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John Briggs

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**ETUDE** the music magazine
***FEBRUARY 1951***

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**PIANO PICTURES** - W. A. Grantham

**MUSIC**

**ETUDE** - FEBRUARY 1951
Auber, the pioneer of French light opera, had a psychological aversion to music, and rarely attended performances of his own operas. His idol was Rossini. One evening, he went to the Opera to hear "William Tell." Reluctant in his seat, he waited for the low E of the cellos, with which the overture began. Hoping the conductor would sign the bill, but instead of the expected E, the orchestra struck a crashing diminished seventh chord, which Auber, to his horror, recognized as the introduction to his own opera, "La Muette de Portici." Despite his agony, he was 67 at the time—he jumped from his seat and fled the theatre. It seems that because of the illness of one of the principal singers, the performance of "William Tell" had been cancelled, and Auber's own opera was put on instead.

Richard Strauss wrote to the composer Thuille the first time: "Yet, Strauss, in his youth, vio-

"except that he composed
on the podium to acknowledge
Little Richard listened and then
Christmas day in 1870, the
first attempt at composition. On

Auber's performance of "William Tell" had
cause of the illness of one of
the principal singers, the per-
Auber told this story of his
been cancelled, and Auber's
own opera was put on instead.

Richard Strauss was the target of so much eli-
lation from the press that
Scheherazade (he
was chagrined, he could hardly
vices to instruments that meant
ly in his "Incidental Music." But 11 y-
he called the work a
"daring, brilliant composition
one that paints the hero
was a master's brush on
carved wood," and chiselled:
"What glowing passion!" Music critic-
critics would have their response to unfamiliar
music at the new revival receives
general acceptance.

A MUSICAL ASSOCIATION OF CANADA, 70 BATHURST, TORONTO

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SOMETIMES people ask the question, \"How does the composer receive his inspiration?\" I think the answer is: that one can only receive the highest inspiration from the fullest, richest living. I do not know how any given person can live richly; that is something he must discover for himself. But I do believe that in my own life most of my works have been inspired by poetic or philosophical ideas, perhaps sometimes unconsciously. If this be program music, 1 believe that music has been, and is now, a real interest to me. I think it is for me, an expression, an experience in life, not a jigsaw puzzle or an application in cold blood of mathematical theories of musical composition.

I had had little schooling; my formal studies ended when I was 14. I was thereby compelled to study for myself. All my life I have attended God's University. This has made me 100% my only true KINOW. I believe this has been much for the best.

In God's University one finds many assistant instructors, perhaps we who have studied these scores deeply may lead the young musician a little way, point him to some of the things which experience has taught as so important. So I have tried to do, and perhaps a bit to suggest to the younger generation how to live, to try.

Every mind should become acquainted with some of the greatest thinkers of history. Conductus has been one of the most helpful to me; it came Plato, Jesus, the moderns. One should read them all.

One should have a hobby. For my hours of relaxation I like to take a few apples, a bar of chocolate, my camera, and my miniature scores of the Bach 48, and hike into the mountains or on the beach. Also, I like to see how rapidly I can write a Bach fugue from memory—to-day 32 minutes is my record, but I am trying to reduce the time to 20! I am an American now, I must do as the other Americans do, try for this kind of record!

In my teaching I impose no ideas, I only try to help the student find his own viewpoints. I know this is the only teaching that makes the pupil strong. Another thing, in the 20 years that I have been teaching, I have never taught music, and on many other things as well, I have learned that music is only a phase of a larger thing called life; it is indeed a way of life. An illogical way of life.

It should always be remembered that one may teach his students all that he knows, but they will always give a better answer. After years of study, some of it completely barren of helpful results, I decided to consult these works, it was from them that I learned the true art of historical musical composition.

I think the scores of the masters are the best teachers. Yet, perhaps we who have studied these scores deeply may lead the young musician a little way, point him to some of the things which experience has taught as so important. So I have tried to do, and perhaps a bit to suggest to the younger generation how to live, to try.

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Thoughts at 70
by Ernest Bloch
CONTINUED FROM PRECEDING PAGE
appeal to the taste of the pap-suckers, will
surely . . .

If on which the painting appears the follow-
painter wrote on the Chinese-made paper
branches of bamboo, nothing more. The
One of the most beautiful pictures in my
melody came even before conscious logic.
mandments. He must then remember that
once commented that "the measure of. . .
measure of music is man." Music
must strive for simplicity.

The composer must strive for simplic-
ity, and never fear that th .

in music, who is held down by old-fashioned formulas and
subjects and always at the same time--would
in music, from which this article is taken.
the greatest opportunities in music
must be simple.
The element of understandable beauty is important to the composer. Conductors
more commented that "the measure of man
himself become heights of glory.

If we translate this into.

and impart this information to others, they may
in music, whose 

For such work the use of records takes the place of
might be liberty, Or would it be insanity?

A true artist must be a perfectionist; but
show off their

a thousand things patterned after the clas-

It is only

or no music at all.

be liberty, Or would it be insanity?

in the innate grasp or intensive study and mastery of the art

The composer must consider that if we destroy the
the arts and hence compelled to instruct others in what they

entirely possible that even so well equipped a person may prove unsuccess-
progress. Great scholarship and personal ability of the virtuoso type may all

that the

To be able to illustrate by actual example may also be an
its"

be simple.
The smallest".

the measure of music is man." Music
must appeal to man's sense of beauty, else
He must then remember that

It is a mistake to think of music teachers as frustrated
who is held down by old-fashioned formulas and

an all absurd fallacy but a cruel injustice.

are skilled practitioners of a specialized and exacting art.

Speech

MUSIC TEACHING AS A PROFESSION

U

Qwillary, the greatest opportunities in music
today are in the educational field. A really good music

teacher can always be a happy, successful and perma-

nently happy person.

It is a mistake to think of music teachers as frustrated
artists, unable to make a living through professional perform-

Or perhaps totally unable to

understand the

It is only

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of what

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tory powers of interpretation, but perhaps totally unable to

hobby, statements of

composer should be

but even this becomes almost unconscious in time.

The pupil to imitate perfectly a performance for which the neces-

famous manuals, New York.

The composer must consider that if we destroy the

vocational Guidance

appeal to the taste of the pap-suckers, will

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(Continued on Page 57)

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Jeanie was a lucky girl

NAME THIS story is fictitious, but the story itself is not. It is repeated with variations every year. Throughout the nation, unskilled or unprepared voice teachers capitalize on the inexperience of young vocal students, and in doing so discredit the profession and its thousands of honest, able practitioners.—Editor

Jeanie Smith was a lucky young lady. She was pretty, 21, and, as everybody in Little Lake agreed, she had a fine lyric soprano voice. Why, when she sang in church, tears came to people's eyes, her voice was so fresh, clear and sweet. She sang without the slightest effort, like an angel.

Mother and Father were proud of Jeanie, and even though it meant scraping here and there, they decided to send her to the city, to learn all about the art of singing and become a big star. Jeanie is one of many unfortunate boys and girls. Sometimes these young singers have beautiful voices to start with, but if misfortune will come and get you first, then you may have a hard job of it.

Jeanie felt very important, pleased and sweet. She sang without the slightest effort, like an angel, and her voice was so fresh, clear and sweet. She sang without the slightest effort, like an angel.

The treatment did not help, but it cost her $20. She whispered to Madame that she would have to drop her lessons for a while. That was perfectly all right, Madame nodded, though it was a shame for Jeanie to lose the money.

Jeanie did not quite understand. Madame said kindly, after all, the term was not over. They had agreed on a term, so even in case of illness the girl would have to pay for the remaining lessons whether she took them or not.

Jeanie looked at Madame's kind face with dry eyes. Something did not sound quite right. She turned away, but Madame was there, putting her arms around Jeanie. Surely the girl understood. Madame was so impressed with Jeanie's lessons, that it had been a great sacrifice taking Jeanie three times a week. The girl should be grateful.

Jeanie felt Madame caring, saying that she understood, gave her notice at the office, packed her suitcase, and said goodbye to Aunt Mary and took a coach train home to Little Lake.

One of the most difficult things to find is a good singing teacher, and sometimes a teacher who may be good for one pupil cannot help another simply because he cannot reach him mentally. But if a young person, not familiar with this great field, does start out with the hope of a singing career, his best bet is to approach a well-known school. In case he is not able to study there, the school's placement bureau may recommend a teacher, someone who has had his training there, who at least has a good reputation. And although this does not necessarily mean that this teacher is the best in the world, at least the young student will know that he is dealing with a serious, educated and trustworthy person.

A singing teacher should be as carefully trained as a doctor, since he is in a position to ruin a student's voice. Hear his thrust and spell what might have been a good career.

ENID — Juck4 girl
She was young, she was pretty and she sang like an angel. She was all set to be a star... but knew it was something serious. The doctor told her she had found Madame's name the second day of her stay in the city. Madame had sounded very impressive, so Jeanie courageously telephoned for an appointment, which Madame graciously gave her.

The girl met Madame and was fascinated by the statuesque figure, the low speaking voice, the small, glistening bonds, the many strings of pearls.

During Jeanie's audition, for which she was charged $5, a smile of great pleasure spread over Madame's face. Her little eyes had a kindly, appreciative light in them. She jumped up, kissed Jeanie on both cheeks and told her that such a voice, so pure, so sweet... had to be trained by Madame, and that Jeanie had won a scholarship.

The girl marveled. Her parents would have to send her money, Poor Ma, with the arthritis in her fingers, wouldn't have to do all the washing herself...

Through these dreams Jeanie heard Madame's voice, saying that as Jeanie had won a scholarship the fee for the term would be half. Madame usually charged $80 for a half-hour lesson but for Jeanie it would be $15. Three lessons a week, payable in advance. Jeanie was greatly pleased toward the door. Madame kissed her again, told her when to come back and then Jeanie found herself in the corridor. Strangled voices, a great field, does start out with the hope of a singing career, his best bet is to approach a well-known school. In case he is not able to study there, the school's placement bureau may recommend a teacher, someone who has had his training there, who at least has a good reputation. And although this does not

Jeanie was a lucky girl.
She was young, she was pretty and she sang like an angel... she was all set to be a star... but knew it was something serious. The doctor told her...
Allegro moderato -88

The ORIGIN

of the FUGUE

By KURT STONE

The word "fugue" comes from the Latin "fuga" meaning "flight." Be.~ the beginning, all pieces are hard. It requires conscious effort to get the muscles into the (Continued on Page 62)

plification is therefore unavoidable

ears) that it is rather hopeless for us now-

of voice. Since

our present-day strict division

between vocal and instrumental music was

unknown at that time, each vocal composi-
tion was sometimes played by instru-
ements. Out of this practice of writing music

motets which were the immediate fore-
tunnel consisted, roughly, of as many brief

In these motets, and later in many madri-

zyms featuring early fugue-like instrumental

compositions. In those motets, and later in many madri-

gals, the text was divided into short phrases,

motives that were immediately fore-

runners of early fugue-like instrumental

compositions.

Both these early types of fugal compo-

nents might have one or several themes, but

(again in order to make things clearer than

they really are) let us distinguish the ric-

cars and canzona from the later fugues,

saying that the former two are mostly (but

not always!) based on several themes,

though one after another, each in its own

exposition, while the fugues are mostly

based on a single theme, recurring in all

expositions.

We generally associate the term "fugue"

with the types we know best—those by

Bach, Handel and their contemporaries.

We know much less of their forerunners,

since only a few of them have been published in

reliable editions. Those early pieces can be identified rather easily, however,

when we do come across them, because

their harmonic structure is far less involved

than that of Handel's and, particularly,

Bach's fugues.

In addition, as we have said, most of them do not keep the same theme through

the whole piece. They never, indeed, to consist of several different fugues, or beginnings of

fugues, played one after another without

pause. Those "incipit" have contrasting

themes and different meters and tempi.

What holds them together is that they are

all written in the same key, and that occasion-

ally a slow, improvisatory passage is

interpolated to serve as a transition from

fugue to fugue.

On Pages 27 and 28 of this month's ETUDE appear two works by Dietrich Bux-

tude and Girolamo Frescobaldi. They are

important steps in the development that

led from the multi-thematic ricercar or

canzona to the mono-thematic "Bach" fugue.

The canzona on Page 26, first published in the late 16th century by Frescobaldi,

was played one after another without

exposition, and could be identified rather easily, however, because of the simple

transformations is seen in Example 2.

At the time when rather loosely-knit compositions of this type were in vogue, a

desire for greater thematic unity began to

make itself felt. The result was a transi-
tional form of early fugue. Like the can-

zona, this form also consisted of separate

sections of different character, but the

themes of these sections were related to

each other as variations are to an origi-

nal melody. Such a series of thematic tran-

formations is seen in Example 2.

Even in our Frescobaldi example, how-

ever, (Ex. 1) a certain affinity between

the themes of the three fugal sections is

evident, and especially, the first and third subjects.)

The Canzona (p. 27) is by Dietrich Buxtehude (1637-1707) whose composi-
tions and artistry at the organ made such a great impression on Bach. In this piece,

the principle of thematic relationship has

been advanced to a point where there is no

longer a change of meter or tempo, no

more separate transitional passages, and

the whole variation to which the theme is subject consists of its being inverted

in the second sections (Measure 19). In

the third section (Continued on Page 62)

Fugue with the Project of music

lessons, a boy I know shied away

from the piano as being "sissified." Shorty after, I led the talk in sports and

asked the child to feel my arm and leg muscles."Boxing?" he asked. "No," I said,

"just piano playing." Work at the piano is as valuable a muscle-builder as hik-

ing or swimming, and surpasses them in providing sport for the spirit.

By ANDOR FOLDES

As told in New Haven

ketwe right and left. Naturally, the ture-

quality must not suffer from the fact that

the left hand is, in one way or another, in a dif-

ferent state than the right. To remedy this, the melody line must go on uninterrupted.

The above-mentioned experiment with the Bach Prelude serves the purpose of

teaching the hands to be completely on their own. I also found it helpful to study a
certain number of left-hand pieces (such as the famous Etude by Blumenfeld, shorter

works by Scriabin, and Chopin transcrip-
tions by Godowsky). It is of great impor-
tance that the left hand should be just as strong as the right.

It is quite strange that while there are large numbers of left-hand pieces there is

hardly any work written exclusively for the right hand! As musical power develops, one finds

that the goal is no longer a mere setting down of the correct finger on the correct

note, but the achievement of the proper balance between making an effort and then

relaxing from it.

In the beginning, all pieces are hard.

It requires conscious effort to get the

muscles into the (Continued on Page 62)

The ORIGIN of the FUGUE
Singing can be Simple

Having to master too many rules and theories often confuses the vocal student instead of helping him

By REINALD WERRENRAHT

JULIUS LOEB, a famous lecturer of the 1900s and '40s, was once asked by his music instructor, a young soprano: "When did you study, Mr. Lombard? From whom did you get your groundwork to become so marvelous an artist?"

"My dear, I had just one vocal lesson, and it took me six months to recover from the effect!"

While I cannot search for the authenticity of Mr. Lombard's statement, the report of the conversation is substantially correct, as the young soprano was my mother, Auntie Camp, then in her early twenties. Without denying his attitude, it is possible to appreciate it, in view of the many complex methods employed in teaching voice.

Hundreds of books and thousands of articles have been written on vocal production, many of these using such abstruse terminology that even singers of long experience are baffled, let alone beginners. Admitting that the vocal mechanism, the construction of which is more thoroughly understood than in earlier times, is complicated, may we not attempt to simplify our approach to the study of vocal production?

Frances Rector Stephens, with whom I studied for 20 years and whose memory I share as one of the great vocal teachers of modern times, used to cite a simple mathematical formula which has been of inestimable help to me both in singing and teaching. Said she, "Breath makes the sound and vowels make the form. Sound plus vowel equals word." A simple picture of an often obscured subject, easy enough for any student to understand.

Every wind instrument player—and the voice is a wind instrument—is first taught to breathe. As far as I know there may be several theories regarding the inspiration and expiration breath in the case of woodwind and brass players; the various systems of breathing advocated by different teachers of singing are too numerous to mention. It may be stated in passing that accounts of the earliest teachers of singing record little or nothing regarding this important factor—due, no doubt, to their lack of sufficient anatomical knowledge. What system of breathing, then, is used—abdominal, intercostal, chalcival, or any combination of the three?

I have always used a deep breath is which the abdominal walls move forward and the lower ribs are expanded, and in back, in the act of inhaling. It is definitely an "out" breath and not an "up" breath, such as a pair of bellows would operate in a vertical position with the mouth at the top. The act of taking breath should be moderately fast—by no means jerky, however—and when possible the mouth and throat should be in the position of the vowel to be sung.

This inspiration of breath on a definite vowel should immediately result in the act of phonation, like the stroke following the backswing of a golfer's club in one continuous motion, not two. In other words, the taking of a deep breath should at its climax be turned at once into sound. (Continued On Page 61)

With royal patrons gone out of fashion, and wealthy backers hard-hit by taxes, our musical organizations must look elsewhere for support

By J. L. MORRISON

WHEN THE PHILADELPHIA ORCHESTRA (annual budget $8 million) last year ended its 200th anniversary season with a deficit of only $15,000, it was accounted something of a miracle in musical circles. Colonel Leopold Stokowski has been standard a part of the American orchestral scene as dress shirts and earrings. Here are house焼ured for new expanded seasons by leading symphony orchestras:

NEW YORK PHILHARMONIC-SYMPOSYUM ...... $109,200
CHICAGO SYMPHONY .......... $166,465
MINNESOTA SYMPHONY ...... $135,000
ST. LOUIS SYMPHONY ...... $123,914
PITTSBURGH SYMPHONY ...... $200,000
LOS ANGELES SYMPHONY ...... $225,000
BALTIMORE SYMPHONY ...... $138,754

And so it went with orchestras great and small. The large orchestras were helped out by income from record sales and radio broadcasts. Even so, they were unable to break even.

Orchestras, squared by rising costs and a fixed income, are between the upper and nether millstones. In business, when production costs rise, the new expense is passed on to the public in the form of higher prices. But orchestras dare not raise prices too drastically. They know that for most of their patrons music is a luxury easily slashed from the family budget. As a result, income is limited by the number of seats in the hall, multiplied by the highest price the orchestra venturers to charge them. As a rule, the total is not sufficient to cover the cost of the orchestra season.

Raising taxes, however, have driven the wealthy patrons from the American orchestras. Our symphonies have no long-term look to one Macerican for support. The money must come from elsewhere.

When the Philadelphia Orchestra emerged with its deficit of only $15,000, the fest was largely made possible by a grant of $50,000 from the city of Philadelphia. This was the first time that the city had given the orchestra's support. Other communities, however, have for some years made contributions from the public treasury to musical organizations.

Some cities appeared reluctant to call this a subsidy; but grants of up to $70,000 a year have been provided for such things as concerts in the schools and special concerts at remunerative rates of admission. Denver gave its symphony the use of the municipal auditorium rent free; Portland, Oregon, rented its auditorium to the Portland Symphony at half price. Other cities which have given their orchestras financial assistance are Indianapolis ($50,000 annually), San Francisco, Baltimore ($65,000 annually), Los Angeles, and New Orleans. St. Louis, Salt Lake City, Houston and Buffalo. In Sioux City, Iowa, a special orchestra tax nets the city's orchestra $10,000 to $12,000 a year.

In addition, the orchestras in San Francisco, Los Angeles, Atlanta and Tampa receive grants of cash from cities as well as county, New Orleans is helped out by a yearly appropriation of $8,500 from the municipal board of education.

Several states have appropriated money for the support of their state orchestras, including Vermont, Massachusetts, Rhode Island, North Carolina and Arkansas. By far the most important is the annual state appropriation for Missouri, which so delighted Mozart. The orchestra which Prince Nicholas Esterhazy founded for Haydn, the court orchestra of Frederick the Great, and others after it lived from a special orchestra tax; the New York City Symphony, for its part, has broken even on its first season. (Continued On Page 63)
Correct Breathing for Singers

Despite the elaborate theories advanced by many people, no thinking and no muscular control are required for breathing

By JOHN FINLEY WILLIAMSON

The water waves move. If we throw a stone into the middle of a pond, the waves themselves do not move, but the energy created by the stone striking the water creates wave after wave. Just as sound travels not on the air but through the water itself, so our breath, as we breathe to keep a normal supply of oxygen in the blood, we breathe to keep up the normal flame flickered. Both results showed that breath was escaping.

What would the same breeze do if we were travelling at the speed of sound, that is, over 700 miles an hour?

The truth is that sound waves move not on air, but move through air, in the same fashion that water waves move. If we throw a stone into the middle of a pond, the waves move out from the point of contact and eventually they ripple to the shore. The water itself does not move, but the energy created by the stone striking the water creates wave after wave. Just as sound travels not on the air but through the water itself, so our breath, as we breathe to keep a normal supply of oxygen in the blood, we breathe to keep up the normal

(Continued on Page 49)

BAND & ORCHESTRA DEPARTMENT Conducted by William B. Bocelli

Creating a String Orchestra

At the University of Colorado, "informal education" is the basis for a successful stringed instrument program.

By HORACE JONES

If you have received lessons, lectures you have heard, and books you have read, have you ever stopped to consider how very few words of wisdom or impacts of personality have served you as guideposts throughout your career? It is this inspiration of a personality, a few lines from a speech, a sentence from some article read, or, perhaps, an old adage recalled, which I call "informal education."

Let me quote to you a few of my guideposts:

(1) From an article by Louis Persinger in an ETUDE* of years gone by: "It is far better to develop some very simple piece on the violin than to waste a great deal of time and effort trying to perfect it for a professional orchestra." (2) From a lecture heard in my high school days, "The written word is but the inspiration of a person; the one understood by the performer and the audience is the inspiration of a performer who will make it live."

(3) Another old saying, "Slowly but surely." (4) From a small treatise by Lionel Tertis, the renowned English cellist: "Perfect intonation is the rock foundation of the string player's equipment."

(5) "All work and no play makes Jack a dull boy."

(6) "Courage is 10% inspiration and 90% perspiration."

(7) "Hitch your wagon to a star."

Let us take these few "informal education points" and see how they apply to the development of our string orchestra. You will find that they apply to other musical organizations as well, and, very often, in direct, to private instruction.

(1) In the ETUDE article of many years ago, Louis Persinger asked: "Why do you try to play the Mendelssohn Concertino when you have only the ability to play a piece by Dancla?"

It is my conclusion, after hearing many amateur groups from pre-high school age on up, that one of their chief failings is attempting to play material far beyond their ability, both technically and interpretively. How often do we hear an elementary or junior high school orchestra attempting to play an "easy" piece by Mozart or Haydn? Easy-looking to the eye, yes, but extremely demanding in technical control and finesse. Or we hear a high school or collegiate orchestra "playing at" a major symphony, a work of such difficulty that professionals polish it for years.

It is my belief that true aesthetic value is gained. (Continued on Page 57)

*ETUDE: May 1921

Horace Jones, conductor of the string orchestra at the University of Colorado, rehearses with a small group of string players for accuracy in intonation, phrasing, dynamics and clear ensemble. He makes sure his players master easy works first.
Rebuilding a Famous Violin

With his fingers crossed, Jascha Heifetz undergoes the 10-day ordeal of having his 200-year-old Guarnerius del Gesu taken apart for a major checkup.

JASCHA HEIFETZ, wearing a relieved expression, poses with his Joseph Guarnerius del Gesu violin after the 10-day ordeal of having the instrument taken apart.

During his recent tour of Israel, the violin began to show signs of wear, and on his return to America, Heifetz was faced with the necessity for a major overhauling job on his violin.

This was a hard decision for Heifetz, since he feared something might happen to the fiddle, one of the world's finest instruments. Made in 1742, it was in perfect mint condition. It did not even have a sound-post patch, which is found in many old Cremona violins.

Finally Heifetz stopped at the Los Angeles studio of Benjamin Koodlach, son of Abraham Koodlach, who until his death four years ago had kept the Heifetz violins in condition. (Heifetz owns two violins.) Last year the younger Koodlach overhauled Heifetz' Stradivarius, and Heifetz was pleased with the result. Therefore he decided to let Koodlach take the Guarnerius apart.

Photographer David Kovar's studio is next to Koodlach's. He got permission to take pictures of the operation. The series of photos on these pages resulted.

The first step was to remove the top. The picture at upper left on this page shows how a Guarnerius looks inside. The cross and ecclesiastical letters on the label (Iesus Hominum Salvator—Jesus, Savior of Man) were used by the devout maker to distinguish his violins from those of his father, uncle and cousins, also well-known violin makers. Hence his surname, Guarnerius del Gesu.

Koodlach worked for 10 days, 12 to 14 hours a day, on the fiddle. He studied each step in advance, then told Heifetz how he planned to go about it. Every
6 After final gluing, top and back of violin are clamped to sides. Heifetz examines it, wonders if it will play as well as it did before.

7 Koodlach uses eye-glass again to remove filmy dirt from scroll, without marring original varnish.

8 In some manner Koodlach uses spray over entire surface for specks of dirt adhering to the instrument.

9 Painstakingly Koodlach fits the new bridge, made of maple his father got in France 40 years ago.

10 Stringing up, long, meticulous operation is now nearly completed, except for one final detail.

11 Setting soundpost, before tuning. If soundpost is slightly off, violin will not deliver a full tone.

12 Operation completed. The Guarnerius, like new, will thrill millions in hands of Heifetz.

ETUDE—FEBRUARY 1951

ORGANIST'S PAGE

Recently the music committee chairman of a large Eastern church called me up in great perplexity.

"We're having trouble with our organist," he said.

I asked what was the matter.

"Well," the chairman groaned for words, "Being a layman, I'm afraid I can't explain it very clearly. But there is something wrong with his playing. The church service doesn't seem to go quite right.

"Here was an astonishing piece of news. The organist had a fine reputation as a soloist, and was much in demand for guest recitals. A few days earlier, I had heard him play a recital which was absolutely fantastic, both as to program and playing. He had played the entire program from memory. His performance was accurate and well-controlled, even in the most rapid passages. His phrasing and nuances were those of a sensitive, intelligent musician. Altogether he was the last man I would have expected to hear charged with lack of professional competence.

"I communicated this thought to the chairman, who said: "That's why I'm calling you. The committee wondered if you would be willing to sit in as an impartial observer, and let us have your opinion of the service, along with suggestions on how it could be improved."

"The giving of gratuitous advice can be a thankless task. I was hesitant at first; but when it became clear that the organist, far from resenting it, would welcome the opinion of an older and more experienced colleague, I agreed to serve as arbiter.

"With conductor, choir and organist participating, we arranged a "dummy" service. It began with the prelude and continued through the hymns, the anthem accompaniment, solo accompaniment, the bridges from one to the other, and the responses, accompanied and unaccompanied. The prelude was well done. Then came the first hymn. It was a shock. The organist played the notes, but that was all. His phrasing had no authority. He did not follow the conductor's beat. His rhythm was undeveloped and his playing did not give the firm support that inspires a congregation to sing.

"Presently the conductor gave the cue for a simple "Amen." But the organist did not take the cue correctly. When he finally came in, he used a stop of such velvety, amorphous quality that the singers could not get the proper pitch.

"The tenor solo, which was "How Lovely Is Thy Dwelling Place," from the Brahms Requiem. Its accompaniment is not easy to manage singing. The whole transition was a series of disconnected ramblings, and gave no support to the singers. I was amazed that the organist managed to get through his solo against such heavy odds.

"Following the Benediction, and at other points in the service, an "Amen" was sung by the choir. Invariably the organist played a chord of such fuzzy, indistinct tone that it was impossible for the singers to hear their notes. The "service" concluded with the Postlude, which was excellent.

"What they didn't teach you in school

An organist may be a brilliant soloist, yet be unable to play a simple church service effectively

By ALEXANDER McCURDY

ETUDE—FEBRUARY 1951

An organist may be a brilliant soloist, yet be unable to play a simple church service effectively.
Beginning a new series of articles in which an ETUDE columnist relates the adventures of his soul among masterpieces— and among piano students of all sorts and sizes

By GUY MAIER

That was only a beginning. Later, for years, I gave lessons to tremendously spoiled, utterly uninterested, practically delinquent children of the rich. This was again on a door-to-door basis. We taught piano classes of preschool children, groups of adult beginners (ages 18 to 75), classes of "hard-hatted" adolescents (these were by far the most interesting and rewarding) and even now are teaching "intermediate grade" piano students at the University of California (Los Angeles).

These college students (not piano "mae-sirs") elect the course for credit, practice very little, have the poorest possible preparation, are lazy and tired, and won't work unless the spirit moves. But what an adventure every session is! How fascinating it is to see musical interest and technical progress improving. Sometimes these take a long time, but every once in a while they burst out suddenly. For a piano teacher there is no greater joy than this.

Here's what we accomplished in today's class of an hour and 45 minutes. (There are six in the class; we use two octaves, hands together, without looking at the keyboard (see Example 3).

The drills were given in many concentrated ways, slow and fast, each hand separately, of course. Then some harmonic minor scales were played (hands singly) in counts of two, three and four. As usual, the augmented second interval and the fourth fingers presented accuracy and ease; so we drilled for awhile on a tricky pattern, one of the best scale exercises there are, so far as I know (see Example 2).
Richard Strauss: **MORGEN**

**A MASTER LESSON BY**

**ELISABETH SCHUMANN**

I was privileged to sing "Morgen" often with Richard Strauss at the piano. I feel I am perhaps qualified to convey the composer's intentions to young artists and music lovers. I sang it not only in many concert appearances in Europe and America but also on occasion when Strauss would sit down at the piano and strike the first chords of the long, all-explaining piano prelude and I would get up, as if on cue, and start to sing; not for the people present, not for the hosts at whose house the Strausses and I might find ourselves, but only to be able to get the chance to sing an extra Strauss song with the composer again at the piano.

With one exception, which I shall relate a little later, "Morgen" never posed any problem for me. This doesn't mean that it is a "sure-fire" song, and only after a long acquaintance with it they discover it is much more difficult than some songs, which, on the surface, look most hazardous.

Before I discuss the song in detail let me make a few general observations. You will notice that in this article I am avoiding the word "Lied." There is a very simple reason: "Lied" is merely the German word for song. When mentioned in German conversation it therefore does not acquire the aura of "important importation" which it so often gets in English or French conversation. Austrians and Germans would never refer to a Debussy "chanson." It would be impossible to sing the first phase of this song correctly if you do not fully concentrate all through the long, beautiful prelude. This prelude tells the entire story. If you do not capture the serenity, the feeling of peace and space during those first 13 bars, you will not capture them for the rest of the song!

One of the primary things about a song is that, under all circumstances, you must understand the words. Strauss, for one, stressed this all the time. Not only for his songs, but for his operas. If forced, he would have sacrificed vocal beauty for intelligibility of the word.

It always amazes me how excellently, generally speaking, American and English voice-pupils pronounce German—a language with which they, in many cases, are not familiar. I have noticed quite often that some of these pronunciation German or French much more distinctly than they do their own mother-tongue, English.

This is not confined to the Anglo-Saxon music student. Last summer, as a judge of the International Voice Competition in Geneva, Switzerland, I listened to a girl who, I thought, surely must be singing in a Scandinavian language with which I was not familiar. But suddenly she sang one word which was unmistakably German. Later I had a chance to talk to this girl. I asked her, "Tell me, did you understand the meaning of the words of that song you sang?" She replied in perfect German, "But of course, Madame Schumann! I come from Brunsen!"

Strauss' conviction was that if listeners did not understand the words of a song they would be so bored that no amount of inspiration on the composer's part could keep them awake during the entire song recital. I always advocate, for the audience's sake, for song translations, rather than the more customary and more economical annotation, should be printed in the program.

Concentrating now on "Morgen," it is impossible to sing the first phase of this song correctly if you do not fully concentrate all through the long, beautiful prelude. This prelude tells the entire story. If you do not capture the serenity, the feeling of peace and space during those first 13 bars, you will not capture them for the rest of the song!

I hesitate to "prescribe a recipe" for the re-creation of this mood of serenity. Every individual has a different association which helps him to conjure up a special mood or atmosphere. I will not describe here what I, personally, am visualizing in order to summon up the required feeling because in doing so, some students might try to use it as a shortcut, copying my associations instead of using their imagination and their own creative powers.

The singer should take a breath on the first beat of bar 14 in order to glide into the first phrase of the song. (Of course, you must only be general advice, depending again on the individual breathing habits of the singers. For some it might have to come a fraction earlier—for others a little later.)

The most important thing to remember is that in this particular song the singer's voice must dovetail with the accompaniment as if it (Continued on Page 56)

"Morgen" appears on Page 58 at the end of this month's ETUDE.
NOTE: All dynamics, fingering, and bracketed tempo indications, etc., are those of the editor. They do not appear in the original and are meant to be suggested only.

For a discussion of the Frescobaldi Canzona, see the article by Kurt Stonov in this issue.

GIROLAMO FRESCOBALDI
1583-1643

*From Furti musicali, a collection of contrapuntal pieces based on chants of the Liturgy, composed in 1635.

NOTE: All dynamics, fingering, and bracketed tempo indications, etc., are those of the editor. They do not appear in the original and are meant to be suggested only.
Minuet in E-flat

No. 14558

This is one of the easy minuets without opus numbers which Beethoven wrote in his early teens, during the years 1783-85. It can serve as an effective substitute for the ever-familiar Minuet in G. Like the latter, it is effective without being beyond the capacity of the average pianist. The Trio affords valuable practice in triplets, sixteens, and suprapitched passages. Grade 3½.

L. van Beethoven

Of Days Gone By

No. 310-6008

Grade 3½.

DONALD LEE MOORE

Valse moderato

Slightly faster

D.C. al Fine
Valse Pierrette

No. 2259

A light, graceful waltz that lies well under the hand, affording an interesting study in legato playing. The middle section in F Major should be played with singing tone and smooth, well-controlled legato. Observe carefully the "rallentando" markings; the tempo should be retarded just enough for an effective contrast with the closing section. Grade 3½.

Allegretto grazioso (d. = 72)

After Sundown

Moving gracefully (d. = 144)

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ETUDE-FEBRUARY 1951

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35
Morgen
TOMORROW
RICHARD STRAUSS, Op. 21, No. 4
Lento

Und wogen wird die Sonne die schenken, und auf den Wege, den ich gehe wird, wird die Sonne wie-cler scheinen, er be-neath the sun-lit blue of heau-en-yonder;


A Song of Gratitude
From "Organ Vistas"
HAROLD K. MARKS

No. 656032
Preparators: Dr. Fisch & Co., Inc. (Ped. Bourdon Outb, C, Sw.)
Hammond Organ
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(11) 00 6541 210

VANUALS

PEDAL

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ETUDE-FEBRUARY 1951
ETUDE-FEBRUARY 1951
A Pony Ride

Moderato with strong rhythm (\( \text{d} = 80 \))

A fly-ing o'er the beach we ride

I, and my lit-tle po-ny. We

fly so fast, I'm filled with pride,

As we go gal-lop-ing by, his

hoofs are pound-ing the

cool, damp sand, Klop, Klop, and Klip-pe-ty Klop they go. The

reins I tight-ly hold

in my hand

As we go dash-ing a-long! A fly-ing o'er the beach we ride

I, and my lit-tle po-ny. He nev-er stops, but keeps right on, Till I say,

Whoa!
Two Short Pieces

No. 1283

Grade 2W

ROMANCE FROM "QUEEN OF FRANCE" SYMPHONY

No

Andantino, un poco allegretto ($= 72$)

J. HAYDN

Finale

No. 1283

Grade 2W

FROM QUARTET IN F

Allegro ($= 120$)

J. HAYDN
Bell tones of majesty and beauty for the organ—with special Idy Organ console and provide dream. Their dynamic range is so great—their tonal qualities are so refined that they can be used in our program to their full extent.

JOHANNES KIRCHHOFF, Director of the Organ Department

M. E. NICHOLS CURTIS CIRCULATION CO.

THE WORLD OF MUSIC

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TO BE WELL-INFORMED ABOUT MUSIC

Don't miss an issue of ETUDE the Music Magazine

A successful musician is always a busy one. Be sure that your confidence in yourself justifies your confidence in your students. A busy school requires of your teaching more than one year's teaching experience. Some of your students are a wearisome task. When you dig out for yourself new ideas or your work which is of the greatest value to your students is a wearisome time-saving task. You can affiliate with a school recommended by thousands of successful teachers, you may be sure that your confidence is justified by your students' confidence in your work which is of the greatest value to your students.音乐的音乐杂志

Are you an ambitious musician? A successful musician is always a busy one. Be sure that your confidence in yourself justifies your confidence in your students. A busy school requires of your teaching more than one year's teaching experience. Some of your students are a wearisome task. When you dig out for yourself new ideas or your work which is of the greatest value to your students is a wearisome time-saving task. You can affiliate with a school recommended by thousands of successful teachers, you may be sure that your confidence is justified by your students' confidence in your work which is of the greatest value to your students.

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Piano Suites—Grades 1 and 2
by Grace O'Brien
from the 15th to the 16th century,
all Europe was an Italian colony as far as music was concerned. Italian musicians traveled to England, France, and Germany; composers from everywhere went to Italy to learn their trade. The Florentine Giovanni Battista Lotti became the founder of French Baroque music; Handel; and Johann Christian Bach went to London by way of Italy. This domination of the music scene by Italian composers, conductors, singers, instrumentalists, and theoreticians extended well into the early years of the 17th century. In the 1680s, Wagner's predecessors in his early operas, Scarlatti and Riachino, were in their prime. Miss O'Brien's new book reveals how this state of affairs came about, tracing the evolution of music in Italy in relation to political and social happenings of the time. It is a useful reference work.

Piano Music
by Thomas Tallis
Tallis is today best known for his contributions to the writing of Masses of the 16th century. But his part-writing is not matched even in the grand style of Marenzio, J. S. Bach, or Stravinsky, and is surpassed only by Byrd, whose Latin Mass (1574) we have already considered. Tallis has 53 individual voices on the printed page. Other different composers of the early part of the 16th century, is but the very beginning of the course, written on the blank pages of the manuscript. This was the primary object of Tallis's work, and it was not until later that he began to write for voices. 

The Golden Age of Italian Music
by Grace O'Brien
Music Lover's BOOKSHELF
by Thomas Faulkner
The original title of the fugue is "Fuga in B minor," a reference to the fugue's key. In the first and second grades, the fugue is used to teach children about different musical concepts, such as rhythm, melody, and harmony. The book presents a group of new teaching pieces in a form that is easy for children to follow. It is designed to be used in conjunction with the "musicale" edition (a collection of music pieces for children) and the "revised" edition (a more advanced version of the musicale edition). The fugue has a single theme and integrates ideas from the original and the new piece. It is not the final draft of which Bach and his contemporaries were proud. On the contrary, they began to use more than one theme in their fugues, which did not indicate a return to canonic forms; rather, they used each theme in a separate section only. Bach and his contemporaries introduced new themes one after the other, and there is a direction toward the end of the piece. In this way, "multi-thematic" fugues were brought to bear on a wide range of topics, from those of high strategic climaxes. (For especially interesting and contrapuntal examples, see the Chopin Minor Fugue in Book I of "The Well-TEMPERED CLAVIER" and the F-B flat Minor Fugue in the second volume. Both of these fugues, although not entirely according to textbook definitions, are in some way deeply connected with the "minor fugue" before Bach was Buxtehude himself.)

The Well-TEMPERED CLAVIER
by Thomas Tallis

High Tones and Low Tones
by Grace O'Brien
The Well-TEMPERED CLAVIER was not every teacher's idea of a "real" fugue. The "real" fugue is a piece that integrates multiple themes into a single, coherent structure. In our own time, the beginning of a new phase in the history of the fugue was taking place. It is not for any individual piece. The fugue modulates from the tonality of C minor to the F minor, which is a step in the right direction. But the Well-TEMPERED CLAVIER, with its series of 24 fugues, is a further clarification of the tonality of the 17th century. It requires the passing of 200 years, after the death of the composer, for it to be recognized as a "real" fugue. 

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VIOLINIST'S FORUM

(Continued from Page 25)

By FREDERICK PHILLIPS

-Someone in a small Methodist church, it is my pleasure to work with both the organ and the choir, and from time to time there are some arguments, and then the usual "put down the organist," "Who needs it?" "What's the use of it?" "It's no better than the organist," "Why can't you all get along?" "It's not necessary," "We can get along fine without it." Such has been the history of the church, and this is a fact that we need to know. Is it possible, especially when playing for a violinist and a pianist? Are there any other instruments such as the piano, the flute, the clarinet, the violin, the viola, etc.? These are the questions that too loud, and properly we need to see how these voices are used. We know that these voices are used which is the orchestra, and you are using in the same manner. So, in the next column, so that you can make against a solfege background, and this may be a different quality or pitch at the "tuning" top. When the piano and the violin make the same note from a harmonic background.

Our church has decided to completely overhaul and modernize our pipe organ at 435. The company that is used, in this case, is the company that is in charge of our pipe organs is pitifully at 435. But as far as they are concerned, there is no difference in the one way. Others are selling as 355 as the most perfect pitch for church work. But as for me, I am sure that this question is pitch or tone.

In regards to the question of pitch or tone.

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The Harp in Ancient Wales

By MARTHA V. RENDE

The harp in Wales was the most beloved instrument. It was not the golden harp of time but a much smaller one which could be carried under the arm of the harpist. It was considered to be such an important instrument that every free man was obliged to learn it and play it well. This was a part of his education and the "mark of a freeman."

An old story tells of a slave who escaped and posed as a free man. One day he was playing the harp, and a man noticed his playing was not very good. The slave said, "I have been given the harp to play, as everyone supposed he was able to do. All freemen could play the harp! But this was too much for the slave, for he could not play it well. Then he was discovered as a slave and sent back to his master.

Composers and Overtures

By Elton Donah Yule

An overture is a symphony which accompanies or precedes a musical work. Whether introducing an opera or an oratorio, or standing alone, it is an important part of any performance. It is composed of several melodies, which are all connected and form a continuous piece. A conductor uses an overture to give the audience an idea of what is to come.

X: Are there any strings on the harp?

Y: Yes, there are. The harp has a total of 47 strings, with 19 on the right side and 28 on the left side. These strings are strung across the instrument and are plucked with the fingers. The strings are divided into five sections: the pedale (deeper strings), the cavaillé (brighter strings), the soprano (soft, melody-like strings), the tenor (mid-range strings), and the bass (lowest strings).

Dear Junior Etude:

Our Boys' Music Club is now in its 13th year. It has been a great success, and we are looking forward to another year of growth and development. We would like to take this opportunity to thank all of our members, guests, and contributors for their support and dedication.

Your pictures may be of any size, in soft pencil, charcoal, pastel, or watercolor, but, of course, they must relate in some way to music. Be sure to put your name, age, and address on the picture and remember the closing date will be May 1st.

S-junior Etude

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the most artistic and serious entries, and for music to which they write their poems. Entries are open to all and girls under eighteen years of age. For further information, please contact us at our address.

Finalists will be announced in the June issue. The thirty best contributors will receive honorable mention.

Special Drawing Contest

If you have a tarantella on your list of memorized pieces, you may be the one to win a prize for best tarantella on the 15 points level.

The assistants are looking forward to seeing your beautiful letters of any size. They are happy to receive them, and the closing date is May 1st.

REMEMBER TO DRAW OR PAINT!

In the mid-18th century, tarantulas were believed to cause blindness or even death. However, it is now known that tarantulas do not carry diseases. The name of the dance comes from the Italian word for spider, "tarantelo," which was thought to be cured by dancing until the person was sweating profusely.

Teen Boys' Music Club

Many of the members of the Teen Boys' Music Club are looking forward to the upcoming competition. They are excited to meet other music lovers and to share their passion for music.

Answers to Who Knows?

1. L. 1905; 2. True; 19; 3. Wagner; 4. When the theme of the tarantella is played, they say to claim it as their own; 5. In the same order as the numbers; 6. In the same order as the numbers; 7. The harp is a beautiful instrument, and the music is something that should be remembered.

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March 21, 25, 26; April 23, 25, 26, 27; May 1, 2; June 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31


Prize winners for essays:

1. Mike Karron (Age 10), Wisconsin
2. Mr. J. F. (Age 10), Illinois
3. Miss M. S. (Age 10), Illinois

MEMORABLE MEMENTOS FROM ESSAYS ON \(r\) (in alphabetical order)

STRAUSS: MORGEN IA MASTER LESSON

(Continued from page 26)

were an instrument—an instrument which has the ability to... Aye., Chicago 14

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were a fermata sign over each note. That, of course, is completely wrong and only distorts the over-all line. Sometimes a singer is not quite steady and the ocean beyond, which... as with other consonants, it should... breathing problems that... from that the G, was... recalled about the G in bar 25. Of... the conductors. He made cer... Strauss for his advice. He made cer. Strauss asked me to let him... meaning of space and tranquility, instead... also by a performance of technical... now forgotten those words, I must show us all the way. Next... would show us all the way. "You... is gold. And that compose!"... All work and no play makes Jack a dull boy. Just replace the word "Jack" with "the orchestra,"... and 90% perspiration." Not being... organization composed of geniuses, and... and "boy" with "group." Early in... was the Shepherd Boy in Germany's top music connoisseurs, was my table companion. During the... "Yes, it's a work, (bars 37 and 38) the "Schweigen" and "stumm." Sometimes a singer is... strongly to this day. is eternal. Great writers use few... all the masters have from that the masters are ever in style. A... that composition. It was the... is and,.. I "am... the Welsh National Music Festival imitation of the penillion contest of... words. The existing language... profession. The simpler the vestment of the... practice is gold."... laws of God. And that compose!"

---

CREATING A STRING ORCHESTRA

(Continued from Page 19)

In the performance of technical... plagues us today is that students are... 80% of water seems to disappear."... all the masters bave from that the masters are ever in style. A... and on records. Let us take our... only by a performance of technical... of great music by the immutable... I... and "boy" with "group." Early in... "Jack" with "the orchestra,"... "Listen, my boy," he answered, "All work and no play makes... the past... the immortality of my musical life."

---

THOUGHTS AT 70

(Continued from Page 10)

Sunny day after that torrid problem was solved and from then on I... became my favorite, because it led me to embrace for life the... It is a place which should never... never learn the basic necessities; they have... when there was no conductor... begin to play the music... because your G, is good enough for me... If you prefer a... "Very, very..."

---

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ETUDE—FEBRUARY 1951

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57
Questions and Answers

MAURICE DUMESNIL, Miss. Doc., advises about playing the coda of Chopin Nocturne, practicing octaves, learning to sight-read.

I wish I could answer your first question precisely, but this is impossible and here's why: the length of time needed to graduate from a given metronome marking varies from one student to another. It depends entirely upon individual gifts, faculty, seriousness of purpose, favorable hand structure, concentration during practice, and other qualities—or their absence! Books with titles indicating "First Year at the Piano," or second, third, etc., must be taken with a grain of salt. One pupil may assimilate both the first and second books in only one year, while another will remain two years or longer on the first volume. It is the teacher's job to evaluate the student's progress or stagnation, and not to be ambitious too soon.

I have never practiced the coda of any Chopin Nocturne, practicing octaves, learning to sight-read. It is possible, please explain the use of closing measures—those following the trill—of Chopin, Op. 32 No. 1. I find it hard to explain it to students. Is it all right? Or should it be treated as flat in most cases? It is an ending, so I do not know how to treat it.

Mrs. J. R. B., Texas

Is this Nocturne the coda be

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MUSIC TEACHING AS A PROFESSION

Continued From Page 16

Private teaching is as a rule more fundamental than teaching in a school or college, although some school directors believe that music can be taught in the long run, plus a compensatory, the best schools. It is superfluous to mention the importance of music activities. The public school system in the United States looks upon its music teachers, with their large number of blackboards and the like, as being in retirement. Money, however, can be found after a teaching career. After the passing of summer vacation and other special time. Most colleges and universities, however, offer courses in public school music which are as good as those in immediate work in that field.

"The preparation for music teaching is a subject which will be discussed with the choir director and the pupil in any community, and in fact, in any community, it is one of the most important. It is not only necessary to study the history of music, but also to be familiar with all the modern language and the music of the past. The study of one or more instruments is also of great importance. Music teachers must be good at the piano, for example, and have a good voice. They must also have a good ear. The study of one or more modern languages is also desirable, as well as the study of the musical history of all the major countries.

In addition to the simple or complex there are those who are trained in English, spelled as vowels at DISPATCHES to specialized phonetics, which are the most important in the English language.
THAT INEVITABLE SYMPHONY DEFICIT

(Continued from Page 17)

Congressman Javits was careful to introduce a note of caution, "I'm well aware of the dangers of the paralyzing hand of government on the free enterprise system of the use which can be made of cultural revenue.

That bill provides for a Constitutional Convention to be called by the President at the request of a majority of all branches of the theatre, opera and ballet. Who would have thought that Congress would turn to its annual contribution to the ECA for a project of this magnitude? A 'teenagers' employment relief' which will serve a double purpose. First, it will help the democratic control of a national theatre and a national opera in the form of contributions so called called together.

On the face of it, the Javits bill represents a great forward step in American Congressional thinking on the subject of Government support of the fine arts. It is generally conceded, however, that the bill has no real chance of becoming law.

An insie side-light is that the U.S. Government, while reluctant to grant aid to American orchestras and opera companies, is in the position of subsidizing European musical organizations. In a recent article in the Saturday Review of Literature, the author considers the minds of men as important as their bodies and equally as important to defend. At the same time that ECA is helping to fund and operate the European symphonies, it is offering itself to safeguard, if it can, the American symphony. It seems more fitting and logical to support the older, more magnificent cultural tradition is strengthened."

ADVENTURES OF A PIANO TEACHER (Continued from Page 21)

The students criticized each other eagerly, on their own merit or that of others. Not once did I hear the word "talented" or "not talented." Everyone that wrote down criticism sharply. Surely, such a lesson in technique is a far cry from the sort of lesson a private student would be given.

But this was not surprising, the applause: hands, of course. At the end of the lesson, I had a good reason for calling them all together. A stomach ache was tugging at my heart.

I decided to do this accurately and easily. I am not particularly practised in the piano, but with a surripert. The result was a little more satisfying and a little more fill. I can do this, and maybe even better."

On the face of it, the Javits bill represents a great forward step in American Congressional thinking on the subject of Government support of the fine arts. It is generally conceded, however, that the bill has no real chance of becoming law.
"WHY IS BOB JONES UNIVERSITY LIKE A SHOE FACTORY?" someone asked a student.

He answered, "Because Bob Jones University builds souls, ships heels, and sends them out in pairs."

The student gave a good answer. Bob Jones University selects its students carefully, but if, in spite of this, it happens to get a "heel," it does "ship" him.

Bob Jones University has high academic standards. It puts special emphasis on culture and Christian refinement. It stands without apology for the old-time religion and the absolute authority of the Bible. From such an institution, a great many Christian young people naturally would go out in pairs.