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Glen R. Tamplin

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Jan Peerce

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Hugh McGinnis

Our Family Makes Music
Carol Hart Sayre

The Technique
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ETUDE Articles

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Miss Pablo Dunn
Instructor in Art

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Poor band performance results from inefficient organization by the director and his bandsmen.

By William D. Reveli

Each fall at the University of Michigan, more than two thousand of our bandsmen of tomorrow will have a chance to compete. They will be as inadequately informed as any conductor who has not been properly trained. The purpose of this article is to acquaint the conductor with the knowledge he will need to do a good job. It is a straight-forward presentation of band conductors who, during the summer, have been provided them in ESTEY ORGANS.

Can Your "MARCHING BAND" March?

BY WILLIAM D. REVELLI

Sir: The Bureau of Standards Station, WWV is in Washington, and its subsidiary, WWVH, located here on the island of Maui, both provide standard pitch of 440 (A) and Hertz throughout the entire 24-hour day, 365 days per year.

Sir: Perhaps your reader who chose to address the ETUDE by mentioning an issue to Wagner doesn't realize that there are more people who think highly of Wagner and enjoy his music than there are who would value the special issue in July. (I am a Wagnerite, as you may have guessed by now.)

Sir: Mr. Hyman Goldstein's article, "Keep Those Violins Toned," is excellent. I wonder if the writer knows that Wagner's music has been accepted as the cornerstone of modern operatic repertoire. Has the writer seen any of Wagner's operas performed? They are very beautiful.

Sir: Your ETUDE is marvelous. I know of one subscriber who has considered it a must when they get through with them. I know of one subscriber who takes the music out of the magazine and destroys the rest of it, but I think when I get through with my number that I'll give them to someone else, a musical friend, no doubt. That is a good way to do with any magazine, to another.

James G. Jolly, McFalls, Ms.
Can Your "Marching Band" March?

so highly organized that not a single moment is lost. Cer-
tedly, the marching bands' better(Note the band in the
sented harmonies in the style of the sound.

The role of harmonics in music

By Glen R. Tamplin

The Diapason tone of the pipe organ is
rather dull. In (Continued on Page 51)

At the borders of a Michigan football game, Michigan's band plays its versatility by forming a university of Michigan monogram (above) and a half-time dancer (below) who keeps time to the music.

Figure 1

Harmonics

Vibrating in one or more segments

Figure 2

Suppose the fundamental of some tone was the C two octaves below middle C. Then its harmonics are those indicated in Fig. 2. (The black notes are only approximate.) Notice that the first, or even, harmonics form very familiar chords.

The pipe organ contains many harmonics. The Diapason pipe of the organ is rather dull. In (Continued on Page 51)
"YOU'RE AN ARMY ORGANIST NOW"

Whether in the post chapel or in a rough setting near the front lines, the army organist must be always ready to adapt himself to every condition.

BY DAVID D. RAYCROFT

On my army form 120 J had written, "organ," in the space that asked, "Musical..." and there were about 300 reeling male voices singing. Of course this was no problem for the organist, who had written "music..." in the space that asked, "Musical..."

There have not always been three hundred men in chapel every Sunday; sometimes it is more likely to be thirty, but such variation in congregational volume is not unfamiliar to the army organist. His organ is often used to accommodate the needs of the army officer, the bandmaster "to play it loud and fast," as admonished by your Regimental Commander.

As an army organist you will meet soloists whose music must always be arranged and transposed at the last minute. Where there will be someone who has been a professional in civilian life and with whom it is a pleasure to work, on camp I met a fine, young baritone and we were able to present Sunday afternoon recitals in the chapel. Interestingly enough, the men came and listened to serious music in an army chapel. The army is full of surprises.

Sometimes, you, the Protestant, will play Mass for the Catholic chaplain, who has no organists. There will be the service, the performance of the organ and the organist, who will necessarily change as you decide to sacrifice the one to the other. The tone in a given phrase of the melody-only what you want your thumb, vary with the effects you plan to produce.

Training for facility only, on the other hand, means simply keeping the muscles flexible, as an athlete does, through proper exercises. On the piano, these exercises begin with the common hand coordinates and continue through all the diatonic and chromatic scales up and down the keyboard. Scale and arpeggios are universally stressed because they occur so frequently in the pianoforte literature, that they may be said to represent the main ideas of classical music.

As study advances, however, too much purely technical work, given the phrase of the technical-really only to find that the particular tone-quality which heightened the effect of the one phrase did not have the same form of the work as a whole. So you wrestle with your musical ideas. If you decide to sacrifice the one phrase to the integrity of the whole, you have taken a step along the road to musical independence.

Music study and general culture are also broadened by learning all one can about the various composers, the periods in which they lived, the possibilities of the organ at those times. (Continued on Page 63)
Music, talked about and listened to only by radio or phonograph, or through a photo- or radio. Motion-picture shorts, too, can be very helpful. Interest is also developed through "school" or "community" orchestras, or by having young composers' works performed. This serves to develop an appreciative audience, as well as to provide talented youth with opportunity for challenging experiences.

The important place which the symphony orchestra holds in the field of music in its own right, in opera, in ballet, or in any other aspect of the literature and the background of great composers and great performers. Through class discussion, group program assignments, verbal and written reports, examinations and classroom performance, the development can be rapid. The competitive spirit is an integral part of the American way of life; it is worth while to foster it in relation to the orchestra through prizes awarded at the end of youth concerts, radio series, etc., for outstanding reviews, notebooks and the like.

However, as a symphony orchestra provides an opportunity for the study of music and for participation in musical activities, its study of music can be complete without a great amount of attention to the leader in the music field, the symphony orchestra. The professional orchestra, when it goes on tour, is a tremendously potent influence in education, for, in addition to its regular adult concerts, it can give children's concerts in communities where they would not otherwise be heard.

All of this school activity should lead to greater participation in music by the masses. Why should this musical experience gained in the twelve years of school be cut off suddenly upon graduation? There is a gap that should be filled, an extension of the function of music education from the school into the home and community.

One of the richest experiences of any youth was that of making music with his parents and his brother and sister. Every evening after dinner we played together for an hour. What fun that was, and what a change in the relationship which was built up at an early age through association with music. When such music in the home is not possible there ought, at least, to be an amateur "house" or "community" orchestra where those who have acquired some skill on an instrument may continue to enjoy the fruits of their labors. One of these orchestras exists in Carbondale, Illinois. Every Tuesday evening a group of school teachers and housewives, a banker and several secretaries have been travelling from their homes in surrounding towns to Carbondale. For some it is a 100-mile round trip. In Carbondale, they rehearse with university students in the newly organized Southern Illinois Symphony Orchestra. Then there is the famous doctoral's orchestra in New York, the one in Akron, Ohio, and countless others throughout the country.

And from the pleasure of participation in such groups there is the question of spreading appreciation of music throughout the country. A glance at the geographical location of some of the orchestras in the United States reveals the uneven distribution of professional orchestral music in America. It is very necessary to extend this music away from metropolitan centers, which is creating love and interest in great orchestral music.

In Baltimore we are very fortunate in that a civic grant is given, not only to the Baltimore Symphony Orchestra, but to keep alive a recreational symphony orchestra and chorus. Never was money spent to greater advantage! People of all ages go from all walks of life gather weekly for the fun of making music together.

It is in the convincing experience that the rich experience gained in earlier years a school is expanded and brought to fuller realization. People continue to express themselves with more lasting and satisfying enjoyment as they penetrate more deeply into the vast storehouse of great music.

The past major orchestras play in education is much better known. The development of the major orchestras is a comparatively short span of time is one of the bright pages of American history, and the musical forces today should be filled with a knowledge of the professional and semi-professional orchestras, which have appeared since the first World War, has provided the country with a base upon which to develop a great musical culture. In its home concerts, the symphony orchestra is really the hub of the musical life. Around it revolves the various musical enterprises of the city, the encouragement and development of local resources, and as the carefully planned presentation of comprehensive programs with world-famous artists.

Some cities have grasped the opportunity provided by anniversary years of great composers to give their entire musical forces in festivals which have occupied the whole season. The fifteenth anniversary of the death of Johannes Brahms is a case in point. The complete output of this prolific composer—over 900 works—was performed in one city during the anniversary year. Similar plans have been followed in connection with other artists of the nineteenth century. In the library at one end of the building a boy sat reading. About a year after I began study—(Contended on Page 64)

About a year after I began study—(Contended on Page 64)

Part 2

By Reginald Stewart

The Orchestra in Education

Music, talked about and listened to only by radio or phonograph, or through a photo- or radio. Motion-picture shorts, too, can be very helpful. Interest is also developed through "school" or "community" orchestras, or by having young composers' works performed. This serves to develop an appreciative audience, as well as to provide talented youth with opportunity for challenging experiences.

The important place which the symphony orchestra holds in the field of music in its own right, in opera, in ballet, or in any other aspect of the literature and the background of great composers and great performers. Through class discussion, group program assignments, verbal and written reports, examinations and classroom performance, the development can be rapid. The competitive spirit is an integral part of the American way of life; it is worth while to foster it in relation to the orchestra through prizes awarded at the end of youth concerts, radio series, etc., for outstanding reviews, notebooks and the like.

However, as a symphony orchestra provides an opportunity for the study of music and for participation in musical activities, its study of music can be complete without a great amount of attention to the leader in the music field, the symphony orchestra. The professional orchestra, when it goes on tour, is a tremendously potent influence in education, for, in addition to its regular adult concerts, it can give children's concerts in communities where they would not otherwise be heard.

All of this school activity should lead to greater participation in music by the masses. Why should this musical experience gained in the twelve years of school be cut off suddenly upon graduation? There is a gap that should be filled, an extension of the function of music education from the school into the home and community.

One of the richest experiences of any youth was that of making music with his parents and his brother and sister. Every evening after dinner we played together for an hour. What fun that was, and what a change in the relationship which was built up at an early age through association with music. When such music in the home is not possible there ought, at least, to be an amateur "house" or "community" orchestra where those who have acquired some skill on an instrument may continue to enjoy the fruits of their labors. One of these orchestras exists in Carbondale, Illinois. Every Tuesday evening a group of school teachers and housewives, a banker and several secretaries have been travelling from their homes in surrounding towns to Carbondale. For some it is a 100-mile round trip. In Carbondale, they rehearse with university students in the newly organized Southern Illinois Symphony Orchestra. Then there is the famous doctoral's orchestra in New York, the one in Akron, Ohio, and countless others throughout the country.

And from the pleasure of participation in such groups there is the question of spreading appreciation of music throughout the country. A glance at the geographical location of some of the orchestras in the United States reveals the uneven distribution of professional orchestral music in America. It is very necessary to extend this music away from metropolitan centers, which is creating love and interest in great orchestral music.

In Baltimore we are very fortunate in that a civic grant is given, not only to the Baltimore Symphony Orchestra, but to keep alive a recreational symphony orchestra and chorus. Never was money spent to greater advantage! People of all ages go from all walks of life gather weekly for the fun of making music together.

It is in the convincing experience that the rich experience gained in earlier years a school is expanded and brought to fuller realization. People continue to express themselves with more lasting and satisfying enjoyment as they penetrate more deeply into the vast storehouse of great music.

The past major orchestras play in education is much better known. The development of the major orchestras is a comparatively short span of time is one of the bright pages of American history, and the musical forces today should be filled with a knowledge of the professional and semi-professional orchestras, which have appeared since the first World War, has provided the country with a base upon which to develop a great musical culture. In its home concerts, the symphony orchestra is really the hub of the musical life. Around it revolves the various musical enterprises of the city, the encouragement and development of local resources, and as the carefully planned presentation of comprehensive programs with world-famous artists.

Some cities have grasped the opportunity provided by anniversary years of great composers to give their entire musical forces in festivals which have occupied the whole season. The fifteenth anniversary of the death of Johannes Brahms is a case in point. The complete output of this prolific composer—over 900 works—was performed in one city during the anniversary year. Similar plans have been followed in connection with other artists of the nineteenth century. In the library at one end of the building a boy sat reading. About a year after I began study—(Contended on Page 64)

About a year after I began study—(Contended on Page 64)
THE TECHNIQUE OF CONDUCTING

The best conducting achieves maximum musical results with minimum effort

By FRITZ REINER

As a young man, I believed that I could learn all about the mechanics of conducting by observing what great conductors did with their hands. Then I would put my observations to practical use, and I would be a conductor.

With this in mind, I went to watch Nikisch direct Weber's "Oberon" Overture, and saw something which fascinated me. Just before the beginning of the Allegro, there is a fortissimo chord. The orchestra has been playing smoothly quietly; then this sudden crash. Nikisch produced the effect in this way: he quickly drew his baton, and then came firmly down. Ordinarily, the cue would have come in with his downward gesture. But it is not. There was a brief instant of quiet—almost like a beat—and then came the chord. This fascinated me. I could hardly wait to get at the orchestra myself, to try this effect. I made the circles with my baton and came down. And the crash came straight down with me, without any breath pause. I had used exactly the same gesture that Nikisch had used and failed utterly to produce the same effect.

To this day, I have no idea how the orchestra knew the exact interval of time to wait before coming in with the chord. But this experience taught me a valuable lesson—it is useless to imitate the mechanical gestures of conducting.

Each conductor has his own gestures and special signal. He develops these for himself, out of his own physical and expressive power. It is this power which reveals the true conductor; not the things he does. The gestures which bring out the musical effects are, as gestures per se, quite impotent.

The technique of conducting has value only after it has become unconscious second nature. The best conducting technique is that which achieves the maximum of musical work with the minimum of effort. By effort, I mean actual physical motions of arms, hands. Sometimes musical results are obtained without any motion whatever. The expression of the eyes, or the attitude, of the body, sometimes rigid, sometimes passive, can be more eloquent and more significant than anything about the arms.

I once advised a young conductor to put his left hand into his pocket and have his left hand only duplicated the motions of the right hand. Trying to achieve maximum musical results with a minimum of physical effort takes years of experience. Also years of self-control. Something must be done to satisfy the conductor. I do not perspire after conducting "Salome." Well, I do, of course; but I try to hold my own excitement in check. I know quite well that in a situation like that, I will not excite my co-workers; I may simply make them uneasy. They must feel that they are under my self-controlled control. Then they will give their best. Richard Strauss had a neat thing to say with regard to this. "It is the public which should get warm, not the conductor."

The basic technique of conducting comprises a series of gestures, a sort of international signal code, for starting, stopping and starting again: holding: indicating dynamics; giving cues, etc. Any intelligent adult can learn the motions inside half an hour. The gestures themselves, however, do not make a conductor. The important questions are: 1) what natural aptitude does the conductor show for translating musical thought into gestures; and 2) what effect will his gestures have on the executants.

There are a number of books on the technique of conducting—the one by Rudolph, with its diagrams, could be helpful to beginners—but none of them can supply magical rules or gestures for success. Because no such rules or gestures exist.

It is the conductor who stimulates us, and the conductor must be of the stimulating sort. He also needs the ability to explain clearly and plausibly what he wants.

For example, the conducting of movements involves such short-cuts. I do not conduct the whole measure; only certain beats. Let us assume that a chord occurs on the fourth beat in 4/4 time. I do not beat the measure out, 1,2,3,4; rather, hold my hand quiet, giving the indication only on the fourth beat.

At the start of the "Magic Flute" Overture there are pauses. You don't conduct pauses—you simply wait, counting time for yourself. If you are trained in the proper signals, the men will respond.

At the age of thirty, I do not perspire after conducting "Salome." Well, I do, of course; but I try to hold my own excitement in check. I know quite well that in a situation like that, I will not excite my co-workers; I may simply make them uneasy. They must feel that they are under my self-controlled control. Then they will give their best. Richard Strauss had a neat thing to say with regard to this. "It is the public which should get warm, not the conductor."

The conductor evolves his own rules and gestures out of his natural aptitude, and his knowledge. The natural aptitude most valuable to a good conductor includes genuine musician- ship, an infallible ear, a strong sense of rhythm, and certain purely physical characteristics. The natural conductor isn't too tall, and doesn't have too long arms. He should have expressive eyes, and a fundamentally sympathetic personality. I have no idea what this personality should be, or what causes it—enough to say that there are people who love us and people who dislike us, and the conductor must be of the stimulating sort. He also needs the ability to explain clearly and plausibly what he wants.

His knowledge must include a thorough musical background—which, among young conductors, is often lacking. He should know the nature and uses of the various instruments, and of the human voice; the technique of composition; the history of musical form. He should have a knowledge of musical literature—not merely orchestral, operatic, and choral, but instrumental as well. He should know world literature and history; painting and sculpture. It is in things like these, and not in motions, that the technique of conducting lies its roots.

The background structure, and meaning of music should be clear to him in order to do justice to it. This can be done only through constant study and re-study of scores. Twenty years ago, I trusted largely to my instinct. Today, with greater maturity, I want more than what mere "feeling" can suggest. One can become an accomplished singer or instrumentalist by the time one is thirty. I do not believe a conductor can become accomplished after fifty. Richard Strauss puts the age up to seventy. Toscanini demonstrates his powers at eighty; and his inside, isn't, but in his vast musicianship, plus the dynamic force, the driving energy which, quite simple, are himself.

But something must be communicable, you say otherwise there would be no teaching. Assuming adequate background and personality exist, all I can do to teach conducting is to point out certain short-cuts, avoiding pedantry.

For example, the conducting of movements involves such short-cuts. I do not conduct the whole measure; only certain beats. Let us assume that a chord occurs on the fourth beat in 4/4 time. I do not beat the measure out, 1,2,3,4; rather, hold my hand quiet, giving the indication only on the fourth beat.

ETUDE—OCTOBER 1951.
The Springboard is

FAITH

When you encounter difficulties, remember that every established artist was once a struggling beginner.

By JAN PEERCE

As told to Rose Heybut

We have never given any
competition to the Trapp Family
Singers, but we have a lot
of fun making music together.

With his accompanist, Warner Bass, at the piano, Jan Peerce rehearses a tricky passage in one of the numbers he plans to sing on a forthcoming recital program.

Our Family Makes Music

By CAROL HART SAYRE

The Sayre Singers and Orchestra is entirely a family affair. Daddy plays concert and sings tenor. Fourteen-year-old Carol Jeanne is our clarinetist and also singer. Billy, age seven, toots the trombone and warbles soprano. Ruth, six, and Mary, five, join their soprano in the chorus and look forward to instrumental study in a few years. When Billy's voice changes, we may even have a baritone, thus rounding out the harmony. Mother is accompanist and director.

Our family possesses no unusual musical talent. My husband's experience, however, shows what can be accomplished by an adult beginner. Although he has a good singing voice, he couldn't read music except by "position." He had never studied an instrument. His knowledge of musical terms and time was strictly a family affair. Daddy had proved to himself that he could switch to something else, thus helping his father over tough spots.

Billy keeping just one jump ahead, the boy enjoyed helping his father over tough spots and chortled with glee whenever he could surpass him in quality of tone. But what was the use of having two trombone players in the same family? Now that Daddy had proved to himself that he could learn to play an instrument, perhaps he could switch to something else, thus helping form a family orchestra. We already had Carol Jeanne who had been studying at school since the age of nine and now played the first clarinet in the junior high band.

We consulted the school music teacher who suggested a cornet or trumpet. Then we sat out to find a good used instrument. Cornets proved to be much more plentiful than trumpets (probably due to the vogue for Harry James) and we had no difficulty in finding a good silver cornet through a music dealer.

Next our concert started over again with a new beginner's book. The notes he could read were paralleled each other, but Bill was concerned about quality of tone. He insisted on having new ones. A metal clarinet of good make may cost over a hundred dollars; we bought a used one some years ago for twenty.

(Continued on Page 56)
“RIGOLETTO”

at Indiana University

The know-how behind the performance is professional, but the roster of 150 singers, dancers, orchestra players and stagehands is made up entirely of students.

By JEAN M. WHITE

MEMBERS of the cast were veterans of four public performances and some seven months of rehearsals, but they all suffered from stage fright that afternoon.

In the audience were Regina Remnik, Richard Taker, Jerome Hines, Nicola Moscona and others of the Metropolitan Opera’s brightest stars, along with their direction and voice coaches and General Manager Rudolf Bing himself.

On stage were students of the Indiana University School of Music presenting Verdi’s “Rigoletto” in English, and the enthusiastic applause meant a great deal to them because it came from people who know how much hard work gone into the production of good opera.

The Metropolitan company was on the Bloomington campus May 7 and 8, making one stop of their spring tour, and the special afternoon performance of “Rigoletto” was given in their honor.

Features of the production included a completely new English translation by Ernst Hoffman, musical director and conductor of the university’s symphony orchestra; new sets designed by H. M. Crayon of New York, whose work has been seen on the stage of the Metropolitan and in NBC-TV opera telecasts; and new stage business introduced by Matt Busch, son of famed opera conductor Fritz Busch and one of this country’s top authorities on opera staging, to make the course of the action more clear.

Flanked by two pages, the hunchbacked court jester, Rigoletto, makes his entrance in Act I of the opera. Singing the title role is Noni Espino, graduate vocal student from Dumaguete City in the Philippine Islands.


There are few production problems that can’t be ironed out during the long period of rehearsal.

(Continued on Page 62)
The Singer's Breath

By EUGENE CASSELMAN

"In the opinion of physiologists, the lungs are the instruments which aid in speaking and in singing with more or less force, according to the degree of expansion of the lungs and the chest and their ability to expel the inhaled air."

It can be concluded from the above quotations that to these teachers breathing and posture were a necessary part of vocal development. In the Italian language the breath occupied a secondary importance in the minds of these men, and it may well be that the breathing process was not taught directly and separately, but was allowed to be a result of the gradual development of any voice. Breath control must necessarily come if the student applies himself fully to the learning of scales, solfeggio, and to "mena di voce" (crecsendo and decrescendo on a sustained tone).

Nevertheless, it is difficult to imagine that teachers of singing anywhere, or at any time, would not deal directly with such obvious breathing faults as extreme high chest breathing, or with faults of bad posture. After all, Tosii did say specifically that the student must be taught to manage the breath so that he would have a sufficient quantity. And Manzoni implied that it was well understood that size and strength of chest were desirable. It is safe to assume that there were teachers who prescribed always and means of increasing chest size and strength, and of managing the breath. Manzoni himself made an effort in the "L'Art de la Sorger" to throw light on a perplexing vocal problem.

"According to the old Italian method...the pupil was required at first to breathe in such a way that he could see whether his breath was going up or down...Eventually he was taught to fill his lungs slowly and picture his chest expanding."

The psychologists tell us that blind people can sing well. They have mastered both the sounds and their visualization. The psychologist also tells us that a tone is the essential component of every word. Yet, logical thinking is by itself merely a mental image. The mind cannot think itself into action. The key of interpretation is "sounding". The singer must sound every word. If a speaker is not conscious of the thought of "deep" he is not conscious of the thought of "true". Furthermore, the mind through the ears must hear all vowel sounds you must be sure that you listen to the great artist in speech or in song.

The Italian language is a beautiful language. Many authorities say that the older Italian vowels are the world's greatest vowel voice. Many of our great voice teachers have been Italians. It is therefore necessary to know the language of the "dictionary" in order to be able to sing in the "Italian" style. The Italian language is a beautiful language. It has many sounds, and so for all the other vowels. When you learn how to breathe in the "Italian" manner you will be able to sing in the correct manner.

"In giving this long example I hope that you will notice carefully the letter "a" as it is heard in Italian and the way it is heard in English."

The Importance of Vowel Coloring

BY JOHN FINLEY WILLIAMSON

About thirty years ago Mrs. Williamson and I were traveling in Germany from the city of Hamburg to the German capital, Berlin. In the compartment with us sat two heavy guineas dressed in black. Next to them and directly across from us sat a well-dressed man that we knew to be German. Mrs. Williamson and I carried on a conversation with this gentleman and the two gentlemen next to the window kept getting more and more excited. At last they broke into the conversation speaking very excitedly to the German gentleman. They told him that they knew we were American and that they understood a great many of our words. They explained to us that they were farmers from Denmark and suddenly they realized that they understood many of our words. There was a logical explanation of this. In the years 871-890 the Danes crossed the channel and conquered England. They brought many new words that became a part of our English language. From reading our lips and hearing the sounds, our fellow travelers recognized those words. After 1000 years, people who seem to have no kind of language or language found that they had a kinship to both language and country.

Our discussion here are solely with the pronunciation that comes to us from the dictionary. The dictionary's very limited whether they be English or American. We may see the word "baby buggy". The English say "parapanderbul," our dictionary say "stroller". The English dictionary may "perfect" for vowel sounds from other languages and our dictionary, both in English and American, being brought through the centuries by a growing culture, will have almost the same pronunciation.

As I present these vowel sounds to you, I will notice I present them as words, the vowel sounds, our fellow travelers recognized those words. After 1000 years, people who seem to have no kind of language or language found that they had a kinship to both language and country.

As I present these vowel sounds to you, I will notice I present them as words, the vowel sounds, our fellow travelers recognized those words. After 1000 years, people who seem to have no kind of language or language found that they had a kinship to both language and country. The vowel sounds in the syllable "it" are the same as in English, so let us concentrate on this syllable. We will cut the word "it" into the word "it" and the word "it" as in "set".

The reason for the use of the syllable "it" in English is that it is the sound made by the vocal cord when the vocal cord is vibrating. The vowel sound of "it" is therefore the sound made by the vocal cord.
Modulation in the Church Service

Part 2

These solutions of modulatory problems by outstanding organists will suggest ideas which can be used in your own service.

By Alexander McCurdy

The month ETUDE presents more solutions of specific problems in modulation by some of the outstanding organists of our time.

Our first two examples are by Richard Parvis, brilliant young organist and master of the choirs of Grace Cathedral in San Francisco. There are many examples of awkward modulations (F-sharp to G and B-flat to E) accomplished smoothly and in the least possible time. Notice that despite their gravity, Parvis has added interest to each of these four-bar modulations by introducing in lowest the voice the theme of the hymn tune to which the congregation is singing.

| Organist's Page |

I have recently been playing with an orchestra that features Latin-American music, and a salutando effect is often required. tact. I take the first study in my "Twelve Studies in Modern Bowing," and practice it in the same way. If your right hand is relaxed while playing you should have little difficulty in acquiring this bowing. Let your first thought be that relaxation is essential to the mastering of all bowings.

To my knowledge there is no encyclopedia in existence such as you have in mind. The nearest thing to it is Carl Fischer's "Art of Violin Playing," in two books. This work, however, is poorly indicated and there are very big gaps in the information it supplies. Nevertheless, it is a very valuable work. A book such as you would like to have would be very useful, but would probably be too expensive for a commercial publisher to bring out.

The type of solutions you quote should be mastered by every ambitious violinist, for not only is it a useful and charming bowing but the study of it helps very much to develop a supple and relaxed bow hand.

If the tempi are rapid, about 120 to the quarter, the suspended should be played at the middle of the bow. If the tempo is slower, 60-72 to the quarter, they should be played some three or four inches nearer to the frog. As the tempo is increased, the stroke is made nearer to the middle.

The vital pre-requisite for this bowing is the complete control of the right-hand and the left-hand motion without which it cannot be triply played. See ETUDE for November 1945 and April 1946. Take all of the exercises that you can. If the strokes are rapid the suspended is made by the wrist and fingers; if slow, there is a slight pull where necessary, then some arm motion must also be used. But whether the tempi be fast or slow, these essential bowing elements must be present.

(1) The bow is lifted from the string after the eighth-note, then (2) there are two up-bow "flicks" of the hand made by the wrist and fingers to play the two sixteenths. It is beautiful if the arm will carry the bow two or three inches on the eighth-note, returning to its original starting point during two flicks. At a faster tempo the wrist and fingers must make both strokes. But remember always that the bow must leave the string after each of the three notes in each group.

As for exercises in this bowing, there are hundreds. Any study that has notes of equal length can be used to direct the vigor. What is your tone like when you bow vigorously? Is it beautiful? If it isn't, then strive for more beauty and less vigor. The strength can come when the control has been gained.

I do not have sufficient space here to give you the fundamentals of Tone Production, but if you would read several times, and carefully, "The Art of Expression" in the "Twilight of Expression" in the issue of ETUDE for January and March 1948, you would find much help.

The Paganini Caprices

I used to be a lawyer by profession, but spent one to two hours a day with my violins. I am extremely fond of the works of Paganini... Is there any particular study or any exercises which will all me in the study of his Caprices to order my practice of them? My second question is about the way to produce an artistic tone on the G string. In the last few measures of the Meditation from "Thais" I can make an excellent velvet tone on the G string, but in a piece entirely on that string my tone seems to deteriorate. I fear I am using not enough pressure and as a consequence I actually use too much. Will a vibration help any?

To my knowledge there has never yet been found a cut-out to the satisfactory playing of the Paganini Caprices. I would build up to them. From the Rocke Caprices on to Da Capo's 20 Brilliant Studies, then to Brod's Op. 53 Caprices, and after these to the 30 Concert Studies of De Beriot, Op. 125, After De Beriot should come the Etudes-Caprices of Wieniawski, Op. 15. All this time you should be practicing some of the Paganini Caprices in order to perfect your development. These booklet contains all the elements of the Paganini technique, De Beriot and Wieniawski are also necessary, as they stress fluency where Dont stresses solidity. The fourth book of Sevcik's Op. 1 is another essential for anyone who wants to develop well—if you already have the control to play Paganini with a clear conscience and a tolerable technique. But approach him very slowly. You will find many problems for which your previous study has not prepared you. So, at first practice the Caprices in a piece of the Paganini technique, De Beriot and Wieniawski are also necessary, as they stress fluency where Don't stresses solidity. The fourth book of Sevcik's Op. 1 is another essential for anyone who wants to开发.
Adventures of a piano teacher

"Creative" music in the piano classes of the little red schoolhouse

By GUY MAIER

CREATIVE WORK AND IMPROVISATION

"It has been said that 'To the child, the most important composer is the child himself.' This has been demonstrated again and again at The Little Red School House. Many of our children are highly emotional and over-stimulated. We have found that making their own music has a definite therapeutic effect upon them. Some ways of stimulating students' creative powers are:

- Setting some familiar verse to music; setting their own names to music; chord spelling for melody over I, IV, V bass; writing or clapping a simple rhythm to spelling for melody over I, IV, V bass.
- "One or two short periods in the average piano lesson devoted to these procedures will stimulate children to happy efforts in all sorts of original compositions."

- For improvisations: Begin on the black keys, first using the C-flat chord in I, II, III, IV, V, then going to the lowest of three blacks' or G-flat.
- "The instrumental program of The Little Red School House is so well integrated with the school's music and educational program that piano playing naturally becomes a vital part of the students' social life as well. For instance, when the eighth-year-olds are studying the American Indian, the piano students make up Indian dances and play authentic Indian melodies; when the nine-year-olds are studying Mexico and Latin America, piano students are playing the songs and dances of those countries. The same is true of the ten-year-olds in their study of Hebrew customs, and the eleven-year-olds in their study of Russia and the Far East.

So, not only are our piano students equipped to play in assembly for class pages and programs, but it becomes a natural thing for them to go to the piano after school with their friends to sing and play by ear the songs they have sung in school.

"It seems to me that private teachers would achieve rewarding results by devoting part of every lesson to showing their students how to play their school songs by ear. Also, how to play chord accompaniments to songs while their friends sing the melody. Examples: Play and sing melody of "Paper of Pins" or "Faire Jacques." Students have sung first five notes of scale, then two notes from piano while teacher plays melody; pupil gives the degrees of scale that it is based on; then go to piano and play it. When this is perfected, the teacher shows the students how to harmonize the song."

GROUP PIANO

"The Group Piano classes at The Little Red School House and the Music School of Henry Street Settlement are limited to four students for beginners, and to two students for intermediate and early advanced pupils. We use two pianos, one xylophone (large), one Haitian drum. When two pianos are not available, we use an additional xylophone (small) known as "Song Bell" which has an excellent tone and the same keyboard as xylophone or piano. All students must participate all of the time, except when solos and original compositions are heard. At those times, non-participating listeners carefully and piously construct music."

The length of lesson is one hour for a group of four beginners, one and one quarter hours for Grades 2 and 2½, and one hour for two early-advanced and advanced students.

"Here is a typical one-hour lesson with four students: Two students at each piano warm up with big chords, major, then minor, I, IV, V, I in a given key. Then assigned pieces from study books are heard with one player at each piano, one playing melody on the xylophone, while the fourth taps the beat softly on the Haitian drum. As the first duet leaves the piano, the other pair take their places. After this scales and techniques for beginners and First Graders are done with two players at each piano.

"Simple sight-reading comes next. These notes are heard individually. This is important because each child must have one piece that no one else is playing. It must not be short. The new assignment is now analyzed. Hard parts of new pieces are marked first, then ways of practicing these are carefully explained and gone over. No student is allowed to go home bewildered by unexplained problems. All music must be simple enough for him to cope with alone without parental help."

"Creative work and playing by ear are the lessons, because these are the most interesting aspects of music for most young children.""

Mme. MacVicke (a former assistant ETUDE editor) had extraordinary success with her piano classes. She teacher anywhere has faced a more exasperating and frustrating (and they are!) thing to try to teach some of hers, I asked her for exact class procedures in order to give interested teachers practical help.

"One offer's a challenge to all good teachers. It takes vitality and enthusiasm to "put across" a group project of any age or grade. Each lesson must be carefully planned, prepared and projected. The rewards to both teachers and students far exceed those of the private lesson. Why not be adventurous, and organize a class of two this summer or autumn?"

RELEASE

I find that all students need to be taught the three ways to attain release (Continued on Page 60)
Players of moderate ability will enjoy this transcription of a well-known passage from "Swan Lake." Make the melody sing as if it were being played by the violins and woodwinds of the orchestra. Be careful to execute precisely the two against three that recur throughout. The ending should be played as a brilliant fortissimo, like an orchestral timbre.

Grade 4.

P. I. Tschaikowsky, Op 33

From "Themes from The Great Ballets"

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ETUDE-OCTOBER 1951
Mirror Lake
Tone Poem

This tone-poem, in addition to being an excellent introduction to the playing of music by Impressionist composers, is a valuable study for finger independence in the right hand. Follow the composer's instruction to emphasize the top left-hand note. The right hand should be played with subdued tone and with absolute evenness of touch. The final section offers a technical drill not often found—chords arpeggiated from top to bottom instead of in the usual way. Grade 3½

OLIVE DUNGAN
A.S.C.A.P.

Reflectively (i: 60)

Top note of L.H. well-marked
Maytime in Vienna

A valuable exercise in the playing of thirds in the right hand, and in rubato playing. Ritards and other alterations of tempo have been carefully marked by the composer, and should be scrupulously followed. In performing the piece, try to capture the characteristic lift of the Viennese waltz. Grade 3.

In Viennese waltz time, rubato

Hazel Martin
No. 110-01944

Bagatelle

Mozart wrote this charming Bagatelle in 1779, at the age of 32. The title comes from the Italian word "bagate" and means, literally, a trifle, a thing of no social significance or other message. Observe carefully the characteristically Mozartean phrasings. It should be played in the same light-hearted spirit, but not carelessly or superficially.

W. A. MOZART

Allegretto (♩=72)
The Lord's Prayer

Rather slowly (with a deep, joyous devotion)

Father, Who art in heaven, Hallow be Thy Name.

Thy Kingdom come, Thy will be done on earth, as it is in heaven.

Give us this day our daily bread, And forgive us our trespasses as we forgive those who trespass against us. And

daily bread, And forgive us our debts, as we forgive our debtors.

Lead us not into temptation, But deliver us from evil. For

Thine is the Kingdom, the Power, and the Glory, Thine is the Kingdom, the Power, and the Glory.

For ever and ever.

Amen.
I Wonder Where The Robins Go  
MARGARET WIGHAM

Moderato

wonder where the robins go In winter when there's ice and snow, I wonder how they know the way And how they fly so long each day, I wonder if they hitch a ride On wings of airplanes passing by I wonder if they build a nest On little clouds and take a rest, I wish I were a robin so That I could really, really know.

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No. 27480

Galloping Horses  
A. LOUIS SCARIOLIN

Allegro (4/42)

First time

Copyright 1944 by Theodore Presser Co.

Fine

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Polka  
JESSIE WILSON

Brightly (4/42)

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ETUDE, OCTOBER 1951

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Dawn On Lotus Lake
Tempo di Valse moderato
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L.H.~

CONSERVATORY

ETUDE-OCTOBER 1951 49

UNIVERSITY EXTENSION

28 EAST JACKSON BLVD. (DEPT. A·734) CHICAGO 4. ILL.

Nothing Succeeds Like Success
WHY TRAINED MUSICIANS Command a Better Income

1951 - THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC

WHAT PROGRESS ARE YOU MAKING?

You may be making excellent progress and
taking delight in the result of your work,
but the test of your progress cannot be
made by looking at the result alone. You
must also consider the amount of work
you have put in. The amount of work
you have put in is a measure of your progress.

THE NATIONAL HOME STUDY COUNCIL

The Council is an association of which we
are a member. It includes the corresponding
body in every state, and has the same
purpose and objectives as the National Home
Study Council. The Council supervises the
work of home study students throughout the
world.

A DIPLOMA IS YOUR KEY TO SUCCESS!

EQUIP YOURSELF FOR A BETTER POSITION.

A proof of quality is essential for any
person who wishes to make a success of his
work. The University Extension Conservatory
provides the best possible education for
those who desire to make a career of music.

Copyright 1950 by Oliver Ditson Company
some of the most interesting first grade teaching pieces you could find after a long, long search. While some of...

For hymn playing use the medium volume build up as suggested above, adding louder stops for congregational use.

For today their popularity is greater than ever.

Our graded-and-classified or our unclassified.

The fact that the organ will have to be for an "infantile" hall in which the cabinet organ would be the most suitable. The cabinet organ would have a first hand view of the
to include the tenor notes in the
to a certain point. He says in his "Singing School" (1840) :

Another opinion as to what the
to the human body. The
to consider what kind of sound you mentioned. For

To increase the volume you might

If the organ, which has a pleasing tone combinations, especially soft

Two stops should be used only for

The following are the stops: Sub-bass 16', Gedeckt 8', Roman Pipe 2', La Perfection 2'; Flauto 8', Flauto 4', Bassoon, Flute 8', Flute 4', Octave 4', Straight Coupler.

For today their popularity is greater than ever.

The role of harmonics in music

The role of harmonics in music

...the shoulders traction taking place at the waist.

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ETUDE was founded by Theobald Presser in 1883 to aid and assist music teachers. Now, ETUDE is a Muhammad University of Southern California, the music teachers' association of the University of Southern California in cooperation with NCU- University of Southern California. The ETUDE Institute uses these broadcasts as part of a program level, offering a home study course in which any interested listener might profit.

The broadcast is a vital factor in the growth of music listening in America. The University reports that many of its letters and cards of inquiry were stimulated by the broadcasts before the first broadcast!

It is tremendously important that the beginner in musical listening be carefully guarded. It is not fair to take people "down the street," so to speak, and to immerse in them to a vicious influence. Music of any kind shall not be appreciated.

I believe that the listener should start with the Youth Concerts, where the works played are very simple and what an oral description of each piece is given before it is played. After two or three years of this he should attend the less formal evening concerts by the orchestra at which the well-known and usually listened-on classics are played. After two or three years of this he will be ready for the more serious formal concerts which symphony works are offered at the "highways" are heard.

I spent last summer in Europe, where I had the opportunity to study the remarkable work in musical education which is being done in the Radio. The BBC, in England, particularly. They produce serious programs designed to meet the progressive needs of the listener. The beginner to the professional artist. One of the weekly services called "The Third Program" is undoubtedly the highest杰作 in radio broadcasting. It is 60 hours and a program which a complete performance of the Marcello songs by Maxine Masch, A Greek Tragedy, and a lecture by Rembrandt. Or, as an alternative, a 15-minute program by Handel, with a concert of contemporary music, the most famous operas, ballets, oratorios, etc., which, wisely, you take, down upon you.

Another extraordinary program is the "Travel Council," established in Berkeley, whose assistants are to design the musical work of the arts—to increase the audience for these works. It is our purpose now to improve the standard of performance, which I have been doing, for something. $2,000,000 is spent each year for this purpose, and the result is a net hospital. Symphonies which would otherwise seek to be less than the "University of the Air."

The symphony orchestra which was a part of the University of Southern California, also receives subsides from their own municipalities and are thus freed to give music of their financial status in a new city where Steckle's and others have considerable population.

CONSIDERING FINGER PATTERNS

A. B. Lowell, your article on the question of steel strings vs. gut strings, appeared to have been referred to me. I cannot give you any personal opinions. Finger pattern help many students, though to students is hard to feel that they may play a passage that has not been tried.

THOUSANDS OF IMITATIONS

A, O.F., New Mexico. The sight your violin being a picture stool are at least half as many to one. For each of these limited genuine Strads known to the world, there are hundreds of inferior copies, worth at most $1,200, to whether they are not., it is a question of steel strings vs. gut strings. For each of the imitations of the great- and second-best violins of the world, there are hundreds of inferior copies, worth at most $350, to whether they are not, it is a question of steel strings vs. gut strings. I am somewhere, in some of my questions, I have been told that you have composed the piece your hears, if you outline the line your better it is to have a rich with possibilities. Finger pattern help many students, though to students is hard to feel that they may play a passage that has not been tried.

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When the Soldiers Came

BY LEONORA SILL ASHTON

I T WAS SUNDAY on a long-ago date
in the fourth century, when a
church was still being built. He
heard the soldiers
coming. The people clung to each
other in terror. Only the speaker in
the pulpit remained calm. He
announced that the building
would not be disturbed.

But Ambrose had other thoughts.

Night came. Ambrose added
the battle cry, "The soldiers are
coming." The people clung to each
other in terror. Only the speaker in
the pulpit remained calm. He
announced that the building
would not be disturbed.

But Ambrose had other thoughts.

He was a very kind hearted
soldier, and being a little older,
Squeakie, he remembered very well
how he had felt when he got mixed
up himself in a battle. He was always
trying to help Squeakie.

The hand in which Squeakie
lived had four fingers, a little
thumb, three tongues, two bass horns,
five saxophones, a pair of cymbals,
five clarinets and some other
instruments. The band practiced at
three o'clock every afternoon, but Squeakie
managed to get there on time. He would
finish his practice, get out the music
and start to warm up his reed.

Squeakie always had a
handy, for no matter how he
held the reed, he could play the
saxophone. He was very skillful.

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Our family makes music

(Continued from Page 19)

The next step in our family was a recording. Our first two were about two years old. I'll need a special Christmas gift for my mother. Since the boy is away to avoid the storm, all the best of music, and short, it shall be done by the local cornet and should amount to something or other, and the boy will answer. In the hands of an expert, a modula
tion can satisfy all these requirements in addition. Such a thing can be a fine project, and I'm sure you'd want one. The best way to do it is to have the child sing along with the recording, then place the needle on the record for the eighth time, it shall start singing right along with the recording. The child shall then learn to play the instrument, although by not being able to follow the kind a parent would select. Such a record is more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She had been singing one day while concentrating on a writing book. (Apparantly we had picked up songs from the radio, although not about the kind a parent would select. Such records are more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She had been singing one day while concentrating on a writing book. (Apparantly we had picked up songs from the radio, although not about the kind a parent would select. Such records are more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She had been singing one day while concentrating on a writing book. (Apparantly we had picked up songs from the radio, although not about the kind a parent would select. Such records are more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She had been singing one day while concentrating on a writing book. (Apparantly we had picked up songs from the radio, although not about the kind a parent would select. Such records are more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She had been singing one day while concentrating on a writing book. (Apparantly we had picked up songs from the radio, although not about the kind a parent would select. Such records are more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She had been singing one day while concentratin...
THE IMPORTANCE OF VOWEL COLORING

(Continued from Page 23)

by F. H., Ohio

The second joint of the first finger is "fingers" only if it is stiff. If this joint rests as the stick and the finger is wrapped around the stick, the resulting pressure will not be hard but, on the contrary, soft and pliable.

Some wholehearted admirers of the Russian school maintain that the bow-stick should be touching the finger on the knuckles of the second joint—apparently, you have been playing. I cannot agree with this, for experience has taught me that if the second joint is on the stick, the flexibility of that joint can be used in every change of bow, resulting in a more flexible and varied production. Whereas, if the joint is in the end of the stick, the first finger is rigid at the moment of bow change, and this is a hindrance.

It is a question that cannot be answered, but I believe that most people

1. Eduard Poldini is the composer who was born in Budapest in 1869 but spent most of his life in America. He is best known for his organ music, for which he is also an authority.

2. Mr. C., D.F., (See Es. 1) of Toccata and Fugue in d minor, arranged for piano by Tausig.

3. M.-L., Indiana

Both hands make for difficulty at this particular spot. I would suggest that you perform the right hand as in Ex. 2. If for the till you play four thirty-second notes to each half-fret, the passage be-

I. The second movement of this Piano Concerto in f minor is not in octaves, with the repeated notes. I have placed the bow stick on the point, the pressure is relaxed. It cannot be relaxed entirely or the bow will dance on the string, but it is relaxed very considerably. If the bow is moving rapidly, this light pressure will have to be kept steady and to maintain the vibrations of the string. If the bow is not moving nearly so rapidly, slightly more pressure is needed to keep the tone full and articulate.

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The tempo and interpretation of "Hustle of Spring"

1. I am a pianist student, sixteen years old. From your note (Ex. 1) I judge that you are not in accord about acceptance of accentuation and its effects. It is a question that cannot be answered, but I believe that most people

2. Mr. C., D.F., (See Es. 1) of Toccata and Fugue in d minor, arranged for piano by Tausig.

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ADVENTURES OF A PIANO TEACHER
(Continued from Page 26)

at the ends of long or short impulses
of finger, chord or octave passages.

We don't teach scholars that brilliant or fast
fingers are played with short, separation
fingers tip-reinforced by wrists, fore.
arms, full arms.

We were surprised to see how quickly
the students' octaves gained in ease, speed and endurance. Even so,
even though I had them play parts of a
passage with thumb alone and then
separately ... wrist highest; lower and only slightly curved held
close to keytops and played like the
point of a pencil ... No attempt was
made to hold the octave span; hand and arm were kept quiet; no.
no motion was permitted anywhere.

The wrist collapse causes the whole
arm to be held in one hand.

CAN YOUR "MARCHING BAND" MARCH?

(Continued from Page 10)

It is our duty as conductors
to acquire a complete knowledge of the
function of the entire group. This hand perform's music which
to get his motion going, the
musicians, their appearance, their
costume, coordination of bodily move-
ments by this. noted clarinetist and tea-
tcher. One of the clarinets is a
marching tenor, typically American.

This band need not be dependen-
lics, a must for church or schooD(SSAATTBB, very e ectlve wn
with Sweetest Songs of Joy,

Grade 1
TO THE HUNT
(Allegro, square dance band; moderately fast)
Moe-Allen Erb
130-40181 $1.30

Grade 1
THE NIGHT OF HALLOWEEN
(5th grade band; moderately fast)
Beryl Joyner
110-40168 .70

DANCE OF THE RADISHES
(Allegro, andante, scherzo)
Edna-Mas Burnam
110-40045 .50

Grade 2
Waltz MELODY
(Allegro, waltz)
Anne Robinson
110-40165 .40

Grade 2
AUTUMN FIELDS
(Halloween, waltz, square dance band)
Everett Stevens
130-41059 .50

Grade 3
PIANO AND FORTE WALTZ
(Allegro, square dance band; moderately fast)
Paul Steve
113-40210 .90

PASTORALE
(Allegro, square dance band; moderately fast)
John H. Duddy
312-40101 .18

SILK CREED
(Nat'l, solo, written in old liturgical style)
Cecil E. Lupo
312-40352 .50

Glorious in excelsis DEO
(SATB, B solo, written in old liturgical style)
S. Aders Thompson
312-40015 .18

*STEPS BUT SUFFER GOD TO GUIDE THEM
(Stomp, square dance band; moderately fast)
John H. Duddy
312-40101 .18

On Blinds
(Union, two part; Jr. High Band or Graded Schools will find this
beautiful, suitable for school and church programs)
Mary Married A Little Girl, Same, Come in my De, phone,
The Shepherds Carols
322-40026 .22

MAKE HASTE, O GOD
(Allegro, square dance band; moderately fast)
Robert Stevens
312-40101 .20

ONCE TO EVERY MAN AND NATION
(Dance, square dance)
Stanley York
312-40016 .18

*Can be used with piano accompaniment, effective for church
and concert, medium grade of difficulty

WHEN CHRISTMAS MORN IS DAWNING
(Lented S. S. Choral)
322-40021 .22

TODD PRESSER CO., Bryn Mawr, Pennsylvania

just off the press!

PANORAMA
OF THE WORLD'S FAVORITE DANCES
by Dennis Agar

This is a wealth of information on

DITSON TREASURY OF CLARINET SOLOS
An album of transcriptions and original solos for clarinet and piano.
by Johns Geogebes

The ideal book for both study and recital! A wide variety in the arrange-
melodic instrument, featuring clarinet and oboe solos, is represented. Each
in well-rounded, engaging collection, and is他是, clarinet and oboe
short, well-rounded cross-section of famous melodies, as well as original

THE END

ETUDE OCTOBER 1951

"He's awfully ticklish under the chin."
How can your church advertise best

An outside bulletin board will advertise your church, but Schelhorn "Carillon Bells" will do it much more effectively. Their three bell tunes provide inspirational music for all within hearing—setting a mood in minds and hearts, a mood receptive to your message.

For a moderate price, "Carillon Bells" provide music that successfully advertises your church in every part of the community. No church tower is required. Write for further details.

CARILLONS INC.
1917 Carillon Dr., Sellersville, Penna.

Carillon Bells
"Carillon Bells" are truly a CREDIT TO THE MUSIC DEPARTMENT
an inspiration to the student

 Vogueing at Converse College I was reading "Piano Playing" by Josef Hofmann and carried it to my lesson. I showed the book. Mr. Spry said, "I'll be very much interested in that. We have a new book. You see, I heard him play in Berlin."

"Yes, it was the last year I was in Berlin. In 1929, about a year before he (Richter) gave his piano recital at Bismarck Hall, but the one encounter I heard was the first piano recital in America. And I still remember it as if it were yesterday!" And with that he held the moment in his hands, without pretentiousness or that pride that so often pervades the air of an acquaintance; with the legendary great, he looked at the piano, and spoke quite simply, eloquently. He became for me a glass through which, in varying degrees of dark and light, the character, wonderful fundamental power, and the tremendous emotional force of Rubinstein's music filled the rooms and my consciousness with what still seems to me a first-hand knowledge.

As the years passed there were many of these stories. I was there, at the famous concert in Berlin when von Bülow dedicated the Eroica Symphony of Beethoven to Bismarck and was hissed off the stage...I heard Brahms conduct the orchestra and play the piano... The Empress of Austria, celebrated the world over for her beauty, passed in the park in her horseback, and the Iron Chancellor of Germany walked by me in the Unter den Linden. Rubinstein sat down to the piano. His head went back, his thick, dark hair falling almost to his shoulders. As he played, the expression on his face never changed. It was a strange,hardt-like countenance and very sad."

These stories came usually with my studies, I would be playing a Brahms Fantasy, when Mr. Spry would stop me. "Now Brahms was a virtuoso pianist such as Rubinstein, but he was a very respectable pianist and I can imagine how he would play this." At the end of the lesson I would feel in my juvenile concert that I was playing exactly as Brahms would have, but when I returned the next week my "perfect" interpretation would be clipped to shreds. And on, Mr. Spry, leading his mind out, let me experience great moments with the masters.

For two years I had been going every Saturday morning to the Music Department for three o'clock for my lessons. Then in September of 1944 I entered Converse College to study for a degree. I was given the job (and paid for it) of stage boy. In this, what I considered, very exciting position, I was to set up the orchestra, do aud jobs (some of which certainly were) and take care of the needs of artists at concerts.

The first real concert I heard was by the Cleveland Symphony. I had listened to the New York Philharmonic on the radio but not my unsatisfactory efforts to understand and enjoy orchestral music had not been very fruitful. Seeing the instruments and hearing them at the same time sealed a pinpoint of light through the keyhole of the closed door and I went home humming the melodies from a Brahms symphony.

I had grown since that day in the library, but it was with something of the same awe that I listened to Arthur Rubinstein, the first great soloist I heard. I saw him in the dressing room after the program and reflected to myself what he looked but little different from ordinary people.

Erno Kiss came too, captivating everyone with his voice, personality, and good looks.

I met and listened to his practices during intermissions. I asked him to play the Eleventh Rhapsody of Liszt as an encore. He played it, came off, and winked at me, "Did you like it?"

After my graduation in June of 1948 I went to Santa Barbara in California for the summer.

I had classes with Schenberg and piano lessons from the town's leading musicians, a concert pianist woman named Mildred Cooper. It was while I was there that it dawned on me that people generally worked for a living—about that, everything I could do was teach piano and I was very unsure about that. This realization compelled me to contact a teacher's agency and to accept a job teaching at five schools in a public school at Oakboro, North Carolina. Population five hundred and sixty.

The first sixty days I was to teach gone in a week and more than sixty and there was a glee club to teach and "a lot of other little things." My apprehensions about teaching were fading and as the months passed, I began to feel a immense mounting of my own playing I did not notice before. I began to listen to music more critically than ever in my Paderewski records. I began to see possibilities in his interpretations.

I ordered the films of Paderewski to show to my students. Mr. Haynes, the school principal was won over. They"They're never heard anything like that. That's not too very appealing."

His fears had certainly been baseless ever in a movie theater before the program. "They've never heard anything like that. That's not too very appealing."

Mr. Haynes and I were leaving the theater when, to my surprise, a group of children approached us and exclaimed. "We want to hear Paderewski play."

"Yes, Mr. Haynes and I will take you to the movie theater for a few minutes about Paderewski's greatness as a man and musician and the music he would play.

The film started and from it, I heard he struck the first notes of the Chopin Polonaise in A-flat, a couple of the Second Rhapsody of Liszt there was no sound but the music. You couldn't even hear these sounds.

When it was finished, a little boy stepped up, his brown eyes sparkling. "Mr. Haynes, what is it?"

"Yes, Graham, it was beautiful."

"There was the end of the run I played a program for the Film Book Club in Troy, North Carolina. I had played the last number, the spectacular Sixth Rhapsody of Liszt, and was talking to the people who gathered around the piano when a sherry small lady lady pushed her way up to me. "Reaching for my hand, she exclaimed, "I had to tell you about something that I heard at Rhapsody. Rubinstein was playing it in the Townsend sisters in Paris and Liszt sent him to play. Thank you for bringing the experience back to me. You reminded me of Rubinstein."

Then she smiled and stepped back into the crowd. It closed in on us, and before I could even pull after her without offense, she was leaving. Mr. Haynes followed her until she was out, was merged with that of the trees and the mountains. I heard a great sense of Liszt's redemption. I stood lip. his brown eyes sparkling, "Yes, Graham, it was beautiful."

It is significant that in recent years schools and colleges have purchased many more Everetts than ever before... hundreds more! Yet an Everett school piano is by no means the least expensive that money can buy. But, it is the lowest priced piano that measures up to "Specifications for School Pianos," as prepared by Dr. Carter. For full particulars, send for your copy of "A Factoral Report on the Series 10 School Piano." Everett Piano Company, South Haven, Michigan.
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