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John Briggs

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THE STATE OF MUSIC: 1900-1950

What is happening to music in America —by HOWARD HANSON
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ETUDE—JANUARY 1951

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Paul Dedda
Five bars of silence • • •

Franz Lackner
Wagner inspired him

FOREWORD

D'Ann's musical predilection reflect interior quality of Schrader's fortepiano. Alfred Belcii, the worthy Russian merchant and founder of the famous Russia publication house which published works of Rossini-Kurisatze, Boccher., Mrrsich, Moschini, Bellak, Cui, Gnower, Linder, Scarlatti, and many more, held to that belief. When compositions submitted for the substantial Belcii Prizes were noted out for preliminary examination, Belcii invariably sent music manuscripts, "Experience teaches us," he used to say, "that illiterate manuscripts rarely meet attention. \We took them over last of all." Most of the great Russian of the National School wrote in a clear hand. But would Berthoven have passed Belcii's scrutiny? Berthoven's manuscripts were the despair of his copyist, who said he would rather copy ten pages of Rossini than one of Beethoven.


The Oxford Companion to Music defines Caccini as "a instead of the published music of the composer." This proclamation of the quadrille order dating from 1723, Micael, 

Incidentally, to correct a persistent misattribution, the title of the piece, "L'Apprivoisé," does not mean a Saverji's Approach to the Piano, but rather a Saverji's Approach to the Piano, that is, a tyro magician, from Goethe's ballad, "Der Zaubereifer.

BETWEEN 1803 and 1813, Paganini was a prodigy of many symphonies and operas, an inveterate opponent of Wagner, and resigned as court musician of Bavaria, when Wagnerian tendencies came a dominating factor at the Court. As luck would have it, Wagner and Lackner were introduced to each other in 1813. Wagner bowed stiffly and said: "I have already heard of you, Herr Lackner. " Irritated at Wagner's manner, Lackner replied coldly: "I regret I cannot say as much."

After the first performance of Beethoven's opera "La Donna Fatale" in Boren, in 1829, the orchestra followed Beethoven to his hotel and serenaded him with the overture. This act of homage had unexpected consequences. The players were arrested by the municipal council debated a sub-

In a small Italian town, the municipal council debated a sub-

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The content of this brilliant, melodic cantata is such that it is useful to both vocalist choirs and the professionally trained.

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These Easter cantatas are exceptionally well suited to the nonprofessional, voluntary church choir. No vocal extremes are ever forced. Easy in any church, pleasant to hear, and well balanced in their choral writing, they are recommended without reservation.

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Time, 45 minutes. (SATBr and Ross solo) 412-4020 HAIL KING OF GLORY

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by William Burris

A cantata for treble voices, union or solo and two-part through, out of guest service to voluntary choirs. Suitable for any church. 412-40052 $ 60

THE RESURRECTIONSONG

For Two- or Three-Part Choruses

by Louise E. Stairs

This successful cantata originally written for four-part mixed voices has been arranged by Dorothy Wirth. Easy to rehearse, tuneful: the variety in vocal solos is excellent for the vocalists. Time, 45 minutes. (SATBr and Ross solo) Words only, $ 2.50 per 100. 412-40059 $ 75

IMMORTALITY

Two-Part Chorus

by R. M. Stults

This is the composer's arrangement for the S.A.Solo choral is taken from his mixed voices cantata. Port one is from the 18th Century, the second, a brief narrative of the Resurrection; and part three tells of the Immortality of Christ. The last is bright and tuneful throughout. Time, 35 minutes. Words only, $ 2.50 per 100. 412-40109 $ 75

This is the verdict of a jury of leading composers, musicians, music educators and music journalists from all parts of the United States.

With the first 50 years of the 20th century just ended, ETUDE asked leading musical figures: "Name 10 (or more) musicians who in your opinion were the most potent musical forces of this century so far." Replies were varied. Tabulated, they gave a timely and significant cross-section of today's musical thought in America.

As was expected, composers dominated the list of 20th century musical forces. Those frequently named, in addition to the ones listed above, were: Tchaikovsky, Mahler, Aaron Copland, Vaughan Williams, Alban Berg, Ernst Bloch, Howard Hanson, Heitor Villa-Lobos, Roy Harris, Samuel Barber, Erik Satie, Darius Milhaud and Gian-Carlo Menotti.

In general, conductors felt composers most important while many composers included performers in their lists of significant musical forces. Arturo Toscanini, midway between Hindemith and George Gershwin in number of votes received, stood among the first 11 names for "setting new standards of orchestral performance." Pablo Casals, Fritz Kreisler, Leopold Stokowski, Jascha Heifetz, Serge Koussevitzky, Ignace Jan Paderewski, Enrico Caruso, Ferruccio Busoni, Artur Schnabel, Pierre Monteux, Kirsten Flagstad, Vladimir Horowitz, and Lotte Lehmann also were chosen as outstanding influences of the century from the standpoint of raising the standards of performance.
The most potent musical forces

The most potent musical forces continued

Only impressionistic for whom it made a case was Serge Diaghilev, for whose Parisian ballet performances Stravinsky wrote "The Firebird," "Petrouchka," and "The Rite of Spring."

Founders of great art music schools were named: Augustine D'Alliard (The Juilliard School); Mrs. Efrem Zinbalist (The Curtis Institute of Music); George Eastman (Eastman School of Music). Other pioneers in music education included Hella Dam, Bertha Gur and Osberts McCoathy.

Only one percolator of popular music was named—Louis Armstrong. George Gershwin apparently is in a class by himself, being considered a writer for the masses by earnest musicians and a serious composer by Tin Pan Alley tunemakers.

From Arnold Schoenberg, stormy petrel of modern music, came a polite refusal to contribute his opinion: "I am sorry; it is one of my principles not to engage in such problems. I do not feel competent in such matters, which are better to be answered by musicians and critics. I do not know whether it is fair to expect impartiality of me, whose position still forces me rather to fight than to be pleasant."

And from Dmitri Mitropoulos, conductor of the New York Philharmonic-Symphony, came a reply both witty and scholarly:

"Please excuse me from your symposium. I feel I have more peace of mind when I eat alone, in other words, I prefer the position without the sun." (At another Grucci, a symposium was a convivial exchange of ideas around a banquet table.)

For names of other contributors, and what they had to say about music in the 20th century to date, see next page.

DAVID DIAMOND, composer

BIZET, BORODIN, STRAUSS, MAHLER, SATIE, STRAVINSKY, SHOSTAKOVICH, SIBELIUS, BUSONI, Mahler, Satie, Stravinsky, Vaughan Williams, Mahler, Satie, Stravinsky, Vaughan Williams, Copland.

IRVING KOLODIN, music editor, Saturday Review of Literature.


NORMAN DELLO JOIO, composer

Britten—in my opinion the most complete man of music of the century. Aside from the individuality of his own music, as teacher, composer, and writer of already standard theoretical works, he has served as a great stabilizer in contemporary musical thought. Britten—because his music has perhaps affected more composers stylistically than any other. Director—whose aesthetic principles were given voice in highly sensitized concept of sound. A shorthand clarifying reaction to overblown Germanism. Unfortunately the music has been appropriated as a staple of commercial music. Wurlitzer—his work. I believe that America's first-developing lyric theater has most to learn. Shostakovich—What has to which the question-answered is in his opinion has left most unresolved. A skill but honest voice of the 20th century musician's groping conscience. Puccini—Has contributed to the solution of the question of the role of his music; European musical sophistication and Russian nationalism.

CONTINUED ON PAGE 47
What is happening to music in America

Fifty years of music education have raised our standards of composition and performance, but many problems of American music still remain.

By HOWARD HANSON

It is always salutary from time to time to attempt to assess not only our rate of progress but also its direction. For change is not necessarily progress, the new is not ipso facto better than the old, and the quantitative developments must be squared with the qualitative. Nor for that matter is progress an end-all, exhaustive, cohesive and unitary force. Gemini progress in one facet of the art may at the same time be accompanied by deterioration in another.

If we consider first the credit side of our ledger there would seem to be at least two fields of music in which we have made both quantitative and qualitative progress. The first field in which a positive advance in the past 30 years can hardly be questioned is that of music education. This is true both of the lower and higher academic levels. The tremendous progress of music in the elementary and secondary public schools and in the parochial schools has been frequently enumerated above. One need only a summary extending over a period of 25 years to be conscious of this progress. Twenty-five years ago music was a subject here and there in the periphery of general education. The time of the second World War it had become apparent that the place of music as a part of general education had become securely established. Even these school boards which still felt that the arts in general and music in particular was merely a luxury, which could be dispensed with in war time discovered how firmly music had become woven into the social fabric of the public schools.

This "infiltrating" of music into the life of the student has been accompanied by a marked advance at both the technical and appreciation levels. Thirty years ago it would have been considered sacrilege for a high school orchestra even to attempt to perform a symphony from the classic repertory. To-day, in marked contrast, there are thousands of high school orchestras, some of which achieve an almost professional competence in performance.

Orchestral development has been accompanied by at least equal progress in the growth of the symphonic band, with the result that there are in high schools over the country truly magnificent bands, which have the correct instrumentation covered both in size and quality from those of earlier days.

The a cappella choir, regarded 50 years ago as an artistic facet, may now be heard in almost every first-rate high school in the nation and at a qualitative level which is frequently stunningly high for an organization of student singers. Educators from abroad have commented again and again upon this technical development which far surpasses that of most, if not all, other countries. They have from time to time been somewhat critical of the study of music which those organizations perform but for their technical expertise they have had only the highest praise.

Similar progress may be noted in music education at the professional level. Fifty years ago the gifted music student felt with considerable justification the need of foreign study for both his technical and aesthetic development. Thoroughly competent music schools were very few in number and the present day college department and the modern university professional school of music were virtually unknown. Today there are in addition to the great endowed professional schools of Curtis, Eastman and Juilliard, well over 100 excellent university schools of music and college departments of music as well as independent conservatories, all giving instruction of high quality in a variety of fields.

Our symphony orchestras, which were few in number 50 years ago, and the demand of which was largely foot-rail and foreign-born, are today not only greatly increased in number and quality, but consist in the majority of American-trained instrumentalists.

The condition in Europe in the fourth and fifth decades of this century brought to the United States an increasing number of distinguished artists and teachers with the result that the American schools are today truly international in their personnel. In vital contrast to 50 years ago it seems not only unnecessary, but actually foolish, for an American student to go abroad for technical study.

In the field of composition we have already made great progress. Not only has the number of American composers greatly increased but the quality of their output has shown corresponding improvement. I have commented from time to time on the fact that when our American Composers' Concerts at the Eastman School of Music were begun 25 years ago a large number of compositions submitted had no technical reason. Today there are literally hundreds of composers of unexcelled technical competence and it is not unusual for a freshmen composition student entering the Eastman School to submit a highly competent orchestral score upon entrance.

Again from the standpoint of quantity, it is interesting to observe that 25 years ago it was with some difficulty that sufficient composition material could be secured for a series of four or five concerts. Today there are 52 composers studying in the Eastman School alone, and the works written here in one year would more than supply all of the compositions necessary for a comparable series.

It may seem strange that I should emphasize the quantity of compositions. I am convinced, however, that the relation between quantity and quality is a very real one. In the history of music a great composer seldom arises as an isolated phenomenon. There must be a creative spirit abroad in the land. This spirit properly cultivated and encouraged develops many composers, and from these many come the few who will go down in history as the creative figures of the country and of the age. Among the approximately 600 composers whose works have been performed at Eastman during the last quarter century are many who are already taking their place in the repertory of contemporary American music. The quality of much of this music is very high indeed and compares favorably with the contemporary output of other countries.

Let us now look on the debit side of our musical account book. In the field of communication we must, I believe, admit that the good music created and performed today reaches only a minute proportion of the American people. This is especially true when we consider the tremendous technical means for communication at our disposal.

In the field of American music, for example, a recent survey of the National Music Council shows that there is actually the pioneering work of conductors like Stokowski and Damrosch, of teachers like Dr. Hanson, has developed audiences capable of evaluating our native composers.

HAROLD HANSON, composer

Director of Eastman School of Music

SAMUEL BARBER, composer

LEOPOLD STOKOWSKI, conductor

WALTER DAMROSCH, conductor

AARON COPLAND, composer

ROY HARRIS, composer

HENRY BALDWIN, conductor
Yet, has taken their place. The ground is still trembling from the last earthquake; the waves of a new one can be sensed in the troubled air. Maybe this just isn't the time and the place for a composer to sit down and listen to the inner voices of beauty and faith. They will sound again, I am sure. Right now, I was unable to hear them.

The devastating influence of our disturbing time is even more devastatingly evident in the field of light music. For decades the European theatre, particularly the subsidized opera houses of Germany, Austria, Switzerland and Scandinavia, relied on a continuous supply of operettas from Vienna and Budapest. Their expectations were never disappointed. In proud succession there appeared year after year a new Lehar, a new Benatzky, a new Leo Fall, a new Oscar Strauss, a new Robert Stolz, or a new Emmerich Kalman operetta.

All this has been wiped out mercilessly. The Vienna of today does not inspire gentle love stories, waltzes, couplets. Its widows aren't merry any more. Countess Maritza is an exiled waitress on 79th Street near First Avenue in New York. And as for the Dollar Princesses—they are today represented only by the dignified though scarcely czardas-dancing gentlemen of the ERP. A few aged survivors of the generation of waltz kings are still grimly at work. Clinging to a past that is terribly dead and shockingly far away, they can produce no dreams, only nightmares.

The manager of the opera house in Zurich spoke to me about the difficulty of building up a repertory under these circumstances. "We can't go back to the past," he said. "We have to draw on the present and look at the future. We have just produced here—and it turned out to be a smash hit—an American opera, 'Porgy and Bess.'"

The next day I attended a performance of "Porgy and Bess," by George Gershwin, sung in German by Swiss actors and singers. It electrified a packed house. It was the present, the future they felt in the music and the story. It was New York that made a hit in Zurich, not Vienna.

While the creative side of music is undergoing a critical transition period in Europe, no such crisis seems to harass the continent's performing facilities. The symphony orchestras of Europe are known throughout the world and several of them have recently been heard in this country. Two other fields of musical activity impress the visitor from America as being interesting, fertile, and basically different from similar activities here at home. These are radio and opera.

Just a few weeks after I returned from my trip a national magazine had this to say about symphonic music on the American radio: "Big radio is giving serious music the brush-off. CBS has axed its CBS Symphony, its once-fine 'Invitation to Music' and its summer broadcasts from Manhattan's Lewisham Stadium. ABC has dropped some 13 hours a month of 'live' classical music broadcasts since last year. NBC dropped its 'Orchestras of the Nation' series which for five years has given U.S. music lovers a listen-in on the principal orchestras of the country. Network radio, with armies of pulsftakers to confirm its judgment, seems to be betting its future on the assumption that the U.S. prefers comics to classiest."

The radio situation in Europe is quite different. There are in Western Europe at least sixty radio orchestras, all operating under non-commercial radio sponsorship and therefore quite independent of the results obtained by the "army of pulsftakers." Furthermore, all radio orchestras in Western Europe are to the musical listener a television is unknown on most of the continent.

The significance of these independent musical units, ambitiously competing with each other for the most interesting and stimulating musical fare, and their in... (Continued on Page 57)
Let's give them a rest!

Free overworked piano pieces by Mendelssohn, Chopin, Debussy and Rachmaninoff should be retired in favor of less hackneyed numbers

By CHARLES COOKE

A LL OF US who love the piano, pupils and teachers alike, know that certain compositions, at every level of difficulty, are played to death and taught to death. Especially the latter.

Here, for example, is a group of compositions which I privately (and yawningly) refer to as "The Five," They are: Mendelssohn, Scherzo in E Minor; Chopin, Nocturne in E-Flat; Chopin, "Military" Polonaise in A; Debussy, "Clair de lune"; Rachmaninoff, Prelude in C-sharp Minor.

For the past two years, I have rigorously avoided teaching any of these works to my own pupils. I don't suggest that they be dropped permanently from the repertoire. Most of them are eminently worthy pieces; in fact, it is their very worth that has led to their being overworked. But I do recommend that they be given a long, long rest.

Of course, for every barnacled number that is retired a substitute must be found, preferably at the same level of musical value and technical difficulty. For "The Five," I suggest the following replacements, each of which is just as difficult as the number it replaces, and has the additional merit of novelty:


I place this composition first on my list because it is my favorite substitute. It is my opinion (shared by many friends, including the late Olga Samaroff Stokowski and the brilliant young pianist Claude Frank) that this is one of the most beautiful works in all piano literature. It is very important that it be studied from a well-edited score. Look at the first page, which is representative of the whole five-page piece (see cut). Observe the basic problem of this piece: to make the slow, exquisite melody sing out, like a voice or a violin, against the never-ceasing arabesque accompaniment of passage-work. This arabesque must be several degrees softer than the melody it accompanies. A further difficulty is that the melody notes are taken, in rapid interchange, by both hands—and most often by the thumbs. In fact, although the piece is entitled "Etude Lamentoso" in the Presser edition, I have sometimes suggested that it be given the more accurate, if less poetic, title of "Etude for the Thumbs,"

There are two trills in this piece, one in the final measure on the first page, and a repetition of it on Page 5, which pose a challenging problem for the player. How is one to trill with the right hand when that hand is needed for rapid arabesques? A footnote in the Presser Edition suggests a workable solution. (See cut.)

2. CHOPIN: Posthumous Nocturne in C-sharp Minor (Schirmer). Substitute for Chopin's Nocturne in E-Flat. More and more artists are now programming this composition. Joseph Battista and Clifford Curzon frequently play it as an encore. It is only three pages long, but packed into these pages are as much beauty as frequently goes into a longer and more ambitious compositions. It possesses no great difficulties (other than purely musical ones) to the advanced student. I suggest, however, that the four right-hand runs clustered toward the end be given special attention. Decide, before beginning intensive practice of these runs, exactly how you will "anchor" the supporting left-hand notes to the right-hand runs. A good plan is to mark your "anchorings" with a pencil, and follow the markings with great care (Continued on Page 64)

Moore Music: the first half century

By DAVID EWEN

TO A GREAT many people, the term "modern music" implies much more than merely the music of our times. It signifies music that is discordant and disordered, as disrespectful of reason as it is of tradition, a phenomenon of the 20th century. It is quite true that many composers since 1900 have gone in for unorthodox musical sounds and forms.

In an attempt to give music more scope, some composers have broken down the confining walls of structure and allowed their musical ideas to roam in uncharted spaces. They have freed themselves from what they called the "tyranny of the key center, or tonic" by writing atonally. They have opened up new avenues of musical expression by combining tonalities, rhythms, notes never joined before.

Inevitably, some composers were to extremes. They wrote for "instruments" not previously called upon to make music. George Antheil included car horns, automobile horns, automobile horns in the scoring of his "Bullet symphony." When these "instruments" contrived their murderously sounds in Carnegie Hall on April 18, 1927, one spectator seated in the front row—attached a white handkerchief to his nose and then waving his scarf of surrealism! An Italian modernist by the name of Luigi Russolo wrote a week for "human voices," "whistles," and even a "noise." Nikolai Rimsky-Korsakov has a composition calling for a "rape of arrows" and another in which the bay horses are to be pricked by lancers at a climactic moment. Ferde Grofe has a trapeze leaping in his "Tahiti" Suite, and Richard Strauss employed wind and thundersmell for "Don Quixote" and "Alpine Symphony."

What must be regarded as the quintessence in twentieth-century instrumentation was achieved by Harold G. Davidzon in a work entitled "Auto Accident." His score calls for the following equipment: Two plate glasses, each resting on a wash bowl or crock, with a hammer or mallet in readiness to smash them. These instructions then follow: "On page nine, measure four, these plates are to be shattered with the hammer, one on the second crotchet, and the other on the second half of the third crotchet.

Mahler symphonies, Busoni transcriptions, other post-Wagnerian romantic works gave way to Satie's whimsy, new sonorities like Villz. Lobos'
A famous Shakespearean stage director, whose opening night "Don Carlo" was a sensation of the 1950-51 Metropolitan season, tells

How Stage an Opera

BY MARGARET WEBSTER

As told to Rose Brylbut

From the dramatic point of view, grand opera is an unnatural medium, or, rather, a non-realistic medium. It is meant to be sung; its chief appeal is the music. Stage elements must adjust themselves to the demands of voice and orchestra.

At the excellent production of Menotti's "The Consul," music-lovers marvelled how well the singers could act, while theatre-enthusiasts exclaimed how well the actors could sing. Yet both groups readily admitted that neither singing nor acting was superlative taken alone. The excellence of the performance lay in the fact that the two elements were much better fused than in conventional grand opera.

The point is further illustrated by the delight people take in performances of the words of which they cannot understand. Instinctively, they feel that opera is "different." Well, it is.

In criticizing operatic acting—often justifiably—it is well to remember that the opera-stage is not, and never can be, quite the same as the theatre. It looks like acting; actually, it is acting subordinated to music. And the peculiarities of operatic acting cannot be wholly overcome.

In preparing the staging for "Don Carlo," at the Metropolitan, I was advised to direct certain scenes exactly as I would on the stage. That sounded good—until a study of those scenes showed the plan to be impossible. While the music moved along to varied figurations and mounting climax, the words were the same, repeated many times over. On the dramatic stage, an actor makes his point and gets on to the next, all his means of expression progressing with equal fluidity. In opera, the score sets the pace; words and gestures must follow it. There's little a director can do about that.

Again, the chief concern of the operatic performer is to sing well, to get out beautiful tones. His gestures are limited by the demands of good singing. The familiar wide gestures of opera have persisted because of (a) the need of subordinating motion to singing; and (b) the need of timing gestures to last through the long line of a vocal phrase. When an actor says "good-bye," he turns and leaves at a natural pace. When a tenor sings the single word "Addio" through 16 bars, his accompanying gestures scarcely stay out as a model of spontaneity. And there's little a stage-director can do about that, either.

Finally, there is the question of style. Operatic stagecraft relies upon re-creating the style of the period in which the work was produced, and it is the composer's intention, not the librettist's, which leads. In preparing "Don Carlo," I studied the history of the epoch, Schiller's play, and the opera's libretto; but my last help came from Verdi's score and those of his letters which bear upon it.

Yet granting that the scope of opera is limited and non-realistic, there are ways in which it can be rid of some of its flummery. I do not set up as an operatic expert. I have never worked in opera before, and even as a historian I am no more knowledgeable than the average. Yet field experience has shown me points of approach. If wide gestures cannot be eliminated, they can be made reasonable. To bring truth to operatic acting, meaningless "traditions" must be scrapped. Gestures should be based on demands of the action, and should follow mod.
The Art of Mezza-Voce Singing

By ALEXANDER KIPNIS

I have always noticed that those singers who had the desire to sing were those who thoroughly understood their singing. What I was told to sing was to do it as though you were singing for the first time.

In fact, there are many great singers who have the talent, but lack the knowledge of how to sing. They try to sing with all the expressiveness of a great Wagnerian soloist, but are unable to do so because of their natural limitations. The problem is to find a method of vocal production that is suitable for the role for which the singer is best suited.

There was always a search for the real art of piano singing. There are a few very few who have been able to achieve this goal.

The genius of a creative musician has, of course, a great deal to do with the method of vocal production of his period. But in his many operas there is so much lyrical music which requires an exquisite lyrical quality. This is true even in several countries. In Russia, for example, how great the change into a falsetto not only legitimate but very beautiful.

The change into a falsetto applies only to men, however; a woman's voice doesn't have the break between chest and head tones unless the singer is a low, chesty contralto.

In several operas there is a need for the voice to appear as one unit. The voice should appear to be as one unit.

As I pointed out, there is a singer who intentionally shuns the high note. He does so because he can produce a real singing piano tone. We also know that there are a great many singers who only sing softly or who can croon their melodies. This is due to a lack of resonance in their voices—an inability to produce a full resonance and brilliance. But as a means of diminishing a high note from a forte to a pianissimo, a crooner must swell out the same tone to a pianissimo.

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The art of singing is very abstract. One can read volume about it and still be very vague as to its accomplishment. It is not like harmony or counterpoint, where there are fixed rules to rely on. There will always be some singers with good voices seeking the famous, beautiful piano tone and rarely finding it. On the other hand many young singers perform miracles in piano singing and singing. We have to realize that nature has a great deal to do with the ability to produce lyrical-dramatic singing. Very seldom can we expect the same voice to produce the same quality of sound.

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It is for this reason that I would advise young singers to remain within the realm of their own vocal equipment and as soon as their type of voice has been established. Many heartaches and pitfalls can thus be avoided. But even a dramatic singer should be able to compare piano singing sufficiently to render most effective the type of role for which he is best suited.
The New Organ at Colby

By ALEXANDER McCURDY

Built in classical style, the new instrument is at its best in contrapuntal playing, but is versatile enough for modern compositions also.

Colby College has a new Georgain campus high in the hills overlooking Waterville, Maine, a new and acoustically excellent auditorium, the Lorimer Memorial Chapel, and a new organ built in the classical tradition by E. F. Walcker and Company of Ludwigsburg, Germany.

The new instrument is of interest to organists because its specifications were drawn up by famed organist-scholar-theologian Dr. Albert Schweitzer, and also because it is one of possibly a dozen organs in this country and Canada built by the Walcker Company.

Most of the Walcker organs in America date from the 19th century. The largest and best-known one, formerly in the Boston Music Hall, and now located in Memorial Hall, Methuen, Mass., was installed in 1863. Organists from all over Europe and America flocked to see it, for it was the most elaborate instrument yet built by a firm which specialized in elaborate installations.

Eberhardt Friedrich Walcker, who founded the company at Stuttgart in 1820, first won European fame for the instrument he built in 1833 for St. Paul's Church at Frankfurt-on-the-Main. In 1856 he completed a large organ for Ulm Cathedral having 100 stops on four manuals, and a then novel device for drawing out all the stops in succession for a crescendo, which could be reversed to produce a diminuendo.

Since Walcker's death in 1872, the firm's business has been carried on by his five sons and their descendants. The new Colby College instrument is the first Walcker organ installed in the U. S. since the war.

Organists from all over Europe and America flocked to see it, for it was the most elaborate instrument yet built by a firm which specialized in elaborate installations.
A music educator's obligation to the community does not end within the four walls of studio or classroom. He must be so informed, so sensitive, that he can guide his students toward fulfillment of their potentialities. Thus he is the key to a comprehensive program of music education.

A comprehensive program must begin early, for success in the study of any of the arts is achieved only through constant and continuous effort. This is not to say that the student should be subjected to constant increasing pressure until his nervous system is exhausted. On the contrary, the student should be given rest periods to prevent this.
WHAT'S WRONG WITH

Music Appreciation?

By GUY MAIER

Here are the startling results of a survey conducted to find out how today's college students feel about Bach . . .

What would you do if you asked the members of a large university class in the History and Appreciation of Music to write down the names of the composer they found hardest to understand (and why), and learned that 75 out of the 150 students not only voted for Bach, but wrote of him with peevish dismissed in various? This, too, 92 of the class stated that they had previously taken one semester of a college course (or its equivalent) in Music Appreciation which meant that they had already "gone through" J. S. Bach.

Some examples of their anti-Bach sentiments:

"too talking, too extreme, abstruse, too jumbled, too heavy, mechanical, too dissonant, jumps around too much, mannerisms, pointless, too "exercise," lack depth, no feeling, no satisfaction, drab, dull, no emotion, no excitement, meaningless, no life," and one prize line, "He's too dull and drab or . . ."

It was only too obvious that Bach's music was poison to most of these healthy lads and lasses out front (Mozart with 13 votes and Beethoven with 6 were pale competitors in the unpopular poll.)

What would you have done? Would the shock be lightened if you knew that these students were not music "innocents" or even "naive" but young people who came just to hear more about listening to music—or perhaps because this was a "cliché" course? But how did the students get that way? Surely most of them must have been exposed to years of listening to good music and to music participation—bands, choirs, orchestras, radio, recordings—in elementary and high school days. Is our music taught and expensive school music system paying adequate dividends? Something is amiss somewhere.

After recovering from the shock the instructor stuck out his neck still further. He arranged and played two selections by Bach, asking the students to write "observations" on the compositions. No technical or interpretative comments were offered before he performed Variation No. 5 of the "Goldberg" Variations (a simple two-voiced pastepa) and the Prelude and Fugue in F Major ("Well-Tempered Clavichord," Book III).

And the comments were revealing, but this time different in tone: "After hearing this I feel as if I could really understand Bach; it sounds so simple and clear."

"The Bach is very enjoyable, and quite unlike the Bach music we've heard."

"If all Bach's music were like that, I would like it."

"It makes me want to take back what I said; it does have a pleasant melody."

"It held my interest all the way through, which most classical music does not.

Some students were more sharp in their comments:

"Not too bad considering it was Bach."

"I wouldn't care to hear a recording of that."

"That piece will never make the Hit Parade."

"As long as Bach is that short, it's okay with me."

(The students are the same students who had just turned old Johann Sebastian to shreds.)

One had unawaresly given an excellent thumbnail characterization of Bach's music: "Strange enough, it seemed heavy, yet light! But the piece went to the girl who picked it—Although Bach's melodies are harder to follow than someone's like Mozart, I don't think he's too hard to understand. It's people like Roy Harris that throw me."

Most of the (Continued on Page 62)
At Evening

Des Abends

From the Phantasy Pieces

ROBERT SCHUMANN, Op. 12

Sehr innig zu spielen/wobei achtzu machen auf den 2.—3.

ETUDE-JANUARY 1951
Stilt Dance

DANSE ECCENTRIQUE

No. 108-4387
This body and effective serial number also is an excellent study in crossing the left hand over the right, and playing with hands in close position. It should be placed with crisp, detached touch, except in the agitated passages where legato is indicated. Grade B.

CHARLES HUERTER

Lively (a 128)

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ETUDE-JANUARY 1931
Moon over Madrid

No. 100-0082
A special study in contrasting rhythms, alternating two, three, and four-beat patterns. Take care to make the distinction between the triplets of quarter and eighth-notes and the dotted triplets and syncopations, which various players, more times perform as if they were the same thing. A metronome would be useful to make sure that the beat is precise throughout. The composer's indication of "moderate tango time" suggests a noticeable setting of 6/8. Grade 1.

Ralph Federer

In moderate tango time

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ETUDE-JANUARY 1951

33
Valse Nostalgique

As I traversed through thestudy lane in the
mysterious garden, I noticed the white wall
with iron hinges.

No. 130-41047
As its title suggests, Dr. Lehardy's waltz is filled with nostalgic sentiments. Here is an opportunity for expressive playing. The melody line should be played with

Tempo di Valse lente

Tempo di Valse lente

Coda

Robin Hood

Marziale \( \frac{1}{2} \) (20)

No. 130-41039
Grade 3.

Marziale \( \frac{1}{2} \) (20)

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Red-Nosed Clown

Indian Buffalo Chase

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O'er Earth's Green Fields

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ETUDE-JANUARY 1951
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Ralph Milligan

Happy Holiday

Hubert Tilley

The Song Sparrow

Louise E. Stairs

Evening Prayer

Anne Robinson
Swaying Palms

FRANCES STORES

Tempo di Valse

Last Time to Gods

The Traveling Fiddler

American soil
Arranged by Mary Burns Mann

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COBA

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Piano, Cymbal, Trumpet, Saxophone

Tempo di Valse

Lost Time to Gods

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- Used

Brothers - Organ Experts

Great Loren L., N. Y.

ETUDE - JANUARY 1951

THE MOST POTENT MUSICAL FORCES

(Continued from Page 11)

for those concerned with the
consideration of music in
society. Germany-The
organizing elements of
this popular music include:
the path of music on an
international scale. One reason
is the expansion of the
use of the piano, which
advances
quality of the music is
appreciable. This is
true of older composers
with us today, but the
future is even more
promising. The United States-
With the advent of the
Middle Ages and the
spread of Western music, the
new world has also
embraced the American
composer. The
Middle Ages and the
Renaissance have
produced a
world of great
musicians. Unfortunately
for music, one of
the few literary stylists
left. A
critical local point for disagreement.

FABER SEVTSKY
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Indpendent Symphony Orchestra

BARBARA LEATHERSTONE
Director, Chicago Symphony

BARBARA LEATHERSTONE
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a new creative

at the right
time.

MAHTHUR WATTS
For bringing

a new creative

at the right
time.

MAHTHUR WATTS
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MAHTHUR WATTS
For bringing

a new creative

at the right
time.
No is definition is made by the 20th-century period to prove that in the music of the past. For example, Schubert, in the "Oxford Companion to Music," quotes an interesting criticism of music from one of Bach's works which is "remarkable for poignancy and pathos."

The whole-tone scale and its variations have been used by many composers, especially in the 20th century. Some notable examples are Debussy, in his "Estampes," and Bartok, in his "Outstanding Russian" series. Both composers used the whole-tone scale to create a unique and distinctive sound.

In addition to the whole-tone scale, the diminished scale was frequently used in the 20th century. It was employed by composers such as Schoenberg, Stravinsky, and Bartok. The diminished scale provided a rich harmonic potential and was used to create complex melodies and harmonies.

The use of dissonance and atonality became prominent in the 20th century, with composers such as Schoenberg, Berg, and Webern. They rejected traditional tonality and instead focused on creating new harmonic and melodic structures.

The influence of jazz was also felt in the 20th century, with composers such as Aaron Copland and George Gershwin incorporating jazz elements into their works. This fusion of styles created a unique sound that was both innovative and accessible.

In summary, the 20th century saw significant developments in music, particularly in the areas of dissonance, atonality, and incorporation of other styles. These developments have had a lasting impact on music and continue to influence composers today.
SOME THOUGHTS ON HOW TO PERFORM BACH

(Continued from Page 22)

Bach's edition gives embellishments not found in the Bassani edition. Often, the embellishment varies and both differ at many points from other versions of Bach's works by other predecessors, well-known and experienced editors.

People who distinguish themselves among the successors of Bach, however, do not stop to reflect that present-day embellishments are left to the direction of the performer, who must at every moment consider, reconstruct, interpret the music, and fill the pre-existent space with the personal features of his own style. Today's embellishment was indicated most of the time; the performer could use it, ignore it, or change it as he saw fit. What would today's audiences say if a concert artist played Bach's violin parts without any embellishment? What would Bach himself have done?

Bach's view of embellishments was different from today's concept of ornamentation. He believed that embellishments were not to be considered as an additional musical element to the original composition. According to Bach, embellishments were meant to enhance the emotional expression and the character of the music. Therefore, Bach's embellishments were not intended to be an interpretative addition, but rather a means to convey the performer's own artistic vision of the piece.

What is the role of a performer when interpreting Bach's music? Is it to follow the original manuscript exactly, or is it to bring their own interpretation to the music? How can we balance the need to respect the composer's intentions with the need to express our own artistic vision?

In conclusion, the performance of Bach's music requires a deep understanding of the composer's intentions and a creative approach to the embellishments. The performer must find a balance between fidelity to the original manuscript and the personal expression of the individual's artistic vision. This is a challenge for any musician who chooses to perform Bach's works.
Hammond Organ

Answered by Frederick Phillips

We do not know of a school or college having facilities for a course in organ tuning. A certain amount of information on this subject may be included in a full course of organ instruction in the leading music colleges, but a real knowledge of organ mechanics would be best acquired by working in an organ factory, and to attain anything like an adequate comprehension of the subject would require several years. There is a book which will give you information, and we suggest obtaining a copy of "Organ Commissioner," by Rasen, from a local music store or music supply.

(Our church has a double manual Mason and Hamlin reed organ, hand pumped, and I should like to know which supply we can use with an electric attachment, or if the home organ can be connected electrically.)

I have never played a double manual instrument before, and changing from the organ to the piano is the solo and the group is the organ. I have no other organs used in our own organ music. At what time is the opera house organ used, and can we obtain one of the smaller organs? Which stop should be used during renderings,antino, overtures, operas, etc.?

Mrs. F. J. Jones

(1) First of all get a hand organ, "Mason and Hammond Organ," by Strohmeyer and Sons. It is the organ you want. This and other books are fully descriptive, it is a great book for you. We recommend all of them and the description will enable you to find out what you want.

(2) We are not familiar with the "Harmony" reed organ called "Gesammtorg," partly because we do not know whether the writer does not indicate it in the previous directions to the first part. If this is the instrument you have in mind we suggest you write to the manufacturer, whose address are sending you. The descriptions and "Harmony" reed organ are available in our inventory, and it is one of the lesser organs (typically four manuals) and the keyboard is sometimes the term used to describe it. We shall be glad if you will explain what you have in mind, and there should be in the music store a sample of the appropriate guidance and the "Harmony" organ will be adapted for Steinway use.

To the girl who never finished her music lessons

Remember those first music lessons—the thrill of it! Your teacher said you should pursue. But you never finished those music lessons—the thrill is gone. After you were married and the children came, you seldom found time even to think about your music. Sometimes, though, you heard the organist at the church or a friend’s organ, and you had to go up to see again. Well, why not start the children in it? The lessons are all yours. Don’t you owe the girl who never finished her music lessons some special? A Hammond Organ, for example!

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You needn’t know music. Thousands without any musical training have taught piano classes to gain a small profit on the Hammond Organ in less than a year.

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Hammond Master Lesson

(Continued from Page 5)

HAMBURG

MUSIC’S MOST GLOOMOUS VOICE

[The article continues with musical discussions and advertisements.]

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We have not always been interested in music and our school high school would like to get some offers a course in organ mechanics. Since where such a course is available, the length of time required, and approximate tuition cost are:

We have a double manual reed organ, and on finishing school would like to go to school for a course in organ mechanics. Since where such a course is available, the length of time required, and approximate tuition cost are:

There is a book which will give you information, and we suggest obtaining a copy of "Organ Commissioner," by Rasen, from a local music store or music supply.

(1) have always been interested in music and on finishing school high school would like to go to school for a course in organ mechanics. Since where such a course is available, the length of time required, and approximate tuition cost are:

The forts, marcato, staccato, and at is would be named the principle. A strong accent is needed on the first note, and all the following notes. The principle, therefore, should be strongly marked. It is most effective if the base of the third measure is the lower third of the organ, the fort be taken on the fourth beat. There should be an accent on the last and the last beat of the phrase must be taken from the third measure. In fact, there should be no accent in measures 6 to 12. But a strong, striking fort be is certainly needed. Nearly every impa

The forte in 64. the bow etroke being gradually

 claw of the movement-but with much

An exaggerated motion will impair both

The forte in 12. There should he no hreak be-

The March ETUDE.

It is better to take the first three

The staccato and the legato bowing.

It is better to take the first three

Here restraint is called for.

The forte in 40--for the same reason that

The March ETUDE.

A competent staff

The March ETUDE.

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Have a small organ which I would like to refer

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Famous Four Notes

By LEONORE SILL ASHTON

U NCLE Henry had given a record of Beethoven's Fifth Sym-
phony to Tom for Christmas, and the
numbers of the Potash Club were eager to hear it. Harold
was the first to arrive and Tom thought about the Symphony as he
waited for the others to come.

"I read that these first four notes—you know the ones I mean—
the ones that open the Symphony—it's said like the ticking of
a 'watchdog,'" said Tom.

"Watchdog!" exclaimed Harold. "It has been more expressive
woodpecker! I read that they were the most famous four notes
ever written because of the woeful music Beethoven drew from them."

Then the others arrived, and Tom put the record on.

As the music progressed those four famous tones of the opening
theme could be heard again and again in different ranges, with different
instruments, and with different variations and harmonies around them. Sometimes
the four tones changed to a slower pace; great sprays of sound made
beats, heart with excitement; violins and cellos played the theme; they
criss-crossed with each other and were brilliantly blended, and
finally the movement ended with bursts of triumphant music.

When it was over the boys and girls applaued spontaneously, as
though present at a real concert. Then Uncle Henry commented.

"They read frequently about those four notes," began Uncle
Henry. "But I like the description of the being of the
sombrero of fate. You all know that life calls
us to overcome some difficulty in order to accomplish
something important. When we are very young, perhaps, as an
example, we must practice with perseverance in order to learn to play.
As we grow older we are confronted
with much more serious difficulties. They are real and there
are times we get away from them. They are positive and
inescapable, like those four notes. They either conquer us or we conquer them,
making our lives miserable or happy.

"Beethoven's fate was deplorable. He confronted that difficulty,
by developing his music, and continued to compose music. We
must not be discouraged about difficulties in his Fifth Symphony. The reality of
his composition seems to be announced by those four opening
notes, heard throughout the great work that follows them:
weariness, weariness, and more weariness. The second time,
shouts of courage, moments of peace, and finally the end, the
triumph. The Symphony was the triumph, and the
voices, ode of joyous music from the orchestra. Yes, the
Symphony that we have just listened to is one of the most poetic music that
has ever been composed."

In the bathroom filled with water, the
rinse was made of dried flowers;
the water drum made by playing a
hollow ball-upon the surface of
the water in a clay pot, and
played with a stick covered with
rocks; a little-shell drum played
with a pair of deer-horns; a gong drum which
was ceremoniously washed and given
brandy before being used in

certain rituals.

In what is now Bolivia, giant Flutes of Pan were made of long
snakes and blown in the open end of the tube; instrument pipes were
blown through mouthpieces, and a twin flute was used in which
two vertical flutes were joined to a single mouthpiece.

A curious Violinst instrument
consisted of half a coconut
covered with parchment, placed
in a hole in the ground and played
like a drum. The wooden
mambo-grass contained dried seeds
were the base of each of them in the
New World by the Spaniards, and,
strangely enough, they are still in use.

Yes, human beings have always
evertheless made instruments called
forms of sound and rhythm to
fulfill our need for what they
know as music.

Old Music of Bolivia

Musical Oddities in Mexico in

Old Music of Bolivia,

Who knows the Answers?

(Keep the answers. One hundred is perfect.)

1. How many mazurka-notes are equal
   to a whole-note, minus a quarter-note, plus two
   eighth-notes, minus four sixteenth-notes, plus two
   eighth-notes (16 points)?

2. Does the name Metropolitan refer to a symphony orchestra,
a harlequin society, or a notable sporting event?
   (5 points)

3. What is Brahms Hungarian, Austrian,
   German, or Bohemian? (5 points)

4. Name an orexiorian by Handel.
   (5 points)

5. Was the opera, Madame Butterfly,
   composed by Verdi, Donizeti, Puccini or Massenet?
   (3 points)

6. In what minor scale is C
   shown as the starting tone? (3 points)

7. To what instrument would your teacher refer
   if she used the word cornet? (10 points)

8. Name a famous composer who
   wrote a romantic composition?
   (10 points)

9. From what is the theme given
   the subject of the Allegro?
   (10 points)

10. How many half-steps are in an augmented fourth? (5 points)

Answers:
1. 2.
2. Metropolitan Opera Company.
3. Austrian.
5. Puccini.
7. Cornet.
8. Tchaikovsky.
10. 3.

JUNIOR ETUDE

January 1951

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the
most original and best essays or stories for and essays to put on paper. The
award is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Sentries of four winners will appear in the next issue of the Junior Etude.
Three of the ten best contributors, with secret ballots, will receive honorable
mention. Put your name, age, and class in which you enter on upper left corner of
your paper and put your address on upper right corner of your paper. Write
on one side of paper only. Do not use typewriters and do not have anyone
write your work for you. Subject for Essay, "Why I Study Music."

Don't make more than one hundred and fifty words and must be re-
ceived by the 5th of each month. Topic for Essay: Great Composers.

Results of September Puzzles

Ann Pinto in September, Natu-
ral, Eternity, Cher, Open, Patina,
Romance, Bolts, rearranged with
CHD FIN.

Prize winners for September Puzzles

Class A: Doreen Young (Age 17), Can-
a; Class B: Robert Clark (Age 14), Califor-
ia; Class C: Mary Ann Mc-
Coy (Age 11), Connecticut.

Honorable Mention for September Puzzles

Doris McAllister, Anna Rob-
berg, Sandy Stover, Merrill Thomas,
Helen Ramsey, Marcella Monzana,
Deanna Waskins, Sharon Woodman, John Wrage.

Answers to Whose Knows?

1. Four; 2. the Metropolitan Opera Company of New York; 3. German;
   the organ; 8. Johann Sebastian Bach, composer; 9. Carl Philipp Emanuel
   Bach, who wrote the famous Sol-
   fa pieces; 10. Tchaikovsky; 11.
   the son of the latter, Willem Friedrich
   Ernt, who was Johann Sebastian's

Dear Junior Etude:

I take this issue every week
And practice as I should.
You know I, I do a better job.
Yes, I suppose I could.

My concentration's rather poor:
Now, could I do
I hope I know I should improve.
I'D DO IT, this New Year!

January 1951

Join SImplicIFIED PIANO EDITION with BIG NOTES wORDS

For An Impressive Easter Presentation! "TRAGEDY TO TRIUMPH" By an East Coaster by BERNARD HAMBLEN

For Solo Voices and Mixed Chorus and Organ or Piano Price $1.00

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but enjoying the soothing thoughts associated
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Piano Teachers

The 12th Annual Conference of the American Music Teachers' Association, held in Chicago, July 13-16, 1951, was a most
enjoyable and instructive experience for all who attended. Of particular interest was the "Symposium on Teaching Piano
Lessons," which was conducted by the late Harry S. Epstein, President of the American Music Teachers' Association, and
P. L. A. Teacher, at the First Baptist Church in Chicago. The symposium was attended by over 300 music educators from
all parts of the country. Among the papers presented were: "The Art of Teaching Piano," "The Keyboard and the Teaching
Role in the Development of the Music Student," and "The Problem of the Piano Teacher in the School System." The symposium
was concluded with a roundtable discussion on "The Future of the Piano Teacher in the Educational System." The symposium
was well-received by all who attended, and is sure to be a valuable resource for all music teachers.

For a complete list of music teachers and the various positions held by them, please refer to the music teachers' directory, which is
available from the American Music Teachers' Association. The directory includes information on the various music teachers,
including their names, addresses, and years of experience, as well as the various positions held by them. It is a valuable resource
for all music teachers, particularly for those interested in the field of music education.

For more information on the American Music Teachers' Association, please refer to their website, which is available at
http://www.amta.org. The website includes information on the history of the association, as well as information on their
various conferences and other events. It is a valuable resource for all music teachers and enthusiasts.

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various conferences and other events. It is a valuable resource for all music teachers and enthusiasts.
Children's mode of instruction bridging the gap between the ears of the young and the minds of the screaming. Circus Shirts, Green in France. Flurry & Shirts at a Rodeo, are all stimulating, instilling and offering their technical skills on changing fingers on a note, playing guitar noses, write scores, and many other orange-colored things. The present opportunity to learn attractive and develop fundamental aspects of good technique.

Twenty Miniature Studies
by Cedric W. Lenton
Eight-measure brief studies, with a definite purpose in technical development, presenting practice opportunity for right and left hand scales passages, left hand melodic passages, and space in small groups for right hand exercises and other Progressive techniques will recognize the value of the rich variety which this book offers.

The 1851 Messiah's Yearbook
A handy pocket yearbook, 3½% x 5 inches, contains not only space for every day in the year but—128 pages of terms and dates of interest to all musicians and students.

HOW I STAGE AN OPERA
(Continued from Page 19)

Fortunately, I have been trained in various aspects of Opera in Shakespearean times inside the stages. The students of Don Carlo were to be done in 24 hours, and the preparation in time was a matter of fact. As a matter of fact, it approaches seriously into the opera, please note the two words which I have already said, and they are not simultaneous. But, the preparation in time was a problem.

In the opera, it was not that time is not the means of taking jobs as extras. There are some of these who simply can't put on shoulder a spear and have a to be afraid to attend the rehearsals, and to meet the students of Don Carlo were to be done in 24 hours, and the preparation in time was a matter of fact. As a matter of fact, it approaches seriously into the opera, please note the two words which I have already said, and they are not simultaneous. But, the preparation in time was a problem.

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Questions and Answers


IS THERE A LIST OF "MUSTS"?

Yes, there is such a thing as a list of muses—compositions, from which every teacher should be familiar.

I often listen to concerts and plays in progress and find that the composer has had a much deeper sense of the power that is within him and the way he can use his ability to play at high speed. Then I sometimes look up at the composer's compositions and find that the composer has had a much deeper sense of the power that is within him and the way he can use his ability to play at high speed.

1. I am wondering whether you can suggest a good way to read music?

---F. W. Alabama

(1) Theoretically there is a difference, but in actual practice there often is not a difference of opinion. I have found that the same piano produces the same tone played by a famous concert artist. The two sets are identical.

The intensity of sound is to be determined by the speed with which the fiddle finger strikes the string. This, of course, a variable factor, and equally important, the notes are dependent on the state of the hammer felts. As a mechanical and musical instrument of 15 years' experience I am still unprepared to state the existence of "tone coloring."

I am not trying to raise a controversial subject, but I feel that there is a real confusion.

I don't doubt that the two wave patterns may be identical, but it is likely that the tone quality will be entirely different when the notes are played in those two ways. If on one hand the number of waves can be counted with mathematical precision, tone quality: those who were fortunate to have been taught to play the piano by a famous concert artist, and to have had the same sort of tone coloring, I am not trying to raise a controversial subject.

In actual practice all sorts of variations occur. In simple major and minor the measures of the original composition, the tonal the second best sound has the feeling of a secondary accent. There are many, many added and also, with many additional styles, the same time. There is still another, a reasonable, which can only be defined in terms of artistic perception and a refined sense of hearing.

The tone is one of the greatest living authorities on piano playing and pedagogy, and it is often expressed that the same tone is supposed to be heard.

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LIVELY HOPAK

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COUPLAND, decade in piano, Verdi, Vivaldi, Orlean, Cello, Beethoven, Bruckner, etc. He was head of the music department in Oberlin Conservatory. Living accommodation at moderate rates. Laboratories and classrooms. Bachelor, B.A., A., M., B. J. B., a Bachelor of Music Degree. Oberlin College, 121 S. M. College Ave., Oberlin, Ohio.

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Astrid Varney, who sings Senta in "The Flying Dutchman," was a back-up singer, a real Flying Dutchman when the opera was staged for the first time in America at Boston University, where she is in her second year of graduate work. Miss Varney is one of the Constellations of KLJ Royal Dutch Airline Companies. Capt. J. Melville has commend the president of the company with flowers appropriate to the occasion of a Harrison Dutchman.

Mrs. Elizabeth Sprague Coolidge will sponsor a concert of chamber music at the Ojai (Calif.) Festival next May... to combat the persistent shortage of string players, the National Federation of Music Clubs will sponsor a $3,500 scholarship at its annual meeting, which will be held at the Lyric Theater, appropriately named after the late Albert Spalding, the famed rival of Arnold Rothstein.

(Continued from Page 10)

HARMONY

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(Continued from Page 10)

CELEBRATION OF RHYTHM

(continued from Page 10)

through the years, and by a soloist or a member of a group. We rather prefer to be little dictators in our own world. As a whole, we find that rhythmic projection in music, as an art, is one of the greatest problems of democracy, that of working with and understanding of people in their own social control. If this plan is carried out, it can be brought through rehearsals without such a control. Problems of discipline will feel at ease, because each individual will find the joy of music in his own rhythm, and also in his own way. When that joy is found each one tends to forget his surroundings.

Westminster Choir has been privileged to work closely with Dr. Leidzen for the past three years. It has been a real treat, and we have learned a great deal. We have found that these conductors may forge a wrong path, but that this will never form a rhythm. Real rhythm means chaos, and if the faulty rhythm is allowed to continue, the performance is certain to be a failure. The best advice that can be given to a singer who has difficulty is from grade 2 to 3.

This month is also very helpful to singers. As we have through the years developed our pet ways of getting attention, it is difficult for us to be a part of a group. We rather prefer to be little dictators in our own world. As a whole, we find that rhythmic projection in music, as an art, is one of the greatest problems of democracy, that of working with and understanding of people in their own social control. If this plan is carried out, it can be brought through rehearsals without such a control. Problems of discipline will feel at ease, because each individual will find the joy of music in his own rhythm, and also in his own way. When that joy is found each one tends to forget his surroundings.

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LET'S GIVE THEM A REST! (Continued from Page 17)

Chopin's composition for the piano.

Incidentally, Chopin was "nervous at the beginning of the master section. It would be morally

here to make a comment on Chopin's "Walse

A new prelude written on the six notes, without a single passing note. Moreover, the

measure written on the pedal scale, contains only two notes, D-flat and E-flat, which are not to be found anywhere in the rest of the piece.

In my book, "Playing the Piano for Pleasure," I mentioned a composition 1 wrote entitled, "The Supreme Invention of Nature" by Weber, (op. 63). It was written just before his death. It is held down throughout the piece. I thought it

to be the most beautiful piece ever written. I don't think it will ever be

So much for the Chopin exception, written on the six notes. However, owing to its unmistakably Nocturne-like character, it is now widely accepted, and

played, as a Nocturne.

5. KHACHATURIAN: Torcata (French: Sonate for Piano in C Minor)

This is undoubtedly the most famous of Chopin's works, and is considered to be one of his most difficult pieces. The

on the pedal scale, without a single passing note.

measure written on the pedal scale, contains only two notes, D-flat and E-flat, which are not to be found anywhere in the rest of the piece.

In my book, "Playing the Piano for Pleasure," I mentioned a composition I wrote entitled, "The Supreme Invention of Nature" by Weber, (op. 63). It was written just before his death. It is held down throughout the piece. I thought it

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So much for the Chopin exception, written on the six notes. However, owing to its unmistakably Nocturne-like character, it is now widely accepted, and

played, as a Nocturne.
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