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John Briggs

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How Do You Look to Your Audience?

by Basil Pidd
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THE WORLD OF Music

Luigi Dallapiccola's tragic 12-tone opera, "The Prisoner," will be given its first performance in America at the Juilliard School this month. The controversial new opera had its premiere a year ago in Turin, Italy... John Alden Carpenter's 75th birthday was celebrated last month with special concerts of his music by the Chicago, St. Louis, and Indianapolis Symphony... "The Dybbuk," an operatic version of the drama made famous by the Habima Theatre, will highlight the New York City Opera spring season, which opens March 14.

Bob Jones University, Greenville, S. Carolina

The University of Illinois this month will launch a two-month Festival of Contemporary Arts on its campus at Urbana, Ill. Highlights of the Festival will be appearances by Paul Hindemith and Rafael Kubelik as guest conductors of the University orchestra, and a student performance of Gian-Carlo Menotti's "The Old Maid and the Thief."

The sixteenth May Music Festival in Florence, Italy, will open May 6, with a performance of Verdi's "Macbeth." Other well-known operas will be performed during the Festival are Schumann's "Genoveva," Haydn's "O_answer and Farewell" and Weber's "Obrecht."... The Rudolph Wurlitzer Company has received an order for 100 electronic organs as part of the Army's procurement program... New York's Roxy Theatre is currently negotiating for a return appearance by the Philadelphia Symphony as part of the Roxy stage show at the conclusion of the Philharmonic season in April.

Rudolf Serkin, who has played over 50 concerts with the Philadelphia Orchestra since his debut with the organization in 1937, last month donated his services at a concert for the benefit of the Orchestra Fund. As a gesture of appreciation, the orchestra management on the night of the concert presented Serkin with a red International Harvester tractor for his farm in Vermont.

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This month's cover

In the Red Rocks Amphitheatre near Denver, thousands gather each summer for the annual Easter service. Because of Red Rocks' natural acoustical properties, amplification is seldom needed. In summer the amphitheatre is the scene of open-air concerts by Saul Grafton and the Denver Symphony Orchestra.

Next month...

"Detroit's Symphony Waits for a Sponsor"--the story of a determined group of musicians who won't take no for an answer to their dream of founding an orchestra in a music-conscious city. Vietnamese Joseph Fuchs advises young students on how to master violin problems... "Sing With Your Fingers," admonishes Mary Rebbold, a Loschinski pupil who passes on the secret of "singing tone"... plus departments edited by Gay Maier, Maurice Dennis, Alexander McCurdy, Harold Berkley, William D. Boyle and John Firley Williamson...

ETUDE--MARCH 1951

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This document is a snapshot of a page from the ETUDE magazine, March 1951 issue, focusing on a section about choosing a piano and includes advertisements for a piano library and a brochure about the Scribner Radio Music Library.
MUSICAL CANDLES

BY NICOLAS SLOMINSKY

A VIVID picture of the musical scene in America 100 years ago appears in a forgotten bookLe Voyages en Amérique by the French-born Heinrich Heine, who gave concerts in California during the Gold Rush of 1849. At the end of one of his concerts, the manager knelt down with a large heap filled with yellow powder. "What is this?" asked Herz. "The receipts," replied the manager. The powder was gold dust which the audience, consisting mostly of miners, paid out at the box office. The cashier had a pile of wads on which he carefully weighed the admission fees.

The local impresarios apparently were not quite sure of the nature of the entertainment. Herz was to be supposed to provide, when Heine arrived in Sacramento, there was no piano in the hall. He explained to the audience they would have to wait until the situation was cleared up. "They may be cooks clever enough to make rabbit stew without a rabbit," Herz replied. "I have never known pianists who can play pianos without a piano."

The performer, "Well, slag, then!" shouted someone from the audience. But Herz refused. In the meantime a piano was finally brought from a nearby settlement. Herz had only six octaves of which three were out of commission. With a smile I sat down, and the audience were treated to a double-reed instrument.

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The celebrated Burson tried to persuade Herz to appear with Franz Liszt, who was to be lowered from the roof of the theater on the stage, played as an angel with a pair of wands. Herz declined the honor. But he consented to appear in ensembles with women. For his first public performance he chose the "Magic Fire" from the "Kalkstein" with its famous violin figures, the concert master stopped playing and said to Wagner: "I can play the piano at all, but instead the movements of other pianists, without actually striking the keys.

Wagner returned and played the "Magic Fire" from the "Kalkstein" with its famous violin figures, the concert master stopped playing and said to Wagner: "I can play the piano at all, but instead the movements of other pianists, without actually striking the keys.

BARENBOIM suggested once in a London performance of Wagner's "Ring" that he would prefer to play the piano on a grand piano rather than the Grander, which he called pianoforte."

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...But will she stick to it?

By GEORGE GASCONE

Dvorak Symphony in E-flat Major

Though Dvorak wrote nine symphonies, four were never published and are almost unknown to standard concert repertoire. One such is the Symphonia in E-flat which Dvorak composed in 1873, and which is now available on recording by the Alma Trio. Their performance is of high quality. Ensemble throughout is classic, and the performance is in a whole has great sweep and vitality.

Dvorak: Four Romantic Pieces

Louis Krasna, violist, who makes a specialty of performing unusual works, has recorded with Arno Remington, pianist, four Dvorak works that should be played often but are not. The pieces are gracefully written for the instrument and fully of characteristic Dvorak melodies. On the other side of the record is Schumann's Violin Sonata in A Minor. (GPO, one LP disc).

Schubert: "Trotz" Quintet

Schubert's Quintet derived from his song "Die Fidele" ("The Trotz") is played closely and expertly by the Bohemian Quintet of Vienna on a new LP disc released by Remington. On the reverse side is a sprightly performance of Mozart's Divertimento in D with Edward Fender conducting.

Songs by Josef Schmidt

Josef Schmidt, the phenomenal violinist who died in a Nazi concentration camp, is honored on an LP memorial disc released by Remington. Schmidt's diminutive sister, less than five feet, keeps him in the operatic stage but her recordings and movies made him world-famous. The new Remington record is dished from the soundtrack of his film, "Song Game Round the World." Its quality therefore is not comparable to that of a recording made from original sources. It is, however, enough to demonstrate the remarkable quality of Schmidt's singing.
**Music Lover's BOOKSHELF**

**BY THOMAS FAULKNER**

**FRITZ KREISLER**

Here is an authentic, carefully documented biography of the greatest of living violinists. It is based on official records, interviews, and direct objective presentation.

Kreisler has read and approved the manuscript. But he has let stand much picturesque detail as the fact that the wife of his early benefactor, Ernst Ponselle, "never heard him of his heavy, audible breathing" while he played and made him take yeast with raspberry juice to get rid of his adolescent pimples.

Mr. Lochner is equally frank on the subject of Harriet Lee, the red-haired girl from Brooklyn who in 1902 became Mrs. Fritz Kreisler. "Harrriet," he says, "has been a controversial figure throughout her husband's career. She is fully aware of it, and indeed takes pride in it." But, Mr. Lochner points out, if Mrs. Kreisler has offended many people by being "unpredictably direct," it was necessary to her husband's career. "An easy-going, dreaming musician who has attained the status of genius needs a buffer between himself and the rough-and-tumble of the world." Kreisler's lifelong aversion to publicity, and the rather Bohemian life of his early days, are faithfully chronicled. So is the storm of vilification which overtook him about Kreisler's head, on account of his services to the Austrian Army, when American World War I. Mr. Lochner relates in full critical detail the attitude of newspapermen's rather acid comments on Frank Skinner's new book is like no other previous work on orchestral history. Master of the serious music industry, he has adopted movie-making technique in presenting this account of the man, the music, and the music industry. Next is a practical treatise on tuning, care of strings, and a minimum of charts and a maximum of charts and diagrams for ready reference and quick study. 

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**THE LITTLE BACH BOOK**

Edited by Theodore M. Nickel

Somewhat on the plan of "The Bach Reader," edited by David and Liceal, Dr. Nickel's new volume offers essays on various aspects of Bach's genius. Contributors are O. P. Kretzmann, on "Bach and the Thwarted Virtuoso"; ultrahumus, 1939, on "Bach and the Twenty-First Century"; Martin D. Boes, "Bach the Father"; Emma Kauffman, "Bach the Teacher." "Hans Rosbaud," "Bach the Tone Poet"; Heinrich Pfeiffer, "Bach and the Organ." Walter K. Burd, "Bach and Hausmusik." An appendix offers a catalogue of Bach's works and a list of works available on records.

Fidelity University, 85

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Philosophical Library, 86
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**THE PROBLEM OF SINCERITY**

Recitalists work hard and loyalty to get the notes of the music right, but surprisingly few of them communicate anything when they perform.

By VIRGIL THOMSON

I art is a form of communication, and music the form of art best suited to the communication of sentiments, feelings, emotions, it does seem strange that the clear communications of these should be bested with so many difficulties. Perfection of the technical amenities, or at least an approach to it, is more commonly to be met with in the concert hall than in a convincing interpretation of anything. They play and sing so prettily, these recitalists, work so hard and so faithfully to get the notes of the music right that it is a matter of constant astonishment to me how few of them can make it speak.

Composers, too, have trouble communicating, especially American composers. They make you great, big, beautiful, shapeless structures; but it is not always clear what purpose, with regard to living, these are intended to fulfill. One has a strange feeling sometimes, right in the middle of a concert season, that the music world, both the composers and their executants, are just a swarm of busy ants, accomplishing nothing to human eyes but carrying grains of sand back and forth. How much useful work anybody is doing, of course, is hard to know. But seldom, O so seldom, does a musical action of any kind speak clearly, simply, without detours.

Part of this inefficiency comes, I am sure, from the privilege of romantic attitudes in a Romantic age. From the violonist in a Russian restaurant who hopes to be tipped for pushing his violin into your shashlik to the concert pianist who moans over the keys or slaps at them in a seeming fury, all are faking. They are counterfeiters transporting things that they do not have and that in nine cases out of ten are not even the subject of the music. For music of passionate and personal expressivity is a small part indeed of standard repertory. There is a little of it, though very little, in Mozart, a bit more in Beethoven, some in Mendelssohn, a great deal in Schumann and Chopin, less in Brahms, and then practically none at all till you get to Bartok, whose presence in Bruckner and Mahler, though certain, is observed by monumental preoccupations. Berlin, Liszt and Wagner, Strauss and Schoenberg, even Debussy and the modernists operate mostly on a level of complexity that prevents an efficient interpreter from going too wild and the meaning from getting too private. It is not that technical difficulties prevent introspection. But the simple fact that the subject of most music is evocation obliges both composer and executant to objective procedures.

Music of personal lyricism, Schumann, for instance, can be played or sung without emotion and often is, but it cannot be rendered convincingly without personal involvement. This poses the problem of sincerity. You can write or execute music of the most striking evocative power by objective methods, provided you have an active imagination. You can represent other people's emotions, as in the theater, merely, by deceiving yourself, attempting to deceive your audience. You can pretend to be moved, to be moved without personal involve-

---

There's Music in Stamps

Philatelic issues honor the memory of European and American musicians

By THEODORA KOCH

Musicians have been commemorated on postage stamps more than any other single group of artists. The United States has honored Stephen C. Foster, John Philip Sousa, Victor Herbert, Edward MacDowell and Ethelbert Nevin. Most European countries, too, have issued stamps in memory of their musical sons.

Shown on these pages are some of the musical commemoratives which have appeared in recent years. This is by no means a complete list, but a representative cross-section of musical philately.

Josef Gabriel Rheinberger (1) is better remembered in his native state of Liechtenstein than outside it. He wrote operas, oratorios and large orchestral works. This stamp was issued in 1939 to commemorate the centenary of his birth.

France has commemorated such musicians as Gounod (2), Massenet (3), Debussy (26) and Chabrier (27). Proceeds from sales of the Debussy stamp were used for the relief of unemployed intellectuals.

Mozart (4) has been honored by Germany, Austria and Czechoslovakia. This stamp was issued by Germany in 1941 to commemorate the 150th anniversary of Mozart's death. Centenaries of Smetana (5) and Dvořák (16) are observed in two Czechoslovakian issues.

Austria, for 150 years the musical capital of Europe, can boast more celebrated musicians than any other country except Italy. Many have appeared on Austrian stamps. A partial list includes Schubert (6), Bruckner (7) and three Viennese operetta composers—Millöcker (10), Johann Strauss, Jr. (9) and Johann Strauss, Sr. (19).

Austria can also point with pride to Pastor Josef Mohr and Organist Franz Gruber (15), who wrote the words and music for a Christmas carol beloved the world over—"Silent Night, Holy Night." Germany has issued many stamps for Richard Wagner (13). Even Wagnerian heroes, like Hans Sachs in "Die Meistersinger" (12) and Siegfried (14) have appeared on German stamps.

Italy's musical heroes are, naturally, opera composers—Cimarosa (11), Rossini (24), Bellini (18), Spontini (20) and Pergolesi (21). No. 19 shows the house where Bellini died at 34, after writing 11 operas, the best-known being "Norma." Italy also has honored the immortal violinmaker Stradivarius (17).

Chopin (25) is a national hero in Poland, and his picture has appeared frequently on Polish stamps. The latest issue observed the 100th anniversary of his death in 1849.

Finland issued No. 23 in 1945, commemorating the 80th birthday of the great Finnish composer Jean Sibelius. No. 22 is a "mystery" stamp. It bears the word "Italy," above which appear the first four measures of the Polish national anthem and the order of Polonia Restituta (Restored Poland), one of the nation's highest decorations. No one is quite sure where the stamp comes from, but it is thought to have been issued either by the Polish Government-in-Exile or military authorities for the use of Polish troops fighting in Italy during World War II. At any rate it is an unusual item which is highly prized by collectors.
Every voice is a problem

By ROSALIE MILLER

Every problem is a voice. By ROSALIE MILLER

Even Metropolitan Opera performers must work hard to overcome vocal shortcomings, maintains the teacher of Anne Bollinger and Regina Resnik

According to Enrico Caruso, after a day of listening in aspécia, but ungifted young singers, is said to have rec¬

~ed wryly: "Half the world thinks it can sing;

and the other half knows it can sing."

Any vocal teacher who has been in the field a few years would doubtless agree with Caruso. Most young students have the mistaken idea that all the singer needs is a voice. Few will concede that singing is an arduous career which requires as much preparation as being a doctor or lawyer.

Singing is a skill which must be learned. The teacher who tells a student to "sing naturally," is asking the impossible. While the singing of a ballad or folk-song unit may be "natural," that of a concert singer is not. Muscles must be trained to withstand the new pressures put upon them by the taxing work of singing art-songs and operatic arias. A singer without a good vocal foundation will lose its voice with the first strain of overwork, or from being obliged to sing when physically tired.

My feeling is that the entire basis of good singing is proper breathing. Without a knowledge of how to handle it, the entire vocal structure will topple.

My own formula for teaching is based primarily on correct breathing, which means training the muscles to hold a breath and release just enough of it to get through the phrase. Interrelated with correct breathing are correct articulation, and here I depend on phonetics to help my singers who do not speak a foreign language, training in the use of both vowels and consonants, and the correct use of the lips, jaw and tongue.

By understanding breath and vowels, I do not mean that the singer should become muscle-bound. He should, rather, have all muscles under control so as to achieve complete ease while singing. I maintain that there should be only two points of tension in the body while singing; the lower

rib expansion and the corners of the lips. The latter should be pinched slightly so that the upper teeth show. By this means the centers of the lips remain free, and the chin cannot be pushed forward.

Stiffness in tongue or jaw can be a serious handicap for a singer. I give exaggerated exercises to relax these often-stiffened areas. I have found exercises on single tones useful with breathing exercises. It should be stressed, however, that these exercises correspond to the bar exercises of a ballet dancer. They are indispensable, but one does not actually dance in that mechanical way. One such exercise can be illustrated as follows: Stand straight, with shoulders down and chest up, drop the jaw easily, with the tip of the tongue touching the gum and lower front teeth. Sniff quickly through the nose, and at the same time expand the ribs rapidly. Sing. Then relax the ribs with the abdomen in and the diaphragm quiet.

In doing this and other exercises, it should be stressed that, while basic technique is always the same, certain rules must be modified to suit individual jaw and facial structure. No hard and fast rule can be laid down which applies to all voices under all conditions. There is no substitute for the experienced, discerning ear of the vocal teacher.

A good maxim to remember, however, is that no grimace is necessary for producing tone. The face must be used to express emotion. Whatever is strained and distorted in the face position is wrong.

But if grimaces are to be avoided, it does not follow that facial muscles are completely in repose while singing. One frequently hears the statement that singing is the same as speaking; or that singing is merely "extended speech." I think this idea is a fallacy. Singing should sound natural, but it can never mean the centers of the lips remain free, and the chin cannot be pushed forward.

The great thing is to make haste slowly. An Italian proverb says, "The more haste, the less speed." Too much strain on a young voice can ruin it. I well recall the story of Porpora, who kept Caffarelli on exercises alone for five years, until the tenor was ready. No singer today will study for all his patients. Each pupil must be taught on an individual basis, determined by the teacher's analysis of his strong and weak points.

Two of my students, Anne Bollinger and Regina Resnik, are now singing in the Metropolitan. When they first began to study with me, they represented diametrically opposite vocal problems.

Anne Bollinger had an easy upper register, but she used three different methods of producing it. As a result, it sounded at various times as if there were separate soprano sections. Her voice also was light and lacked carrying power.

I convinced Anne that a concentrated, resonant sound was what she wanted. We evolved her scale by developing the voice up and down from C within the treble staff. Judicia"tions use of breath made her voice more brilliant. It was not a question of taking in more breath, but of expanding the lungs more fully at their base and of exhaling more evenly and slowly.

Regina Resnik was a different problem. She was a big-voiced lyric soprano, and was trained by me as such until she was engaged by the Metropolitan. Then she was assigned roles like Leonora in "Trovatore" and the title role of "Aida" which are written for dramatic sopranos. We could not protest, and tried to work out a formula to enable her to cope with the heavy demands of these operas.

I finally persuaded Regina that it was better to be drowned out by a flood of strings and brass than to take a chance of hurting, which would have been all too easy. I taught her how to save her voice out of line without producing a bigger tone. Gradually, through constant singing, she developed the middle register needed for these operas, and last year achieved her biggest success as Sieglinde, a role which sometimes has been sung by a high mezzo.

With careful training it is possible to work wonders with a voice. The great thing is to make haste slowly. An Italian proverb says, "The more haste, the less speed." Too much strain on a young voice can ruin it. I well recall the story of Pavarotti, who kept Caffarelli on exercises alone for five years, until the tenor was ready. No singer today will study that way; they are all impatient to make their debut. But if you examine the careers of young singers who began in their teens and early twenties, you will usually find that they are finished just at the time when they should be in their vocal prime.

America has more beautiful natural voices, I believe, than any other nation on earth. Many of our neophytes fail as in the past is to be reached only through painstaking, persistent effort continued through years of study, the end
How do you look to your audience?

Recitalists can benefit by borrowing the tricks
of stage deportment of an experienced actor

By BASIL RATHBONE
As told to Rose Heylbad

Unless the recitalist performs behind a screen, the first impression he makes is a visual one. From his initial step out of the wings until he begins his music, his audience derives a definite reaction from the way he manages himself.

The instrumentalist, as well as the vocalist with a modesty of stage-crafting, beholds his peace of mind by learning how to control his body under scrutiny. He must borrow a number of points from the basic training of the actor.

To the average layman, acting means doing things, preferably at high emotional pitch. Nothing could be farther from the truth! The actor's goal is to learn repose—how to be still, how, without stiffness of self-consciousness, to do nothing whatever how to control his body under scrutiny. The best way to master controlled ease is in an accomplished actor's gestures, there must be a slight curve. We had our base of the spine (but not the upper part of the back) touch the back of the chair, and keep your legs naturally straight, and keep your head high, put your shoulders back, your head high, put your shoulders back, and keep your legs naturally straight, and keep your head high, put your shoulders back, with it, the first qualms of being looked at.

Musicians must rely solely on his own control. These are the reasons why I spoke before, and which flow from it, I allow the sleeping dog to lie peacefully.

Mildred brings a popular piece to her lesson, and remarks slyly, "May I learn this next?" And we teachers sigh. We want so much to instill a love for the classics into their young and impressionable minds. And we have so little time. What are we going to do? The problem here, we cannot ignore it.

Are you going to say, as one teacher did, "Well, go ahead and play it—at home." And then forget it. Or, "No, we are studying the classics, there is no place for that type of music."

I recall, when I was in college taking the high school vocal music methods, that the question was raised, "If the boys and girls ask for popular songs, what shall we do?" After much debate on the subject we arrived at the following answer. Do not bring it up, but if they ask for it, give it to them. And I thought that a most sensible solution.

In piano teaching, my answer is: "Yes, if anything of value can be taught with it."

Well, one of anything value be taught with it?

Certainly. I have found several good reasons why it should be taught if the children ask for it: I will admit that I do not bring up the subject of popular music with my students, and as long as they have no interest in it, I allow the sleeping dog to lie peacefully. Most of the boys and girls will bring it up, but if they ask for it: give it to them. After much debate on the subject we arrived at the following answer. Do not bring it up, but if they ask for it, give it to them.

One of the most interesting ways to teach chords is in so-called popular strains. Examine a piece of the music. Almost every measure is marked off for chords, presumably for the guitarist.

The child's interest is high. He brings a popular piece with him. Show him the chord symbols as written above the treble clef. Tell him: "We will learn to play it with chords, just as written. The melody is to be played with the right hand, and we will harmonize the left hand as soon as we learn the chords. Then you can play with the right hand and the notes to it." We also find that it is fun to discuss triads built on all the tones of the scale.

This is a different approach from that of finding all the tonic chords from the various scales, so be careful that it does not confuse the child. We find that the chords built on IV and V and the scale are major and I suggest that we examine a few popular pieces to see if the piece ends with a V-I harmony or IV-V. This helps us into a discussion of cadences, and the children are eager to look for cadences. We discover that most popular music ends V-I, and that most of the hymn end with a V-I ending. We talk about the Plagal Cadence, or Amen Cadence when we find it. And then we go on to teach the major and minor scales, and the children are so excited making discoveries, that I often find it difficult to cod the lesson on time. Did you ask for interest?

Now that we have learned all the tonic chords (up to four sharps and four flats) with both hands, we have the fun of turning them over on their heads and we call it inverting the chord. We go on into the popular pieces and ask the children what is the most interesting way to teach them, and we find that it is fun to discuss the scales and chords in the order of the sharp and flat progressions—Key of C, F, A, E, and that most of the hymn end with a V-I ending. We usually do not go beyond four sharps and four flats at first, unless a chord in the chosen piece calls for it. We also find that it is fun to discuss triads built on all the tones of the scale. This is a different approach from that of finding all the tonic chords from the various scales, so be careful that it does not confuse the child. We find that the chords built on IV and V and the scale are major and I suggest that we examine a few popular pieces to see if the piece ends with a V-I harmony or IV-V. This helps us into a discussion of cadences, and the children are eager to look for cadences. We discover that most popular music ends V-I, and that most of the hymn end with a V-I ending. We talk about the Plagal Cadence, or Amen Cadence when we find it. And then we go on to teach the major and minor scales, and the children are so excited making discoveries, that I often find it difficult to cod the lesson on time. Did you ask for interest?

The child's interest is high. He brings a popular piece with him. Show him the chord symbols as written above the treble clef. Tell him: "We will learn to play it with chords, just as written. The melody is to be played with the right hand, and we will harmonize the left hand as soon as we learn the chords. Then you can play with the right hand and the notes to it."

Have the child play the C scale. Then have him pick out the tonic, mediant, and dominant notes, but for simplicity's sake call them I, 3, and 5 at first. Have him play the chord and name it. Show him that it was built from certain notes in the scale. Play it with both hands and at various places in the scale until he has learned the chord perfectly.

Continue this with all the scales. And here is where I check each child's knowledge of scales. Talk about the reasons for the shape and flats in the scale. Ask him how many notes of the scale—1, 2, 3, 4, 5, 6, 7. See that the fingerling is correct. And see that he does not confuse the numbered notes with finger numbers, especially in the left hand.

Tell the number one note the tonic, and he too will soon be doing it. Naturally you will bring up the names of the keys as we go through the scales, because you are teaching the tonic chords and the same name applies to the chord.

Try to catch the scales and chords in the order of the sharp and flat progressions—Key of C, F, A, E, and that most of the hymn end with a V-I ending. We usually do not go beyond four sharps and four flats at first, unless a chord in the chosen piece calls for it.

We also find that it is fun to discuss triads built on all the tones of the scale. This is a different approach from that of finding all the tonic chords from the various scales, so be careful that it does not confuse the child. We find that the chords built on IV and V and the scale are major and I suggest that we examine a few popular pieces to see if the piece ends with a V-I harmony or IV-V. This helps us into a discussion of cadences, and the children are eager to look for cadences. We discover that most popular music ends V-I, and that most of the hymn end with a V-I ending. We talk about the Plagal Cadence, or Amen Cadence when we find it. And then we go on to teach the major and minor scales, and the children are so excited making discoveries, that I often find it difficult to cod the lesson on time. Did you ask for interest?
Don’t force the issue!

AN OPEN LETTER

to the father of a boy who won’t practice

Horace Cooke’s ten-year-old son Peter had shown a real liking for music and a flair for playing the piano. But when it came time to practice, he just wanted to “get through it.” Although Horace had no idea of training his son to be a professional musician, he wanted him to do well whatever he undertook. Horace sometimes wondered if he was going too far each time he urged Peter to practice. Maybe he just wanted to, and because, somehow, he was inspired rather than disciplined.

Musical feeling, rather than showmanship, is the key to musical taste, and, extremely as this feeling may manifest itself, it should not be smothered or discouraged if the child is to be enriched. He will never express emotions without first knowing freedom and enjoyment.

This is all very general, and, I hope, not too pompous. My own experience at Peter’s age was with a professional musician, he wanted him to practice. Music was never forced down my throat. My feeling is that, in dealing with a child’s musical education, we must always enjoy it. This enjoyment is the enjoyment of music, rather than showmanship; passion, rather than discipline.

In my own case, the incentive approach was always effective. I was a jazz-enthusiast, although I was not too much of a performer. I was first told that I could play all the jazz I chose, but that if I neglected to practice the more basic things, I would be discontinued. I did not respond too well to this approach. But my teacher was wise enough to point out that new and careful rhythmic work in my regular practice was as necessary to jazz as I responded to this idea and practiced more carefully. I was fortunate, too, in that at all times I was working on at least one composition which I enjoyed.

I cordially disliked Czerny exercises because of the monotony and机械ism, and I was always glad to leave off playing them to work on a piece that I was thoroughly enjoyed. I was always effect

Notes of an amateur

VIOLIN MAKER

A Philadelphia lawyer who makes violins as a hobby describes the results of 35 years’ experiments

By GEORGE P. ORR

For over 300 years excellent violin makers in Europe and America have been trying to equal the productions of Antonio Stradivarius (1644-1737) and of Joseph Guarnerius del Gesu (1690-1745), both of Cremona. Since practically every violinist of first rank today uses a violin made by one of these Cremonese makers, we can safely assume that their instruments are still unparalleled.

The price of these instruments puts them beyond the purse of the average young violinist, and, in these days of gift and other taxes, there is less and less probability of an “angel” coming to the rescue.

The creating of new violins which our young artists will find adequate for playing in the largest halls, and also within their means, is a real challenge.

We have in both Europe and America splendid makers who, relieved of economic pressure, might well achieve this goal; but they must own a living.

It was with this thought in mind that the writer began making violins as a hobby 35 years ago.

In the field of research the amateur has certain advantages. He is not pressed for time. An extra year in the making of a violin is of no moment; expense is not a factor.

In our opinion, progress in rediscovering the secrets of the Italian masters has been slow because later makers have been slow to see what the secrets are.

The writer has made only seven violins; but they have been the subject of continuous experiments and tests, such as etching, unrolling, resounding, changing the sound holes, etc. He has examined over 50 Stradivari and a number of Guarneri del Gesu. He has seen some of them disassembled and has had a Strad and a Nicolas Amati at hand with which to make comparisons.

Professionals have used the writer’s violins in symphony orchestras and in concert. They have suggested that he record the results of his experiments. The following is therefore submitted—for consideration only, as many of the matters discussed are still controversial—with no pretense of having “discovered the secret of Stradivarian.”

We shall not discuss the purely mechanical problems of violin-making. They are ably and beautifully covered in Bruno-Alley’s “Violin Making, As It Was—and Is,” published by Carl Fischer, Inc., and in a lower degree in “You Can Make a Stradivarius Violin,” by Joseph V. Reid—A Popular Mechanics book.

It is regrettable that the great violin makers left no written records or instructions. There are several excellent works on violin making, but the authors left no outstanding instruments. Those who made the great violins were probably (a) too busy to write; (b) incapable of reducing their knowledge to writing; or (c) jealous of their methods.

In our opinion, progress in rediscovering the secrets of the Italian masters has been slow because later makers have tried to copy form instead of substance. Skilled violin makers have often reproduced a Stradivarius faithfully in every detail, but without (Continued on Page 67)
Ernest Ansermet rehearses his Orchestre de la Suisse Romande for a Geneva performance of Stravinsky’s “Firebird” Suite

Ernest Ansermet, celebrated Swiss conductor, is well-known in America through guest appearances with leading orchestras here. His U. S. conducting dates this season include concerts in New York, Philadelphia, Baltimore and Chicago. From Chicago he goes to Montreal and Havana.

Originally a professor of mathematics, Ansermet turned to music in his twenties and in 1918 founded the Orchestre de la Suisse Romande at Geneva, Switzerland. Under his direction it has since become one of Europe’s leading orchestras.

Before leaving for America last fall, Ansermet conducted a performance of Igor Stravinsky’s “Firebird” Suite in Geneva. During rehearsals of the “Firebird” music, a photographer slipped into Geneva’s Victoria Hall. Pictures on these two pages show what went on while the performance was being put together.

1. Now: Where were we?
2. I want a crisp, clean attack
3. Espressivo...
4. Something went wrong
5. If looks could kill...
6. Let’s try that passage again
7. Pianissimo
8. Bravo, messieurs! Well done!
CHORAL SINGING
Correct Breathing for Singers

PART TWO: The secret of correct normal breathing lies in good posture

By JOHN FINLEY WILLIAMSON

The singer who wishes to be an artist must, above everything else, learn to discern and then project the moods the composer used when he created the music, and so it becomes the singer’s task to make public the feel these moods. The beginning of breathing and the foundation of artistry rest then in breathing for each mood the singer expects to create. When this result is accomplished an amazing realization comes into the consciousness of the singer. He discovers that each mood has its own pace, and that if he breathes for a mood he not only has the right amount of oxygen in the blood but he has the feeling of the pace or the tempo in his muscles. He is then ready for the attack. So the formula for the singer or the conductor, for the pianist or the violinist, the woodwind or brass player, is the same. It is:* [breath] — [pace — posture —attack].

Before we continue concerning breath control perhaps something should be said about muscles.

The diaphragm is a dome-shaped muscle that makes a solid airtight partition between the abdomen and the thorax. The diaphragm muscles is in reality two muscles. The one part of the diaphragm is so attached to the backbone and the three upper uppermost vertebrae in the back. The back side of the body it is attached to the six lower ribs and cartilages. The central part of the diaphragm is a tendon not attached to any bone. The diaphragm is one of the most powerful muscles in the body, and so functions that one cannot strike a blow, kick a football, throw a basketball or a baseball, or serve a tennis ball without doing work with the diaphragm giving a slight outward and upward bound and the ribs at the same time moving out a little from the sides of the body because of the action of the diaphragm. It also follows that we cannot sing a tone with vitality without a similar manifestation. This is not a cause, as is sometimes taught, This is a result of correct vital activity both in sports and in singing.

The secret of correct normal breathing lies in good posture, and the easiest way to achieve it is to lie flat on the floor with the entire spine touching the floor. If a way-back position keeps the spine touching in its entirety it is good to raise the knees keeping the feet on the floor, causing the back to straighten until all parts of the spine meet the floor. Through this exercise of raising the knees the individual will gradually become able to keep the back straight. When this much is accomplished he should then stand against the wall with the back still touching the wall in its entirety. Again he may have to bend the knees a little at the beginning. When the back is straight as the individual stands against the wall, the next step is to practice walking with this acquired posture. This posture is accepted by actors who must move about easily in a limited space and yet not attract attention. With such posture incorrect breathing is almost impossible. The individual will find that when he is relaxed there is a slight outward protrusion in the upper abdomen, but when he is active the expansion extends around the entire body. Especially in this activity noticeable in the back. The best way to observe perfect breathing is to pat your hand around the waist of a baby and notice how his lungs move. The usual procedure is for the strings to start in the seventh grade, and vice-versa for the winds in the beginning. String players who start with winds in the beginning are handicapped by competing with pupils who have had several years of instrumental study.

Schools need a complete instrumental program

Ensemble groups, orchestras and bands in all grades are essential for a well-rounded school music plan

By RALPH E. RUSH

Chairs of Music, Belchertown, University of Southern California
Music for the Easter Service

Newly-published compositions, in addition to established masterworks, give the church organist a wealth of material for his Holy Week services.

BY ALEXANDER MC CURDY

As organ soloists, there are many works which are both effective and appropriate. Among my favorites, some old, some new (publishers’ names in parentheses):

*Triumph,* Elmore (Gray); *Te Deum* on *St. Dunstan,* Diggle (Gray); *Beside* edictum,* Reger (Marsch); *Marche Reliques,* Guilmant (Gray); *Les Rameaux,* Langlais (Hercule); *Vexilla Regis,* Purves (Sprague-Coleman); *Prelude for a Joyous Occasion,* Lang (J. Fischer); *Aleluya,* Mozart (Gray); *L’estre Pontoiscale,* Rossi (Peters).

Most churches will have one or more services on the Monday, Tuesday and Wednesday of Holy Week. Music generally used for these services too often creates a monotonous mood of unrevealed gloom. My own feeling is that this is wrong. Holy Week is a solemn occasion, but there must always be the feeling that Easter Day is coming. There should be a triumphant note in the background.

I find this mood exemplified perfectly in such a work as Bach’s chorale prelude, *O Man, Rejoice!* (Gray). It is a truly beautiful work that will embellish any service which the organist may have during Holy Week. Other suitable music can be found among the chorale preludes of Bach and Brahms, and the Choral Improvisations of Karg-Elert. Among contemporary works, the Dutch composer Flor Posters has written a new set of chorale preludes (published by Peter) which will add beauty to the Holy Week services. For Maundy Thursday, commemorating the first Lord’s Supper, almost any organ work will fit: there are other Easter preludes which are appropriate. Especially beautiful and suitable for this occasion is *Le Bourgot Cartoon,* by the Organist of Chartres, Olivier Messiaen. (Published by Leslis). It is effective, and does not seem generally known. The work has an easy way about it, and should be prepared with great care.

Another effective work recently published is the *Suite Medievale* of Langlais (Elkan-Vogel). The Elevation and the Communion are particularly beautiful. The organist in search of material might also consider: *Alexander Matthew’s* *Convo* (Elkan-Vogel); *Communion* by Purves (Sprague-Coleman); *Kyrie* El}* sung,* Karg-Elert (Elkin, London); *Solemn Praise,* Noble (S. Schirmer), and *Eucharistia,* by *Meditations on Communion Hymns* (Gray).

For Good Friday, an abundance of material is available in the chorale preludes of Bach, Brahms, Karg-Elert, Mats Reger, Flor Posters, etc. Excellent Ryan Preludes also have been written by Burgham (Gray), McKinley (Gray) and Purvis (Carl Fischer).

I like to use as Good Friday music the *Te Deum in the Praise of Christ*, from the *Praise of God.* It is a fine organ composition, and the *Kyrie* in the "heavenly music* may visualize the angry mob, shouting and murmuring by turns, and the Christ weeping in Gethsemane. Finally theoup sings, and we feel to the whole earth relapse into an awed hush after the overwhelming tragedy."

*Marcel Dupré’s* "Stationen of the Cross" have been well-spent, and too, of the Langlais *Suite Medievale* (Elkan-Vogel). The work is not as easy as it looks, and should be prepared with great care.

Organists in search of material might also consider: *Psalms&" Carillon Sortie* (Marks). Farnam’s *St. Paul the Apostle* (Borneman) is also effective. Any number is suitable for Good Friday.

Holy Week is climax ed by the services on Easter Day. A big, dramatic number is effective here, such as the *Te Deum* from %Wister’s Fifth Symphony* (Marsch), *Psalms* and the *Te Deum,* *Then Art the Rock* (Marks), *Farman’s O Filii et Filiae* (Payer) and *Melk’s Carolus Solius* (Marsch).

Other works recommended for Easter Day are: *Alleluia,* Pascha Nostra* by *Trowbridge* (Wood), *Easter Morning* (Britten) by Godd (J. Fischer), *Christus Resurrectitur* by Ravelon (J. Fischer), and *Christo Triumphant* by You (Gray).

I have already mentioned the new *Preludes* by Langlais. Its final number, *Easter Sunday,* is suitable as a church service of Easter Day. For any organist who is seeking something new to add distinction to his Easter service, the concluding number of the Langlais suite is highly recommended.

The crescendo in measures 8 to 12 must be made very quietly; it does not lead to a major climax. At first we use extra loud pressure should be used, only strokes. From the second beat of measure 10 slightly more pressure can be used, but it must be used with discretion—no great intensity is called for in this phrase. The tone should grow in volume and reasserted intensity up to the first beat of 12. This F-sharp needs to be played with great virtue; it may begin at a full forte, but the second eighth of the quarter should become noticeably softer. A divided tone, though not abrupt, is better between the F-sharp and the C-sharp.

The phrase from the second beat of 12 to the first beat of 14 is of considerable historic interest. It was used frequently by most composers from the time of Palestrina to that of Mozart. According to a well-known musicologist the phrase had a religious significance. It will be seen that if lines are drawn between the principal notes and then between the secondary notes, a cross is formed (see Example 1).

The crescendo to measures 20 to 23 suggests a resurgence of life. It should be carried through to the second beat of measure 22, growing always in fervor and intensity. In most editions, the C in 21 is marked with an accent. Although the note does require the utmost expression, its treatment is better indicated by crescendo than by accent. Neither should there be an accent on the B in 22—this note should flow smoothly but intensely from the previous note. The C should not begin until the second half of the G-sharp in 23, but it should be sustained until the beginning of the second beat in 24. This G must be played with the w- (Continued on Page 52)
Adventures of a Piano Teacher

Do you get those Monday Morning Music Teacher's Blues? Does it seem impossible to face the week's crowded schedule? Then try this remedy.

By GUY MAIER

I too, used to suffer from those Monday Morning Music Teacher's Blues. It seemed impossible to face the week's starting schedule, until I learned to spend an hour or two planning each pupil's lesson. It is fun outlining the lessons around constantly changing activity—right reading (at beginning), "blind flying" (only a minute or two), a short technical control exercise, some chords or a simple harmonic or metric sequence, a bit of conducting, a review piece, or studying the physiognomy of a new piece away from the piano. It is surprising how many points can be covered in a single lesson by careful planning.

Another good blues remover is for the teacher to practice one piece each week, and to play it for the student at the "tired point" of the lesson. The same piece may be played for every pupil and the selection is changed weekly. Try several ways of presenting it. Give a brief, graphic imaginative word picture of the selection before you play it, or ask the student to picture in his mind its themes, basic rhythms, and forms. Have him guess the composer's name, or the era in which it was composed; or say nothing, and get your pupil's reactions afterward.

The piece should not be long, and need not be hard, and yet it can provide one method of the best ways to keep in trim. Practice may be reduced to the minimum but with a definite goal; playing routine may thus be established pleasantly, and (of no small importance) your stock as a player may be raised in the student's mind—and it 'she' sees those blues!

THE WOOD SYMPHONY'S Harp

One of my most satisfactory adventures in piano beginners' classes was a group of not-young university professors—law, physics, philosophy, mathematics—who used to be endlessly surprised that their intellectual attainments were of little avail in the bewildering labyrinth of piano playing. One (Continued on Page 54)

Presenting on the following music pages

Winners in the JUNIOR ETUDE composition contest

On the following pages appear those compositions which, in the opinion of ETUDE's editors, were the most striking submitted in ETUDE's composition contest last fall.

The contest was limited to young composers not over 18 years of age. Response was astonishing. Manuscripts poured in from all parts of the United States and Canada. They were of all sorts and sizes—piano solos, songs, works for violin and piano, other instrumental combinations.

For space reasons, works in larger forms could not be printed in ETUDE's music section. That is why the numbers by young composers which follow are mainly for solo piano.

Each number appears just as it was submitted in the contest—parallel fifths and all. In some cases, sections of a work were omitted to save space. None were edited by ETUDE's staff, however. Every note appears just as it is written in the original manuscript.

Composers represented here come from large cities and small towns, and from all parts of the country. Many styles are represented, from Richard Contiguglia's romantic, Frankly Chopinesque "Nocturne" to Donald Jenkins' sophisticated "Midnight Promenade;" an interesting example of binality, with the right hand in C Major and the left in D Flat.

ETUDE's editors were fascinated by the range and versatility of manuscripts submitted, and hope readers will have as much fun playing these month's music section as they had in preparing it for publication.

To Elizabeth Anne Butz, already a composition student at the Eastman School of Music, and to others of our young composers who have indicated they intend to make music their profession, ETUDE wishes happy and prosperous careers.

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ETUDE—MARCH 1951

Adagio

Elizabeth Anne Butz, of Allentown, Pa., has been composing since she was six, but didn't take piano lessons until the age of 15. At 15, she decided to make music her life work. The Memorial Junior in Buffalo, Pennsylvania, she writes: "I studied piano with Ruth Becker Meyers, who was a pupil of Ernest Toch. I am now in my sophomore year at the Eastman School of Music in Rochester, New York, where I am majoring in composition, and studying with the composers, Leonos Steinman. I won a "adagio" last year, and eventually I should like to orchestrate it."
Midnight Promenade

Donald Jennis, who at the age of 15 is already up to Opus 27, is in the eighth grade at Walker Junior High School, Milwaukee. "My first respectable essays were selected at about four or five years of age," he recalls. "As soon as I had my first lesson with a friend of the family, Mrs. Olive Gillard, who taught me the rudiments of music, I became interested in the organ and began taking lessons. By this time I had written about 10 pieces, some small and some a little longer. Some of the larger ones are: Petite Concerto in D Minor; Sonatina in G Major; 17th Century Suite (dance forms); Christmas Suite; Suite Americana; etc. In April, 1950 I was awarded the blue ribbon in the contest of the Piano Division sponsored by the Wisconsin Schools of Music Association."
Nocturne

The 13-year-old Contiguglia twins, Richard and John, are well-known as a duo-piano team in their home town, Auburn, New York. Richard writes: "I am in the eighth grade, attending East High School in Auburn. I started music when seven years of age with Mrs. Ada Herrick Yory, a capable teacher and accomplished musician. My brother and I have appeared on concerts with Claudia Pinza and Percy Grainger, and have played from time to time before civic clubs and on programs sponsored by church organizations. We studied theory and harmony under Mrs. Yory and have taken violin lessons under Mr. Harold Henderson, an accomplished violinist who is director of music in the Auburn public schools."

Humoresque

"I have studied seven years of piano," writes Bill Bolcom, 12, of Everett, Washington, "and I have also studied composition. My piano teacher is Miss Evelyn Brandl, who is a pupil of Bertha Polley Jacobsen. My composition teachers are George Frederick McKay and John Verrall, both of whom teach at the University of Washington in Seattle. I have written many small, descriptive piano pieces, as well as sonatas, string quartets, suites, and am now working on a string trio for violin and viola. I am in the eighth grade at the North Junior High School in Everett. I play the piano in our school orchestra and percussion in our school bands. My favorite sports are swimming, hiking and cycling."
Morning Song

Charles Park, 16, is a high school student in Whitewater, Wisconsin. He writes: "I have been studying piano for 11 years with a teacher in Whitewater, Mr. M." Favorite piece: I hope to enroll in a music college and major in piano after high school, and make music my life work.

Andante expressivo \( (d = 93) \)

The Sanctus which appears here is from a complete Mass in honor of St. Francis Cabrini by Robert Rivers Harris, 15, of Lockport, New York. The writer writes: "I have studied the piano fairly regularly since I was taking lessons from Mrs. Russell E. Ford at Nanuet Falls in 1951. Last I took lessons from Mrs. Richard Gardell of Lockport. As present I am attending Hamilton College at Clinton, New York."

Song of the Orient

Bryan Frank Gore, 11, lives in Downers Grove, Illinois. "I have studied piano for four years with Miss Marilyn Luars of Downers Grove." He writes: "Recently I studied with my mother. I have played in four piano music contests sponsored by the Downers Grove Music Club. I am in several grade in piano and played two years in the regular school band, which is conducted by C. J. Sheehan. I take clarinet lessons from Tony Stinneman of Oak Park and have played the past two years in the District Band Contest sponsored by the Illinois Grade School Band Association. My father is chairman of the Department of Civil and Engineering Science at Roosevelt College in Chicago."

Sanctus

Mary Ellen Braun, 65 years old, lives in New Concord, Ohio. She writes: "I want to tell you the answer is yes you may have permission to publish my piece. Sanctus. I studied a year and a half at preparatory school of Muskingum College. My teachers were Mrs. Schnitker and Miss Neiser. Mary Ellen Braun." (Mary Ellen's mother helped her spell the hard words.)

Raindrops

Mary Ellen Braun, 455 years old, lives in New Concord, Ohio. She writes: "If you want to tell you the answer is yes you may have permission to publish my piece Raindrops. I studied a year and a half at preparatory school of Muskingum College. My teachers were Mrs. Schnitker and Miss Neiser. Mary Ellen Braun." (Mary Ellen's mother helped her spell the hard words.)
The Return

FELIX MENDELSSOHN-BARTHOLOHY, Op. 14, No. 5

From "Presser Collection No. 51, Songs Without Words" by Felix Mendelssohn
The Crucifixion
(He Never Said a Mumblin' Word)

Arr. by William Arms Fisher

NEGRO SPIRITUAL

VOICE

PIANO

Oh, wasn't that a pity as a shame? An' He never said a mumblin' word. They carried Him to Pilate's bar, An' He never said a mumblin' word; Not a word, not a word, not a word.

They led Him up to Calvary's hill, An' He never said a mumblin' word. They nailed Him to the tree, An' He never said a mumblin' word, not a word.

They said, 'He sinned in the pierced Him never said a mumblin' word.' He bowed His head an' died. An' He never said a mumblin' word, not a word, not a word.
Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music?

NOTES (OF AN AMATEUR VIOLIN MAKER)

1903 - THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC - 1951

YOU CAN DO IT! IT'S UP TO YOU!

NOTES OF AN AMATEUR VIOLIN MAKER

843 S. 11TH STREET, CHICAGO, ILL.

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Grade 2

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Saucily (s=72)

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Saucily (s=72)

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410-1101
THE SACRED ORATORIO
A PRONOUNCEMENT of the
AMERICAN ACADEMY OF
TEACHERS OF SINGING
Here is a hook every serious vocal
teacher and student should own. This
compilation by a group of leading
teachers was prompted by the many
requests for its appearance in the
Sacred Oratorio. One section is a
historical background of the Sacred
Oratorio from the beginning to
the 20th century, giving dates and
dates of leading composers.
It includes Italy, England, France and
America. The purpose of this reader is
to fully satisfy the needs of the
singers must understand in order to
work together.
A representative list of 15th
and 20th century Sacred Oratorios is
included with dates, text, editor or
translator, publishers and price.
Contents consist of Recitatives, Arias,
Duets, Trios and Quartettes being the
verse for each as it appears to
you.
List price, $1.00

410-1101B
THE SECOND MUSIC FUN BOOK
This book has a direct link to music
teachers and students everywhere.
Thousands of teachers of improving
minds are employed, and in conjunction
with a regular instruction
book it makes the student’s lessons more
musically understandable. The
memories of music must be played by
Piano, crochets, harmonica, radio,
record, etc. Lessons are presented according
to order of notes, in the order in
which they should be used.
The book is designed to solve
these problems in an excellent
display of music, art, and musical
understanding.
List price, $1.00

410-1101C
MOTHER GOOSE IN NOTE-LAND
By Josephine Harry Perry
This book is the result of many
years of teaching experience. The
aim of the book was to establish
comprehension of the sounds and
rhymes of nursery rhymes and
their correlation to another. The
Middle C approach is used, and one
note at a time is given to each student
to be colored red) and treble (to
be colored green) clefs. In Part Two
we present first music reader.

THE FIRST EASTER
Piano PARTNERS
By Rowland W. Dunham
This functional approach im-
presents the best tenets of
playing music; in fact, it
that the old makers
light and pitch.
Hence the plates should be left
there is no doubt that the old
makers
is as a rule a virtuoso violin, and
send me the following FREE catalogs:
Name _
Address --------------
City and State
49
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410-1101D
1.00

410-1101E
PIANO PARTNERS
Teacher and Student PianoDuets
By Molly Donaldson
The problem relates to the student’s
pupil’s interest is often difficult be-
cause he is born with the same
grade pieces he is obliged to play.
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NOTES OF AN AMATEUR VIOLIN MAKER

(Continued from Page 99)

to perform it perfectly, in communica-
tion through it. There are not suffi-
ciently many people who make music
for entertainment. This is a great
schumpeter's songs or the Bartok
music that we enjoy. We have not
given to scholars and students in the
true "secret" formula used by the
mysteries of the sound holes. One is
to experiment with mixtures for
fingerboard. Each writer has tried
good results, it is to mix two parts of
one, and two parts of another. It is
possible that the thickness of the a-
other, which we should like to see a
few highlights. You can get all
glass to make varnish and, from the
base, well to make sure that the
varnish by diminishing the size and
size because of varnishing is the
joints and rabbets. The filler makes
accompany the varnishing process.

Mach has been written on this
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Radio Record Corp. East 233 St. New York 10, N.Y.

Handel: Sonata in D Major

(Continued from page 25)

Organ Questions

Answered by Frederick Phillips

Is it a Methodist church the organ is built in the front of which is a Grinnell side and singing. (The organ piece with their hand printed on the organ, and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in the church and the choir sits in 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GETTING ACQUAINTED WITH OPERA
by Ethel Osborne Crider

It was a Saturday afternoon that Patty and Beth decided to organize a music club. Yes, it was a sudden idea. They had been listening to the radio in Patty's home when a popular metropolitan bandleader was announced. He sang the "Toreador Song" from the opera, "Carmen," by Bizet. They were thrilled by the song and were soon humming the catchy melody, singing it in this daring half-light.

"I didn't know there were songs like that in opera," said Patty. "Let's listen to some recordings!"

"That's a great idea!" replied Beth. "I'd like to read a little about Carmen."

Patty took the book from the shelf and together they glanced at the title of the opera, exclaimed over the beautiful pictures and finally decided to read the story of "Carmen," because they liked that song so much. They became quite excited over the various episodes of the vivacious Carmen and the lovely Don José's on their hearts completely.

"It certainly would," agreed Beth. "Why don't we organize a music club? We could have music records with the discs and read about the different operas and hear the music!"

"That's a fine idea, Beth. And it wouldn't be too bad, either. Let's do it and see how we'd like it."

Several months later, the club voted to hold an open meeting for the parents and friends. Everyone was invited to bring guests. For that evening's entertainment the members voted to give selections from the light operas of Gilbert and Sullivan—"Pirates of Penzance," "H.M.S. Pinafore," etc. The intermezzi were given by Miss Corday on the piano, and the orchestra from Vienna was heard. We have had a very good opportunity of music here. We would like to receive letters from other flute players."}

From your friend,

Josephine Baker, Eugene

"It is our school we had a concert for the fine music club. My teacher had been there E.T.: music magnificently but very few and gave them to us. Sometimes it is fast and some- times it is slow and some.

"Is it for us, and it's well known. All voices are singing the very same tone.

"Is it for Us. It's the school's starting place. No matter which one, it is not to be missed.

"Iss of a name, a key.

4. What is the theme given to the guests. For that evening it was genuine fun! Here and there the music, we feel, is most of all. And she gave me some day Miss Corday would take this club to the concert and hear about the different operas and hear the music?"

"I know now that we should have organized a music club!"

"It certainly would," agreed Beth. "Why don't we organize a music club? We could have music records with the discs and read about the different operas and hear the music!"

"That's a fine idea, Beth. And it wouldn't be too bad, either. Let's do it and see how we'd like it."

"Now we are going places!" exclaimed Beth with enthusiasm.

Who knows the answers?

(Keep score. One hundred is perfect)

1. Which of Wagner's well-known operas did not become famous? (15 points)
2. Does a guitar have frets? (5 points)
3. What is meant by turbita? (5 points)
4. What is the interval called from C to F-sharp? (10 points)
5. What is the interval called from C to G-flat? (10 points)
6. From what is the theme given with this sign taken? (15 points)
7. Which minor scale does not use the fourth finger in right hand? (10 points)
8. Who wrote "Invitation to the Dance" in 1910? (10 points)
9. How many symphonies did Brahms compose? (15 points)
10. Name three forms used in both music and football. (5 points)

(Answers on this page)

INITIAL ENIGMA
by Alice M. Sherrill

A-J-e for Johnson, the first name of a master of music was Eisenmarch.

Austral Orbaid quite softly you'll play.

And use the soft pedal, for that's the right way.

N-is for notes, signs for time and for tone.

With these read music, with friends or alone.

I-is an opera, II Trovatore named; Verdi, for which he is famed,

O-is for above: It's quite hard to play.

The orchestra tunes to the pitch of its A.

R-is Rossini, who wrote William Tell.

The opus where Tell shoots the arrow so well.

E-is for Elsa, a marvel heroine. Made famous by Wagner in his Lohengrin.

T-is for tempo, How last should it be? Four times it is fast and some.

U-is for union, and it's well known. All voices are singing the very same tone.

D-is for Do. It's the school's starting place. No matter which one, it is not to be missed.

O is of a name, a key.

Four sharps makes its signature, F.G.C.D.

1. Rossini, who wrote William Tell.
2. Yes, it all together, usually referring to all instruments playing together of a group. 4: Dorian to B-flat: Emilia to Bizet.
3. It is genuine fun! Here and there the music, we feel, is most of all. And she gave me some day Miss Corday would take this club to the concert and hear about the different operas and hear the music?"

"I know now that we should have organized a music club!"

"It certainly would," agreed Beth. "Why don't we organize a music club? We could have music records with the discs and read about the different operas and hear the music!"

"That's a fine idea, Beth. And it wouldn't be too bad, either. Let's do it and see how we'd like it."

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在学校里教孩子们学钢琴时，我会直接用这五种方法来指导。在开始教每一个孩子之前，我会首先观察他们的性格和特点，然后根据他们的能力来调整教学方法。我会教他们如何在正确的方式下弹奏钢琴。在课程中，我会不断提醒他们要保持专注和耐心。

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MAURICE DUMESNIL, Mus. Doc., writes readers on playing tidied pedal point notes and on teaching pupils correct playing of fugues.

IT'S THE MUSIC THAT COUNTS

One of my students is working on Liszt's "Consolation" in D-flat which, you will recall, has a pedal point and a new and none (D-flat) in the bass. Some of these pedal point notes are dead, others are not. I use the same pedal to connect the tied notes which my student's pianist has no sustaining pedal. Since the harmony changes from time to time, it would be impossible to connect these tones with the damper pedal. Should they be struck again?

Miss A. H. F. A., Michigan

I am sure you will feel better if I tell you that the能否s of those D-flats is of no capital importance. Frankly, I don't think Liszt himself played any different in the same manner! There was no sustaining pedal in his day so he could do was to use the damper pedal fractionally - what we call the half pedal. This was a compromise of the lack of technology of being the lowest limit to the damper pedal. He probably acted on the spur of the moment and according to his own fancy about the instrument he played on.

Editions differ from this point. Some of them practically repeat the D-flat every measure, or every other measure. So I suggest that you simply suit yourself, knowing that whatever you do is of small importance since it does not involve the music itself, which is, after all, fundamental.

Your letter illustrates one point I often emphasize in my Clinics. It is wise to try two or three sustaining pedals for the sake of your very nature. There are many pianos, too, which are built so that the answer is no.

V. F. D.

VALID EXCUSE

For some time no sounds have emanated from the kitchen, where Norma-Lou has been set to work daily, work out on her annual recital piece. From the kitchen where she is tiring, Mois,

"Norma-Lou, what's going on in there? Why aren't you practicing?"

Promptly the comic book is thrown behind "Brooklet is Sleeping."

"But Mummy," the little girl answers meekly, "I am practicing. I am practising. I am practising my own..."

SUBSTITUTING FINGERS

I have a pupil, 15 years old, who is quite advanced for his age. But in the fugues of Bach. "Consolation" I have much trouble in getting her to hold down notes for the full value. She constantly breaks the parts by releasing her fingers. Do you have any suggestion as to what is going on here? What can I do to help her?

(Mrs. J. L. G., Calif.)

I know exactly what you mean and this careless way is widespread among students. First, explain to this girl that if the fugue were played on the organ, or by an orchestra, there would be no objectionable and un-musical manner in which the student plays the music itself. I did not mean that by "your music" I was referring to the piano, which would correct this bad habit.

Thank you for your concern.

(Mrs. J. L. G., Calif.)

I came to the conclusion that the matter of the moment and according to the rules of the game he played on.

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TOMORROW'S READER
When I receiue one of these student handbooks to the cae class that I had jast been written for, I can't see the Lrme. I am clone, however, as a result of seeing many a time the self-satisfied look on a student's face, that he is his own musical technique.

In a person of musical attain-

VAMPIRE'S RAVE
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In a person of musical attain-

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