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Guy McCoy

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Etude
the music magazine

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The Democratic Process in Music

ROBIN HOOD DELL, PHILADELPHIA
(See Story of the Cover, Page 7)
Bob Jones University is harnessing and developing the energy and power latent in young life and personality—training and sending leaders into the business and professional world with the light of academic knowledge and a burning Christian testimony.

Bob Jones University graduates are leaders in all walks of life, in various businesses or professions; more important, they are witnesses for Christ. Bob Jones University recognizes no superior philosophy of life as essentials of education. In Bob Jones University, heart as well as mind is trained, character as well as intellect developed.

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When Beethoven's Ninth Symphony was first performed in Vienna, May 7, 1824, it was so much like some of the music of the Renaissance that it is sometimes called a "symphonic poem." Programmed music is a type of music that is not only intended to be heard, but also to be seen and understood. It is a form of music that is often composed for specific purposes or events, such as film, theater, or dance. The message of this music can be conveyed through the use of visual elements, such as lights, colors, and costumes, as well as through the use of specific sounds and rhythms. Programmed music can be a powerful tool for creating an emotional or intellectual response in the listener. It can be used to evoke certain emotions or to tell a story, and it can be tailored to fit the needs of a particular audience or event. In the case of Beethoven's Ninth Symphony, the programmatic elements of the music were intended to reflect the themes and emotions of the text, which is based on the poem "Ode to Joy." The symphony's final movement, for example, includes a chorale that is used to represent the joy of humanity and the brotherhood of man. The programmatic elements of the music can be seen as a way to enhance the overall impact of the piece, and to make it more meaningful and memorable for the listener.
Mr. Downes cannot be praised too highly for his perhaps a makak. Kossovetzy took great interest in him and gave him a course of English, which prepared him for his life. The book includes letters to the Sunday Times, Daily Telegraph and New Statesman, as well as of course the performances of the London Philharmonic Orchestra in the New York Philharmonic-Symphony Orchestra. The concerts are free to the public, there is no box office, as such. There is a grant from the City of Philadelphia which makes possible the plan in force for some of the programs being carried out in various places throughout the country. In the June cover this month shows the Robin Hood Dell Orchestra and the music of the Three Oranges (Puccini) performed by the New York Philharmonic-Symphony Orchestra. Mr. Downes' new work, he writes as always, is a reaction to some of the values of his own life, and to the results of the aesthetics of his work. He is very proud of it, and he is sure that the reader may get a well defined idea of the music.
Leopold Stokowski will conduct a program of Canadian orchestral music in the fall at Carnegie Hall in New York City. The music to be presented at that time will be selected by a group of Canadian and American composers and conductors.

The American Symphony Orchestra League held a workshop for community orchestra players in Elkhart, Indiana June 19 and 20. The idea behind the project was that players in some of the smaller orchestras should be given the opportunity to work in contact with key orchestra players from the major symphony orchestras of the country, to gain knowledge that would be helpful in the growth of the community orchestras. Represented on the teaching staff of the workshop were musicians from the Boston Symphony, Chicago Symphony, Cincinnati Symphony, Detroit Symphony, New York Philharmonic-Symphony, and the Philadelphia Orchestra.

The Virginia Symphony Orchestra, William Hasker conductor, had her most successful spring tour throughout its own state as well as Kentucky, Tennessee, Maryland, and West Virginia. During the series the orchestra played to over 30,000 people.

Crutche Steel Co. of America, Pittsburgh, has received the third annual American Music Conference Advertising Award. The award is made for the outstanding use of a musical theme in advertising for nonmusical purposes.

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Academic Curriculum leading to a Baccalareus in Science Degree, Leopold Mannes, one of the founders, is president of the college.

Eunice Davis, author and biographer, who contributed music for the Fred Waring organization, died at East Stroudsburg, Pa., on May 3, at the age of 50. She was editor of "Music Journal Magazine." Formerly she was associated with Ginn & Co., book publishers. He was well known throughout music education fields and frequently lectured and conducted clinics.

Dr. T. Trottis, distinc- tilled composer, organist and di- rector died at Rokp,e, Mass., on May 3, after a short illness of 86 years. He had a notable career of over 60 years, including 30 years as organist and choirmaster of St. Thomas Protestant Episcopal Church in New York. He retired from this post in 1943 as organist emeritus. He was the first to introduce anthems, hymns, cantatas and other church music. His first noted anthems are perhaps "Souls of the Righteous and Peace Was the Field Bishop.

Henri Sauguet, conductor, was given a chance to conduct in April when the past of his works were presented in New York City on the auspices of The International Society for Contemporary Music. Those taking part were the Jeift String Quartet, Leonie Peter, Jean March, Maria Strohe and Maria Tollef and Nicholas Magallanes.

The Rockefeller Foundation has given a $50,000 grant to the Leopold Auer Studio in New York City to carry on the purposes of The International Society for Contemporary Music. Those taking part were the Jeift String Quartet, Leonie Peter, Jean March, Maria Strohe and Maria Tollef and Nicholas Magallanes.

The Road to Musicianship

from an interview with Mischa Elman secured by Stephen West

One of the most famous violinists of the present day advises young students how best to travel along

THE YOUNG violinist's chief need, also possibly his greatest difficulty, is the development of deeper, sounder musicianship, in some respects he can be taught what to do; in the most important respects he must find his own salvation.

As regards instruction, the best teaching for the talented advanced pupil is improvisational. For one thing, the teacher must help him to set what standards of performance. All young people have their idols—they need to have them—and the question arises whether they always choose the right ones. Inexperience in art, youth often fails to evaluate it properly. A particular idyll may enjoy great success, make much money, draw vast crowds. Observing this, the ambitious younger concludes that there is a formula which, if applied, will produce a successful artist. To try this method, the whole approach, never suspecting that the methods may be more than mechanical, and the approach a form of showy superficiality. In such cases, it is high time to the teacher to set his pupil on the right track, pointing out worthless values and helping in every way possible to establish sounder criteria of judgment. The teacher must prevent showy, mechan- ical habits of observing the printed indi- cations in the score, building up aware- ness of and complete respect for the com- poser's intentions. But most important of all the teacher should himself be able to perform. The chief help he can give is to be able to take the violin in hand at any moment of technical or interpretative diffi- culty, and demonstrate through actual performance how the passage should be played. Of course, he must explain things as well, but words alone don't produce beautiful sounds. I am not for a moment suggesting that the teacher dictate interpretative nuances. However, the pupil should be given the physical satisfaction of hearing correct and beautiful effects, of experi- encing the hot-and-cold delight of drink- ing them. In one case he has felt this, he approaches the passage with new zest, partly because it is clearer to him, partly because he has enjoyed it enough to take it for his own. Looking back to my own student days, I remember best in the teaching of Leopold Auer was his own playing and what it did for me. Whenever things got complicated, he would grab the violin out of my hands and show me what could be brought out of the troublesome passage. There was never any question of copy- ing him; he simply showed me what could be done, after which it was up to me to do something equally pleasing. Further, this kind of teaching helps the pupil to become an aware listener.

On the whole, however, the student must help himself, realizing that the best teach- ing is simply on indication of the long road he has to travel under his own motive power. And here again, the first elements of musicianship grow out of attitude and approach.

The great danger of the age in which we live is its immense stress on mechanics and speed. When this shows itself in compar- ing distance by means of airplanes, tele- graphic, radio, we call it progress. But we must exercise great discrimination when we apply it to a completely non-mechan- ical medium like music! The fastest planes may be the (Continued on Page 50)
Good Health is a Major Asset to the Vocal Artist

A rugged constitution is just as important to the singer as to the athlete from an interview with David Poleri as told to LeRoy V. Brant

DAVID POLERI, sensational young tenor of the New York City Center Opera who twice "stopped the show" in the Cincinnati Summer Opera Series last July—once when he played Don Jose to Blanche Thelma's Carmen, and again as the hero in Massenet's "Manon"—lays out a simple but a rigorous path leading toward success for young would-be opera stars.

1. They must be properly trained in music.
2. They must be properly educated in general academic subjects.
3. They must be willing to work incessantly and in the beginning to accept any humble engagements, no matter how menial.

Poli's formula is so simple, and so obvious, that I asked him to amplify, his generalities, to give his own interpretations of his three stipulations. I left his interpretation would be of great value, inasmuch as Poleri is now only 20 years of age, yet has reached that stage of artistry where he was accorded a three-minute ovation at his singing of the role of "Carmen," and one almost as long and vociferous for his great love scene in "Manon."

"To be properly trained in music means that one must have found a great teacher, first of all. That is not always easy, but it can be done if one has the brains that are necessary for making success in singing. By this I mean that no intelligent person would accept as a great teacher one who made extravagant promises of a matchless career upon first hearing a voice. Any teacher who would make such premature promises is on the face of it a charlatan who should be immediately forgotten."

"Having found the great teacher, one must not become impatient to do great roles at once. One of the chief faults of young singers, I think, is the fault of wanting to do things which are beyond his technical ability. To sing involves many things besides just making agreeable sounds, yet young people too often want only to make those agreeable sounds!"

"Asked to explain his mind as to the "many things besides just making agreeable sounds," Mr. Poleri said, "This is very simple. There is the matter of placement, an indispensable thing if one is to realize the full glory of the voice. Improper placement in the voice is as bad as, and much like, a cracked sounding board in a piano or a split belly in a violin. To gain proper resonance or placement is a matter for much study, and one should not sing without a real concept of it.

"Then, there is the matter of diction. But few young people realize that one should study phonetics, the actual technique of producing vowel and consonant sounds, as carefully as a geometricalian would plot his lines and angles and curves. There is also proper breathing, as essential to the singer as proper inflation is for an automobile tire, yet so few study this sufficiently to know how it is best to breathe."

Mr. Poleri explained that in his opinion the singer must have a concept of life in general in order to sing well. "Whether one sings an opera aria, a concert song, a religious song, or even the last of the day, he is translating into music an experience of life. If he sings of a thing he does not understand how can he sing with sincerity and devotion of the real Salvation Army players was never questioned, was established in 1883.

The Salvation Army was established in 1883 by General William Booth in the Whitechapel District of the slums of London. As a boy Booth had been a pawnbroker's clerk and was continually brought face to face with crime and poverty and the daily tragedies of the poor. An inspired speaker who carried the deep conviction of his own crusading soul because of his deeds rather than his words, he set upon an endless war to help the unfortunate. At the start he met with great prejudice and antagonism from the people he was striving to help. Riots broke out in Salisbury which were not quelled until 1928 when the Fy family, a father and three sons, all local musicians, volunteered their services and quieted the mobs with music. That was the beginning of music in the Salvation Army seventy-five years ago. Look at the musical picture in the Salvation Army today. There are now over 1,000 bands in the British Isles alone, apart from the many bands on the Continent and in other countries. A publishing department was established in 1928 and this has issued upwards of 10,000 compositions of different types ranging from songs to elaborate band compositions for Festivals. The Army has its own musical paper "The Musical Salviatorist" established 66 years ago.

How did the Salvation Army rise in respect from ridicule to dignity? It was not until the First World War that its great value was recognized and appreciated. Many of the Salvation Army workers who themselves had lived daily for years next to the tragedy, crime, and misery of life moved into the blood and mire of battle, ready to serve the Lord and mankind in any manner needed. None but these finely trained and experienced men and women could have met such a challenge. They supplemented the work of the Army medical corps and the military Chaplains in a way that the men then in service could never forget.

Almost overnight workers in the Salvation Army were revealed as soldiers of mercy with an understanding of the needs of the men in the trenches like that of the members of no other institution. The doughboys soon found out the practical value of the men and the brassies who at first talked in terms of doughnuts and hot coffee and then gave spiritual consolation. The Salvation Army reminded one of the wonderful lines of St. Paul in his Epistle to the Romans (6:37) "In (Continued on Page 59)
The Well-Tempered Piano Tuner

A veteran tuner of Steinway & Sons

It is tragic how few people realize the necessity for keeping a piano always properly tuned.

from an interview with John W. Steinway secured by Rose Heylbat

THE FAMILIAR term "piano tuner" can be misleading. In the strict sense of the word, a tuner deals only with the pitch of each note in the scale of a piano, it being his operation to set each note to the proper pitch and see that it remains there. A piano technician, on the other hand, must combine tuning with the regulating of all of the action parts, and with the treating of the felt of the hammers to regulate its relative hardness which, in turn, determines the tone quality of each note. We, at Steinway & Sons, differentiate between these operations. A technician is required for periodic overhaul, while a tuner is required for regular service to a piano at least three times a year.

To accomplish this, he need not be a schooled musician or even a fluent pianist. What he definitely needs is a thorough knowledge of the basic structure of the piano, and an accuracy of ear which can hear not only pitch, but the vibration of the tones involved in the setting of the pitch. Ranging upwards from the center of the piano to the high treble, notes have two or three strings. The higher the pitch, the more strings; the deep bass notes have but one string, wire-wrapped. The vibrating motion of these strings causes a distinct beat, or thrum. In multiple-string notes, each of the two or three strings must vibrate in exact unison with the others, and the competent tuner must both see and hear that it does so.

Actually, this hearing and feeling comprises the essence of tuning and comes only with experience. The tuning fork and the rule book are no substitutes for practice. If you watch a tuner at work, you probably have the idea that for simply twits the pin until the pitch is right. There is much more involved. The pin is driven into fปoly maple wood; in going in, it forces the hiles down, and it is their natural tendency to spring back into the hole which holds the pin in place. The tuner needs, then, to pull the pin beyond the point of setting, letting it spring back so that it sits in position and holds as tight. A pin pulled just to the point of tension does neither. Learning the degree of pull by feel, indeed learning to handle the tuning hammer, comes with practice and experience.

There are two ways to acquire this experience. The first is by attending a tuning school, or by beginning work at the bench in a piano factory. Both ways have advantages. The school offers instruction in the various mechanisms of all pianos (and no two makes are exactly alike); bench training offers more detailed technical practice. In engaging and developing tuners, we prefer to break in an inexperienced man directly at the bench. Here he learns the construction and the handling of the instrument, and takes part in the tunings involved in its maintenance.

This is called production tuning and it is quite different from the service tuning done in private homes. During production, we tune the growing instrument seven times, from the first rough tuning (called "slipping") which takes place before the hammers are set, to the setting which the strings are plucked, like mandolin strings, to take out the stretch to the final checkout tuning which allows the instrument to be turned in place in the salesroom.

The tuner must also set the temperament of the piano. This grows out of the nature of the scale and consists in dividing an octave into equal parts, or tempering the strings. Here one is guided by no mathematical formula. There are no degrees of pulling, no invariable progressions by inches. The job needs most careful experience in hearing and feeling. One begins by setting the A at 440. Then one sets the octaves; then the fifth, which is also the fourth down from the octave; then the fourth (which is the fifth down); then the third (which is the sixth down); then the sixth (which is the third down); then the second, and then the complete scale must be totally accurate; it must also maintain, again accurately, the fixed relationships and inter-relationships of the scale. This, naturally, requires more than following the tuning fork. The tuner needs familiarity with all that is made of the piano and with its tradition as it was set by Bach and as it has come down to us in all the music we hear. I have indicated the interval relationships that hold up and down because it is precisely in this relationship which must be maintained. It is arrived at by consensus of many generations of piano makers, and the professional tuner has the responsibility of adhering to these relationships, and demands knowledge and care.

In testing out the intervals, the tuner generally plays (Continued on Page 49)

Master of Masters —
A Tribute to Arcangelo Corelli

One of the leading authorities on Corelli honors the "Father of the Concerto Grosso," in this article written in commemoration of the 300th anniversary of the master's birth.

by Dean Eckertsen

THE MUSICAL WORLD is this year celebrating a notable anniversary, for it was exactly 300 years ago, sometime in 1653 at Tusignano, Italy, that one of the immortal and most significant musical masters of all time, Arcangelo Corelli, was born. His birth occurred during a period of great musical doubt and uncertainty. The era of domination by vocal music and the Catholic Church had all but passed. The new forms known as opera and oratorio had been for only fifty years attempting to establish a place in the world's musical arena. Instrumental music was fighting for a life free and apart from vocal music, and it was having a most difficult time in establishing that separate existence. The nature of musical instruments was also in a period of indagation: indeed, we would have to combine the popularity and fame of a present-day Heifetz and a Grumiaux in order to appreciate the place which Corelli held down in the 18th and 19th centuries in Europe. Yet it was not with what we call technical wizardry that Corelli so successfully established the capital of Europe, but in or-der to take up the study of the violin today, he learns first those basic techniques established by Corelli.

Corelli was undoubtedly the most popular violinist and one of the most acclaimed musicians in all of Europe during his lifetime. His popularity probably equalled that of Paganini during the last century and was at least equal to that of any violinist in our modern day. Indeed we would have to combine the popularity and fame of a present-day Heifetz and a Grumiaux in order to appreciate the place which Corelli held down in the 18th and 19th centuries in Europe. Yet it was not with what we call technical wizardry that Corelli so successfully established the capital of Europe, but in order to take up the study of the violin today, he learns first those basic techniques established by Corelli.

Corelli's music was just as famous and beloved throughout Europe as his violistic artistry. Indeed Corelli's works seem to have been the most popular instrumental music of the time. The great George (Continued on Page 14)

It was undoubtedly Corelli's acclaim and popularity as an artist on the instrument which did most to give the violin its present-day place as one of the leading musical mediums of expression. Every lover or player of the violin owes to Corelli a tremendous debt, for without him the later history and success of that instrument would hardly have been possible.

Yet despite his tremendous success as a violinist, it will be through his musical compositions that Corelli will be most remembered and remembered. Unfortunately, a large part of his musical output is only now beginning to become familiar to many music lovers, but it can truly be said that everyone who knows his remarkable scores is a devoted friend of them. (The December 1952 issue of ETUDE included an organ arrangement of perhaps Corelli's most inspired utterance from the set of works which crested his entire contribution to music, the Pastorale from the "Christmas Concerto," which is the right of the famous twelve Concerti Grossi Opus 6.)

During his lifetime, Corelli's music was just as famous and beloved throughout Europe as his violistic artistry. Indeed Corelli's works seem to have been the most popular instrumental music of the time. The great George (Continued on Page 14)
Fredrick Handel, who like Bach was over thirty years younger than Corelli, so revered the older master as to pay him a special visit during his Italian excursion. Yet despite the popularity of Corelli's music and its influence on later composers, he wrote comparatively little. What is even more startling, perhaps, is that he never wrote for anything other than instruments, making him probably the first and one of the very few great composers to limit his talents to these mediums of music expression.

Many of Corelli's compositions remain very well known today. Among these are the famous “La Folia Variations” for violin and accompaniment, the Suite of three arranged pieces for orchestra heard in London far into the 19th century. Most of these works were written one or two years after Corelli’s death. These are the factors which make the music of Corelli so appealing and attractive to modern listeners, and they are especially noticeable in the Concerto Grossi.

These Concerto Grossi, which are Corelli's Opus 6 and his last creations, are some of musical history’s most important works. They were probably the first ever written, the Concerto Grossi differing from the Concerto in that there are a group of soloists instead of one. Corelli's Concerto Grossi were so successful in use, that he wrote many more, and during the next three years he seriously turned to this form, and in 1689 published the question, “When this conflict is over and gone, who will guide us thereafter?” According to Corelli, the music for this work was written to express the joy of listening to a work, to give a special place in the music of the time, and to make the work a work of art.

I taught for four years in a public high school, and during that period, I taught music, including the Concerto Grossi, the works of which are still very popular today. I taught students in the school, and in those days, these works were given quite a bit of attention.

I had taught music for many years, and during that time, I had written several compositions, including the Concerto Grossi. I was a music teacher in the school, and I taught students in the music class. I taught music for the first few years of my career, and during that time, I taught students in the school. I taught music for many years, and during that time, I had written several compositions, including the Concerto Grossi.

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Music Out of Old Mexico

The story of a cultural, high type project of a group of Mexican players dedicated to the task of presenting folk dramas with music, linked in tradition with all phases of Mexican life.

by H. C. Henderson

B A DESERT motor road leading off the main highway about twenty miles from Los Angeles, one arrives at Padua Hills Theatre, where thirty-old Mexican players, most of them young, are presenting fester and other folk dramas in their colorful native tradition. Music is a part of each production, as it is linked with all phases of Mexican life.

The simple indoor theatre, with an adjoining public dining room, forms the center of a group of Spanish buildings in an old olive grove below the majestic Sierra Madre Mountains, a congenial setting for the unique project. Under the sponsorship of Padua Institute, a cultural, non-profit organization, the players are keeping alive the romantic Spanish and Mexican heritage of California through a high type of entertainment which generates a cordial international spirit and attracts thousands of tourists and local patrons the year round, with top attendance in winter.

As pointed out by the director, Hilda H. de Jara, the mixture of Spanish and Indian elements is a fascinating aspect of the Mexican music included in the more than 150 programs the theatre has produced. The music is both ancient and modern. Mayan or Aztec themes were varied and expanded by the vivacity and artistry of Colonial Spain. The prominence of guitars and of the salterio, a Mexican version of the ancient salter, emphasizes the troubadour spirit, as do many of the dancers.

Elisa Misquez with the clay figure filled with sweets and other gifts, which takes the place of our northern Christmas trees. Musical numbers hark back to old Gregorian chants and primitive Mayan humor and tragedy. A family shrine is constructed and "Las Posadas" liturgy is sung, all incorporated in the native pageant and all a characteristic mixture of piety and hilarity.

Incidentally, a parking overflow with presents now often forms a part of the holiday season's store-window decoration in Los Angeles, a pleasantly practical utilization of Padua Hills folk lore.

A springtime play is dedicated to San Ysidro, the patron saint of Mexican farmers. Songs and instrumental music celebrate the miracle of growth and fruition and prayers for plentiful harvests. Such national holidays as Mexican Independence Day and the anniversary of the Battle of Puebla are always the occasion for patriotic songs and dances.

A typical program is the annual review of Mexican foxtrots by region and period, with a more thread of plot in a sequence of song, dance and pantomime, which is presented each autumn with variations.

Tales of many of the songs in these annual musicals, or "Festivales," suggests the Indian or Spanish theme and often reveal the blending of the two racial strains in the quality and poetic imagery of typical Mexican ballads. Thus, for example, is a song of Aztec migration and means "Come Aztecs!" Los Matachines is a stirring Aztec dance with horn and accordion. A Shipibo fisherman chant is called Jeco, meaning "Happy Wind."

Frigirina, a Yucatan song, shows the romantic Spanish elaboration, in contrast with the Indian (Continued on Page 61)

Maria Martinez in the Mexican Players production of "Las Posadas"
Sould a child possess of a good and unusual singing voice undergo training in vocal production with a view to a professional career? Should he subject the vocal cords to protracted strain through improper vocal production? Never, very rarely does the infant's excessive crying and the child's excited screaming produce any permanent damage to the vocal cords. If, however, an injured voice results in permanent injury it is because of carelessness in musical development and pertinence is the fact that the more appealing and beautiful a child's voice is, the more it is exalted and loved. In view of all of this, is there any question of whether its vocal production is poor. None whatsoever. But that incorrect method of vocal training was detrimental to the voice, yet, children are never warned to sing less, or to sing big as outdoors and loud as outdoors in exploration, this is not only to total output as you seldom hear on records, but you can play it with good common sense in the knowledge that consequently and the Philadelphia Orchestras have placed correctly as well as loud. One of Columbia's line of "economy" records, this is a must for the "kid" fans. (Columbia—one 12-inch LP disc.)

Valentkova: Overture Scenolike (1112) and Marcha Max

This in the record I've been singing about from the homestead. For the photographer fanatic who at last now and then wants something big as outdoors and loud as outdoors in exploration, this is not only to total output as you seldom hear on records, but you can play it with good common sense in the knowledge that consequently and the Philadelphia Orchestras have placed correctly as well as loud. One of Columbia's line of "economy" records, this is a must for the "kid" fans. (Columbia—one 12-inch LP disc.)

Mozart: Rustic Wedding Symphony

If four stars, four orchestras, and four ballets were used as symbols of near-perfection in this monthly review, Sir Thomas Beecham's recording of Karl Goldmark's Rustic Wedding Symphony would get five, even when they were made by the soloists, Goldmark's Mateja and Liedokol. Also, if you would expect, the reproduction sounds thin by present-day standards. The quality is high, the opera is performed with élan, and the use of the orchestra is more effective than in the original. However, there are moments when the Pittsburgs have not lost their critic heritage and are responding magnificently to the work of the northern symphony. On the other hand, there were times when the orchestra was not due to premature, childhood training. With the exception of Mme. Lehmann during the first three years of her career, and the Royal Philharmonic Orchestra during the last three, there were no others who sang better. (Capitol—one 12-inch LP disc.)


The voices of the composers were never so good. Schubert's Six Songs, Die Foren Galilei, and his own Six Songs, Die Foren Galilei, are among the most beautiful in the world. They are even discouraged from acquiring a voice during play. For the most part, they are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives. They are still able to sing and thrills are far into the twilight of their lives.
The Democratic Process

An intelligent discussion of the pros and cons of group instruction

Music

- The case of Leila, whose musical idealism was well matched by her fortitude, perseverance, and ingenuity, illustrates the point. Leila, whose name might be Legion and who is the embodiment of a composite experience, came to a typical small town several years ago with a double-barreled education under her belt. A recent graduate of a reputable conservatory, she retro-
dly attached her brand-new teachers' college diploma in her hand—until soon it began almost to resemble a streetworker. That she clung to it and its sym-
Slow? A little bit displaced by Leila's boldness toward the school which had denied her a firm belief in the rightness and ultimate worth of her fundamental proposition that a musical education is the inherent right of all children, whether privileged or not few—and that even the limited number who would in any case have acquired this edu-
cation privately would be poorly equipped with musical experience in the company of their peers.

When Leila, with the aid of contact estab-
lished by her own teachers back in the big city, ambushed the principal and the superintendent of the small town's school, she was not met with an instant acquiescence to the admission by people in music that that might be derived by the children for social reasons alone.

First, stress was laid on the fact that all music, particularly including piano music, actually functions best in groups. So that when music is brought into the classroom, into the home, it is more effective if you get at the core of the indoctrination process.

The modern approach to the study of piano is the singing approach. Learning to play the piano is not merely a mechanical operation, but a sensitivity to musical relationships is most rapidly increased. What is too loud? Too soft? Is the tempo fast enough, too slow? Enough! Has the musical phrase been visualized as a dreary, sun-baked desert?

In any group there are some children more advanced than the others; when these are encouraged to report in class on their good musical experiences, the rest of the group responds. He reported later.

The great deserts are there, of course, inhabited by a few stony-faced Indians. If you have ever given a thought to that remote northwestern region of old Mexico bordering on the Gulf of California (I'll wager you haven't!) you probably visualized it as a dead, sun-baked desert staring at you from the age of or the group's emergence. The groups re-
est of the piece is one of the most poignant endings in all piano literature. Please don't torture him with a large, many pianists do not phrase correctly is so far from the work-a-day world! And thus they become interested, too. The new pupil becomes aware that such things do exist, that they don't actually hear the music unless they sing it.

The Mexican Border

ON NAMING YOUR PIECES

Composers of children's pieces often com-
sider a question about titles—what shall they name this or that? Yet, how much more helpful they could get from their own imaginative young pupils, if they would put the piece the at lesson, then find out what the young-

The fall of a colorless line caressed by the warm waters of the California Gulf. Today, as I write this in a sheltered cove of Bocochamba Bay far from pianists, all the troubles we have encountered by perverted readers vanish in the enchant-

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QUESTIONS AND ANSWERS

HOW TO PLAY A FAMOUS BEETHOVEN TRILL

• Will you please tell me how to play the following trill which appears in Beethoven's Sonata, Op. 22?

R. A. M.

ABOUT "KAMMENI-OSTROW"

• On a copy of "Kammeni-Ostrow" there is a note to the effect that it is one of twenty-four character sketches. What about the name "Kammeni-Ostrow"?

R. A. C., Illinois

Kammeni-Ostrow, Op. 19, is a set of twenty-four portraits for the piano. This is the title of the entire set, and refers to "The Stone Island," a Russian imperial palace on an island in the Neva River, and the twenty-four compositions are musical portraits of its inhabitants.

Number twenty-two of this set, "Erie Angel," has been by far the most popular of the group, and it alone is often cited, though erroneously, as "Kammeni-Ostrow." This composition is not a portrait of any individual person, but merely a musical description of an angelic being, a person's conception of heaven.

Should any other of the twenty-three numbers in this collection be available today, the entire set was originally published by Schott, which company has as its American representative The Associated American Music Publishers, Inc, 20 West Fifth St., New York, N.Y. You might write to this company and inquire if any of these numbers from this collection are available.

This collection of pieces, like much of Rubinstein's work, has a long-room style which has long since lost public favor. However, it is of the opinion that this group is superior to most compositions of this class, it is so little in demand today that most of it is now out of print.

R. A. M.

HOW TO PLAY THE GLISSANDO?

1. Will you please tell me how to play the C major trill, marked "trill in the ending measures of Overture Pinto's Run, Run, from "Insects Infernal" should be played? It is in triplets, but the fingering above the first note seems to indicate a trill in fourths with the fingering of either of these three printed fingers.


M. C. F., Louisiana

You are right in assuming that this is not afingered scale but a glissando which may be played by either the fourth, third, or second finger, whichever seems most natural to the performer. It is not necessary, nor even wise, however, to do this glissando in exact triplets. Merely let the finger glide along smoothly, spacing the notes evenly, and making sure that the last note of the glissando coincides exactly with the last note of the left hand.

I believe most editions give J-116 for this Nocturne, but the Wienermeyer edition gives J-110. If you prefer a somewhat slower tempo, you have a good authority for it. But remember that metro-

Communications for this department should be sent to Brays Mav, P.O. in care of ETUDE. Questions should not be too long, nor too specific, and should be as concrete as possible. The device of giving specimen materials or the solving of too intricate problems of performance or interpretation.

SEUMANN SAID:

"Do not overlook any opportunity to expose yourself on the organ, for no other instrument is so valuable in correcting the errors or deficiencies of a bad musical education.

"If you pass in front of a church and hear the organ being played, go inside and listen. And in case you are permitted to sit on the organ bench, place your little fingers on the keys and admire the grandeur and the power of our art."

Young pupils—are they legion—who their playing is marred by outbursts and lack of legato should Schuman's sound advice. There is no better way to improve such deficiencies in a short time.

OH, MEMES...

"Since you have first hand knowledge of Debussy's works, I would appreciate the exact action—if there is such a thing—in "La Cathédrale Engloutie." I have been told that the cathedral rises out of the calm sea, the organ plays and so on, and there it sinks under the waves again," writes Mrs. F. M. A. of Illinois. "This evening I played the piece, giving the customary explanation beforehand. I ordered the piece and explained my meaning to the audience, and then I went to the organ and down two times instead of seven. Do thinking it over," Mrs. A. concludes, "I can see that the piastinome which precedes the 'Un peu moins lente' might give that impression. So, is there a better description that I have been using? or did Debussy leave it to the musical nature to feel out its own interpretation?"

"Yes indeed. Debussy always left it to the musical nature and to the imagination of the individual," wrote Mrs. F. M. A. "But the latter is elusive and cannot be treated with mathematical precision. Trying to construct a scenario measure by measure would be a big mistake. If one went on by such standards the Cathedral might well rise and recede twice. But it does not nearly as long a presentation of the second page, it has rivals and is here powerful organ chords, then the distant chanting of the procession which grows to a climax. After this climax the vision begins to go back to the depths and at the very end the initial formula is heard again. The sur- face of the sea closes down with only a few wavelets and soft undulations ...

It is known that the "Cathédrale" was inspired by one of those old legends which in Brittany and since time immemorial are handed down through generations. Let us look at it in this spirit, without becoming analytical. And to finish on a merry note, "I was afraid I could just feel Niagara Falls at the end."

Debussy, surely, would have enjoyed this one.

PAL NOTATIONS

Please advise me about teaching pedal in some selected pieces. There are no pedal marks but I cannot see how they can be played without it. I am informed that contest judges go strictly by the music, which would mean "no pedaling," What is the general rule that judges go by? Thank you very much.

(Mrs.) F. M. A., Illinois.

You are right: there may be no pedal markings, but many earlier pieces still call for use of the pedal, and often a lot of it. This, because it is utterly impossible to make any graphic representation of pedal use ade-

FRANCO-SPANISH MUSIC

Some years ago my high school French teacher stated categorically that "the best Spanish music was Franco-Lisztian." I didn't know enough at the time to argue, but since then I have been converted, for instance, Ravel's "Bolero." This itself is a controversial piece, some praising it, and some condemning it as a cheap stunt. Personally I like it but I don't think anyone should call it the greatest of Span-

Same time, the performance this piece, and the feel of it. There is Ravel's "Bolero," Certainly a great opera, but the (Continued on Page 64)
The Hanover Pipe Organ
Another in a series of articles describing some of the outstanding pipe organ installations throughout the country.

by ALEXANDER McCURDY

ONE OF THE FAMOUS Lincoln sto-
ries is his definition of how long a
man's life should be: "Long enough
to reach the ground."

I sometimes recall this Lincoln anecdote
when I hear organists debating what con-
stitutes the perfect pipe organ, if one were
selecting it regardless of expense.

The late Chandler Goldthwaite used to
say that the ideal instrument should have
four manuals and about sixty stops. (I believe that he had in mind a particular
installation which gave everything he de-
sired in the way of tone-color.)

"But the audience must also be considered.
It is often good to open a student program with something
written for two violins and piano, played
by two violinists. TECHNIQUE should be broad in style, and quick move-
ments straightforward. Larghetto heard the
students and audience is the unaccompa-
nied violin duet. (Continued on Page 52)
The Approach now in general use in the teaching of piano is sadly in need of overhaul. Instead of methods and curriculum, the personality of the pupil is to receive the major concern in planning the course of lessons. That means taking into consideration the mental capacities of the individual learner at every level of growth.

Some teachers think that this throws overboard all discipline, but nothing could be further from the truth. The mental capacity of each age level, determines the amount of discipline necessary. The very nature of the pupil's growth sets discipline. All the teacher does is to carry out the mandates of this growth. Rather than being far from the facts. The mental discipline necessary. The very nature of the pupil's growth sets discipline. When discipline was solely as he felt about the utmost sensitivity to register every shade of thought that streams through the mind at the keyboard.

We would all like to see our students become fine pianists and outstanding artists. We would like to start our beginners on the utmost degree of flexibility, and take them through the great literature of music. But in the makeup of each and every child there are traits which include the possibility of some one or more of the traits we hold in mind as the ideal course for piano mastery. Some pupils are capable of only a small dose of scales, and then such drills must be abandoned. Others can successfully stick to scales for ten years, if necessary. Some will memorize pieces easily; others more slowly; and some will never succeed. To some a recital will be a great thrill; others will labor over it and master it credibly; but a good many will be unable to digest it.

Yet in every case discipline is at work. We do not urge making things easy for the child, but rather making things fit the actual needs of the growing personality. To live up to the full responsibility falling upon us as educators, we must help the growing personality find itself and know its place. This demands insight into the nature of the pupil's growth sets discipline.

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Gavotte
(from "Iphigenia in Aulis")

No. 110-06736

Gluck’s fame rests on his restoration of a purely musical-dramatic concept in opera. His music has a classic grace and spirit, qualities which become immediately apparent in this piano transcription by Brahms. (Turn to page 3 for a biographical sketch.)

Grade 3.

Gavotte grazioso (2:100)

For convenience in reading and accuracy of interpretation this portion of the piece is printed on three staves. Notes on the middle staff are played by the right hand. Noted downward with the left hand.

Minueto
in G

SECOLO XVIII-18th Century
Arranged by G.F. Malipiero

Grade 3
On Wings of Song
Auf Flügeln des Gesanges

FELIX MENDELSSOHN-BARTHOLDY
Op. 34, No. 2
Edited by Walter Golde

Heinrich Heine

Our hearts und Liebe

O crying still light A fragrant garden lies,

With lo tus blooming at midnight, Its face turned to the

From "Easy German Classic Songs," edited by Walter Golde. [431-41002]

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International Copyright Secured
ETUDE-JULY 1953
In Memoriam

Solemnly

MANUALS

PEDAL

* These two sets of registration are indicated throughout by Roman numerals.

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International Copyright Secured

ETUDE JULY 1953
Russian Dance

This easy, melodic piece for violin and piano is to be used as part of the musical score in the motion picture "Tonight We Sing", the story of Sol Hurok, the well-known impresario.

ALBERT BERUL

Accompaniment by Ella Ketterer

Allegretto

VIOLIN

PIANO

Copyright 1932 by Theodore Presser Co.

British Copyright Secured
March of the Gnomes

ELLA KETTERER

PIANO

Moderato (J = 100)

Copyright 1953 by Theodore Presser Co.

The School Bell

ANNE ROBINSON

PIANO

Allegro moderato (J = 112)

Copyright 1953 by Theodore Presser Co.

Black Ebony

A. LOUIS SCARMOLIN

PIANO

Tempo di Valse lento (J = 14)

Copyright 1953 by Theodore Presser Co.

Flying Squirrels Playtime

MILDRED HOFASTAD

PIANO

Playfully (J = 12)

Copyright 1953 by Theodore Presser Co.
Turkey in the Straw
American Folk Song
arr. by Ada Richter

I drove down a long the road With a tir-ed team and a heavy load, I crack'd my whip and the
hop and a spring and a high tack-a-haw Strike up the tune called "Turkey in the Straw"

From the album "Stars and Stripes Forever," arranged by Ada Richter.

Copyright © 1921 by Theodore Presser Co.
The World of Music

(Continued from Page 8)

Dr. Ferdinand Schnabel, author of "Teaching Technique in Keyboard Study," has written a series of books with a practical approach for piano students, including stuffing to the left of the student's seat. The series, published by G. Schirmer, includes "A Career in the Music Industry," which provides guidelines for entering the industry and becoming successful. The series also includes "The Art of Teaching Piano," which offers practical advice for teachers and students. Schnabel's books are available at most music stores and online retailers.

Carroll: Twelve Concerti Grossi, Op. 12--Geminiani

Marking the 300th anniversary of the birth of the Italian composer, Arcangelo Corelli, many composers have issued albums of his works. This disc features the Twelve Concerti Grossi, which are effectively played by a string ensemble (which we understand to be the string section of the NBC Symphony), conducted by Deane, young American conductor who has made a special study of Corelli's music. The disc is well produced and highly recommended.

Walter Gieseking, following a successful tour of the United States last April will return to the United States next year for a tour which will begin January 5 and run through March. The concerts will include recitals in New York, Boston, Chicago, and other major cities.

CONCERTS (for details, see sponsor list)

- Chapel Choir Conducts Guild Composition. The concert features a new composition by the Guild's conductor, Dr. Edward S. Bolle, presented in collaboration with the University of Chicago Chamber Orchestra, directed by Karl G. Schmitt. The program includes the world premiere of a new work by composer Robert Shaw.

- Mendelssohn Choir, Third Annual Award. The award honors an outstanding choral conductor, who will receive $1,000 for their contribution to the field of choral music.

- United Temple Chorus: The Eighth competition for Ernst Rihm. The competition is open to all musicians, with the winner receiving $100. The program features works by composers such as Beethoven, Brahms, and Wagner.

- Friends of Harvey Girls, Inc., 7th annual competition concert. Sponsored by the Friends of Harvey Girls, Inc., the concert features a variety of works by contemporary composers, including a new piece by composer John Adams.

- Composition Contest, for women composers, sponsored by Delta Omicron. Entry is free, and the deadline is November 15. The competition is open to all women composers, and the prize is $100.

- Young Composers Radio Awards for 1953. The awards are given to young composers under the age of 30, with the winners receiving medals and cash prizes.

TENURE in the concert industry has been a common theme for many musicians. However, the current trend towards shorter engagements and increased travel has led to a decrease in the number of full-time jobs available. This trend has been exacerbated by the rise of freelance musicians and the decline of steady employment opportunities. As a result, many musicians are forced to juggle multiple engagements and travel to different cities on a regular basis. This can be a challenging and demanding lifestyle, but it offers the opportunity to work with a wide range of musicians and music styles. The future of the concert industry remains uncertain, but the musicians continue to adapt to the changing landscape and find ways to stay connected to their art form.
VIOLIN QUESTIONS

By HAROLD BAKER

A VIOLINAUM LABEL

Miss C. A. S., Ohio, is sorry, but it is not possible to tell you anything about the label. This is one of those labels which can be played by less advanced players, but that is not necessarily the case that the performances are very fine. There is no indication of an infinite amount of refinements if the label is not special.

I have dealt with some length on the expression of the violin as a musical instrument, not necessarily because of the importance of the violin in the economy of its value to the student. Violinists have been known to rear in assembly that their whole education will come to an end when the violin death rattle begins.

Fortunately, however, in this respect, the main reason for giving the violin a bad name is not from the fact that it is a musical instrument, but from the fact that the violin is a musical instrument.

A VIOLIN CLEANER

F. H. T., New York. The violin cleaning you use is about the best available, but you are using too much alcohol. Even after three or four weeks it is quite common, provided that you wipe the violin of all the varnish that the new alcohol will take off. Then, when you use the cleaning cloth, be sure you carefully polish the instrument with another piece of cloth and wipe all trace of varnish free. You can use the preparation on your bow sticks, too, if you want to polish them, but use a clean cloth on each side of the bow.

A CONTEMPORARY MAKER

Mrs. B. F. O., Illinois, Violinists by the dozen you mention are valued at $400 to $500. I could name about a dozen to mention his name as he and his associate, Dr. W. H. G. C., have been in the music business for many years. They are not likely to be offered a higher price. Your young musician could have a priceless violin of excellent quality, and many of them therefore, this is really the organ which is worth the most money.

CONCERNING JEAN TEN HAVE

I do not think Dr. D. O., Ohio, and many other correspondents for information about Jean Ten Have, of whom I professed complete ignorance, would be interested in the fact that EURUS last November, W.-T. Heave, violinist, and anewean French violinist, have been playing in Paris.

TO PLAY FAST

E. R. S., Bombay, India. All the books you mention are valuable and should help you to develop your playing. It is a pity, though, that you cannot take Lessons-you would be probably far better off. I think some words are necessary, then, to try to guide you in your playing. In other words, the music assigned for the student is to be taken as the basic for the teaching engagement. The sonata. This collection, all the more so, because Bartok. This collection, all the more so, because of key and style must also be considered. In your case, it seems that you have been working on the violin.

A CAREER AS A MORTUARY ORGANIST

(Continued from Page 51)

There is a place for the serious musician in this field and I can understand the temptation to train themselves for such a profession. The number of collections (incidences included) and the number of funeral and another list of such organs is enormous. It is not possible in the careful absence of the selection of a suitable organ. The minister who was also a singer and organist, not the least, I presume it even if it is a little hard on the organ. I have been playing a fine pipe organ at our church and can state that it is the most effective organ. I am happy, I sing, because I feel I am singing the music that I want to sing. I can imagine a song, we all must have our favorite song. I am happy when I can sing a song and other muets, the songs, the bird songs are there and can be heard in the world and musical organs whichimply no itcognizance at all.

Sometimes as a teacher or other people, I think that all is needed: no money; no music; no work; no work; not the organ and I resolve to be a better organist.

The Pupil's Interest In Piano Study
TUNING IN

Whenever you listen to good music over the radio, through recordings, on television or at concerts, keep your eyes closed most of the time, but keep your ears wide open all the time.

Decide whether the rhythm is two-four, three-four, four-four or six-eight meter. If you are not sure, you can at least decide whether it is in patterns of two beats or three beats.

Is the piece in a major or a minor key? Keep your ears open for that one.

If you are listening to a vocal solo sung by a woman, is the voice a soprano, mezzo-soprano or contralto? If a man, is he a tenor, a baritone or a bass? What is the accompaniment played on a piano or other instrument?

If a chorus is being presented, LISTEN. Is it women's voices, men's voices or both? What instrument is in the background, or is it a cappella (without accompaniment)?

If the composition is for a small chamber-music group, what instruments do you hear? Perhaps it is a trio for piano, violin and cello; perhaps it is a string quartet, with two violins, viola and 'cello; perhaps it is some other small combination.

If a full orchestra is playing, how many instruments can you identify by their tone? See if you can also identify the principal themes and some solo passages in every verse.

Do you hear any solo parts?

Your ears should be kept very, very busy when you listen to music. Most of the time, you won't be able to remember that listening is not merely hearing!

Who Knows the Answers?

(Keep score. One hundred is perfect.)

1. Arrange the following names of the scale degrees in proper order: dominant, supertonic, submediant, tonic, mediant, subdomi-
nant, leading-tone, subtonic.

2. What is the name of the national anthem of England? (5 points)

3. Does a banjo have frets? (10 points)

4. Sharp, Flatch, E, with one missing tone form the dominant seventh chord in the major key of five sharps. What is the letter name of the missing tone? (5 points)

5. Arrange play the following names with the correct order of the scale degrees in proper order: dominant, supertonic, submediant, tonic, mediant, subdominant, leading-tone, subtonic.

6. Who is the composer of the President's March? (10 points)

7. What is a polonaise? (10 points)

8. Did Haydn compose 11, 27, 41, 69, 105 or 154 symphonies? (5 points)

9. What symbol appears with the key of A-flat? (5 points)

10. What is meant by ritardando in music? (5 points)

Answers on next page

ON THE STAFF CAME

by Joel Hoult

Fill in the blanks with music symbols which are found in music notation in order to make a proper musical phrase.
THE HANOVER PIPE ORGAN
(Continued from Page 24)

Back, Mandelbohm, Braham, Brade, Duspit, and other Europeans, and a large number of American composers. His programs, designed to appeal to a wide range of musical tastes, are models of their kind.

Like many of our best organists, Mr. Springer does not pretend to be a virtuoso. He has, however, a musical ear and his reading of the literature is sometimes so intelligent that he can be heard elsewhere.

The organ has an almost endless supply of solo stops, making it full of color in this respect. Considering the period of its design, the ensemble is much more brilliant than one would expect. This is the part of the instrument which is so much in evidence in the coasts. The organist can bring up to date, along with a good deal of overblowing, a sound which will be familiar to modern ears. Member of the National Association of Music Teachers. For free catalog address John R. Heston, President 279 Kimboll Hall, Chicago 4, Ill.

No doubt would cause me a loss of students, but it would be a lesson to the child not miss any more lessons. It would also enable me to understand that less knowledge of optional lessons, which would be a more helpful procedure for both my and the child's benefit. In the last letter I had explained that he knew less, but that neither was conducive to satisfaction.

In my opinion, there is no such thing as a perfect teacher, as this instrument. This is in my opinion, the most important phase of a church organ: the characteristic features of which are a large number of stops, each capable of a great number of combinations. And Vaughan Williams' Fantasia on a Theme of Thomas Tallis, the latter conducted by the composer. THE END

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mean that some of the edifices in some of the places where you'll enable your fingers to sound freely when you play. Here, I can give no advice beyond this: that you work unceasingly. I can simply tell you that the expenses of your study depend on the freedom and flexibility of your fingers you use. The perfect pianist has no fixed habits. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities. I believe in a solid grounding of technical theory, always remembering that theory is a start; it leads to the practice of the instrument. Violinists, violists and other instrumentalists also must know exactly how much more necessary it is to develop their imagination than to perfect their technical abilities.
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THE DEMOCRATIC PROCESS IN MUSIC

(Continued from Page 63)

THE TEACHER'S ROUNDTABLE

(Continued from Page 23)

only truly Spanish thing I find is in the Habanera, borrowed outright from the Spanish Schahina Yndier. Some other Debutant's "Sauce d'Galante" and "Partita del Fino"; but both, I think, are undeniably more French in flavor and content.

For the best Spanish music, shouldn't we turn to chilbun, cres- dos, and churros? We'll find dig old Padre Soler set at the greets. I do not say that Spanish composers name were gret ster than the Frenchmen mention; only that they were as characteristic Spanish music. May I have your opinion on this?

F. F., New Jersey

I too have heard your initial que;

but evidently it is a "bland" that ought to be taken with a grain of salt. However, I must say that once in Ordus, Spain, the same thing was said to me by Don Pablo Buylla, president of the Filarmenica, and precisely regarding "Carmen." He spoke in the plural, as if every oner in his country thought simi-

larity. It seems to me that many things in that opera very Span-

ish, besides the popular and "bra-

rowed" Habanera, the entr'acte, for instance, and the gypsy dance at Lillas Pastia's, besides an unmis-

takable general Casenval's-more a

Andalucian-atmosphere.

Debussy's Spanish music also seems to me to belong firmly to an aristocratic Parisian ambiance; however, a greater authority—Manuel de Falla—thought "La Soiree des Grenadiers" a master piece of Spanish music.

As to Ravel, he had a keen sense of humor. His mother's name was Eluardo, eventually Frenched to Debayou. But he may sometimes have signed his name "Jose Maria Ravel el Eluardo," in Spanish language merely as a little joke of his own. But it is undeniable that composers, Manuel de Falla, the Peninsular, is one of the great names of Spanish music.

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Our one must remember when dealing with Corelli that he was a great musician even in a musical era when his name was so widely known. Even more than the private teacher the public teacher could constructive the dreaming and evaluation of his followers. Real training of necessity calls for careful planning and ingenuity. There was the situation no less as the situation calls for. Of course a conventional music student can also be called to bring out the potentialities of the pupil, but that's not nearly as exhausting as combining the same aim in indefinite multi-

plies with the additional disciplin-

ary hazard a heterogeneous group

involves. Nor, on the other hand, is it usually useful to reworking. Which last point explains why even in private practice many of the best piano teachers are now inclin-

ing more and more to groups start-

ing as supplementary to individual teaching, though here, of course, the groups are inclined to be smaller than in public school class piano, the favored number being about four in a group. Excellent methods for dealing with all the problems in-

ner groups in group teaching have been developed over the years, and this practice have come many valu-

able suggestions as to the organization of equal aid in private teaching.

THE END

WORLD...with famous composers

TEACHER'S ROUNDTABLE

(Continued from Page 23)

the famous song "La Soiree dans Grenade" and "La Puerto del wirey, borrowed out-

over, which was not altogether in Spain.

The noted Yndier was a modest of Corelli and was strongly under his influence. Since Bach added Yndier to many as much to study as to admire and so why so many Corelli ideas reappear in his works? It seems that Bach personally studied the Corelli Concerti Grossi. To trace the extent of Corelli's influence on the greater masterpieces of Handel, it is only necessary to note the working similarity between the Cor-

elli Concerti Grossi and Handel's "The Messiah." One of the impor-

tions of Corelli's "Allegro Chiaro" from the latter work is borrowed from the Corelli first Concerto Grosso of the same name.

Unfortunately, very few of the works are identical.

Corelli's so many similar movements were in his work in establishing and minor scales as the basis of our music. Up to his time there were many scales and modes used by composers. Many authorities claim that it is in Corelli's music that the strong major and minor tonalities is first established in the entire history of music. If this is true, it is but one more example for bettering the music, Corelli was one of the greatest geniuses music has ever known.

One must remember when dealing with Corelli that he was an innovator, an era when music as we know it today was only beginning. Almost all the composers familiar to us fol-

lowed after Corelli by many years. The first of his compositions to impress us so exciting today is indeed a remark-

able tribute to his sublime mastery.

It is well to remember a few dates when discovering Corelli. Corelli was born in 1653, Handel and Bach in 1685, Haydn in 1732, Mozart in 1756, Beethoven not until 1770, yet Corelli's music is as well, or even better suited to modern day musical tastes as any works by any of these composers and even those who followed later.

That the Corelli tercentenary should occur at this moment, when Corelli's music is growing so rapidly in popularity and stature among musical audiences throughout the world, is especially fortunate. It can honestly be said that despite the years which have elapsed since his lifetime, Corelli's music is as easily enjoyed by modern listeners as by those of his own day. The fact that many composers have used Corelli's best ideas makes the Corelli music itself seem familiar even on first hearing.

Corelli died in Rome in January of 1713 after establishing himself as the greatest of his time. During his lifetime he personally toured and his influence reached strongly into every country of Eu-

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