5-1-1953

Volume 71, Number 05 (May 1953)

Guy McCoy

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CRADLE SONG

KARL SIMROCK
Translated by Arthur Westbrook

VOICE

PIANO

Zart bewegt

Guten A-bend, gut! Nacht, Mit

Johannes Brahms
Op. 49, No. 4

In this Issue...

The Little Orchestra
Thomas Scherman

Solving Problems at Two Pianos
Arthur Whittemore and Jack Lowe

You Can Play by Heart
Henri Temianka

Don’t Look for Short Cuts
George London

Should We Have a Minister of Fine Arts?
Fausto Cleva

“I Like Teacher”
James Francis Cooke

Wedding Bells and Harp Strings
Elizabeth Searle Lamb

To the Glory of the Lord

See Composer of the Month, Page 3
I make a try: you'll never realize what can be done unless you make an effort.

Mary Dralee
Royal Oak, Mich.

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LETTERS TO THE EDITOR

Artistic

Dear Sir: I would like to tell you and your readers what I do with my ETUDE magazine. After I get through reading them, I cut out whatever articles are suitable for my singing career, and paste them in our individual scrapbooks. I'm also making a music book called "Variety Music Album," with the music from the magazines. Therefore, my valuable ETUDE magazines never go to waste.

Mrs. Anne Turano
Brooklyn, N. Y.

Dear Sir: I have ETUDE and have since the time my father subscribed to it for me way back in about 1927, I have stashes of them which I can't bear to part with. I'm just an amateur musician but through ETUDE, I have kept up my piano playing and since I sing quite a few notes at church and for various clubs, I have found (and I think also given) endless delight in the variety of songs presented. I recommend it to all my friends as I think nothing in the music line gives you more for your money than ETUDE. My sister has just bought a piano and is brushing up on her music. I gave her some of my copies of ETUDE and have subscribed to it for her. I know she will enjoy it every month.

Mrs. C. D. Fitz-Hugh
Chicago, Ill.

Dear Sir: I am not an experienced musician, having just begun to take lessons on the violin. However, I just purchased a copy (February) of ETUDE. I think it is one of the finest magazines published. It makes one realize the greatness of music and gives one a chance to read of music's greatest achievements; its selection of articles is very good. Keep up the fine work! I expect to subscribe to ETUDE in a short time.

William Codds
Greenfields, Ind.

"The Healthy Habit of Doubting"

Dear Sir: Mr. Steiner's article in the February issue of ETUDE is a joy. He rightly stresses the proper goal in music study which is the musical idea of the composer; in other words, the study of music IS music.

We must have the tools to express it, true, but my observation is that too many teachers stress the mechanics beyond necessity, and sometimes stultify what natural musical responses might be present. This is principally a lack of education in the broad sense, not only in ideals of musicianship, but in the other arts as well. If one built a new home, it would be accepted that it was built on a good foundation, but when friends came to see this new home the owner would not say, "Come let me show you the foundation." It would be the combination of color, proportion, and satisfying decoration which constitute the whole in which one's friends would feel pleasure and satisfaction.

Thank you for fine articles like Jan Steiner's.

Mrs. M. E. McFarland
Corpus Christi, Texas

"Speaking of Art-Song Writing"

Dear Sir: It is one of the most delightful things I know to have the privilege of reading ETUDE magazine. Where could we musicians of varied talents and ambitions find such helpful articles by outstanding writers than in this magazine? I have been greatly aided in my ideas of writing songs by the article, written by Evangeline Lehman, and called "Speaking of Art-Song Writing." Although it was in the November (1952) issue, that page is still being read over and over and now I will begin to concentrate on (sic) the words, or poetry. (Both the sketch to be committed on manuscript paper, I think that the paragraph dealing with the creation of an appealing melody, which is God-given, is one to think over and to follow. As a singer I have found so many new art-songs that are not attractive, either to the singer or to the public. May I also say that the small picture accompanying this article is so alive, and one that gives me a happy and optimistic confidence. It seems to say 'Go ahead, make a try: you'll never realize what can be done unless you make an effort.'

Mary Drake
Koskiq, Mich.
Vol. 71 No. 5 May 1953

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By George Gask MAVS

Dvorák, Quartet in F Major, Op. 96
Cello Quartet in E Major, Op. 90

Here is a newly recorded recording of Dvorák’s American Quartet, as his Opus 96 has become known. The various themes, the inspiration for which he received during his residence in America are effectively brought out in a well-balanced performance by the Hungarian National Quartet. Zoltan Sereny, first violin; Alexander Moszkowski, 2nd violin; Laurence Rosenthal, viola; Vilmos Palatini, cello. On the reverse of the record is a fine performance of the same composer’s Sotto, Opus 39, by the Winterthur Symphony conducted by Henry Swoboda. This work is considered an example of pure Bohemian national art. It is in five movements; a Prelude, Polka, Mazurka, Romance, and Finale. The various dance forms are given a spirited performance by the orchestra. These two works reveal the famous Bohemian composer in widely contrasting moods. (Concert Hall, one LP disc.)

A NEW EXPERIENCE IN OPERA LISTENING For the first time on record: PAVONIC ROYAL

One of the greatest music masters of all time, Richard Wagner—one of the three B’s—is ETUDE’S composer of the month. Rienzi was born in Hamburg, Germany on March 1, 1813, and died in Venice, April 3, 1882. At an early age he displayed remarkable talent and a 14, following study with his father and Nathaniel Abrahams. Rienzi, as an example, was a pupil at Hamburg, playing his own compositions on a fiddle. In 1836 he made a concert tour with Remenyi, during which he was heard by Joachim who enthusiastically sent the young prodigy to Schumann. The latter was greatly impressed by Burgin and encouraged him to continue his work. It was at Schumann’s instigation that some of Brahms’ first works were published. He was active at the composition of 1853. He was engaged in the Vienna Conservatory, conducting and composing. He composed in almost every form, except that of opera. His contributions to chamber music can scarcely be numbered. Some of Brahms’ first works were published. He was active at the composition of 1853. He was engaged in the Vienna Conservatory, conducting and composing. He composed in almost every form, except that of opera. His contributions to chamber music can scarcely be numbered. One of the truly great choral works of all time, the German Requiem, was composed in 1868. He was engaged in the Vienna Conservatory, conducting and composing. He composed in almost every form, except that of opera. His contributions to chamber music can scarcely be numbered. One of the truly great choral works of all time, the German Requiem, was composed in 1868. It is in five movements: a Prelude, Polka, Mazurka, Romance, and Finale. The various dance forms are given a spirited performance by the orchestra. These two works reveal the famous Bohemian composer in widely contrasting moods. (Concert Hall, one LP disc.)

Manuscripts.

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BRAMS could not be heard to kiln any living thing. Once he took a walk with George Henschel, the first conductor of the Boston Symphony Orchestra. As they walked along the road near Vienna, Henschel suddenly exclaimed, "You must kill yourself! You're making music here!" The object of Brahms's anxiety was a caterpillar crossing the road. Henschel stopped abruptly, and the caterpillar was saved.

When the celebrated violinist Wieniawski played a concerto in Boston, only a handful of people turned out to hear him. "You must come to Boston once more," the manager said in an effort to console him. "Never!" exclaimed Wieniawski. "I may lose the habit of playing in public altogether."

There was a young saxophone player
Who studied the Moveable Doh.
He went to a bank.
He filled a blank.
And withdrew all his movable dought.

The jowse of the Pied Piper of Hamelin as the greatest musical success of a generation is over and a new one begins.

Church choir leaders receive, as a rule, little appreciation for their arduous work, and when they pass away, their obscure names pass with them without much as a re- mark of any kind in a music dic tionary.

There was at least, one exception.
Posthumous appreciation was given in recent times to one Michael Turner, clerk and sexton of the parish of Warnham, Eng- land.

The following poem is from a book of poems entitled "Winter Night Songs," published in Warnham Churchyard:

His duty done, beneath the moon
Old Michael left his stealthy walk
His rustic rag, his hickory club
Were ever of the best.

The second, too, he sang till he
And when at last his head fell

HOw DANGEROUS music boxes may be is illustrated by the news published in the Mo- nitor, 1952, issue of "The Musical Times of London, announcing the de-ath of an eighteenth century flautist. He claimed that he had lived to the age of 1147.

We'll prove to you that you can master the Spinette by yourself. Maybe you needn't any special training. It all depends on you. If you can follow a picture, you can play a tune just as easily. If you want to start our "easy-play" course, this course is so different from any other you've ever followed that it will be a new experience for you. Just tell us the name of your favorite tune and we'll show you in 15 minutes how to play it.

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Opera workshops continue to grow in number and in the importance of their productions. Recently the workshop of the Cincinnati Conservatory presented three chamber operas in one evening: "The Open Window" by Weill ("Who Are Not Sisters," both by David Ahlinson and "The Cask of Amontillado," by Charles Hamm. On May 21, the workshop of the Montclair CA. State Teachers College introduced a new work: "The Cumber- land Felt," by Alec Wilder and Arnold Sandgaard. This hulk included also an old folk work, short act: "The Kiss at the Door," by Leosz. Another operatic work of the nineteenth century: Mendelsohn's "Mid-Wishes" was presented recently by the Three Street Music School Settlement in New York City.

The Koussevsky Music Foundation celebrated its 75th anniversary on March 29 with an orchestral concert, the program of which consisted entirely of works commissioned by the foundation. It was the first New York hearing of all of the works for the orchestra, and for Edward Balluff's Hill's Prelude for Orchestra, it was the world premiere. Mr. Hill composed this work on commission and also to celebrate his 80th birthday.

Robin Hood Dell in Pickle will open its 6th season on June 22 under an unusual plan of operation which it little can rely upon. The concert is to be given in the Interest. The idea is to celebrate. Ticket will be sold to the public through the use of a "free coin for music" basis. The program will meet the same high standard a previous years and will include a selection of national and international importance.

Luc. Cal. William F. Sunt- man, USMC, was elected grand of the American Bandmasters association at the annual council of their organization held in Miami, Florida. He is the first military man in active duty to win in this position.

Sergel Prusdell, of Ju- lia's greatest composers, died in Miami, Florida, at the age of 80 on May 21. He was probably only one of the most beloved composers of present day, his works are various forms appearing on program throughout the world with increasing frequency. The sheet music (Continued on Page 57)

**COMPETITIONS**

• United States Clarinet Competition for brass in the Koussevsky Fund Award, $150, for composition for women's chorus set to text chosen from Old Testament, Chasing a October 1, 1953. Details, the United Temple Church, Box 18, Becket, New York.

• Friends of Harvey Good, Inc., 7th annual composition contest, with prize of $500 for best quintette (strings and piano). Closing date Dec. 1. Details, from Friends of Harvey Good Contest, Mrs. David V. Mardale, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.


• Composition Contest, for women composers, sponsored by Delta Omicron Award $150.00. Winner to be announced at Delta Omicron National Convention in 1953. Closing date announced. Address Adolph Kempf, 419 Wabash Street, Chicago, III.

• Young Composers Radio Awards for 1953. Instrumental and vocal works. Closing date December 1, 1952. For details address Young Composers Radio Awards, 585 Fifth Avenue, New York 36, N. Y.

• Artistic Advisors Council, composition contest for American composers. $1,000 award. Closing date, September 1, 1953. Details, Mrs. William Coven, 25 East Washington Street, Room 201, Chicago 2, Illinois.

**THE WORLD OF MUSIC**

That there is a specific need and place for small instrumental ensembles has been proved by the record of

**The Little Orchestra**

founded by Thomas Scherman

from an interview with Mr. Scherman secured by Rose Heyblut

IN THE BELIEF that a small symphonic organization had a place in American life, I decided to found The Little Orches- tra in 1947. Today I am convinced that little orchestras not only have a place, but represent the future of American music. The full orchestra, requiring 90 or 100 men, is a burden upon its community. Even in fair-sized cities, several excellent orchestras have borne under lack of funds. When orchestral funds have be- come inadequate, the normal thing has been to disband the orchestra which is an enormous pity, when the bridge can be so readily spanned by the smaller orchestra, of from 40 to 45 men. An orchestra of this size is equipped to play any and all of the standard repertoire, except the works of the "big" 19th century composers (H. Strauss, Wagner, Bruckner, Mahler) which, in any case, are less appeal- ing to the smaller town where the little orchestra would be most likely to function. Any city of from 50 to 50 thousand in- habitants could—indeed, should—organ- ize a small orchestra of its own. Feeling strongly on the subject, I am in the process of preparing a Direction Plan for little orchestras, to be issued in pamphlet form and setting forth detailed means of prepa- ration and progress. Until it is ready, I can find no better way of presenting this than through the pages of ETUDE.

In starting a small orchestra, there

should first be assembled a nucleus of about fifteen top-notch men, and a good conduc- tor. The conductor will be easier to find than the men. Top men are seldom out of employment; and when they are, they gen- erally prefer to stay near New York be- cause of the stimulus of the musical life. This doesn't mean the abandonment of large concerts; rather, it has to do with the enth- usiastic encouragement which with New York's musicians join each other in playing cham- ber works, demonstrating technical and in- terpretative theories, reading new scores. This kind of activity, it seems, is less develop- ed in the smaller cities where profes- sional musicians tend to look on their work as a job and spend their free time in other pursuits. The ultimate solution, of course, is to stimulate musical life. And this could be done by drawing on recent graduates from our fine conservatories, young people of ability and enthusiasm. It would be help- ful, I think, if the great conservatories established regular intramural employment agencies to place their graduates in com- munities that need them. The same type of stimulation that New York could be had in other towns if the same type of musician went there. The active musical interest of musicians is quite as important as the patronage-interest of the audience. The music-lovers should form the organization. If an orchestra has been formed, civic-minded mu- sik lovers should form the organization. If an orchestra has been formed, civic-minded mu-

This involves arousing public interest, securing subscriptions, selling tickets, etc. This is accomplished partly through com- petent executive work, and partly by con- vincing the desired audience that they'll be given something worth having. No one can found an orchestra simply by stating that an orchestra is needed.

My little orchestra was lucky in coming before the public just at a time when there was a need for new and unusual music. We announced our programs, and our first series was sold out before we had played a note. The point is that I stressed works that were worthy musically, and I calculated to catch audience attention: rare, seldom-heard works, new com-positions, novelties in form and instrumenta- tion. After all, the standard repertoire can be heard (Continued on Page 49)
Wedding Bells
and
Harp Strings

by ELIZABETH SCARLE LAMB

It is well for the harpist to be prepared to make practical suggestions to the bride when planning the musical program for her wedding.

**ALL HARPISTS**, from beginners to professional artists, are called on to play for weddings. Wedding bells and harp strings seem to have a natural affinity, one for the other, and the wise harpist learns to be prepared for the very entertainment her marriage stationery calls on her to play before her career. Payment may range from an embroidered banner to a sizable check, but regardless there is a thrill to playing for a wedding that is all absorbing.

There are definite do's and don'ts for the harpist who is furnishing music for the "I do" ceremony. They can be learned by trial and error at the cost of sweat and worry. An easier way is to consider them as advance and prepare for them. The young and/or inexperienced player will feel lessening of the mental wear and physical anguish that may otherwise occur.

The wedding music can be grouped roughly in four classifications: wedding number, music during the ceremony; and reception music. Every wedding calls for individual selection of music. Matches may or may not be used; the bride may have definite choices of music to precede the ceremony. Marches may range from an easier way is to consider them as consecutively as a revival piece. Certainly neither one should be attempted in public until it is very well in hand. The transcription of these two marches by the eminent harpist, Charles Satz, have greatly improved the chances for a perfect rendition. Pedal markings are complete; most satisfactory fingerings are indicated; the cursive way out of the almost impossible difficulties of repetition of one note are written out; and full chords are placed within the range of the harpist's eight playing fingers.

Music during the ceremony is a matter of utmost importance. If well handled, a background of harp music can add innumerable beauty and satisfying wedding, for it is the harpist who knows what music will be most effective on the occasion. Music that is too easy may be missed, and too difficult wishes for certain music that simply will not go the harp, the harpist must be prepared to take a stand and make it known that another instrumentalist or a vocalist must be obtained or a change in selections agreed upon. Better than attempting the impossibly difficult and not putting all at some point in the ceremony.

The wedding marches themselves are most often the local piece of the service for the harpist. marches may be played acceptably if considered as consecutively as a revival piece. Certainly neither one should be attempted in public until it is very well in hand. The transcription of these two marches by the eminent harpist, Charles Satz, have greatly improved the chances for a perfect rendition. Pedal markings are complete; most satisfactory fingerings are indicated; the cursive way out of the almost impossible difficulties of repetition of one note are written out; and full chords are placed within the range of the harpist's eight playing fingers.

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To the Glory of the Lord

by Grace Hinman
and Clara Laiohead

Through the bitter cold they came to rehearsals in lumber wagons and sleds, over rutted country roads. But to these hardy Swedish people of Lindsborg, Kansas, the roads were not nearly as difficult as the score of Handel’s music that was placed before them. It was the year 1802 and the chorus that was later to be known throughout the United States and abroad as the Messiah Chorus of Lindsborg, Kansas, was just being organized.

From a modest beginning of sixteen parts! in the planning and organization, for the chorus that was later to be known as The Messiah Chorus of Lindsborg, Kansas, the roads were not nearly as difficult as the score of Handel’s music that was placed before them. It was the year 1802 and the chorus that was later to be known throughout the United States and abroad as the Messiah Chorus of Lindsborg, Kansas, was just being organized.

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We learn something of the plaintiveness of some of the Hawaiian melodies and the primitiveness of their musical instruments. In the early days of Hawaiian culture, the origin of the hula is intertwined with mythology and religion. To first hula was supposed to have been danced by the godless Hi'iaka, on the sands of Punu. After that it became a function of religious devotion. To become a hula dancer, a man or woman had to become associated with a spiritual leader (Kahu-Hula) and enter his hana or "temple of the hula," such as a novitiate enters a sacred order. Every step of the training was accompanied by musical instruments. In the formal definition of a hula dancer, the physical interpretation of the workings of a song, enhanced by certain ornamental gestures and flourishes. Oddly enough the musical instrument which we associate so closely with the hula today, and with (Continued on Page 65)

Music of Old Hawaii

by Mary Dana Rodriguez

Should We Have a Ministry of Fine Arts?

THERE is great need for more opera in the United States. The reason we have so little opera in this country, is, I believe, that there are not funds for the maintenance of opera companies. To operate such companies we should have a Ministry of Fine Arts, with full cabinet status and properly financed, as are the other cabinet posts. The duty of such a ministry would be to assist in every feasible manner the cultivation of the arts in every provincial center and with a limited total range.

According to authorities of ancient Hawaiian life, the origin of the hula is intertwined with mythology and religion. The first hula was supposed to have been danced by the godless Hi'iaka, on the sands of Punu. After that it became a function of religious devotion. To become a hula dancer, a man or woman had to become associated with a spiritual leader (Kahu-Hula) and enter his hana or "temple of the hula," such as a novitiate enters a sacred order. Every step of the training was accompanied by musical instruments.

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The formal definition of a hula dancer is the physical interpretation of the workings of a song, enhanced by certain ornamental gestures and flourishes. Oddly enough the musical instrument which we affiliate so closely with the hula today, and with.
George Szell had a prodigious memory. You can play by heart.

The first violinist of the Paganini Quartet has some... (Continued on Page 57)

 profundous memory

THERE IS no such thing as a really bad memory. People who think they have a bad memory simply have not learned how to use it. All the things in life which we do well we have trained ourselves to do, usually over a long period of time. Speaking, reading, writing, and all the other things we now take for granted.

Similarly, a good memory is acquired through careful training. Undoubtedly, some people are naturally gifted than others. The kind of memory which musicians like Dmitri Mitropoulos and George Szell are blessed is entirely exceptional. Mitropoulos’ memory must be photographic. His knowledge of the score does not only include all the letters and bar numbers. I remember him telling me out whenever my memory failed me. Never skipped one bar of a tune, even when it was extended as the introduction to the Beethoven or Brahms Concerto.

We had a boundless appetite for music, playing as many as six and seven major works at a session. At this rate the violin repertoire could not last forever. Soon we were down to the dress, shamelessly playing... (Continued on Page 401)

N E W R I C O R D S

(Continued from Page 3)

PROF. FRITZ HEITMANN of Berlin... (Continued on Page 52)

The Phonograph

Discovers the Organ

Part 2

by PAUL N. ELBIN

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We had a boundless appetite for music, playing as many as six and seven major works at a session. At this rate the violin repertoire could not last forever. Soon we were down to the dress, shamelessly playing... (Continued on Page 401)
The phenomenally successful young American bass-baritone, hailed after his 1951 Metropolitan Opera debut as "one of the greatest singing actors we have of any of us known or remembered," reveals attitudes which have helped shape his career.

George London, conductor Dimitri Mitropoulos

I HAVE BEEN SAID that the great vocal tradition disappeared with the Golden Age of Scheidlich, Caruso, Schumann-Heink, Plançon, and the brothers De Reski. Perhaps that is true; yet the change is singing values has nothing to do with basic singing material.

The human body is no differently built from what it was fifty years ago. People are still born with splendid vocal cords and resonance chambers. If our age ranks less than Golden, it isn't for want of fine voices; the matter rests, rather, in the standards governing what we do with those voices. Hence it is good to make an honest appraisal of take-for-granted practices.

We must admit that we live in a mechanical age; that we have endured three wars which bred a kind of spiritual carelessness — a lost cause, unless something was done now. Investment in her piano study would be a sound investment for the future.

Don't look for short cuts!

from an interview with George London secured by Stephen West

The Importance of Sight Reading

by GRACE C. NASH

Don't look for short cuts!

"You must know what you're singing about. Think of what you sing! Don't attempt to perform until your vocal mechanism is ready to do the job. Don't try to put your mind on the thought-values of words and music without a minimum of preparation. singing, of course, is an art, and you interpret it as well as vocally. It takes time to build an effective mechanism, and the one you may be using at the moment may not be the one she hoped. At nineteen, I ventured back into the music scene. I had looked on the Voice-Finding experiment with some will and passion will, indeed, make one-but not everyone. In one of her adult life. They would be able to participate in music groups, play for community singing, club and church organizations, and bring musical enjoyment into their own homes.

For Marge, her practice and lesson periods had been spent memorizing and perfecting two or three pieces each year—and what good would they be in the years to come? She had already forgotten last year's pieces in addition to this year's—her piano studies would be a lost cause, unless something was done now. Could her teacher correct her own mistakes and give Marge the important training necessary for her skill in reading sight? It would be difficult, but certainly worth a try. Perhaps these steps of procedure would help Marge.

1. Begin with a short simple piece. After establishing key and time signatures, set a slow tempo for the first reading and hold to that tempo (even at the expense of playing wrong notes) to the end of the piece. Allow no repeating of notes or phrases to correct mistakes. Read the piece straight through from beginning to end. Remember the most important rule for sight reading is strict adherence to the tempo set.

2. Go back to the beginning of the piece and try sight reading again, keeping the same tempo as in the first reading. If a rhythmic pattern presents a block, take the smallest note value within the pattern and use this as a single count for the entire measure. If a sixteenth note is the smallest note value, the quarter notes will have four counts each, etc. Any rhythmic difficulty can be understood and overcome by this process.

3. Read at least half of the piece now, and try to read the entire passage with expression marks and fingering, being sure to hold the tempo set at the beginning.

4. To develop discipline of the mind and eye, read at least one measure aloud. Read the first measure silently; tell the skill of covering that measures while student plays it. Read the second measure while playing the first measure, and so on through the piece. Repeat these steps with each new piece and every lesson until reading ahead becomes a habit.

5. Clarify important points to remember in sight reading:
   a) Tempo, or time is first in importance
   b) Melody line is second
   c) Harmony, expression, and fingerings are third

6. Stress the importance of spending at least one third of the practice period on sight reading. Devote an equal part of the lesson period for further development of this skill. Margaret's piano teacher must in her piano study would be a lost cause, unless something was done now. Could her teacher correct her own mistakes and give Marge the important training necessary for her skill in reading sight? It would be difficult, but certainly worth a try. Perhaps these steps of procedure would help Marge.

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2. Go back to the beginning of the piece and try sight reading again, keeping the same tempo as in the first reading. If a rhythmic pattern presents a block, take the smallest note value within the pattern and use this as a single count for the entire measure. If a sixteenth note is the smallest note value, the quarter notes will have four counts each, etc. Any rhythmic difficulty can be understood and overcome by this process.

3. Read at least half of the piece now, and try to read the entire passage with expression marks and fingering, being sure to hold the tempo set at the beginning.

4. To develop discipline of the mind and eye, read at least one measure aloud. Read the first measure silently; tell the skill of covering that measures while student plays it. Read the second measure while playing the first measure, and so on through the piece. Repeat these steps with each new piece and every lesson until reading ahead becomes a habit.

5. Clarify important points to remember in sight reading:
   a) Tempo, or time is first in importance
   b) Melody line is second
   c) Harmony, expression, and fingerings are third

6. Stress the importance of spending at least one third of the practice period on sight reading. Devote an equal part of the lesson period for further development of this skill. Margaret's piano teacher must in her piano study would be a lost cause, unless something was done now. Could her teacher correct her own mistakes and give Marge the important training necessary for her skill in reading sight? It would be difficult, but certainly worth a try. Perhaps these steps of procedure would help Marge.
What to do when teacher receives notice that a pupil's lessons are to be stopped? In this

By GUY MAIER

Adventures of a Piano Teacher

The superb E flat concertos, K. 217 and K. 238 offer the artist-pianist a lifetime of study, as also do K. 466 (D Minor), K. 467 (C Major), K. 491 (C Minor) and the final one, K. 595 (B Flat Major).

Are these for us the glorious Twelve? Other pianists may want to include the last C Major concerto, K. 491, K. 495, the Concerto for two pianos K. 365 or others. If you haven't started your Mozart concertos yet, you are just a hard-baked musician.... Better get busy!
I have a son who will soon be five years old, and because I believe that solfeggio should be taught as soon as possible, I would like your opinion as to the best way to begin such work with a young child, and I hope you will be willing to help me.

K. C., Michigan

The word solfeggio as now used refers particularly to learning to read music by means of the si-do syllables, and whereas I continue to believe that it should be started before the child is at least seven or eight. By this time he will be going to school, and since the great majority of schools here in America still teach all children to read music by the "movable-do" system, he will naturally pick up the use of the syllables with the other children in his school. Instead of teaching him the syllables at this time, I therefore suggest that you sing to him a number of very short, simple children's songs such as he is used to hearing from your book used by kindergarten teachers. He will sing these after you if he is interested, and after he can sing the tune there is certainly no harm in allowing him to play it himself. And if you are able to hear him sing the si-do syllables, then by all means teach these to him—but only after he] has learned to sing clearly and with words.

In addition to the above advice I advise you or some other member of the family to play some folk dance music on the piano, encouraging the boy to listen first, then clap or match or skip—whatever the music makes him feel like doing. These two things—listening to a simple tune by imitation, and finding out and responding to bodily movements of music—are the most important items in the child's musical training. If you will play together as you play to your wife or your wife will take a little time every day—or at least several times a week—such activities will be the best possible thing for ensuring your son's musicality when he is a little older. —K. G.

ABOUT PIANO CLASSES

I am a musician of music in a small town, and part of my work is to teach piano classes. I have been teaching piano this way before but it has never worked because of the great variety of talent and because many parents do not cooperate by having the children practice between the weekly lessons. Do you have any ideas?

Mrs. D. L., Michigan

The first thing I should like to write in reply to your letter is that if I myself had a child who was just beginning piano, I should certainly teach him cloth, and other such nonsense, as we use in Beethoven, Chopin, etc. are acceptable when playing Bach, but is universal. You can play him fast or slow, soft or loud, legato or staccato, and he remains always the same. Even simple, such as the right hand in the bass and the left hand in the treble—in some of Part Inventions for instance—the result is astonishingly beautiful. But let's get to the matter of the shadings.

It is true that the harpsichord did not allow the wealth of shadings we use nowadays, and gradual crescendos or diminuendos were impossible. But this is a reason why we should limit ourselves to "package" coloring—by sections—in our modern pianos. I frankly think so and I believe Bach would approve of a wider scope of tonal perspective. And here is another more arguable point. I imagine that the string orchestra of Bach's time refrained from using increases or decreases? The instru- ments of the period were not capable of much change in volume, and Bach himself likely directed his musicians to do so. Let's not forget his personality: he was very human and alive, and it would be all wrong to make his music more what we consider today than it was before. Let us bring forth its emotional depth and expressiveness. Instead, let us retain the emotional depth and expressiveness. Instead, let us retain the deliberate musicality and nobility of style.

TOPS DIFFICULTY

I am studying Beethoven's Sonata, Op. 31, No. 1, in my opinion the final Fugue of the Opus 106 remains one of the most phenomenally arduous numbers in the whole repertoire, if not the most difficult. There is a reason for this: with all due respect to Beethoven, let's admit frankly that it is very, very badly written for the instrument. It (the Fugue) should have been written for string quartet! So to me it stands on top of technical difficulty, and I know many other pianists who feel the same. I mention this because there is far too much talk about "difficulty," which is never defined. One of the chief reasons for the lack of articulation, I would like to know the pianist's (Continued on Page 64)
The progressive organist experiments constantly with various stop combinations, seeking new solutions to the problems of registration.

ALEXANDER McCurdy

SOME YEARS ago Ernest M. Skinner, America's great organ builder, was listening to a new pipe organ. It was a fine instrument which Mr. Skinner had built and finished personally. He listened with interest as the organist rehearsed for the dedicatory recital.

Suddenly, Mr. Skinner says, he heard sounds of extraordinary beauty coming out of the instrument. He rushed to the console to ask what stops were being used.

"It..." was all the organist could say.

Mr. Skinner then told him that if he had more these stops, the organ would be even more beautiful because there are many organs built and finished personally. He listened with interest as the organist rehearsed for the dedicatory recital.

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"I Like Teacher"

An Editorial
by
JAMES FRANCIS COOKE

The teacher's personality determines in a large measure his success or his failure. Think over your own teachers. From which one did you get the "something" which inspired you to work harder, enabled you to see your problems clearer, pointed out undiscovered beauty in your work, stimulated your imagination and led you to higher efforts?

The writer has known scores of successful teachers whose hold upon their pupils has been their personal charm, their gift of making each lesson a real joy to their pupils. There are many important elements which contribute to this factor in the teacher's effectiveness. Your honesty of approach, your personal attire and studio surroundings, your simplicity in the choice of words, your orderliness, your patience in demanding accuracy in notes and in fingerings, but most of all the gift of making each pupil who is now the tenant of the White House, became our President not merely because of his world known achievements, but because he won the hearts of the American people with his lovable personality and confidence-giving smile until they proved over jeeringly at the polls that "We Like Ike."

Years ago as a student in Germany I had a renowned teacher of organ who was a nervous, irritable, hateful personality. I had played in America, before going abroad, many fine modern electric action organs. The "Meister" made himself so objectionable to me as a kind of musical Hitler, commanding results "or else" that I feared an aversion to him. He was the organist in the city cathedral and his instrument there was an early 19th century tracker action organ which, when played full organ, required a finger pressure of not less than a pound for each key. After a few weeks of my practicing the incredibly dull and dreary exercises of Johann Christian Heinrich Röck, the Herr Professor started upon tirades of insulting remarks regarding the worldliness of contemporary American electric action organs, until in August I said: "Lieber Herr Professor, I don't believe that you have ever played upon a real organ. I didn't come abroad to learn how to be a pianist. This is my last organ lesson with you! Guten Tag."

This nearly led to my dismissal from the conservatory. I went before a faculty committee and in a few minutes had them laughing uproariously at my comments upon the cranky old fossil. They were giants, those early organists, who most of their lives played tracker action organs. When an organist in Bach's day played a prelude and fugue such as the D Minor Fugue he used almost as much energy as that required to shovel a ton of coal.

Recently I asked a charming little Six-year-old piano prodigy how she had made such surprising progress. She replied: "I love music and I like teacher." The child's mother lived in a small town about forty miles away from the metropolis. She inquired of me whether I would suggest a leader of renown in the big city as a teacher. I advised her not to think of it, saying: "Your little girl is doing splendidly under an able teacher whom she likes. Wait until she is some years older before making a change to a master teacher."

If you do not have the gift of making pupils like you, better change to some other profession. Harold Bauer once told me: "I can never succeed with a pupil who does not like me." There must always be an intimate understanding between the teacher and the pupil. As Mr. Paderewski used to say: "The teacher and the pupil must read each other's thoughts." Only when this intimate entente exist does one find an ideal balance between teacher and pupil. This is evidenced by the fact that the really great teachers have a following of pupils who are loyal to them to the end.

What should be the technique of the teacher for creating the rapport or affection which will make the pupil like the teacher? The first step is to find out the interests of the pupil and talk to him about them. If he is a small boy and likes baseball, make it your business to know something about baseball. It will increase his respect and admiration for you. You may think this unimportant, but many leading diplomats in government and in big business have found this one factor alone a very productive step in the making of friendly relations.

I know of a famous American journalist who was also an unusually fine self-taught pianist. He was offered an editorial position by the owner of a leading newspaper in London. It was shown that his future employer's hobby was music. In the six months prior to leaving New York for London, he studied the piano with a representative American piano teacher. He practiced four or five hours a day. When he arrived in London his musical ability fascinated his employer. Sometimes thereafter he became a naturalized English citizen, and during the first World War his services to Great Britain were so valuable that he was knighted and became a baronet. He succeeded in a large sense because he needed music as a bridge to please his employer.

A similar thing happened in the case of the late Charles M. (Continued on Page 21)
Among the piano compositions of Brahms, the Rhapsody in G minor, along with its next of kin, the Rhapsody in B minor, stands as a major work. The symphonic character of both pieces lies not only in the typically Brahmsian piano writing (thick and massive) but also in the power and sweep of the melodic ideas. Because of the almost constant use of arpeggiation, it is suggested that before playing the piece as written, the chord structure be carefully analyzed. (Turn to page 3 for biographical sketch.) Grade 6.

Johannes Brahms, Op. 79, No. 2

Molto passionato ma non troppo allegro
A Holiday Song

Moderato con espressione
cantando

Tempo I

Poco allargando

Tempo I
I Love You
(Ich liebe dich)

Andante (J. 92)

VOICE

I love you, dear, as you love me, From dawn to breaking
row, So day has ever come, but we have shared each other's sorrow.
Each burden that our love has born Grew light as with the
sharing, Each sorrow and each hope forlorn, Each pain and deep des-

PIANO

con pedale

From dawn breaking, I love you,
dear, as you love me, From dawn to breaking row, So day has ever come, but we have shared each other's sorrow.
Each burden that our love has born Grew light as with the
sharing, Each sorrow and each hope forlorn, Each pain and deep des-

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ETUDE MAY 1953

40

41
Tempo di Gavotta
(From "Sonata")

ANTONIO VIVALDI

Piano part realized by Efrem Zimbalist

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ETUDE - MAY 1953

From: Solo Violin Music of the Earliest Period compiled and arranged by Efrem Zimbalist (194-41040)

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ETUDE - MAY 1953
At Dawning

Hammond Registration

Swell: Soft 8' & 4' with Vox Humana, or Oboe, and Tremolo
Great: Vial d'Amor & Ch. to Gt.
Choir: Soft 8' & 4 Flutes and Strings
Pedal: Soft 16' Ch. to Ped.

Moderate con moto

At Dawning Soft 8' & 4' with Vox Human a, or Oboe, and Tremolo Viol d'Amour 8'...

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From "Wedding Music for Organ" compiled and edited by George Walter Anthony. [133-41008]
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Sheet music edition available: 133-41008

ETUDE - MAY 1953

Canal Street Boogie

With a boogie beat (d=80)

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From "Mardi Gras" by Marie Westervelt and Marie Forry. [430-40014]
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International Copyright secured

The Big Steamer and the Little Tug

Not too fast

Copyright 1923 by Theodore Presser Co.

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ETUDE - MAY 1953
Nibble Mouse

Words by Lysbeth Boyd Borie

Grade 2 Allegretto

ADA RICHTER

PIANO

It's nibble, nibble, nibble, munch, munch, munch!

Don't you know it's much too near your lunch?

Do you nibble, nibble, nibble, nibble like a mouse?

Do anything you find about the house?

If you nibble, nibble, nibble, all day, you'll have just a mouse's appetites.

Here I go in my rocking chair! When I'm in my rocking chair,
On Silver Skates

Ralph Federer

Tempo di Valzer (J=144)

PIANO

Their confidence justifies yours. The new ideas and technical improvement will revitalize your work.

A small orchestra must be not only well balanced in tone, to handle the small orchestra must be not only well balanced in tone, but also to handle the large number of strings, (settings which are necessary for the "hugeness" of Beethoven's Symphony. With or without the doubling of winds, the sound is distinctly uneven for the musical material. Actually, the American ear is in the way of becoming spoiled by too much grand, too long in Bar, Mozart, Beethoven, and some Beethoven.

Again, the big orchestra cannot pin the large chamber works, such as Hindemith's Tannhäuser (for 22 solo instruments) or Brahms's symphony (for 20). These and other large chamber works lie perfectly within the scope of the smaller, or chamber, orchestra.

As to the players, the small orchestra's first need is for men who are accomplished chamber music performers, as in chamber ensembles, each player is heard—and must be heard by the others. A chamber setting must enable one easily to cope with our work. It should be laid out for good tone and easy handling, not too many horns or sections. With most of a quartet, a part is played off and everything else is cut out. Too, the type of music played by the string section is more akin to chamber music, and requires the right blend.

In sound place, the members of the small orchestra must be not only well balanced, but equally musically trained. This is important, since frequently repeating sections. It is impossible for him to go away to help himself. Never limiting himself to one period or style. There is a wealth of literature suitable for the small orchestra. I investigated the field before I formed my own organization, and have been doing constant research ever since, and am still amazed at the wonderful finds that come to light. The music is there, the need is there, the opportunities are there. That is why I believe that the future of America's music lies with the smaller orchestra.

Opportunities and Better Income

Positions Open

Interesting positions are open everywhere. Schools and Colleges make it necessary for every teacher to be equipped for his work: Radio and TV are calling for highly specialized training. Standardized teaching makes competition keen, even in small communities.

Are you a Busy Musician and Ambitious?

A successful musician is always a busy one. It is almost impossible for him to go away to help himself. Never limiting himself to one period or style. There is a wealth of literature suitable for the small orchestra. I investigated the field before I formed my own organization, and have been doing constant research ever since, and am still amazed at the wonderful finds that come to light. The music is there, the need is there, the opportunities are there. That is why I believe that the future of America's music lies with the smaller orchestra.

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When you inspect our Sample lesson you will readily agree that you can acquire new ideas for bettering yourself, as well as your students. You can become affiliated with us in an existence over 50 years, recommended by thousands of well known teachers, (as well as a number of technical and improvement will revitalize your work.

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You are ambitioned to program, to enjoy greater recognition, and financial return, you owe it to yourself to investigate the plan of the Extension Conservatory. At very little cost and no interference with your regular work, you can easily and quickly qualify for higher and more profitable positions in music.

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The importance of sight reading
(Continued from Page 39)

For many piano teachers, sight reading is a skill that is necessary for students to master. It is a crucial part of the piano repertoire, and students who can sight read are more likely to succeed in their musical education. Piano teachers should focus on teaching their students how to read music accurately and efficiently. This will help to ensure that their students are able to play a wider range of music and to progress in their musical development.

The difference between sight reading and memory reading is significant. Sight reading is the ability to read music and play it accurately, while memory reading is the ability to play music from memory. Sight reading is an important skill for all piano students, regardless of their level of expertise. By teaching their students how to read music accurately, piano teachers can help to ensure that their students are able to play a wider range of music and to progress in their musical development.

In conclusion, sight reading is a crucial skill for all piano teachers to focus on teaching their students. By teaching their students how to read music accurately, piano teachers can help to ensure that their students are able to play a wider range of music and to progress in their musical development.
Finger Flexor

Good "Strad" Models

Miss M. L. W., Ohio. The chances against your violin being a genuine "Strad" are very few indeed. It is not improbable that the violin may have been made by a "Strad" maker between the years 1800 and 1850, and was probably turned out well-made; fine-toned instrument, into which Strad labels have been inserted. If you feel your violin has quality you should, at any rate, send it to one of the experts who advertise in Bradley's. If your violin has been subjected to the test of time, you would get a reliable valuation and appraisal.

E String Exercises

L. M. R., Ohio. I do not know of any study material devoted exclusively to the E string, but I think that if you have already studied Velthoff's Op. 1, you would have almost the same experience except for the washboard character and security in the upper positions on that string. Many of the Fabbrichini exercises are, I think, superior in the lower positions.

An Appraisal Recommended

Miss M. S. D., Michigan. I cannot answer your question because I want you to know if your violin is a Strad, you should have one opinion from the Grinnell's office and another from the Violin Factory in New York. The Grinnell's office is equipped with the most modern apparatus used in appraising violins and violas.

Blanche Theobald was solicited with the Philadelphia Orchestra in the world premiere on March 13, Ernest Krenek's "Medea," dramatic music for orchestra and viola. The work, which was especially written for Miss Theobald, was premiered in New York on March 26, by The Philadelphia Orchestra.

Arthur N. Roe, one of the leaders in the field of chamber music, was founder with George Eastman of the Rochester Chamber Music Association that in 1929, died March 4. He had been manager of the Rochester Philharmonic and Civic orchestras and also since 1933 financial secretary of the Eastman School of Music (Continued on Page 62).

Bows by Mill

R. K. Wasserman, I am unable to find any reference to a "Mill" or "Knotted" in any of the books on violin, excepting by K. Fritz in the latest "Silent Stringer," so I am only guessing as to the meaning of the "Mill". It is probable that your friend took or sent you this violin for appraisal in Van Lew's, 2030 Adam Street, Chicago, Illinois.

Violin Questions

Answered by Frederick Phillips

For several years I have taken lessons during the summer, you can get a reliable valuation and appraisal.

For general information about organ construction we can suggest, "The Organ," Tooe Young and Hinton (nerso.) (Second Edition) By H. C. Mowbray Clowes and Dixon ($250) and "Contemporary American Church Organists" by Barnes (4475). This latter book will help you quite a bit. I believe in the understanding of tuning and, on which there is a special chapter. It is the "Organ Registration" by Charles H. Delany, "Pedal in the Peters or Novello price for highest standing in organ in the Province of Manitoba.

For general information about organ construction we can suggest, "The Organ," Tooe Young and Congregational Hymnal (Second Edition) By H. C. Mowbray Clowes and Dixon ($250) and "Contemporary American Church Organists" by Barnes (4475). This latter book will help you quite a bit. I believe in the understanding of tuning and, on which there is a special chapter. It is the "Organ Registration" by Charles H. Delany, "Pedal in the Peters or Novello price for highest standing in organ in the Province of Manitoba.

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Modern Type of Ancient Instrument

The Timpani, or kettle-drums as they are frequently called, which we are in the orchestras of today, like all musical instruments had a very crude beginning. The first timpani are said to have been made in China three-thousand years B.C. These were odd looking instruments—hollow-shaped objects with animal skins stretched across the top. Others of similar construction were made in Egypt, Persia, India and Israel. The Arabs got them from the Persians, and when the Moors invaded Spain they introduced the timpani to that country, from which it spread throughout Europe.

In Germany, Austria and Hungary timpani players and trumpeters formed guilds and anyone who played these instruments enjoyed special privileges in royal circles. In some places the timpani were carried on horseback and played by soldiers of high rank, and examples of these may occasionally be found.

But was the first composer to write orchestral parts for these drums, and, strange to say, Haydn was the most accomplished timpanist of his time (and could also play other instruments), and Beethoven greatly enlarged the recital scope of the instrument, but it was Beethoven who brought it into musical prominence.

The most important things you will learn on the page opposite are:
The ancient forms of Egyptian and Arabian Drums—

Who knows the answers?
Enter your name here...

CONTEST PUZZLE ON PREVIOUS PAGE

Why does a pianist need to practice?...

THE MINUET

by Ellen King

It was danced in England in the seventeenth century, in Germany in the eighteenth century, and it is still danced today. In Germany, it is called a "Dance of the Court", and in France, a "Dance of the People".

No doubt you have all played (or at least heard) some one else play a minuet, such as the little Minuet by Bach, the well-known Minuet and Trio by Beethoven, or the more elaborate Minuet by Paganini. Have you ever seen a minuet danced? It is a beautiful dance. It is a graceful, dignified dance, punctuated by very low beats and quarter notes, well suited to the white dance attire and dance shoes.

It was written by Haydn in the year 1798, and it is a favorite of all time. Today timpani are considered not merely drums, but musical instruments which make one of the greatest contributions to orchestral music.

Patient Practice

Mr. Crick saw away, morning, noon, and night, practicing so pa-

antly on his only race. Mr. Bullfrog, in the swamp, croaked the whole night long, trying hard as he could to try his song. Mr. Bee can only buzz, but, in his happy way, he is happy, as he can buzz all the time. He practiced half as hard as the patient Crick, with our wealth of instruments, masters we would be, a song-contest (20 points) 7. Are there finals on a piano (10 points)? 8. Does the opera sing in Town, piano (10 points)? 9. Chopin composed a suite of Mazurkas. What is the signature of a manuscript? (10 points) 10. What symbol appears on this spira (10 points)

Chains and other tests may be set for the whole class, for the history of the class, the history of a country, or any other subject that you may wish to cover.

The Office of Admissions, DePaul University.
of the best of the wedding ring. Not the

WEDDING BELLS AND HARP STRINGS

(Continued from Page 10)

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YOU CAN PLAY BY HEART (Continued from Page 16)

Actually two different notes. The middle "C" played by the same hand as the higher "C" would produce a sour sound. The rule is to look at it upside down. The score is conventional in this way. The rule of thumb is: "If what you are playing is correct in one hand, it is also correct in the other." One receives a better feeling for what is happening in the music by recognizing this relationship.

The second rule is: "If you have a difficult passage to play, it will help you to remember what you are doing. Try to imagine you are playing a complex chord in your left hand, while your right hand is playing a melody. This will help you to keep your hands together and keep your fingers in the correct position."

The third rule is: "If you have a difficult passage to play, try to imagine you are playing a complex chord in your left hand, while your right hand is playing a melody. This will help you to keep your hands together and keep your fingers in the correct position."

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SOLVING PROBLEMS AT TWO PIANOS
(Continued from Page 56)

the musical thought of the composer.

We believe, in this case, that one of the
major problems is the lack of agreement,
both in the written and in the oral
expression, that the musical thought of the com-
poser is not the same as that of the two
players who were trying to perform it.

This is particularly true when the
judge is not present and when the
players have to work together.

The method we have worked out,
therefore, is to divide the musical thought
of the composer into two parts, one
related to the written expression and
the other related to the oral expression.

We have found that by working on
the written expression, we can
improve the oral expression.

The written expression is
necessary to arrive at a perfect
understanding of the composer's
intentions.

The oral expression is necessary
to arrive at a perfect understanding
of the composer's intentions, but
also to achieve a perfect
understanding of the composer's
ideas.

We believe that, by working on
the written expression, we can
improve the oral expression.

In our opinion, this is the case
because the written expression is
more precise than the oral expression.

We believe that the
judges, who are not present, can
improve the oral expression.

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selection to evaluate properly the returns from your investment. It is true that the eyes and the souls of the fathers become inherent in the children even into the third generation. But if this be true, are not these virtues equally ineradicable? This is not a question of implant your progeny, through the process of Franklin, the most successful invention, and thus diminish somewhat the difficulty the bitterness of the blow, and perhaps in an excellent opportunity to better accomplish the aims of your family, and to guide the feet of those years was accomplishing destiny.

In ancient Greece music was considered one of the prime disciplines, the study and practice of which were necessary for admission to the schools of philosophy. The Greeks were wise enough to put it to use for the moral and mental training it afforded toward the achievement of intellectual and spiritual awakening. They called music a discipline—and it is just that. The attempt of its mastery demands sacrifice; in time, in patience, in succession, and in course. And as a result of it, it reciprocates by returning the offerings to the donor, not intact, but many times embellished.

These powers and the tendency to use them grow in number and quantity through the successive generations of the family whose intellectual, social and intellectual position you may envy, and which you may have occasion to admire. For such families the way of musical development and practice of which were necessary for admittance to the schools of life has been entirely the knowledge of the past.

It is just that. The attempt of his own creation. What standard does he set for himself? For such families the way of musical development and practice of which were necessary for admittance to the schools of life has been entirely the knowledge of the past. What standard does he set for himself? For such families the way of musical development and practice of which were necessary for admittance to the schools of life has been entirely the knowledge of the past.

aptitudes to be grasped, and when this ladder of family betterment, the way is filled with disadvantages that can be overcome only by sheer power of determination.

By providing Franklin with two of musical study you have most succeeded in placing his foot on the first difficult step of the ladder. You have prevented him to a means of fulfilling his own personality. Gradually, and at the same time, you have applied the impetus that should carry him forward through future generations, but when some of the benefits of this action are already being enjoyed, its full significance can be estimated, you withdraw in favor of a course that must surely implant the pattern of failure more firmly in the life of your son than in his own.

For him, at an age when he is inexpressible to competence, you have deliberately exposed him to a life of civilization. Social workers, housing programs, and financial deals, will be of little avail in attempts to free him. Only Congress itself could not legislate him out of his captivity.

Some day you will likely see him caught in the monotonous, dreary routine of the external nature failed him, but actually revolting. To disregard the truth and cry, "Discrimination!" is just that. The attempt of his own creation. What standard does he set for himself? For such families the way of musical development and practice of which were necessary for admittance to the schools of life has been entirely the knowledge of the past.

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In terms of your needs—today
Grace the events to remember, with the song to remember them by. You can so easily make those family red-letter days poignant—more sincerely expressive—with the grandeur of the organ's voice.

Easily?—Yes, every home now can enjoy fine organ music on the world's first piano-organ—the LOWREY ORGANO. This electronic miracle installs on your piano in minutes. Requires but a minimum of floor space. It's easy to play from your same familiar piano keys. Easy to own, too, for the price is surprisingly low.

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