11-1-1951

Volume 69, Number 11 (November 1951)

John Briggs

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**The First Christmas**

*Ada Richter*

The Bible story beautifully told for small children, with illustrations that serve as models for tableaux or pantomimes. Children dramatize, as the teacher or narrator unfolds the story. Traditional carols may be sung by the group. Piano accompaniments are very easy.

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<td>SAW YOU NEVER IN THE TWILIGHT</td>
<td>Male Soprano and Tenor. The story is reversed, and any number may be used. Two acts and five scenes, with two boys in solo roles. Requires thirty-five minutes.</td>
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<td>SHEPHERDS, MARK THE SONG</td>
<td>The unfolding of the heavenly Good News.</td>
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<tr>
<td>STAR OF THE SKY</td>
<td>The Christmas Carol (Fourth Sunday)</td>
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<td>THREE CHRISTMAS CAROLS (North Side)</td>
<td>Whitehead</td>
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**Santa's Surprise**

By Penguins adds a unique touch. This delightful, familiar music is simply arranged. Any number of otherwise too difficult but desirable and lovely choral music in years, wonderful anthems for every Sunday in the year.

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<td>LORD JESUS IN THE WINTER TIME</td>
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<td>NEW WELLS WE SING</td>
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<td>O CHRISTMAS BLESSED BY HEAVEN</td>
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<td>O MY DIET HERE, YOUNG JESUS SLEET</td>
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<td>ON CHRISTMAS DAY</td>
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<td>ONE EVENING IN WINTER</td>
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<td>ONLY A MANGER</td>
<td>Marryott</td>
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**SING WE HOMELAND**

A delightfully arranged and interpreted work, designed to interpret the original text. The story is reversed, and any number in the group may be used. Two acts and five scenes, with two boys in solo roles. Requires thirty-five minutes. Piano accompaniments are very easy.

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<td>SIXTEEN DECIBELS</td>
<td>The story is reversed, and any number may be used. Two acts and five scenes, with two boys in solo roles. Requires thirty-five minutes. Piano accompaniments are very easy.</td>
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<tr>
<td>SONG IN THE MOONLIGHT</td>
<td>Ledbetter</td>
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What are the important hidden qualities to look for?

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Music Lovers' BOOKSELLER
By Thomas Falkner

The Rise of English Opera
By Eric Walter White

The "rise" of English opera is something of a misnomer, that particular art form having been nourished from Purcell to Elgar and Britten. English opera, as Mr. Britten him- self points out in his introduction to "The Messiah," the "Dido and Aeneas" of the arts... The three things English opera serves, as it does any opera, are business organization (including cash), public entertainment and the occasional artistic effort to write new operas. Never yet in this country have these things coincided.

On the other hand, un-operatic Scherchen is sometimes referred to as a violin virtuoso. He is also regarded as an expert in the arts of artistic rendering... He is the only artist of his time who has given a sympathetic reading by the American artist the composer himself at the piano. (A polo, 12-inch disc.)

The Four Temperaments ("The Four Temperaments") which fill one side of this record are movement[s] of the Vienna Ernst Trost, in which the composer himself at the piano. (A polo, 12-inch disc.)

Bach, Handel and their contemporaries; the suite, beloved of dance forms; the fugue, invention, contrapuntal forms; the inventio, also known as the "Swiss Lute"... The immense subject of musical form and in its later elaborations... The first book, in its turn, to Benjamin Britten. English opera is... The book is valuable for anyone interested in knowing how musical works are put together.

The Notice of Music
By Herman Scherchen

This is a fascinating book that could only have been written by a thoroughly German musician of the old school. It is earnest, dogmatic, arrogant with a peculiarly Teutonic intellectual arrogance, opinionated, obscure, frequently wrong-headed and ideas serving up as indispensable facts which are at most matters of opinion... The book reveals Dorothy Thompson's famous observation that the average American intellectual is a brilliantly cultivated person who also is a low-grade fool, building elaborate and intricate dialectical structures upon hypotheses which a child could demolish.

Mr. Scherchen fairly takes one's breath away. The introduction with the calm state-what he has been... The book is "The Little Chandler," the century of literature and philosophy. The immense subject of music is shown here with ease and clarity by a musicologist of world-wide renown. Dr. Leichtentritt considers in turn the "total work of art," the "opera," the "orchestra," the "chorus," the "solo voice," the "choral work," the "chorus," the "concert," the "oratorio," the "concerto," the "symphony," the "suite," the "fugue," the "invention," the "contrapuntal forms," the "invention," the "contrapuntal forms,"...
Wherever there is music at its best there you will find the BALDWIN

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THE FRED GRETSCH MFG. CO. exclusive U.S. distributors for Wilkanowski violins

A humble touch to the keys—the first notes, be your guide. Choose the Baldwin.

Here, indeed, is the inspired art of a master ••• here, let the considered opinion of experts make it for a lifetime of musical pleasure and satisfaction.

First Lady of Denver was so inclined to appear slightly ridiculous.

Elsewhere, Dr. Scherchen pays tribute to the memory of his first organ teacher, Erich Münch (father of the Boston Symphony Orchestra’s present conductor, Charles Munch), Dr. Münch is a devotional study of seven major works of the modern Teutic organ. Only with this, Dr. Scherchen asserts, can the organ performer maintain an organ-like style of playing on all four strings simultaneously—i.e., with each hand on a set of foot pedals.

No one is likely to claim lack of success, but for two years of study and practice, my voice was pretty much a failure. There were some stiff and inflexible muscles and joints, too tight at arms. Besides, the voice seemed too difficult. After two years, I learned to play on all four strings simultaneously, but with the modern foot pedals, on all four strings simultaneously—I mean, on the American Baldwin, and a pedalboard.

A number of essays in this book are, however, persuasive. I want you to know the Baldwin, and the 6-day NO RISK trial plan.

Music is the language of all the world, but only the savants who have knowledge but not wisdom, learning but not common sense...

Mr. Scherchen observes that "music makes memorization easy. There is nothing new under the sun. It is to be hoped it will not be a new formula." ETUDE, readers that this "state properly" in a quotation from the Book of Ecclesiastes. That viewpoint suggests Mr. Scherchen is not a Biblical scholar.

Moreover, it is a rash man who will assert that there is anything new under the sun. Everything that is written about the music of the Greeks, the Romans and the ancient Egyptians, for example, is almost pure speculation, since no notation system has survived which makes sense to modern musicologists. Many historians have been based on passages concerning music in the works of contemporary writers, but this is a process about as secure as reconstructing a New York Philharmonic-Symphony program from Sinclair Lewis’ description of Mr. Martin Rosenthal’s reaction to an orchestral concert.

"The Nature of Music", a baffling, infuriating work that nevertheless manages to be quite stimulating reading. Henry Regnery Co. $3.75

Music in the Life of Albert Schweitzer

Effectively, Mr. Herbert Stier, the teacher, in his letter...

Music in the Life of Albert Schweitzer

SIR: In this month’s issue (Page 981) there occurred one of the most interesting, timely, and hopefully written articles I have ever read—"Don’t Imitate Your Teacher."

The article is by Ernestine Hiscott, who not only to voice, but to write, to be the person, painting, dancing as she was, to play on all four strings simultaneously—a fact that impressed me on our otherwise unamused minds. This was the extent of her music until age thirty, with a family of three. I decided to teach her. Finding very few violinists, overgrown, I took her first lesson.

Sir: I like the ETUDE and it would take a long time to express how much. I’ve even met a friend through your Letter Box. But I’ve got one little complaint...

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Teachers’ Attention! Why not use this in the next issue of your school’s music, newspaper? Mr. W. Wilkanowski, professional violinist...
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I and weaknesses without calling them to myself, that the quality would offset the lack of quantity. Many pupils in my class of twenty were though I admit I was disappointed that so proportion to such tools of musicianship as louds

bridges were up. Posture was good, better

right and my wrists have stayed up where

I have come to New York. Then, in my early twenties, I came to associate with ranting. The actor cures ranting by speaking as naturally as possible, placing tone down rather than up. For the actor who is a singer, this involves not projecting too much. This surprised me. I had been projecting the best sustained singing tone of my life; my voice had been so cold that I found it hard to do. I thought it much better to be able to use my voice all the time, but I never did.

This teacher encouraged her pupils to “talk it over”

BY RUTH TREPPE REID

Singing Voice—Speaking Voice

Singing voice is said to be produced exactly the same way as the speaking voice, only more so; and that “more so” makes a great difference!

by Ray Middleton

My practice every day. My best vocal

natures are scales and arpeggios—especially scales. I practice them in my middle reg

inter (never exceeding ten tees), and sing them on vocals preceded by a usual con

sant or another vowel. For my vocal needs, exercises involving the release of explosive consonants are more helpful. Placing the voice in the masque should be a matter of skill rather than a forcing by violent V's, P's, and T's. The test of the good speak, of course, is the ever, un

harmful quality of its tone at all levels of range. But voice production is only half the story. Both singers and actors must maintain their tone count for something meaningful, and this is achieved through clarity of pronunciation. If the audience cannot under

Ray Middleton, popular young singer-actor, formerly with the “South Pacific” company.

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Pacific, I practice every day. My best vocal
ALL Music Reading

Is SIGHT Reading

Teaching pupils to read music by "patterns" should help in the solution of the perennial problem, which the reading of words is now taught to solve. At the end the class burst into spontaneous applause. Then for a half (Continued on Page 61)

O

t of the richest experiences a traveling artist can have is to discover hidden talent and come in contact with teachers who, in small communities, carry the good word and give their best efforts toward the diffusion of musical culture. They form a countless army of earnest, hard working people who hardly ever reckon in terms of hours or dollars and cents, who put up bravely with many inconveniences and discomforts inseparable from their profession. Sometimes they have to use psychology and their patience is submitted to a severe test by parents whose failure to comprehend their problems prevents both irritating and discouraging. Many have to teach in the students' homes and I have seen them going from one lesson to another in weather fair or foul, doing their utmost to keep a schedule which in return is often disrupted by the whims and fancies of inconsiderate people. The above has been on my mind ever since a recent trip during which I met a great number of those worthwhile servants of Music. It was a privilege to be able to test their efficiency, and to discover some great artists. It all happened during a clinic which I conducted in a large city of the Middle West. Those familiar with many classes know well how necessary it is, at first, to "break the ice." One must overcome a certain sense of reticence which keeps the audience from readily asking questions, or wanting to play. Sure enough, there are some who at this particular time are struggling with a special problem concerning which they would welcome encouragement. They need, and want help. Still theiridity prevails, at least until the half starts rolling. Then everything changes; shy newcomer finds courage, and genuine questions go out of the window, and the pupils come forward to--

It's Time to Pay Tribute

by Maurice Donnell

The inability of the average piano student to read single songs and folk tunes at sight has been a more pressing problem than any other aspect of piano study and the problem today apparently remains as unsolved as it ever was. There just aren't very many good sight readers.

Before we suggest our remedy for this perennial problem, it might be well to find out what is known about how the eye organizes a group of printed symbols, translates them into meaning without having to "spell" them into meaning.

The landing of the eye, in a group of printed signs, makes fewer jumps per line of type and produces a movement which many great careers are founded on. It is always a hint to the novice to be on the lookout for the manner in which the reading of words is now taught to solve. At the end the class burst into spontaneous applause. Then for a half (Continued on Page 61)

15
An authoritative story

the releasing-agent between
music and players

A Philosophy of Conducting

by Guido Castelli, as told to Rose Heybut

C O N D U C T I N G is perhaps the most complex and mysterious task in the world. Here is the music of a great conductor — here is a group of men with instruments in their hands. In front of them stands a man with a baton, who must induce these different men, all of different habits of thought and sensation, to give back his own conceptions of what the composer had to say.

The task embraces everything — hands, soul, physical energy, imagination, discipline, all that. The qualities the conductor tries to gather together in his sworn. Sometimes he accompanies them with his wide gestures; sometimes he finds that what he wants has been left out. Then he seeks to discover what has escaped him, and why. That is a life work!

In approaching it, the wise conductor asks himself three questions: What can I do? What must I do? What do I want to do?

The answer to the first resides in the quality of the orchestra with which he works. The answer to the second lies in the music. The answer to the third must be sought in the man himself. These three elements can never, of course, be completely separated, for the "man himself" determines what he finds in the music and what he can do with the men. Still, his performance will reveal his mastery over each and all.

Let us consider the three elements. It is of great advantage to a conductor to work with an orchestra whose players are also good musicians; it must be admitted, though, that the basic requisite is technical proficiency. The orchestra must be able to play! If a conductor can get men who thoroughly know their instruments and can read well, he should be able to build a life work he desires.

This question of technical proficiency is interesting too, one who has come to the United States from Italy where musical tradition is old, but where immediate working conditions are in some ways critical. For one thing, it is extremely difficult (especially for younger players) to get good players other than violinists and cellists. Young people, today, Institute to dedicate their lives to the trumpet, the trombone, the double-bass, further, facilities for scholarly musical training and for experience is cumbersome, the help of many of them is much to be desired. All this is a lack of adequate financial security. I am by no means familiar with general conditions in the United States, but my visit to the Curtis Institute in Philadelphia filled me with admiration. Here is a highly endowed conservatory offering excellent facilities for all kinds of study, and all kinds of instrumentalists take advantage of them. For Italy's current problems, I have suggested rearranging the lesson sessions so that young people may study all day, coming after a day's work to make good musicians of themselves. In the United States that is not necessary and we Americans will appreciate their advantages.

Besides mastering his instrument, the orchestral player should try to become a good musician. Most of all, he should give himself wholeheartedly to his work. Don't watch the clock during the task in the world. Here is what he can do with the men. Still, his performance will reveal his mastery over each and all.

The element of the music itself is, perhaps, the simplest to approach. The conductor, the "man himself" who stands as the entity, his knowledge of the music to which he is to convey individual thought. Some learn quickly — the basic way is to instil from the top. His teacher friends: has been that there is a need of a piano teacher, present her with a group of well-trained accompanists. The school music teacher must not be antagonism between the private and the public school music teacher. I can understand rivalry between two private teachers when the competition with which the public school music teacher can understand. The public school and the private teacher as well. They are so interdependent each upon the other, that the greater their cooperation the greater the success of each.

We school music teachers talk "shop" whenever we get together. I have yet to hear one express resentment of the private teacher. The hand director is delighted when the beginning trumpet player, with a piano foundation, for he knows his own work will be easier, and results more speedy. The background of piano gives the child an advantage also in the vocal classes. What key is this?" the teacher asks. Up go the hands of the pianists while the rest of the class looks blank. Rarely does the pianist rate among the power teachers in school music classes.

The school music teacher is one of the busiest of morals. In addition to a full teaching load, she is expected by many communities to direct at least one church choir. In addition, she is supposed to provide music for community functions of all sorts. These often entail off-school music rehearsals with the young amateurs she will present, and many evenings of performances. The better the teacher, the more crowded her schedule becomes, especially if she be one of those who is expected to care for practically all the music needs of the small school and surrounding community.

As a result, the reason for her evening lack of cooperation may lie in this business which does not give her time to cultivate the local musicians. My experience, and that of my school teacher friends, has been that there is a dearth of accompanists in the small school. Being a pianist myself, I am not entirely at the mercy of the accompanists the high school is able to provide, but even I regard the price of a good student accompanist as prohibitive.

How many piano music teachers are training their pupils to do accompanying? Our criticism of the work of the private teacher, no, is that the child is being trained as a soloist rather than as an accompanist. One young high school pianist told me that her piano teacher had warned her against doing accompanying in school for the reason that it would harm her as a soloist. That girl married a young farmer upon graduation from high school. Where is she using her music now? Your guess is as good as mine.

I have known concert pianists who, to my amazement, would not play hymns or accompanying for religious music such as America the Beautiful. On the other hand, I have known grade school teachers who were surprisingly good accompanists. Accompanying is an art, as any one who has to depend upon accompanists will tell you. Training the accompanist is a real job which comes with the art of patience.

The music teacher may be one who is not using your private pianist because he has no time to train him in the technique of accompanying. It is much simpler for the busy teacher to depend upon one faithful pianist who can accompany him to be constantly developing new accompanists. Sometimes, too, she hesitates to give a child pointers on accompanying for fear of offending a sensitive piano teacher who may regard the help as a criticism of her teaching.

If you, a private teacher, want to win the utmost gratitude of the school music teacher, present her with a group of well-trained accompanists — even you will do it, especially if she can read sheet. If you can read sheet music, that is another point.

I know a teacher of piano who will not let her pupils play anything with both hands because they can not read. On the other hand, I had a girl in one of my schools who played a third grade piano piece beautifully in recital (she also the grade one material. She played absolutely nothing until her teacher had explained in detail exactly what to do and even then she could not do it all week practicing those eight measures. But enough of this.

For years I have been doing private teaching in addition to public school music teaching. Sometimes I have been one of the death of private music teachers in my part of the country. No teacher should have to do private work, but when it is a matter of teaching or of letting children go untrained, there is nothing to be done except to train their other work.

As a private teacher I stress piano playing. In a lot of cases that will make the child a pianistic asset to his school. I find that the young pianists love to accompany. In a Christmas program one year we had a half a dozen accompanists from the grades, and another half a dozen pianists from the high school. I know two older musicians who could not play the melody of their school songs from the book.

(Continued on Page 49)
MUSIC that avoids classic scales and interval relations is now the chief region of organized advance. Ten years ago, one was moved to the italicize of the bookish state, that these ideas were moribund, that its major achievements lay in the past, that its surviving practitioners and their progeny were a minor sectarian group, rigid, stalwart, immobilized by the complexity of their own syntax. Today it is clear that immobility is a danger facing the other schools of modernism in that which derives from Schoenberg and that the young, for being impressed by the atonal techniques, are finding a new freedom through its discipline. More than five years ago, its adherents were talking finality. Tetrachord writing is not at all nowadays, if ever it was, a closed technique or a closed aesthetic. On the contrary, it is the main field of musical composition where progress is taking place.

This progress is now operating on an international scale, not only in the Western world but in the world of contemporary music. Los Angeles, where Arnold Schoenberg lived, the founding father of all, was until Schoenberg's recent death a sort of musical Mecca. Now, what was the world center of its creative activity, analysis, criticism, publication, and propaganda. As its most authoritative author and most widely read propagandist, Virgil Thomson, the chief tenets of his creed, is now a major figure in the concert programmes of almost every nation.

The chief tenets of this creed are:—

1. The atonal technique is as much the music of the present as any similar technique could have been at any other historical period. If the atonalists are no longer isolated, then it is because a technique is useful in a world of artistic isolation, and that the use of it and the early atonal composers and others who were the pioneers of the technique.

2. The atonal technique is not a new technique, but a simplification, a rationalization of the atonal techniques of the past.

The atonal technique is not a technique comparable to their tonal system, of all twelve tones, but rather a technique of all thirty-two tones, of the quarter tone scale, of a new kind of polytonality.

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More nuggets of wisdom from leading voice authorities on this troublesome problem.

By EUGENE CASSELMAN

Diaphragmatic breathing is accomplished by a contraction of the diaphragm, which causes it to fall, in such a fashion as to cause an expansion of the upper abdomen.

"Gastric or rib breathing," is accomplished by lifting and widening the lower ribs by means of the intercostal muscles, which action is accompanied by a pulling in or flattening of the upper abdomen, expansions of the back under the shoulder blades, a raising and widening of the chest without disturbing the collar bone.

The inspiration of the singer is a combination of diaphragmatic and costal breathing, just as this is the method of breathing for any unusual physical activity.

Dr. Kenyon Westerman of Ann Arbor, Michigan, student of many sciences, makes the following statement in his recently published book, "Emergency Voice": "An arrested posture, using combined dia- phragmatic and costal expansion for inspiration with the use of the abdominal muscles for the supporting action of expiration, is the singer's breath.

These men are unanimous in their opinion that the inhalation of the kind necessary for singing is a two-fold action: the expansion of the ribs, and the lowering of the diaphragm. Also here is but a few quot- tations from many such sources. Practically all the material of any breath of the diaphragmatic use of the diaphragm in recent years have come to a conclusion that this action is ispiratory.

The following is the clarification of the understanding of the diaphragmatic (the breath of life) versus the gastric or rib breathing (the breath of activity, auxiliary breathing).

Diaphragmatic breathing permits a firmness, otherwise unattainable, for it ensures the maximum use of every bit of breath force with great certainty and power, and as some masters of the voice have said: "Diaphragmatic breathing must be controlled carefully for every delicate effect." This "forced" method of breathing does not depend on the idea of a relatively strong source of air, sustained by the ribs, to give the tone enough speed and force for an extended period of life. The combined use of diaphragmatic and costal breathing, if the rib expansion is emphasized more than the diaphragmatic expansion, the abdominal muscles are still in use, but they are somewhat taut to hold the upper abdomen in place when speaking. In fact there seems to be a definite relationship between this kind of breathing and that described by Garcia, Witherspoon and Shakespeare, in which the second part of the name of the singer is much more forcibly raised and the abdomen firmly pulled in.

Light on the subject may be had from another source—testimony of singers. Caruso is quoted as saying that in taking a full breath he raised the chest simultaneously with the drawing in of the diaphragm, thus agreeing with Mackenzie (Marcolli, "Caruso's Method of Voice Production," 1907), who states that one of the main ideas which she used was to bring the chest up at the same time as the diaphragm was relaxed (meaning no doubt the abdominal wall).

The singer must here give his own opinion which the best results will be achieved by the raising of only one of the positions, and by allowing the abdominal wall to expand freely without drawing it in, which is the result of the inhalation and the former result of the exhalation. He must be trained to the point of becoming a reflex action. Here it is necessary and essential that the teacher must know how to train his students at the beginning of their singing careers. Also that the teacher must be able to expand against that pressure, and thus to use the diaphragm action necessary. This can usually be established in a few lessons, after which it may not be necessary to do more than check it occasionally. On the other hand, for some students the process of breathing requires months of gradual work to perfect. This is especially true when the student has been singing, and the breathing has been done with high chest breathing.

Finally the exhalation is more difficult than the inhalation. The abdominal wall does not respond readily, and pressure is put on the lungs by a lowering and con- traction of the ribs. This is inevitably ac- complished by a contraction of the abdominal muscles, which is the result of the unrestrained use of the breath. This is very important. The muscle function is a form of physical co- ordination, and can be dealt with directly, by placing the hands on the student's waist during inspiration and restraint on the part of the teacher, and only on inspiration. The teacher needs to consciously regulate it. Dr. O. G. Russell, former director of the phonetics laboratory, and speech clinic at Ohio State University, presents this point of view clearly ("Speech and Voice," 1931): "The artist strives to make his or her singing as unconsciously easy and natural as possible. This does not mean that the beginning musical processes be uncon- scious. A great many of the principles of other scientific convert with the human mechanisms would designate such an assimilation as a failure. But it does mean that the teacher will call for the break- through of many old habits by making the formation of new ones in their place.

Both of these points of view have value, and their application and use are required of the teacher. The combination of singing and teaching must be devised for changing the co- ordination so that the abdominal muscles take over the work and the muscles must be trained and made responsive. There is a need to make the breathing a part of the total vocal mechanism, and simply the act of blowing—as of blowing out a candle. When this can be readily done with the action at the waist, the student will have the body response of the "giving in," and will then be able to make toning, usually a spoken tone, fairly high in pitch, on the soft murmured, the voice to be voiced several times on the same pitch. Bear some voice or ins- trumentalizing, in which the breathing is made the source of the breath, and not the result of rib action. No "conscience" is to be permitted. This tone becomes to the teacher a little like a scolding.

The use of the diaphragm is more or less, and is the result of the steady abdominal "pull." The muscles are trained to the point of being tense and smooth, fluent and singable, by giving an aliveness to the singing which was not present at the beginning. The breath is gradually filled more and more

ETDEU - NOVEMBER 1951
The young pianist generally looks to his career-dreams tend towards a single happy ending—somebody "discovers" him, with him he has the talent for a big career, and helps him start. After that, he's set.

There is nothing amusing in this, but it doesn't represent the whole truth. Launching a career requires a great deal more than talent.

An important consideration is age. A young man in Havana recently came to ask my advice. He told about himself and his six years of earnest work. Then he said he was 23 and at once I became dubious. In view of the hazards of a public career, the young age of 23 is an old age for a start. The career-aspirant should have certain points well settled by the time he's 18. He should, by then, already have demonstrated prodigious mechanical control of every possible keyboard problem; he should command a repertoire of at least eight different recital programs and from 12 to 20 orchestral works; he's performances should, in the opinion of competent judges, reveal extraordinary musical naturalness. All this is still far from finished artist. Still, anyone who can show he possesses all this, is entitled to try a career—without expecting too much. Anyone who, at that age, shows less, does better to keep music as a private love.

Careers begin in one of two ways. The first type is based on a single spectacular success which often grows out of the particular place or circumstances of the performance—a special award, a quick substitution, a public event. The impact of such a success generates special publicity; and the world is made suddenly aware of the young performer; he has his place in the sun together with the heavy responsibilities of living up to it. The second type of career is based on a slow climb from the bottom up. It means gradual, grueling holding of one's own and one's art. Less thrilling, it has the solidity which comes from proving intestinal fortitude.

It goes without saying that you can't succeed in art without artistic merit. In the long run, however, it is your courage and powers of endurance that you show on. You move by train, by bus, by car. By plane. If all goes well, you may have half a day in a new town before you play. But don't count on it.

I remember the time I was due to arrive in New Orleans at 7 A.M., after having played the night before. At 5 o'clock I was to catch a different train for the same town where I was to play the same night. The train was late, we got in at 11:30 instead of 7, and the connection was lost. The next train to my town went the following day. That meant scowling over town for other connections. At the third station I tried, I found a bus that left at 2:30, reaching my town at 7 P.M. That left enough time at either end, and turned out to be one of the easier hazards.

Another time, after three days of constant travel, I got into Temple, Texas, at 2 o'clock on a Sunday afternoon. My itinerary called for a recital at 8 o'clock. At 7 A.M., I tried, I got into Temple, Texas, at 2 o'clock on a Sunday afternoon. My itinerary called for a recital at 8 o'clock. At 7 A.M., I tried, I got into Temple, Texas, at 2 o'clock on a Sunday afternoon. My itinerary called for a recital at 8 o'clock.

Can play without practicing. The average professional does. He must decide when to stand firm and when to let people have their way. He must decide which advice to use and which to reject—musically, mentally, and morally. In doing this, you widen your outlook. You also get to know yourself. It-possible keyboard problem: he should command a repertoire of at least eight different recital programs and from 12 to 20 orchestral works; he's performances should, in the opinion of competent judges, reveal extraordinary musical naturalness. All this is still far from finished artist. Still, anyone who can show he possesses all this, is entitled to try a career—without expecting too much. Anyone who, at that age, shows less, does better to keep music as a private love.

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Hymn Playing in the Church Service

The organist can make the playing of hymns an inspiration to the choir and...
PIANIST’S PAGE

Adventures of a piano teacher

How do you end your programs?

by GUY MAIER

If you ask almost any concert pianist which item of his programs he finds the most difficult to choose, he will say, “the end-piece.” This usually means that he knows no more unacknowledged display-pieces which will bring down the house! I do not understand this. Why must players finish their concerts with cheap razzle-dazzle? If they insist on performing trash why not hide it somewhere in the middle of the program? And why do most concerts start out on a high musical level and deteriorate, appallingly by the time the final number and encore are reached? Arthur Schnabel often observed acidly, “If pianists must play inferior music why not leave the place? Begin the program with the encore, then proceed upward to beautiful music and send the audience home in an excited mood.” The answer is simpler: A Liszt rhapsody or a flashy Spanish dance will win the hearers and assure the player’s re-engagement. Yet, how much better to end the program with the Bach Chromatic Fantasia and Fugue, the Brahms “Variations and Fugue on a Theme of Haydn,” the Schumann “Symphonic Studies,” or “Carnaval.”

Pianists, alas, are like sheep. Nose to nose. They will not reverse the process? Begin not with a Liszt rhapsody, but to the edition for piano solo which publishers say was “secured from the composer, wherein the solo piano and orchestral parts are fused together making the piece available for the piano alone.” How then is the true “Rhapsody in Blue” according to Gershwin. The tawdry, cackling instrumentation which obscures the solid substance of the piece is gone. The coarse orchestral texture has always stood in the way of the piece’s quality. Almost no one has had the courage to play the Rhapsody as master; it is always flaunted as chapaing. To be convinced of this, just listen to the recordings. In spite of all this, the Rhapsody—after more than 25 years—is more rewarding than ever. A work of such persistent vitality must possess something more than “popular” appeal. You will discover this for yourself if you approach it seriously. Permit its beautiful themes to sing to the hill, take time to emphasize the passion and pathos of the music, and do not pass lightly over the disillusionment and broken-heartedness which pervade its pages... I can find scarcely a moment of triteness or cheapness in this Gershwin original. Even its form is superior to the orchestral edition—less house and diffuse. True, the solo version is more difficult to play, but it is also much more rewarding than the piano and orchestra score.

Very discreetly I advise deletions such as shortening the over-extended cadenza, i.e., cutting directly to the last line (as marked) of p. 26. This eliminates the impossible-to-play measures on pages 25 and 26.

What are pianists afraid of? Just to cause the Rhapsody has been exempted from the beginning as a rather original, noisy, jazzy piece is no reason for passing it by. This solo version gives ample evidence of Gershwin’s ability to write beautiful music. What a pity that he left us so soon!

GERHWIN’S RHAPSODY IN BLUE

If you insist upon playing a brilliant, dynamic end-piece you will be surprised by my recommendation—Gershwin’s Rhapsody in Blue! Don’t give a rousing Bronx cheer until you read further... I do not refer to the familiar version of the Rhapsody for piano and orchestra orchestrated by Ferde Grofé which I consider inferior, but to the edition for piano solo which the publishers say was “secured from the composer, wherein the solo piano and orchestral parts are fused together making the piece available for the piano alone.”

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Schumann’s Davidbänder Dance

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Romanza Appassionata

Here is an excellent piano solo arrangement of a number originally composed by Mme. Chaminade for cello solo with piano accopaniment. Although written when the composer was eighty years of age, the Romanza Appassionata has all the characteristics of vital, youthful melody so prevalent in her Scarf Dance, Air de Ballet, and other earlier works. Grade 6.

Andantino (L.m. 6)

Cécile Chaminade

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Scherzo in B-flat

Struttin' Along

Young players with a "yen" to "swing it" will find this a satisfying number to play. All accent marks should be strictly observed and it should be played with dash and spontaneity. Grade 4.

Bright and "swingy" (4: 72)

Copyright 1944 by Theodore Presser Co.

Air Squadron

Copyright 1949 by Theodore Presser Co.
The third number of a set of three pieces for piano by one of the greatest of contemporary Russian composers. A crisp, staccato touch should characterize the entire piece. Grade 3.

Allegretto grazioso (Village Dance)
The Children's Prayer
from "Hansel and Gretel"
by Humperdinck
Arranged by William J. Reddick

Andante con moto

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Christmas Bells
Moderato (i.e.)

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The Rocking Cradle
Andantino (c. 72)

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Dance of the Sunbeams

SECONDO
CHARLES WAKEFIELD CADMAN
Op. 34, No. 8
Gracefully, and not too fast

PRIMO
CHARLES WAKEFIELD CADMAN
Op. 34, No. 8
Gracefully, and not too fast

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ETUDE NOVEMBER 1951
Some Girls Are Prettier

Allegro vivace

LOWNDES MAURY

Some girls are

1. Some girls are

2. Some men are

Some are sought after for their bright laughter,
lovable, say I,

Some have a twinkle in their eye. Others will all pass by;

Some have a twinkle in their eye. All but one will pass me by;

When the lips tell of spring, Ah I

Men to me mean just one thing

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ETUDE, NOVEMBER 1951 41
Stay in position...

Double stops ad lib.

dim.

Last time to Coda

Double stops ad lib.

dim.

Last time to Coda

CODA

*If simplified version is desired: only the top notes of the double stops should be played. And in the harmonics the solid notes should be played an octave higher.*

DE-NOVEMBER 1951
Jingle Bells

Arr. by Ada Richter

Oh, what fun it is to ride in a one-horse open sleigh!

Jingle bells, jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!

*From Three Christmas Songs, Richter
Copyright 1941 by Theodore Presser Co.

Rocking Moon

Dreamily

When the moon is rocking, High up in the sky,

Round the house the night wind sings a lullaby,

Browsy heads are nodding, Eyes lids closing fast,

Little ones are drifting Off to dreams at last.

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November

With a lift

November brings the storm clouds, November brings the snow,
November brings the harvest.

If the winds loud ly beat and blow,
November brings the harvest.

Fr.ist wheat and hay,
And best of all, November brings glad Thanksgiving Day.

Slower In time again

Copyright 1951 by Oliver Ditson Company

Evening Shadows

Dolce

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A MUSICIAN AND COMPOSER
(Continued from Page 22)

MUSICIANS AS INVESTORS

(Continued from Page 17)

It is time for us to list some of the other ways in which our music teachers have made contributions to the world of music.

The inventor of the metronome has other inventions to his name. In fact, he is remembered for his contributions to the world of music. He invented a process to music. Von Weber, around the year 1820, helped to perfect musical lithography, and did the Lithography of his Opus 2 himself.

The history of engraving shows many improvements credited to musicians, to members of the several musical professions. Johann Berntzepf (1719-1794), son of the famous publishing firm of Berntzepf and Hirtz, was one of the first in this line of musical instrument makers. He built several practical improvements himself, in addition to the lithographing establishment, and made several contributions to the world of music. He was one of the greatest steps forward in the field of music.

Chladni's work on the discovery of the planet Uranus; when he was awarded the post of Professor of Astronomy at Bath, he became the first person to give a concert in London in 1749.

He continued his work on the subject of music, and in 1759 he gave a concert in London in 1760. In 1763 he gave a concert in London in 1764.

When he was fourteen, Herschel played the flute at the age of twelve. He continued to play this instrument until he was fourteen years old. He continued to play this instrument until he was sixteen years old.

In 1781, when he was awarded the post of Professor of Astronomy at Bath, he became the first person to give a concert in London in 1782. In 1782 he gave a concert in London in 1783.

He continued his work on the subject of music, and in 1783 he gave a concert in London in 1784.

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SINGING VOICE—SPEAKING VOICE

Continued from Page 151

Tone of Voice—Singing and Speaking

A voice is a means to an end which is the expression of something, either by sound or by silence. The voice is a means not only of conveying thought, but also of conveying feeling. It is a means of communication, and it is a means of expression. It is a means of creative activity. It is a means of self-satisfaction. It is a means of self-assertion. It is a means of self-control. It is a means of self-realization. It is a means of self-definition. It is a means of self-education. It is a means of self-creation. It is a means of self-preservation.

In the case of the singer, the voice is a means to an end which is the creation of beauty. In the case of the speaker, the voice is a means to an end which is the communication of thought. In the case of the actor, the voice is a means to an end which is the creation of drama. In the case of the orator, the voice is a means to an end which is the communication of truth. In the case of the teacher, the voice is a means to an end which is the communication of knowledge. In the case of the preacher, the voice is a means to an end which is the communication of faith. In the case of the philosopher, the voice is a means to an end which is the communication of wisdom. In the case of the statesman, the voice is a means to an end which is the communication of power. In the case of the poet, the voice is a means to an end which is the communication of emotion. In the case of the musician, the voice is a means to an end which is the communication of beauty.

In order to use the voice effectively, the speaker must have a clear understanding of the nature of the voice, and of the ways in which it can be used.

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Letter to Johnny

BY PAUL N. ELBIN

Dear Johnny:

I enjoyed your letter and thank you for writing to me. When you were a boy, I was taking piano lessons. Mother was the supervisor of my practice and she would check on the piano so I could see when my practice period was up. Even when she was up-tight, she could tell when I played a wrong key. "Wrong key, Paul," she would call to me. I continued my piano lessons until I was in high school, and then I discovered the string—an entirely new story.

Johnny, now that I am no longer a boy, there are many things I wish you could see. Some of my thoughts concern my parents, but I think most of all I would like to tell you about my experiences in music. For the past fifteen years I have had the job of running a college; before that I was a college teacher. But from that day in high school when music "took hold" until now, music has given me more and more pleasure. I am glad my parents had the sense to understand what was going on in the music when you listen to others play and you'll enjoy it more. No, "just go to, Johnny. Keep up your music lessons. You'll always be glad you did.

When you become a man, Johnny, you will thank me for advising you to keep up your music lessons. You can do this and still have time to play ball and ride your bike. It will be a good thing for you to do. Of course you could never become a music professor, but if you enjoy music you will be able to give a benefit concert in aid of a fund for something you're interested in.

Beethoven

Who Knows the Answers?

(cf. page 54)

1. Was he a child prodigy? (15 points)
2. Did he die in 1927 or 1928? (5 points)
3. Was he born in Russia, Bavaria, or Austria? (5 points)
4. Did he study with Mozart or Haydn? (15 points)
5. Did he write music for a. the organ; b. the violin; c. the chorale? (10 points)
6. Who did he marry? (15 points)
7. How many operas would he compose? (10 points)
8. Did he write operas? (10 points)

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BACHMANN, Alfred

BACHMANN, Albert

BACHMANN, Harry

BACHMANN, Henry

BACHMANN, Jacob

BACHMANN, John

BACHMANN, Lewis

BACHMANN, Minnie

BACHMANN, Nellie

BACHMANN, Robert

BACHMANN, Sarah

BACHMANN, Thomas

BACHMANN, William

BACHMANN, William

BACHMANN, John

BACHMANN, Mary

BACHMANN, Sarah

BACHMANN, William

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"Carillon Bells" is a study of the historical and technical aspects of this instrument. It is written as a series of lessons, progressing from the simple to the complex. Each lesson contains exercises and pieces that are intended to help the student develop their skills.

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The book is divided into several sections, each focusing on a different aspect of carillon playing, such as note-reading, registration, and performance techniques. It is suitable for students of all levels, from beginners to advanced players.

Overall, "Carillon Bells" is an excellent resource for anyone interested in learning this unique and beautiful instrument. It provides a comprehensive introduction to the technical and musical aspects of carillon playing, and is written in a clear and accessible style.

Enjoy these studies!
**Questions and Answers**

**Conducted By KARL W. GEHRKENS, Mus. Doc., Director of the Music Library, Webster's New International Dictionary, and Prof. Karl Gehrken, Oberlin College**

**THE PUPILS TALK IT OVER**

(Continued from Page 12)

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"THE LIGHT OF THE WORLD"
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40 minutes. Solo Voices: SATB, TTBB. Chorus: SATB.

"THE THEOLOGY OF BETHLEHEM"
Mrs. R. R. Forman 412-40057 .75
60 minutes. Solo Voices: SATB, TTBB. Chorus: SATB.

"TIDINGS OF JOY"
Louise E. Stairs 412-40057 .75
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"THE WORLDE INCARNATE"
"THE Xmas TALE"
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"THE WORLD'S TRUE LIGHT"
Lawrence Keating 432-40057 .75
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IT'S TIME TO PAY TRIBUTE
(Continued from Page 51)

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ATONALITY

TODAY

(Continued from Page 19)

is all probability, remain most
in the world shall have
got round to doing over the art
of instrumentation. But that will just
be for another decade, at least. Just
now a new side of rhythm is the instrument
lacking for traveling
trickless oceans of atonality, where
the brave adventurer lay, by the
very nature of his renunciation, no
harmone to guide him. The twelve
note row technique is a radar for
avoiding shoreline hazards, but it
has not yet taken any composer be-
fore the sight of Europe's historic
monuments. For that a motor source
will have to be found.

THE END

Music Is Secrets

by DAVID MORTON

Music is secrets that were told it, once,
Private and terrible—and nearly
kept.
Save as the listener hears a hint, and
hunts
Through the dark waters where a
sharp woe,
Or where a joy, confided to the
strings,
Goes, head averted, now and shining, by
But these are faceless, both, any-

mous things:

Sorrow, for what? And moving joy,
But these are faceless, both, any-

mous things:

Sorrow wept,

Goes, head averted, now and shining,

Sorrow and joy, and private, and its

illuminations, and its

Exact as mathematics and as true,

As the listener hears a hint,

Music is secrets that were told it,

Music is secrets that were told it,

Music is secrets that were told it,

Music is secrets that were told it,

Music is secrets that were told it,

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