6-1-1952

Volume 70, Number 06 (June 1952)

Guy McCoy
### Delightful Piano Pieces for Summer Enjoyment and Recreation

**OUTSTANDING NEW MUSIC AND BEST SELLERS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIRY FAIRIES (Concert waltz in C)</td>
<td>Spaulding</td>
<td>110-04010</td>
<td>3</td>
<td>.50</td>
</tr>
<tr>
<td>BIG BASS SINGER (L.H. melody, Leger notes)</td>
<td>Cooke</td>
<td>110-09298</td>
<td>2</td>
<td>.20</td>
</tr>
<tr>
<td>UNDER ONE GREAT Nome</td>
<td>Ludwig</td>
<td>110-17720</td>
<td>2%</td>
<td>.40</td>
</tr>
<tr>
<td>HUNGARY (Showy, Well under hand)</td>
<td>Gaynor</td>
<td>110-22618</td>
<td>3</td>
<td>.35</td>
</tr>
<tr>
<td>AIRY FAIRIES (Concert waltz in C)</td>
<td>Spaulding</td>
<td>110-04010</td>
<td>3</td>
<td>.50</td>
</tr>
<tr>
<td>BIG BASS SINGER (L.H. melody, Leger notes)</td>
<td>Cooke</td>
<td>110-09298</td>
<td>2</td>
<td>.20</td>
</tr>
<tr>
<td>BY THE WATERS OF MINNETONKA</td>
<td>Cooke</td>
<td>110-17720</td>
<td>2%</td>
<td>.40</td>
</tr>
<tr>
<td>CARNIVAL DANCERS (Note clusters, Presto)</td>
<td>Cooke</td>
<td>110-09298</td>
<td>2</td>
<td>.20</td>
</tr>
<tr>
<td>MARCH OF THE WEE FOLK</td>
<td>Cooke</td>
<td>110-17720</td>
<td>2%</td>
<td>.40</td>
</tr>
<tr>
<td>IN SCHUBERT'S DAY (Recital, Presto)</td>
<td>Krentz</td>
<td>110-09298</td>
<td>2</td>
<td>.20</td>
</tr>
<tr>
<td>STARS AND STRIPES FOREVER</td>
<td>Cooke</td>
<td>110-09298</td>
<td>2</td>
<td>.20</td>
</tr>
<tr>
<td>TOMMY'S NEW DRUM (March, Chords)</td>
<td>Cooke</td>
<td>110-17720</td>
<td>2%</td>
<td>.40</td>
</tr>
</tbody>
</table>

---

**LETTERS TO THE EDITOR**

**April Issue**

Sir: I should be more than ungrateful to put off one more day, writing to thank you for the April edition of the ETUDE. Every issue has something new and different-Excellent! Supers! The outstanding article in the issue, of course, was "The Swedish Nightingale in America," written by Dr. N. G. A. Weiss. But my sincere, most sincere, congratulations go to your music selections. I want to compliment you on having such a variety. My sister and I are learning the Young People's March from "Don Giovanni," by Mozart and I plan to learn the Third Movement from Symphony No. 3 by Johannes Brahms which are both published in the April issue.

Again my congratulations!

Tommie Ella Scrivener
Bay Village, Ohio

---

**June wedding coming up in your family? May we join the family council to make a suggestion?**

Start the young couple off with a brand-new Wurlitzer Piano. It's a gift that will make them proud and happy now-and one they can enjoy throughout the years. It's easy to give a Wurlitzer. For Wurlitzer Pianos are made and priced to give you the biggest piano value anyone can buy. Wurlitzer puts more into its pianos-yet sells them for less-because Wurlitzer is the leader in its field. Many people buy Wurlitzer Pianos because Wurlitzer is the leader in its field. More people buy Wurlitzer Pianos than those of any other name.

Send this the perfect wedding gift-from Mother and Dad?

---

**THE ENDLESS WURLITZER COMPANY**

Bryn Mawr, Pennsylvania

**THEODORE PRESSER CO.**

Bryn Mawr, Pennsylvania

---

**ETUDE—JUNE 1952**
**THE COMPOSER OF THE MONTH**

CONTINUING this series inaugurated last month by the May issue, ETUDE brings to its readers a brief biography of Igor Stravinsky, one of the leading figures in the field of contemporary music. He was born in near St. Petersburg, Russia, June 17, 1882, and raised in a musical family. His earliest musical experiences came at an early age brought under the direct influence of his father, Alexander Stepanovich Stravinsky, who died when Igor was seven years old. By the age of 15, Stravinsky had been enrolled at the St. Petersburg Conservatory. While there he composed his first ballet, The Firebird, commissioned by Diaghilev and given its premiere in Paris in 1910. This was followed in succession by other ballets for Diaghilev—"Petrouchka," "Le Sacre du Printemps," and "Pulcinella." His next major important work was the opera "Oedipus Rex" produced by Diaghilev and given its premiere in 1927, which has been described as a remarkable orchestral achievement. Others in the very capable hands of Alberto Erede (London, two 12-inch discs.)

*From "Selome" by Alexander Glazunov.*

**THE PURPOSE OF YCRA**

This is a music composition contest designed to encourage composers of concert music in secondary schools and colleges, through a systematic annual award process.

**WHAT KIND OF MUSIC?**

"Contest music" as an all-embracing term to describe what sometimes is called "serious," "Classical," or "good" music.

**WHO ARE THE COMPOSERS YCRA IS TRYING TO REACH?**

Specifically, students in secondary schools, colleges and universities—students who are likely to have the background and training necessary to the serious musical services.

**WHAT ARE THE PRIZES?**

The national awards are as follows: $500 each in the undergraduate and graduate categories. All awards are given to those composers whose work, as determined by a panel of judges, is found to be worthy of recognition. The purpose of YCRA is to provide a forum for the young composer to gain recognition and to be rewarded for accomplishment in musical composition.
"My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.

My TON/kab inet is indispensable to me" says MARGUERITE PI AZZA - locally soprano of Juilliard School of Music and singing star ... each I enclose $ I
Nome.. I
Address.. . I
City.. State... :
--------------------------------------------~

TON/kab inets for your sweet music
Famed for accuracy and dependability...

The METRONOME de Maetzel by SETH THOMAS

Here's the very first metronome you can buy-the Seth Thomas* metronome de Maetzel.
Made by a company whose name has meant precision-for-time for 130 years, this dependable instrument is electrically calibrated for time from 300 beats per minute. Measurement is both audible and visible-by distinct tick and oscillating pendulum.

Inside the handsome, hardwood case is a steady, low-machined mechanism built with all the skill and precision craftsmanship that has gone into every Seth Thomas product since 1853. It is lightweight and portable.

Setl Thomas Clocks
Thomaston, Conn. Dir. of General Sales Corp.
IN THE FINEST HOMES
...ON THE
CONCERT STAGE

It's Baldwin

Adult Piano Lessons
Sir: We enjoy the magazine very much.

As an article in the September (1953) issue, "A Nebraska Farm Woman Takes Piano Lessons," gives me courage to explore music, I was a music teacher in our town to take on as an adult beginning student, which she did. And I've never enjoyed anything more than to sit and play the piano.

As for rest and relaxation, I don't know of a better way,

—Mrs. Edward Schmidt
Fenton, Louisiana

Artsicle
Sir: I have read with interest the comments in the ETDE.

When one realizes the many departmenis of music-from instrumental and vocal-teachers— composers—students—and that one has to interest the student, the instrument, and more highly-trained personell, I think we should think the ETDE for such a good job.

I think the ETDE has a constructive public and is doing a commendable bit in both fields of information and education.

I myself have enjoyed the magazine very much. There have been some outstanding articles on voice, as well as very interesting columns in other music fields.

B. Bradley Murphy
Grand Rapids, Mich.

Sir: The ETDE improves with every number. It is a constant source of help to me with all of my students. I received it in advance of any other publications.

Elizabeth Cobb
Hammondville, Ohio

Sir: I have read with interest the comments in the ETDE.

I follow and love every part of the life in the country—my house and 1-acre lot. Our town is not on a village or town, and up to the income tax I am the first person for there are no people able to attend to do. So you can readily realize that I was soon to miss an issue of ETDE really needed.

I wonder if Gomer and Harold Bestonl with Karl Gehreiss and Monte Dancille have any idea how much I enjoy and benefit by the writings on this ETDE.

—Crysti.

Sir: I have been a subscriber to your ETDE for a long time and now I wonder if I am as happy in my profession as I am in the home. That is why in homes where quality and relaxation are important, that is why in homes where we find many good music and we are not interested in anything more than to sit and play the piano.

—Evelyn Lodge
Barlow, Kansas

WORKSHOPS IN
Music Education-Graduate.
Instructor, Music—Bachelor's degree.
Instructor, Music—Master's degree.
Private Instruction with Artist Faculty in Music.
Concerts, Workshops, and Seminars.

CHANCE to LEARN
Baldwin-Wallace Conservatory of Music.

Baldwin-Wallace College.

BOSTON UNIVERSITY
College of Music

New Records

(Continued from Page 3)

Loophoff, Pianist: Leu.

The recording is on the same high

line. It is the record of the same one.
(LoP disc.)

Schuman: Symphony No. 1, "Bill." (RCA.)

A new recording of this Schuman symphony finds the Boston Sym-

phony under Charles Munch turn-

ing in a splendid job, equalized in

every way by the technical excellence

of the recording. There is a fine contrast and balance among

the voices of the orchestra and all

of the soloists. It comes from much to

my joy in this fine recording. (Vic-

tor, one disc.)

Dukas: Symphony No. 4 in G.

The recording of this Dukas work, George Kent and the Amsterdam Concerto-

sors joins forces to do a splendid job of music making. Kent's conduc-
tion has cheery and drive, and the result is probably the best per-

formance of this date for the sym-

phony, considered by many to be the composer's finest. (London, two LP discs.)

Lehar: Gay Paree

One of the best of Franz Lehár's operettas is presented in an excel-

lent recording which really does justice to the richly beautiful

score. The opera is given as Lehar actually composed it in its original German, with no attempt

to modernize it with so-called Broadway or Hollywood touches. The narrator for Hungarian evident

to the richly beautiful score.

The tenor's fine singing is in its original, German

The nostalgia for Hungary evident

throughout the score is one of its chief charms, and

in the role of Pater is entirely satisfactory. The Vienna Kammer-

chor and the Orchestra of the Vienna State Opera handled the

operetta and Pater's music splendidly. The album is

entirely adequate. Included are

Lehar: La Fille Mal Gardée

This is joyful music, played with

perfection by the "Little Treasury Albums" of the six most

popular operettas. These are the ones that are most

liked, and will go on sale in the fall of 1953.

—Floyd, R."
MODERN METRONOME

Both arranged in Grode 2... with words.

Bach's

Attention! Piano Teachers!
Are you missing the many benefits your students should get from MODERN... of Jarvenpaa has changed considerably. Perhaps this change is not so (Continued on Page 10)

SICKLER NOTE SPELLER - $1

Complete Book - $1.50

PIANO TUNING PAYS

Learn to Tune an Instrument
at Home

Piano Tuning

WHEEL OF FORTUNE

Sewn leather cover of black, beige, and brown. 31" diameter. 100 patterns.

GREENE & HOGLAND

DONALD FRANZ

Firmly established in the music world since 1937, with... for the... and is considerably lower than the...

A colorful word-picture of the 86-year-old master of modern composers, who is being honored this month with a week-long festival in Helsinki.

TO WORLD FAMOUS Jean Sibelius the month of June brings new honors. However, when the week-long Sibelius Festival opens June 3rd in Helsinki with a sold-out opening concert, dedicated to the master... for nearly 60 years... that... the... his master finds a stimulating pleasure. They know his music, but of the man who produced that music they know little. 'I Sphinks,' is his usual lacquer record on the few occasions he has been pressed for more personal data. Surrounding himself with a studied reserve as difficult to pierce as the iron curtain, the Master finds a stimulating pleasure in the small pension which the government allowed him (substantially increased on his 60th birthday), the home. To him life flows on evenly in a continuous pattern, the music of his home. To him life flows on evenly in a continuous pattern. His excellent work as a pianist, composer, and conductor was an inspiration to all his contemporaries. Sibelius was confined with a broken hip, Sibelius rarely leaves... and his American... European capitals, and his American visit. Then came the nerve-wracking days of the Red Terror in 1917-1918, when the family was forced to take refuge in the idyllic seashore directed by his brother, Christian Sibelius. During the last few years with the... the... the... with his music, but of the... by Norma Ryland Graves

Jean Sibelius—MASTER OF JARVENPAA

by Norma Ryland Graves

A colorful word-picture of the 86-year-old master of modern composers, who is being honored this month with a week-long festival in Helsinki.

TO WORLD FAMOUS Jean Sibelius the month of June brings new honors. However, when the week-long Sibelius Festival opens June 3rd in Helsinki with a sold-out opening concert, dedicated to the master... his master finds a stimulating pleasure. They know his music, but of the man who produced that music they know little. 'I Sphinks,' is his usual lacquer record on the few occasions he has been pressed for more personal data. Surrounding himself with a studied reserve as difficult to pierce as the iron curtain, the Master finds a stimulating pleasure in the small pension which the government allowed him (substantially increased on his 60th birthday), the home. To him life flows on evenly in a continuous pattern, the music of his home. To him life flows on evenly in a continuous pattern. His excellent work as a pianist, composer, and conductor was an inspiration to all his contemporaries. Sibelius was confined with a broken hip, Sibelius rarely leaves... and his American... European capitals, and his American visit. Then came the nerve-wracking days of the Red Terror in 1917-1918, when the family was forced to take refuge in the idyllic seashore directed by his brother, Christian Sibelius. During the last few years with the... the... the... with his music, but of the... by Norma Ryland Graves

Jean Sibelius—MASTER OF JARVENPAA

by Norma Ryland Graves
It is impossible to separate technical problems from musical problems; which is why one should realize that

Music is an Indivisible Whole

by Robert MacLaren

The Pianist begins to make progress when he adjusts his study so as to link mechanical details to the continuity of music. This is not always easy. The beginning of piano work necessarily centers around mechanics—most young students must learn how to hold their hands, how to position their fingers, and so on. Very few can play with their hands simply because they cannot. It is only after I have a very clear idea of the work as a whole, you are more aware of its needs. It is not better to have a clear mental picture of what you wish the music to say and can bring out that meaning, you need not worry about mechanics.

Mechanical details are, of course, important. The music is more important. Its expression must be an essential part of the conception, emotional, coloring, and responsive fingers, regarded in that order. It is impossible to make music by concentrating first on details of finger work and then trying to adjust to the details together. Music is a whole.

In order to play with the musical conception as such, a whole, I play it through to get an idea of its line, its structure, its possibilities of realization. Even if I have heard the work, I cannot always keep the music until I feel them under my fingers. And I never pause for technical difficulties during that first reading. The purpose is to find the line, just as, when you look for the first time at a great cathedral, you observe its design, its style, its aloofness, before you study the windows or the ornaments of its doors.

Familiarize yourself with the work as a whole before you subdivide it into the detail of its parts. This will give you a large view of its continuity of meaning (balance, contrast, the relation of the figures, etc.). Such a "large view" never emerges when you begin with the details. Further, this overall impression of the work sets the goal of your study, helping you to adjust effects better. Written in a small room—one plays the work in a large hall, what seems of immense importance in one place often has no meaning at all in the other. By seeing the work as a whole, you are more aware of its needs.

I believe this is a wholesome thing to do even after a work has been thoroughly mastered. Continuous (or much repeated) playing helps to keep things fresh, and makes the quickness of response a matter of course.

In other words, your study should not center on hands and fingers, but on bringing out a musical conception. If you have a clear mental picture of what you wish the music to say and can bring out that meaning, you need not worry about mechanics.
Choosing the Right Vocal Teacher

It is highly important that one's teacher of voice should be selected very carefully. There must be

Securing of the best teaching in the world

Our music schools are offering the best opportunities for learning about the art of vocalizing. One can increase
ing elementary exercises will enable you to start studying right now.

(1) Stand in good posture with bent elbows hanging at each side. While lifting bent elbows lift ribs at the back and under the arms for a deep breath. Feel the rise of stretch ribs. Exhale and turn ribs down. Repeat 10 times.

(2) Stretch arms out horizontally, palms down. While turning palms up, lift ribs above that hip. Exhale and return forward. This leaves the side to side stretch of the ribs to be done. Repeat 10 times.

(3) Stand upright and clap your hands above your head. While trying to close your hands, inhale for a deep breath and stretch the trunk away from the head. Feel the breath expansion above that hip. Exhale and return forward. This leaves the front to back stretch of the ribs from the bottom to the top to be done. Repeat 10 times.

(5) Expand the ribs for a deep breath and press out on the lowest ribs first. Then, inhale a deep breath and press again and out ribs, taking about 5 seconds for this.

A teacher should also be able to give an example of how a melody line should sound. Three quarters of all vocal teaching is by imitation. Not that your voice will sound like your teacher's, but he can show you how to secure clarity of tone, freedom, and confidence; it will be much easier to develop these same qualities in your own voice.

Look to the best possible source for finding a voice teacher. In most large cities there are well known music schools, music teachers, music critics, where auditions are given, and where a student may secure a frank opinion as to whether he should continue studying or not. Look through the classified telephone directory, turn to the pages of magazines and journals, or the local public library, for a private teacher. Your local church syn
cathedral, or the symphony conductor in your home town, if you have a symphony, will give you helpful information.

A teacher should not only tell you what to do, but how to do it, and why. Instead of saying, "open the mouth a little more," or "close the mouth a little more," he should show you the "how" and "why". There are such instructions, such reasons, for the open mouth of course, to let the sound out to the fullest. Instead of saying, "graduate in the voice," minute start opening the mouth to sing, you still must also have genuine in the voice.

The purpose of contacts is publicity. Many sensitive souls are shocked at the idea that the artist, like the industry, must be his own "publicist." The name and the business boss, requires considerable advertising to make his services known sufficiently to create a natural demand for them. There is an impression that there are millions of people interested in the music of the world, but as the time would be with a high applause, as at the beginning of a new year. This adds in bis favor in the voice a way the that the artist has more music to his credit. The more the singer will want to go down in the throat, as a cock in a bottle. (Continued on Page 60)

FROM AN INTERVIEW WITH CRYSTAL WATERS

secured by Amabel Comfort

..inhale a deep breath. You will become con

..inhale a deep breath. Feel the side to side stretch of the ribs. Exhale and feel how much you can increase the capacity of the lungs.

Stand upright and clap your hands above your head. While trying to close your hands, inhale for a deep breath and stretch the trunk away from the head. Feel the breath expansion above that hip. Exhale and return forward. This leaves the side to side stretch of the ribs to be done. Repeat 10 times.

(5) Expand the ribs for a deep breath and press out on the lowest ribs first. Then, inhale a deep breath and press again and out ribs, taking about 5 seconds for this.

Bernard Kirshbaum

The ability to make contacts will bring to him the attention of the music loving public is something the advanced student needs to cultivate if his concert career is his ultimate goal. Every important artist who has established his name by hard work and perseverance, has been helped by the public to achieve his goal. Every important artist has been a singer. Only those who have made the step from the technique to the art of singing, have sung can guide you in producing your finest voices. They have developed artists who are comparable to those coming from European shores, and yet we have a prob

In the opinion of playing before various kinds of audiences, from very small with many con

(Continued on Page 64)
Bust of Paderewski in the Polish Garden

Spring at International Friendship Gardens

Entrance to Little Symphony Garden

Mirrored Pool in the Garden

Dedication of Paderewski Bust

Dr. Bethuel Gross at the organ

Etude feels privileged to present this inspiring story of an unusual, idealistic project in which music takes a very important part

by Jennie A. Russ

A rehearsal on the beautiful stage of the Gardens

MUSIC AT
International Friendship Gardens

IN THE POLISH GARDEN at International Friendship Gardens is a heroic head of Paderewski. It was presented to the Gardens by the local group of the Polish Arts Society, with suitable ceremony consisting of Polish songs and dances, and speeches. To add to the festivity of the occasion, the actors were garbed in Polish costumes.

This head of the great Pole was done by Robert Wilcox of Michigan City, Indiana. Cast in terra cotta, it is said to be the only heroic head of Paderewski in the United States.

International Friendship Gardens were established by Joseph, J. Virgil, and Clarence Stauffer as an ideal application of peace and good-will toward all men. These three brothers had long thought about the troubled world we are living in and wondered what they could do about it. Their garden exhibit, called the Old Mill Garden, at the Century of Progress held in Chicago in 1933, attracted so many foreign-born people, that it occurred to the transfers that perhaps a garden dedicated to international friendship might be the answer to their dreams. They wrote to over three hundred world renowned people asking for their cooperation in the enterprise. The response was beyond their most optimistic expectations. Jan Paderewski, the great pianist and onetime premier of Poland, was among the first who replied with enthusiasm, and he was duly listed as a charter member of the movement. So it is most fitting that his bust is the first of an actual person to grace the Gardens.

Then the idea gradually became firmly established in the minds of the brothers to have a permanent garden where people of all nations could come in peace and enjoy nature's beauties. They searched the Chicagoland area thoroughly and had about given up hope of finding a suitable (Continued on Page 20)
Approach. by David Cherniavsky

extraordinary musical personality.

Casals’ Approach to Teaching the Cello

by David Cherniavsky

The world’s greatest cellist reveals some of the ideas which have characterized his artistry and teaching philosophy, and which have marked him as an extraordinary musical personality.

Pablo Casals—in a serious moment

IT WILL HARDLY be expected that Casals’ ideas about the cello, born as they are of over fifty years of inspiration and analysis (and this on the part of the greatest cellist the world has known) are not likely to be expected that Casals’ ideas about the cello, born as they are of over fifty years of inspiration and analysis (and this on the part of the greatest cellist the world has known) are not likely to be expected that Casals’ ideas about the cello, born as they are of over fifty years of inspiration and analysis (and this on the part of the greatest cellist the world has known) are not likely to be expected that Casals’ ideas about the cello, born as they are of over fifty years of inspiration and analysis (and this on the part of the greatest cellist the world has known) are not likely to be expected that Casals’ ideas about the cello, born as they are of over fifty years of inspiration and analysis (and this on the part of the greatest cellist the world has known). As he points out, ordinary intonation has become much too influenced by the equal temperament of keyboard instruments, and in such a way that notes have come to be regarded almost as independent entities of fixed position rather than as variable stages in an unfolding organic line. Now these stages, instead of being determined mechanically or by the artificial compres- sion of equal temperament, should respond sensitively to their meditative implications and to the harmonic progressions on which they are based — progressions that tend to draw certain notes together and drive others apart. The way this is put into prac- tice will be investigated presently. But, before going into detail, it must be empha- sized that in the last resort all such substi- tutes can only be achieved intuitively and naturally, a theoretical and deliberate approach being useful merely as a prelimi- nary stage. Actually, most artists do (in varying degrees) use expressive intonation spontaneously; in fact, no players make greater use of it than do such instinctive musicians as Hungarian gypsy violinists — a fact pointed out by Enescu to Casals. But in so far as the influence of keyboard instruments has blunted our natural sensi- bilities in this respect, a certain amount of unconscious analysis is required; and this, in addition to a wealth of practical examples, is exactly what Casals provides.

Perhaps the most obvious of these attrac- tions is the attraction of a leading-note towards its root and of a minor seventh towards the note on which it resolves. As a result, the leading note, in comparison with its position on instru- ments of fixed intonation, will be slightly sharpened, and the minor seventh played slightly flat. But Casals has noticed further, and more subtle examples of what may be called tonality’s “gravitational pull” than these. He has found, in fact, that an attrac- tion exists between all semitones, so that not only is the leading-note drawn towards its tonic, but the major third (when ascend- ing) is raised towards the fourth; and correspondingly — that is, owing to these two basic deviations from the mathematical norm — the sixth (again, when ascending) is pulled slightly upwards towards the major seventh and downwards towards the third.

In this way the scale has become more dynamic, and has tended to move to a more fixed sense of direction and progression than when played in a merely mechanical way. Indeed, expressive intonation fulfills much the same function as regards intona- tion as does the mechanical intonation of rhythm — for in both cases such deviations from the mathematical norm — the sixth and the seventh — are essential to organic expression and have entered the realm of music entirely spontaneously.

Perhaps the most obvious of these attractions is the attraction of a leading-note towards its root and of a minor seventh towards the note on which it resolves. As a result, the leading note, in comparison with its position on instru- ments of fixed intonation, will be slightly sharpened, and the minor seventh played slightly flat. But Casals has noticed further, and more subtle examples of what may be called tonality’s “gravitational pull” than these. He has found, in fact, that an attrac- tion exists between all semitones, so that not only is the leading-note drawn towards its tonic, but the major third (when ascend- ing) is raised towards the fourth; and correspondingly — that is, owing to these two basic deviations from the mathematical norm — the sixth (again, when ascending) is pulled slightly upwards towards the major seventh and downwards towards the third.

In this way the scale has become more dynamic, and has tended to move to a more fixed sense of direction and progression than when played in a merely mechanical way. Indeed, expressive intonation fulfills much the same function as regards intona- tion as does the mechanical intonation of rhythm — for in both cases such deviations from the mathematical norm — the sixth and the seventh — are essential to organic expression and have entered the realm of music entirely spontaneously.

(Continued on Page 56)
I'll Take the Low Road

by SIDNEY C. CLARK

FOR SOME TIME I have been seriously pondering the all too obvious problem of teaching children. I have known that a good deal of the trouble is occasioned by the attitude of parents towards their offspring. My own attitude has been that most private teachers are not concerned with the impression they make on the world in general but are with the guidance of their charges through the wonderful adventure of music. At this point I feel sure that sooner will bring up the endless hours of skill and rehearsal spent by students in the country. Let's face it. Many of us, and I include teachers of the age in which I have written, can find no place of these things in their proper proportion and place, but as a consequence of their mine, the majority of students fall by the wayside very quickly and grow into musically frustrated adults like their parents before them—always wishing they could play something.

The surprising thing is that so many of those people could actually learn to play—given the proper consideration as to their abilities, likes and individual personalities. Perhaps I should restate—let's take the average modern-day teacher. Unless you have asked one of them about lessons for a young son or daughter, you may not be aware that one of the first things some teachers will say is that she (or he) does not take any pupil unless the parents will promise that John or Betty will practice no less than one hour per day. Fine. But I disagree heartily. A small child who is beginning, is unable to concentrate longer than twenty minutes at a time and besides, it is impossible to give a beginner enough to keep him busy for that long. You accomplish more in the long run by teaching a child from the beginning the rudiments of good practice, and telling him to play his exercises at least three or four times each practice session, than to start him out without the clock. If the child is older, say nine or ten, he has so much to do with the three R's in school to say nothing of working for church organizations and the like, that it is difficult to find a full hour every morning. However, of this promise of an hour's practice a day, there is constant friction between parent and teacher as long as the pupil looks upon the whole procedure as something definitely distasteful, and that the beginning of the end. All teachers will find their students becoming more interested in their lessons as the advance and consequently will spend more time and energy in teaching them. I have been that most private teachers are not concerned with the impression they make on the world in general but are with the guidance of their charges through the wonderful adventure of music.

Nature, herself, has quite a hand in this matter. It is quite true that many of our great artists are one from Europe and that they do spend endless hours in their practice. It is a fact that some of the greatest pianists of our time were child prodigies. A training who skill is taken into a conservatory at a very early age spends most of his time every day, week and work out for years primarily in music—reading and to get a very per second. However, in our country most children are able to get a very good education and, as yet, no one has thought of which in music would be stressed and those would be available to the general public.

So it is necessary for our young folk to keep their minds as a missile for when it is known, the only hours available are not communities are the few after school hours and church services. This, in itself, presents a problem because most of the youngsters like to use their out-of-school hours for play. Now, suppose Susan, who is a little girl of six, starts out on her musical career with a piano. She is taken to a teacher who explains the fundamentals to her and that she is the beginning of the end. All teachers will find their students becoming more interested in their lessons as the advance and consequently will spend more time and energy in teaching them. I have been that most private teachers are not concerned with the impression they make on the world in general but are with the guidance of their charges through the wonderful adventure of music.

Her mother appealed to me and I immediately encountered a little of Mary's trouble. Her mother intimated that her ear for music was not a taboo. They do not belong with music; its expression, but is something to help us live life more abundantly, so for this reason, in my estimation, forms and harm methods are taken. They do not belong with music; its contemporaries are love, patience, desire, and happiness. No, I have chosen from my teaching experience, five proofs that those who will never play, did, and more often than many like to admit. I humbly state that these illustrations are not examples of my superior teaching ability but they are examples where love, patience, and perseverance payed when it seemed almost as if hope was gone.

The first of these proof cases, we shall call Mary. She was the youngest child of a wealthy farmer and very spoiled. Her former teacher refused to continue her lessons because he was too stubborn to learn anything. How often have you heard of money that was to be used for music pin with an outstanding melody, so I bargained with her; she would prac...
place when they discovered an ideal spot in northern Indiana.

This tract contains one hundred acres and is just west of Michigan City, Indiana, near S. 12, and fifty-two miles from Chicago. It is the valley of Trail Creek, which runs through it, and the old banks form a perfect amphitheatre. Trees surround the whole area and form a ready-made bird sanctuary.

After scoring a hundred year lease on the property, the hard work began. The land had to be cleared and the gardens landscaped. It was some time before they were in shape to be shown to the public.

One of the main attractions of the Gar-
dale is the Parade of Flower Shoes which follow each other all summer and fall, be-
ginning with the waltz and extending to an
hundreds of thousands of tulips in May,
followed by the program of color of all
colours and kinds of roses during the Rose
Festival in June, when between forty and fifty thousand visitors come for the
enjoyment of visitors who come from nearly
every country around the globe to see them.

All summer and until late fall the Gardens present a display of color from myriad of blooms.

The rest third of the entire tract has been left natural for a bird sanctuary, the central part dedicated to the Garden, and the western end contains the Theatre of Nature. The Theatre is to the right of the main entrance and the long, trimming branches of the weeping willows of the Chinese Garden form a lovely foyle. The willows also cover the bridge entrance to the theatre that is an island in Lake Lucerne, the lake of Peace.

Mrs. Hardy entered the field of music at the age of nine at Bradford, Pennsyl-


**Seventy Continuous Years in Music**

**A ASSIGNMENT** in the English class of a small town high school in Oklahoma was the idea for which was probably the most unusual event ever witnessed in that town. The young lady who started it all was a piano pupil of Mrs. Ida Dafro Hardy, well past her eightieth birthday, but still actively eng-
gaged in Medford, Oklahoma, in the profession she loves. Writing her essay on the subject, "A Wonderful Person I Know," the young high school student found she had gained a word picture of her music teacher which immediately had a reaction amounting to all.

A public gathering was soon arranged to honor Mrs. Hardy for 70 years of service, 56 of which have been centered in Medford. It resulted in an outpouring of love, affection, and respect in which religious and social barriers and per-

As many of her former pupils as could be present, came from far and near to honor their music teacher. On the pro-
gram, was a former pupil, now a concert instruc-
tor in New Jersey, who flew to Medford to take part.

Mrs. Hardy entered the field of music at the age of nine at Bradford, Pennsyl-


**QUESTIONS ON THE SECOND FINGER**

The church is, of course, the hardest part of a singer's life. But do you know which is the next hardest? Yes, seems incredible, doesn't it? But it's that second finger. Why? Because its strategic position, its powerful natural strength, and its much-


**OCTAVE PIECES**

"Please suggest a few octave pieces or studies which apply to the exercises in "Thinking Fingers"."

You will find several good, practical short studies in "Etudes for Every Pianist," with lessons for each in the book. See Page 4 of "ETUDE-JUNE 1952" (lesson on P. 17) ... although this is a study in octaves; P. 48 (lesson on P. 17) ... a super Super!"

- Margaret Dee's recent octave piece, "Popper Peaks", which is "the oc-
tave piece of the year" (and of many years). Short, easy, well balanced between right and left hand, it gives students a perfect octave workout. It is also a very effective and amusing piece to play.

**POKER-FACED PIANISTS**

Why should it be considered a crime for a pianist's face to mirror the smile of popular Hit when he plays? Do we require singers to enunciate texts with wooden, inexpressive countenances? Or actors to speak lines with dead, set faces?

A good pianist requires a body which is best in proof as an actor's or singer's. The player's large muscle-masses must move smoothly to perform the incredibly accurate (Continued on Page 51)

**QUESTIONS ON THE SECOND FINGER**

The church is, of course, the hardest part of a singer's life. But do you know which is the next hardest? Yes, seems incredible, doesn't it? But it's that second finger. Why? Because its strategic position, its powerful natural strength, and its much-
highest lift combine to put it seriously out of balance with the other fingers. Its

power and drive create serious unevenness in the voice. Those of us who

were taught to raise our fingers high and to clank them down mightily have had

all our lives with this second finger. Ten-age boys with large hands go through

singing trying "to keep the second finger up"; but only the stiffest, most unde-

sirable will do so. The pianist must watch it incessantly. It should never be raised above the key top, either in playing or sliding to a new position.

To keep it close to the top I often advise carving it slightly, so that it

must work under the palms. Here's a hop-

catal' cure: simply repeat the second

finger slow and fast in various impul-
ses, threes, fours, sixes, eights, with the

wrist downmost (the wrist "gives" in eas-

ily to all pressure) and the finger sliding,

ascending on the other tones (the wrist

"gives" in rapidly to all pressure) and the

finger remaining. It is that second finger

which makes or breaks a pianist's style. It

must be raised above the key top

with the other fingers, its

much-

larger size.

**RECREATING MASTERPIECES**

Sometimes I think we are indeed coura-
gesous mortals trying to recreate the great

musical masterpieces from those dead skele-
tons of etuninge lines, notes, rests, direc-
tions ... all so approximate, indirect and

inept. When I read of the time and

effort the famous and mighty have put into

the realization of the idea started by the

composer, It is indeed a

brave act of

Sometimes I think we are indeed coura-
gesous mortals trying to recreate the great

musical masterpieces from those dead skele-
tons of etuninge lines, notes, rests, direc-
tions ... all so approximate, indirect and

inept. When I read of the time and

effort the famous and mighty have put into

the realization of the idea started by the

composer, It is indeed a

brave act of

 努力
Maude Dumesnil, Mus. Doc., explains Debussy markings, discusses fixed Do, and endorses Townsendi.

PUZZLING METER

In Debussy's La Cathédrale Engloutie we find "La valse". Create a problem in interpretation: which meter to use? Please discuss.

M.C., North Carolina

Debussy was a great innovator in terms of musical orthography. He disliked anything overloaded and heavy. For this reason he indicated "a" and "b" at the beginning of the piece. Are there any other indications of sonority in this piece which might help the performer choose the appropriate title, La Plus Que Lente. I would appreciate your comments. -R.E., Illinois

THE FIXED "D0"

I am researching your reply regarding the "Fixed Do" inquiry by Miss S.E.L. Colombo (January 1952 issue). I was very surprised at your statement that there is no such thing as a "fixed Do" system. If you were to refer to the book "How to Read Music" by Maxwell Kanzell, you will find a comprehensive study of this very subject. Although this book was published so recently as 1948, it has already been accepted as a text book by many private and public schools. I trust this information will prove beneficial to you. -C.J.P., New York City

Thanks for the information, which I am sure will be beneficial to Miss S.E.L. Colombo, and to myself, and to... the author. However, I must say that my viewpoint remains unchanged: the book you mentioned does deal with the "fixed Do" but this is not the issue, since the question concerned the very existence of a "fixed Do" system. Let's look at the record, as Al Smith used to say. Since 1907, when Debussy wrote his La Pastèque, we have seen the "fixed Do". I am sure that it exists in every way until it occurred to someone that for some special purpose this Do could be made to flutter around from key to key like a chameleon. I wonder if this is a reason why the traditional key signature and the "system" attached to it is? I do not believe so, and such was the reason for my statement.

As to the book you mention, it is valuable because it deals with solfeggio theory in a manner similar to Danchin's, though with a somewhat more complicated approach. It is difficult to say whether it is better or not.

They do not surpass those found in Leopold's first book, and certainly cannot reach the grades of La Fontaine's "Léonard de Solfeggio Musarum" or the more recent lessons by Kellenberger.

May I repeat: I have no objection to the modality of the Do. It is useful within a limited scope, but not in a musical education as long as no exaggerated claims are formulated in its behalf.

TOSCANINI ON TELEVISION

If the Wagner Roundtable could hear the Wagner Festival conducted by this great artist it would probably throw the Old Reliable a kiss and whisper, "You old fogey, how did you ever do it?"

Now Toscanini has appeared on television, and in the future the liberties taken with his conducting might be recorded by technical experts who may, from time to time, throw the Old Reliable a kiss and whisper, "You old fogey, how did you ever do it?"

I must say that my viewpoint remains unchanged: the book you mentioned does deal with the "fixed Do" but this is not the issue, since the question concerned the very existence of a "fixed Do" system.}

---

### QUESTIONS & ANSWERS

Conducted by KARL W. GEBRENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Mahler, Oberlin College.

---

**BIBLIOGRAPHY FOR MUSIC STUDENTS**

1. Unless one knows the musical background and training of the person who is doing the determining, it is difficult to make recommendations. About the best one can do is to list the books most widely used in the various fields you have suggested, and recommend that you know through most or all of them and then select the ones you think will be of most use to you. The following list is a general one:

   1. **Counterpoint**
      - Speculum
      - KBH: The Art of Counterpoint
      - Schilder: Direct Approach to Counterpoint

   2. **Harmony**
      - Poon: Counterpoint (Norton)
      - Canon and Fugue

   3. **Ornamentation**
      - Double Counterpoint and Canon (Augener)
      - The Contrapuntal Harmonic Technique of the 12th Century (Crotz)

   4. **Aesthetics**
      - Harmony for Ear, Eye and Kodály (Dohnányi)
      - Minkowski: The Contrapuntal Harmonic Technique of the 12th Century
      - Murphy and Striehling: Creative History and Music Scholarship (Frensch Hall)
      - Wedge: Applied Harmony, Books I and II (G. Schirmer)

   5. **Theory and Analysis**
      - Bobb and Earle: Elements of Musical Theory (G. Schirmer)
      - Diller: First Theory Book (G. Schirmer)

   6. **Choirs**
      - Goetschius: The Homophonic Forms of Musical Composition (G. Schrimer)
      - Lehman: The Analysis of Form in Music (Cengage, Oberlin, Ohio)

   7. **Orchestration**
      - Forsyth: Orchestration (MacMillan Hall)
      - Project: Orchestration and Orchestration (Dohnányi)
      - Rahn-Kreisler: Principles of Orchestration (Kalmus)

   8. **Music History**
      - Finney: Music of the Middle Ages (Oxford University Press)
      - History of Musical Thought (Appleton, Century, N.Y.)
      - Finney: History of Music (Harcourt, Brace)

   9. **Choral Conducting**
      - Cohn: Choral Music and its Practice (Appleton, Century, N.Y.)
      - Howard: Conducting (Appleton, Century, N.Y.)
      - Komisar: Conducting (Appleton, Century, N.Y.)

   10. **Music Theory**
        - Leff: Music Theory in a Simple Language (Novello)
        - Rahn: Counterpoint and Counterpoint (Augener)

---

---
Poor Results from a Good Specification

What looks well on paper does not always produce the organ that was promised.

A frank discussion of a real problem.

By ALEXANDER MCCurdy

"E Because Vied" means "To be rather than to appear." This question came to mind recently while going over a new organ which a certain church had just installed at considerable expense. The specification for the instrument was excellent. Reading the list of stops I felt that the organ, if well played, would be altogether satisfactory.

Here is the specification:

**SWELL**
- 16' Quintum
- 8' Flute
- 4' principal
- 2.5' Gedackt
- 2'/ Mixture
- Fd

**COUPLES**
- 32'/Bourdon
- 16'/flute
- 8'/flute
- 4'/flute
- 2.5'/diapason
- 2'/diapason
- Fd

**PEDAL**
- 32' grand
- 16'/principal
- 8'/principal
- 4'/principal
- 2.5'/bass

**ORGANIST'S PAGE**
Church music committees often are puzzled as to why they get such poor results from a good instrument. They are pure technique and are designed, in almost all cases, to increase the strength, the accuracy, and the independence of the organist's fingers. I was to find this jury-built structure as part of the installation.

The next step was to test the pistons. I set the swell pistons, then the great and pedal. I then tried the general pistons, only to find that I could not get any intermanual couplers. To my amazement I discovered that the principal pistons functioned merely as a switch, connecting, for example, swell pedal No. 1, great No. 1 and pedal No. 1. General pistons No. 2 would connect swell, great and pedal pistons No. 2, general No. 3 would link all the No. 5's, and so on. Such an arrangement leaves a great deal to be desired, to say the least, in the way of flexibility.

Trying to sound the individual stops, I found myself frustrated by how the swell to be of pleasant quality. After the first 12 notes, however, it changed to a gendackt which turned out to be the gedackt of the swell. The 8' flute was from that set also.

The strings and celeste were passable. No problem was found. However, the principal turned out to be a membrane, or what is essentially a wooden, old-fashioned flute diapason, with the 3' principal and the 2.5' diapason also coming from the same set of pipes.

The celeste was a combination of pipes from the so-called quintum. The trumpet had a fairy bright tone but it was difficult to control. The one tone of the vox humana was pleasant. On the other stops the great diapason, which was unsatisfactory, the octave came from the 8' and the other stops from the swell.

The resultant was a series of flats, fundamental borrowed from the diapason and the flats from the quintum. The specification in this case was part of the great diapason, in the lower 12 notes being independent.

The organ had only 3' couplets to pedal in these enlightened times it is difficult to imagine why an organ-builder would do such a thing. I cannot imagine a life sound on a very full pedal organ, with its 2.5' only, and manual stopping down to the pedal at 0'.

As I tried the organ I felt now more unhappy. I wondered how on earth the church had happened to select this instrument. Someone must have seen specifications. Someone must have had an idea of what should go into an organ. With the installation the result was bad after all. On some members of the church the sound of the pedals was getting a bargain.

Upon inquiring I learned that a committee was chosen from the congregation to investigate organs and to invite proposals from several builders. The firm which had the contract was the one which supplied the best sales talk.

Specifications were arrived at in a haphazard manner. Someone told the committee they ought to have a draw-knob console. So they did. Someone told the church the base ought to have 23 stops, and for the left manual it was included. So was the vox humana, the octaves, etc. At this point the building committee wanted to know how much these pipes cost. The church was given a large sum of (Continued on Page 25)

Part 2

Until they can be played with ease and accuracy, scales and arpeggios should be taken up before the student's practice time. Now and then, however, it is a good idea to give the practice time to them for a couple of weeks or so.

Many students, and some more experienced players, use scales merely as a means of "warming up," running their fingers up and down the strings thoughtlessly for a few minutes until the fingers feel limber. It is a pity to waste time in this way, and it is a greater pity if the player thinks he has accomplished anything valuable. Scales and arpeggios are the basis of violin technique and observe to be always practiced with thoughtful attention. Merely to play them at random is a matter of routine and of little advantage. In fact, such practice can easily have an effect quite opposite from that intended, for routine practice is a fertile soil for forming bad habits—habits which are extremely difficult to eradicate. It is much better for the student to be in the student's mind other than that of playing the notes in tune. And he should bear in mind that there are no such things as correct tempo for these exercises. No matter whether they are written in eight-notes, in semiquavers, or in triplets, the tempo at which they should be practiced is the tempo which, for him, reduces the possibility of error to an absolute minimum. He should try to play each exercise accurately, even if very slowly, from the start. Anything else is a waste of time. If the student does not gain strength and accuracy from these exercises he is doing nothing.

Unless some special problem has to be solved, some particular weakness eradicated, the student should not spend over much time on this sort of work. Pattern exercises of any kind are dulling to the musical sense and should be used with discretion. Four or five of them are quite enough for the daily practice.

Exercises which are another matter. The student should spend on them as much time as can be afforded, for, thoughtlessly practiced, they will give him a centered of the bow that will greatly enhance his left-hand technique. Many quite intelligent students still think that technique is the concern of the right hand and that the right hand can safely be left to itself. Not a few teachers seem to agree with this idea. But in a very real sense it is a very wise person who feels that the student wants to play his best he will be as much concerned with the right hand as he is with left-hand technique. And the requirement of a good bow technique requires plenty of time for them.

Studying cannot be practiced quite like playing. There is not enough in the way of musical value in the study, where more, sometimes less, that must not be lost sight of. The student must be forced to play the notes in tune, he should, however, try almost from the start to make the study musically interesting. Other words, imagination must come and take its place with Thought and Care. Even in a study that seems to be musically dry there are harmonic progressions that can be made interesting and informative.

It was said in the article in April that many students think they have practiced a study if they play it through three or four times. This is really to practice one study or rude practicing. A study should be played through to see if the student has practically mastered it, to see if he does not do just to repeat it over and over and over again. The student should pause after each repetition, make new short-comings and decide what to do in order to avoid them. (Continued on Page 25)
A leading basso of the Metropolitan Opera states, "Once you are sure of a relaxed throat free of all tension or forcing, forget about it!"

from a conference with Cesare Siepi
secured by Myles Fellowes

The person who loves to sing will secure by Myles Fellowes...

He who has secret dreams of a singing career, however, should make certain that he is endowed with more than a love of singing. It's helpful to face the fact that outstanding careers grow out of a number of qualities which are inborn. Certainly, these qualities can—indeed, must—be developed. But if they aren't there, in the person, to start with, the most devoted study can't push him into the rank he dreams of occupying.

The qualities I have in mind are natural voice, an instinctive feeling for its correct use, and the kind of interpretive power which reach across the footlights and move people. The wisest step the career-aspirant can take is to make sure he possesses them, to some degree. The teacher of integrity can add him in finding this out. The actual singing lessons are less important than establishing what the ambitious student can and cannot do.

When it comes to actual singing, it is my view that vocal tone goes through three stages. It is born in the vocal cords, helped by the diaphragm, and produced (as to color and quality) in the resonance chambers of the face—in the naso—let us examine what can be done towards this three-fold development.

The kind of tone produced depends on the inborn structure of throat and vocal cords. This can never be changed. Thus, as far as the throat is concerned, development takes the form of assuring correct use. This, I believe, involves as little activity as possible. Make certain that your throat is always relaxed, easy. The larynx, or "voice box" must never move. Whether one sings high or low, the position of the larynx must be the same, and one can easily check on this by holding one's hand on the throat. Once you are sure of a relaxed throat, free of all tension or forcing, forget about it!

It is in the region of the diaphragm that the singer's chief development takes place. It is here that total support originates, through correct use of the breath. I have come to believe that good breath control is also a part of natural endowment (many of the greatest singers are quite unable to explain how they use their breath—they simply breathe and sing!). But the mechanisms can certainly be learned and improved.

The ideal singing breath is deep, wide and natural. Here is an exercise which I find helpful. On one deep breath, sing all five long vowels (AH, AH, EE, OH, OU), betting the breath so that all are of equal duration and intensity, but holding the last (OU) a bit longer and linking it on a marked diminuendo. Repeat this through one octave—not through more than one range.

A single exercise has three great advantages. It develops breathing and breath control; it helps in acquiring the poised sounds which are the basis of good singing; and it perfects intonation and correct pitch.

Once correct breathing has been acquired, the breath must be sent up into the region of resonance. Here again, as in the case of the vocal cords, natural structure is the determining factor. The quality of tone varies (for good or bad!) according to the width of the nasal passage, to porosity of the bones, the size of the hollow spaces in which tone resonates. Vocal technique can improve tone by selecting maximum vibrations in the proper places—it can never change the natural quality.

In working for good resonance, keep the tone in the naso (the frontal and nasal areas). Try to feel it vibrate there, then towards the eyes! Resonance is also paid by much legato practice. Try to sing a cello. Among published works, the Sellidge of Corelli is excellent. There is also a small book of exercises (out of date and difficult to find) called Studi d'Lablache. The great Neapolitan singer, whom many people regard as a Fraternity because he changed his name, these late drills are especially for the male, which brings up an interesting point of difference.

Do men and women singers work in the same way? The answer is yes, but here of differing physiological aspects. The registers are very different. The woman's natural breath is instinctively higher. This means that she has to learn to inhale more deeply, always maintaining expiration. The problem of the "top breath" exists for singers, of course, and must be carefully guarded against. If you find the last tenor tendency to move the shoulders when inhaling a deep breath, your breathing is faulty. The origin of the breath is in the chest but the diaphragm where it comes from the strong muscles of the abdomen. But women singers, as a rule, have to learn this more consciously than men.

The analysis of good singing, as we see it, is to keep the throat relaxed, one's breath healthy condition and then forget about it. Develop proper breathing, and make your breath high and forward into the nasal chambers of resonance.

But learning (Continued on Page 25)

---

Prelude XXII

This Prelude is a remarkable example of Bach's power to create music of deep, poignant beauty. Its harmony, resulting from the subtle, ever-moving contrapuntal voices, is rich in texture, almost orchestral in sonority. Play it without sentimentality and make the slowly unfolding voices sing. Grade 5.

Andante sostenuto (Aa)

J. S. Bach (1685-1750)

From "The Well-Tempered Clavichord," Vol. I, Edited by Carl Czerny. [00-00251]

ETUDE-JUNE 1952
Motion-Repose

This composition contrasts a vigorous style with a tranquil style. The first section, Allegro risoluto, requires strong fingers and a flexible wrist; the section marked Calma should be played in a limpid, fluid manner. Grade 6.

EFREM ZIMBALIST

Allegro risoluto (J. 92)

PIANO

L'istesso tempo

Repose - calma (J. 54)

E. FERDINAND SIBELIUS

Dance of the Princesses

from "The Firebird"

Stravinsky is one of the great musicians of the 20th Century. This lovely excerpt from his music from the ballet, "The Firebird," composed in 1910, reveals the profound influence Rimsky-Korsakov had on Stravinsky's early style of composition. Grade 5. (See Page 4 for a biographical sketch)

IGOR STRAVINSKY

Arr. by Henry Levine

From "Themes from The Great Ballets," arranged by Henry Levine (109-4906)

Copyright 1953 by Theodore Presser Co.

ETUDE-JUNE 1952
Minuet
from Symphony No. 40 in G Minor

Among the three symphonies which Mozart wrote in the summer of 1788 in the G minor, whose bitter passion and strength made this work unique among Mozart's total output... In the Minuet, Mozart has left the stately, dignified court dance behind and moved to a new realm, projecting the vigorous, sharply rhythmic strain of Beethoven. Grade 4½.

W.A. Mozart

Allegro (L:160)

Overture
from The Nutcracker Suite

P.I. Tchaikovsky
Arr. by Ada Richter

Allegro giusto (L:116)

CODA

From "Themes from the Great Symphonies", compiled by Henry Lewis [194-4020]
Also available in the Analytic Symphony Series No. 2, edited by Percy Goetschius.
Copyright 1943 by Theodore Presser Co.

From "The Nutcracker Suite" by P.I. Tchaikovsky, arr. by Ada Richter [194-4047]
Copyright 1943 by Theodore Presser Co.
Dreams to Remember

Last month's issue carried I and II of this set of four pieces. This month we present HI and IV. Play III in a singing style, bring out the full sonority of the piano. IV should be played lightly, with the 6/8 bars divided into two large beats. Grade 3-4.

Andante moderato (J-60)

III

FRANCIS HENDRICKS

IV

Mazurka

This early work of Chopin has all the elegance and melodic charm that have come to be associated with his music. Do not let the base accompaniment overpower the joyous melody. Grade 3

FR. CHOPIN, Op. 7, No. 1

From "Dreams to Remember" by Francis Hendriks [320-41097]

Copyright 1952 by Oliver Ditson Company

International Copyright Secured

ETUDE-JUNE 1952
Purple Rhododendron

Mr. Moore is a prolific writer of light piano pieces. This waltz, composed in the tradition of the Viennese operetta, should be played with a rich tone. Grade 3.

DONALD LEE MOORE
**Devotion**

**Andante con amore**

**PIANO**

**Last time to Coda**

**Allegretto**

**Deep River**

**Negro Spiritual**

**Lento**

Arranged by **WILLIAM ARMS FISHER**

Op. 19, No. 1
Carillon

Slow and with much expression

Charles L. Talmadge

Copyright 1952 by Oliver Ditson Company
International Copyright Secured
D.C. al Coda
I Wish I Were A Duck!

**Allegretto**

Oh how I wish that I were just a little yellow duck! I'd never rubbershoes to wear, or stay out of the rain. Oh how I wish that I were just a little yellow duck! I'd never rubbershoes to wear, or stay out of the rain.

Moderately fast

Forward, March!

Raindrop Tag

Gaily

A tempo

Copyright 1952 by Oliver Ditson Company

Copyright 1951 by Theodore Presser Co.
ETUDE-JUNE 1952

MUSIC AT INTERNATIONAL FRIENDSHIP GARDENS

(Continued from Page 20)

No. 1100923

Gr. 6

Langsam und zart (Slowly and tenderly)

PIANO

R. SCHUMANN, Op. 18, No. 1

A tempo

ETUDE-JUNE 1952

WARUM? Why?

PIANO

ETUDE-JUNE 1952

A Teacher's Diploma Or
A Bachelor's Degree
In Your Spare Time at Home

CONSERVATORY-TRAINED MUSICIANS COMMAND BETTER INCOMES

HARMONY—Written by two of the finest theorists in the country. Simple yet thorough way, from basic fundamentals right through Counterpoint and Orchestration.

HISTORY—A modern course including all types of music from ancient origins to 20th Century. Interesting with emphasis on the analysis of music—not a dull collection of facts.

PUBLIC SCHOOL MUSIC—With you for actual teaching in the school room. Our model lessons develop originality and give you an excellent guide for teaching others.

This is Your Opportunity—Mail Coupon Today!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-750
28 EAST JACKSON BLVD., DEPT. A-750 CHICAGO 4, ILL.

Is your music not a dull collection of facts? Would you like to command a better income? Then why not make your present study time count...

1. Do you hold a Teacher's Certificate?

2. What instrument do you play?

3. What is your present income?

4. Why did you select Music?

5. Where do you live?

6. How many years have you studied?

7. If you are taught by Extension, what is your regular occupation?

8. Is your music not a dull collection of facts? Would you like to command a better income? Then why not make your present study time count...

UNIVERSITY EXTENSION CONSERVATORY, 28 E. JACKSON BLVD., CHICAGO 4, ILL.

Please send me your catalog, sample lessons and full information. (Your Brighten Up Your Spare Time at Home—Mail Coupon Now.

UNIVERSITY EXTENSION CONSERVATORY, 28 E. JACKSON BLVD., CHICAGO 4, ILL.

UNIVERSITY EXTENSION CONSERVATORY, 28 E. JACKSON BLVD., CHICAGO 4, ILL.

UNIVERSITY EXTENSION CONSERVATORY, 28 E. JACKSON BLVD., CHICAGO 4, ILL.

1. Do you hold a Teacher's Certificate?

2. What instrument do you play?

3. What is your present income?

4. Why did you select Music?

5. Where do you live?

6. How many years have you studied?

7. If you are taught by Extension, what is your regular occupation?

8. Is your music not a dull collection of facts?

This is Your Opportunity—Mail Coupon Today!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-750
28 EAST JACKSON BLVD., CHICAGO 4, ILL.

9. What is your regular occupation?

10. Are you teaching now?

11. Do you have any pupils at home?

12. Do you have any pupils at school?
music is an indivisible whole (Continued from Page 11)

I'm not lost. At such times, it is good to stop playing the work for a while. When I began public engagements, I was asked to perform the Schumann Concerto, so frequently I feared I would lose my concentration. Suddenly, I realized, 'I was no longer "on"; I was back to it with a new freshness and alertness.'

The great point is never to forget that music is an indivisible whole... "technique" in one place and "feeling" in another, but one single expression. Our non-disciplined fingers bring out musically meaning, but mechanics should never be practiced as a thing apart. Students who attempt to practice difficulties in their fingers, as a way of mastering them, will, in the long run, hinder their progress, or at best, learn to play with a dry, mechanical touch. No, one must always be trying to bring out the essence of the music, even if it means working it over again and again, physically and mentally.
An Appraisal Suggested

Mrs. J. W., British Columbia.

There are many buses, including a

violin made of violins, varying in quality

from terrible to very good. It can be

hard to believe that there are some that

are excellent. It is impossible to

judge any such instrument without experi-

ence, and I recommend that you consult

a professional veterinarian before making

your decision. It is important to consider

the cost of the instrument and any

additional expenses that may arise.

Recommendation by Frederick Phillips

We suggest that you purchase a

violin from a reputable dealer or

Piano Distributor, who can provide you

with reliable information. It is

important to consider the cost of the

instrument and any potential expenses

that may arise.

Concluding New Material

L. L. H., Michigan. As an

expert in teaching music, I

recommend that you consult with a

qualified professional before

making a decision. It is important to

consider the cost of the instrument

and any potential expenses that

may arise.

A Possible Stainer

F. J. L., Pennsylvania.

The possibility of a stain or

blemish on the instrument is

not uncommon. It is important to

consider the cost of the instrument

and any potential expenses that

may arise.

Don't Ruin Your Violin

G. M., Pennsylvania.

It is important to take care of your

violin and avoid any damage. It is

important to consider the cost of the

instrument and any potential expenses

that may arise.

END
The Waltz That Was Lost (Playlet)

by Lenore Stilman

CHARACTERS: Johann Strauss, composer; Madam Strauss, his mother; Hilda and Josef Gretchen. Valid.


GRETCHEN: Again! Everything goes wrong! And guests coming in a few moments! If only Mr. Johann would keep quiet. (Rush to clear room, make music, pick up papers, etc. Sing out at short intervals.) Well, here's another ball to win. No wonder they call him the Waltz King. But he should have called the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you. Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

JOHANN: His name is Working. When he joins forces with Thinking, he will spoil everything. In fact, I am going to call the King of Carelessness.
CASALS' APPROACH TO TEACHING THE CELLO (Continued from Page 17)

however much they may have been analyzed later all. ... you plan to continue in class, with the location "in front of us," rather than upon merely symmetrical sub dominant and the dominant) will provide yet another example of how expressive intonation should soon become habitual. When eventually the slow movement of Elgar's cello list's merely expressive beginning, for example, by analyzing the second and third for instance, the third, and fourth, the cells" in playing, for instance, "percussive technic" becomes fully integrated and knows no distinction between inspiration and the process by which it has been reached. Though its achieved techniques continue unchanged, and are perhaps exercised to their full, this is only in so far as the organ is not fused deep abandonment with the utmost.

To a cellist "inner form many of the ideas in this essay--such as the word, rhythm, duration, and extension are therefore adjoined, and for this reason, the organ's basic Russians' basically percussive fingering: the use of alternate first and third fingers in place of the first, third, and fourth, in playing, for instance, stage passages on the upper strings. The scale of D major, for example, is figured in this way:

more than temporary decisions about details, though he may be quite
convinced, as he is, that movement is often necessary for the bigger finger--the cells' hand in such a way that only one hand is needed to pluck the string; for thus only is it possible to produce sufficiently close sound elimination and make the trill sound truly approximately in time. It is hereby that those means, the "rubato" and vibrato, and especially by his "expression," "impudence" and "perceptive technique," which, to be sure, and in order to achieve this springing and this technique this should enable scales to be played with especial precautions, the use of which should require no strain) that many form closely by means of the fingers of the left hand alone. Open passages are often set off by a slightly plucking by a stick, the which, by the way, should not have its place on the present occasion, that is, this plucking by the fingers of the left hand is made by indicative, it is not yet to be signified as the first finger, which, by the way, should be allowed to hover in anticipation before darts forward into the string; for only thus is it possible to smooth transitions, those having to do with the string's merely expressive content alone, that should determine every detail of style; and for this reason, the organ is fused with the whole artist so markedly spontaneous, and what he has to say Casals' mind becomes fully integrated and knows no distinction between inspiration and the process by which it has been reached. Though its achieved techniques continue unchanged, and are perhaps exercised to their full, this is only in so far as the organ is not fused deep abandonment with the utmost.

The builder provided a modest organ in a perfect location. There are no frills or extras, but the organ itself has a fine instrument upon which music can be played. In the near future I hope to have pianos of this specification, which will be the finest organ in the world. An organ, in order to be good, need not be prohibitively expensive.
This should not be permitted:
A young student often asks ... Year Starts July First
NATIONAL GUILD OF PIANO TEACHERS
Irl Allison, M.A., Mus. D., Pres.
Box 1113, Austin, Texas

one possibly classify a voice until its 
he or she will be, a soprano, con-
full range has been developed? An 

No teacher can truthfully answer 
you w.ill want to sing well, so you 
keep on studying. Most of the pro-
or concert star, you must learn the 

These may remind you of a three· 

Frequently opportunities do com-
teachers, and study, and you 
who should familiarize himself with 

It 

S

Parents can do much to aid the 


What can parents do to get chil-
duction with the teacher?

Put, take a businesslike attitude. 

Frequent opportunities do com-
teachers, and study, and you 
who should familiarize himself with 

Children may make more progress 
the pupil at home and the teacher 
with ease; only then should the 
classical singers, which will always 


<table>
<thead>
<tr>
<th>SHERWOOD MUSIC SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distinguished since 1095 for the training of professional musicians. Member of the National Association of Schools of Music, Faculty of renowned American and European artists.</td>
</tr>
<tr>
<td>BURLINGTON, Vt. 05401: Music School of Burlington, Burlington, Vermont.</td>
</tr>
<tr>
<td>Tel. 802-663-2356.</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>SUMMER SEMESTER BEGINS JUNE 10</td>
</tr>
<tr>
<td>For free catalog, write Arthur Wildharm, Musical Director.</td>
</tr>
<tr>
<td>1045 S.W. 11TH AVENUE • CHICAGO • 5 • ILLINOIS</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
The Metropolitan Opera Company's spring tour, which began on April 11 in Cleveland and continues April 13 in Montreal. The tour is two weeks longer than last year's and covers 23 engagements in 12 cities.

**Operas**

- **The Barber of Seville**, which opens on June 15 at Prades, Paris, will be the highlight of the Metropolitan Opera Company's spring tour, which began on April 11 in Cleveland and will end May 6 in New York.

**The Young People's Concerts**

- The New York Philharmonic-Symphony Orchestra has made a gift to the Young People's Concerts of $80. The New York Philharmonic-Symphony Orchestra, under the direction of George Szell, will inaugurate its 35th annual season on April 24 at the Philharmonic-Symphony Hall in New York.

- The A. K. Wollner Fund will present the Philadelphia Orchestra and Arturo Toscanini in a special production of Gluck's Orfeo ed Euridice, which opened on April 18 and will run through April 25. The concert will be broadcast on April 22.

**Competition**

- The Seventh Annual May Festival of the University of Michigan will be held on May 14-16, with the Philadelphia Orchestra again having a prominent part in the program. The festival was sponsored by the University of Michigan and the Lake County League of Women Voters. The concert will feature the orchestral and choral works of Paul Creston, Charles Ives, and Darius Milhaud.

**The Young People's Concerts Committee**

- The Young People's Concerts Committee of the New York Philharmonic-Symphony Orchestra has announced that the committee will offer a special concert on June 9, the day before the opening of the Metropolitan Opera Company's spring tour in New York. The concert will feature the Philharmonic-Symphony Orchestra and conductor Horace Borchardt.

- The Young People's Concerts Committee of the New York Philharmonic-Symphony Orchestra has announced that the committee will offer a special concert on June 9, the day before the opening of the Metropolitan Opera Company's spring tour in New York. The concert will feature the Philharmonic-Symphony Orchestra and conductor Horace Borchardt.

**Closing Dates**

- The closing date for entries in the Seventh Annual May Festival of the University of Michigan will be May 9, the day before the opening of the Metropolitan Opera Company's spring tour in New York. The concert will feature the Philharmonic-Symphony Orchestra and conductor Horace Borchardt.

**New Releases**

- Piano Solos
  - **Concerto No. 1**
    - By: Alfred Boulanger, South Carolina
    - **No. of Copies:** 30
    - **Price:** $1.50
  - **Concerto No. 2**
    - By: Alfred Boulanger, South Carolina
    - **No. of Copies:** 30
    - **Price:** $1.50

**Concerto No. 2**

- **Concerto No. 2**
  - By: Alfred Boulanger, South Carolina
  - **No. of Copies:** 30
  - **Price:** $1.50

**Concerto No. 1**

- **Concerto No. 1**
  - By: Alfred Boulanger, South Carolina
  - **No. of Copies:** 30
  - **Price:** $1.50

**Concerto No. 2**

- **Concerto No. 2**
  - By: Alfred Boulanger, South Carolina
  - **No. of Copies:** 30
  - **Price:** $1.50
WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (New York City)

MME. GIOVANNA VIOLA (Pianist and Teacher)
Domatic Seminar
1 York Avenue
East 15th St, New York, N. Y.

WILLIAM FICHANDLER
Composer and Teacher
3435 Sacramento Street
Walnut 1-3416

EDWIN HUGHES
SUMMER MASTER CLASS FOR PIANISTS
6 W. 84th Street
New York, N. Y.

FREDERICK J. LAYTON
Pupil of Karl Leimer
Concert Pianist
338 West 81st Street
New York, N. Y.

ALFRED JACOBS
3435 Sacramento Street
Detroit, Michigan

MME. GIOVANNA VIOLA (Pianist and Teacher)
New York, N. Y.

PRIVATE TEACHERS (Western)

EVANGELINE LEHMAN
Mus. Doc.
3115 West 24th Street
Los Angeles, California

HAAROLD IBULBT
Composer and Teacher
236 East 69th Street
New York, N. Y.

EDNA GUNNAR PETERSON
Concert Musician, Teacher
1872 North Main Street
Chicago, Ill.

ISABEL MICHISON
Referee, Course for Piano Teachers
428 West 42nd Street, New York

SAN FRANCISCO CONSERVATORY OF MUSIC, INC.
2001 Post Street
San Francisco, California

CATALOGUE AND ARRANGEMENTS.

GUIDE TO THE MUSIC CAMPS AND CONTESTS OF THE UNITED STATES, 1952

John Philip Blake, Jr., President
ST. LOUIS INSTITUTE OF MUSIC
John Philip Blake, Jr., President
Bachelor of Music Degree in 24 Fields
Master of Music Degree in 23 Fields
Graduate Music Education Major program will qualified to teach all phases of music in public schools. A catalog will be sent on request.
Institute Member National Association of Schools of Music
3161 North Grand Blvd., St. Louis, Missouri
The student who keeps in mind all the progress of his strivings, but as one of the stars of the musical world is often a failure of the severity of his music centers of the Old World probably never have been presented. The picturesque, as well as the practical phases of the romantic music, vast musical knowledge, extensive travel, and a pleasant style make the book useful. MASTERS OF THE SYMPHONY

Numerous descriptions and discussion of development of various classes of instruments. V. Bas and A. Bas.

$2.50

MUSICAL TRAVELOGUES

James F. Cooke

$2.00

TALKS ABOUT BEETHOVEN'S SYMPHONIES

Charlotte Thomson, Frederick Streek

$2.00

MUSICAL INSTRUMENTS

This excellent and enjoyable book of music aims toward fuller appreciation, recognition of musical masterpieces, and an understanding of their significance.

$1.50

PIANO PLAYING WITH

J. Stein

Piano Questions Answered

A helpful discussion of the problems and techniques of piano playing, to assist students of all levels of experience.

$2.00

THE VIOLIN: ITS FAMOUS MAKERS AND PLAYERS

A. Bart

$2.00

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

$3.00

PREPARATION AND PRESENTATION OF THE OPERA

Frank A. Becthe

$2.50

THE END

M.Theodore Presser Co.
Bryn Mawr, Pennsylvania

RELAXING, INFORMATIVE

ETUDE-JUNE 1952

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

This book offers many practical suggestions such as the importance of preparation, organization of instrumental instruction, using scale charts, and making a conductor's part. A helpful volume for all those interested in instrumental music and the field of education.

$2.50

CONTACTS FOR ARTIST STUDENTS

(Continued from Page 13)

The student sometimes mentions that he too must live. The student is of course able to make up his mind as to what he should charge for his services. Sometimes pride impels a student to do the hand of friendship through a feeling that accepting help from anyone in not right, in not really getting ahead according to one's ideals, in not really justifying their faith in him. Life should be a constant reaching out toward goals that change according to one's experiences and wisdom. All that experience and wisdom may contribute to make life worthwhile after a year. A graduate who starts teaching has a chance to make a name for himself in a few years, but many a New York debut as the end of his career is but one of the goals in view, not the earlier than the last. A concert manager must be interested in all the good things that happen in the world, delightful reading.

$3.00

SEND ORDERS TO DEPT. ES-6-52

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

The student who keeps in mind all the progress of his strivings, but as one of the stars of the musical world is often a failure of the severity of his music centers of the Old World probably never have been presented. The picturesque, as well as the practical phases of the romantic music, vast musical knowledge, extensive travel, and a pleasant style make the book useful. MASTERS OF THE SYMPHONY

Numerous descriptions and discussion of development of various classes of instruments. V. Bas and A. Bas.

$2.50

MUSICAL TRAVELOGUES

James F. Cooke

$2.00

TALKS ABOUT BEETHOVEN'S SYMPHONIES

Charlotte Thomson, Frederick Streek

$2.00

MUSICAL INSTRUMENTS

This excellent and enjoyable book of music aims toward fuller appreciation, recognition of musical masterpieces, and an understanding of their significance.

$1.50

PIANO PLAYING WITH

J. Stein

Piano Questions Answered

A helpful discussion of the problems and techniques of piano playing, to assist students of all levels of experience.

$2.00

THE VIOLIN: ITS FAMOUS MAKERS AND PLAYERS

A. Bart

$2.00

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

$3.00

PREPARATION AND PRESENTATION OF THE OPERA

Frank A. Becthe

$2.50

THE END

M.Theodore Presser Co.
Bryn Mawr, Pennsylvania

RELAXING, INFORMATIVE

ETUDE-JUNE 1952

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

This book offers many practical suggestions such as the importance of preparation, organization of instrumental instruction, using scale charts, and making a conductor's part. A helpful volume for all those interested in instrumental music and the field of education.

$2.50

CONTACTS FOR ARTIST STUDENTS

(Continued from Page 13)

The student sometimes mentions that he too must live. The student is of course able to make up his mind as to what he should charge for his services. Sometimes pride impels a student to do the hand of friendship through a feeling that accepting help from anyone in not right, in not really getting ahead according to one's ideals, in not really justifying their faith in him. Life should be a constant reaching out toward goals that change according to one's experiences and wisdom. All that experience and wisdom may contribute to make life worthwhile after a year. A graduate who starts teaching has a chance to make a name for himself in a few years, but many a New York debut as the end of his career is but one of the goals in view, not the earlier than the last. A concert manager must be interested in all the good things that happen in the world, delightful reading.

$3.00

SEND ORDERS TO DEPT. ES-6-52

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

The student who keeps in mind all the progress of his strivings, but as one of the stars of the musical world is often a failure of the severity of his music centers of the Old World probably never have been presented. The picturesque, as well as the practical phases of the romantic music, vast musical knowledge, extensive travel, and a pleasant style make the book useful. MASTERS OF THE SYMPHONY

Numerous descriptions and discussion of development of various classes of instruments. V. Bas and A. Bas.

$2.50

MUSICAL TRAVELOGUES

James F. Cooke

$2.00

TALKS ABOUT BEETHOVEN'S SYMPHONIES

Charlotte Thomson, Frederick Streek

$2.00

MUSICAL INSTRUMENTS

This excellent and enjoyable book of music aims toward fuller appreciation, recognition of musical masterpieces, and an understanding of their significance.

$1.50

PIANO PLAYING WITH

J. Stein

Piano Questions Answered

A helpful discussion of the problems and techniques of piano playing, to assist students of all levels of experience.

$2.00

THE VIOLIN: ITS FAMOUS MAKERS AND PLAYERS

A. Bart

$2.00

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

$3.00

PREPARATION AND PRESENTATION OF THE OPERA

Frank A. Becthe

$2.50

THE WELL-TEMPERED ACCOMPANIST

Conrad V. Bus or told to Ashley Petri

Enriching reminiscences by one of the leading accompanists and teachers of our time which present a memorable picture of the people and life of the "Golden Age" of song. This book is the author's first book of music aims toward fuller understanding of the symphonies, lucid expositions of their relation to their significance.

$2.50

$2.00

$1.50

$3.00

Send orders to Dept. ES-6-52

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

RELAXING, INFORMATIVE

ETUDE-JUNE 1952

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

This book offers many practical suggestions such as the importance of preparation, organization of instrumental instruction, using scale charts, and making a conductor's part. A helpful volume for all those interested in instrumental music and the field of education.

$2.50

CONTACTS FOR ARTIST STUDENTS

(Continued from Page 13)

The student sometimes mentions that he too must live. The student is of course able to make up his mind as to what he should charge for his services. Sometimes pride impels a student to do the hand of friendship through a feeling that accepting help from anyone in not right, in not really getting ahead according to one's ideals, in not really justifying their faith in him. Life should be a constant reaching out toward goals that change according to one's experiences and wisdom. All that experience and wisdom may contribute to make life worthwhile after a year. A graduate who starts teaching has a chance to make a name for himself in a few years, but many a New York debut as the end of his career is but one of the goals in view, not the earlier than the last. A concert manager must be interested in all the good things that happen in the world, delightful reading.

$3.00

SEND ORDERS TO DEPT. ES-6-52

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

The student who keeps in mind all the progress of his strivings, but as one of the stars of the musical world is often a failure of the severity of his music centers of the Old World probably never have been presented. The picturesque, as well as the practical phases of the romantic music, vast musical knowledge, extensive travel, and a pleasant style make the book useful. MASTERS OF THE SYMPHONY

Numerous descriptions and discussion of development of various classes of instruments. V. Bas and A. Bas.

$2.50

MUSICAL TRAVELOGUES

James F. Cooke

$2.00

TALKS ABOUT BEETHOVEN'S SYMPHONIES

Charlotte Thomson, Frederick Streek

$2.00

MUSICAL INSTRUMENTS

This excellent and enjoyable book of music aims toward fuller appreciation, recognition of musical masterpieces, and an understanding of their significance.

$1.50

PIANO PLAYING WITH

J. Stein

Piano Questions Answered

A helpful discussion of the problems and techniques of piano playing, to assist students of all levels of experience.

$2.00

THE VIOLIN: ITS FAMOUS MAKERS AND PLAYERS

A. Bart

$2.00

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

$3.00

PREPARATION AND PRESENTATION OF THE OPERA

Frank A. Becthe

$2.50

THE WELL-TEMPERED ACCOMPANIST

Conrad V. Bus or told to Ashley Petri

Enriching reminiscences by one of the leading accompanists and teachers of our time which present a memorable picture of the people and life of the "Golden Age" of song. This book is the author's first book of music aims toward fuller understanding of the symphonies, lucid expositions of their relation to their significance.

$2.50

$2.00

$1.50

$3.00

Send orders to Dept. ES-6-52

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

RELAXING, INFORMATIVE

ETUDE-JUNE 1952

PUBLIC SCHOOL ORCHESTRAS AND BANDS

Glen H. Woods

This book offers many practical suggestions such as the importance of preparation, organization of instrumental instruction, using scale charts, and making a conductor's part. A helpful volume for all those interested in instrumental music and the field of education.
No school has higher academic standards.
No school has exactly the same emphasis.
No school has quite the same combination of evangelism and culture.

GRADUATES—WHETHER IN FULL-TIME CHRISTIAN SERVICE OR IN BUSINESS OR THE PROFESSIONS, WHETHER IN AMERICA OR ON THE MISSION FIELDS AROUND THE WORLD—ARE PROVING DAILY THAT THE EMPHASIS AND TRAINING OF BOB JONES UNIVERSITY PREPARE ITS STUDENTS TO MEET SUCCESSFULLY THE EMERGENCIES OF LIFE.

BOB JONES UNIVERSITY
GREENVILLE, SOUTH CAROLINA

MUSIC, SPEECH, AND ART
WITHOUT ADDITIONAL COST
ABOVE REGULAR ACADEMIC TUITION
ACADEMY AND JUNIOR HIGH SCHOOL IN CONNECTION.