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Sel Roydts

Make Teaching a Business

ARTURO TOSCANINI
Born March 35, 1867
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LETTERS TO THE EDITOR

"The Organist Takes a Sunday Off"

Dear Sir: Perhaps the readers of ETUDE will not take offense at reading a counter-part of Dr. Alexander McCurdy's "The Organist Takes a Sunday Off" (Nov., 1952) by an organist—an avocation after 50 years of organ playing.

My debut was on an 8-stop Horner tracker-action, two-manual instrument. My salary was the rep- jects of that delightfully humanistic part of a doughnut. Musically speaking, that was all I was worth, because of the simplicity of my performance.

But not so with the congregation, whose members repeatedly thanked me for the spiritual nourishment I dispensed. Many a time was my recital punctuated by a loud "Amens" by the pastor (but not because I stopped playing). I once attempted a piece beyond my ability. I made more mistakes than Finkelwski. But, because of my acquired halo, the congregation knew that I was playing classical music.

Years later, by some socialistic quirk of fortune, I became known to organists at San Francisco. And, at vacation time, they would ask me to substitute for them while they took their two weeks off. I was paid their regular fees which ranged from zero to $2000 per Sunday. Those were the days when $2000 was acceptable as a down payment for a mink.

Oh yes, during my career I was "fired" from a church because I had the habit of coupling the trumpet to the pedal. It reminded them of the angel Gabriel.

Dr. McCurdy's suggestion that organists should visit other churches is excellent. But a far more effective plan is to have an entire church service recorded. Then, by repeated listening, the organist would probably get a college education. So would the pastor—and the members.

The order of service given by Dr. McCurdy is standard practice in thousands of churches. Now, were the pastor, organist and members to study—analyze—record their services, many would be prone to scrap the program.

John G. Pagel
Middletown, Calif.

"Economics for the Music Teacher"

Dear Sir: Thanks so much for printing Miss Novak's article in your December issue.

If, in Miss Novak's view, music teachers would enforce the rules outlined in the article, parents might be made to understand that music teachers too must be assured of a reasonably steady income.

Jeanette Odasz
Schenectady, N. Y.

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Guy Maier's dramatic recorded performance of Joseph Haydn has receded into the dusty oblivion of 19th century obscurity. But during his heyday, his was a mighty name to be conjured with. Haydn enthralled a lofty opinion of himself. "I regard my symphony, An das Vaterland," he wrote, "as infinitely superior to Schubert's C Major Symphony. If it is performed with the most delicate pianissimo, it will eclipse everything and everybody."

A society lady complained to Liszt that the world did not understand her. "Madam," Liszt replied, "a misunderstanding is one who refuses to understand that she is understood only too well." Johann Gottlieb Goldberg, whose name is remembered because Bach wrote variations on it, was a remarkable musician in his own right. He was born in Danzig in 1727 and died in Dresden in 1796, a month after his 29th birthday. His fame is largely for his improvisation and sight reading and writing. Even when a page of unfamiliar music script flew off the desk, someone picked it up and handed it to him, and he completed it upside down. Goldberg's technique was so extraordinary, he read without hesitation the notation on the staff mentally and never missing a note.

THE GRANDDEQUEEN RHYTHMIC symphonies of Joseph Haydn have receded into the dusty oblivion of 19th century obscurity. But during his heyday, his was a mighty name to be conjured with. Haydn enthralled a lofty opinion of himself. "I regard my symphony, An das Vaterland," he wrote, "as infinitely superior to Schubert's C Major Symphony. If it is performed with the most delicate pianissimo, it will eclipse everything and everybody."

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Josef Anton (or Joseph) Haydn was born in 1732 in Rohrau, a town on the river Enns in Austrian Lower Austria, now in Lower Austria, Austria. He was the son of a shoemaker, Joseph Haydn, and Maria Anna (nee Schroll). His father supported him in his musical education. He was a child prodigy, and as a young man he was a member of the choir of the Handschuhsheim convent near Eisenstadt. He subsequently became a court musician in the service of the Prince Esterhazy. Haydn was the leading composer of his day, and his output was prodigious. He is known for his works in all genres, including symphonies, string quartets, operas, and chamber music. His most famous work is his Symphony No. 94 in G major, known as the "Surprise Symphony," which features a sudden forte section in the second movement.

Haydn's work was characterized by its orchestral clarity, harmonic boldness, and contrapuntal independence. He was a master of the sonata form and the symphony, and he wrote hundreds of works in these genres. His influence was profound, and he is considered one of the most important composers in classical music history.

Haydn was a significant figure in the development of the classical style, and his music had a lasting impact on the Romantic period. He was a pioneer in the use of the string orchestra, and his symphonies were among the first to be published in sets. Haydn's music was also notable for its accessibility and emotional depth, and he was considered a master of light and airy, yet profound music.

Haydn's works include the following:

- 104 symphonies (often referred to as "The London Symphonies"), including the famous "Surprise Symphony"
- 84 string quartets (often referred to as "The Jussupov Quartets"
- 18 piano trios
- 155 keyboard sonatas
- 26 cello concertos
- 4 operas
- 2 oratorios
- A collection of chamber music pieces

Haydn's contemporaries included Wolfgang Amadeus Mozart and Ludwig van Beethoven. His influence extended well beyond his lifetime, and he is considered one of the most important composers in classical music history.
Musical Lovers' BOOKSTORE

By DALE ANDERSON

New Records

(Continued from Page 3)

TOSCANINI AND THE NBC SYMPHONY

The month of March is truly a significant one in the history of music, for it is the birth month of two of the greatest figures in the history of the art. Franz Joseph Haydn, when born in 1732, laid the foundation for the modern orchestra and for Mastro Amico Toscanini, whose striking artistic gift is personified in the NBC Symphony. It was also the year in which Haydn and Toscanini died. This month marks the fiftieth anniversary of the founding of the notable series of concerts which have been assembled by Toscanini. The recording is a fitting tribute to the distinguished conductor and his orchestra. A thorough presentation of the Ensemble of Popular Chords...

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**Pierre Monteux** has been awarded the American Composer's Citation for the season 1951-52 by the National Music Council for his distinguished and outstanding services in American Music. This presentation was made by Dr. Howard and Mr. Edward F. Lyon on January 17, when Monteux was guest conductor with the Philharmonia Orchestra.

A Student Exchange between the Paris Conservatoire and the New England Conservatory in Boston has been put into effect. Albert Brustein, student from Paris is studying at the Conservatory for a year while his place is being taken in Paris by Sarah Lombardi of Newton, N. Y., a 1952 Conservatory graduate. The plan was arranged by Claude Delteil, director of the Paris Conservatoire and Harrison Koleff, president of the N. E. Conservatory. Both students are pianists of outstanding ability.

A trio of musically gifted American soldiers—Harold Levine, New York City violinist, Corp. Richard Blum of Chicago (violinist), and Corp. Raymond A.爱尔 of Indiana (cellist)—have been touring Germany in a series of concerts before both German and American audiences, and in their concerts, the band made a number of instruments of a combined value of $20,000 generously lent to them by the late Henry Francis Emile Hamm, internationally known dealer-collector of violins, violas and cellos, of Stuttgart, Germany. Three of the instruments are also members of the Seventh Army Symphony Orchestra, in thus being permitted the use of valuable instruments are sharing in an outstanding exposure to American friendship. The three instruments are Alba, the famous viola of the Chicago Symphony Orchestra, built alike, and each must follow the needs of the player and the requirements of the particular instrument. The violins were unscarred, and many of them have been given the same care and attention that they have received in private hands.

The youngest of the American Soldiers, retired Army Band Leader, has also been doing his part in the war effort. He has been making special arrangements with his former company to ensure the success of this operation. He has been making special arrangements with his former company to ensure the success of this operation.

**The Music Teachers' National Association held its 76th annual convention in Cincinnati last week.**

At the convention, the American String Teachers Association, American Music Educators National Conference, the American Bandmasters Association, the National Association of Broadcasters and the National Association of Schools of Music were represented. A wide range of topics, covering all phases of music and many of the leading figures in music, including the work of such famous composers as Francis, Emile Daub, Curtis, Macy, Gable, Beethoven, Bartok, Johnson, Brahms, Schumann, Heifetz, Poole, and other famous musicians, were discussed.

The associations then adjourned the annual convention on page 46 of this issue.—Ed.

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**Exercises in Musicianship**

The overall reason for practicing is the development of thorough musicianship.

From an interview with Alec Templeton

Secured by Rose Heylbut

The first step in practicing is to determine exactly why we're doing it at all. There are moments when the best of us may be guilty of practicing simply for a good goal in some specific composition; but this is eventually cleaned up. Most commonly we think we are practicing when we're merely drilling technique; we're doing it to make mine just difficult enough to cover a naturally wide stretch; it comes easily to us, but the effort is the development of musicianship. You know your progress on the piano; you know your progress on the strings. No other instrument is as easily measurable; it is a kind of drudgery. I found them so, although I have had an imperceptible record of learning what to do with my hands. I began playing before I was three, standing up before the old piano as I was too small to play sitting down, holding on to the frontboard by my thumbs and playing only with my fingers. In time I was taught better and that's all I know about it—except that it was extremely annoying to have to sit down and do things with my thumbs. Since that early date, I have had my hands in whatever way feels comfortable and natural. No two pairs of hands are built alike, and each must follow the needs of its individual structure. My hands have a naturally wide stretch; it comes easily to me to practice thumbs, five-note chords, etc., and I set accordingly."

I have never practiced technique and I have no interest in doing so. The cause of "exercises," I think, lies in their being both difficult and dull; thus, I try to get round the problem by enough to cover the point in question without being too interesting, and also to make them interesting, as when I was learning scales and other exercises. When I was learning scales, I often learned them in alternate hands while the other hand was happy or had one leg or one arm, or a statement that could be varied by different types of touch. And so on. After a while, my fingers made friends with the scale work, while my mind associated it with music. Then scales were no longer troublesome.

All sorts of music can be brought out of choral practice, but there is a pleasant way of learning triads, progressions, and melodic lines, that we work out in choral practice. Again, it is fun to play a chord as a stress, stressing its fundamental structure, as in counterpoint; and then to try out interesting variations of it. I also enjoy working out chords on all white keys, finding my black keys, and finding out where they lead. As your fingers master the chords, your mind becomes familiar with the fundamental interplay of intervals.

I play music with time; from good old slow practice. I have no tricks to enable someone to suddenly play with clean speed. Here, I find it helpful to use different passes as the basis for exercises. Without them, it is as if it is and then, without stop or break, turns it back forward (inverting the inversion) just as though it were starting over. Then I take it further, and then backward, and then forward again, shifting speed as much as I can, but keeping the notes all in the "same" key, and making a new sort of piece of it. This shifting from normal to backward and back again, has the technical advantage of getting all the fingers a good touch all the time.

Musically, it is enormously helpful with intervals and inversions.

I find music in big leaps, I don't see why one should make things harder than need be. Take the best way. For instance, (Continued on Page 49)
The Grand Old Man
of Swedish Music

The story of an inspiring meeting with Dr. Hugo Alfvén, perhaps the leading composer-conductor of Sweden.

by Leone Kuhl

Dr. Hugo Alfvén

HUGO ALFVÉN, composer-conductor, "that grand old man" of Swedish music was born in 1872. The Dalarna countryside of his childhood, rich in tasty landscape, green pastures sprinkled with bluebells and daisies, deep purple lakes, red ferns, and tall stately birches stimulated an early expression which found its way on the rivers. In his Tibble home today many of these paintings add a decorative note; but more in evidence is the huge desk teeming with manuscript and musical scores. A grand piano in one end of the room and a huge picture window overlooking the calm blue lake offer the necessary relaxation for this tireless, energetic composer.

At the early age of thirteen, Hugo Alfvén was at the piano and violin showing equal dexterity with both instruments. At eighteen he entered the orchestra of The Royal Opera in Stockholm which marked the turning point in his career.

"That was a great school for me," he smiled. "There I learned the secrets of various instruments. You see, all instrumentalists quarrel; each protects his instrument; each believes his particular instrument the most important, the best. In these quarrels I listened closely and learned the orchestral relationship, the details of every instrument." This may well have been a remarkable period for Alfvén, as it is in the balance and total structure that one realizes the finer qualities of his musical language. He has achieved a "cool-warmed" that is an indicative of most Scandinavia music. His beautifully technical structure is comparable to Finland's Sibelius.

The year 1905 is a monumental landmark for it was then that Alfvén, the composer, made entry with his first symphony; yet not until 1904 do we record a work of note. With supplementary study in Italy over a period of seven years, he returned to his homestead to compose in the freedom of his native culture and natural environment. His power for thematic invention and artistic structure steadily developed through the romantic folk melodies a genuine rich orchestration. Rhapsody No. 2, "Midsummer Vigil," purely Swedish in text and imbued with the spirit of folklore, is undoubtedly the best known of the Alfvén works outside Scandinavian countries, with many recordings. Symphony No. 5 in E Major, Op. 23 is another impressive favorite which, according to the composer "is not built upon any patterned program but is what one calls 'absolute music,' with an expression of the love of life. It was composed during a very happy period of my life in Italy, 1905." Artistic Director of Music at Upsala from 1910 to 1939, Alfvén became very interested in couta and choral works.

The Swedish Singing Society of over 10,000 members offered opportunity for scoring orchestra and voice together, with original work in a cappella. At one period sixty picked voices toured Europe under his direction. His love of folk music always impelled him to use one folk song of each country visited. In one instance the chorus had but twenty minutes rehearsal before the performance, but the rendition was such a triumph that after performance the singers were carried through the streets.

"As a director, Dr. Hugo Alfvén shows a baton and relates a most amusing story of an incident during a rehearsal with the Boston Symphony. "I tried two of three batons and was not getting the effect I wanted. Finally I asked the men (Continued on Page 50)"
A highly colorful recounting of the many details concerned with the formation of the new American Gilbert & Sullivan Company

From an interview with producer-director S. M. Chartock

Secured by Myles Felloes

THE RECENT establishing of S. M. Chartock's American Gilbert and Sullivan Company comes as wide-fulfillment to millions of Americans, including Mr. Chartock. This alert and scholarly gentleman ranks as an ardent Savoyard, with a record of having witnessed over 7,000 performances of Gilbert and Sullivan. He first became enamored with the notion of a permanent American company in 1932 when, at twenty-three (after completing graduate studies and practice teaching in economics, and enrolling in law school), he presented his first professional Gilbert and Sullivan company at the Majestic Theatre in New York. The critical acclaim was unanimous. Previously, he had worked for many Broadway producers, in particular Milton Abner's company which gave Gilbert and Sullivan. Mr. Chartock stepped himself in all he heard and saw. Experience having taught him that just any singing actors cannot transmit the essence of Savoyard comedy, the chief difficulty of his present venture lay in securing the right performers. The rightest of these is London-born Martyn Green (son of William Green, Emunun's stage tenor, and colleague of Melfi and Albiani), who spent ten years and two World Wars in the British Army, and twenty years in Savoyard roles. For more than twenty years, Mr. Chartock had had his eye on Green's activities as first member of London's D'Oyly Carte Company, and had sent him letters offering both admiration and American terms. Thus, two years ago, his chance came. Mr. Green resigned from the London company and remembered the American correspondence. At that moment the Chartock company came into being, with Martyn Green as its foundation.

Mr. Chartock could easily have scored the services of other D'Oyly Carte members. He states, however, that, with the exception of two leading players, he determined to keep his company American—"first, we have great voices here and, secondly, I wanted the lines spoken in a homogeneous accent readily understandable to everyone, everywhere in America." In the end, the American company started out with two London leads, Martyn Green and Ella Halman, great contraltos and comedians. These secured, Mr. Chartock spent months auditioning over 700 singers and finally surrounded his stellar nucleus with an American cast including Robert Bosnow, Joseph Macdonald, Lillian Murphy, Frank Rogier, Earl William, and Robert Erickes. At that moment the American company began to move forward.

It still took more than half a year of organizing and rehearsing before S. M. Chartock's Gilbert and Sullivan Company opened in New York to critical acclaim and public enthusiasm that could easily have created an indefinite Broadway stay. But Mr. Chartock had other plans. His dream of an American company meant that he wanted America to see it, and he launched his tour in Philadelphia in November of 1952. Chartock's efforts represent a business enterprise as well as a labor of love. He is by no meansaverse to producing directing a successful company; he also carries with about him a fanatic faith in G & S as the foundation of a healthy culture.

You ask him why—is what is there about these seventy-odd-year-old works, most of them completely unrealistic, to assure their uninterrupted appeal to public taste? First, of course, there is the academic reason that Savoyard comic opera is not musical comedy in the ordinary sense. Both Librettist and composer had won renown as artists. For a decade before his meeting with Arthur Sullivan (1871), William Schwenck Gilbert was famous as the author of the "Bab Ballads," that classic of nonsense and clever versification. As for Sullivan himself, his serious works had been compared to those of Bach, Handel, and Mendelssohn. So the handmaiden of the Royal Military School at Sandhurst (and granddaughter of one of Napoleon's guards at St. Helena), Sullivan, at eight, played every instrument of his father's band, and composed tunes which the bandmaster performed. At fourteen, he won the Mendelssohn Scholarship to the Leipzig Conservatory where he studied under Felix Mendelssohn and Ferdinand David. At twenty, his incidental music for Shakespeare's "The Tempest" won him the attention of William E. Gladstone and Charles Dickens, who remained his friends. He earned fame as the composer of songs, hymns, overtures, and a symphony; had a lasting reputation for ruminal memory and craftsmanship (he could score complete works from memory after two hearings); and was commissioned to compose the music for the marriage of the Prince of Wales (later Edward VII) and Princess Alexandra of Denmark—all before he had set eyes on Gilbert, and a good decade prior to the triumphs of D'Oyly Carte's Savoy Theatre. Thus, one cause for the appeal of the opera is that they are sounds works rather than routine pieces turned out in order to make a hit. But such facts do not entirely satisfy Mr. Chartock.

There are scores of sound works which do not entirely satisfy Mr. Chartock. There are scores of sound works which delighted audiences in the 1880's yet which couldn't be mounted today," he says. "When their own day passed, they passed because there happened to Knightsbridge because there happened to be a Japanese colony there at the time, and the reference had the fan of timely recognition. Later, when the reference had lost its significance, it came out. Mr. Green uses a reference to Texas at this point, in no sense breaking tradition, but rather adhering to Gilbert's own wish for flexibility. "There is, however, a special approach to G & S, and that is that they must be played straight. The music, of course, is straight; but the satire isn't. The meaning is the exact opposite of what goes on the stage. (Continued on Page 60)

Flowers that bloom in the Spring

Joseph Maronier, Earl William and Ella Halman in "The Pirates of Penzance."
Paul Breisach

"You Must Be the Song as You Sing It"

A distinguished operatic conductor has words of wisdom and advice for the young vocalist.

From an interview with Paul Breisach

Secured by LeRoy V. Brant (Third in a series)

There is an opportunity for young singers if they are good enough. The reason we do not have Wagner is because we have not enough singers who can do Wagner!

The speaker was Paul Breisach, for more than thirty years operatic conductor in Europe and America, whose name is known at the Metropolitan, in San Francisco, Prague, Budapest, Berlin . . . until Billy made it impossible for me to work there, and who, between rehearsals for the Cincinnati "Open at the Zoro," talked to me of the singers of today.

"Take it, Mr. Breisach, that your operatic singers are not well prepared. What would you suggest is wrong with them mostly? What do they lack?"

The answer came as a hub. "They lack mostly, of all their lack uniformity. They do not know how to evaluate themselves. They spend too much time criticising the other singer, his costume, or makeup, or principally his voice, instead of looking in the mirror to see their own costumes, or makeup, or listening to a tapeing of their own voices.

Too many of our young singers are concerted. Do you know, they often are not nervous when they sing. This is very bad. When a person is so sure of himself that his stage appearance does not make him nervous, he is more sure of himself than he ought to be to his. He should be so concerned to do well, to please his audience, that he be at least a little bit nervous!"

"Another thing, many young people want to reach the top of the ladder too soon. Some feel if they have studied two years, they ought to be able to sing everything. This cannot be done, of course. To know the notes of a song does not mean that you can sing the song well. You must know so much more of the music, so much of the language, so much of the background of the song, that you are the song as you sing it. Nothing less than this is enough!"

Mr. Breisach thought the level of musical talent in America was as high as in Europe, but not higher. "We have great and talented musicians on both sides of the Atlantic. Talent is not a matter of geography, but of a gift of God. What you see with the talent, that is different. It is certain that Europeans have a more solid approach to the matter. This is not because they are Europeans, I think, but simply because there is a longer line of musical tradition and study there. Whatever Europe has done, America can do as well, but the young student of music in America must learn better the art of patience. He must not study two years, but six, eight, or ten years, before he expects to start up the ladder of fame."

Amplifying the lacks of young American singers, Paul Breisach specified: "They need more language study. The Italian, French, German of most of our American students is atrocious. Yet with a very little concentration and effort this could be cured, for these languages are not more difficult than English, in some respects or easier, except perhaps the German. Also, students need more study of body expression. A singer must have control of his body. There is a right and a wrong way to walk on stage, or to cross if you are in opera. One can express all types of emotion by bodily movement, for example. Tension can be conveyed in every mood simply by the way she uses her body. This is imperative for the young singer to understand, yet too few of them know it."

The Maestro had several indictments of young American virtuosi. "They lack understanding of the text. They must know that the words carry the same meaning to American and European audiences, and who, between rehearsals for the Cincinnati "Opera at the Zoro," talked to me of the singers of today.

M. Alfred Cortot's important new book reviewed by Jay Media

M. Alfred Cortot was born in the French section of Switzerland in 1877. He was taken to Paris as a child and brought up under the aegis of the Paris Conservatoire. At the age of thirteen, he won the First Prize in Piano at the Conservatoire. Shortly thereafter he went to Berne as assistant at the renowned Wagnerian conductor, Motil and Richter. He conducted the first performance of Wagner's Götterdämmerung in Paris. He succeeded Baud Pagus as Professor of Piano at the Conservatoire. Later he was co-founder of the highly successful Eroik Normal de Musique in Paris. Thereafter, M. Cortot made numerous tours of Europe and America and is adored by audiences and critics alike.

Although Vladimir de Pachmann, who named the Chopin “Chopiniana” was generally considered the foremost of modern interpreters of Chopin, his reputation does not altogether agree. A large acquaintance with de Pachmann and his Chopin, reveals that he concentrated upon a limited number of Chopin’s works and did not play them “gargantually” according to his passing mood. There have been other virtuosos whose performances of Chopin have been thrilling, among them Ossip Gabrilowitsch, Edwin Fischer, Walter Gieseking, Harold Bauer, Sidney Phillips, and notably, Maurice Dusseux, who played at Cine, went upon a lengthy tour in America, and with Chopin’s piano. However, in more recent years. M. Cortot’s lifetime devotion to the study of Chopin has won for him the respect of the foremost present-day Chopin experts. He has brought a new generating light to the works and life of the greatest composer for the pianoforte, which gives his new volume especial value. It is in no sense a biography of the immortal Polish-French composer. Your reviewer advises that the reader refreshes his mind by reading in advance James G. Huneker’s understanding work Chopin and His Music (1921) or William Macbou’s Chopin (1924). In your library you will probably find numerous Chopin biographies. In his new volume M. Cortot lists 171 works upon Chopin and there are dozens of others. Chopin was not only essentially a composer for the piano, but the very large proportion of his works which remain visible one century after its death are recorded as much lower than that of any other composer.

M. Cortot’s first approach to Chopin is physical. Chopin’s height was five feet seven inches according to a passport issued to him when he went to Paris in July 1837. His face was oval, with a little expression, his nose has the beauty of a sad flower, his eyes are blue. Others contended that they were brown. Cortot’s findings indicate that they were bluish grey.

M. Cortot devotes one small section to Chopin’s amazingly supple hands and “velvet fingers” as George Sand called them. M. Cortot writes of them: "With a capable suppleness, well separated from another where they joined the hand, each finger was well endowed with its own individuality. His fingers were easily to receive his flashes of inspiration as a branch of a tree bends to the least wind of will in the painful twisting of the honeysuckle or convolvulus." Stephen Heller once said that Chopin’s hand could stretch over thirteen keys of the piano. This must have been pure hyperbole. Probably no human hand save that of a giant reaches over thirteen keys, which is considered abnormal. Yet another observer remarked: "but this man has hands that stretch like a snake."

The next chapter revolves many new aspects of this remarkable pianist. Chopin according to George Sand and Liszt had a great method of pianoforte playing in mind, but did not have the time and energy to organize it and complete it. He apparatus morning-glory.
Continued from Page 15

hardly left some fragmentary notes which his biographer, Jean Kleczynski, attempted to arrange and collate, and which were in turn worked over by Mary Janea, Polish pianist and pupil of Clara Schumann. These were published in 1883 in English. M. Czerny, who also resided in London in 1896, secured a copy of the manuscript from the aged Mrs. Jahnke. On this manuscript he says in part: "I do not recommend a study of this document to those of Chopin’s admirers for whom music is a language of the spirit and not a cold dissected science. It will certainly not bring them into closer contact with the genius who produced so many of the "poems of sorrow" that Felice speaks of." He, therefore, reproduces a full transcription of Chopin’s manuscript, but remarks: "People are likely to be misled by the document. Instead of the great work which we knew that Chopin had in mind, the importance of which is amply confirmed both by George Sand and Liszt, we find nothing more than oddly disconnected phrases about the elementary teaching of music, strong together in the nest haphazard fashion. The manuscript bears no sign of any special teaching method. Each such surprising variety one can only regret that it escaped the fire that consumed the master’s unfinished works."

M. Czerny writes regarding Chopin’s finger-pressing and touch that "Only his most talented pupils were capable of abso-

Teaching Rhythm to Instrumental Beginners
by SOL BABITZ

WHEN you tell a child to beat time to a piece of music he will have little trouble in beating his foot or clapping his hands in fairly good synchronization with the rhythmic beat. Teachers of dancing, calisthenics, and art students have little difficulty in teaching young people to make large body motions in time to a rhythmic beat. Even subductions of beats are easily grasped in these fields.

The same children however, who have no difficulty with large rhythmic motions or in beating time to music, suddenly seem to lose all sense of rhythm as soon as they begin to play a musical instrument. The average child, after being taught the rudiments of piano or violin and confronted by a great number of quarter notes mixed with a few pairs of eighth notes has difficulty in keeping an even beat, and finds subductions of beats quite painful. What causes the loss of the rhythmic sense under such conditions?

The reason lies in the complexity of the numerous movements involved in reading, or approaching time to music the mo-

nother and the rhythm are identical, in playing an instrument the motions do not coincide with the beat in a simple organic fashion. The unaccustomed fancy of controlling the many muscles used in playing simply interfere with the time beating. In-

struction in playing a beginner is not accompanied by a relaxed attitude, and it is precisely the relaxed attitude which made possible accurate timing at the piano.

The following example will show how the average playing problem in beginning piano interferes with the beat in these notes on the piano.

The random introduction of mixed note values and sharps can quickly destroy the beginner’s rhythmic confidence.

The left hand has been generally disci-

The second reason for not permitting practice is that it is a knotty problem found in almost all churches, and people concerned. Many churches have very definite and stated pol-

There are practical words of advice in answer to the question: What About Student Practice on the Church Organ?

by THEODORE SUMMERS

TO PERMIT or to prohibit student prac-

To the on the other hand, there may be some very valid reasons why a church organ is not always made available for student prac-

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The ability of the organ to be used in a church is the donor, or the church building must also be considered, as some smaller churches are not able to put forth the necessary funds for a church organ.

There is the question of personality, plus its ramifications of family influence, priority, and political connections. While we can try to do as much as we can in these cases, and to help what we can, we must all realize that there are cases where Little Mary, the daughter of a large contributor, is permitted to practice, while Johnny, with perhaps twice the talent, remains denied because there is no one to wield influence in his behalf. The church, on the practice of lovers or give priority to the young people of our own church or denomination? Do we consider that while our own church has an organ and an organist, the new mission at the edge of the city has no, or, on the other hand, is non-existent, and if for very short years will be established and will have to draw on our parish for an organist by necessity unless the mis-

It is true, we can see the opposite of the organist becomes the property of the church and is not a family organ. As the donor’s family, the church must continue support of the organist, or the organist will have to come out of his own pocket, or else face a high salary for an organist it one can be found, for organist’s salaries are necessarily affected by the demand and supply of organists.

A number of case histories will show how none of the various churches in the community have handled the problem.

Church A, the first church mentioned previously, has a large organ given by a very wealthy family. No practice is per-

Church B, the neighboring church, was blessed with a family organ, which was never used, and a very wealthy man who was an organist by avocation. He played in his church for forty years, gratis, and during those years he was constantly training three students at the organ. As one student finished his in-

Church C, the neighboring church, was blessed with a four-manual organ, which was left to the care of the church. The church was divided in the matter of using the organ, and the church must make a decision as to whom the organ shall belong to. The organ is not of the faith of the church.

Church D, the neighboring church, was blessed with a four-manual organ, which was left to the care of the church. The church was divided in the matter of using the organ, and the church must make a decision as to whom the organ shall belong to. The organ is not of the faith of the church.

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A comprehensive survey of the present day music publishing public reveals a growing consciousness that audiences for chamber music must be educated.

It is a commonly recognized fact in the music profession that chamber music is appreciated and supported by only a few of the music listening public reveals a day-to-day music listening public reveals a weakness in the education of the student. The need for specific educational activity in the area of chamber music for neglected segments of the public is not being realized through certain concerted efforts in this direction. Several recent organizations of national scope are developing chamber music ensembles and projecting their particular musical organizations to some means by which the chamber music of the future may be broadened. Specifically, the chamber music of the future is being broadened by its adaptation to the keyboard and by the introduction of new forms of performance. The need for such activity is evident in the greater demand for chamber music literature, both in concert and in recordings. In recent years, many recordings of chamber music have been released, and the demand for scores and parts has increased significantly. The need for educational activity in the area of chamber music is indicated by the fact that chamber music ensembles are being formed throughout the country, and that there is a growing interest in the education of the student and the public in the appreciation of chamber music.

WHAT IS RUBATO?

by Elliott A. Wilson

Rubato is a term that is used to describe the way in which a musician performs a piece of music. It is characterized by variations in tempo, phrasing, and expressive nuance. Rubato is often used to create a sense of spontaneity and intensity in a performance, and can be a powerful tool for enhancing the emotional impact of a piece. However, it is important for musicians to be aware of the potential pitfalls of using rubato excessively, as it can sometimes lead to a lack of clarity and focus in a performance. In order to avoid these pitfalls, it is important for musicians to develop a good sense of timing and phrasing, and to use rubato in moderation, to enhance the overall expressive quality of a performance without compromising its technical or rhythmic accuracy.
Let's Make
Our Students
Want
to Practice

Here are practical suggestions from a busy teacher concerning an ever-present problem.

Make Teaching a Business

by FLORENCE M. PORTER

HOW CAN we get students to practice? That's what we all want to know, teachers, parents and students.

Teachers strive to make students practice by using incentives appealing to the student's age and interest; for the student's success is the teacher's success. Parents help, because the child's success is what they live for. The student makes himself practice, because he wants to play with the least effort in the least time, and he practices because he enjoys the consequences of his practice and satisfaction he gets from the music.

Give students what they like and they will practice. The wise teacher studies her students individually, planning music, meth-

ods of presentation and practice incentives which appeal to each personality.

"What would be like," she wonders, as she looks over the array of attractive books she has written for all ages and every IQ. The teacher cuts out the choice of petering away to the child's back-

ground and activities with the parent. They know whether the child works better by getting 
odding, h, or pushed. One parent says, "Stop on Gary or he won't work at all!" Another says, "I just can't have my pressure put upon Willis."

Students can do their part towards get-

ting practicing done, by taking personal

responsibility with the teacher. Parents who do this are evidence of schedules kept. For instance, would you approve of Willie? "A teacher must know that the number of students attending your classes and the private lessons you give in the course of a week materially affect the food on your table, the clothes on your back and ultimate-

nate, able to receive recognition, re-

sponse and companionship. These give a solid, logical foundation to build upon.

Above all, the teacher wants to impress the parent, you want acceptance of her personal worth, by family and friends. She needs incentives to practice that give her pride in accomplish-

ment and a "chance to shine." At her

first lesson, Shirley hopes someday to play the church organ. Her teacher lets her play Sunday School piece after Ada Rilley's "My Own Hymn Book." She plays the older closing song. Students going to church music need sight reading and ability to harmonize simple tunes at sight Shirley soon acquires both skills.

Something new at every lesson keeps binding Billy at the piano. His piece has "going" the longer he prac-
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time instead of stopping. Billy's teacher has learned that he practices more when he knows the piece he is about to play than if it is in sight. When the piece is finished, he has a sense of satisfaction, not just from playing the music but from the teacher's praise and truly;

compete with other teachers. She has a bag

full of tricks attractive to students of all ages, tempers, temperaments, personalities and IQ's.

She is not dealing with those born mu-
sicians like little Don, whose every moment at the piano has been a joy, from the time he could press down one key, listening in rapture to the rich tone. He gets up with

the sun, is at the piano first thing in the morning and last thing at night. Students like Don don't need practice incentives.

More often the teacher has to deal with the comic book fans, Johnny and Sue, of average talent, little interest in music, aversion to work, but full of play. She must appeal to their basic instincts, the universal human emotional needs for recognition, response and companionship. These give a solid, logical foundation to build upon.

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QUESTIONS
Conducted by KARL WEIRICNS, Music Editor, Webster's New International Dictionary, assisted by Prof. A. M. Mckeen, Olmsted College

He got the business! THE END

How much should a singer practice? I suggest that you... 

What do they mean?

This is the title of a new publication by Earl Ashworth Lindsford which comes as a boon and a blessing to the teaching profession. It is to keep an accurate record of each studen... 

The new book is the result of an experiment which was carried on in a music class at the University of California, and it is... 

In 1906, the University of California... 

A new book has been published by the American Musical Publishing Company which is... 

In Germany, Esolt is called Esolt, A. is called A. and B. is called B. 

I must face life as it is... 

Whether there be methods, they shall be obsolete; whether there be materials, they shall... 

The understanding teacher...
Were you ever playing the organ when something went wrong with the mechanism?

Here's timely advice on what to do

In Case of Emergency

by ALEXANDER McGUIRE

EVERY so often the Associated Press carries an account of how a musical performer has been confronted by a sudden misfortune by no means of short and quick thinking has saved the day.

Such an occasion was when the violinist Isaac Stern was playing the Bruch Concerto with the Boston Symphony Orchestra, under the direction of the late Serge Koussevitzky.

In the middle of the first movement, Stern was disconcerted to have all four strings of his instrument break, one after the other. Hoeering a violin takes time, so Stern asked one of the orchestra violinists to lend him his fiddle.

"It's a cheese-box!" whispered the agitated soloist.

"That's all right." Stern whispered back.

"Let me have it.

I'll play the concerto, right."

A story the late Josef Lhévinne loved to tell was of arriving for a two-piano concert with his wife, Rosine, and finding both their pianos had arrived minus one leg. Haste experimentally proved that a pair of old-fashioned Singer sewing machines were just the right height to fit under the pianos, and that is how they played the concert.

Other pianists have managed to finish a concert when a leg of the piano gave way or the pedals dropped off. Violinists have played in minutes at summer outdoor concerts with their violin held full of water.

Readers mired at such things, and knowing that the previous Sunday, the organists of their church may have gotten through their service on two or three stops, no pedals and no pistons, with 99 percent of his

...homework done the week before.

The modern piped-organ is a fantastically complex instrument. Its hundreds of pipes, electrical contacts and moving parts of all kinds are each a potential source of trouble.

The answer is not that they sometimes break down, but that on the whole they function as well as they do.

Even the finest instruments, however, can unexpectedly get out of order. The great English organist Edwin H. Lumsden was once playing a recital on a superb Canadian organ. His first piece was the A Minor Prelude and Fugue of Bach. He was about to discover that the A above Middle C, about which the whole piece revolved, was silent.

He solved the difficulty by going straight through the work, silent note or not. If you will play this piece with the A major section omitted, I think you will agree that it sounds bizarre in the extreme.

For Lumsden, as organ expert in the audience realized what the matter and repaired the faulty A before the soloist continued.

At a convention of organists in Buffalo, Harold Robinson of the Eastern Section, who was playing a recital in the midst of which the organ developed a cough so loud and obvious that there was nothing to do but stop playing. Since delegates to the convention included organ-builders as well as organists, the cough as well as the instrument was overhauled.

In addition to notes which sound when they shouldn't and notes which don't sound when they should, many other things can happen to the mechanism of an organ, Reeds jump off pitch, sliders fall down, stoppers become loose in Bourdon pipes and so on. Organs can be the most arbitrary of instruments when they want to be.

The best remedy for this situation is never to have a service unless there is an organ builder present. This is done at the Salt Lake City Tabernacle, where each of organ experts is on duty at all times. There are men working every day in the Winsoraker organ in Philadelphia, in the instrument in the Atlantic City Auditorium, and such other famous installations throughout the country.

Churches in metropolitan areas with organs are unable or unwilling to engage a full-time technician may nevertheless avoid breakdowns by having the organ serviced at weekly, bi-weekly or monthly intervals. Even a semi-annual or semi-annual overhaul is a good deal better than nothing.

On the other hand, there are obscure little parts of the country where organ builders are scarce or non-existent, which can obtain the services of an expert only with great difficulty and expense. Musical instruments exist which have not been serviced since the day the installation was completed. It is a minor miracle that these instruments should play at all; but somehow, after a fashion, they do.

In a situation of this sort, with broken pipes and a coughing organ, it is impossible to have a normal concerto. At the joint between the second and third phalanges of the little finger on the stick, thus bringing all the fingers at a right angle to the bow. The four fingers were bent very clonely.

At Joachim attained fame, this way of holding the bow became a law for all German violinists and of the present day. As well, for at its best it can be a guiding force, but it can often be an impeding force that is hard to overlap. Many teachers insisted on the strict observance of the bow and the position of the elbow, which was said to be a point of no getting away from the fact that it interfered greatly with real flexibility in the bow joint.

To hold the right elbow against the body when the hand is being used is physically unnatural. That is undeniable. Anyone who has ever in everyday life would be considered somewhat lacking, to say the least! Even in so simple a motion as shaking hands the elbow will free itself, for the elbow is one of the joints in the hand which should be free. No one can imagine that the bow elbow has been thought essential to good violin playing? There is no answer. But it was decreed as part of the Law and the injunction had to be obeyed.

I have read many books on the German school of violin playing, hoping to find reasons for the physically unnatural way of holding the bow and the still more unnatural way of holding the bow and the still more unnatural way of holding the bow and the still more unnatural way of holding the bow. But no reasons were to be found. The hold of the bow and the position of the elbow were arbitrarily described as things that must be done, and that must be kept.

The words "physically unnatural" were used in describing the German way of bowing. They were used with intention, to call attention to the fundamental difference between the old school and the new, for the great merit of the modern (Russian) method is that it permits the arm, hand, and fingers to move naturally and easily and carry out required directions.

The Russian method is so-called because it is used by almost all the Russian violinists of the present day, most of them pupils of the late Leopold Auer. It could perhaps be just as well called the Polish method, for contemporary evidence (including drawings) gives even so strong reason to believe that Wieniawski held and used his bow in the modern manner, like "smoothoo" technique. In addition to his highly subjective interpretative style probably explains why he was so much loved by German musicians. But there can be little doubt that he was the father of the modern method of bowing.

In a word, the modern way of holding the bow is as follows: the outer side (not the lower surface) of the first finger is in contact with the stick at the second joint, while the second and third phalanges of the finger are wrapped firmly around the stick. There is only enough space between fingers to allow of easy movement at the change of bow. The little finger rests on the stick, with its tip, only when the lower half of the bow is being used, while the second and third fingers are folded round the stick in the position determined by the outside fingers. This hold of the bow allows bowing at the point with the utmost ease, for when this part of the bow is in use the fingers are at an angle of about forty-five degrees to the stick—nearly a much more natural and easy angle of the hand than the sixty-degree angle of the German school.

Carl Flesch, in "The Art of Violin Playing," suggests an interesting experiment with regard to the hold of the bow. In brief, it runs thus: Press the thumbs (without the bow) firmly against the surface of the first finger at the first joint; then press it firmly against the surface of the first finger at the second joint. A minute or two of experiment will prove that the physical energy required to maintain a firm pressure against the surface of the first finger at the first joint is much more difficult than that required to it at the second joint. From which it follows that the amount of energy needed to (Continued on Page 5)
Chopin's Nocturne in B-flat Minor

Opus 9, No. 1

A MASTER LESSON

by GUY MAIER

The second of Chopin's first three Nocturnes, Opus 9—the familiar one in E-flat major—might well be called "Love's Heartbreak," and I often think of the tragic first one in B-flat minor (in this master's Duple) as "Love's Heartbreak." Both nocturnes are excellent examples of Chopin's early, coquettish style. In its entirety the E-flat major's song soars three times in like-like variations over its con- fident bass pulse, while the heartbroken theme of the B-flat minor nocturne melts into hopeless yearning (measures 23, 91, 7:56) over dark left hand waves. By the time he composed these nocturnes Chopin already suffered the bitter pang of unfulfilled love; and, for a man so young, he had also slipped dangerously of its joys.

Like most Chopin nocturnes, the basic pattern of the B-flat minor continues with- out interruption to show proper move- ment right through to the end of the piece. So, after the passionate despair of the first section, do not interrupt the wavering of the left hand, but play the long D-flat interlude (mm. 28-31) slightly softer (J = 104-106). In this D-flat section with its subdued, melting colors I like to think that Chopin dreamed of the perfect love... a love melting colors I like to think that Chopin

end of this section, and then play the first at m. 60 like a soft jet. Here Chopin brings you back to grief reality... Life must go on, even though the heart be

The end of the nocturne is one of the most devastating moments in music. Three times the poet sighs:

Where do all the music will you find a finish to match this?

More Study Details

In practicing to set the Nocturne's pace (J = 80-100), first play a measure or two of the left hand wave, then without in- terruption join the right hand's "honest to last here" to it. If you sing this text with it as you play, you will feel the melody's articulation and its activity and passivity.

Play richly with slight bow-arms (shallow) curves to the last "T." Play this "T" softly and linger over it, then fade out slowly. Don't worry about those artificial note groupings in mm. 8-6; just play the right hand as sixteenth notes—two notes to each left hand eighth—excepting the last three notes of each measure. Make these into free, slow triplets. Watch out for those 22 tear-dipped staccato notes in m. 4. Give convincing J and J contrast to the active and passive phrase shapes in m. 5/4. Fade slightly at the end of measure 6 and play the returning theme (m. 9) with quiet desperation. (Take plenty of time to play that grace note!) Crescendo to the middle and diminish to the end of the descending passage in m. 12, and play the three-against-two's evenly. As you approach the climax (m. 23) let each descending phrase-line in m. 16 and 17 curve downward with lovely diminuendo. Ritard slightly at the end of m. 15, but play the left hand in m. 19 a tempo.

The following D-flat section is like a melody heard only in the deepest recesses of the heart. Play it in a long, smooth line without stressing any of its notes. (Ignore the indicated accents.) That D major (J poco) triad in m. 25 is a heavenly somnambulism. Linger lovingly over it.

Why do pianists and teachers shy away from this exquisite Nocturne? Is it because the sublime quality of its heart-rending grace notes? Or because its curving, sprawling form confuses them? Besides offering a perfect example of Chopin's legato style, the B-flat Nocturne gives the player much needed emotional relief and release. Nowadays young people, especially, need this. How they love the nocturne when teachers help them to understand it, and show them how to master it!
Andante
(from "Sonatina")

This lyric movement presents one chief problem to the pianist who is approaching contemporary music for the first time, namely, the element of dissonance. It has been generally considered that dissonance is the same as unpleasant sound. However, all chords in traditional music other than single major and minor triads are dissonances in the technical sense—though hardly unpleasant. With dissonance in contemporary music major and minor triads are dissonances used in much music written in these times are more prominent and more pungent. Observe the arpeggiation difficult to match. In this miniature rondo-finale, we find Haydn at his naive best. Although there are, relatively speaking, not too many notes to play, each one commands attention. Observe the terraced dynamics and are not to be preceded or followed by crescendos or decrescendos. (Turn to page 3 for a biographical sketch.) Grade 4.

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Finale
(from "Sonata in D", Cotta Edition, No.4)

This month we celebrate the birth anniversary of Haydn, a simple man gifted with a joyous nature and a directness of musical utterance difficult to match. In the miniature rondo-finale, we find Haydn at his prime best. Although there are, relatively speaking, not too many notes to play, each one commands attention. Observe the terraced dynamics, etc. These are sharp contrasts and are not to be preceded or followed by crescendos or decrescendos. (Turn to page 3 for a biographical sketch.) Grade 45.

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From "Sonata for the Pianoforte", by F.J. Haydn. [Presser Collection, No.18]
Minuetto

Ruti, who was born in Florence, Italy, in 1730, and died there in 1797, composed many works for the piano. He achieved fame in his lifetime, however, through his operas. This little minuet is courtly and dignified in character, and should be played in an exact tempo. The chief problem to overcome here is the proper execution of the rapid thirds. The answer obviously lies in good fingering and a smooth connection of successive thirds. Grade 3.

GIO. MARCO RUTINI

Transcribed and edited by G. F. Malipiero.
I Know That My Redeemer Liveth
(From "The Messiah")
GEORGE FRIDERIC HANDEL
Arr. by Henry Levine

Larghetto

"Themes from the Great Oratorios" arranged and edited by Henry Levine
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Jim Dolan, Private Eye

Misterioso, con moto

PIANO

Allegretto

Caterpillar Ride

(The top goes down)

Pine round, now up and down, Oh! what a thrilling ride.

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ETUDE-MARCH 1953
EXERCISES IN MUSICIANSHIP

(Continued from Page 9)

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LETS MAKE OUR STUDENTS WANT TO PRACTICE

(Continued from Page 20)

that we never can predict what it is doing to go with them. Unlike music: you can play it and play the notes without rules; they pop up, now is the time, note the length; nothing repeats. We are taking the parts of the piece, melody and accompaniment; we can

But we do know the values of the notes and the measures it's going to do from there on it's going to do (with the possible exception of the first bar). We cannot "follow" the music itself to guide us. And we are assuming that our students can read, without sacrificing musical meaning, it is more comfortable to break the
everything, even without interruption. It's fun to try those broken arpeggios, beginning slowly and progressing in

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49

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YOU MUST BE THE SONG AS YOU SING IT

(Continued from Page 14)

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the exact...  

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Metronome

Electric Tempo Indicator

with the flash Baton

Now...  

the exact...  

A Beat you can hear!

The grand old man of Swedish music

(Continued from Page 10)

the orchestra if they would object to the same hand-ELLA points the music," I explained. Then I came...  

wanted it. A wonderful, wonderful

A look at the expressive hands and the</p>


**Violin Questions**

By HAROLD BERKLEY

**CONSIDERING THE VIBRATO**

L. A. Da Quevedo. It is pleasing to know that you find my recent interesting—and helpful, and I hope you will continue to enjoy it. The following issues of *Emu* contained rather important discussions of the Vibrato. You should write to the publishers of the magazine and request having them sent you.

September 19, December 19, January 1949, August 1950, September 1952.

The first of these is an article on the Violin, the others contain replies on the Forum page.

**LEOPOLD Auer and the TECHNIQUES CONCERTO**

R. E. Blain. The world-famous violinist and teacher who, when he first saw the score of the Tchaikovsky Violin Concerto, declared that it was too difficult to be played on the violin, was the last to believe it. It is ironic that this great man’s pupils became the foremost interpreters of the Concerto. However, it is fair to add that that First Auer changed his mind completely when he became better acquainted with the work. Later he prepared an edition of it, somewhat simplifying a few passages. A more understandable work, and making some others more difficult.

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Mr. B. L. Virginia. Your violin has a correctly-worded Amati label. That is all your letter tells me. If I knew the whole story of the work as much as $850, if it is in good condition, but the whole again is in genuine some sense of thousands to one. If you want it appraised, send it to the firm that advertised in this issue. For a sale of 8 cents you will get a reliable valuation.

**A GIVE-AWAY DATE**

C. R. McK., for Virginia I violin labeled Dominioni Magri. The present owner wants to be sure that it is genuine or merely a copy. No matter how skilled the copyist, no matter how long ago, Amati never used an amatoris name.

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**VIOLIN QUESTIONS**

Answered by FREDERICK PHILLIPS

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by Mae-Aileen Erb
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The Animal Kingdom in Music

Letters to the Editor

Results of November Puzzle Contest
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For more information, please visit the Temple University website or contact the Department of Music Education directly.

This is a wonderful opportunity to enhance your teaching skills and connect with a global community of music educators.
MAKE TEACHING A BUSINESS
(Continued from Page 56)

In the profession, too many teachers are hard hit because they do not make their presence known. I know of one family which sent a child two miles by subway across town to a piano teacher when there was one living next door. The next door teacher didn't even have a shingle out because she felt it was undignified. The family never knew what her occupation was. Most certainly she would have had that pupil if the family had known of her being a good teacher. But she failed to "make a noise" in her community.

It is easy to think that a struggling teacher is looking for students, and they are also looking for a teacher that they can get the "bang for their buck." Unless the teacher advertises. It is sad to think that in the high school of the city we counted three hundred fifty-five students who wanted private lessons, but didn't know where to find a teacher. Meanwhile not more than a quarter of a mile away we talked with an excellent teacher who was struggling along with a mere sixteen students. See what I mean?

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