11-1-1949

Volume 67, Number 11 (November 1949)

James Francis Cooke

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Music Pedagogy Commons, and the Music Performance Commons

Recommended Citation


This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
Goodby, Mr. Johnson
by H. W. Heinsheimer
Organists know the Baldwin Electronic Organ for its majestic tone, its wide range of musical effects, both solo and ensemble! They know it too for its ease of playing.

Those are the main reasons why the Baldwin is the choice of organists throughout the country. But other reasons recommend it too: its utter dependability; its ease of installation; its flexibility in fitting into rooms of almost any size or styling.

The Baldwin Electronic Organ

Write to The Baldwin Piano Company, Cincinnati 2, Ohio, for descriptive literature.

CHRISTMAS is fun for CHILDREN

SANTA CLAUS CHRISTMAS PARTY
by C. E. Le Massena
Sparkling opera for children seven to fifteen years of age, tuneful, delightful, etc. plot revolves around old St. Nick’s good work among children.

IN SANTA CLAUS LAND
by Gertrude M. Rohrer
Minimum rehearsal time is needed for this favorite one-act Christmas play. Runs about one hour, for Children.

SOME CHILDREN’S SONGS

HAPPY CHILDREN by Wallace A. Johnson
(Cat. No. 19597) Price, 30c
BARBET NIGHT by M. Greenwald
(Cat. No. 11796) Price, 25c
LITTLE SKEPTIC by George L. Spalding
(Cat. No. 11949) Price, 25c
SANTA CLAUS IS HERE by F. J. Bayrel
(Cat. No. 17960) Price, 35c
IF SANTA CLAUS KNOW by Homer Toumajo
(Cat. No. 20403) Price, 35c
HOLY, NICK! by Jessie L. Geymon
(Cat. No. 30402) Price, 40c
SANTA CLAUS WILL COME TONIGHT
by L. E. Orth
Price, 45c T
SANTA CLAUS by Louise E. Steir
(Cat. No. 26501) Price, 25c

RECIPIATIONS

THE NIGHT AFTER CHRISTMAS by Fredno Poyke
(Cat. No. 13846) Price, 50c
A STRAY LETTER by Fredno Poyke
(Cat. No. 23794) Price, 50c

PIANO – FOUR HANDS

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>9807</td>
<td>Christmas Toy Symphony (parts only)</td>
<td>Hewitt</td>
<td>.75</td>
<td></td>
</tr>
<tr>
<td>25499</td>
<td>Tommy’s New Drum</td>
<td>Preston</td>
<td>21% .50</td>
<td></td>
</tr>
<tr>
<td>16016</td>
<td>Two Xmas Meditations</td>
<td>Orlando</td>
<td>3 .40</td>
<td></td>
</tr>
<tr>
<td>7615</td>
<td>Under the Mistletoe</td>
<td>Engelmann</td>
<td>21% .50</td>
<td></td>
</tr>
</tbody>
</table>

THE CROSSPATCH FAIRIES
by Norwood Dole
Full of Holiday spirit . . . bright and melodious, yet simple enough for easy performance. Characters include Father Goose, Fairies, and Mr. and Mrs. Santa Claus.

THE MADCAPS
by William Baines
Price, 40c
Children or adults, or both, may present this opera. It has a moral, a good plot, and it’s fun to give. Good chorus work involved.

A Musical Setting Of Dickens

THE VISION OF SCRINGER
Concerts for Two-Part Choruses of Treble Voices
by William Baines
Price, 40c
Dickens’ beautiful Christmas story forms the basis of this text. A melodic and most effective setting, not too difficult for the average Junior high school chorus. Stage Manager’s Guide available, with full staging directions for the accompanying series of tableaux.

PIANO SOLOS

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>17358</td>
<td>Around the Xmas Tree</td>
<td>Risher</td>
<td>15% .30</td>
<td></td>
</tr>
<tr>
<td>2728</td>
<td>Arrival of Santa Claus</td>
<td>Engelmann</td>
<td>3 .60</td>
<td></td>
</tr>
<tr>
<td>8755</td>
<td>Balls of Christmas</td>
<td>Karoly</td>
<td>3 .40</td>
<td></td>
</tr>
<tr>
<td>6380</td>
<td>Cathedral Chimes of Xmas Eve</td>
<td>Engelmann</td>
<td>3 .25</td>
<td></td>
</tr>
<tr>
<td>11451</td>
<td>Chimes at Christmas</td>
<td>Greenwald</td>
<td>31% .40</td>
<td></td>
</tr>
<tr>
<td>23105</td>
<td>Christmas Fantasia</td>
<td>Muller</td>
<td>31% .50</td>
<td></td>
</tr>
<tr>
<td>1681</td>
<td>Coming of Santa Claus</td>
<td>Eyer</td>
<td>2 .40</td>
<td></td>
</tr>
<tr>
<td>13530</td>
<td>Holy Night, Peaceful Night</td>
<td>Greenwald</td>
<td>2 .25</td>
<td></td>
</tr>
<tr>
<td>4023</td>
<td>Knight Bumpert</td>
<td>Schumann</td>
<td>2 .25</td>
<td></td>
</tr>
<tr>
<td>26224</td>
<td>March of the Candy Dolls</td>
<td>Rentan</td>
<td>3 .40</td>
<td></td>
</tr>
<tr>
<td>23142</td>
<td>O Holy Night</td>
<td>Adom-Hess</td>
<td>5 .50</td>
<td></td>
</tr>
<tr>
<td>24051</td>
<td>Santa Claus</td>
<td>Steir</td>
<td>1 .30</td>
<td></td>
</tr>
<tr>
<td>24045</td>
<td>Tommies New Drum</td>
<td>Preston</td>
<td>21% .50</td>
<td></td>
</tr>
<tr>
<td>26253</td>
<td>Toy-town Soldiers</td>
<td>Risher</td>
<td>1% .30</td>
<td></td>
</tr>
<tr>
<td>7609</td>
<td>Under the Mistletoe</td>
<td>Engelmann</td>
<td>21% .40</td>
<td></td>
</tr>
<tr>
<td>23143</td>
<td>Venite Adoremus</td>
<td>Bernard</td>
<td>5 .50</td>
<td></td>
</tr>
</tbody>
</table>

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania
ETUDE-NOVEMBER 1949
Charles MacNeal, who this season succeeds Serge Koussevitzky as conductor of the Boston Symphony Orchestra, opened his season on Oct. 7 by playing the same program that as performed at each of the orchestra's first concert in 1906 under the direction of Wilhelm Gericke.

The New York City Opera Company will include as a feature of its current season Serge Prokofiev's fairy-tale opera, "The Love of Three Oranges." This will be the first presentation of the work in New York since it was given there by the Chicago Opera Company in 1922.

Sir Thomas Beecham will conduct several orchestras in the United States this fall and also will lecture on Mozart at the Library of Congress on Friday for the Handel Choir of Baltimore.

The Louisville Philharmonic, its name now changed to the Louisville Orchestra, has commissioned several works for the coming season, two of which will be conducted by the composers. David Diamond and Paul Hindemith will conduct their own compositions. Two other composers commissioned are Albert Russell Bennett and William S. Smith.

The Young Composers' Contest of the National Federation of Music Clubs has produced the following winners: Leonard Johnson of Seattle who won the first prize of $100 in Class I; Caroll Eaves, Fordham, New York, won second prize of $50 in the chamber music group; Harold Lehn, University of California, won third prize of $25 in the chamber orchestra group; and Goldie Danziger, New York, won fourth prize of $10 in the chamber orchestra group.

In the works for student groups that will be presented are three movements of the Robert Schumann Symphony No. 1 in D major, Op. 38, arranged by William B. Perry; and two movements of "The Duets of Schumann," arranged by William B. Perry.

The orchestra will also present a selection from the opera "Pelléas et Mélisande" by Maurice Ravel, conducted by Leonard Johnson, and a selection from "La Fille du Regiment" by Giuseppe Verdi, conducted by Harold Lehn.

The program will also include a selection from "The Magic Flute" by Wolfgang Amadeus Mozart, arranged by William B. Perry; and "The Barber of Seville" by Gioacchino Rossini, arranged by William B. Perry.
The Old World's Great Musical Performances

MUSICAL MISCELLANY

The newspapers of 1873 re-ported the formation of a Parrot Opera Company in Lima, Peru. Thirty single-piped parrots presented recital of "Norma" at a puppet show, accompanied by the harmonization of an ancient "bark" by bark. The mechanism consisted of five small rows and the voices of the birds were harmonized by means of water in the pipes.

The newspapers of 1873 re-ported the formation of a Parrot Opera Company in Lima, Peru. Thirty single-piped parrots presented recital of "Norma" at a puppet show, accompanied by the harmonization of an ancient "bark" by bark. The mechanism consisted of five small rows and the voices of the birds were harmonized by means of water in the pipes.

A Hollywood composer asked advice of a famous singer, now setting up in the capital of the movie industry, how to get away with a broken note for airplane. Said the composer, "Exactly the same as her music, only louder.

A woman singer brought her daughter to a renowned piano teacher for an audition. The master listened attentively to the girl's cultivation. "The young lady is not without a lack of talent."

When Levstavich attended a performance of "Pagliacci," a man in the rear seat asked him why he did not advertise. Levstavich, who thought he was not recognized, studied half-humorously: "The best in the opera is in imitation of Carmen, and the rest is not very good." He was astonished when on the next day he read in the papers: "Composer of "Pag-\"\"\"\"\n
On the title page of the manuscript of Beethoven's Quartet in C major, opus 131 (now in possession of Schott music publishers in Mainz), Beethoven's autograph was stolen under cover of the heavy snowfall. This jocular bit of Beethoven's humor frightened Schott, who asked Beethoven how he could expect to have it published. A glimpse of Beethoven as a business man is obtained in a letter from Schott's banker, sent from Vienna to Mainz and dated November 27, 1826, noting, with reference to Beethoven's unfilled promise to deliver a manuscript:

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.

"Dear composer we hope this handwritten letter will not be a surprise for you, for it gives us nothing for your project. Beethoven died four months afterwards.
**Looking at life through music**

A piano, you wisely decide, must be part of your education. All his life his mind and spirits will be enriched by looking at life through music. The question is, which piano?

If the Steinway were twice its present price, you would still be justified in taking a chance on it alone. For this glorious instrument offers a tone unmatched in any other piano. Steinway alone has the Disphramatic Soundboard, of handpicked spruce seasoned for many long years. Steinway alone has the Accelerated Action, so responsive that even young fingers learn more quickly. These and many other superproducties have made the Steinway the exclusive choice of the nation's leading music schools and piano teachers. And far greater than any single superiority is the Steinway power to hold the world's best pianos. So skillfully is the Steinway constructed that it will serve for many years. If you judge it by its true value, you can afford nothing less. For our helpful booklet, "How to Choose Your Piano," write Steinway & Sons, 109 W. 57th Street, New York 19, New York.

---

**STEINWAY THE INSTRUMENT OF THE IMMORTALS**

---

**RICHARD STRAUSS**

---

**By James Francis Cooke**

The passing of Richard Strauss on September 8th marks the end of the career of one of the most momentous composers in musical history, the phenomenon of death is simple, natural and inevitable. It comes to all men.

But the phenomenon of great geniuses, as in the case of the great masters of art, literature, music and science, is altogether extraordinary. It is irreplaceable and partakes of immortality. Richard Strauss' life span was long, like those of Verdi and Wagner. It was over twice that of Mozart and Schubert. Like Verdi and Puccini, Strauss was very practical in his personal affairs and amassed a huge fortune.

Many critics look upon Strauss as the greatest symphonic and operatic composer since the days of Richard Wagner and Johannes Brahms. Unlike either Wagner or Brahms, Strauss succeeded in both the fields of opera and of the symphony. Now that the tragic bitterness and hatred of war is subsiding, we can forget the unfortunate position in which the master was placed during the black days of Nazism.

Strauss was representative of typical middle-class Bavarian families of culture which, under the rule of the Wittelsbachs and the insanely affected Ludwig II, brought to Munich such art treasures as the Finokothek and the Glyptothek, as well as the flooring of the Wagner movement. That was the era which gave to the world the untranslatable word, "Gefühlschreibende," signifying heart-felt, good-natured friendliness and easy compliance.

In such an atmosphere Richard Strauss was born, raised and developed his simple, modest, democratic personality, which, added to his natural geniuses and exhaustive musical training, gave him his high position in his art.

Despite the fact that the Walk-Kings, Johannes Strauss, Sr. and Johann Strauss, Jr., were already world known, Strauss retained his birth name, which may be translated into English as "nosegay" or "bouquet."

Once in Munich we passed the apartment house at 2 Alkmeinerg which Richard Strauss was born. It was supermanesque, but was much more imposing than the dark and dingy tenement in Humbugg where Johannes Brahms first saw the light of day.

Strauss' mother was the daughter of Pachhott, one of the larger beer brewers of Munich. In Bavaria the name Pachhott consists beer just as Schill, Palet and Fleid in America. The occupation of Rinnemite in Bavaria was never a demeaning one. Richard was it a post which was looked upon with almost reverent respect.

Strauss' father was a greatly admired French horn virtuoso, born at Paris, in the upper Palatinate. He played in the Royal Opera at Munich and also taught at the Royal Academy of Music. Strauss enough, he was an anti Wagnerian. His great distinction was his unabounded ambition to have his son become a great master. He saw to it that the boy received a thorough academic training as well as a rigorous musical education. This he insisted should be along strictly classical lines, unpolished with romantic tendencies. However, when Richard was twenty-two, he met the idealistic Alexander Ritter at Munich, who persuaded the young man to turn from the more rigid classical forms to the freer atmosphere of program music.

Strauss' Opus I was a Festival March written in 1874 when he was twelve years old. In 1884, before Strauss reached his 25th birthday, the ever-enterprising Theodore Thomas gave the first performance of Strauss' first Symphony in F minor. Opus 12, in New York City with the New York Philharmonic Orchestra.

His first opera of note, "Gusturn," was done in 1894. This was followed by "Feuersnot" in 1904, "Salome" in 1905, "Elektra" in 1909, and, what is generally regarded as his greatest operatic work, "Der Rosenkavalier," in 1911. Since then he has produced nine operas, none of which has been so successful as his works written before World War I. This might also be said of his symphonic works; not even his elaborate "Alpensymphonie" and his curious "Sinfonia Domestica" are looked upon as comparable with his magnificent symphonic poems, "Frieden und Verkündigung," "Till Eulenspiegel," "Einf Heldenleben," or "Also Sprach Zarathustra."

It is somewhat startling to realize that most of the great critics of the world have a feeling that the music which has been done since World War I does (Continued on page 56)
Goodbye, Mr. Johnson

In the spring of 1933, Giulio Catti-Casazza, most glamorous and most successful impresario in the history of American opera, resigned as general manager of the Metropolitan Opera after a fabulous twenty-five years. His recent departure (following a short interregnum by Herbert Haerthwurm, who six weeks before Catti's departure collapsed at the general manager's desk) was a Canadian tenor, Edward Johnson, who this month commences his fifth season at the Metropolitan's helm.

Today we know that what happened in 1933 was not the replacement of one manager by another. When Catti-Casazza left his massive directorial chair (an antique in which Johnson promptly replaced a streamlined, brass-studded swivel-chair), an era had come to an end. A new and radically different era was to begin.

Catti-Casazza himself, leaving the company, had said—and his words today sound prophetic and, very, wise: “I have left the Metropolitan because I feel convinced that opera can no longer be the way it did.” It has done it in the grandiose past style. The symbols of his regime were the Diamond Horseshoe, the Otto H. Kahn and 120-carat diamond, the golden valves and glamorous personalities of Caruso and Chaliapin, Isserlis and Farrar, the youthful Lily Pons, Bori, Hempel, Rothberg, Lehman, Giffi, and protectionism “as a virtue.”

To Catti and his era, nothing seemed impossible. When Oscar Hammerstein's rival opera house began to compete successfully with the artistic and social glamour of the Metropolitan and wealthy stockholders restrained Hammerstein—for a cash payment of $1,200,000—from giving opera anywhere in New York or Chicago.

The Met gave regular performances not only in its house at Broadway and 39th Street but also in Brooklyn (it was here that Caruso sang his ill-fated “Elise d’Amore”), in Baltimore and in Philadelphia. The company even staged a brilliant season in Paris, with all expenses underwritten by a few shareholders within 24 hours after manager Catti-Casazza had suggested the idea to board of Opera. It seems to have come to an end.

At its height the organization employed 100 people, 110 musicians for two orchestras, and two choruses with a roster of 120 singers. Ever since he had first balanced his books, in the 1913-14 season, Catti had prized himself on operating the Metropolitan without a loss, and in many a season with a profit. The owners of the opera house, to be sure, the shareholders of the Metropolitan Opera and Real Estate Company, did not charge him for the use of the building. He did not have to worry about, or provide in his budget for rent, insurance, real estate taxes or repairs. What was more, no amusement tax existed in those golden days of plenty, the era of five-cent cigars and nickel subway fares, when Catti could charge as much as eight dollars for an orchestra seat.

On October 27, 1929, when he opened the Metropolitan for his 21st season, Catti-Casazza had a cash reserve of $1,200,000 in the bank. Next day, the stock market leaped.

Within a year, subscriptions had dropped 30 percent. In another year, the pooled cash reserve had been wiped out. Salaries of high-priced singers had to be cut as much as 50 percent. The season was slashed by a whole month. “It was the deluge,” Gatti said afterward, looking back in bewildement to the collapse of his safe, familiar world.

Later historians, looking back on the history of the Metropolitan, will, I think, find his regime an important one, and in the broader aspects of America's musical history, a highly successful one.

It has not been a spectacular or a glamorous era. It appears pale, tinted and pedestrian beside the sparkling fireworks of the days of the great Gatti-Casazza. It has looked over with belligerent personalities and important promoters. It has been a hard, unending struggle with rapidly changing times. Yet it has marked the transition of the Metropolitan from an exclusive club, to which the general public was rather grudgingly admitted, something that approaches an opera house for the people. This might well be a more permanent and more important achievement than all the glitz of the past.

The transition was far-reaching and violent. Nothing seems to typify it better than the disappearance of the “Diamond Horseshoe,” the world-famous spectacle of houses on the Grand Tier which in 1940 was replaced by rows of seats and a bronze railing.

In the beginning the Metropolitan was essentially two tiers of boxes with an opera house built around them. The Metropolitan Opera and Real Estate Company came into being because fashionable New York of the 1870's found there were not enough boxes at the Old Academy of Music to go around. A new, bigger opera house seemed the only way to provide more boxes at the opera, and accordingly in 1883 the Metropolitan opened its doors for the first time.

The “yellow-brick roadway” at 39th and Broadway was awarded by the Metropolitan Opera and Real Estate Company, The Metropolitan Opera Association, the actual producing organization, collected all boxoffice receipts, paid no rent and had no obligations to the Real Estate Company except to present opera six nights a week.

Shareholders—those who held at least $100 shares in the Metropolitan Opera and Real Estate Company—for their part had the permanent use of a box at the Metropolitan. They were the elite of New York society. The social glitter of the Metropolitan was eclipsed by one event during the season—the Horse Show at Madison Square Garden. Everybody knew where the Vanderbilts, the Astors, the Julliards and Morgans, the Goulds, Whitneys, Belmonts, Fahrs and Kahns were seated. These were the proud people who could afford to provide Gatti-Casazza with the free use of the house, and who did not, in those golden days, expect any return for their investment, and whose assessments for upkeep and repairs, except the boxes with their names on them, glided past the door.

But even before 1929, cauldrons had appeared in the solid front of socialites. Boxes had been sold like somePOSTER CHILDREN OF RUDOLF RAVNOSKISKINALLI (25x133)ous prophetic ager was opera general was an execitive of Universal-Edidion, musi post card to its early care of Fort Wall, Fort Knox, and other companies. He came to America in 1928. He is the author of the book "The Great American Story," and numerous period articles. three generations of impresarios: Giulio Gatti-Casazza (left), Edward Johnson (center), and newcomer Rudolf Bing. THE FIFTEEN YEARS AFTER 1913-14 TAKES HIS LEAVE OF OPERA. by R. W. Heinheimer

THE METROPOLITAN'S GENERAL MANAGER, AFTER FIFTEEN HARASSING YEARS, TAKES HIS LEAVE OF OPERA. by R. W. Heinheimer

A nata of Vanessa, M. Hintz, who arrives to sing in the new opera, was an execitive of Universal-Edidion, music post card to its early care of Fort Wall, Fort Knox, and other companies. He came to America in 1928. His his author of the book "The Great American Story," and numerous period articles. three generations of impresarios: Giulio Gatti-Casazza (left), Edward Johnson (center), and newcomer Rudolf Bing. THE FIFTEEN YEARS AFTER 1913-14 TAKES HIS LEAVE OF OPERA. by R. W. Heinheimer

THE METROPOLITAN'S GENERAL MANAGER, AFTER FIFTEEN HARASSING YEARS, TAKES HIS LEAVE OF OPERA. by R. W. Heinheimer

A nata of Vanessa, M. Hintz, who arrives to sing in the new opera, was an execitive of Universal-Edidion, music post card to its early care of Fort Wall, Fort Knox, and other companies. He came to America in 1928. His his author of the book "The Great American Story," and numerous period articles.
have you ever wished you might talk about your vocal instrument in a world-famous Metropolitan Opera Star!

WHAT IS YOUR VOCAL PROBLEM?
Answered by LAURITZ MELCHIOR, Famed Metropolitan Opera Tenor

Songs for a Young Concert Tenor
Q. I'd like to encourage one of my students, a tenor of about 18 years of age, to plan a recital program. His range is from A below middle C to high A. What would you suggest that he include?
A. I would suggest Schubert, Brahms, Hugo Wolf, Grieg, along with the American composers, Victor Herbert, Jerome Kern and others. If he is a good lip簧 there are some very beautiful French, Spanish and Italian songs. Choosing songs for his recital depends upon the quality and type of the tenor's voice.

Early Adult Voice Culture
Q. My son's voice seems to have matured very slowly over the last three years. He has been a member of a boys' choir in which he sang 2nd soprano and did considerable solo work. Now his 16 voice sounds ready for further training. Is it wise to begin adult training at this early age?
A. Yes, if your son's voice has matured. He could start working with it.

Or should I wait two or three more years before giving him formal voice training? What age is best for giving a type song. The most important thing is that he put into the hands of a first class and house voice teacher. The quality, who is capable of teaching him the fundamental technical aspects of singing—especially breath control, for from this, everything will develop. Then is no saying. "There are no good singing teachers, only intelligent pupils." There is a great deal to be taught in this old problem.

If the pupil does not understand what his teacher wants of him, or the pupil feels that the teaching is hurting him, he should stop at once and find someone else. One important bit for a young singer ... he should study piano as well as language. He should also listen to as much good music as he can, and from other artists he will learn what to do and what not to do.

Solo Versus Choral Singing
Q. I am 10 years old, have what some call a rather pleasing speaking voice and am eager for some time to join the choir at the university. I have been told by others that I am too young to consider the study of voice yet I believe I have a gift and wish to develop it.
A. If you have a gift for speaking, you will do well in the choir. It is important to develop your speaking voice, which is a valuable asset in any career. If you are interested in singing, you should consider taking lessons and working with a professional teacher.

To Sing or Play the Horn
Q. Is there any reason why playing the saxophone would hurt my son's voice? He'd like to resume his saxophone studies after a year of voice lessons.
A. There is no reason why playing the saxophone would hurt your son's voice. The only advice I can offer is to encourage him to continue his studies and to enjoy his musical pursuits.
How to Win Pupils and Impress Parents
By Daniel Aras

HAVING managed to make a living for twenty-five years with giving piano lessons, a woman with enough zeal and enthusiasm that of any of the pedagogues in the entire state of Illinois is a person who can win pupils. I believe that others struggle so much more proficiently because of the knowledge I have gained.

First, to be a success as a piano teacher in the average small town, doesn’t be a performer. Leave the organ on Sunday and the true inhabitants of the community who use their talents for a much needed emotional outlet. You will make better inroads if you allow yourself to be pestered to encroach on their rights. Even if you are you show off at women’s clubs, parties, or assembly programs, turn a polite and cold shoulder. Run the risk of allowing others to criticize your technique, your ability, or your new fall outfall. It pays to take no chances on being too closely scrutinized and inevitably ridiculed.

Of All Things...

Never Get Discouraged! Verdi was turned down by the Milan Conservatory for lack of musical talent. Casals, who received over $350,000.00 from his recordings alone, sang regularly with a group of dancers and singers in an auditorium in Saratoga, New York, as a village butcher and either player, was employed to play at a village inn for his meals and a few shillings. He also played in a local magic show. He said, “As a student, I knew I would succeed.” Our own Lawrence Tubioli is said to have been turned down by his high school glee club because his voice was not good enough.

Organ Advertisement in a London Paper: Allan Getson (St. Martin, Bayhill) gives a recital at St. Martin’s, 5:30--afternoon, at short notice; also weekday and occasional Sunday services. London and County within my distance covered by the local line. (Alders to assumes monopoly.)

When Is Color Television Coming? Television has a long way to go to reach as large a public as radio. It has been roughly estimated that there are 4,000,000 television sets in operation while there are 80,000,000 radio sets in use. Color television will give an immense boost to television, but according to one large manufacturer, color adapters for present sets cost from $300 to $600 and the testing up to make such sets will require months of preparation. Another equally prudent scenario is that color television will be a long way off. Color adapters should be on the market priced from $35,000 upwards and should be procurable in the not too distant future.

To have the reputation of giving full value for the money you are paid is the most powerful class builder I know. Third, have the classics as your goal in teaching, but don’t neglect to teach simple familiar tunes. I recommend that every pupil be made to learn the gospel hymns used in his church. For Little Mary or Johnnie to be able to play on Sunday School just once in a life-time will please parents and parents so much that they will sing your praises loud and, although they probably can’t sing smoothly to the young hopeful’s accomplishment on that eventful Sunday morning.

Fourth, a plenty of praise and encouragement in dealing with parents and pupils. It is not necessary to exaggerate or tell an out-right untrue; but do be truthful—never sarcastic nor eons. Temporarily the truth, if it would cause unnecessary hurt. “Johnny does well, who considers all the other things he has to do,” sounds much better than “Johnny will never do anything with piano, for he never practices.” “Missy is adorable; I love her devotedly,” if you do, is much pleasanter than “The child can’t stand to play the piano you’re wasting your money.” You will never convince any parent that the letter is true, anyway, and you will simply build up your competitor’s class—out.

Fifth, never tell how many pupils you have enrolled. This sounds like a trivial thing, but believe me, it isn’t. Once you have announced that your class, a momentary calculations begin all around you and conclusions are reached. The result is that your public and your “staggering” increase, decides you have too many pupils and can’t do each one justice, or that your pupils show what a poor, unappreciative teacher you are.

Sixth, be impartial and considerate. On every recital program avoid starting even your geniuses. “Equal rights with equal opportunity for all” always give any known American a sense of pride. Recitals must shrivel this doctrine. By the way, don’t you see how truly much of the modern school, worn out with a long period, can decide that some of the children has learned much.

The Amateur Group is Harder to Conduct Than the Boston Symphony
As Told by Arthur Fiedler to Rose Heyburn

Tomorrow’s concertmasters, first-look woodwinds and brass, organists, and talented brass and strings are the results of a dozen years of training. In almost every school of music in the country, and in the thousands of high school orchestras all over the country, whether or not these young players later become professionals, they are exposed to fine music.

They participate in performances under the same disciplines of music performance that are for groups at those great symphony orchestras. They are introduced to music of the masters during their most plastic years — and they gain a true sense of the ways that music should be interpreted and presented. If your school school inculcates a taste for music.

On the face of it this mass development of music performance backrooms well for tomar- row’s performers, and tomorrow’s listeners also. Not every can play in the Boston Symphony Orchestra. On the other hand, subscribers are so keenly interested in string players, for they are the masters of an orchestra season. But in music as in so many other things, mere numbers are no guarantee of excellence. If every student in every high school from Bar Harbor to San Diego had a fiddle or horn in his hands, chances are that none of them would be devoured by their own teeth. First steps in improving the high school orchestra cannot be taken by the young players themselves. They cannot acquire good musicianship without expert, flexible, understanding guidance.

School authorities should select as conductors of the orchestra superintend the best talent available. Only those who are capable to teach and help, as well as to conduct, should be entrusted with the high school orchestra.

In some respects a junior amateur orchestra is much better to conduct than the Boston Symphony Orchestra. Seasoned musicians are fluent sight-readers and have mastered the techniques of their instruments.

Young performers, however, must master their techniques at the same time they are performing.

Therefore the high school conductor’s first task is to clinch the learning of the mighty capacities. He must be able to explain phrasing, crescendos, and decrescendos. He must be able to stop at any given point to clarify purely technical, and often elementary, problems. He must understand the technique of every instrument, and must be capable of explaining any problem of bowing, fingerings, transposition that may arise. The high school orchestra cannot possibly better it in directness.

Next comes the problem of ensemble. Strings, reeds and brass must "spack" with the conductor’s beat, not a flash later. A helpful trick is to teach players to sit where they can see the conductor out of the corners of their eyes, following the notes at the same time.

Rehearsing should be stressed as a separate technical drill, as important as practicing scales. Not only rehearsal, but every space moment. The way to perfect sight- reading is to read, read, read! If a snarly spot is revealed in a reading rehearsal, keep going, regardless of mistakes. And keep in rhythm. In this way one finds out where the hard spots are. The time to smooth those areas occurs during practice sessions.

While aptitude for sight-reading is largely an inherent gift, like absolute pitch, reading rhythms can be developed and improved. The most experienced conductors use the metronome to teach the basic rhythms.

Even the sense of pitch can be improved. Locking absolute pitch, the musician might acquire the habit of carrying a tuning-fork, using added moments to get the sound of its tone in his ear. Once you have established one tone, it is easy to relate it to others. You may never develop absolute pitch, but you can improve your sense of intonation with practice.

Another helpful idea is to let the junior or symphony supplement its playing of good music by listening to authoritative recordings of works being rehearsed. . . experience the music as a finished, flowing whole.

Material for high school orchestras should be chosen with great care. The object is to make it so that the best young performers will find both interesting and practiceable. Because of the technical limitations of the high school orchestra, this is not always easy.

Hence the supervisor must do a great deal of research among two kinds of music—original compositions played by their composers, and arrangements or simplifications of practically any symphonic work. Either is good, providing the original works are of sufficient interest to hold youthful attention, and the arrangements are valid musically, not merely cheap dealings-out of tunes.

It is said that the chief argument for turning classic themes into (Continued on page 54)
USE the Pedal—DON'T ABUSE it
Clarity and effective phrasing depend on skillful use of the damper pedal.

By Bruce Benward

It's not to see a talented student pianist arouse the enthusiasm of his audience through his dexterity, speed, and gainst of dynamics, and then nullify the effect by holding his fingers frozen on the sustaining pedal.

Undoubtedly it is confining to the very efficient and skillful pianist to be governed by this "composition," but "never in one's life," but the student must learn to get out the pedaling spots, but must make this device convincing by explanation.

Much of the keyboard music written during the 17th century was intended for the harpsichord or clavichord; which possessed much less sustaining power than our present day pianos. The published Clarke, of this period seemed to rule out the grandiose pedal effects of the 18th and 19th centuries.

Moreover, a close look at the history of the piano would bear out the fact that most of the period were still thinking in terms of counterpoint, and scarcely gave the new world of sound any conscious consideration. In order for compositional music to be understood, all compositional voices must be clearly heard. Thus, obviously, the sustaining pedal has no use in the music of Bach, Haydn, Mozart, Chopin, Parcell, Scarlatti and Bach.

It was in the 18th century that the piano came into extensive use, and with it came a "knee pedal" which lifted the dampers from under one or more of the pedals. Much of the music which was made by Stein and seemed to function especially well for so far as the sustaining pedal was concerned. He apparently sold it but did not include directions for its use.

Caution! Students of 18th century music should avoid the use of two pedals and, of course, allow the performer to choose where to apply the sustaining pedal.

The romantic style of the 19th century de- mand.s discreet but rather loud use of the pedal, and that period that composers began to give more explicit directions in the score for the pedal. Mendelssohn, for instance, directed "piano" this, "forte" that, and "pedal" the other. A discrimination of the performer.

A good rule to remember in this style, as in others, is to lift the sustaining pedal whenever there is a pause in the music or in a cadence, or any event requiring a change of harmonic. When coaching students in romantic compositions, teachers should just as methodically and demandingly in pedal accuracy as in other aspects.

Unfortunately, a great deal of the music of the impressionistic period was published in France, and is provided with no pedal indications. The pianist must read itself admissibly to sustained effects, as it was obtrusively the intention of the composers. It would be some anomaly if single-harmony verses were used extensively in this music, to allow no pedal effects, almost equally, to a design blunting conflicting harmonies. In fact, if not pedaled sufficiently, much of this music may sound sour, brittle, lackluster, meaningless.

Contemporary music needs little instruction from the teachers in the proper methods of pedaling. Most composers of the present day see the need for detailed directions for the use of the damper pedal and usually include these in the spaces between the staves. Some composers have even pointed out exact measures of the pedal which are to be used in an instrument. The passages are as follows:

This is the way they are to be synchronized in an ideal style, as it is a question of interest. No. 3, signed by Caruso and learned from him at the University of Arkansas is the above illustration. The score of this is available from the R.C.A. Victor piano, but copies may be available from any music store.

Read this letter from a fine young teacher who is having no one come in his room—I mean any one—"but don't worry!"

"Sometimes desperately wondering if anything short of a stone bomb or dynamite could be used to dislodge my students. My pupils; but I console myself with the beautiful thought that the teacher learns as much from these all to yelling above and below the same note. As to No. 2, I tried giving each pupil a list of four or five instructions, in order to cut off its forty-five minutes. After a month of that I learned what I knew before I started, that forty-seven or forty-five problems, whether you have them with you thirty or forty-five minutes in a work, and that the problem children become more when the teacher sees them only thirty minutes at a time.

As to No. 3, I am all for group lessons but there are many questions I haven't been able to answer. How group the pupils? I can't find any or the group groups who are at all near the same grade of advances.

As to No. 4 I have chosen. How much to charge? Then there is the problem of getting students to come twice weekly. Many live in small town twenty to forty miles distant and depend on a member of the family to drive them. Do you think it advisable to attempt a group for only one hour weekly? I don't insist on that. Do you think that I should pile group work in spite of confusion? Should I hire some pupils, or do both? Or is there a better way for me to make another job?"

The letter is signed "Desperately." (Ah, these poor, despairing teachers with waiting lists!)

It is this fine teacher faced with her present dilemma? First, because she is a very sincere, first-rate teacher; second, because she is an excellent pianist and is widely insists on practicing, studying, and teaching. It is a new concept in music teaching a full schedule. In her search for the first time she couldn't sell that with those three or four or five thongs to be[df]ed she feels like something has been cut in her end.

It doesn't matter a bit if the class a goon run twelve to seventeen, as it is. If the grade of average always is good as the younger and more advanced pupils take a paternal in and is the younger and more advanced pupils, I am sure the older and more the younger pupils should not be imitated.

The Planets' Page

The Pianist's Page

Can Students Learn to Think?

By GUY MAIER, Miss. Doc.

For as flexibility in tackling such hour-week class, may I say that excellent results have been achieved by good teachers who have tried it. Why not put only three students in such a group, charge each one of your regular half-hour private lesson fee, and occasionally give them an additional private half-hour checkup lesson? (I am generally opposed to half-hour lessons except in the case of very young children.) That ought to satisfy everyone, and give you additional time besides a slight financial lift.

But don't despair, just do some experimenting and let the pupils pay for it. As for another "job," I'm sure you wouldn't like it half so much as teaching, and besides, you wouldn't be nearly so good at it!

A Phrasing Tip

Again I caution students against according or assuming the first note of any phrase. To do so is unmusical and insensible. Did you ever hear a good violinist, cellist, or singer do it? Of course not! Then why should princi be the exception—we who are to be forever on our guard against insensible writing or playing lyrical shapes? A phrase must be "shaped," a phrasing, a shape; the marks of the phrases, not the "lengths," to tell you when to play. How can it grow, when it is already planned out in the phrase?

Chief curse of this monstrous accults is the falling down or sinking of the arm at the beginning of a phrase—a practice usually advocated by many teachers. You must either sit or drop something on the keys, do it any way and you have the first phrase note. In that way you will avoid the bump. If instead of diving into the phrase, you place the phrase with the tip with the finger tip in key convert, raise your wrist or elbow slightly, you will get the phrase naturally on its way, ready to be shaped coolly and accurately, as the composer directs.

Dr. Guy Maier, Noted Pianist, Writer and Musical Educator

ETUDE—NOVEMBER 1940

ETUDE—NOVEMBER 1940

5
Music lover's bookshelf

by R. HERBERT CADMAN


Probably no book is ever great unless the author feels joy in its making, and that is what Robert Haven Schaffer has shown in his remarkable series of biographies on Beethoven, Brahms, Schumann, and now Schubert. The author has been an indefatigable writer, poet, lecturer and essayist all his life. He has written over 70 books. After graduation from Princeton he went to Berlin to study musicology and the violin. After a short period playing in a professional trio, he determined upon writing as a career.

Reading Mr. Schaffer's "Franz Schubert," your reviewer feels that this is perhaps his best book. It is written with great insight and sympathy. To this he has been able to add much fresh information derived from the exhaustive studies of Professor Dr. Albert Deutsch of Cambridge University.

Mr. Schaffer is more interested in presenting an actual word photograph of the man than in giving a fanciful picture distorted by silly romantiaccom. However, he does make Schubert walk through his pages as a living man and not an archetypical poet and ghost. The utilization of Schubert's own letters contributes much to this. In 1979 Franz Schubert wrote a

let us to us today but which were the usual thing in Austrian schools.

November 24, 1812

"Let me blurt right out what's on my heart, and so come sooner to the purpose of this letter, and not hold you by beating about the bush.

"For a good while now I've been considering this condition, and have consequently that on the whole it is good, but is here and there susceptible of improvement. You know from experience that sometimes one would like to eat a roll and a couple of apples; all the more so when, after a mediator dinner, one can expect only a wretched sauce, and, at that, eight and a half hours later. So how would it be if ever you and a couple of friends wander my way? You wouldn't feel it, while in my neck's walk you might find yourself happy and content.

"Your loving, poverty-stricken, blundering, and yet again I say poverty-stricken brother

Frank"

Mr. Schaffers has called Schubert the Ariel of Music. Ariel seems to be a very versatile member of the hierarchy of the Blessed Angels, as Heywood named them in 1635. Milton named him a "rebel angel," Pope a "Sylvan," and Keats called him an "airy spirit." Shelley used to call himself "Ariel." Mr. Schaffer calls him the "most definitely using the word in the Shakespearean connotation." The second part of the book (224 pages) is given over to musical and valuable and understandable biographies, archological notes, etc. So far as your reviewer's extensive reading has reached, this is the most authoritative, comprehensive and readable biography of Schubert extant.

The Ariel of Music

Robert Haven Schaffer's new life of Franz Schubert is a distinguished biography

The Art of Lieder Singing

Robert H. Schaffer, Crowded for the last time, the 26th July, 1812.

Franz's voice had broken. Nevertheless, he was allowed to stay on for some months at the Conservatory. Considering that he was surrounded by adoring young friends and that Rubinstein gave him encouragement and discriminating appreciation, his correctness was probably as well off as it would have been at home. It is, however, hard to agree with Flower that the Conservatory was an excellent mentor of genius, or with Grove that the school had much to answer for. To my mind, it was neither very good nor very bad for his music. He might have learned much worse elsewhere.

Truly, the following letter of his to Ferdinand describes hardships that seem bitter

To us of today but which were the usual thing in Austrian schools.

November 24, 1812

"Let me blurt right out what's on my heart, and so come sooner to the purpose of this letter, and not hold you by beating about the bush.

"For a good while now I've been considering this condition, and have consequently that on the whole it is good, but is here and there susceptible of improvement. You know from experience that sometimes one would like to eat a roll and a couple of apples; all the more so when, after a mediator dinner, one can expect only a wretched sauce, and, at that, eight and a half hours later. So how would it be if ever you and a couple of friends wander my way? You wouldn't feel it, while in my neck's walk you might find yourself happy and content.

"Your loving, poverty-stricken, blundering, and yet again I say poverty-stricken brother

Frank"

Mr. Schaffer has called Schubert the Ariel of Music. Ariel seems to be a very versatile member of the hierarchy of the Blessed Angels, as Heywood named them in 1635. Milton named him a "rebel angel," Pope a "Sylvan," and Keats called him an "airy spirit." Shelley used to call himself "Ariel." Mr. Schaffer calls him the "most definitely using the word in the Shakespearean connotation." The second part of the book (224 pages) is given over to musical and valuable and understandable biographies, archological notes, etc. So far as your reviewer's extensive reading has reached, this is the most authoritative, comprehensive and readable biography of Schubert extant.

The Art of Lieder Singing

Robert H. Schaffer, Crowded for the last time, the 26th July, 1812.

Franz's voice had broken. Nevertheless, he was allowed to stay on for some months at the Conservatory. Considering that he was surrounded by adoring young friends and that Rubinstein gave him encouragement and discriminating appreciation, his correctness was probably as well off as it would have been at home. It is, however, hard to agree with Flower that the Conservatory was an excellent mentor of genius, or with Grove that the school had much to answer for. To my mind, it was neither very good nor very bad for his music. He might have learned much worse elsewhere.

Truly, the following letter of his to Ferdinand describes hardships that seem bitter

To us of today but which were the usual thing in Austrian schools.

November 24, 1812

"Let me blurt right out what's on my heart, and so come sooner to the purpose of this letter, and not hold you by beating about the bush.

"For a good while now I've been considering this condition, and have consequently that on the whole it is good, but is here and there susceptible of improvement. You know from experience that sometimes one would like to eat a roll and a couple of apples; all the more so when, after a mediator dinner, one can expect only a wretched sauce, and, at that, eight and a half hours later. So how would it be if ever you and a couple of friends wander my way? You wouldn't feel it, while in my neck's walk you might find yourself happy and content.

"Your loving, poverty-stricken, blundering, and yet again I say poverty-stricken brother

Frank"

Mr. Schaffer has called Schubert the Ariel of Music. Ariel seems to be a very versatile member of the hierarchy of the Blessed Angels, as Heywood named them in 1635. Milton named him a "rebel angel," Pope a "Sylvan," and Keats called him an "airy spirit." Shelley used to call himself "Ariel." Mr. Schaffer calls him the "most definitely using the word in the Shakespearean connotation." The second part of the book (224 pages) is given over to musical and valuable and understandable biographies, archological notes, etc. So far as your reviewer's extensive reading has reached, this is the most authoritative, comprehensive and readable biography of Schubert extant.

The Art of Lieder Singing

Robert H. Schaffer, Crowded for the last time, the 26th July, 1812.

Franz's voice had broken. Nevertheless, he was allowed to stay on for some months at the Conservatory. Considering that he was surrounded by adoring young friends and that Rubinstein gave him encouragement and discriminating appreciation, his correctness was probably as well off as it would have been at home. It is, however, hard to agree with Flower that the Conservatory was an excellent mentor of genius, or with Grove that the school had much to answer for. To my mind, it was neither very good nor very bad for his music. He might have learned much worse elsewhere.

Truly, the following letter of his to Ferdinand describes hardships that seem bitter

To us of today but which were the usual thing in Austrian schools.

November 24, 1812

"Let me blurt right out what's on my heart, and so come sooner to the purpose of this letter, and not hold you by beating about the bush.

"For a good while now I've been considering this condition, and have consequently that on the whole it is good, but is here and there susceptible of improvement. You know from experience that sometimes one would like to eat a roll and a couple of apples; all the more so when, after a mediator dinner, one can expect only a wretched sauce, and, at that, eight and a half hours later. So how would it be if ever you and a couple of friends wander my way? You wouldn't feel it, while in my neck's walk you might find yourself happy and content.

"Your loving, poverty-stricken, blundering, and yet again I say poverty-stricken brother

Frank"
The Teacher's Roundtable

Conducted by MAURICE DUMESNIL, Mus. Doc.
Eminent French-American Pianist, Conductor, Lecturer, and Teacher

Correspondents are requested to limit letters to 150 words

Why Not Take Up Your Music Again?

By KATHRYN SANDERS RIEDER

Till trim, young matron took the music lesson with the twinkle in her eyes, then dished her goofy goodbye and waved to her husband as he closed the door.

"I'm taking music lessons again," she said, "and I love it! Haven't I had them since I was in school but always I said I would when these two advanced to the place where I could no longer help them with their music lessons."

"Don't you like them anymore?"

"How's it going?"

"Yes, I've learned two so far already. One called Monkey Business—isn't that rich?"

I praise and amusement sported in her reply, little curls. She hurried up, a new sparkle in her eye, a new lift in her step because of her stimulating new interest.

Many people are learning the thrill that can come of taking up music again. It is a common thing to hear people say, "I am so glad I ever went up."

If you are one of them, why not take up your music again? To anyone who has had some skill and who has experienced what the love of music can mean, it is a serious loss when he turns from the enrichment of active participation. He learns sooner or later that nothing can take the place of music in his life. Music is meant for a lifetime, not only for the brief years of formal schooling.

Take up your music with the confident knowledge that you can develop skill again. You will not find in your music any musical ability which will not change with the years. They are still there in your mind, waiting to be awakened. The pupil often makes more even progress because he is the master of himself and what he wants.

The desire to learn varies deep into his study with new and serious application.

"It's the American young people say, "Well, they may be too old to be in the habit of listening to music."

We believe that the musical experience is a career and that is not what most people are interested in. It is enough of a song, as we say, to be, or can, be professional, musicians. Usually they want to be able to sit down at the piano and play easily. They will want to play with a regular audience.

Ravish! I agree with your principles and believe you are absolutely right: experienced performers and concert artists can indulge in certain moods, music, dramatics, or sometimes even gymnastics. But this phase of overexerting one's feelings ought to be left to seasoned artists. Building virtuosity will find it more profitable to generate the audience and have them that the whole will come in time and above all, naturally. Many times they are also right as concerns the preparation and anticipation. Too many pupils let their hands wander away from the point when they are sure you would enjoy exactly under their fingers if they "only stayed put." Hence, a love of time, and also to avoid the necessity of placing hand and fingers in position again!

Music and Housework

Another teacher, whose music again because she said the husband of her music again because his love was not strong. All of her time was given to thoughts of music and reading.

"I can't explain it," she confided to a friend she admired. "I want my house to be nice, I want my home to be comfortable, but I feel some PART of the music and some PART of my mind. All of her time was given to thoughts of music and reading.

"I haven't time!" protest others. Walter B. Pitkin, the editor of The New Yorker, has been a persistent promoter of modern music, and has written several articles on the subject. Simple numbers may be beautiful and they can carry the deepest appeal.

"I haven't time!" protest others. Walter B. Pitkin, the editor of The New Yorker, has been a persistent promoter of modern music, and has written several articles on the subject. Simple numbers may be beautiful and they can carry the deepest appeal.

"I haven't time!" protest others. Walter B. Pitkin, the editor of The New Yorker, has been a persistent promoter of modern music, and has written several articles on the subject. Simple numbers may be beautiful and they can carry the deepest appeal.

"I haven't time!" protest others. Walter B. Pitkin, the editor of The New Yorker, has been a persistent promoter of modern music, and has written several articles on the subject. Simple numbers may be beautiful and they can carry the deepest appeal.
Pictures have IMPACT

One eye-catcher is better than a thousand words. Why not save your vocal cords?

By Walter R. Olsen and Neil McPherson

Music teachers must always be on the lookout for the younger’s ears to carry wisdom beyond what is printed. But the fact remains that the younger’s ears are likely to be tuned in to the world when in competition with his eye. The cadence repetition of the correct breathing and visual path onto the fine-breaded advention to breathe from the diaphragm, because after not so much repetition the student is likely to be muddling in his own mental visual concept of the coming football game. Visual aids should be handily held, however, for even they can bostoom. A case in point was the grade school pupil who couldn’t understand why the teacher described a “quarter note,” drawn on a blackboard with white chalk, as a solid black note; when this child could plainly see that the note was a solid white character.

Music teachers have many disturbing problems in common. Here, then, are six visual solutions, each dealing with a chronic pedagogical headache. They are presented with the thought that a sketchy idea, laboratory proven, may be expanded to meet other needs.

Most handmaiden teachers have a definite bad time in excuing hand students to keep the mouthpieces of their instuments clean. An acoustic mouthpiece isn’t only unromantic, but is often responsible for flat and flatty tones. No handmaiden will ever remember to repeatedly that his charges’ mouthpieces be cleaned out, and he doesn’t have time to do it himself, although he’s anxious to in the manner of do so. Pictures will assist in combating this pernicious vexing problem. The student not only has the advantage of a different form of coos-ling to take proper care of his mouthpiece, but he is humbly warned into concommiting the chaise. (See cut.) It makes little difference whether the student is using his breath to play a clarinet or whatever the same source of power is employed to make his hand maidsen’s instrument, the basic pieces, do the proper things. In each case, an instrument lesson (see cut) will bring the function of the breath into focus.

Array aseparates and teachers of the marching unit have at least one thing in common: they must teach their recruits the function of the feet in relation to marching. Since most recruits and inexperienced handmaiden cannot be depended upon to know which is the right or left foot, the time-worn expedient of a volvers vocabulary is usually employed to explain the difference. Sergeants and handmaiden will testify to the fact that the voice, however sternly used, is never enough. It is at this point that a picture cut (see cut) can take the pressure off the nerves of the most responsible for successful drilling.

Music teachers have long since learned the importance of concentrated listening to improve pitch perception. Most teachers listen automatically and because critical pitch calibra-tion has become an unconscious habit with them, teachers are often at a loss to understand why the student is so careless with his tuning vibrations. It is all well and good to be constantall after the younger to listen to himself. It helps to call his attention to his neighbor’s poor intonations—for some reason a sour note always seems worse when it is produced by the “other fellow.” Mechanical devices function as a means of forcing the student to make comparisons. Proper posture, correct embouchure, natural bow and string instrument position, are all conducive to attentive listening.

These approaches are more or less standard. Nor are educators always and quite often seem to get results as fast as most teach-ers would have. However, there may be brought into play. The idea may thus be put forward in harmless fashion, carrying a punch the eye cannot ignore.

The beginning violinist needs authentic ad-vice to help him become familiar with his in-stument. Indeed, he must learn to play two instruments, the violin and the bow. In his elementary study of the violin, he may be careless with his handling of the moving bow component. A literary illustration of an obvious point (see cut) will do more in this case than bullying with his clumsy left hand.

It seems highly objected to gauss chewing in class. The music teacher especially frowns on the practice because he knows that his youthful personnel cannot do two things at once. He knows also that gauss chewing adds nothing to stage appearance. The answer to the prob-lem may be left to the student, who can be depended upon to recognize a point (see cut) presented in a fashion carrying the stigma of shame.

Most music teachers have neither the time nor talent necessary to sketch pictures. For-tunately, neither is necessary, as high school art departments are usually willing to accept assignments of this kind. Although this type of work can hardly be classified as art, it is nevertheless a practical project for younger-storo hands with crayons and pencils.

In the absence of an art class, there is always a talented student who will delight in devising a uniform system. The primary point is to present a problem in pic-tures, and the basic outline is usually all that is necessary. It remains for the teacher to de-cide which of his teaching problems seem the most pressing at the moment, then present the problem in the form of a picture. If nothing else results, his changes will realize that he is not spending his time on musi-cal standards. Those students respect imagination. If it is employed in their best interests, they respond amazingly well.

“Quarter note” BASS

Edited by William D. Revel

A GOOD BASS IS HARD TO FIND

Though sometimes assigned a back seat in the orchestra, the double-bass is one of the most exacting of stringed instruments.

By Daniel G. Rodman

Symphonic compositions and other concert music often have very difficult parts for the double-bass. To play these parts correctly and artistically, it is necessary to study and prac-tice the instrument for many years.

Passages which would be fairly easy to play on any other stringed instrument are often very difficult to play on the bass because:

(1) The thickness and great tension of the strings make it difficult to get a musical tone from the instrument.

(2) These same factors make for sluggish response or even for resistance to the bow, so that rapid and delicate bowing is unusually difficult to master.

(3) Bowing is complicated even more by the awkward hand position required, in which the left hand is elevated to finger the strings while the right hand is lowered to bring the bow to the necessary location.

(4) Other factors which increase the diffi-culties of bowing are the large size of the instrument, the great distance between the strings, and the wide arc of right-arm move-ment needed to go from one string to another.

(5) Fingering of the scales is made difficult by the great distance between intervals on the fingerboard which neces-sitates many changes of left-hand position. These position changes are diffi-cult to perform smoothly, rapidly, and accurately. Thus, both rapidity of fing-ering and accuracy of pitch, as well as a true legato style, are more difficult to attain than on other stringed instru-ments.

(6) In regard to finger-ing, it is imperative to devise a uniform system for the entire fingerboard. For example, we find that the third finger cannot be used independently up to the ninth position, while higher positions demand the use of the third finger while the fourth finger remains idle. In one position changes are diffi-cult to play higher on the strings, as it is necessary, the “thumb-position” must be employed. The study of various fingering in the “thumb-position” is quite complex and requires many years of concentrated study.

(7) To press the heavy tight strings firmly to the fingerboard requires exertion and is extremely tiring to the left hand and arm. It is difficult even to find a good instrument and, of course, it is impossible to play well on a poor bass. Many basses are made of inferior materials and poor workmanship and he who has a really fine bass is much more likely to find a quality or tone that he will be played as close to perfection as possible.

Study of the double-bass may be aided by the following suggestions, most of which apply to all stringed instruments.

The player and his instrument are a team; both are essential to the making of music. The player cannot force the instrument to do his will. On the contrary, the player must learn to work with his instrument, and he must do so if he desires the instrument to produce cer-tain sounds.

The relationship between player and instru-ment is so extremely complex, and changes so rapidly during performance, that the conscious mind of the player cannot fully grasp, much less control, the actual bodily posi-tions, muscle tensions and movements of the player are controlled by delicate and complex habits, built up by years of constant practice and study.

As in the case of the best players, the act of reading and playing a piece of music is very nearly automatic or perhaps subconscious-ly guided.

In the meantime, the player’s conscious mind is alert to note any de-ficiency in the sounds that come from his instrument and to correct it immediately. And even more important, he consciously controls the factors that cause a truly artistic and beautiful performance—tone quality, trumps, attack-and-release, vol-ume and intensity. (Continued on page 50)
By Edwin O. Gershomski

The problem raised for music in this country by the trend away from strings—a of, of course, serious ones—but I should like to call attention to one or two hopeful signs.

First of all, the "string problem" reached its height in these areas with which I am most familiar about five years ago. It is not something that "broke out suddenly" just recently. It came about over a period of more than a dozen years, as a result of undue emphasis on the part of state officials on the opportunity, rather than the superior gifts of artistry. The small gift affects its owner much less, and the greater gift, it usually shows itself at an early age in a desire to sing, pick up tunes, and have fun with music. The child so endowed is the one who should have lessons.

Given the will to produce music, the child will accept good training and like it. But how shall discipline himself to practice?

The old view of discipline considered that a child should be commanded, forced and punished until he did what was "right" and "good." The modern view, which came from a wave of the old, holds that the child should follow his own will, within reason.

The ideal condition, I believe, lies between the two. In social communi- or his teacher in a manner, the parent can guide him to avoid the approach to music is of small im- portance in itself. Our program begins with lessons, with knowledge of fundamental principles, and in classes under the guidance of the teacher. It then continues to include training in small groups, and then individual instruction in an organized school situation. We try to select the right approach to music, and accord with a community of pupils and teachers. We attempt to select the right approach to music, and accord with a community of pupils and teachers. For example, a music student from Columbia, South Carolina, played violin solo on the chamber-music program several years ago. (Continued on page 5)

Author quote: "The problem raised for music in this country by the trend away from strings—a of, of course, serious ones—but I should like to call attention to one or two hopeful signs. First of all, the "string problem" reached its height in these areas with which I am most familiar about five years ago. It is not something that "broke out suddenly" just recently. It came about over a period of more than a dozen years, as a result of undue emphasis on the part of state officials on the opportunity, rather than the superior gifts of artistry. The small gift affects its owner much less, and the greater gift, it usually shows itself at an early age in a desire to sing, pick up tunes, and have fun with music. The child so endowed is the one who should have lessons.

Given the will to produce music, the child will accept good training and like it. But how shall discipline himself to practice? The old view of discipline considered that a child should be commanded, forced and punished until he did what was "right" and "good." The modern view, which came from a wave of the old, holds that the child should follow his own will, within reason.

The ideal condition, I believe, lies between the two. In social communi- or his teacher in a manner, the parent can guide him to avoid the approach to music is of small im- portance in itself. Our program begins with lessons, with knowledge of fundamental principles, and in classes under the guidance of the teacher. It then continues to include training in small groups, and then individual instruction in an organized school situation. We try to select the right approach to music, and accord with a community of pupils and teachers. For example, a music student from Columbia, South Carolina, played violin solo on the chamber-music program several years ago. (Continued on page 5)
Questions and Answers

Ask Your Teacher!
Q. I see a lot of them and am finding quite a few usable tools. It would be nice to know how to study the harmony and theory with the help of a teacher, and I've heard that if you take a course you will not be able to follow through. Who would you give the name of the harmony and theory books that you would recommend for me?

A. There are many excellent many tests, and I do not feel like recommending any one of them above all the others. I have found "Harmony for Early Keyboard" written by my dear friend and former teacher, Professor Arthur K. Halsey, to be very practical, but your teacher may have other ideas, and in general it is well for young people to allow themselves to be guided by their teachers; so my suggestion is that you first find yourself a good teacher, and then use other books or other materials this teacher suggests.—K. G.

Theory for the Piano Student
Q. Will you outline a course of ten lessons in Theory, to be given one meeting a week during summer vacation for my more advanced piano students? I have no idea what is going to be in the course, and I would love to have your ideas on what is going to be in it.

A. Much as I should like to help you, it is impossible within the confines of these columns to give complete outlines or anything you are requesting. The most important thing I can do is to remind you that such a course is a course in basic music literacy, and so should approach music from every possible point of view. If you want to go into it further, I will want to know the teaching of certain facts about musical structure, musical notation, the piano, diatonic scales, and so on; the things that are not needed are not asked for in the text. —K. D.

What Does “Inferando” Mean?
Q. What is the meaning of the musical term "in-ferando"? Do you have a source for this?

A. It is on page two of Prout’s Harmony, and it is a word that you have learned to play, but I have forgotten the meaning of it. I have been unable to find the word in any of the dictionaries or books that I have consulted, and the music writers are asked not to mention it. —K. D.

What Are the Meanings of “Amandino”?
Q. What is the meaning of the musical term "a-mandino"?

A. This term appears in editions other than the one you mention, it was obviously not known to the pamphlet, and it is difficult for me to find out where it was used or why it was added. —K. D.

Another Question
Q. In what way is the pronunciation of "a-mandino" different from that of "a-mandino"?

A. This is a question I would like to ask my teacher. It is a question that the student is asked not to mention in the text. —K. D.

A Reader Gives Assistance
I would like to reply to your statement in the following way: In the example, the word "a-mandino" could be taken for "non a-fistandino," and would mean the passage without it. It is from others that I have heard this word, and I can discover no such word in Italian or the words that I have found are not in the text. —K. D.

Next comes an effect which is, as far as I know, possible only on the Schulmacher bells. The chord sounded by the bells does not fit the chord played on the organ. The bells are not heard, however, because, as indicated by the composer, the swell-box is closed. The bells are struck but not heard. Then, as the box is gradually opened, the sound of the bells is heard with increasing intensity, mixing beautifully with the chord being sounded by the organ.

In Example 3, Mr. Elmore takes advantage of the rich harmonies of the bells, with a repeated figure in the basses against an ascending organ passage.

BARGIN COUNTER CARILLON
Bell Effects Are Now Within The Means of The Average Church

By Alexander McCurdy

How Does "K. D." Know What Effect Is Being Caused? - Mr. Elmore

K. D. to Mr. Elmore: "You have written about a certain effect which is possible on the Schulmacher bells. What is the effect?" - Mr. Elmore: "It is the effect of the Schulmacher bells when they are struck with a swell-box. The effect is that the bells sound higher than the organ, and the organ sound lower than the bells. The effect can be heard in the passages where the bells are used, and it is a very desirable effect." - K. D.: "I see. Thank you for your explanation."

K. D. to Mr. Elmore: "What is the name of this effect?" - Mr. Elmore: "It is called the 'French Effect.' It is produced by striking the bells with a swell-box, which allows the sound to rise above the organ sound. The effect is only possible on the Schulmacher bells, and it is a unique characteristic of this instrument." - K. D.: "I understand. Thank you for your explanation."

K. D. to Mr. Elmore: "What is the technical description of this effect?" - Mr. Elmore: "The technical description is..." - K. D.: "I see. Thank you for your explanation."

K. D. to Mr. Elmore: "I have heard of this effect before. Is it possible to achieve this effect on other instruments?" - Mr. Elmore: "No, it is not possible to achieve this effect on other instruments. The Schulmacher bells are unique in this regard."

K. D. to Mr. Elmore: "What is the significance of this effect for church music?" - Mr. Elmore: "The French Effect is significant for church music because it adds an extra dimension to the sound of the bells, allowing them to be used in a variety of ways. It is a unique feature of the Schulmacher bells and makes them a valuable addition to any church's musical repertoire." - K. D.: "I see. Thank you for your explanation."

K. D. to Mr. Elmore: "I would like to try this effect in my church. What advice do you have for me?" - Mr. Elmore: "I would advise you to try this effect in your church. It is a unique and beautiful effect that can add a special touch to your church's musical repertoire. Make sure to practice the effect carefully, and you will be able to achieve the desired result." - K. D.: "Thank you for your advice. I will try this effect in my church."
Music has always been associated with gratitude. Ancient history, particularly as it is brought to us through the scriptures, is filled with songs of thanksgiving. This is the month of the historic American "day of gratitude." Who, of all the people of the earth, have more reason to be thankful every day of the year? More and more the sincere people of our land should celebrate Thanksgiving in their churches. Thousands of churches all over our richly blessed land conduct opulent services of acknowledgement to God for His rich gifts to man. The picture presented herewith of the service of the church of the Reverend Willard C. Weida at Neffs, Pennsylvania, represents a scene that will be familiar to millions this month.

It is not enough to let our great day of gratitude pass with a gastronomical festival of turkey, cranberry sauce, mashed potatoes, pumpkin pie, and the "trimmings" to convince ourselves that we really are gloriously thankful.

"Gratitude is the sign of noble souls," preaches Aesop in his fable "Androcles and the Lion." There is no word with a more contemptuous connotation than "gringate." Dante condemned all ingrates to the lowest circle in his "Inferno"—the worst of all being Brutus and Judas Iscariot.

While this is the time of the year when our hearts overflow with gratitude for all the wonderful blessings we have received from the Almighty, the present-day world at large is beset with complexities for which man has no solution. There are, alas, hundreds of millions who have very little indeed for which to be thankful in this, the fourth year after a great war. A very heartwarming token of gratitude came to the people of the United States early this year from France. It was the Merci Train of forty-nine cars, in which the people—not the government—of our sister nation sent us their personal treasures, their family heirlooms of historic value, things long cherished and dear to their hearts. It was the true soul of France speaking, with an eloquence that was unmistakable. They wanted to thank us for the Friendship Train, promoted by Mr. Drew Pearson, to which hundreds of thousands of Americans had contributed in sending necessities of life to the country which came to our aid so valiantly when our nation was fighting for liberty, and for which we are everlastingly grateful. The French are too fine, too proud, and too courteous a people not to express their thanks to the limit of their means.

From the palaces of the old French aristocracy and from the cottages of the peasants came their beloved keepsakes. Many parted with them with thankful tears of gratitude. When one of the freshly painted Merci cars was leaving a small French community, a little girl ran up and put her hand on the fresh paint, saying, "I haven't anything to send but my hand print." This surely was La belle France talking. It represented the heart of the people.

The music-loving people of America can never forget that after World War I the French Government made another magnificent gesture of gratitude by establishing the now famous American School at Fontainebleau, in part of the gorgeous palaces of the great French kings and emperors, a short distance from Paris. There Francois I, the resplendent Louis XIV, as well as Napoleon held forth in all their regal and imperial power, little dreaming that some day students from the "uncivilized" America would study music there.

Your Editor served upon the American Committee for Fontainebleau from the very beginning. It was thrilling to witness how French artists and French musicians like Widor, Dukas, Philipp, Boulanger, Ravel and others lent their services for a pittance to this wonderful artistic musical educational entente cordiale born of gratitude. Nothing could better emphasize the historic brotherhood between France and the United States. The results are now being splendidly revealed in the work of a surprising number of American musicians who came under the influence of study at Fontainebleau and travel in inspiring France.

In every country of Europe there are millions of high-minded men and women who have in their hearts the thought that a lasting solution of the problem of peace can never come from the mouths of cannon. They are looking for a spreading of the spirit of the brotherhood (Continued on page 54).
SONATA XVII, in A Major

(Giuseppe) Domenico Scarlatti (1685-1757), (son of the illustrious Alessandro Scarlatti, 1659-1725, who rose to his greatest heights in opera), was one of the first of the distinguished keyboard virtuosi. His instrument was the harpsichord. Many call him the father of modern pianoforte playing. Born in the same year as Bach and Handel, his style and objectives were notably different. He devised many figures and technical factors which influenced the art up to the time of Chopin. He wrote over six hundred compositions of which the Sonata XVII in A Major is a brilliant specimen. The Italian-American piano virtuoso, Sylvio Scionti, has always insisted that no technical drill was better for accurate, crisp, brilliant playing than the Sonata of Scarlatti. Grade 6.

PROSTO (da 120)

Copyright MCMXVI by Oliver Ditson Company
TWELVE O'CLOCK WALTZ

Dim lights, and floating figures on the ballroom floor; and with them the impelling adagio strains of a charming little slow waltz make Stanford King's dainty cameo of the dance especially interesting. Grade 2.

Slow waltz tempo
LO, HOW A ROSE E’ER BLOOMING
CHORAL IMPROVISATION
16th CENTURY MELODY
Arr. by Ralph E. Marryott

THE SHEPHERDS AND THE INN
Adapted from the Mexican by
OSCAR AVERY
Arr. by HARVEY GAUL

Copyright MCMXXXII by Oliver Ditson Company
International Copyright secured

THE LANDLORD
Who are these men who come trudging, thro’ the sand?

One, two, three, One, two, three, A roving band.

What do you ask them, and whom seek ye here?
Three of you, all of you.

Up and draw near! Ho, shep-herds! Hi, shep-herds! Now enter all.

Come from the storm, and come from the squall.
Ho, flocks-men! Hi, flocks-men!

Slowly, with expression
Arr. by R. E. Marryott

Allegro moderato, tempo rubato
Arr. by Harvey Gaul

Ch. or Gb.
Ch. or Gb. (change solo here)
Ch. or Gb.
Ch. or Gb.
Enter the hall, Have ye your flocks, men? There's room in the stall.

Come prima THE SHEPHERDS

O flocks-men! We are the shepherds who come from far.

Here have we found it, and here do we stay.

This is our quest; This babe so holy is God's Son most blest.

So holy, so holy is God's Son most blest.

All of us, This Christmas Day. Hi, Bore-l, Boniface, you guard a guest.

HUMORESKE, in D

Revised and edited by Franz C. Bornschein

Copyright MCMLXIV by Oliver Ditson Company
SANTA CLAUS IN TOWN

Words by Lawrence E. Munn

WILLIAM O. MUNN

Grade 2

Merrily

Oh, we hear the sleigh-bells jingle, and we know that Santa is in town.

We hear the reindeer prancing gayly

As they jump around.

Santa Claus gives a soft whistle and comes sliding down the chimney black.

We hide behind the sofa quieter than a mouse.

While Santa opens his big pack.

His eyes are such a merry blue;

His cheeks are rose-y red.

He leaves us toys of every kind.

He tells us things we are in bed.

Oh, we hold our things so love-ly!

As we wave goodbye to Santa dear.

We're glad he has not scowled, so we need not fear.

That he'll be back again next year.
OLD ENGLISH CAROL

Allegretto

Arr. by ADA RICHTER

Copyright 1943 by Theodore Presser Co.

MERRY CHRISTMAS BELLS

Arr. by ADA RICHTER

Copyright 1942 by Theodore Presser Co.

KINGS FROM A FAR LAND

Arr. by ADA RICHTER

Copyright 1943 by Theodore Presser Co.

CHRISTMAS CAROLS

Arr. by ADA RICHTER

Copyright 1943 by Theodore Presser Co.

Lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?

Lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery girl and Ev-ery lit-tle chil-dren, can you tell: Do you know the sto-ry well, Ev-ery boy, Why the an-gels sing for joy On this Christmas morn-ing?
him to help his sister, which helps him so, he has to figure out what he is teaching her.

By Christmas time, she can play several little songs. We listen for the usual Christmas melodies, but not many of them appear. These are marches of "Silent Night" but the jump from "Holy Night" to "All is Calm" is too wide a skip for her small hands. She does not let go of one note until she finds the next or she is lost.


She comes skipping from the piano.

"Did you hear me just now?"

She asks. "Didn't that sound just like "Up on the house-top"? I was playing 'Morning bells are ringing,' and I didn't get it quite right, so I tried it again, and it was 'Up on the house-top'!

And so it is. But the entire piece never materializes. It must be too long, or too intricate, but even this much of it elates her.

By the time she has added "Jingle Bells" to her program, we hear her experimenting with a change in key. If she starts on the right note, the jingling comes out rather well, but occasionally she starts on a higher note, and it isn't long before her brother comes flying from some place to help her.

"It has to have some black keys," he says. "It just doesn't sound right if it doesn't have any black keys! Here, try this."

This blistering treatment on his part isn't always successful. She keeps a piano in tears, or falls for half an hour. But perhaps a week later she calls and asks me,

"Did you hear how I did 'Jingle Bells' just now? All on the black keys! It wasn't on the white keys at all, and it sounded just perfect!"

This is a little beyond me, but at least she is working in the right direction.

"Are you sleeping?" moves around through all sorts of arrangements, now in one key, now another. The "musical" afflicts her, or gets by missing some of the intervals are quite startling. I can't decide whether her music is ancient or modern, but at least it is unique!

About this time, my husband chances to hear her practicing and says to me,

"Do you remember hearing Marcel Dupré, the great organist, sit at the console and improvise a whole organ symphony?"

"It will never happen! He plays as fast as his fingers and feet can fly, making it up as he goes along. Magnificent music! And a magnificent artist!" I answer.

"Well, how do you suppose he got his start? By doodling, of course! Just like many other great musicians. And just like our own little lady! Then he carried it on to a sound musical education and a lifetime of great music."

I begin glowering towards the thought of being the parent of a future virtuoso, but he pipes this in the bad by remarking cheerfully,

"Remember, even if she is our child, she is no genius!"

Then he repeats what he has told me so many times,

"Let her go her own way! This first experimenting with the piano may be the greatest fun she'll ever have with music. We'll help her when she wants it, of course, but most of all, we'll just let her play! That's enough for now. The rest will come later, when she is ready for it."

As he dashes off to a late afternoon class, I hear from the piano for the thousandth time. "Are you sleeping? Are you sleeping? Are you sleeping?"

I smile happily to myself and say,

"Let her doodle!"

The conductor Hans von Biberk prided himself on his infallible memory. Rehearsing without a score for a concert at the Metropolitan Opera House at which he was guest conductor, von Biberk summoned the orchestra keyboard and demanded to know why the contrabassist part was missing in Brahms' "Tragic" Overture. When the harassed librettist failed to explain, von Biberk already began the rehearsal. Later he handed the librettist a five-dollar bill. "Don't say anything about this," von Biberk begged. "I just remembered that there is no contrabassist in the "Tragic" Overture."

The conductor Hans von Biberk prided himself on his infallible memory. Rehearsing without a score for a concert at the Metropolitan Opera House at which he was guest conductor, von Biberk summoned the orchestra keyboard and demanded to know why the contrabassist part was missing in Brahms' "Tragic" Overture. When the harassed-librettist failed to explain, von Biberk already began the rehearsal. Later he handed the librettist a five-dollar bill. "Don't say anything about this," von Biberk begged. "I just remembered that there is no contrabassist in the "Tragic" Overture."
What Is Your Vocal Problem?

(Continued from Page 11)
paving to the river. He admitted that it was a source of anxiety to him. "I'm afraid my first tone
voicer will be a disaster. What do you advise?"

A: I think you should try to think about the mechanics of singing before you think about the
shaping of your voice. In order to understand why your voice is behaving the way it is, we need
to analyze it from both a physical and a psychological point of view.

Singing after Tonics Séquence

Q. I have learned from my doc-
tor that taking tonics Séquence
lotion is not advisable for
my vocal cord. How soon may
I safely resume a normal
lotion? Would you consider a month too soon? I am 25 years old and am a
singer by profession. I am afraid to be affected by the operation?

A. You should do your doctor when you should resume your singing after the tonics Séquence.
There could be some change in the quality of your voice, but it will not be permanent. If you
find that you will lose your voice that will benefit by the operation.

A Singer, but not an Actor

Q. My 19-year-old son Jack is
showing great promise as a singer. He has a beautiful voice that would
suit him to a dramatic and
workshop. He is active in
young folks who are forming a
company that plays light operas. He doesn't want to sing in the chorus because he has learned
his own money on voice lessons for the past year and he knows he can do better. The workshop
group doesn't consider me material for their leading roles because
Jack isn't act as well as several
of the other boys. So Jack devotes
to himself to the group. How can he learn to improve his acting?

Q. You are still obligated to avoid actions that are not likely to be helpful. The boy must be
seen in person before it can be determined what is best for a sensitive and
important factor in training. In many cases it may be

without the correct support of
your diaphragm. If you are
singing, you are not doing it.
Moreover, your vocal cord
is a fine tool, class. You must
have no fear of your voice
breaking. Try vocalizing while
lying on the floor. If you
help you to feel the right kind of
diaphragm action and will

—like you fill a bag of potatoes.
When your lungs are full, your
vocalization is gradually drawn in your diaphragm, but

I recommend a low key, collapse. Keep it high so that the air is left in its
always reserved.

Original: Kaye Cushion for Your Piano Bench

Pianos at $125, $250

Piano—CUSHION COOCH—$125,
PIANOS—CUNNINGHAM PIANO CO.,
510 West 5th St.

CLASSIFIED ADS

PROTECT your SHEET MUSIC

TONE Cabinets for Sheet Music

John Alpin Greydon, 72-year-old retired sales executive, has
invented a music stand for his four basses licensed at the
ends. Finger stops on the bow make it possible to play the
trills, the unusual fingerboard is tilted at an angle of 45 degrees.
Greydon is a graduate of Fordham University and Stevens
Institute of Technology. Since retirement he has experimented
with gadgets in his home-laboratory, Ridgefield, New

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

Pianos—CUNNINGHAM PIANO CO.,
510 West 5th St.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
67 W. 45th St., Chicago, Ill.

CENTURY MUSIC PUBLISHING CO.
725 S. Wabash Ave., Chicago, Ill.
A Psychologist Looks At Music

(Continued from Page 23)

thing to do, so I will do it, in order to be good.
That is a bad attitude. It must
actually prove harmful in sup-
pressing natural inclinations. The
wholesome attitude is the reason-
ing out.
For all its difficulties, practice
is useful. Brought to recognize
this, the student may intelligently
say to himself, "I very much want
the help that this can give me, so
I shall do it willingly, keeping my
eyes on the goal." This constitutes
the foundation for valuable self-
discipline.
The man who feels the need to
make music will do so, even if he
has to touch himself at first. With
there is no harm whatever in
imitating lessons for the child who has
no desire for music, there is great
harm in forcing them upon him,
unless the forcing may turn him
completely away from music, even
make music.
Why should we expect every-
bod to find expression in music?
Corporations are important in major-
ity of people can receive the music
and understand its spiritual message.

ETUDE — NOVEMBER 1939

For the Hammond Organist

MUSIC IN MEMORIAM

Continue reading the next page for more information.

For the Hammond Organist

MUSIC IN MEMORIAM

Please read the next page for more information.
The World of Music

(Continued from page 3) with the University of Illinois Symphony Orchestra and the University of Illinois Band. He also conveys seminars in composition and interpretation.

Obituary

K. Rodolphe Devries, French-American concert pianist, who for the past 30 years has been a prominent figure on the pianistic scene, died September 5, in San Francisco, at the age of 65. He was considered an authority on the interpretation of modern French compositions. He was a friend of Debussy, with whom he worked on the original production of "Pelleas and Melisande.

Herman Deervies, retired dean of Chicago music critics, former critic for the Chicago Daily News from 1908 to 1931, died August 24 in Chicago. He had been in ill health for several years as critic for the Chicago Herald-American. From 1897 to 1901 he had appeared with leading orchestras in Europe and America.

R. Pick-Mangiapicci, 1936 director of the Milan Conservatory, died in that city on July 8 at the age of 67. Of his many works the best known is "The Magic Carousel". Dr. Hans Kindler, founder and conductor of the National Symphony Orchestra, Washington, D. C., died September 20, at the age of 56. Dr. Kindler began his career as a composer and appeared with many of the leading orchestras of the world. From 1914 to 1919 he was first assistant of the Philadelphia Orchestra. Following an extensive concert career he became the National Orchestra in 1915, remaining as its conductor until 1945.

Harry T. Burleigh, Negro composer and singer, who had served over 50 years as baritone soloist in St. George's Episcopal Church, New York City, died there on Sept. 12. Among his best-known songs are "Deep River," "Little Mother of Mine," "O Perfect Love," and "Hush Ye.

Henry Ruband, French composer and conductor, died Septem-
ber 12, in Paris, at the age of 73. He was a creator of known operatic works, "Manuel," which was produced at the Paris Opéra House in 1917. Following Karl Muck's retirement from the conductorship of the Boston Symphony in 1918, M. Ruband became conductor of that orchestra for one season.

Competitions

The Humber annual Palua Tune Competition is sponsored by the East Chicago School of Music, Illinois. An award of $100 will be given for the best composition in the 23d Psalm. The closing date is February 25, 1935. All details may be secured from Thomas E. Hamilton, Monmouth College, Monmouth, Illinois.

The Columbia University Band announces its 35th Composi-
tion Contest, with an award of $100 for first place. The com-
petition will be for a Brass Quintet in the form of a concert or suite. The combination of instruments will be left to the discretion of the composer. The closing date is September 15, 1935. All details may be secured from the Department of Music, Columbia University, New York, 27, N. Y.

An award of fifty dollars is offered by the N. Y. State Council of the Arts, Harperts Association for the best harp composition written by a composer who is a citizen of the United States during the year 1935. The closing date is January 1, 1936, and all compositions must be submitted to the Council. The award will be decided upon by three judges selected by the Council.

Music has always ranked high among professions. There is never an overworked field for the well trained musician.

What are you an ambitious musician? A successful musician is always a busy one. Because at this very fact it is almost impossible for him to go away for additional instruction; yet he always finds time to improve his technique. In such as these, our extension courses are of greatest benefit.

DIPLOMA OR BACHELOR'S DEGREE

We believe to train a musician to such a degree as possible; for bigger things in the teaching field or any branch of the musical profession, we award the Degree of Bachelor of Music. With a diploma or Bachelor's Degree you can meet all pressures.

C. R. ADAMS, President

OCCUPATI0NS

...in the Music Field

ADVANCED COURSES OFFERED BY THE UNIVERSITY EXTENSION CONSERVATORY

BY THE HOME STUDY METHOD

Music has always ranked high among professions. There is never an overworked field for the well trained musician.

What are you an ambitious musician? A successful musician is always a busy one. Because at this very fact it is almost impossible for him to go away for additional instruction; yet he always finds time to improve his technique. In such as these, our extension courses are of greatest benefit.

DIPLOMA OR BACHELOR'S DEGREE

We believe to train a musician to such a degree as possible; for bigger things in the teaching field or any branch of the musical profession, we award the Degree of Bachelor of Music. With a diploma or Bachelor's Degree you can meet all pressures.

C. R. ADAMS, President

The University Extension Conservatory

28 EAST JACOBSON BLVD. (DEPT. A-687), CHICAGO 4, ILL.
WHERE SHALL I GO TO STUDY?

Private Teachers (New York City)

LUCIUS DUNCAN

(Continued from Page 7) not to other to the heights of that composed before the war. Of course, there are a few exceptions, notably the works of Shostakovich and Prokofiev, perhaps the world has not yet settled down after the military conflagrations of 1914 and 1939.

We must remember that 20 per cent of the first half of the present century has been passed by the most frightful wars known to man. It may take a few decades before the great creative minds can get their perspective and begin to work since the field of art. We are very optimistic about this, and believe that all art is in its present stage will soar to greater heights in the future, because humanity realizes that foundation problems of civilization are not to be settled by clever and brilliant human understanding based upon the "nexus of the 'emotions.'"

The Illustrate Zeitschlag, probably the most representative of German magazines, paid a notable tribute in a special issue in 1939 to the 75th birthday of Strauss. It is noteworthy how the time brought forward certain facts that may be interesting to readers of IMON.

Strauss gave as his first great inspiration a performance he heard of a child of his pupil, "Der Freischütz," the impression of which he could never forget. As his favorite, he gave Mozart's "Don Giovanni" and Wagner's "Tristan und Isolde."

The Illustrate Zeitschlag continues, "When, however, the first rehearsal of the 'Alpensymphonie' took place, just as they reached a plateau where the lightning was supposed to strike, the first conductor dropped his bow. Strauss stopped them a moment and said whimsical-

Richard Strauss

"When he said he was a union man, how was I to know he meant the TEAMSTERS' UNION?"

"At another rehearsal, the clarinet seemed too loud. He stopped the orchestra and whispered dramatically, 'If I ever hear the clarinet there, it is altogether too loud.

"Dear old--" Strauss reiterated the rehearsing of "Salome," Strauss stopped the orchestra and argued with the director over the tempo. Finally, he explained in exasperation, 'Did I tell you I was going to do it or did you compose it?"

When Strauss was rehearsing "Salome" in another city, he roamed throughout the opera, "Elektra" and "Der Rosenkavalier." Nothing was too severe for Strauss, and his musicianship is evident in the operas which have been written and in the score of the "Arion," one of the artistic centers of Europe.

Despite his academic background and the lofty musical level upon which he lived, Strauss personally was a very gentle, simple, likable person, who handled with a mildly skilled which is epochal. Of these, most critical acclaim was the spontaneous verse, the inspiration, the new and expanding technique of expression in "Till Eulenspiegel's Merry Prankers" and he is for his performing masterpiece of a musically historical career. The view

Why Not Take Up Your Music Again?

(Continued from Page 19) verity and author of many books on efficient living says, "The only people who truly haven't time are dead. Dead and buried. All others are doing the things they would do if they could do it on a two or three to one work day. The only people who truly haven't time are dead. Dead and buried. All others are doing the things they would do if they could do it on a two or three to one work day."

Avoid Time-Killing Pursuits

What they really mean, he continues, is that they haven't a lot of time. But it doesn't take that. A little time used consi-

mately. The whole of the time..."

This way of thinking is wrong. If you feel you are in a hurry, you will be able to have the time you need; but, it will have a solid background of true accomplishment from which to speak. Too often we dissipate our time in too much talk. Direct the desire into doing, not talking. Start in a small way. Too many try to do too much at too much at once. One woman was so afraid (Continued on Page 64)

STUDENT NOVEMBER 1949
Junior Etude

Edited by ELIZABETH A. GEST

For Teen-Agers

Recording for Teen-Agers

How is your record collection progressing? Now that school is back on schedule and your practicing periods and homework assignment, this might be a good time to think about adding another record to your musical library.

The following suggested numbers are attractive, not expensive, and add a bit of variety.

RCA Victor Pianos, Barcarolle to Fasolrini by Chopin, played by Arthur Rubinstein, No. 12-075.

A Musical Acrostic

by Ethel M. Winebarger

My first is in brown, but not in Burgundy.
My second is for test, but not for duty.
My third is in rhyme, but not in sentence.
My fifth is in form, but not in flour.
My seventh is a note, but not a recital.
My seventh is in accord, but not in discord.

Upside Down Game

Diddle sheets of typewriter size paper (write one name on each sheet). Only the names
On these will be written the first phrase of a well-known melody.

The names will be written in reverse order. The player who can read down the notes of the melody from right to left will be the winner.

November Birthday and Anniversaries

November 4 is the anniversary of the death of Mendelssohn (1847).
November 6 is the birthday of the great Polish pianist, Paderewski (1860).
November 8 is also the birthday of the American "March king," John Philip Sousa (1854).
November 7 is the birthday of the Italian Maestro, Simpatico (1857), composer of the opera "Novello" (1903).
November 9 is the birthday of the French composer, Tchaikovsky (1840).
November 10 is the birthday of Sir Arthur Sullivan (1844), English composer of the light opera, "The Mikado," Plaisir, and others.
November 22 is the birthday of the Spanish composer, Richard Strauss (1864).
November 23 is Thanksgiving Day.
November 30 is also the birthday of another John Philip, John Philip Hasting, who is also died November 30, (Nov. 29, 1950). 1919.
November 24, 1950, Breed flour across the South Poth. 1950.

Information Wanted

By Lelaara Sill Ashton

The Staff Music Club received its name from this month's number of five members planned the program for the meet.

"Information Wanted about the Song," each member was asked to tell something about the development of a Song Form and also to be able to answer any questions about the information he had prepared.

Sara came first and read her interesting report on "Forms of Song." The Song Form is used for compositions for a solo instrument, as a piano Sonata, or for violins and piano. When

not get too hard. "You see," he continued, "the general idea of "the grand" is to begin with a dance, somewhat bold and free in character, a little "like a" rather, slow or quiet one, then the third one would be gay and lively. That plain indicated the character of the different movements in a Sonata Form.

Julie's turn came next and she read from her notebook: "The term "grand," as it is used in the music of the early Baroque composers, was used to designate all kinds of compositions, from songs and dances, Barcarolle in the game, when John Sebastian Bach; he in the same way used the same three dance forms in his Sonatas.

"Did the dances have names?"


Junior Etude

Answer to My-Thumb

by Marjorie Hardt Thornton

"What is the name of this game?"

"Hop-On-My-Thumb."" answered Dick.

Arthur had the answer to that one," he said. "But he was very much interested in those old Sonatas. "Of course, he had a hundred," he began, "but very often there was an opening number called Preludio, a sonata form, early Baroque compositions, primarily and the dance forms followed.

Arthur asked, "What is the name of this game?"

"Answered Paty.

"One or in nearly all of Bach's Suites, the Allemande came first, after the introduction. The last three phrases of this are used in four-four time. Then came a Sarabande, a movement with slurred and big tunes, and the Minuets of two parts, in French and Italian origins; then the next was usually a Sarabande, followed by a Gigue, slurred, and played in triple time. The last "gigue," followed by a binary form, we can call it a, B, major compositions, however, included a

(Continued on Next Page)

Hop-On-My-Thumb by Marjorie Hardt Thornton

To run the scale to like a nut, a quick, simple, graceful}. As up we hop and down we count the fives and sixes until we get to the end. The fives and sixes are counted in Spanish, "de la, de la" or "de la, de la, de la." Around the world we dash it and skip.

Remember, clefs and spirits are the same.

A, B, C, D, E, F, G, A, B. Hop-On-My-Thumb will win the title.

We handle every fence and bridge as black keys, all on the 12, 13, and 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Put your name, age and class in which you enter on upper left corner of paper and put your name on upper right corner of your paper.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.

Write on one side of paper only, do not use your name and do not print with your name. Every entry will be judged on its merit.
352-40036 The Lamb and Jesus Slept
Auch for Mixed Voices S.A.T.B.
words by Mary L. Freeman
music by Frances Hall

A bright and hush around this beautiful melody. Not only is it excellent material for writing for voices, but the arrangement in блоком to create a perfect humming. A very modern effect without difficulties above the scope of the average choir. In addition, the text is unusually fine. No solo requirements are present, and the parts are equally interesting. An original and plausible creation, written in modern style. Highly recommended for any choir or church.

Price, 16 cents per copy

352-40063 Hallowed Night
Christmas Song for Mixed Voices
a cappella

words by Robert Horner

A haunting Christmas piece with a rocking motion. ..tipped with a haunting and delicate that isn’t too difficult ..completed the picture of the usual Christmas carol. A real Holy, the len and Manger. Create a most appropriate arrangement.

Price, 16 cents per copy

352-40037 Sing Noel
Carol for Two-part Voices
by Geoffrey O’Hair

This well-known caroller’s brilliant piece of writing for two-part treble voices makes an effective choral number on any Christmas program. Bright words, tuneful melody, strong march-like arrangement.

Price, 10 cents per copy

352-40020 Christmas, Blessed by Heaven
Carol for Mixed Voices
words by N. W. Sieffers

Beautifully arranged by H. P. Hopkins. Brilliant in style, this effective and easy number is to be sung with accomplishment—which bolster on the voices. The striking and harmony provide a charming Christmas number. There are no solo parts.

Price, 15 cents per copy

352-40021 Sing We Nowell
Christmas Carol for Men’s Voices
by Charles L. Talmadge

For men’s voices—an excellent, fast-moving, easy number, to be sung at a flying pace. This carol will be well received in church, Sunday Schools, choirs, etc. Not too difficult, not too widely ranged.

Price, 12 cents per copy

OLIVER DITSON and THEODORE PRESSER Editions

THEODORE PRESSER CO.,
BRYN MAWR, PENNSYLVANIA
A Challenge —

"It is a Challenge to
Teachmen and Pupils Alike
to Aim for the High Goals" of the

NATIONAL GUILD of PIANO TEACHERS

Chapter in 300 Cities

For Information about Your City write
Ir1 Allison, Pres.
Box 1113, Austin, Texas

Why Not Take Up Your Music Again?

(Continued from Page 59) that she could no longer learn to play that she explained it by say-
ing that she was doing it to avoid rigorism in her hands. Not only did her hands grow more supple, and attractive, but she was able to play again and the accompl-
ishment gave her many hours of pleasure as well as new interest in living.

She said she had observed that so many, as they grow older, live much restricted lives. Their circle of interests and activities grow smaller and smaller. They become uninteresting to themselves and to others. She found that as she took up her own music again she grew more interested in the musical things going on in her community and in the musical world at large.

She was no question that she found herself again through her interest in music. The time that others spent in recouping their ailments and injuries, she put to good use in memorizing a page of music.

A Release from Pressure

Taking up music again is im-
portant aside from the musical achievement involved. Active par-
ticipation performs the needed service of taking the pressure off daily living at times when problems are oppressive. We cannot think of things at the same time, so if we have our minds on music (and wrong sounds will draw us up short if we do not) we lay aside our concerns for that time at least. To be able to go to the piano

and play off our low moods is a real boon. One mother whose large family sometimes tried every bit of her patience, avoided many a family dispute by going to the piano and playing until she could feel sure she had full command of herself. Often she gave the child a moment to see reason, too, as she was playing. Morning when the children came downstairs cross, or if they were slow in coming at all, she would go to the piano, sing quiet, serene music, or some cheerful, happy-to-start-the-day melody helped a great deal.

She said that she could never have brought up her family without her piano. Yet she had never needed it more than ten years for her life. Still she could not live with-
out music, and she derived much from it that many who had been blessed with fine training in their early years.

As you take up your music again cultivate friends who have like interests. Join the music clubs to supplement the individual work you are doing. It is encouraging to be working with people who are doing the same things, those who are very much interested in the same goals.

If you would recapture the joy in music to get more living from each day, if you would find a more satisfying motive to the problem of your leisure, take up your music again. The problem of leisure time is an important one for young and old alike, but it need seem so to anyone who has hopefully taken up the study of music to regain his skill.

THEODORE PRESSER CO.
Bryn Mawr, Pennsylvania

MUSICAL CHRISTMAS CARD ORDER BLANK

Please ship the following:

Quantity
Card No.
Price

Print clearly name(s) to be imprinted:

A) Imprinting charge $...

B) Total Amount $...

C) Cash with order
D) Charge to my account... 

Name
Address
City
State

EXCEPTIONAL VALUE!

Musical Christmas cards—the kind you’ll be proud to send! They are distinctive, artistically based, colorful—with appropriate sentiments.

Personalize them by having your name imprinted on each card. Imprinting costs 25c—$1.00—$2.25—$5.00. Each additional 25—50 cards. These charges are in addition to prices of cards as shown above. Be sure to PRINT clearly the name or names to be imprinted.

USE THE ORDER BLANK ON THE OPPOSITE PAGE.

Clip it out, fill in your order and mail it to us. Please allow two weeks for delivery.

These cards come 25 to 60 a box. We’re sorry we cannot send less than 25 of one number! However, we have a

SPECIAL ASSORTMENT

One of each of the 16 cards shown above—all sixteen—$2.00
No imprinting on this assortment.

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

INTRODUCING
Gee Clee Cards in addition to cards of cards 1 box, $1.75; 2 boxes, $2.75; 3 boxes, $3.75; 4 boxes, $5.50.

Each one is individual, cute, lively, likeable, colorful, musical, full of rhyme and the Christmas spirit! Attractively boxed. Young people—especially music stu-
dents—will want to send them this Christmas.

E X H I B I T I O N  N O V E M B E R  1 9 4 9

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE

November 1949—October 1950

ARTISTIC CHRISTMAS CARDS CREATED especially for MUSIC-MINDED PEOPLE
The Amazing Electronic Piano-Organ Attachment

- Now you can play organ music—in complete chord structures—with both hands—on your own piano keyboard!

Three-Way Performance

With The Lowrey ORGANO installed, you not only can play the ORGAN alone or the PIANO alone but you can combine the two and ACTUALLY PLAY AN ORGAN-PIANO DUET WITH YOURSELF. The ORGANO opens a new field of musical possibilities.

This new electronic instrument provides an unobtrusive bank of switches which are actuated by the piano keys. Another unit, the Control Panel, is fitted with stops to permit the selection of a wide variety of voice and tremolo combinations. The attachment is fitted to any standard piano in a matter of minutes. The ORGANO installation is compact, for the attractive Tone Chamber requires less than two square feet of floor space.

For homes—for schools—for churches, clubs, and entertainers—ORGANO makes fine organ music possible for practically everyone. Its low cost will surprise you. Send the coupon, today, for complete information and dealer’s name.

Listen to The Lowrey ORGANO, Today!