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Volume 71, Number 04 (April 1953)

Guy McCoy

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William M. Felton

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Dear Sir: Now, my real reason
for writing this letter was the art-
icle by Grace C. Nash, "Let Them
Sing," in the August 1952 issue.
Miss Nash touched on a subject
that has been close to my heart
for many years; and frankly, it
made me heart-sick as I read her
article. And I was surprised at the
ETUDE for supposedly supporting
such an attitude. In the first place
why do you have to "take the do-
re-mi out of music to let the pu-
pile singing," as Miss Nash sug-
gests in her closing sentence. Studies
show that 25% of all children are
musical. I think I am qualified to
speak. First, because I went to
school in a city where the dom-
nest's were taught and a great deal
more of the fundamentals of music;
secondly I taught public-
school music in that same school
system; and thirdly (and most
important), I now have three musical
daughters coming along—the two
closest, 15 and 12, who were not
enrolled music in school. I also am
the director of the inter-
mediate choir in our church (First
Baptist Church, Birmingham,
Michigan); and since I am an
organist, I do a great deal of
accompanying. I have also di-
rected adult choirs.

I remember no occasion of
"tenseness; fear; no softened
shoulders, or long faces!"
For Miss Nash again (either when
was in school as a music pupil, or
as a teacher. When I taught, some-
times the pupils came to me in a
"music-room," and sometimes
I went to them right in their own
room. In either case, they had
their " choir-suits" and of course
a variety of music books. They
were always ready for music class.
I never had any discipline prob-
lem, because, as Miss Nash says,
children love to sing. We some-
times began the class by singing
favorite songs. Usually then came
note-
reading and theory. This part of
the class was fun, too.

Miss Nash says, that only if
studying an instrument it is neces-
sary to study note-reading. I have
always considered the human voice
the most valuable instrument of
all. I have helped many, many
singers—from young beginners to
highly paid soloists—to learn (and

I mean pounding out the notes,
singing along with them, etc.)
numbers they were going to per-
form—and their universal wall
was, "Oh, if only I had learned
to read music." And not only is it
the soloist; choir-members have
the same problems. Many times
when helping singers, I have
found that they can't even recog-
nize that when a note stays on
the same line or space, their voice
stays on the same pitch. It is such
elementary things as this that I am
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**LETTERS TO THE EDITOR.**

ETUDE—APRIL 1952

Let Them Sing

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Music may or may not be the career your child will choose... but whatever road he follows, on appreciation and understanding of music will bring him peace, popularity and pleasure.

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Editorial and Business Offices, Bryn Mawr, Pa.

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Gay Matar

Alexandra C. Alston

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April 1953

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AMERICA INVOLVED IN MUSIC, IS BECOMING GREAT IN MUSIC

Whomever you know about our own music, present or past, if you are not familiar with the work of the great American composer Charles Ives, the time is ripe to acquaint yourself with his music. Ives was born in 1874 and died in 1954.

His music is characteristically American, combining elements of folk music, popular songs, and classical music. Ives's compositional style is characterized by his use of polytonality, dissonance, and complex rhythms, which were often ahead of their time. He was a pioneer in the use of the 12-tone system, a technique that would later be associated with Arnold Schoenberg and his school of composition.

Ives was a perfectionist and an innovator, his works often requiring extensive rehearsal and performance time. Despite the challenges, his music continues to be performed and studied today, with many works being performed in concert halls and as part of the music curriculum in schools.

His music is a testament to the American spirit, capturing the diversity and complexity of the nation's culture. His works reflect a sense of national identity and pride, as well as a desire to break away from traditional European musical forms and create something new.

In conclusion, the music of Charles Ives is a rich and rewarding area of study, offering insights into the development of American music and a unique perspective on the composer's life and times. Whether you are a music student, a performer, or simply a music lover, exploring Ives's works is an experience that is sure to be enlightening and inspiring.
When Josef Hoffmann

When Josef Hoffmann arrived in Russia in 1902, he was well known as a leading figure in the Secession movement. His furniture and interiors were admired for their innovative design, and he had already established himself as one of the leading architects of the Viennese Secession. Hoffmann's influence extended beyond his work in Vienna, and he was a frequent visitor to Russia, where he was inspired by the country's rich history and culture.

Hoffmann's designs were characterized by their attention to detail and their use of highly polished surfaces. He believed that good design required a balance between functionality and aesthetics, and his work often featured intricate woodwork and metalwork. Hoffmann's furniture was also notable for its use of natural materials, such as leather and wood.

Hoffmann's impact on Russian design was significant, and his work served as an inspiration for many of the leading Russian architects of the time. His designs were influential in the development of the Russian avant-garde, and his work continues to be studied and admired by designers and architects around the world.

The music of Max Reger

Max Reger was a German composer and organist who was highly influential in the late 19th and early 20th centuries. His music is known for its rich harmonies and his ability to blend traditional and modern elements. Reger's compositions were highly regarded during his lifetime, and his influence can still be heard in the music of many contemporary composers.

Reger was born in 1873 in Coburg, Germany. He began his musical studies at an early age and was a prodigy. He went on to study with some of the leading composers of the time, including Robert Schumann and Johannes Brahms.

Reger's compositions include over 100 works for organ, as well as chamber music, songs, and orchestral works. His most famous composition is the "Rhapsodie" for orchestra, which was premiered in 1924.

Reger's music is characterized by its complexity and richness, and it has been described as "an ocean of sound," "a rich tapestry of harmonies," and "a veritable fountain of creativity." His influence can be heard in the music of many modern composers, including Alban Berg and Anton Webern.

The musical style of Max Reger

Max Reger's musical style was characterized by its complexity and richness. He was known for his ability to blend traditional and modern elements, and his compositions were highly regarded during his lifetime.

Reger's music is characterized by its rich harmonies and his ability to create a sense of tension in his music. His compositions often feature complex counterpoint and a wide range of emotional expression. His music is also notable for its use of unique and innovative harmonies, which often create a sense of dissonance and tension.

Reger's influence can be heard in the music of many modern composers, including Alban Berg and Anton Webern. His music continues to be studied and admired by musicians and musicologists around the world.
For accurate tempo use the precision instrument...

METRONOME de Maelzel by Seth Thomas

This is the story of a little Norwegian girl who was born on July 12, 1865, and lived to be one of the world's greatest great American conductors. Her father was an amateur musician and her mother was a professional singer. Her grandfather was a shipbuilder and a notorious Viking song. If you are a farmer's daughter on a farm, you have to operate with a telegraph hilo.

As with many young twin sisters, she has proven a lifelong desire to be near the stage and to operate a concert or offer concert, it will behave you to keep the book if only to have your eyes opened to what a prodigious amount of labor and toil is demanded by such a career. In 293 pages Mr. Mallis has, with great clarity put down in Moe.

Flagstalt's own words as it takes to get to the bottom and stay there. Mrs. Kirsten Flagstalt is unquestionably the greatest of Scandinavian singers since Jenny Lind. Indeed, her huge repertory and her glorious art put her in an entirely different category from that in which we find Jenny Lind. As an instance of this table to reach back to Flagstalt's famous roles, of Inbal, which requires tremendous physical and emotional energy and a consummate musical understanding.

Flagstalt has given Wagner's masterpieces over our hundred and eighty-three performances in this powerful role of keeping the one and only famous roles treated by those who sought to capture her. Her concerts were packed at various cities. Gradually she proved to the world the incomparable quality of her voice and her artistry. The injuries of such people were ever so staggeringly true.

On her return to America for a concert tour, she was the famous role treated by those who sought to capture her. Her concerts were packed at various cities. Gradually she proved to the world the incomparable quality of her voice and her artistry. The injuries of such people were ever so staggeringly true.

From the start Mrs. Flagstalt was welcomed solemnly wherever she went, and the artist at the Met. was by the great conductor. Her artistry was so unalike every country. Her power of expression became progressively more triumphant. Her voice was so unalike the one of the Met. and the frustration resulting had a very severe effect upon her health. Naturally the discussion of her treatment makes many exciting stories in the book.

After much persuasion, Mrs. Flagstalt returned to the Met. and closed her career by a series of triumphs which sent New York critics into a spasm of rhapsodies. May we hope that her retirement may be like that of Patti and Bernhardt—the auvaire to another tour.

G. F. Nutt's Sons 6.00

The largest linguistic group in Europe today is made up of the Slavic speaking peoples and numbers 200,000,000. The Bulgarians are an important part of this group. Quisling, who was instantly put in prison and Flagstalt fought all obstacles to go back to the scene of his triumph. His wife was not permitted to see him and was forcibly carried when she tried. Mrs. Flagstalt's dream was to see in every concert the联合 against the New York. This did not on the other hand, this training took place in the opera house.

Moe. Flagstalt devoted herself to American music at New York in the thirties of the nineteen. Amidst the din of the difficulties and a half day on the last day night taken on the stage, the voice was also lifted and the voice with its myriad lights took its ownths the many things as a like scene. Athenian Night. She sang in English and in German.

On her return to America for a concert tour, she was the famous role treated by those who sought to capture her. Her concerts were packed at various cities. Gradually she proved to the world the incomparable quality of her voice and her artistry. The injuries of such people were ever so staggeringly true.

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The Queen Elizabeth of Belgium International Musical Competition, sponsored by the American Federation of Labor and Congress of Industrial Organizations, and the American Federation of Musicians, will award $5,000 in prizes in categories such as vocal, instrumental, and orchestral music. The competition is open to musicians of any age and nationality.

The World Music Festival, sponsored by the United Nations, will feature concerts by some of the world's leading musicians. The festival will run from April 5 to April 19.

The National Association of Music Clubs will hold its annual convention in Los Angeles, California, from May 20 to May 24. The convention will feature concerts, workshops, and exhibitions by some of the country's leading musicians.

For Beginners of All Ages! READING TIME by George Loudback

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An introduction to music for children—a solid foundation in music playing $2.75

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AARON COPLAND, one of America’s distinguished contemporary composers and a leading spirit in the Berkshire Music Festival, makes it clear that many of the young musicians of today have a golden opportunity for practicing his art and developing it to an extent that has not been possible for young musicians of the past fifty years. The Festival of the Berkshire Music Center has provided a haven for aspiring musicians, and Copland has been a key figure in this development.

The Festival of the Berkshire Music Center is a unique opportunity for young musicians to come together and share their musical talents. The Festival provides a platform for budding musicians to perform in front of a live audience, and it also offers them the opportunity to learn from experienced musicians and mentors.

For more information on the Festival of the Berkshire Music Center, visit their website or contact them directly. They have been providing opportunities for young musicians to develop their talents and to contribute to the world of music for over fifty years. The Festival is a testament to the importance of supporting young musicians and nurturing their development.

From an interview with Aaron Copland Secured by Ray Grant

(This is the fourth in a notable series of conferences with outstanding musical personalities.)

June 1953, pg. 5
How to begin Practicing a Piece

A number of important steps are here suggested to ease the burden of beginning practice.

When you begin to practice a new piece, what do you see, hear and feel? Do you perhaps take for granted that you intuitively know how it should sound, and consequently pay no attention to the correct notation on the printed page? Do you then make quick and haphazard incursions into the composition, and finally play it through very badly?

Just so it is that many a fine piano work is brought into confusion in its first stages of development, and seldom recovers from such repercussions, abortive attempt to hurry through what perhaps only a general notion of rhythm, thence, in believing that accent is rhythm, ‘he chooses (to a cultivated ear) as a sense of rhythm.

Accent can easily become too assertive, thereby rendering itself to first place in rhythmic propriety. Truly speaking, accent is a measure, and not rhythm the slave of accent. Prior to man’s conception of melody, his sense of rhythm became highly developed. Any kind of crude time beating or monotonous noise stimulated his varied emotions as he danced or chanted to it. Then gradually through the growth of a more spiritualized civilization, rhythm became an important component, the accent was reduced to its proper place in rhythmic patterns.

In a sense, rhythm is liquid. It is not the rhythm of theasser, repetitious accent, but the rhythm that flows on in its (Continued on Page 49)

Music Should Serve the Community

From an interview with Leon Barzin
Secured by Allison Paget

In 1939, the National Orchestral Association was founded to bridge the gap between the student graduate and the professional musician. The Association serves the very real need of providing training and jobs for inexperienced players, of sending them on as seasoned musicians, and of presenting well performed concerts of good music. Having had opportunity to observe the educational background of the young players during my years of this work, I believe there still remain gaps to be bridged before the professional level is reached.

We need an approach to the entire field of musical education which, reaching beyond finger manipulation and textbook studies, will raise music to its proper place in relation to current world conditions. For example: At a recent educational conference, I heard a number of college, teachers discuss teaching methods. They were proof of the fact that their schools of engineering, science, and business administration invited the best trained, most forward-looking practitioners in these fields to come in and give advice and demonstrations to the students. I asked these gentlemen whether similar methods are used in music, and they are not. Consequently, in music find difficulty in making a proper living is that they have been trained to the needs of the past.

The kind of music education I advocate (and which I have applied on a limited scale, but with results of unlimited enthusiasm) aims at preparing both future musicians and future audiences for the musical conditions they may expect to encounter, not in Brahms’ time but in our own.

In recent years, our schools have been ahead of the times; in the world they must live in. The conductor of the National Orchestral Association talks why he believes that music should serve the community.
Learning music by rote and note became a pleasure. Their exercises developed skills ranging in increased, quality-produced quality and, finally, control was so conditioned that no longer was the music snarled, but it became as resilient as a bouncing ball. Still in the performance of music, the ultimate desire in developing the Denton Civic Boy Choir, to nurture the necessities of music and confidence of performance on the part of the boys, the privilege of singing for their parents was extended to them. Having been taught to think ahead in singing so that the singer would always be prepared, this principle was now put into practice, and proved to be a real test. In this brief encounter of "supreme trial!" (for it is a matter that the choir will always respond to the directions of the doing kindred in the audience rather than to the directions of his chairman onto the stage), the weaknesses were smoothed, but the confidences were healthily strengthened, not only for the boys, but for parents alike.

These little boys of sometimes boyish destruction became, in time, creative. They steadily assumed themselves of their place in a creative world, knowing constantly that the best they could do with great music was the least which could be acceptable. Music by the great composers which had lived past their time was practiced by boys who, unduly, would live past their time.

A sincere respect for the present day was realized on an overcast day, discrimination between good and bad music was made; and, as suddenly as when dawn is discovered on a crystalline day, the boys seemed to realize that quality made the difference. Within a year and a half, the group began to travel to neighboring towns to entertain. Since that time they have enjoyed the rare experiences which come only to the lucky few. Since that time they have enjoyed the rare experiences which come only to the lucky few. Their music skill in the performance of music was arrived at, not of the doting kindred in the audience, but rather than to the directions of his choir. It had been learned in the usual nine or ten rear old boy, finds a paramount place in his daily routine of living, a neatness which carries over into his school life, his home life, as well as his public life.

We have seen, time and again, boys who consistently made "C's" and "D's" in school, and who, when given the privilege of singing as a part of their daily living, a neatness which carries over into their school life, his home life, as well as his public life.

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Attacks
and
Emission
in
Singing
by
JOSEPH A. BOLLEW

EXT IN IMPORTANCE to correct breathing and breath control in vocal training and singing is the correct attack and emission of the voice. Attack is defined as the production of a single note, of the initial note in any musical phrase, and of any new note after a breath. Emission is defined as the flow of voice following attack.

Incorrect attack and emission has many queer and offensive vocal results. Who has not heard singers who slide or climb up to the attack, or who have never seemed able to hit notes accurately when attempting to sing. Trained musicians and nearly always sound sharp or flat? And who has not heard singers who slide or climb up to the attack. . . .

In the great majority of people who have had no vocal training, and even in those who have, the existence of these defects usually proceeds from throatiness, gutturality, laryngality, breathiness. The eradication of the defect makes it possible for them to sing true pitch and pleasantly in other respects. In the correct attack and emission is with singers who have had many years of training and who do not know the presence of one or more of these faults, they do not sing off-pitch, do not lift up to notes, have no tremolo or gap of silence and its usage to achieve an open vocal line, for the mere absence of these faults does not bely correct attack and emission. There are other essential conditions. In the first place, the voice of a professional singer is so calculated out of the human throaty, guttural, laryngal, or breathy mixture of these defects, cannot last long. Secondly, a high level of artistic and artistic performance is the desideratum, and it cannot be achieved if the above defects exist. If they exist, it would be with a string player whose fingers produce absolute purity of intonation or be with a singer sliding up to a wrong note, that results in scratchy, scrapey tone.

The essence of correct attack and emission is total purity, a complete absence of throatiness, gutturalness, laryngal nature and breathiness. Total purity ensures freedom for the vocal vibration to vibrate, and impinge upon the resonant cavity and supply the voice with its harmonics, brilliance and carrying power. Indeed, it can be said that, without resonant harmonics there is no vocal perfection. Total purity also ensures clarity of articulation and full, clear, and abundant to the artistic wishes of the singer. It is the beginning and objective of vocal training. (Continued on Page 39)

Another highly important phase of vocal study is here discussed in detail.

by a well-known authority in his field.

"The core of any important enterprise or activity must be character and kindness."

Such philosophy bespeaks . . .

THE GREATNESS
OF
PABLO
CASALS
by Max Eastman

People who bought the recordings of the Casals music festival of 1951 were surprised to receive as a bonus a record with a cella solo by Casals on one side, and in the other—pressed into the vinylite in Casals's handwriting—this note: "The core of any important enterprise or activity may be character and kindness."

"The debt I owe her!" At the suggestion of the queen's councillor, Count Morphy, who was with a pension of pesetas, from the court, they moved to Brussels, where Pablo could study in the famous conservatory. The director sent him to the cello class of Professor Adolfo Jacobs. Pablo slipped in and sat down modestly in a back row. He didn't look like much; his hair was shaggy. He was a chubby little man with chubby hands, big round eyebrows, a perfectly bald head, and, if the sun is shining, a bright red umbrella held close over it to shade him from the sun. It is not only the music he made, but the three good actions he knew as every other one. The word for it—shining out of his eyes, that captivated the Queen Mother. She granted him a pension and practically adopted him into her household, where he became the playmate of the future king, Alfonso XIII.

In acknowledging a debt of gratitude for this royal patronage, Casals is careful to explain that it is "strictly personal. That contact with the great ones of the earth," he said, "is a source of inspiration and tremendous strength in his face and spirit."

And so was my mother, for, after two years in this position of luxury and high social standing, she dissolved into tears one morning: "It's time for a change."

But he, my mother explained. "What a debt I owe her!" At the suggestion of the queen's counsel, Count Morphy, who was with a pension of pesetas, from the court, they moved to Brussels, where Pablo could study in the famous conservatory. The director sent him to the cello class of Professor Adolfo Jacobs. Pablo slipped in and sat down modestly in a back row. He didn't look like much; his hair was shaggy. He was a chubby little man with chubby hands, big round eyebrows, a perfectly bald head, and, if the sun is shining, a bright red umbrella held close over it to shade him from the sun. It is not only the music he made, but the three good actions he knew as every other one. The word for it—shining out of his eyes, that captivated the Queen Mother. She granted him a pension and practically adopted him into her household, where he became the playmate of the future king, Alfonso XIII. 

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The Last Living Pupil of Franz Liszt

by Julia Hauser Welch

MOST OF us remember how it was used to be. Albums of organ classics could be numbered on the fingers of two hands. There were the three famous Albert Schweizer Columbia albums. There were the Carl Wirzacher Musikverlag recordings made at the Westminster Choir School, our first baroque recordings. E. Power Biggs had been introduced to record by the little Technicolor Company, although later RCA Victor took him under its wing for a while. Charles Cowdrey, Joseph Bennett, and Virgil Fox were each represented by one album of serious music. Most of the remaining organ recordings consisted of singles made by Edward Cammette and a few other organisms, mostly in Europe. The contract today is as good as it was excruciating. One organism alone, Helmut Walcha, is represented in the record catalogs by no fewer than fourteen long-playing recordings. E. Power Biggs is represented by ten LP's. Two record companies, Decca and Columbia, are well along with projects to record the entire organ compositions of J. S. Bach, and others plan to record the major works. With the pulsating exception of RCA Victor, nearly every maker of records has adopted at least one outstanding organist and is giving him an opportunity to play for a tremendous audience of music lovers.

Credit for the change is attributed mostly to the popularity of long-playing records, introduced by Columbia in 1948. Long-playing records certainly smoothed the way. Nobody ever really enjoyed shopping up a fantasia and fugue into three-four time sections, destroying utterly the composer's design. Continuity of recording and playback has surely improved organ recording. Clearly, moreover, a turntable speed slower than 78 revolutions per minute was necessary to achieve long-playing discs.

Yet I cannot resist a kindly word in sorrow for 78 rpm records. Many of those records were much better than we knew. Heard through a high-fidelity recorder, many of these faithful old discs sound amazingly good. The Schweitzer recordings, for example, though twenty years old, compare favorably with some of the brand-new LP organ records. At 78 rpm there is little likelihood of pitch. And since it is easy to keep the record on track in a car of the 1950's, it is possible to take a dozen 78's from the record cabinets and play them in succession, with one record playing over the other. But we had serious playing equipment limitations in the old days. Shellac surfaces were apt to be noisy, limiting drastically the dynamic range of a performance. Pickups were limited in range to the middle of the frequency scale. Turntable motors were not nearly so constant as the relatively high speed of 78 rpm. Amplifiers were given little consideration. The first home amplifiers were simply little transformers and a set of enthusiastic listeners would sit around a large stereo and have a splendid time. Even the basics were in the twenties. The world was not ready for the gramophone.
THE huge stage spectacles at New York's Radio City Music Hall provide entertainment for millions, and stage jobs for more than two hundred orchestral players, organists, soloists, choristers, dancers, and stage specialists. They also furnish employment to a sizable corps of trained, experienced musicians who are never seen on the great stage, where the public knows little about, yet whose skills are a vital factor in keeping the production mechanisms in motion.

Similar employment may one day be waiting for those of today's students who, by temperament and training, can prove similar skills. Let's have a look at the requirements of these unseen yet necessary Music Hall jobs.

Music Hall musical material is seldom acquired over the counters of the music stores. In highly special orchestrations and arrangements are in charge of Baybourn Wright and Kenyon Hopkins for the orchestra and, of Raymie Perrie, for the Glen Club, Mr. Wright, previously a trombonist, whose orchestrations and arrangements have been played by the New York Philharmonic-Symphony, and such popular bands as Glen Miller's Orchestra.

The orchestrator, he states, is the skilled craftsman with a thorough knowledge of all possible means of making the orchestra sound, and of utilizing instrumental colors; the arranger is more creative, developing the requirements of the show into music. At the Music Hall we work on, adding effects, composing transitions, etc. In practice, however, the two jobs overlap.

"A successful orchestrator-arranger needs imagination, solid technical musicianship, and the ability to assume responsibility for the requirements of the show. The orchestrator then works those effects into the score through his use of rhythm and instrumental color, often bringing different feeling out of the same theme by varied orchestrations."

Mr. Wright, previously a trombonist, whose orchestrations and arrangements have been played by the New York Philharmonic-Symphony, and such popular bands as Glen Miller's Orchestra, begins by explaining the difference between orchestrating and arranging. The orchestrator, he states, is the skilled craftsman with a thorough knowledge of all possible means of making the orchestra sound, and of utilizing instrumental colors; the arranger is more creative, developing the music he works on, adding effects, composing transitions, etc. In practice, however, the two jobs overlap.

"The orchestrator might be called the 'speech writer' of music," says Mr. Wright, "and, like the speech writer in words, he must have versatility and a facile imagination. The orchestrator's task is to take the general, over-all ideas of his music director and produce and translate the desired effects into music. At the Music Hall we have four main ensembles, each with its own directorial head: The Corps de Ballet may be doing a Chopin number; the Rockettes, a lively swing routine; the stage spectacle may center around Latin-American strains; while the overture may come from opera or the symphonic literature. After discussion with the other group directors, Raymond Paige, our Music Director, indicates the music he wants and the effects he has in mind; something warm, brilliant, romantic, 'cute.' The orchestrator then works those effects into the score through his use of rhythm and instrumental color, often bringing different feeling out of the same theme by varied orchestrations."

"Standard classics are generally used in their original form, yet we sometimes have to adapt them to the requirements of the orchestra or to the acoustical properties of the vast Music Hall. Whenever we do this (through extending, warming up, accenting, coloring), we try not to intrude upon the composer's own style. After working hard on an orchestration of this sort, we find our best reward when the adaptation passes unnoticed. In mounting popular numbers, however, we cut loose, developing moods and styles of our own to fit the requirements of the show."

"A successful orchestrator-arranger needs imagination, solid technical musicianship, and the ability to assume responsibility for the requirements of the show."

With all this musical activity, the various scores, parts, songs, etc., must be readied and filed under the supervision of another unseen expert, the music librarian. At the theatre, the library occupies a series of huge, lofty rooms stretching from stage to pit.

The scope of the Music Hall covers a wider field than that of the regular symphony orchestra, and so do its librarians' tasks. "First," Mr. Perrie informs us, "there is the matter of copyright clearance for performance. Whereas the symphony orchestra works chiefly with the classic repertoire (much of which lies in the public domain), the Music Hall uses popular music, show tunes, dance numbers, etc. In addition to classical works, whether copyrighted numbers are used whole or in part, the librarians must clear them, both music and lyrics, through publishers, composers, and authors. There is also the problem of 'grand rights,' that is clearing a number for visible performance before an audience and different from unseen production (music alone, or on radio). Usually, the words and music of..."
Decentralization

In Music

Is Necessary!

by HAZEL GHAZARIAN SKAGGS

I N OUR present-day super-abundance of talent, the young, ambitious artist, because of an overcrowded field or the lack of the right stage personality, often suffers from frustration. He practices aimlessly in his city apartment and waits for that big opportunity which, even when it comes, may leave him financially no better off than before. Perhaps his parents or some kind benefactor supports him, or he subsists on occasional recital engagements and a few lessons. He is too young to attract pupils away from the conservatories or the many older big-name teachers. Besides being anxious about his living, he has to pay for weekly lessons for his own musical training. In view of such conditions, it would seem that some such idea as decentralizing music so that there might be experienced artists in all the rural areas would be advantageous not only to the artists themselves, but also to the people in the isolated areas. If the young artist approaching his late twenties, would take a moment to analyze the situation, he would see his own folly. The twenties, would take a moment to analyze the situation. He would see his own folly. Though he feels no despair except in professional loneliness, he is expected to take part in recital engagements and a few instrumental activities. The country teacher has to be twice as inspiring as the city teacher in order to insure faithful, serious practice and interest. The only sacrifice he has had to make in return for this marvelous feeling of satisfaction and usefulness, in the lack of communication with fellow performers. There are no more sonatas for violin and piano worked out near perfection, no sure after-concert chitchat over the program, no more exchange of ideals, no more moments of complete understanding of goals. I should add that there are no more ideals on the part of the pupil and frustrations of a musician, but since I have been here I have felt no such except in professional loneliness. However, music magazines, letters, and periodic trips to the city are very helpful. It is only natural that students of serious music should be drawn to the city, their training, but they should not detach themselves permanently from their own small towns. They should return soon as practical to their native communities and do what they can to promote the public interest in music. Those who cannot find success in the overcrowded metropolitan centers should not remain long. Greater happiness awaits them in the country. There are problems to cope with constantly. A recital hall does not exist. There is a very fine old grand piano housed in an ugly building that also serves as a gym. As for our first recital was approaching, I dreaded the appearance of my music students going to make. After one for training the pupils in stage department (although there was no stage) I directed the hall and not lamps along the walls and beside the piano. Somehow it did create a recital atmosphere. The talented country pupil owns a she by his school band and orchestra. He is encouraged to play several other instruments besides the piano. He sings in the choruses, and besides all the music-making he is expected to take part in other cultural activities. The country teacher has to be twice as inspiring as the city teacher in order to insure faithful, serious practice and interest. The only sacrifice he has had to make in return for this marvelous feeling of satisfaction and usefulness, in the lack of communication with fellow performers. There are no more sonatas for violin and piano worked out near perfection, no sure after-concert chitchat over the program, no more exchange of ideals, no more moments of complete understanding of goals. I should add that there are no more ideals on the part of the pupil and frustrations of a musician, but since I have been here I have felt no such except in professional loneliness. However, music magazines, letters, and periodic trips to the city are very helpful. It is only natural that students of serious music should be drawn to the city, their training, but they should not detach themselves permanently from their own small towns. They should return soon as practical to their native communities and do what they can to promote the public interest in music. Those who cannot find success in the overcrowded metropolitan centers should not remain long. Greater happiness awaits them in the country.

A challenging suggestion for the solution of an ever-growing problem with present-day young musicians.

Barbs, Brickbats and Pleasant Items from Here and There

by GUY MAIER

A revealing incident occurred recently at a Parishioner benefit concert where Chopin's 17 waltzes were played by 17 well-known French virtuoso pianists, each pianist playing a single waltz. In the Christian Science Monitor, the eminent French critic, Emile Vuillermoz commenting acridly on the event, told how these "stars" of reputation made a miserable showing; how they had lost all musical discipline and control; how the succession of so many distortions and heresies in the music was overwhelming. Said he, "Chopin was certainly maltreated. One could measure the danger as the file of the 17 pianists went by, Mary had lost all lightness. Marie Wessely:

1. "The American Traveler," Here are thirteen "folk" pieces telling the story of American travel in the days before the auto and airplane. Zesty, snappy tunes abound like "De Midnight Special," "Poor Old Wagon," "I'm Walkin' My Way Back Home," ... Perfect for a spring recital program. 2. "Mardi Gras," "This is a delightful collection of Louisiana songs telling the story of the exciting New Orleans carnival. It makes an ideal party program with the children playing, singing and dancing. Rhymed sticks, triangle, symbols and bells can accompany some of the tunes. What a hilarious time the kids could have dancing to Camp Street Bougie and The Grand Ball!" 3. "Christmas in Mexico." Remember this book when you plan your next holiday program. The traditional Mexican celebration, the parades, telling the story of Mary and Joseph seeking lodgings, is presented in page form. Attractive Mexican tunes excellently arranged, and the simple properties needed for a party make it a wonderful holiday project.

All the books are easy second year material, and are delightfully illustrated.

SEVENTEEN PIANISTS

Many of the "music" books recently published, the tip-toppers are all light classics. Marie Wessely:

"EASIER THAN EASY" There goes another one of those high and mighty "educational" dicta fallacies!

There have always been "easy" any piece or "simple" in its title, because no student, however elementary, wants to play easy or simple pieces. But I have found a shilling exception: Ada Richter's little book of beginners' pieces, "Easier Than Easy," I know, because I gave it recently to a bright five year old girl who knew the happy title (often repeats it very fast for fun!), and adores the easier than easy eighteen items in it. The book is excellent reading material for very young beginners.

THREE WONDERFUL BOOKS

Of the many excellent "fun" books recently published, the tip-toppers are all light classics. Marie Wessely:

Springtime Sparks

EASIER THAN EASY" Barbs, Brickbats

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DESERGEd Scales

Paul Casals generally uses a different fingering in descending scales on the violoncello. Can this apply to the piano as well? Although no methods published since time immemorial have dared to indicate such alterations, it has long been my experience that more smoothness can thus be secured. Try, for example, the following fingering in the descending scale of D major:

![Fingering Example]

It is my conviction that many students and pianists will benefit from this principle and, in any case, it costs nothing to try.

PuzzLING NATION

As a member of Delucy's Dos pas sur la neige Prelude: Are the first two lines played and why the six sharps; and why are the groups triplets? Pas sur la neige Prelude: And in any case, it costs nothing to try. D's played and why the six slurs; and just examined the orthography of that figure which indeed seems strange. When I played Pablo Casals generally uses a different

"I must be frank and admit that I never examined the orthography of that figure which indeed seems strange. When I played it during my lesson this December, it was pointed out to me that the flats are not the flats of modern times and that in the fourteenth measure from the end merely repetition."

"It is my conviction that many students and pianists will benefit from this principle and, in any case, it costs nothing to try."

"This applies not to all scales, but to a number of them depending upon the relative position of white and black keys. The structure of the hand also has something to do with the possibility of using such fingerings, which suit many descending passages in masterworks, for instance, this passage from Beethoven's Concerto No. 4:

![Beethoven's Concerto No. 4]

Regarding the first bar of Debussy's Impromptu, I wonder if you have thought of using any of the runs written originally for the left hand alone. There is a fairly good amount of this music, as you probably know, and by seating yourself at the bass of the piano instead of at the middle of it one ordinarily does. I could manage this music quite well."

Another suggestion I might make is that you study "music arranging" for a while with a fine teacher of composition, or theory. In a rather short time you could probably get a good many ideas that would make your work in transcribing much more practical. Unfortunately I know of no one who plays the piano with his right hand only. But there must surely be some students who have suffered afflictions similar to yours. Perhaps some of the readers of the EDT can offer suggestions. There is a famous concert pianist, Paul Wittgenstein, who lost his right arm in the first world war, and who has managed to play with his left hand. Possibly in his travels he has met, or has heard of some pianists who play with their right hand. If you were to write to him in care of his manager, Bernard LaBerge, 110 West 37th St., New York 19, N. Y., he might be able to name you some of the people with whom you could correspond."

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![Fingering Example]
In Case of Emergency

Part 2

by ALEXANDER McCURDY

IT IS 10:55 on Sunday morning. Your service begins ... Stiffening. In some passages, even the strongest hand is not too strong.

With regard to... (Continued on Page 60)

... the temperaturc goes up or down the organ will begin to vibrate. In some installations the pipes will be located through the trial and error method of elimination. If you can locate the offending pipe, you should turn on the power so that the cipher will continue to vibrate. If this fails, try switching the power on and off several times. It may be that an armature which has defined your most rapid trill can be freed in this way.

In some types of wind-chest, doubts may have cropped up as to whether the organist is in first-class condition; that is, does the cipher have that quality of 'realness' which is so irrevocably demanded by the best possible instrument. All organs should be serviced at least twice a year, preferably. It is only common sense to spend a little time and money on the installation, the cost of which may run well into the thousands. It is no sign of weakness on your part to have it taken care of as soon as the power is turned on. 

Emergency repairs of this sort are, of course, no substitute for regular, systematic maintenance by a trained expert. All organs should be checked by a trained expert. All organs should be serviced at least twice a year, preferably. It is only common sense to spend a little time and money on the installation, the cost of which may run well into the thousands. It is no sign of weakness on your part to have it taken care of as soon as the power is turned on.

A sound rule to follow whenever possible is to wait until 10:55 on Sunday morning to discover that you have a cipher. If you cannot find one, or if there is some other reason for being unable to go to the organist, you have several days in which to locate the organist and see to it that the cipher is fixed.

Quite apart from technical demands such as the cipher just mentioned, there are musical requirements which must be met, and it comes to me that these often call for various kinds of 'tricks' or 'tricks of the trade' which can usually help them to overcome this. For example, a passage of running sixteenths, such as the third page of the Beethoven or Chopin Con certo. The player's fingers are very often very much shorter than the distance between the notes, and many hands can be for clarity of articulation. This cannot be obtained unless the fingers make a horizontal line. Such a quality of firmness can be produced only if the fingers are really strong enough to keep their voice a mixture properly. In engaging in expressions of this sort, you should be sure that you have been instructed by the organist as to what will be expected of you and how it will be expected.

For example, when the cipher is a key cipher such as a broken spring, it is not always possible to fix it up in such a way that it will not make noise. The organist will then have to make the organist's job easier and harder, and the vibra
tor also will be more difficult to produce and much less flexible. In passages that are made up of melodic phrases and phrases of rapid notes, the hand must adjust itself to the needs of the music, taking sometimes one shape and sometimes another.

There are several reasons for the cipher technique which sets rules can be laid down, and this question of finger shaping is certainly not one of them. Some organists have found out by their own experiments that the melody is a crop of the violin technique for which set rules can be laid down, and this question of finger shaping is certainly not one of them. Some organists have found out by their own experiments that the melody is a crop of the violin technique for which set rules can be laid down, and this question of finger shaping is certainly not one of them.

The young student should be trained at first in the vertical, or technical position, for this position in strength of finger grip is most easily developed. Also, it is much easier to become accustomed to the shaping, or melodic position after learning the vertical than it is to learn them vice versa.

Some students have a strong tendency to play expressive passages with their fingers in the technical position. The teacher can usually help them to overcome this, but if he goes about the work gently, showing by demonstration the differing results of the two techniques. Once a student has found out for himself experimentally how much easier it is to produce a good tone by using the melodic shaping of the hand, he will not need persuasion to continue along these lines.

Finger Pressure on the String

... But just how strong should the pressure of the fingers on the string be? Should it be always as strong as possible? (as you wish), or can it be varied as necessary? (as in a certain amount of vibrato)? Should it be always as strong as possible?... Another point I think about is how high should the fingers be lifted above the strings? Should they be always lifted as high as possible? I don't find that easy.

Miss R. M. W., British Columbia.

Some authorities maintain that the finger grip should always be as strong as possible, others insist with equal reasonableness that it should be only strong enough to produce a clear tone. Personally, I would hesitate to lay down any rule, except that the finger pressure should always be heavier than the bow pressure. In other words, in the playing of a marcato or forte passage, the fingers used for the former will be stronger than in the playing of a dilettante piece passage.

Yet there are many delicate passages, especially in the works of Haydn and Mozart, which need as strong a finger grip as any forte passage. It is a question of the kind of tone color that is wanted. When a bright, crystal-clear quality is called for, as is frequently the case in Mozart and Haydn—in fact, in the classics generally—then the grip must be strong. If a more sonorous, 'soft-focus' quality is desired, the player can use a less intense pressure, for it will enable him to obtain a more flexible and continuous vibration. There is no getting away from the fact that a very strong grip frequently hinders the free use of the vibrato. But this again is often a question of the individual hand. Some hands are so built that they can keep a powerful finger pressure while maintaining a relaxed and continuous vibration. Other hands cannot do this—which must not be taken to mean that they are inferior in technical or artistic potentialities. For, as I said above, a continuously powerful grip is not always desirable.
LEOPOLD GODOWSKY first came to the United States as a youth of fourteen in 1884. He was immediately thrilled by the opportunities and spirit of the new world. At the age of twenty-one he became an American citizen and remained a loyal American until his death in New York City, November 21, 1938. He was born at Vilna, in Russian Poland (Lithuania) in 1870 where he made his debut as a child pianist at the age of nine. Although he toured as a prodigy in Russia and East Prussia before he came to America, and returned frequently to Europe for tours and master classes, the better part of his life was spent in the United States. He had a very distinctive outlook upon the philosophy of musical art that influenced great numbers of music students in all parts of the world. As a child he studied for two years at the Vilna Conservatory and for a few months with Ernst Friedrich Karl Ruckert and Waldemar Bargen at the Berlin Royal High School for Music. But he insisted to me several times that practically he had taught himself. (Ein autodidakt).

He felt strongly that no matter how far the instruction the student might receive, there came a time when he must start to think for himself and drive ahead on his own power. He realized, full well, that many students did not have the capacity for self-study and needed continual instruction of the best kind obtainable. However, he felt that far too many students depended too much upon their teachers and did not try to help the teacher by depending on their own efforts. He learned much however, from the advice of many artists who were started by the prodigiously able and mental capacity of the young man.

It was never my privilege to study with Godowsky but I know him very well indeed for many years and had numerous conferences with him upon the philosophy of musical art. He was a genial, high-minded, widely read, witty friend with a keen, well-balanced outlook upon human affairs. On the wall in my office is an autographed photograph reading: "To Mr. James Francis Cooke, in old friendship, Faithfully, Leopold Godowsky, New York, Oct. 15, 1935." This was three years before the passing of Godowsky in 1938. He was not in good health and realized that his touring days were over, and suggested that we cooperate in writing a book upon some of his ideas relating to pianoforte interpretation. His rapidly failing health prevented this. Godowsky was a tireless worker as a virtuoso and as a teacher. Although he was a disciple of relaxation, time and hard work took their inevitable toll, resulting in a fatal breakdown at the end.

There were however, several ideas which came up in our conferences which seem worthy of preservation. No teacher was ever more insistent upon precision, yet none had a higher regard for the artistic, the emotional and the spiritual, providing it did not lead to "shoopy" playing. First, however, let us sketch Godowsky's widespread activities after he came to America.

1884-1886: Taught in England and France, mostly in Paris where he became a protege of Camille Saint-Saens, from whom he never (Continued on Page 62)
In Deepest Grief

Here, in an effective piano transcription, is the closing chorus from "The St. Matthew Passion." There are few pages in the literature of music which can evoke such pathos and deep poignance as Bach does in this music. This is music to play over and over again, to take into oneself until its ennobling serenity pervades both heart and soul. Grade 4.

Andante (J. 60)

Johann Sebastian Bach
Edited by Henry Levine

From "Themes from the Great Oratorios," arranged and edited by Henry Levine. Copyright 1953 by Theodore Presser Co.

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The Billboard

(March)

Arr. by John W. Schaum

In march time (\( \frac{3}{4} \), 108)

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Melodie

Rachmaninoff carried the romantic traditions of the late 19th century well into the 20th. Musically, he stems from Tchaikovsky, but fortunately, had a strong enough personality to evolve his own speech. This early opus exhibits the melancholy lyricism which has endeared Rachmaninoff's music to those who seek musical satisfaction in a romantic expression. The piano writing is full and sonorous. The important thing is to make the melodic phrases sing over the repeated chords which serve as harmonic and rhythmic support. (Turn to page 3 for a biographical sketch). Grade 6.

SERGEI RACHMANINOFF, Op. 3, No. 3

Adagio sostenuto

PIANO
Spider Dance
(Tarantella)

Grade 3.

Presto

H. L. CRAMM, Op. 18, No. 2

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ETUDE-APRIL 1953

D. S. al Coda
Meditation

SECONDO

C. S. MORRISON, Op. 90

PIANO

LARGO (J=56)

cresc. f rit. dim. PP cresc.

Moderato (J=68)

cresc. f rit. dim. PP cresc.

LARGO (J=56)

cresc. f rit. dim. PP cresc.
Allegro (J = 100)

SECONDO

primo

slower and softer, dying away

cresc.
dim.

slower and softer, dying away

cresc.
dim.

etude-april 1953
Nocturne
(From "A Midsummer Night's Dream")
FELIX MENDELSSOHN
Abridged and arranged by N. Clifford Pogie

HORN in F
Andante tranquillo

PIANO

From "The Ditson Album of French Horn Solos." [430-40041]
Copyright 1940 by Oliver Ditson Company

Overture in E minor
(From "The Messiah")
GEORGE FRIDERIC HANDEL
Freely Transcribed for Organs by Giuseppe Muschelli

Recommended Registration
G 09 2262 570
E 20 2768 411

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Andante tranquillo

Overture in E minor

- All dynamic and tempo indications in brackets are Editorial suggestions.
Plea

(Bitte)

Robert Franz, Op. 9, No. 3

English Text by Constance Wardle

Copyright 1907 by Oliver Ditson Company

Do not leave me, eyes of velvet,
Darkly shadowed like the night.

Weil auf mir, du dunkler Augen, u. heili-ge gestalt, Macht,

Gentle, earnest, quietly dreaming Wells of deep and tender light.
O, doch trau, mein werdendes Kind.

Eyes to charm, dark-ened lashes, eyes to tempt the world away.
Nimm mit deinem Zauber, du kleid des Weils, denn ihn mir.

Eyes to drown my soul in beauty, eyes to bless me, day by day.
Dass du unsrer mein werde, Leben einer scharfen für und für.
A Little Bear Cub Sees the World on His Own

MODERATO

Piano

Once a little cub just wandered off alone,
Left his warm and cozy home;

"Hungry little cub to wander off alone,
Mother's here to take you home!"

Out into the world he traveled on his own,
Never dreamed how far he'd roam.

Promised never more to roam.

Last time only

Laid, he sat beside the road to rest,
Trying to decide which way was best;

(First time only)

Tired, he fell asleep, but soon awoke,
"Who was that? I'm sure somebody spoke!"
Dance of the Green Grasshoppers

WILLIAM SCHER

Allegretto ( \text{\textregistered} ) \quad 5 \cdot 2 \cdot 3 \cdot 1 \cdot 4 \cdot 2 \cdot 1

International Copyright secured

ETU \textregistered APRIL 1953

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Topsy-turvy Toy

ELIZABETH E. ROGERS

Moderately fast ( \text{\textregistered} ca. \text{\textregistered} ) \quad \text{sem} \text{pre staccato}

International Copyright secured

ETU \textregistered APRIL 1953

Poor Little Zizi

Traditional

Arr. by Marie Westervelt

Moderately, with motion ( \text{\textregistered} 3 \text{\textregistered} 00 )

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Grade 31, Gavotte Gracieuse (From the Ballet "Les petits Riens")

WOLFGANG AMADEUS MOZART
Edited by George Walter Ashby

TO BEGIN PRACTICING A PIECE

(Continued from Page 10)

The use of rubato is legitimate, and when carried out in moderation and with discrimination, is a mark of individuality. Without freedom of expression in music there would be no performance of any great merit. New and able artists, their timing, his emphasis, his retardations and accelerations putting meaning into an address which, if read by an ordinary speaker, would little signify.

Grove's Dictionary of Music and Musicians gives the following remarks on rubato: "Rubato seems to hold together with the time, a number of measures, unutterable accelerandos and ritardandos, or else returns absolutely to them. Whichever it is, it is that fiddler's reading, or expression of the music, the outcome of musicality that is in him, his special creation, inimitable, and not recoverable perhaps even for himself. Whence did it get him from the ups and downs of the melody. What these put into the quiet tempo is, as Luys pointed out, pathos — in music doubtless no less marvelous than in the elegies and sonnets of the best poets."

One can engrave a certain sensibility into the measure itself by carrying out what the writer terms "natural accent" in the ups and downs of melody. Where notes succeed each other in upward tempo succession, "crecendo is the natural trend; (unless the composer states otherwise), Where the notes recede in tempos of acceleration, "decremendo becomes the "natural nuance." The general utilization of which combinations of shib and shu makes the music lovely.

Subordinating oneself to the careful observance and practice of the rules in correct tempo not only gives the rule itself of benefit, but it is generally true, does not always remain so. Is it true that the practical application of musical notation is, first of all, the observance and practice of the rules? It is not true. A proof of quality is important for one interested in further musical training. Our correspondence offers you the scientific truth and methods which have led to success in all departments of music. Our correspondence offers you the scientific truth and methods which have led to success in all departments of music.

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Perhaps the most difficult in musical performance is "the playing of true time" with feeling, a combination characterizing the playing of Artaud Schindel, and urged by him upon his pupils. "Why not play with feeling — at time?" was his answer to a young performer who seemed to think that perhaps there might be a "time"; "one time" when one played with feeling, and another with "time" when not playing with feeling! Schindel, to the writer's knowledge, was not in agreement with "unavailing accelerandos and ritardandos" interfering with the rhythmic harmony of the measure. He refused to admit them. Yet Schindel played with freedom and great feeling, whether he expressed it in the lyrical beauty of simple melodies or in richly variegated harmonies; and all of it was "the playing of true time."

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MUSIC SHOULD SERVE THE COMMUNITY

(Continued from Page 11)

edg of them is at a disadvantage in the world of his own time. Advancing to the music school level, I think that music education should be an integral part of community life. Music schools should look further than the needs of music students; they should organize in community for the type of musical entertainment with standards of community music that can be done by setting a program, and letting the people know they can turn to the school for organizing public concerts at which the community can be served.

In either case, the emphasis should be on community music which all can understand and enjoy. Here, the trick is to study community tastes and plans programs which keep slightly ahead of the time. A town which already accepts Brains can be initiated into more modern methods. The top-notch concerts and opera sets must be led by Bach and Brains in way of Mendelssohn and the simpler Schubert. The wise educator doesn't plan by rules, or a preconceived notion of what's wanted. He finds out what is wanted at the time, and goes on from there. He recognizes that culture cannot be drilled into people; it comes only through interest and being wanted and absorbed. The best education of music when art is freed from staid communism and fed with a part of natural living.

If you want to know a little about the music, don't prepare a lecture on the subject. Put the music down, put it up, and talk about something. In no time at all, each child will tag at your sleeve and ask, "What is that? What is it? What do you do with it? When can I do it with you?" That's the time to answer him. One of the best ways a teacher can have been around, is that he's been more than he would from "lessons." Spontaneous interest always creates the desire for all. As long as the teacher's soul is active, a real interest in the student, it is by teaching children to play to.

Philosophically, we believe that culture cannot be trained into people; it comes only through interest and being wanted and absorbed. The best education of music when art is freed from staid communism and fed with a part of natural living. So you wish to be a teacher of music? Let me tell you what you should do if you haven't. What a teacher should do if he wants to turn his whole supply for demand. In my way, I will teach you the qualities of the people that I want: which must turn on the time. The Modern is the time of the National Orchestra. We must develop public taste and standards; the town that has a strong idea of public culture, and plan programs which keep slightly ahead of the time. I find an interest in the public. It is that which gets you off the world. The public that is interested in the public. Here, the public is interested in the public. That is an interest without the world. We give attention to those musical students who are ready and which are ready for the public.

The goal of music education is to build musicans capable of playing any worthy musical tool. A student must be asked by Lasciviousness. At a point in the public, he has an interest in the public. He finds out what is wanted at the time. That is the nature of "lessons." Spontaneous interest always creates the desire for all. As long as the teacher's soul is active, a real interest in the student, it is by teaching children to play to.

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A collection of melodies which include choice selections from the Hammer catalog as well as other famous organists. Of the 22 pieces included are: At D'ewing by Carmen; Stals and Stripes Forever by Irving Berlin; Love's Theme by Ravel; Song of India by Rimsky-Korsakoff; Fantasy; My God! by Liszt; the French; and many other organists. The selections are refreshingly melodic, clothed in imaginative, harmonious settings. The collection offers ideal material for study, recital practice and teaching, as the pieces are of moderate difficulty.

Baldwin Book of Organ Playing

An Introductory Manual To the Organ

Following up his successful "Pianorama of the World's Favorite Dance" Dovers Agey now presents thirty pieces for piano solo by 29 of the leading composers of the 20th century. Some of the composers included are: Stravinsky, Debussy, Ravel, Prokofiev, Bartok, Kodaly, and Purcell. Some of the compositions are original; some are arrangements. The poems are aimed at students of moderate difficulty.

All the selections are refreshingly melodic, clothed in imaginative, harmonious settings. The collection offers ideal material for study, recital practice and teaching, as the pieces are of moderate difficulty. New, appealing, excellently arranged—a perfect combination!
A Beat you can see... A Beat you can hear!

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Electric Tempo Indicator

A Beat you can see...
A Beat you can hear!

METRONOMA
INC.

DEPT, E-42, ELKHART, INDIANA

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Selmer Metronome gives you correct tempo-40 to 208 beats per minute.

with the flash Baton

In playing with a band or orchestra, you are expected to follow the beat of the conductor's baton-not the sound volume as low as possible and follow the beat with a flash or a twist of the wrist. In playing with a band or orchestra, you should have it.

H. & A. DEPT, E-42, ELKHART, INDIANA

For circular and information send postal to:

ETUDE TEACHERS' CLUB

53

Psalms by the interval which the student is to play. The Hammond Organ has grown by many thousands. That is why you 'can own a Hammond Organ on this plan.

In addition to the books mentioned, we suggest "Master Studies for Organ" by Stainer and the "Pedale e Permesso," by Koch, as well as "Plant Elements of Organ Pedaling" by Jennings (good for pedagogy, registration and stops).

"Please explain more fully than the dictionary definitions the meaning of "sustain." What is its actual meaning, its place in the service, etc. Can you suggest a few well known organs?

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Hammond Organ
Harold Berkley

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Mrs. Lillie Brandt, R. J, Chapel Hill, N. C.

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s/a ETUDE the music magazine

Bryn Mawr, Pennsylvania

VOl 4 No 2 OCTOBER 1952

VIOLIN QUESTIONS

by HAROLD BERKLEY

AN INTERESTING POINT HERE
Mrs. I. S., Michigan. Before you make plans for signing your violin, you should have it examined and appraised by an expert of wide experience. Any interesting that a man who knows something about violins is Joseph Gurney of Stainer. I did not know that any of the Gaunt family were famous, but by no means interested in the story of it.

Selmer, so I am not aware of whether you are interested. It may well be that it was by some unknown expert who put a fake Guarneri label on the violin, and if so, why you should have it.

ONLY AN APPRAISAL WILL TELL

Mrs. B. D., Maryland. Whether your 45 year-old Strad-labled violin was actually made in 1807 is a question of a model of one made in that century, is something no one would tell you without examining the instrument. It is impossible to describe in words "what a Strad looks like," as described theory would not appear to like any other well-mainsprung violin. It is rather than they would appraise you as if this was the magnificence.

MODERN SCALE FINGERINGS

E. H. Green, Montana. The most common book is the book, No. 1 of Carl Flesch, but it does not give the modern fingering recommendations.

E. F. A., Illinois. You are quickly to realize, I am sorry that I do not have space for exact answers to your questions now. I will try to answer them in a future issue of the magazine.

A REPAIR JOB WAS DONE
K. H., Illinois. The label in your violin stating "Tonal Reconneorship by No. 20-40" means nothing. I am happy to say you had this done at a reasonable cost.

THE DIFFICULTY IN APPRAISING

R. L., Pennsylvania. The only way anyone can tell whether a violin is a genuine instrument and examine thousands of instruments over a period of years, he then is free to make mistakes.

ETUDE—APRIL 1953

ETUDE—APRIL 1953

FREDERICK PHILLIPS

Answered by FREDERICK PHILLIPS

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Hammond Organ

Harold Berkley
EASTER CAROLS

by Marion Beneou LeVosts

In truthfulness, but it is not in lie;
My children, they are all of lies.

Christ is Risen Today, the making of which comes from a book called "Lysa Davidson," 1876, and the words are from the fourteenth century.

Two less serious ones are the Easter Carol, representing the very old custom of children giving Easter eggs to their friends.

There is also a rather old Easter song, the "Blest Holy Easter," which is sung at Easter Sunday services.

Easter Egg, Easter Egg

New Encyclopedia of Music gives this definition: 
- a folk song, usually of a popular character, associated with Christian or Easter, occasionally with the words, "So, so you see, sometimes can have its own carol. The American Indians more or less carry the carol idea throughout the year in their songs, as they sing very important planting songs, harvest songs, hunting songs, and others, as well as Christmas songs.

It's Greek

by Wilberta Moore

We have received many things and many ideas from the old Greek civilizations hundreds and hundreds of years ago, and many words which are part of the English language of the time. The Greek civilization also laid the foundation of art music and many of our words relating to music came from this same ancient civilization. These words, having Greek roots, include: acoustic, canon, chord, chorus, epistle, harmony, hymn, organ, orchestra, organology, polyphony, program, choral, rhythm, theme, tune, and many others.

November 9, 10:00 A.M.

Jr. Etude Contest

No Junior Etude Contest This Month

Did you know?

by Marilyn Kurende

- that the word controversy comes from the Italian "Controversia," which actually means an argument?
- That the oldest of these institutions was founded in Naples about 1357 for the purpose of giving an expensive musical education to talented orphans?
- That Schubert's "Winter Night" is in a key-oriented "piccaninny" style, not larger than the part for a violin? This little instrument with them wherever there was a group ready to sing and dance.
- That clavichords made during the seventeenth and eighteenth centuries had keyboards with the colors reversed-black for the keys and white for the upper keys? Some of these instruments may be seen in museums.

Letter Box

Student writes: Is a flute cheaper than a violin? People used to have a flute when there existed in Europe a so-called "fiddle" and a "flute." I would like to hear from other readers.

Marilyn Fields (Age 16), Minneapolis, Minnesota

(Reply to the students of the Junior Etude contests are never given in advance)

Who Knows the Answers?

Arithmetics and numbers. Keep score. One hundred is perfect.

1. How many symphonies did Tchaikovsky write? (10 points)
2. How many whole steps between C-sharp and G? (5 points)
3. How many sharp or flat signatures are in the key of C-sharp minor? (5 points)
4. How many strings are there on a guitar? (15 points)
5. How many measures are there in the tune America? (15 points)
6. How many countries did Bee

The Fiddler

by Frances Gordon Ross

The fiddler sits upon his stool, The fiddler sits upon his stool, The fiddler sits upon his stool. The fiddler sits upon his stool.

Repeats the melody over and over.

The stars are golden upon The staff of musicians bright. As nature lends a symphony At night she glows with glory.

Upon the stage of night The fiddler plays his tune. The first is in praise, but never in love. The second is in joy, but not in love. The third is in sunshine, but not in love. The fourth is in belt, but not in love. The fifth is in pr, but never in love. And now you've discovered half of my name. My sixth you'll discover, if you try. My name is J. Levingston, (14 points)

Answers on next page

The Angels sing in jubilant ring They are sweet and pure... That tunes can be played on a bell...

And so, as we say Merry Christmas through the singing of carols, let us say Happy Easter in the same way.

IT'S GREEK

We have received many things and many ideas from the old Greek civilizations hundreds and hundreds of years ago, and many words which are part of the English language of the time. The Greek civilization also laid the foundation of art music and many of our words relating to music came from this same ancient civilization. These words, having Greek roots, include: acoustic, canon, chord, chorus, epistle, harmony, hymn, organ, orchestra, organology, polyphony, program, choral, rhythm, theme, tune, and many others.
American Conservatory, Inc.

Worthington Music School

First, we must prepare the choir boys physically. We teach them correct posture, breathing techniques, and introduce the exercises to be used from time to time in the course of their development.

Secondly, there is the intellectual preparation which must be accomplished; theory of music, history of music, and all aspects of the fundamental training for the singing of music in a foreign language. All boys are thoroughly drilled in at least three languages: Latin, German, and English. At this point, they are all prepared to sing in English, this being accomplished with 8 and 9 year old boys, but patience and consideration are key to the child's capacity.

Lastly, after the first three phases of work have been accomplished, we have arrived at the point which is actually in existence before the rest, and it is work which takes first place in the choir itself. The spiritual side of a boy choir work is accomplished through the boys' knowledge of purpose, their association with one another, through their understanding of their director and his work, and through their performance for the choir itself. All told, these qualities indicate the practical and personal happiness which is so manifestly shown in the choir and the choir's works. The choir which we have formed is a choir which is so manifestly shown in the choir.

Boys' Choir: The boys' choir has been selected since the beginning of our choir. We knew that the boys wanted a choir, and that the choir should be the initial step. We also knew that the choir would be a choir which was so manifestly shown in the choir.

Unfortunately, our choir must be a choir which is so manifestly shown in the choir.

There is a serious lack of enthusiasm. The choir is always crowded, and we are looking for a choir which is so manifestly shown in the choir.

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As opera's number can be rapidly cleared, but actual stage production of the number and the number of groups involved differ in handling and a much larger time, copyright law, a music library, and a music librarian will save a lot. But that's part of the planning with copyright holders, not only in contracts, but an ability to get along with people.

"Next, the music librarian needs a thorough knowledge of copyright law and crossing indexing, so that a work to be played as a few bars has been located, both by title and composer, and by mood and use. Before you know it, you must know it! This presupposes a thorough musical education, and that intimate familiarity with musical types and forms that exist in that vast sheet of four bars suitable to an airplane score. This, of course, is an advantage to a librarian to have routine orchestral experience.

"The librarian is responsible for keeping the files in good order. At the Music Hall, they include orchestral scores, orchestral parts, vocal and choral parts of vocal operas, and all vocal music ever presented. Assignments can be made for the section, but we do it anyway partly for reference, partly for the speed of operation. The absolute atmosphere may contribute to the setting up of a complete file of new popular records. But the librarian must put in a few hours every day to keep the work going."

"And the librarian must need a mind equipped for detail, accuracy, concentration. The mind must be trained. Continual concentration is a help. When a new show moves into the Music Hall, the librarian must be at his desk till 3 A.M. Recently, one of the numbers was two bars of harmonic change which were notating two bars for the fifth-three intervals, for the conductor, for the Music Hall orchestra, passing the inserts directly between himself and the proper part, or five or seven bars whenever the page turned from the orchestral number. This is another question." Where the score is also in charge of the copyist. Years ago, the copyist was the general man at the old Music Hall, a retired orchestral player who did not even know the piano. I am a reader and a secretary, and I could find no other employment. Today, with increasing conditions of work and pay, fixed and unfixed, we must all be able to work with the young men and women, all able to work on a machinery platform to copying as a useful, desirable thing, and especially in radio, television, and sound recording. Each takes his manual score out from under the desk, says Mr. Perrie, "and from that, in ninety minutes, copies the parts. Formerly, there was a certain monotony involved since twenty

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for the
SPRING
PIANO
RECATAL

THEODORE PRESSER CO., Bryn Mawr, Pa.

SHAPING THE FINGERS ON THE STRING
(Continued from Page 25)

the bright the fingers should be lifted, if it once more a question of the eyes of the passenger being passed. The ear is able to hear a faint glissando; the ear is always the keenest of all the senses.

She is able to hear a faint glissando; the ear is always the keenest of all the senses.

For the fingers of a well-trained violinist do not "fly" as when he is playing rapidly. The hand moves rapidly up and down the fingerboard, but it always returns to the same point or remains in the same position. The fingers are able to produce the necessary grip with the finger falling so short a distance that it is not to be acquired in a hurry. There must be strength of both hands and independence in all the fingers, and these qualities can only be obtained through many hours of practice.

To acquire this strength and independence of the fingers, daily exercises are necessary. A daily exercise requiring the fingers to spring up as high as possible in order that the grip until the next note is played. The bow is held between the fingers, and the bow hair is kept in contact with the strings. The bow is always kept on the strings, and the bow hair is always in contact with the strings.

SOME RECOMMENDATIONS

The slow bow is best for this exercise, as it is easier for the beginner.

ALASKA PIONEER SOLOS

Bank of America, 5th Ave. & 57th St.

THE PHONOGRAPH DISCOVERS THE PIPE ORGAN

(Continued from Page 17)

Bach will have been recorded by one of the world's foremost interpreters of Bach on instruments that faithfully reflect the composer's intentions. This ambitious collaboration is a project that is now beyond the halfway mark.

The first reaction inevitably degenerates into more serious matters. Holst Walton, who has been completely blind almost since the day of his birth in 1908, has become one of the world's best-known blind organists, having achieved the achievement of playing slycemely by these physically handicapped, his art is now being acknowledged and applauded not thought to

Walton is recording from memory with a technical mastery and emotional intensity that is not to be acquired in a hurry. There must be strength of both hands and independence in all the fingers, and these qualities can only be obtained through many hours of practice.

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whom to advise. And so advice is given, but not as the driving force but as a source of reflection, a comment and a challenge.

- Music and Society
- Music and the Individual
- Music and the World
- Music and History
- Music and the Future

The following are some key takeaways:

1. Music is a Universal Language
2. Music has the Power to Connect
3. Music is a Reflection of Society
4. Music is a Source of Inspiration
5. Music is a Bridge to the Future

These insights can be further explored through various reading materials, research papers, and interactive workshops. The ultimate goal is to foster a deeper understanding and appreciation of music as a vital part of human culture and experience.
The Greatness of Pablo Casals

(Harvard, Mass., personal correspondence, 1952)

Dr. Casals has been one of the great musicians of this century. He was born in 1874 in Spain, and his early life was marked by poverty and struggle. He began playing the violin at the age of five, and at the age of 14 he made his debut as a violinist in Madrid. He continued his musical education in Spain and later in Europe, where he studied with some of the great violinists of the time.

In 1906, Casals moved to the United States, where he made his home for the rest of his life. He taught at various universities and gave concerts throughout the country. He was known for his dedication to the study of music and for his commitment to making it accessible to all people.

Casals was a prolific composer, and his works continue to be performed and studied today. He was also a great teacher, and his influence can be seen in the many musicians who studied with him.

Casals was a man of great character and integrity. He was known for his humility and for his generosity to those in need. He was a great friend to many artists and musicians, and he was respected by all who knew him.

When Hitler attained power and began persecuting Jews and labor unions, he declared the same beliefs against Germany. When Mussolini took over in Italy, Hitler’s policy of anti-Semitism extended to the Jews in Italy. When Franco took over in Spain, Casals had to leave the country, declaring he would never go back until the torment was over.

Almost from the beginning of his career, he pursued with increasing audacity the performance of new compositions, some of them by other composers he admired. Among the most interesting of his compositions were those which he composed for the violoncello. His arrangement of Bach’s Six Cello Suites for cello, which he recorded, was the first of its kind. He has performed over every note of every composition he played. No one but Casals could play the Bach suites for cello, which no cellist before him had tackled, for 12 years before he ventured to play them in public. He is still relying on them. In the presence of all great music he thinks of himself as a music lover from the beginning. In most of those compositions he has a found a new way of interpreting and giving the space that he was used to playing for 50 years.

When a pupil complained to him that he had no time to practice, the pupil had known well and played many times, he said: "That’s fine! Everything should be new to you every day."

It was in the Swiss village of Emmen, where he conducted a summer music festival, that he heard a brilliant boy use the word "classical" to mean the music of his own time. Casals was so moved that he finally decided to return to the United States. He was able to make his home in the village of Emmen, where he lived for the rest of his life.

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Not only to **MAKE A LIVING** but to **LIVE**...

A well-rounded curriculum,
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