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The Apprenticeship Idea

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The notes accompanying this article raise some doubt as to the authenticity of these works, but they are credited to Pergolesi and there is no doubt about the appeal of the music. The concertos were recorded in Switzerland by the Winterthur Symphony Orchestra, directed by Angelo Liberti, (Westminster, two 12-inch discs.)

BACK: Glaciersong, Vol. V (Goldberg Variations)

Rolph Turkel is recording the entire Glaciersong by Bach and makes use of the piano instead of the harpsichord. Miss Turkel’s performance is highly commendable and displays considerable variety and depth of feeling. (Allegro, two 10-inch discs.)

Schumann: Sonatas in F major, Op. 11, and Carnaval

Two Schumann works are performed by Paul Badura-Skoda, a young Viennese pianist who is known in this country only through his records. However, his recorded performances reveal him as a serious artist with a full understanding of the requirements of the music at hand. (Westminster, one 12-inch disc.)

Beethoven: Concerto No. 4 in G

The veteran pianist Wilhelm Backhaus plays this work in a genuine manner. Clements Kraus conducts the Vienna Philharmonic Orchestra. The recording is excellent and the orchestra’s sound balances are marvelous. (London, one 12-inch disc.)


The New Music String Quartet has made a definite contribution to the recorded library of string ensemble works with this excellent disc of two great works for the string quartet of the master of the form. Both quartets receive fine treatment alike from the players and the recording engineers, and the result is truly gratifying to lovers of ensemble music. (Har- tok, one 12-inch disc.)

Stravinsky: Till Eulenspiegel’s Mer- cy Prances

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Wagner: “Paradiso”

A stupendous job was undertaken by the crew at the Roulette Festival in recording the complete performance from the (Continued on Page...
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The work concluded, horrible dicta, on a minor second, C and A-flat, in simultaneous dissonance. The London Times reported: "At the beginning of the Second Burz, Delinoy's six-note scale is introduced with astounding effect." It also mentioned "true fits for the female voices, which are quite worthy of the most admired modern writers."
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A CREDIT TO THE MUSIC DEPARTMENT

... an inspiration to the student!

Music Lacer's BOOKSHELF
BY DALE ANDERSON

A Composer's World
by R. Donald Hindsheimer
Hindsheimer's profound new volume is based upon the Charles Eliot Norton lectures for the 1949-1950 academic year at Harvard University. Hindsheimer has now been a member of the faculty for fifteen years and has broadened his aspect very greatly. He comes in 1957, then he has made highly successful tours as a composer and as a viola virtuoso in Europe. In Europe his rise was distinctive and rapid. He held many of the topmost positions. In 1955 he was the teacher of the famous Master Class in Composition at the Berlin Hochschule für Musik. He was then given the assignment by the progressive government of Turkey, to organize all branches of music study and research upon an ocational basis, also the establishment of an orchestra and conservatories. Those who were familiar with the fact of Turkey can realize what a revolutionary task this was.

Hindsheimer, with the works of Hindemith know that at the start he inclined toward tonality; then he turned toward German Folk Music of the Middle Ages. Finally he became known for what was called in Germany "Gerichtsmusik," that is, useful, everyday music. While Hindemith was properly recognized as the foremost composer of Germany, the Hitler government denounced his works as un-German. He sought an artistic sanctuary in the United States, where he was welcomed. He has spent much of his time at Yale University, where he is Battell Professor of Music Theory, and with similar position at the University of Zurich. "A Composer's World" is one of those rare permanent books, written by a mature, outstanding composer who appears now and then in musical history, Hindemith, in discussing his philosophy, takes up Prevosing Music Intellectually, Musical Inspiration. Means of Production, Technique and Style, Performers, Thoughts on Instruments, Education, Environment. It is set in a book that one can race through but which calls for slow and deep thinking. A thoughtful reader will get more from the collateral thought stimulated by all times he ideals. But there is much about this section to recommend it, even if one could not be more to the mind. A highly effective concept of Hans Knappertsbusch who wields an authoritative baton over the vast orchestral and choral forces at his command. The principals include George London (Amonas), Ludwig Weber (Gurnemanz), Martha Mödl (Kundry), Wolfgang Windgassen (Parsifal), Hermann Undes (Klingsor) and Karel Van Mili (Titurel). For those who could not make the trip to Bayreuth last summer enjoy this great music in an ideal setting, this present recording offers an adequate substitute (London, six 12-inch LP discs).

Strauss: The Gypsy Baron
In keeping with the present interest in Valencian musical style, a complete recording of this Carl Maria von Weber opera has been issued by London. The performance is sung in German and the singers do a highly satisfactory job. The album consists complete with a libretto giving the German text side by side with an English translation. The principals include two sopranos; Louise Leonty (Arabella) and Hildegard Zach (Sofia). The Vienna Philharmonic and the Vienna State Opera Chorus are ably conducted by Charles Kranos (London, two LP discs).

New Records
(Continued from Page 3)

stage of Wagner's "Parsifal." This is now issued on six LP records. It is produced by Richard Strauss and involves what is at times--thrive-

ing and at others somewhat less than satisfactory. It would be too much to expect that the balance of voices and orchestras would at all times he ideal. But there is much about this section to recommend it, even if one could not be more to the mind. A highly effective concept of Hans Knappertsbusch who wields an authoritative baton over the vast orchestral and choral forces at his command. The principals include George London (Amonas), Ludwig Weber (Gurnemanz), Martha Mödl (Kundry), Wolfgang Windgassen (Parsifal), Hermann Undes (Klingsor) and Karel Van Mili (Titurel). For those who could not make the trip to Bayreuth last summer enjoy this great music in an ideal setting, this present recording offers an adequate substitute (London, six 12-inch LP discs).

Puccini: "Madama Butterfly"
Another recording of a complete opera finds an excellent cast with this Puc-

china: Renata Tebaldi (butterfly), Giuseppe Campora (Pinkerton), Giovanni Martinelli (Sharpless), and Nell Raskin (Suzuki). The Santa Cecilia chorus, under the direction of Roberto Rocco, are the auxiliary forces used and the director is Alfredo de Villa, who conducts most efficiently. (London, three 12-inch discs.)

Poulsen: Sextet for Piano and Strings
After the Trio for Oboe, Bassoon and Piano it is now time to return to the Piano and Strings for reasons of space limitation. Poulsen wrote into these works typical Poulsen modifications and the result is music that abounds in wit and charm. The recording is entirely satisfactory (E.L.B., one 10-inch disc.)

Sporre: Jena and Overture
Foul Overture
Here are two works by a composer who formerly was very much in the musical world, a complete recording of the E.T.H. Felix Mendelssohn's Overture (London, two LP discs).

WELCOME MENC

ETUDE, the music magazine, extends hearty greetings to the thousands of music educators from all parts of the United States in attendance at the biennial meeting of the Music Educators National Conference in Philadelphia, March 21-26. Veterans of the convention are cordially invited to call at the ETUDE exhibit booth and become acquainted with the members of the staff.

The cover of this April ETUDE shows a section of the All-Philadelphia High School Orchestra, a group typical of hundreds of such organizations, and representative of the wonderful work being done by music educators throughout the United States.
Like everyone else, the composer of serious music must make a living. Somehow he must make a living from his creative work, if he is to go on writing music. And he can make a living from his music only if he receives just compensation for the performances of his works by concert singers, by symphony orchestras, and from the use of his music in radio and television.

It is here that the American Society of Composers, Authors and Publishers, with its licensing system has played such a vital role in helping to create an ever-growing repertory of serious American music, drawing its inspiration from the rich and varied heritage of this country. For without this licensing system, under which composers receive compensation for the performance of their works, many writers of serious music would have to find other means of livelihood.

ASCAP thus encourages the development of America's musical culture, by making it possible for composers of serious music to devote their time to creative writing.
Points on Piano Study

The art of piano playing is a lifelong work that can hardly be compressed into a brief discussion. Nevertheless, an analysis of the material never be played should always be to stimulate the student to discover and correct certain problems.

1) Technical. This is a modern tendency to confuse technique with rapidity. An artist should be able to understand how to practice. The noted French teacher, ISIDOR PHILIPP, in a conference with ROSE HEFLITZ gives important points on piano practice. Illnesses, they could, inevitably, become a deterrent to a successful singing career. (Continued on Page 51)

2) Introducing variety into one's practice. The practiced; no exercise is useful when the All exercises are helpful when intelligently practiced, if understood, and fully prepared in a reasoned plan. Varying dynamics may be used, shading. The pedal should be pressed (and released) not simultaneously with the corresponding action of the fingers, but the burst split-second after it. Failure to use (or release) the pedal at exactly the right opportunity destroys tone and phrasing, makes legato and staccato impossible, and reduces what is most difficult in music, is the control of an orchestra. Pedal, IN VARIOUS DECIBELS, for FF, and D, to the pinnacle of success.

3) Pedal. When you watch the pedaling of some great artist, observing that his foot is sometimes a flutter, you realize that piano playing requires foot work as well as finger work. Never use the pedal until the mechanical difficulties of a piece have been mastered. While there are no categorical decrees for its use, remember that the purpose of the pedal is to posses shading. The pedal should be pressed (and released) not simultaneously with the corresponding action of the fingers, but the burst split-second after it. Failure to use (or release) the pedal at exactly the right opportunity destroys tone and phrasing, makes legato and staccato impossible, and reduces what is most difficult in music, is the control of an orchestra. Pedal, IN VARIOUS DECIBELS, for FF, and D, to the pinnacle of success.

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5) Methods of Study. When studying a piece, it is necessary to understand what is going on in all phases of the work requires a keen and understanding mind. The power to undertake the study of a piece, means "blotting out" of one's mind the distractions of other matters. This requires a mental discipline of the highest kind. The study of music is, incidentally, one of the finest means to aid the power of concentration, now used extensively by psychologists and psychiatrists as a mental therapeutic.

6) A Healthy Body, a Healthy Vocal Apparatus and a Healthy Hearing Equipment. Without a completely healthy body, the singer is handicapped throughout his career. For example, a person may have a superb voice, but lack musical talent. Or he might have musical talent of a superior type, but be endowed with only an average vocal equipment. To become a successful singer, one must have a voice of great beauty, and of adequate volume, and the vocal apparatus must be, or should be, an innate gift.

So much is required of the would-be successful vocalist beside the primary pre-requisites of natural voice and musical talent. What he means, of course, is that a successful singer to carefully examine several additional pre-requisites to make sure that he is completely qualified to embark on the road leading to a professional career. While examining these additional pre-requisites, the singer should find encouragement in realizing that not all of them need be fully in evidence or fully developed before serious study begins. But eventually, however, and usually after about two years of work, a re-evaluation of his potentialities should be undertaken. These accomplishments thus far, and to determine if his progress justifies a continuation of his studies toward the coveted goal. It is quite within the realm of possibility, that should these additional pre-requisites be disregarded or overlooked, the singer might, at a later date, find, because of the lack of one or more of them, that his early ambitions are disappointed, and his failure to reach the coveted goal.

Would you like to become a Successful Singer?

by Bernard U. Taylor

In ALL PARTS of the country, young, ambitious and talented singers try, very frequently, with eager hope toward the Metropolitan Opera Association, the Broadway stage, the television and the radio. In trying for one position, they must have the natural voice and musical talent. For example, a person may have a superb voice, but lack musical talent. Or he might have musical talent of a superior type, but be endowed with only an average vocal equipment. To become a successful singer, one must have a voice of great beauty, and of adequate volume, and the vocal apparatus must be, or should be, an innate gift.

It should be borne in mind that we are now talking about the successful singing career of the realist, the concert and opera singer, the operatic artist. We are not specifically discussing the thousands of people who study singing for the great benefits which accrue to all who would pursue this noble art, and there are many who could qualify in this category.

The primary pre-requisites are, of course, the natural voice and musical talent. Young singers should seek the advice of the best singing teachers possible, for the Vast Body of knowledge, the vast amount of information, the vast number of lessons, one should practice the left hand alone—the bass which is the (Continued on Page 51)

Much is required of the would-be successful vocalist beside the primary pre-requisites of natural voice and musical talent. Read what a well-known authority has to say along this line.
The inspiring story of the Columbus Boychoir—a unique example of cooperation and teamwork.

Entire student body of Columbus Boychoir School.

Touring Boy Choir

by R. C. Henderson

In front of the white-pillared main entrance, Columbus Boychoir School in Princeton, N. J., a 41-passenger, specially-built bus waits for the last boy and the last piece of luggage to be stowed aboard. The quota is 26 boys and 79 pieces of luggage, including five costumes and three vestment trunks.

The sign on the front of the bus reads "Concert Tour," and the boys compose the school "Concert Choir," off for a junket to the Deep South, or maybe to California, up the West Coast, and back through Canada. At the home base in Princeton some 30 other boys are working hard and hoping to be chosen for next year's choir.

During one year the choir boys saw the Atlantic and Pacific Oceans, crossed the Mississippi right twine and the Rocky Mountains twice, saw the Grand Canyon and the Gulf of Mexico, and toured Canada from western Ontario to Nova Scotia and Prince Edward Island.

The choir earns approximately three-fourths of the funds necessary for the operation of the whole Boychoir School, all funds from concerts and record sales being used for the school maintenance. As an unusual combination of musician and business man, Herbert Huffman, the school's founder and director, conducts the entire enterprise, with the help of his pupils and teachers. And through their cooperation, both boys and faculty receive practical business training.

With the skill and teamwork of a good circus crew, the youngpersons do the various jobs by which they and the smooth performance of the concert tour. Eight of the larger boys, for example, form the baggage crew, as soon as the buses stop, they start unloading, and place all bags in a neat row. Boys leaving the bus pick up their own pieces of luggage and go to the hotel rooms already assigned to them.

When the buses arrive at a concert hall, the baggage boys undo vestments and costume trunks, and the "river crew" gets the platform risers set in place. A special group sets up the school's booklist and record display in the hall lobby. Soon the choir is in place and ready to start rehearsals. Some boys are excused to go to dressing rooms, others remain on stage to run through solo and arias.

At least three boys are trained for each role in the opera, and every student's day is determined by the vocal condition of the boys and the acoustical properties of the auditorium. In the dressing rooms, costumes, including wigs and dancing shoes, have been issued and each young person gets into his proper outfit in quick-change time.

In spare intervals, the boys study their "homework," play games or run through last-minute vocal exercises.

The concert program, the greeting of guests backstage and the loading up after a show are carried out with the same strict empertrons. Before a concert, boys on "free time" wander around town and visit places of interest.

How can 6th- to 9th-grade boys keep up with their normal school work and travel 25,000 miles a year giving concerts? The answer is that they study while they travel, and by standard tests they average nearly two years ahead of requirements in regular academic subjects.

The bus, which is really a schoolhouse

At the Princeton headquarters, the boys are responsible for keeping their rooms in order. They set and clear tables at meals and each takes his turn acting as host.

Touring Boy Choir is a popular sport at the Columbus Boychoir School. At the time of this feature, the boys are on "free time." A popular sport at the Columbus Boychoir School. At the time of this feature, the boys are on "free time."
Here is Mary Garden

A Musical Profile based upon a conference secured for ETUDE by MYLES FELLOWES

Mary Garden

Mary Garden is an object lesson in "what it is that sweeps across footlights." You watch her little gait, her vivid gestures, the snap of her blue eyes; you hear her clairevoyant voice tossing out downtown earth truths (that many people think but few have the courage to state), and you feel the presence of that indefinable something which cannot be learned out of books—your feel the sheer power of magnetism which is Mary Garden.

No longer singing herself, Miss Garden has been on a cross-country lecture tour under the auspices of the National Arts Foundation. She also spent part of a season teaching at the North Texas State College, working from the keyboard to the staff. "The scenery for the beginner isn't usually too interesting anyway—too many signs. The music and understanding it, he explains both his own system of tabulature and the reading of music from standard staff notation. He says, "The staff is the alphabet of music, and the tablature system is supposed to be in the Key of C; in fact, staff notation is a representation of the finger-board of the piano, etc." This we all know, but have you ever tried to demonstrate this to your students by placing the lines of the staff down on the keyboard all at once? The left-hand fingers will play every other white key below Middle C and the right-hand fingers every other white key above it. Here is a good, clear, road map for your students.

In Mr. Curnew's book, "How to Read Music and Understand It," he explains in all music notation, especially as it relates to the finger-board of the pianoforte, organ, etc. "Since the piano keys are in alphabetical sequence, A B C D E F G, the player can play first 'by location' than by position. The staff notation is a representation of the finger-board of the pianoforte, organs, etc." We all know that, but have you ever tried to demonstrate this to your students by placing the lines of the staff down on the keyboard all at once? The left-hand fingers will play every other white key below Middle C and the right-hand fingers every other white key above it. Here is a good, clear, road map for your students.

The search for short cuts in music education has been a long one. Almost from the beginning of instrumental instruction, people have been trying to devise ways of getting quicker results. The thing that has held up the development was the multitude of systems of tabulature as guides to reading music, bewildering to the novice. In the past, systems were so varied that no musicologist has ever attempted to decipher all of them. Even if learning to play an instrument was accelerated, the tablature didn't hold the promise of getting quicker results. The thirteenth century system of notation, the Paris dots, had a kind of Babel among musicians where one could not understand the system of indicating the keys of the piano to be played. The automatic dishwasher must turn out dishes that are sparkling clean, the quick-frozen foods are more laborious method. The automatic dishwasher must turn out dishes that are sparkling clean, the quick-frozen foods are much to short cuts? What else could one do but "call it a short cut"?

"It is just common sense," she says, "it is an old method of getting quicker results. The thirteenth century system of notation, the Paris dots, had a kind of Babel among musicians where one could not understand the system of indicating the keys of the piano to be played. Here is a good, clear, road map for your students.

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First Aid
for the Amateur

The Amateur's place in music is a most
important one; he should be given due
recognition and encouragement.

by ELIZABETH SEARLE LAMB

MUSICAL AMATEURS, scattered from
Oregon to Maine and from Michigan
to Texas, compose the dough in which the
leaven of the professional musicians works
to produce the musical consciousness of
the United States. These amateurs are the foun-
dation for radio and television audiences
for fine musical performances as well as for
personal appearance concerts across the
land. Active amateurs, making music and
spreading interest in it, are making music
vital and conscious. They can form their own
group under the guidance of their own, simple
friends or of a teacher who will act as
simple expedient of inviting ill a few musical
friends for the evening, dropping hints.
Music. The musical activities of the Bryn
Mawr Music Center start from just such an
evening: now they meet the needs of musical amateurs within a radius of
fifty miles from the Center.

Even with the encouragement of an or-
ganization with which to perform, the
musical amateur often needs a few first aid
hints. Without a teacher to push or prod
as he needs be, he often slips in technique
until he is unable to keep up with the
group. As his ability slides away it be-
comes increasingly difficult to force him-
self to practice until finally the violin
is put away in a silk shroud or the oboe
reeds dry out and are put with other mementoes of
the past. But such need not be the case!

First, the amateur must realize very
completely that his music is a labor of love,
done for personal relaxation, pleasure and
inspiration, with no thought of becoming
professional or showing off even for family
and friends. Second, the amateur must be
conscious that for him the making of music,
the artistry to his playing even when coupled
with limited technical skill. Books, records,
and friends can help the amateur to reach a
certain minimum of technical material until
he is unable to keep up with the
mass of their people on musical lines."

The splendid work of the MENC during the
past forty years has had much to do
with raising the standard of the
MUSIC FOR MAIN STREET

By CHARLES M. DENNIS

During the latter half of the Gay (for
sake) Nineties, the writer was a genuine
American who knew the facts and
figures of the authentic-coal-region town. During
those years the city was a group of people
who had graduated from or who had
situated the grade school music program—
Cherries are ripe, Little Tannenzeit Good
played Soldiers, there was Was a Little
Girl. In his senior year in high school there
was a weekly half-hour spent in stop-
ging old favorites: Long, Long, Long. My Old
Kentucky Home etc. For graduation, one
of the teachers rehearsed the class for sev-
eral weeks. The eleven boys sang in unison
Out on the Deep, and the ten girls joined
them in something from "Emilie." He
sang a brief solo in the latter, and, when
the local dance orchestra was on the plug for
the occasion gave up trying to follow his rhythmic
vagaries, he had his first experience in "a
cappella" singing.

In 1940, he went to talk to the
music students in the same high school.
Although the town's population had in-
creased only forty years since, the school
found an assembly of about two hundred
youngsters representing six instrumental,
choral, and radio classes. What happened
there over a fifty-year span is indicative of the
progress of school music in America. In
contrast to general belief, music is not
a new subject in the American school sys-
tem. It began in Boston about 1733 in an
elementary school subject and was accepted
as a high school activity about 1875, a
year before the opening of the present cur-
riculum. While a number of communities
enjoyed the advantages of an organized school
music program, the situation de-
scribed in the writer's experience was prob-
ably characteristic of small towns through-
out the country. Certainly the phenomenal
growth of the movement has occurred in the
present century. One has only to look around to
note the extent to which American material until
heard the opportunity to make music which the schools have provided. Among
the other example of the American dream count-
ing true: a way of life which believes that,
if opportunity to grow and rise be pro-
vided, individuals in communities numbers will
achieve their potential. The American pub-
lc, which in the last analysis determines what
shall be taught in its schools, has accepted
the theory that the right to discover and develop his talent,
whether it be in machinery, literature, art,
sports, or music.

Lost the reader mistake those statements
for chauvinism, let me assure him that
authors of music educators from other coun-
tries have visited our centers of school
music activity during the past ten years
and have returned to their own lands
enjoying. However, as a doctor would say,
there is a high incidence in the situation.
Twenty-five years ago the number of or-
chestras giving adequate performances of
symphonic literature was pitifully small.
Today it is estimated that there are 790
which could be so described. It is obvious
than an American musician did not for the
output of competent players from school
bands and orchestras. The percentage of
completely European-trained players in our
finest orchestras is decreasing, and in every
metropolitan symphony a growing number
of players were introduced to instrumental
music and received their basic training in
the schools of the community. In at least
one case—Los Angeles—the conductor was
once a violin in an elementary school or-
chestra.

While it is true that leading opera com-
panies are finding it difficult to meet en-
passes, opera itself continues to establish
itself firmly (at the grass roots) in the
American music scene. It is significant that
most of the development is noted in colleges
and universities, only a decade ago in at least
college music departments one might find
students learning several series or give
"dips" to a graduation recital. Today
many of these departments have flourishing
opera workshops or classes not only
(Continued on Page 50)
When P. T. Barnum mortgaged most of his property to bring Jenny Lind to America he had no idea of the furore she would create from one end of the land to the other.

The Swedish Nightingale in America

When P. T. Barnum mortgaged most of his property to bring Jenny Lind to America he had no idea of the furore she would create from one end of the land to the other.
"The Place of Technique in Advanced Study"

by BERNARD KIRSHBAUM

I THERE is any phase of piano study that has been over-emphasized, it is the requirement of technique. Considered broadly, technique covers everything that goes with fine piano playing. It denotes skill, and when a concert artist is performing, people often become enthralled with his phenomenal technical skill. By this they mean everything. This is a very loose way of talking about ability, as all the technique in the world with nothing else behind it, never made up to one an artist of the first rank.

Strictly speaking, technique refers to the rules and fluency one has in the execution of scales, passages, chords, broken chords, arpeggios, double thirds and sixths, octaves, wide jumps, trills, tremolos, and pedaling. Touch and phrasing are another relationship, linked with technique and numerous studies directed for the development of various kinds of touch and phrasing.

Technical training generally begins in the first year of study and receives more and more attention as time goes on. It is demanded by the money. Without money, one cannot buy anything; without technique, one cannot do much music. But because money is so essential, one sometimes becomes obsessed with the desire to get more and more of it and is never content with what he has. In the study of music, the emphasis on technique is so strong in early training that students begin their advanced study with the acquisition of more and more technique as their only aim to aim at if they would become accomplished pianists.

This is a sided, unbalanced aim, which blunts the true objectives of advanced study and returns the chances of achieving true artistic status. Music is the language of the emotions, and unless technique is looked upon as but a means of making the expression easier, it may be pursued as an end in itself with disastrous results.

The excessive use of the studies of Czerny, Cziffra, Tansig, Brahms, and others, tends to make technique an end in itself. Some pianists have a notion that if they went through everything that Czerny wrote, they would have a technique second to none. There is no foundation for such a belief, because when technique is divorced from a specific musical problem, it becomes devoid of significance and is meaningless. All the musical problems that concern the student are to be found in compositions intended to be performed; a study or exercise that does not bear on a particular musical work that is being studied, is devoid of significance to advanced study. An exercise should never be studied solely because it is good technical exercise, and energy in advanced piano work to peruse every exercise and book, simply because Czerny is used to acquire the greatest exercise writer that ever lived.

The proof that this is a one-sided, unbalanced trend to the use of the Baroque (or Classical) interpretation of ornaments and research, which interpretation of various ornaments he considers to be the most authentic and the most musical. - R.M.

Should Trills Begin on Principal Note or Upper Note?

Will you please write out the way to play the following trills in Haydn's Variations in F Major? They occur in the Trio of Variation 1, and are marked five, six, eight, and nine of the first part.

You are quite right, however, in saying that one should begin the trill on the upper note if he wishes to stay within the Classical way of treating trills. There is today a pronounced trend to the use of the Baroque (or Classical) interpretation of ornaments in all music extending through early Beethoven and Schubert.

In following this style, the trills would be performed in the following manner. You will observe that in measure first of the first part, I have indicated that A, the principal note, be sustained slightly before beginning the trill in order to bring out the melodic line, but that the trill, when it does begin, starts on the upper tone. You could, of course, begin the trill immediately after the first note is played, but the second part would then sound exactly the same as measure five of the first part, only an octave lower. In such a case the trill applies only to the right hand, not to the left.

About the Soft Pedal

I have a piano student who won a high rating in several contests last year while working under another teacher. I therefore decided to continue to work on music that was begun under the other teacher (I sometimes have a bit of trouble, but since she is working on MacDowell’s Witches’ Dance, and she tells me that the other teacher gave the soft pedal at certain points. But I can find no markings in the score that indicate the use of the soft pedal. I would like to have your advice.

- Mrs. F.S., Missouri.

The soft pedal is often used for the purpose of helping the pianist to produce better—or more varied—tone, even when there is no direction in the score for such use. I cannot tell you positively whether such a use of the pedal is desirable in the particular composition, but I feel if your ear tells you that the use of the pedal produces a better musical effect, then I advise you to have your pupil continue as she has been doing; and I don’t believe any reputable adjudicator would give your student a lower rating for such a use.

- K.G.

Questions and Answers

Conducted by KARL W. GEHRNS, Music Editor, Western's New International Dictionary, assisted by Prof. Robert A. Hedderich, Oberlin College

In this particular piece I believe that you will be quite safe in beginning these trills on either the principal note or the upper note. The performer most decide for himself, after careful study and research, which interpretation of various ornaments he considers to be the most authentic and the most musical. - R.M.

What is Absolute Pitch?

I would like to know what absolute pitch really is, and whether it can be developed.

I am also wondering whether I myself have it. I have taken piano lessons for five years and have also played on other instruments. I play quite in key and can, usually I can tell in what key I am to play. Sometimes I can tell what some of the notes are that are being played, but when they are in the very high or the very low registers I can’t tell the notes very well. Would it be possible for me to know what absolute pitch would help you if I had it? I am fifty years old; my name is J.J.L. From

Absolute pitch is merely a very high-grade ability to connect actual pitches with their names or their notation. It is a sort of pitch term that a few people acquire almost unconsciously, but that many others could acquire if they began working at it in early childhood. In itself absolute pitch (or "perfect pitch" as it is often called) is no guarantee of musical ability. A person who would like to have it might be highly successful as a music student. But it is one of the signs, and the combines (Continued on Page 57)
THE APPRENTICE: The idea means offering to young students the opportunity of training for teaching under the supervision of their own teachers, as well as supervising their own teaching. This will bring the presentation of teaching skills to the fore, and pupils, young and old, will be trained in the art of teaching. The idea is international in character and a final group can be built so that one of the above will be a fitting climax.

23

...is international in character and a final group can be built so that one of the above will be a fitting climax.

The Apprentice Idea

Here's one teacher who believes that pupils should be directed toward a teaching career as well. And she believes that the music teacher should be more than a teacher of music, that he should also be a teacher of pupils, that he should be a teacher who understands the pupil, who knows the pupil, who knows the pupil so well that he can make something clear to a pupil, and a pupil, and a pupil who knows the pupil. Each student should be fitted to do this, to be directed toward a teaching career as well. And this is what the apprentice idea is about. It means offering to young students the opportunity of training for teaching under the supervision of their own teachers, as well as supervising their own teaching. This will bring the presentation of teaching skills to the fore, and pupils, young and old, will be trained in the art of teaching. The idea is international in character and a final group can be built so that one of the above will be a fitting climax.

A PUZZLING BASS

I am studying the "Laws of our" by Ravel (The Margrave and the Horse). I am having trouble with one piece in the bass, the black keys played by the right hand, the left hand coming in with the black keys. Is this a natural A natural? Is this "A" a minor, if so why? thank you very much for the information.

Mits G. S., Ohio

This question was put to Ravel himself and I quote him: The reason why I wrote an "A" is simply: because there is no low G audio in the keyboard!"

...For some time and possibly for a few years to come, the music teacher will be a vital figure in the school system. He will be a person who loves his profession and who won't trade it for any other. And he will be a person who believes that music is a goal and that music will always be a goal. And he will be a person who believes that music is a goal and that music will always be a goal.

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GRADING PIECES

I would very much like some guidance as to how to grade piano pieces for teaching purposes. There does not always appear to be any standard in the music that is taught, whether it is for young students or for older students. And it seems that the music teacher should be more than a teacher of music, that he should also be a teacher of pupils, that he should be a teacher who understands the pupil, who knows the pupil, who knows the pupil so well that he can make something clear to a pupil, and a pupil, and a pupil who knows the pupil. Each student should be fitted to do this, to be directed toward a teaching career as well. And this is what the apprentice idea is about. It means offering to young students the opportunity of training for teaching under the supervision of their own teachers, as well as supervising their own teaching. This will bring the presentation of teaching skills to the fore, and pupils, young and old, will be trained in the art of teaching. The idea is international in character and a final group can be built so that one of the above will be a fitting climax.

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PRACTICING MEANS THINKING

The really intelligent pupil thinks as he practices.

The organist’s responsibility in selecting appropriate church music is greater than many realize. It should not be treated lightly.

by ALEXANDER McCurdy

EARL FREND of mine who is an Episcopal minister has, without realizing it, made life difficult for his choirmaster.

This writer’s favorite musical composition is Kreisler’s Caprice Viennois. He conceives that the Anglican chants are beautiful in their way, and if the choirmaster would have Caprice Viennois as a prelude to Morning Prayer—or possibly as an offertory, instead of an anthem—

Can you imagine a prelude of this sort followed by a majestic hymn like “Dun- den” or “St. Anne”? Or by the solemn music of Titcomb and Wilan serve a useful pur-

As a matter of fact I love the Caprice Viennois. As I have mentioned several times my admiring it, made life difficult for his

I have learned that the秃d the music in this church is our job as the choirmaster. The organist’s responsibility in

To supply appropriate music at such moments, all studio organists have copic cross-reference files, listing music not under composer and title but under such headings as “Wistful,” “Nostalgic,” “Anticipatory,” “Melancholy,” and others covering the white range of human emotions. With this handy guide an experienced organist is never at a loss for appropriate music, to fill in one second of broadcasting time.

Another ingenious classification is that used by the organist of the music library, which con-

such a systematic inventory of his music library. He is a choirmaster planning a church service. Un-

unquestionably, most of us have the habit of knowing each piece by heart, if at all, in our heads.

Sensibly a tedious but not un-

There is an absolutely tedious but not unprofitable idea that the leaders of music in various churches are to be fed.

To be prepared for what is immediately to fol-

If the note were originally practiced

In 1933, when I was in college, I had a choral director who thoughtfully found the difficult passages in my study and thereupon had me practice them for the whole day. I couldn’t.

The violinist has a harder problem to

The really intelligent student pauses for a moment after each repetition of a passage or difficult part of a piece and then he cannot transcribe for a moment over the whole piece.

A first-rate violinist who has a momentary lapse in intonation can deny that he achieved considerable accuracy while he was playing the passage.

The important point in practicing is to

The violinist can be regarded as a

Thus there are two elements in the process of learning on the violin: the intellectual and the emotional. The former has been described as the ability to learn quickly; the latter as the ability to retain what has been learned. Both are necessary, but the latter is more important.

The faculty of the brain to correlate and issue orders, and the hands carry out the orders—all in the smallest split-second of time. If there is a

In practice one can achieve this with the use of the right hand in the place of the left.

In practice one can achieve this with the use of the right hand in the place of the left.

Means

organist’s have copicu

Some young students think that if they

For example, if the notes were originally practiced

The really intelligent student pauses for a moment after each repetition of a passage or difficult part of a piece and then he

Schoo.

A real organist can do it.

A real organist can do it.

If the note were originally practiced

The organist can transcribe for a moment over the whole piece.

The organist’s responsibility in selecting appropriate church music is greater than many realize. It should not be treated lightly.
Adventures
of a piano teacher

Questions on relaxation, where to study, and speed hazards

By GUY MAIER

DURING RECENT Workshops in Florida, Mississippi and Louisiana, teachers asked many interesting questions. Here are some of them:

"How do you obtain relaxation and fluency in teaching adult beginners?"

Contrary to general belief, those way-laying muscles in an adult are not caused by age or atrophy but by self-consciousness and fear. If you will teach your adults in small groups, self-consciousness will soon drop away, and concentrated listening and eagerness to participate in the music will take its place.

Start the beginner on the black keys and let your wrist collapse, and relax... your gifted girl might be half-baked and poorly adjusted. I would never advise such a school, no matter how gifted the girl might be.

Also, because of her age and her parents' apprehension do not send her too far away. Do not consider any college or university which does not have at least one excellent piano teacher. We all know dozens of cases in which girls who have had first-rate private piano training have gone to a college with third-rate teachers, and have been so disheartened that not only have they changed their music majors for other fields, but have frequently quit piano study altogether. This applies also to boys.

Start the beginner on the white keys (sharp and flat) and do not consider any college or university where a broken A major triad: pause another passage or fast piece. What can I do to help him?"

Don't we all have that difficulty?... There are several remedies but also, they are only effective if we think, and think hard. Thinking at the piano is such a difficult process because there are so many things to think about!... So, no one resists it. But, if your boy is willing to persist, I can guarantee success with the following "thinks."

(1) Teach him to develop the habit of thinking in patterns instead of single notes... For example, short patterns at first of four notes, then to three like these from the beginning of Weber's Perpetual Motion:

(Continued on Page 61)

This, I believe, is the best line for you to take with your gifted girl... It is hard to lose such a student after so many runs of careful, friendly teaching, isn't it?

Note that each pattern goes to the thumb, then, during the pause the hand (with lightish wrist) and fingers are placed instantly over the next pattern... After the group of four are thoroughly thought out and played rapidly, combine into eights, then:

Last time to Coda &

Think first of a one-flat scale going to the D (second thumb); then pause; then of a broken A major triad; pause; another scale; etc.

Can you form good thought-patterns of the other two cadences of this Fantasia?

(2) As you play the patterns, also think your relaxations in the same way. When ever you reach the last note (thumb) stop, let your wrist collapse, and rest. When you play the passages consecutively you will relax your wrist (without collapsing or stopping) at these points. This gives your playing the ideal (Continued on Page 65)
The Stars

To quote from Dr. Maier's own analysis of this little musical gem: "Play the melody calmly and coolly, with a soft singing tone, and the accompaniment with gently rocking rhythm. At first the hand crossing accompaniment may seem tricky, but it will soon become easy. The very high and low F's and E-flats (M. H-14) should sound like tiny, remote points of starlight. Follow and bring out the inside melody here." Grade 3 1/2.

FRANZ SCHUBERT

Slowly and Tenderly (~)

Copyright 1936 by Theodore Presser Co.

ETUDE-APRIL 1952
Third Movement
from Symphony No. 3

JOHANNES BRAHMS

Poco Allegretto (\( \approx \frac{1}{2} \))

\[ \begin{array}{cccc}
\text{Tempo} & \text{Music}\\
\end{array} \]

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From the "Analytic Symphony Series" Edited by Percy Goetschius, No. 33

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ETUDE-APRIL 1952
In Roseland

In this piece, Mr. Federer, who has a facility for writing piano pieces with considerable popular appeal, presents a melodious waltz. The melody should sing, especially in the second theme. Follow the dynamic marks carefully. Grade 3½.

In moderate waltz time

Slower-broadly

Longer, in time again

Much slower

very smoothly, with expression and rubato

CODA

Grazioso (4/4)

Innocence

This is the opening pace in a set of stylized compositions. It should be played delicately with the phrases well delineated by a singing tone. Grade 3.

From "Impressions for Piano" by Efrem Zimbalist. Copyright 1951 by Theodore Presser Co.
The Stars and Stripes Forever
March
One of the most stirring marches ever written is here presented in a splendid piano arrangement. Grade 3½.

JOHN PHILIP SOUSA

From "Sousa's Famous Marches" arranged by Henry Levine, 420-40002.
Copyright 1948 by The John Church Company

ETUDE-APRIL 1952
That for my sake, O Lord, Thou hast died.

In heart and mind I never forget

That for my sake, O Lord, Thou hast died.

That for my sake, O Lord, Thou hast died.

I fear no evil in this world, For Thou art by my side.

My comfort in the trials of life, For my sake Thou hast died.

Thy word is like a shining light; False words are thus be-

Lento

I shall not perish, for I know

Go forth, the Savior, in this world, For Thou art by my side.

The word is like a shining light; False words are thus be-

Lento
Playtime

Smoothly, with a happy air (J: about 1~~)

Grade 2 1/2.

EVERETT STEVENS

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ETUDE-APRIL 1952

Old Chief Powhatan

Allegro (J: 160)

MARTHA BECK

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Study in Orange

Allegretto (J: 72)

VLADIMIR PAVLA

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ETUDE-APRIL 1952
Playing Hopscotch

ANNE ROBINSON

Allegretto \( \text{\textit{d.:63}}} \)

High-Stepping Horses

MAE-AILEEN EED

Fast, with strong rhythm \( \text{\textit{atempo}}} \)

Come unto Him

from the Messiah

G.F. HANDEL

Arr. by Ada Richter

Here at Thy Table, Lord

A Communion Hymn

WILLIAM F. SHEWINE

Arr. by Ada Richter

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Blue April  
STANFORD KING

Tempo di Valse moderato  
L.H. over R.H.

FROM "HIGH SCHOOL HARMONIES" by Stanford King U.S. 4019

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Blue April

STANFORD KING

Tempo di Valse moderato  
L.H. over R.H.

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The World of Music
Anmerzt by FREDERICK PHILLIPS
April 1952

Ogan Questions

Music will have its 25th annual observance May 4 to 11. The parade for this year is "Make Your Life More Musical." A "Letter of Suggestions" for local chairmen and workers has been prepared for free distribution and may be secured by addressing National and Latin-American Music Work Committee, 515 Fourth Avenue, New York 17, N. Y.

Karl W. Gehrkens is to be honored by Oberlin College on his 70th birthday, April 30, with the dedication to him of the Karl W. Gehrkens Music Education Library. Dr. Gehrkens is nationally known in the music educational field and has held various posts of importance. He was Music Editor of the Second Edition of "Webster's International Dictionary." The late Dr. Gehrkens has been head of the "Questions and Answers" department of ETUDE.

Robert Bennett Kenton has received the fourth annual Richard France Gould Memorial Award for his work to be played this summer on the South Shore Festival. Mr. Kenton is a student of Louis Plamondon and Donald K. Wright of Oberlin College.

Alexander Hilberg has resigned as associate conductor of the Cincinnati Orchestra to devote full time to concert coaching misconducts.

Musical history was made at the Metropolitan Opera House on Feb. 8, when a new Brunnhilde was presented in the person of Margaret Herron. Herron was created with results acting shuttles of sensational. Miss Herron, a Philadelphia singer, was presented as Met as a contralto in 1919, took over the dramatic soprano scale of Brunnhilde in Glittertning—one of the most demanding of all Wagner roles—and acted and sang "with commanding assurance of a veteran.

The American Society of Educational Instruments will hold its annual festival on April 25 and 26, with concerts at Valley Forge Memorial Chapel and the Academy of Fine Arts in Phoenix. These will be afternoon and evening concerts at both days. The first five members of the Society are: Jo Brode and Thomas Rosenwieg, Frederick von Dube; Maurice Ben Stad, Yielsa de Guade; and Rose Bask Chaplin, Haywood.

Carl M. Rosselet, widely-known piano teacher who has had a studio at Carnegie Hall for many years, suddenly moved his office to New York City on January 24, and has now opened a formerly a noted concert pianist.

George H. Garvan, for years music critic for the public schools of the City of New York, will retire at the end of the School Year (Continued on Page 6).

Might you think of some other suggestions that can improve your organ—such as a 6' or 8' reed organ should it be needed. Stops of 2' pitch are addressed of a couple of requests who expressed a desire for further information.

We are sending a couple of printed lists, in which we have marked on G a list of organs that we believe are useful for general use, a T for Thanksgiving C for Christmas, and E for Easter. In addition we might mention the following excellent Christmas numbers: Christmas March, Merck; Christmas Pastoral, Mathews; Christmas Fantasy, Harkel; March of the Magi, Daher; Nursery Carol, Nazareth; O Holy Night, Buck; Gona Christmas, Bux. For Easter we could add Easter Morning, Malin; Resurrection Transcriptions of Christmas Eve, Washington; and such festive numbers as Grand Chorus in Db, Daher, and Carus March, Merritt. For Thanksgiving we believe there are some additional transcriptions of Come Ye Thankful People and the other Netherland.

As I am now serving a church, I should like to have the following organ corps suggestions in writing on instruments suitable for small audienc. It is not possible to purchase of such an instrument for our church, but I would like to be able to send to the person who may have appeared in ETUDE discussing the purchase of some of the small organs.

Mr. D. M. Hilliard

We are sending you a list of proposals which are designed to aid organ manufacturers and agents in the development of various organs suitable for small audien.
A Music Master and His Choir Boys

By Leonard Sil Ackman

One rat, nearly a thousand years ago, a group of choir boys were practicing hymns and choirs for the service of church. That day, as they did every day, they sang carefully and thoughtfully, fitting each separate word to the melody. When the practice came to an end the boys walked slowly away to their homes. They were too tired to run.

Guido, the choir master, watched them go and shook his head. He told himself, "There must be some easier way for these boys to learn their hymns and choirs than as practice as they do now. At the rate they are going he would have his headless in two moons the words and melodies would be all mixed up together.

Music Notations

The seventh and centuries every word, it takes just about an hour to do what Guido would have his first syllable in each of the year 720. He knew something strange in that hymn he had never noticed before. It was that Guido had sung itself in choir himself. He had never noticed until that moment that the first syllable in each of the six words was a to a a type of music one hundred seconds. Softly he sang the six syllables, as they sound-

ed in the hymn, U, Tu, Mi, Fa, Re, Do.

Music Notations

The seventh and centuries of music when he was his first were probably (15 points).

Which of the following species did compose: "Don Giovanni," "La Gio-

cocca," "La Sonambula," "The Magic Flute," "Re-

music. It was a hymn composed about the year 720. He had noticed something strange in that hymn he had never noticed before, although he had sung it in choir himself. He had never noticed until that moment that the first syllable in each of the six words was a to a a type of music one hundred seconds. Softly he sang the six syllables, as they sounded in the hymn, U, Tu, Mi, Fa, Re, Do.

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TOURING BOY CHOIR
(Continued from Page 15)

school is from 5 to 55 years, representing a very important age period. The boys now enrolled come from 15 different states and from Canada.

Most graduates go into high school music groups, bring into some kind of college music and some time spend away from hom.
MUSIC FOR MAIN STREET

(Continued from Page 17)

MUSIC FOR MAIN STREET

The Place of Technique in Advanced Study

(Continued from Page 25)

TWO FUNDAMENTAL CONCEPTS OF TECHNIQUE

Eric Vigay, President of the American Conservatory of Music, has been one of the first to champion the concept of fundamental concepts of technique. He has stated that "the true essence of music is not to be found in the skill of the performer, but in the understanding and interpretation of the composer." The American Conservatory of Music, under the leadership of Mr. Vigay, has been at the forefront of this movement, and has developed a unique system of teaching that emphasizes the development of musicianship over the memorization of technical exercises.

One of the key concepts that Mr. Vigay has introduced is the idea of "fundamental concepts of technique," which he defines as "the basic building blocks that form the foundation of musical performance." These concepts are not specific to any particular style or genre of music, but rather are universal principles that apply to all music. According to Mr. Vigay, one of the fundamental concepts of technique is the idea of "the balance between technical ability and artistic expression." He believes that musicians must learn to balance their technical skills with their artistic interpretation in order to achieve success as performers.

Another fundamental concept of technique that Mr. Vigay has emphasized is the idea of "the development of individuality." He believes that each musician has a unique style and personality that can be expressed through their performance. According to Mr. Vigay, the key to developing individuality is the ability to listen to oneself and to take risks in the pursuit of personal expression.

Mr. Vigay has also emphasized the importance of "the development of musicality." He believes that musicians must learn to think musically, and to understand the relationship between music and the human experience. According to Mr. Vigay, the key to developing musicality is the ability to listen to music and to imagine the emotions and thoughts that it conveys.

In conclusion, Mr. Vigay's approach to fundamental concepts of technique is a comprehensive and holistic approach to music education. He believes that musicians must develop a deep understanding of the music they perform, and that this understanding is necessary for success as performers. Mr. Vigay's approach has been widely adopted by musicians and music educators, and has helped to establish a new standard for music education.
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RHYTHMIC COUNTERPOINT

EDWIN FRANKO GOLDMAN

HELLO CRITIC

ROBERT RAYMOND

STARRY NIGHTS

EDGAR BURDE

THE WORLD OF MUSIC

(Continued from Page 32)

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MUSICO FOR MAIN STREET
(Continued from Page 58)

THE SCHOOL OF PIANOFORTE TECHNOLOGY
Dr. William Bradt White
KNOX COLLEGE
Department of Music
Galesburg, Illinois

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Your Hit Parade

Carrie Thompson was a young pianist who had three hobbies; music, dance, and art. She decided to pursue her love for art and began studying it in detail. However, her parents were not very pleased with her decision, as they believed music was a more lucrative profession. Despite this, Thompson persisted and continued her studies.

Carrie Thompson was an exceptional pianist who mastered various genres of music. She was also a talented dancer and artist, which made her unique among pianists. Her repertoire included classical and contemporary compositions, and she was known for her virtuosic playing.

Carrie Thompson's father was a musician and had a deep understanding of the music world. He recognized his daughter's talent and encouraged her to pursue her passion. He believed that music could provide a stable income and a successful career. Furthermore, he recognized the therapeutic benefits of music for the mind and body.

Carrie Thompson's mother had reservations about her daughter pursuing a career in music. She believed that being a musician was too challenging and uncertain, and that her daughter could achieve success in other fields. However, she eventually came to support her daughter's decision, understanding the importance of pursuing one's own passion.

Carrie Thompson's brother, James, was also a musician and had a career in music. He was a successful conductor and offered advice to Carrie on her musical journey. He encouraged her to focus on her art and not be deterred by the challenges.

Carrie Thompson's music education continued throughout her life. She attended a prestigious music conservatory and received a degree in piano performance. She continued to perform concerts and music festivals, gaining recognition as a talented young pianist.

Carrie Thompson's love for music and dance was reflected in her performances. Her intense musical performances were often accompanied by graceful dance movements, creating a unique and captivating performance style.

Carrie Thompson's career continued to grow, and she became a celebrated pianist and dancer. She was known for her dedication and passion for her art, and she inspired many other young musicians to pursue their dreams.

Carrie Thompson's legacy lived on through her music, and her passion for art continued to inspire others. Her story serves as a reminder of the importance of pursuing one's passion, even in the face of obstacles. It highlights the power of music and dance to bring joy and beauty to the world.

Carrie Thompson's story is a testament to the power of passion and dedication. Her journey serves as an inspiration for all those who seek to pursue their dreams, regardless of the challenges they may face. Her legacy continues to inspire others to strive for excellence in their art and to follow their hearts.
POINTS ON PIANO STUDY
(Continued from Page 20)

AVENTURES OF A PIANO TEACHER
(Continued from Page 26)

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