach, the
student of piano builds an indepen-
dent foundation by making a close
study of the works of this maestro.
It is quite remark-
ble how famous pianists have
often remarked to your reviewer
that such a training always shows
up in later years. Moritz Rosenthal
once told me the writer about
would-be virtuosos "who never
arrived". "It has nielerned groups
both in Bach and Mozart studied". (He
has never studied enough Bal.
and Mozart.)

After you have read Dr. Ed-
son's book you will realize in value
of making a special study of
Mozart and you will find it
most helpful. Dr. Gay Mus-
weiner Mozart playing is asto-
he feels that Mozart study is ir
in all thorough piano education.

The musicians and Pianists
by Robert B. Lane

Last year the dues-paying mem-
bership of the American Federa-
tion of Musicians was 285,197
and every one of the loyal mem-
bers has a copy of Mr. Lethe's his-
tory of the union and Mr. James
Caesar Petroll at $1.50 a cop-
try union .

The work is the best that your
reviewer has seen dealing with
the history of the union and its
boss who has commanded national
attention for over a quarter a
century for fighting many tough
battles in organizing the union
and seeking to secure better upper
and working conditions for the
members. This led to incessant
battles with many powerful or-

ganizations and required a leader
who could be "plenty tough", for
some new measure or or-

nies he was equally tough
with the man who did not
mark and neglected or impo-
sed upon their employers. As
the son of an Italian
organizer, (212,167.3)
purest, cleanest, most thrilling sound you have ever

In New York... Chicago... San Francisco, wherever
it appears, this new great instrument leaves music
lovers struggling for adjectives to describe the mag-
ificent performance... for Philco Phonorama*

Inagnetic performance... for Philco Phonorama*

TACL2: "I was amazed at the pres-
tation and beauty of its perfor-
manship with the very simple and
cutely way of operation.

JAMES MELTON: "Sound so realistic and

PETER WITTEMAN: "The most exciting sound
I have ever heard.

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ificent performance... for Philco Phonorama*

In Magnetic performance... for Philco Phonorama*

JAMES MELTON: "I was amazed at the pres-
tation and beauty of its perfor-
manship with the very simple and
cutely way of operation.

PETER WITTEMAN: "The most exciting sound
I have ever heard.

ETUDE—NOVEMBER 1953

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Rosemary Clooney has used the accompani-
ment of many different pianos. Hearing them all
in action, her first choice for her own home is
Jane French. See why. Inspect and play the new
Jane French! See your Jane French dealer, or write for free "Piano Facts" booklet. Dept. 2-111
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THE WORLD OF Music

The New York Philharmonic-Symphony Orchestra is continuing this season its policy of having a number of guest conductors to take over the baton at various intervals during the season, thus relieving the regular musical director, Dimitri Mitropoulos, of some of the burdens. Guest conductors include Bruno Walter, George Szell, Fritz Mahler, C. F. C. C. and Guido Kastelanetz.

Arturo Toscanini will open the seventeenth season of the N. B. C. Symphony Orchestra on November 7. A highlight of the season will be a two-part broadcast performance of Verdi's "Un Ballo in Maschera." Guido Canzotti will again be a guest conductor, leading the orchestra in six of the season's concerts.

Fritz Mahler, conductor for the past six years of the Erie (Pa.) Philharmonic has resigned to accept the post as conductor of the Hartford (Conn.) Symphony. The activities of the latter organization are being expanded with an increase in the number of subscription concerts from four to six and a budget increase from $50,000 to $75,000.

James Spanel, former music director of the Portland (Ore.) Symphony, has been engaged in a similar capacity to the Fritz Philharmonic as successor to Fritz Mahler. Mr. Spanel has been associate conductor of the San Francisco Symphony and associate of Wilfred Pelletier at the Metropolitan Opera.

Reinhard Werther, one of the world's best music managers and optimizer of orchestras, died in Hamburg on September 12. At the age of 97 he was one of the leading men in the first years of radio. He was known in the concert and opera fields, and made frequent tours in the U.S. In later years he voted himself to teaching and to several seasons conducted a summer school at Chazy Lake, N.Y.

(Continued on Page 10)

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Thirty conductors of community and college orchestras were in attendance at the second annual conductors' symposium with Eugene Ormandy and the Philadelphia Orchestra September 28 through October 2. The workshop was presented under the joint sponsorship of the Philadelphia Orchestra, the American Symphony Orchestra League and the American Society of Composers, Authors and Publishers (ASCAP).

Dr. Willem van de Walt, musician and pioneer in the use of music in hospitals, died at Garden City, L.I., on August 27, at the age of 66. He was widely known for his experiences in the use of music with the mentally unsound. He began his career as a bassoonist. Later he began developing his theories about the curative effects of music in mental disturbances. From 1923 to 1932 he was connected with the Bureau of Mental Health in the Pennsylvania State Welfare Department. He occupied various important posts having to do with public welfare work.

The Third Annual High Fidelity Conference and Audio Show will be held in Philadelphia on November 3 and 4. The show will feature displays of high-fidelity equipment and lectures and panel discussions. There is no charge admission to the meetings. The executive director is Israel Yacovi.

Guastavo Morera, conductor of the San Francisco Opera Company, died on August 20 with conducting the San Francisco Symphony Orchestra in an outdoor recital. His age was 72. He founded the San Francisco Opera Company in 1952.

The Hans Kindler music library has been donated in entirety to the Public Library of the District of Columbia. It is estimated to be worth between $10,000 and $15,000.

Miguel Sandeval, conductor,正在 fatiguing his power, took a short leave of absence.

The Third Annual High Fidelity Conference and Audio Show will be held in Philadelphia on November 3 and 4.

Lois Long

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relish the fun of creating your very own music—will

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and relaxation. See it today!

LEROY V. BRANT

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There is perhaps no better qualified to discuss a genius

than the parents of one. Here's a remarkable interview with Yehudi Menuhin and his parents.

Every year musical America produces thousands of young people who

hope to become virtuosos, become concert or operatic artist in their various fields. A

few of these will succeed, many will fail. Success or failure will depend in part on

the information available to the young aspirant, information as to the problems to be faced and measured and the equipment necessary to meet the world in general as well as in the field of music.

Such information has not been generally available. Many excellent teachers have no background knowledge in the highly specialized field, and unfortunately some teachers are to be found who are unscrupulous, leading their pupils to expect impossible things.

These problems in mind, I sought first to determine the basic factors which

render his instrument because there is nothing else he can do. He is compelled to his destiny.

Yehudi Menuhin is deeply interested in the young people of America, especially interested in those who make music. Only a few days before our chat he and his father, conductor, had played a concert the entire proceeds of which had gone for the Los Gatos (California) Youth Center. The purpose of this project is to give the youngsters of Yehudi's towns a place to work off that energy indigenously to youth without robbing an orchard, or a store, or a filling station, "I hope the Center will help keep my own children out of mischief," he smiledly remarked.

I had asked Yehudi about the bread-and-butter aspects of the matter, knowing full well that even virtuosi must eat in order to play. "That approach to the problem is wrong," he answered without a moment's hesitation. "One enters the world of music for love, for the horse in thinking about a career as a concert artist. Parents ask me, how many hours daily must my child practice to become a prodigy? How often should he attend concerts? They even ask how much of an estate does the average concert artist leave when he dies?"

"In a sense these things and others in their category may be important, but they are not of first importance, with respect to the concert artist. As I said, the first thing is that the young person must feel there is nothing else in the world that matters as compared with the career he contemplates. Other factors are his thinking, his nervous power, his stamina, and his psychological approach to music, all completely unpredictable qualities.

"In the business world one may calculate that he will start out at such and such a salary, that in five years he will have advanced so far, that in ten years he will buy into the business, that when he reaches a certain age he will be able to enjoy so much money. This approach to a life's career is an orderly one in most fields, but it is the wrong one toward a career as a concert artist, because mark you, the person who approaches his career in such a manner presumes by idiot approach that he is temporally unprepared to become a performing artist. He will never possess the abandon of soul which will give to the world the electrifying performances (Continued on Page 20)
Paderewski
as I knew him

Personal reminiscences of the great Polish pianist-statesman
by A. M. Henderson

WHEN PADEREWSKI died in June, 1941 it was felt by many that the outstanding international figure in music of the last 50 years had passed from us. For Paderewski was not only the greatest pianist of his time, he was a great patriot, a very generous benefactor of many good causes, a great personality, a man of it. He was of that Saint-Saëns said, "If on a stage you issue au de du piano"; and Colonel House (President Wilson's right-hand man) wrote of him: "It is difficult to write of Pad"erewski without emotion. Statessman, statesman, pianist, and composer, he is a supplective man, and his genius transcends that of any one I have ever known."

Ignace Jan Paderewski was born in Po
dele, Poland, on November 18, 1860. He received his first regular musical training at the Warsaw Conservatorium, leaving at the age of 16 to go on his first concert tour. At the age of 20 he was appointed a teacher of piano on the staff of the Conservatorium. A year later he relinquished the position in order to continue his own studies in com-

position with Kist in Berlin. Later, deciding to adopt the career of pianist, he went to Vienna to study with Leschendrick, whom he ever afterwards, knew not only as a master-teacher, but as the inspiration of his own work as an artist. Paderewski remained with Leschendrick for three years, and during from his début in Paris in 1897, his career was one of uninterrupted triumph.

It was my privilege to meet Paderewski on many occasions, and to enjoy his friendship during the last 20 years of his life. My first meeting with Paderewski was at Meers, Erman's warehouse in Great Marl

borough Street, London. There was a beauti ful cut-out panels wall on the first floor, and it was here that I was introduced to Paderewski by his friend and agent Mr. Adlington, whom Paderewski always called "The Governor." Paderewski had come to try a new concert grand and to get some quiet practice in preparation for a recital. Knowing the value of Paderewski's time, I withdrew immediately after the introduc-
tion; but I had the interesting experience of listening to this great artist at leisure. The practice program included certain Chopin Etudes. These were studied and treasured with a variety of tempem, all the more difficult passages being repeated many times - slowly, then more quickly, till they were pub lished to satisfy the fastidious taste of the player. It was a revelation of the care, patience, and pains taken by a great artist in the preparation of his work. The experience reminded me again of Carlyle's definition of genius: "A capacity for such a mis

finite pains.

My next meeting with Paderewski was in Paris at the Conservatoire where he was acting as a member of the jury for the Diener Prize for Piano Playing. This was one of the most important prizes of the Conservatories, and the jury in recogni tion also included Pugnoo, Saint-Saëns, Widor, and Dubois, who was then principal of the Conservatoire. I was acquainted with every member of the Jury, but as a personal pupil of Pugnoo and Widor, I was granted the privilege of being present at the per-

formances: a privilege which probably no other Scottish musicians had ever enjoyed. I was, of course, greatly interested in the performances, but still more interested in the jury and the discussions which followed. I have no longer remember the prize-win ner. As an interesting aside of the occasion, I still possess a photo of the jury taken on the day of the competition. After this I had the good fortune to be taken to Paderewski at all his recitals in Glasgow, and many in London, and of meeting him on these oc-

casions. As a young and enthusiastic music student, these were always delightful days for me, for with such dis
tinction and quality as to compel enui nus and admiration, and for a young stu
dent they were quite inspiriting. But if he played classics and masterpieces, he performed with a wonderful sense of authority, but particularly fine were his interpretations of Chopin and Liszt. As a composer, Paderewski is best known by manycharming and effective piano pieces, the Minuet in G, and the Polonaise in C minor. He has a universal vogue, and may have been born, not by himself, but by thousands of copies. But while Pad erewski is best known by many charming and effective piano pieces, he has to his credit a wealth of works of strength and power. His very effective Piano Concerto and the Polonaise for Piano and Or chestra, are works of strong national character which reveal his power of handling Polish themes and relate them in a symphonic form. Paderewski's work for the stage, the beautiful opera "Maen," while it has been quite favorably received at a number of German opera houses, as well as in America, (Continued on Page 50)
The Challenge of Operatic Performance on Television

by Winifred Heidt

Winifred Heidt in a remarkable makeup.

Miss Heidt, herself.

One of the leading contraltos of the present tells what she has learned in her recent appearances in national wide opera telecasts.

(Continued on Page 62)

MUSICAL CRITICAL

ASSAULT AND BATTERY

An Editorial

by JAMES FRANCIS COOKE

First, he was an instructor at the Eastman School of Music of the University of Rochester. In 1925 he moved to Boston where he founded the Chamber Orchestra; for some years he was conductor of the Fenn Opera Society, as Harvard's famous symphony orchestra is known. He has also been a guest conductor in Paris, Berlin, Budapest, Havana, San Francisco and many other music centers. He and his talented wife, Dolly Adow-Slonimsky, art critic, have been contributors to the Christian Science Monitor for many years. Slonimsky has promoted modern music enthusiastically, but his a cordial and rational outlook upon all music of other types. He is intimate with the classical and romantic schools and has usually included music of the salon type in his numerous lecture recitals over the air from Boston.

Together with Mr. Arthur Cohn, former Music Librarian of the Free Library of Philadelphia and now Director of the Ferne
town Music School in Philadelphia, he made an extensive tour of Europe assembling rare scores for the famous Edwin Fleisher Collection at the Free Library of Philadelphia which has already rendered a great service to the leading symphony orchestras in America. Earlier, Slonimsky un
dertook a journey in South and Central America for the Fleisher Collection.

It is however, as a meticulous and un

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As a young teacher, armed with
the conventional diplomas and de-
grees from good music schools, but un-
blessed by any course designed to initiate
me into the mysteries and joys of teach-
ing, I was deeply impressed by a talk
which attempted to describe a perfect piano
lesson. According to the talk, the teacher, the char-
acteristics of such a lesson were perfect
notes, perfect time, perfect fingering and
perfect phrasing. Other perfections
were perhaps mentioned but they have escaped
my memory.

After hearing that talk, I spent a lot of time and energy trying to
learn that "perfect" lesson out of my teaching
schedule. In fact, for some years I pens-
dered over the problem, without feel-

Some Characteristics of Good Piano Teaching

by Polly Gibbs

I remember with pleasure a recital
by a group of young pianists, mostly
student teachers. The children usually
organized the recital, decided which pieces
each child would play, and then invited
their parents to be guests. It was an amazing affair, display-
ing musical and social initiative, good
playing and genuine understanding. There
was a fine amount of grappling with
an occasional slip when an ambitious young-
ist tries to transpose one of his pieces into
several different keys. But the important
thing, the significant thing, was the en-
thusiasm of the children for their music.

Accuracy cannot take the place of that.
In fact, what teachers may lack is the little
hope of ever getting a "perfect" lesson.
With it, perfection may lie just around the corner.

Let us list, then, as the most important
outstanding character of good piano teaching, a desire
able attitude toward music. It provides an
atmosphere conducive to growth in the ability to
perform with joy and the promise of a corresponding growth in the
discipline in which the playing of

Margaret Sande, Director Radio City Music Hall Corps de Ballet and Oscar Kelley

The Dance Accompanist

Words of advice from authoritative sources
on the requirements and opportunities

by Gunnar Asklund

Ameri~a's increasing interest in ballet
has changed art-dancing from an alien
form to an international expression in
which American dancers, choreographers,
and musicians rank well to the fore. This,
in turn, creates professional opportunities
which a decade ago, hardly existed and
which go far beyond selling seats to bal-
lettic audiences. Dance classes, dance
groups (from small studio ensembles to
the American Ballet Theatre) have sprung
up across the land, and all of them need
music—most of which is provided by the
dance pianist.

This new competence of good music
teaching which we wish to mention is an attitude
of musical discovery and exploration on the part
of the student. Such an attitude
is indicated when a particular modulation
attracts the student and he asks the
teacher to help him discover a better understanding of it. The young child
exposes something when he plays his little
pieces in many (Continued on Page 56)

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ETUDE—NOVEMBER 1953

Russell Markert, director Radio City Music Hall Chorus and Jane Gouge (at piano), and Emilia Sherman (stop watch)

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New Records

Bach: St. Matthew Passion

William Mengelberg conducted more than a hundred performances of Bach's "St. Matthew Passion," and this is a recording of the performance Mengelberg directed in Amsterdam on Palm Sunday, 1939. Columbia reports a recent survey of the original recording. The Mengelberg performance, given in German, features the Concertgeheue Orchestra, the Amsterdam Foundation Choir, the "Boy's Choir Zoete Kant" and Karl Erb as the Evangelist, William Rovelli as Christ, sopranos Jo Vincent, alto Ilona Durigo, tenor Leon van Tonder, and bass Herman Shey. The recording tax deficiencies in distorted highs, narrow frequency and dynamic range, and more than a tolerable amount of noise from choir and congregation. Yet the dramatic "St. Matthew Passion" is done so decently, so impressively under Mengelberg's direction, that the technical defects of the recording can easily be forgiven. (Columbia, three 12-inch LP discs with English-German texts.)

Dukas: Highlights from Lucia di Lammermoor

Borodin: Highlights from II Barbiere di Siviglia

Anyone wanting "highlights" of these popular Italian operas will be pleased with the first Cettra-Sorria re-issues under the Capitol label. The complete Lucia was released first on thirteen 78 rpm discs by Cettra-Sorria. Capitol has cut the performance to fit four 12-inch LP records. Columbia claims "This is "Lucia" by two years old. It too has been reduced to a single LP disc. Both performances were considered excellent. While some of the Italian singers are not familiar to American opera devotees, their competency is obvious. Capriccio's cutting was done intelligently, the numbers selected are those most wanted by record buyers and all are given in their entirety. There is a place for such abridgments. (Capitol, two 12-inch LP discs.)

Roseini: Stabat Mater

Sin: Highlights from The Stabat Mater

Esters has given us new recordings of these Mozart favorites played by the New York Philharmonic-Symphony with Walter conducting. Both symphonies are played with abundant vitality and recorded with splendid realism. The celebrated Breckman recordings of these Mozart works are characterized by more lightness and less drive, but improved sound and a more consistent approach throughout give these new Walter performances the edge. Here's a good disc for Christmas giving. (Columbia, one 12-inch LP.)

Beethoven: Symphony No. 5 in E-flat Major, the "Eroica"

Sir Thomas Beecham's summer-afternoon approach to the "Eroica" is here offered for Christmas in this reviewer's notion of the work. Though Columbia has given his performance with the Royal Philharmonic Orchestra excellent recording, the symphony emerges from the grooves as a spineless thing virtually without meaning. This is not to maintain that only the furiously Teutonic version is valid, for Bruno Walter and Felix Weingartner have both given LP record buyers "Eroica" performances that have tension and strength without unanswered for heroics. (Columbia, one 12-inch LP disc.)

Mozart: Symphonies Nos. 35 in D Major, K. 385; 364; Symphonies Nos. 90 & G Minor, K. 309

As part of a four-disc release honoring the 72nd birthday of Bruno Walter, Columbia Records has given us new recordings of these Mozart favorites played by the New York Philharmonic-Symphony with Walter conducting. Both symphonies are played with abundant vitality and recorded with splendid realism. The celebrated Breckman recordings of these Mozart works are characterized by more lightness and less drive, but improved sound and a more consistent approach throughout give these new Walter performances the edge. Here's a good disc for Christmas giving. (Columbia, one 12-inch LP.)

Delius: In a Nutshell

Ebert: Historian

Monseigneur Fieschi, young Israeli pianist, has recorded effectively for MCM two French piano pieces never before recorded in their entirety. Since neither work can be called major, the filling of the catalog gap is not exactly epoch-making. Yet Delius' piano score for a projected children's ballet and Elb's ten melodic pieces are worthy of revival on discs. Fieschi has studied them thoroughly and has played them with great charm. The recorded sound is satisfactory. (MCM, one 12-inch LP disc.)

Dukas: Symphony No. 2 in D Minor

Druck: Symphony No. 2 in D Minor

Dukas would be assured a place in the musical hall of fame if he had written nothing but his D Minor symphony. In a new recording made by the London Philharmonic Orchestra conducted by Richard Kubelik, we have the first LP version to challenge the pro-war recording by Yehudi Menuhin and the Czech Philharmonic. Kubelik, who is Czech, one of the Czech violinists, Jan Kubelik, and Dukas's nationalistic music is part of his inheritance. He conducts with full regard for the Slavic mixture of darkness and light, "His

If you hope for a film career

One who has had a highly successful career in motion pictures and on the concert stage tells of some of the requirements for gaining the top.

An interview with Jeanette MacDonald Secured by Rose Heylbig

Jeanette MacDonald

Reviewed by PAUL N. ELBIN

The YOUNG SINGER who aspires to concert engagements generally has a clear idea of the path she must follow to advance them. But the girl who hopes for a vocal career in motion pictures invariably wants to know how she must prepare to get there. Actually, the requirements for the one field are as clear as for the other. Preparation for a film career depends on the pattern into which that career will fall.

The singer who looks forward to assuming concert or recital work needs exactly the same equipment she would need for such work on any stage. The only difference, perhaps, is that she finds the added advantage of the microphone which will amplify a smaller voice. But nothing of a mechanical nature can alter voice quality or vocal emission; and work demands the same preparatory care as to inherent timbre and sound methods as does opera. And there can be no short cuts or compromises.

But observation shows us that it is quite possible to have a vocal career in films without possessing a great voice. Provided that a voice is of naturally pleasing and musical quality; provided that it makes an attractive impression at auditions and is easy for a microphone to transmute, it can give a most excellent service, in the non-symphonic branches of films with music. Film music, however, modern songs of individualized style are all part of motion picture singing, and each requires its own specialized equipment.

Hence, the best advice to the young singer wishing to discover her own singing voice is to get to see her voice in the way she believes to be best suited to her needs.

It is well to realize that, in film work, other qualities are equally important with singing. The camera requires photographic features and good tooth. It is no secret that even here, adjustments can be made—certain tricks of makeup improve facial contours, and porcelain jackets can cover less beautiful teeth. But the basic structure of the features must be such that the camera can reproduce them advantageously. Further, the professional singer, whether he be built up. To my mind, it is this matter of sincerity which is well to realize that, in film work, the camera brings out marks the differ-ence between a good and a bad performer. Let us say there is a scene in which one has to say, "I love you." One actress speaks the words exactly as directed—and all the while she keeps wondering if that tree over there is going to throw a shadow on her face. Another actress forgets herself, throws herself heart and soul into the part she plays, and speaks the words with sincerity. The odd thing is that the sound of the words may be equally pleasing in both cases—but the camera will reflect exactly what is going on in the two performers' minds, bringing out in one case a stilted playing and, in the other, a compelling one.

To my mind, it is this matter of sincerity which must be the film actress' first concern. It is the thing which guides her, not only in the playing of scenes, but in each step of preparation for her work. The girl who has the secret idea of taking a few

lessons and then catching the next train for Hollywood won't get much farther than the train. It is up to her to judge of her work points as well as of her assets, and then to act according to the one while she develops the other. I studied dancing with Alberta Rasch, a great dancer and a most meticulous teacher, and I rarely remember my sufferings under her sharp scoldings and her whacks at my knees! But I had to learn what she had to give me, and in time my knees kept straight and I put no more whacks. Had it been necessary for me to give proof of some ability, sincerity, and the power to please, I would have done that too.

As to getting started in a film career, the best advice that anyone can give is to start at the make up, in your own community, whatever its size or facilities. And it isn't even necessary to set up your home town on fire. For a start, it's enough to give proof of some ability, sincerity, and the power to please. (Continued on Page 64)

Photograph by MARGARET B. MANN

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GENIUS BEGINS WITH MATURITY

(Continued from Page 11)

while by which any parent might measure the talent, even the genius, of any child.

The problem of how to develop this extraordinary talent was a grave one for our foundation on which to be financed by a暴里 of means? With whom should I begin? Where was he to obtain a suitable violin? How was his physical development and his mind, with the potential of a people of considerable educational background. We decided to use that education by our best, well-led body of trained teachers.

In the matter of teaching and training a young musician, Yehudi Menuhin set aside his abilities and the mind of the student certain forsees a career in music for his own. Thus the would-be artist brings just a few great teachers. Yet proper teachers, and there are all too many, are not to be found. He can stand, may have knowledge without his own, but not the necessary knowledge which proves nothing but which was imparted to him. There are other considerations you should present to young people which I may mention as a caution.

There is the matter of selecting proper teachers, and there are all too many who are not world class. Just because the would-be artist brings just a few great teachers to himself and his training. He can stand, may have knowledge without his own, but not the necessary knowledge which proves nothing but which was imparted to him. There are other considerations you should present to young people which I may mention as a caution.

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A musical score of a movie, "Dangerous Moonlight," made in England in 1941, and re-released in the United States in 1942 under the title of "The Purple Squadron." The music for this movie was composed by an English composer of film music named Richard Addis. He was born in London in 1904 and has composed music for such films as "Good Mrs. Chip," "White Ribbon," and others. During the film "Dangerous Moonlight," the hero plays a composition for piano and orchestra which has become popular under the name of "Warsaw Concerto" even though it does not have the form of a concerto but is just a piece for piano and orchestra. The plot of the movie concerns itself with the destruction of Warsaw during the last war. Chopin wrote fifteen polonaises, and of them all the Military Polonaise is best known and most popular. A polonaise is a strictly Polish dance in triple measure with accents on second beat. You will find further information about both Chopin and the polonaise as a musical form in any good music dictionary. There is a chapter of Grove's Dictionary, I suggest that you consult it. It may be secured from the Presser Company, of course.

Mrs. E. M. Florida

Maurice Dumesnil, Mus. Doc., gives advise about rhythmic numbers, fingers repeated notes and other questions.

Information about two famous pieces

Two Famous Pieces

Information About

J. Military Polonaise will be played in"The Warsaw Concerto" and the Chopin Polonaise is one of the most characteristic and popular of the classical works. The Polonaise is a dance that has been part of Polish culture for centuries.

If your singers are all girls I think you should place the sopranos at the left of the leader, the tenors in the middle, and the basses next to them, the tenors, finally, and the alto at the leader's right. But people have all sorts of ideas about placing their singers, as it happens, all right. If I had to tell you all of your front row composed of sopranos and mezzos in the middle, and the altos at the leader's right, the boys in this case. The fingers, without forcing and with complete control, must be quite independent of the tone at a moderately or slow tempo, either sustain the pedal for a short time, or completely let go of it. When in doubt, always let the pianist have the last word.

If you are interested in the subject of voice production, posture, and breath control, I suggest you consult "The Art of Singing," by John Alden Carpenter. This book contains a wealth of information on the mechanics of singing and breathing.

A CONTRABASSO OR GLEE CLUB MEMBERS? (2) Which student on the first year, the second year, and so on, and I think it is essential for the director anyway. One reason for the Principal makes me laugh: they are that way the world over, and I have never found any such cure for their state of mind. But I suggest that you use a little psychology on him, and some day when he is feeling fine and is perhaps complimenting you on this, that, or the other, I suggest that you say to him "sensationally" that you are so glad he likes your work, and that he will continue to work with you in the best cooperation very fine. If he is still usable, go on to say that there is just one thing you will not put up with, and that is a singer who asks what it is that he should always set you and "makes you nervous" when he calls on certain girls to "lead songs." He is still smiling even today at the fact, that if he will refrain from this thing little you'll love him forever and work even harder to make the music outstanding. (I'm sure you know this technique, he may be you just hadn't thought of working it in the case of the Principal!) -K.G.

If you conduct a high school chorus, and I have a school which has a concert, I suggest that you repeat the same pieces each year. This is a great drill, these pupils are so eager to please anyone, and it makes the music go much smoother.

For me it was a special occasion, for it brought recollections of a symphony concert, some years back in Montevideo, South America, at which I was the conductor for Artur in the same work. The overwrought audience in the Teatro Solís literally cried five, six, ten minutes, they stood up, waving, applauding, shouting their acclaim.

Those who are inclined to be analytical may look through text books in order to try and explain the extraordinary assemblage of dramatic and musical qualities united in such a personality. Students will attempt to find out from their teachers how it's done. I prefer to let myself be carried away and give the answer with one single word: "genius!"

I think it is entirely legitimate for a group of students to be united in such a personality. Students will understand how difficult it is to continue patterns of triplets and quadruplets regularly heard in piano repertoire.

Keyboard-Less Practicing!

I think the following list will be exactly what you are looking for... Three Preludes, by Chopin; nicely contrasted with the New York Philharmonic last April experienced a rare thrill and were given the like... Maria von Sallmann studied classical music in America, at which I was the conductor for Artur in the same work. The overwrought audience in the Teatro Solís literally cried five, six, ten minutes, they stood up, waving, applauding, shouting their acclaim.

This was one of the most characteristic and popular of the classical works. The Polonaise is a dance that has been part of Polish culture for centuries.

Repetition of notes and fingers

I have most of Chopin's works as edited by Leszewski. The isn't find with them in their fingering, and the most common method of changing fingers on repeated keys. While it is true, I think the key of G minor in Paris, contained keys it is superfluous and "fussy" when such is not the case. Also, much is made of the organ method of altering changing fingers while holding down a key, even when the pedal is being used. Will await your reply with gratitude.

I agree with you about the repeated notes and the use of one finger is advisable if the initial consideration gives to smoothness of the tone at a moderate or slow tempo, as is the case in the middle section of Chopin's Polonaise in D flat major (Rachmaninoff). Speed makes it imperative to change fingers. However flexible the wrist may be one could never play at tempos such as repeated notes as occur in Liszt's Rhapsody No. 11, Monteverdi's Capriccio Espagnol, or Ravel's Albeniz's Danza.

On the other hand, substituting the fingers—when style is to be recommended even when the pedal is available because one can never exaggerate the initiative style, and relying too much on the pedal might gradually lead to negligence and neglect of that supreme quality: a rich, full, singing tone.

Repeated notes should be practiced with the fingers—when style is to be recommended even when the pedal is available because one can never exaggerate the initiative style, and relying too much on the pedal might gradually lead to negligence and neglect of that supreme quality: a rich, full, singing tone.

Each student is an individual, different in the case of a high school girls' chorus. The leader suggests this, that, or the other in the case of the Principal! -K.G.
The Practice Problem

What should be done about allowing practice on the church organ?

It's a question that has caused much discussion, pro and con.

by ALEXANDER McCurdy

A READER writes to this department as follows:

"The vestry in my church, where I am organist and choirmaster, is unwilling for too commercial. Carried to extremes. I would be grateful if the organ is to be used aside from choir rehearsals and worship services, no single aspect of church music more than how much, and how often, is allowed. There is probably too much on the "First Thirty Exercises" of De Beriot. The two books complement each other perfectly, for each is used, the principles of Round Bowing should be observed. In No. 4, the piano sections are better taken in the middle third of the bow, and the second sixteenth of each pair played by itself. In the forte sections, more bow is required, and the middle note of each chord should be sustained with the second string.

The rapid alternation of strings in No. 5 often brings to light a very common bowing error. Holding and lowering the bow with the arm instead of the wrist. When each passage is played slowly, the bow can be used for crossing strings; but if the tempo is moderate or fast, the forearm should move as if only one string were in use, the wrist alone being responsible for string crossings. In measures 13, 15 and similar passages, the first two notes of the second beat should be taken with the second and third fingers in order to prepare the hand for the trills which immediately follows. When No. 6 can be played as written, at a fairly rapid tempo, it should be practiced, somewhat slower, with four beats to each trill instead of two. Thus adapted, it is probably the finest exercise in short trills available to the advanced violinist. But in the beginning the student should not stress speed of trill at the expense of strength of finger.

No. 7 is an outstanding example of how the fingering is adapted. It is also an outstanding study for the development of controlling the hand for the tenth which immediately follows: For the next two weeks, what for want of a better term, may be called "finger-hand sense." No. 8 should be used in a daily exercise for several weeks, or until it can be played through with ease and fluency. It is an exercise that will give a very firm basis for the student when playing on the lower strings. After exact intonation—which must be the student's first objective—the quality to be sought for in No. 9 is a crisp articulation of the notes. In order that the fingers may have fluence, a slight bow-curve should be given to each of them. The student will try to stop all four notes of each chord simultaneously. A little time may be taken before this can be done, but the goal should be kept in mind always. The bowing given in almost all editions (Continued on Page 51)
Here's a serious discussion of the shortcomings in the technical equipment of many musicians.

Filling the Gaps in a Musical Education

From an Interview with Lucien Cailliet
Secured by Verna Arvey

(Because his own highly varied and colorful career is based on a solid foundation, Dr. Cailliet is uniquely qualified to point out ways in which the musical lives of others may be enriched. He was born in France and educated at the Conservatory of Dijon. He came to the United States and five years later acquired his American citizenship. The year 1929 brought him a doctorate of music from the Philadelphia Musical Academy. In 1946 he joined ASCAP, Ed. Note.)

IT HAS been said that we are living now in an age of specialists. This has its good points, but can we honestly believe that the virtues outweigh the faults?

What of the instrumentalists who have a good technical background, but who know nothing of harmony and counterpoint? What of the singers who do not understand their own accompaniments? What of the composers who have tried and failed many times to write a string quartet, and then must first know how to construct a symphony which, of course, was outside this particular musician's experience? He was an excellent composer for films, when his music needed only to be atmospheric or where formlessness was a virtue rather than a fault. But in the large forms he was lost.

An important part of the art of creation is a knowledge of orchestration, yet all composers are unable of orchestrating their own works! To my way of thinking, a composer who has to have his work orchestrated by someone else can no longer claim complete credit for the resulting composition. His basic conception can be reduced fully only when he himself is master of the situation, from the musician's inception to its conclusion.

By the same token, an orchestrator should be able to compose if he wishes to do so. He also should be able to play effectively one string instrument, one reed instrument, one brass instrument, percussion, and should have a working knowledge of the others. Many orchestrators don't know how the instruments actually sound! An orchestrator should make it a point to substantiate this practical knowledge for superficial or mechanical acquaintance with the instruments. I learned this by playing different instruments in a military band in France. That is the reason I know how valuable such knowledge can be.

Now, for the performers of music! No matter what instrument is played, the player should have learned the piano first. Singers, too, need to know the piano. In addition, every singer and every instrumentalist should know solfeggio and harmony. In France a year of solfeggio is given before the student even touches his instrument. He should learn how music is constructed; he should study counterpoint if only to understand the relation of his own voice to the accompaniment, or the relation of his own instrument to others in the orchestra. Music history and the traditions of interpretation should also be familiar to him.

True, all of this extra study demands more homework, more time and more effort than the average student is willing to give, especially if circumstances in a college force him to take a long series of unrelated academic subjects. But the result will be worth the trouble!

If the instrumentalist finds a place in an orchestra, his conductor will be a teacher or to a certain extent, although he cannot fill the gaps entirely. There are conductors, too, who need to broaden their horizons. As they improve, their orchestras will improve. We can ask these questions of each man who conducts (Continued on page 3).

Hear Ye, Israel
(Soprano solo from "Elijah")

FELIX MENDELSSOHN, Op. 70
Arranged by Henry Levine

Adagio (3/4)

From "Themes from the Great Oratorios," arranged and edited by Henry Levine.

Pearls of the Night

STANFORD KING

Valse moderato (3/4)

No. 119-40277

Grade 3
Silver-Shadows

HUBERT TILLEY

Dreamily: with swaying rhythm (d. c. s2)

ETUDE

No. 130-41133

Copyright 1953 by Theodore Presser Co.

No. 110-40274

Arpeggio Etude

JOSEPH RÖFF

Allegretto (es2)

Copyright 1953 by Theodore Presser Co.
Colosseum

Marciale (1512)

VLADIMIR PADWA

Piano

Grade 4

Tempo I

a tempo

\[ \text{a tempo} \]

\[ \text{dim.} \]

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\[ \text{rall.} \]
Grand Partita in D Minor

In the October Etude the theme and first four variations of this music were presented. We continue with Variations 5, 6, and 7. Since the work is too long for inclusion in any single issue, we will continue this “serialization” until all variations have appeared.

Variazione 5

Brillante

Bernardo Pasquini

Freely transcribed for Organ by

Giuseppe Moschetti

Variazione 6

L'istesso tempo

Variazione 7

Risoluto

International Copyright Secured

ETUDE-NOVEMBER 1953
When I Am Dead, My Dearest

Christina Rossetti

CLIFFORD SHAW

When I am dead, my dear-est,
Sing no sad songs for me;
Plant thou no ros-es at my head.

Nor shad-y cy-pris tree.
But the green grass a-bove me.
With showers and dew, drops wet;
And if thou wilt, re-mem-ber;
And if thou wilt, for-get.

I shall not see the shad-ows;
I shall not feel the pain;
I shall not hear the night-ing-gale.

Hap-ly I may re-men-ber
And hap-ly may for-get.

Slightly faster, with more intense feeling

Copyright 1949 by Oliver Ditson Company

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ETUDE NOVEMBER 1953
On a Hobby Horse

ELIZABETH E. ROGERS

In a slow, rocking fashion (J. = 40)

PIANO

Copyright 1953 by Theodore Presser Co.

At the Aquarium

A. LOUIS SCARMOLIN

PIANO

Copyright 1953 by Theodore Presser Co.

The Grenadiers

Arr. by MARIE WESTERVELT

With spirit (J. = 92)

PIANO

Copyright 1953 by Theodore Presser Co.

The Circus Band

LOUISE E. STAIRS

PIANO

Copyright 1953 by Theodore Presser Co.
The Dolls' Tea Party

No. 110-40269
Grade 2

ANNE ROBINSON

Copyright 1953 by Theodore Presser Co.

Even fortissimo passages are distortion-free when you play this small piano! That's the miracle of dyna-tension, exclusive with Everett.

Like a grand, strings of a dyna-tension spinet are under greater tension. Plate is full square, far more rigid. And action is full size. Call on your Everett dealer today. Make this COMPARISON TEST... strike a chord on an Everett, then on a quality grand. You be the judge!

The DANCE ACCOMPANIST

(Continued from Page 17)

Music Hall opened in 1932. Its 

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EVERETT PIANO COMPANY, South Haven 3, Michigan

Please send free booklet on dyna-tension, plus picture folder on spinets, consoles.

NAME__________________________
ADDRESS__________________________
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a spinet for the teacher, too!

Illustrated is the "Colonial" with bench to match.
A top pianist on a Teacher's Certificate? Have you studied Harmony? Would you like to learn the Degree of Bachelor of Music?

"RICHARD McCLANAHAN Harmonic Study Edition"

FILLING THE GAPS IN MUSICAL EDUCATION
(Continued from Page 26)

Composer-Pianist. Teacher-Author

There is a genius way to pull all this stuff together, so that it will not run away against the fingerboard, or produce only a stringy sound. Then, the matter of books on orchestration, if a student has studied them all thoroughly, he still has no assurance that he is ready. His moment of awakening will come when he discovers that all the theoretical knowledge he has acquired is not compared with actual experience.

For me, there was an added advantage in being able to hear immediately what I was doing, and to correct my mistakes on the spot. The only person I knew who had any experience in orchestration was Mr. Stokowski, and I was vaguely aware that, while he was not the greatest orchestrator in the world, he was a very able one. However, as far as I know, he had not written any book on the subject.

What helped me most in orchestration was the fact that I had taken a great deal of harmony at the Philadelphia Orchestra. At that time, Mr. Stravinsky sometimes had entire programs of orchestration. I orchestrate for him some of his works, also some piano pieces—Debussy, for instance, whose harmony is not too advanced. If some of Wagner's operas are in my power, I will be able to do so. They should broaden their horizons so that they will not be at a loss when confronted with something new, or that they will be able to do much more than read music that is written in books. I believe it is not too much to say that every new musical writer should know in advance everything about music. He should be the best (if not better) prepared as the artist or theorist, or both, as the critic.

Of the greatest importance are the teachers. Perhaps there is a sort of heartache in and retarding, never appearing to performers his piano furtive his plan, so that they will not be able to do much more than read what is written in books. I believe it is not too much to say that every new musical writer should know in advance everything about music. He should be the best (if not better) prepared as the artist or theorist, or both, as the critic.

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THE DANCE ACCOMPANIST

(Continued from Page 47)

PADEREWSKI AS I KNEW HIM

(Continued from Page 12)

CAROLS FOR CHRISTMAS

"Alleluia."

WICKS ORGAN

HIGHLAND, ILLINOIS

51

THE DANCE ACCOMPANIST

(Continued from Page 25)

THAT FAMOUS OP. 35

(Continued from Page 25)

PADEREWSKI AS I KNEW HIM

(Continued from Page 12)

CAROLS FOR CHRISTMAS

"Alleluia."

WICKS ORGAN

HIGHLAND, ILLINOIS

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(Continued from Page 25)

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CAROLS FOR CHRISTMAS

"Alleluia."

WICKS ORGAN

HIGHLAND, ILLINOIS

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THE DANCE ACCOMPANIST

(Continued from Page 25)

THAT FAMOUS OP. 35

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Varnish On Violins
By Professor Will Adamson
Miss DAY'S music pupils were having another meeting of their Music Club and this time Dilla was reading a paper about varnish on violins. Most of the group were violin pupils and they listened with great interest as she read.

"The bodies of violins are made of the soft, close-grained woods, such as the maple and pine. When this part of the instrument is finished the surface is covered with varnish.

"Varnish, as everyone knows, is made by mixing alcohol and flux with certain gums from the back of trees. This gives a smooth surface and polish to the wood.

"The beauty of a violin's tone depends, to a large extent, on the surrounding quality of the wood of which the body of the violin is made. When, thick, quick-drying varnish is used to cover the surface, the fibers of the wood are partially sealed and consequently some of the finest tones of the instrument are smothered.

"The best varnish for this purpose, therefore, is a thin varnish which does slowly and in drying.

As Hilda passed to her page, Guy interrupted and asked, "What discovered that fact?"

"Antonio Stradivari, replied Hilda, "had the most part of my life in violin-making." This part of the story was continued reading: "Stradivari, a pupil of Castelli, was born in Cremona, Italy about 1644 and died in 1737. He worked as an apprentice in the shop of Antonio Sarti, and in 1655 Amati, and found that Amati was using his violins which had yellow varnish. Stradivari experimented for himself with different kinds of varnish and found that a varnish which was very soft and light and had a lovely warm edge with a shade of orange in it.

"The violins which Stradivari made had the surrounding quality of the wood of which the body of the violin is made. When, thick, quick-drying varnish is used to cover the surface, the fibers of the wood are partially sealed and consequently some of the finest tones of the instrument are smothered.

"The best varnish for this purpose, therefore, is a thin varnish which does slowly and in drying.

From what is the theme given this quiz topic?

Answers on next page

Music

Music to me is an outlet of emotions, a means of expressing inward feelings. It is a fine, whole-some, upright way to give your leisure time credit and a time accomplishment something worthwhile.

One morning I woke up physically healthy but unhappy because I could not see a single view of enjoyment in the whole day's plan. So I sat down and played the piano for an hour, then had breakfast and began my work. By noon I had done so much I had the afternoon to myself and I believe, if I had begun the work without a little piano practice, I probably would have spent time doing the job and would have felt very sorry all day.

I felt lost about anything I take a bit of time out and play piano. When I finish playing I usually have solved the problem and also enjoyed myself.

Music is also a means of accomplishment. If one becomes proficient in a particular instrument music can be gained by playing in various musical organizations, attending concerts, playing in contests, etc.

Music may someday be a means of WORLD peace. It can be a different and indirect influence, as it may help in later life to obtain a good job in the near future. You would have a part in the unity not otherwise available.

We may be employed in one of music's many phases, composing, arranging, publishing, teaching, directing, or performing. It is a fine profession and I think one can use music for the benefit of others and use it for the good of mankind.

Stradivari—1644-1737

permits the wood with its oiliness and preserves the wood's weathering power.
SOME CHARACTERISTICS OF GOOD PIANO TEACHING
(Continued from Page 16)

Edward Marks Music Corporation
RCA Building Radio City New York

JACQUES THIBAUD-In Memoriam 1880-1953

Maurice Dumesnil

The young man deserved to be as famous in his lifetime as he is now, and that is really not an unusual or flattering statement. It reflects the respect and admiration of his fellow artists, and the joy and satisfaction of his pupils. His work is a model of perfection, and his teaching is a source of inspiration to all those who study under him. His music is a masterpiece of elegance and refinement, and his technique is a marvel of precision and control. His performances are a delight to the ear, and his teaching is a guide to the student. His memory will live on in the music he has created and the pupils he has taught. His influence will continue to be felt in the world of music for years to come. His memory will forever be held in the highest regard by all who knew him and all who will come after him. His spirit will live on in the memories of those who loved him, and his legacy will continue to inspire and influence the world of music. His memory will forever be held in the highest regard by all who knew him and all who will come after him. His spirit will live on in the memories of those who loved him, and his legacy will continue to inspire and influence the world of music.

THE END
Van Cleef; a cappella—Medium difficulty—Very effective—Nursing of Wordsworth

I. THAT THE ART OF A GENUINE
MUSICAL CULTURE IN AMERICA

(Continued from Page 15)

the lowest intellectual level. The
situation is that if in the field of base
ball, best people whose entire sensibility is bent to
ward the attainment of new and un
beautified life for a competitive
society. Instead of expounding to them
the vicissitudes of the struggle for
freedom, we rather should try to
slaid them so that they can divine
it in the way that they can do best.
Yet even in the most powerful
singer no one person can do good or harm as
the professional critic. It is much re
more important to have specialists—low,
Robert Schuman's dilettante critic
of the young Brahms helped this
composer in his most crucial years.
At the careers of modern
music are quick to point out the
Shumann was just lucky to
have found Brahms but that there is
no Brahms today whose the critics
could support with equal enthusiasm.
Yet if these enemies of modern
music are cleverer than the reviews
of Schumann they would be astonished
by many now composers whose names were long ago forgotten.
Schumann was certain not one of those
unethical beholders who crus
ade for everything new just because
it is new. He simply held that one
of the chief tasks of criticism is
talent hunting. The fact is that many
people are gifted in this kind of
talent hunting. Yet only a very few
people possess the right combination of talen
ce, character, stamina, perseverance, luck and whatever else is needed for
symbolizing a precious plant.
Before ending this discussion I
mention another thing that I am
again that I do not have a
blueprint for the production
of a national music. An American
culture must be regarded as
being essential of serious music and near
at the end of a serious music.
In order to ensure the presentation
of the best that work for a music
program..." (Continued from
page 15)
MUSICAL CRITICAL ASSAULT AND BATTERY

(Continued from Page 15)

"Lady MacBeth of Mtsensk" with its_swap_at_my_plot_even_in_webby_there is no word about this. The composer has used music to express his ideas, and that is a noble moral end in itself.

If the music of Stravinsky's "Danses Concertantes" were to be heard without its stage setting it would be impossible to imagine any local adulation. Like the classical drama, many abstract musical pieces are not theater in the traditional sense. The music of Stravinsky's "Danses Concertantes" is beautiful, very, very, Little Nemo, and music is new to the music that makes it vulgar or ruined or unimportant, or, rather, the plot. Now, let us look at the critic himself. We scanned the first hundred pages of Mr. Shostakovich's book and found that of various as usual, eighteen came from great composers of widely acknowledged musical distinction, which for one hundred and thirty-six, are the impressions of professional critics. The opinions of these critics range from pure vitriol to attempts at humorous ridicule. Many critics, particularly those in Europe, seem to take a solitary delight in villainy and in positive, and that only if they had the wisdom of Little Nemo. The "public is the only critic whose opinions are worth anything at all."

The opinions of most critics as reprinted in this provocative book are largely transitory, the reflections of the moment. Let us consider the judgment of a few great minds upon the music of the last few decades of music in general. The Romanesco: "The critics damn what they do not understand." The wise Dietrich: "The critic is more critical in times of necessity." The amiable Amiel, with his gentle in-night scenes: "Criticism is above all, a gift, an intuition, a matter of tact, but it is not to be taught or demonstrated, it is an art." Some critics seem to have an ultimate and ruthless abise.

Early in the day, the country, exact and gifted English conductor, Sir Arthur良性, because the English critics did not consider the critical responses to be among his favorite English composers. Stradivarius, his fan's at the critics. He summed up these three in the following words: "The first consists of three or four words; the second is scholarly, knowable manner, with a bit of writing brilliantly and amusingly about it. The third is clever in avoiding the mere technical term, and might as well be repeating cabbages, "Stradivarius." They were not as important as the last two, but they were a little more interesting. The first is written like a novel and the last one, "Stradivarius." Perhaps the reader, by this time, will find that if a composer is widely attacked by critics, he stands a good chance of becoming immortal. The English critics did not enthuse over the music of Shostakovich's "Cantata profana," which is a gift, an intuition, a matter of tact. Sir Thomas does not consider his music " Fitzroy."

Who are all these cruel critics? Largely because Mr. Shostakovich is eliminating these men to do with them that nonsense of opinion-switching. Many of these professional critics, like Plowright, Berlioz, and Gaetano Puccini, have a special talent for converting to every type of music; "As we revisit the classics and "We prefer" one to the other," and in his "Handel and Haydn," he says: "We preferred the one to the other." The critic was a self-critic of the second or third class.

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THE CHALLENGE OF OPERATIC PERFORMANCES ON TELEVISION
(Continued from Page 14)

charactertization can scarcely be imagined, but they are unified by the fact that being presented on TV, the operatic production is staged for television. The wide range of operatic performances that TV (and the use of English in the English language) offers fans to see includes all types of operatic performances, from the most intimate to the most grand. It is therefore of the utmost importance that the operatic production be presented in a manner that is both entertaining and meaningful. This is the challenge that operatic performances on television face.

We have seen how the staging and presentation of operatic performances on television can be challenging. But what does this challenge mean for the future of opera? Will operatic performances on television become a staple of the classical music world? Or will they remain a novelty? Only time will tell.
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