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James Francis Cooke

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ETUDE: the music magazine

Ezio Pinza compares

Broadway and
the Metropolitan

September 1949
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Eighteen solos mostly in medium voice range by the foremost modern and contemporary composers of sacred songs. Not just for the church soloist but for programming in any recital. The accompaniments are for piano or organ.
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An invaluable aid to soloists for church or recital work. Twenty-five sacred solos. Two sets of flats. Duplication of numbers is not advisable especially to the soprano and tenor numbers. The low voice volume carries numbers best suited for alto or bass.
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Two fine collections of devotional solos for general use. One for the soprano, mezzo, or tenor; the other for the alto, baritone or bass. These tasteful numbers have been selected from the better compositions of such writers as Ruthless, Topfil, Pescipica, Hassner, Frewing, Brackett, Wolcott and others.
Price, $1.25 each.

THEODORE PRESSEY CO., Bryn Mawr, Pennsylvania

THE WORLD OF MUSIC

Eugene Ormandy, world-renowned conductor of the Philadelphia Orchestra, has been given a three-year extension of his present contract which will assure his remaining with the Philadelphia group through the 1953-54 season...this in recognition of the fame and prestige won by Mr. Ormandy and the orchestra on their recently concluded tour of England.

Lotte Lehmann, distinguished soprano, was recently awarded the honorary degree of Doctor of Music from the University of Portland (Oregon).

Marlan Anderson, American contralto, has had outstanding success in her European concert tour this past summer (her first such tour since 1938). She received two high honors by the Finnish government, the White Rose of Finland and the Marshal Mannerheim Medal.

The Berkshire Music Center at Tanglewood, Mass., has had a record enrollment of 405 students at its recently-completed seventh summer session. Included in the number were young musicians from 36 states and 19 foreign countries. Among outstanding students were Seymour Lipkiss, pianist-conductor and winner of the first Rachmaninoff Award; Irwin Hoffman, violinist and teacher of conducting at the Juilliard School; Phyllis Siljo, soprano; conductor; Janie Mourdy, contralto; Leonard Pernis, pianist; David Lloyd, tenor; James Pears, bass; and Jean Cottereau, French composer.

The New Orleans Opera House Association announces a schedule of opera performances for the current season which will include Strauss' "Salome," "Petrouchka" by Stravinsky, "Aida," by Verdi, Giordano's "Andrea Chenier," Verdi's "Masked Ball," "The Barber of Seville" by Rossini, and Massenet's "Manon." Mark Harper is the general director and Louis Wallenstein is the stage director.

The fourth annual Brevard Music Festival was held at Brevard, N. C., on the second and third weekends of August. Soloists included Tomy Sprawsky, violinist, Joseph Fantza, pianist, Eugene Issottena, pianist, Frances Yowel, soprano, Nan Marzina, contralto, Marie Bein, tenor, and Carroll Glenn, violinist. The highlight of the Festival was the Beethoven's Ninth Symphony, performed on August 21, conducted by the famous conductor, Dimitri Mitropoulos.

The Chautauqua Symphony Orchestra, under the direction of Franco Antori, presented an all-Wagner program at its opening concert in July which drew an audience of 8,000 to the amphitheatre. Mr. Antori has recently been named associate conductor of the New York Philharmonic-Symphony Orchestra.

The Cincinnati Summer Opera, which had been scheduled to close July 16 because of poor attendance, was able to continue through the generosity of a number of donors who contributed over $4,000.

Muse, Sigrid Onegin, contralto, who died in 1943, was honored on July 16 by the dedication of a statue in Maglir, Switzerland. Two rooms in her former home have been set aside and filled with costumes and other memorabilia of her career. The memorial service will be attended by many important personalities from various countries.

Henry Cowell and Paul Nordoff have received commissions for the next two operas to be produced at the annual Festival of American Music at Columbia University. Mr. Cowell's work, scheduled for performance next May, will be "Obligates" of Chile, and is based on the exploits of General Bernardo O'Higgins in freeing Chile from Spain in 1817. Mr. Nordoff's "The Two Thimmes" has also been offered a $5,000 grant by the Koussevitzky Foundation to write an opera.

THREE MEN OF MUSIC

Dr. Ruby Davy, composer, pianist and conductor, who was the first woman in Australia to receive the degree of Doctor of Music, died July 13 in Melbourne at the age of 66. Her compositions include a choral work, "Australia Fair and Free," which was performed in Melbourne during the Centenary Celebration.

Vitezslav Novak, widely-known Czech composer, died July 10th, in Prague, at the age of 76. In 1945 he was given the title of "National Artist."
"Football is More Than Touchdowns" by Dr. WM. D. Revelli
Dr. Revelli, director of the famous University of Michigan band and one of America's leading authorities in this field, takes you backstage at a Big Ten football game. Every detail of the intermission spectacle is timed to split seconds and is carefully rehearsed as a Broadway show.

"Listening Pleasure" by Leopold Stokowski
One of the world's greatest conductors offers an informal appraisal of the values to be listened for when hearing music. Every musician and music lover will want to read this important statement by a contemporary master.

"So You Want to Be an Artist?" by Charles L. Wagner
A famous concert manager, who presents the John MacCormack, Anselma Galli-Curci, John Charles Thomas and other top-ranking artists to American audiences, warms of the pitfalls and problems encountered in a musical career.

"The Fine Art of Practicing" by Byron Janis
21-year-old Pittsburgh pianist whose Carnegie Hall debut was a sensation of the 1948-49 New York concert season, describes the "speeded-up" practice method which enables him to keep at concert pitch on four hours' practice a day.

"Sir Thomas Goes on Record" by Sir Thomas Beecham, prior to leaving England for his concert season here, was interviewed by one of England's chief literary figures, Sir Osbert Sitwell. Sir Thomas offers characteristically punny comments on the current musical scene.

"The Miracle of Recording" by Lawrence A. Reddell, Mr. Reddell, musical director of the American Broadcasting Company, discusses the current status of recording and its implications for the future of music.

"How to Write Music Manuscripts" by Henry R. Dumars
How many musicians today can write clear, legible, rapid manuscript? Practical pointers on an often-neglected side of music are offered by Mr. Dumars, a violinist, composer and arranger of long experience.

COVER STORY
For Ezio Pinza, who appears on the cover of ETUDE this month, it was an easy transition from grand opera to the combat uniform of Emile de Beque in "South Pacific." Pinza has long been famous as one of the most versatile of modern operatic singers. The right-hand picture showing him in one of his favorite roles, singing Mephistopheles' Serenade in "Faust."
It is true that music has been celebrated. This was accomplished through rivalry, rivalry, rivalry. As strange as it may seem, the great value also was the familiarization of the public with the arts and the artists. The artists were bearing in a manner similar to that which it has been allotted to Broadway, and Hollywood stars. Although some critics and music lovers seem to think that this is the reason for the fact, I believe that this familiarization campaign is essential.

As an example let me tell you of the myriad letters I receive at the theatre, from the public. They are for having gone to the play with the firm conviction that an opera singer must of necessity be a bar and that they have now changed their opinion. I am grateful indeed for these letters and the honest and thoughtful way these endear me and I am often quite assured to discover how many people completely have wrong notions both of opera and me. I do not say any better because they did not have such a voice or because one or two had told them that things have changed in opera.

After a few years of this new trend I can discover that is of giving opera an actual Broadway run. In the accepted sound and word up when it is over, I think of the American public. Broadway, with music that is filled with American color. Since a well-directed Broadway run is more considerable than a far fewer performances each season at an opera house, at first glance it seems as if this new trend is contributing from theatre rather than opera management. But even the main reasons why opera and music in general have reached so much wider audience.

There have been a great many questions about how it feels to portray the same role eight times a week and how we have assured me that I should feel exhausted. After all, I have made 15 roles 15 times at most during one season, alternating with several other roles and on no less than several days in between. I do not know how it feels to act at the side door for more than a month, but I can assure you that there has been nothing boring during the season.

The prime of one's life.
A Short Cut TO CHORAL SINGING

HAVE you found it difficult to keep up interest in your junior choir or chorus? Have you ever been afraid to change the ‘sh”s and the “sohs” you have long been accustomed to singing? If so, you will find this method interesting and easy to follow.

The method was developed by Mr. W. H. Tallmadge, a well-known music teacher. Mr. Tallmadge has been teaching music for many years, and has taught thousands of students. He has been a vocal coach for many famous singers, and has written many articles on the subject of choral singing.

The method is based on the idea that all music is simply the combination of notes and rhythms. By learning to sing these notes and rhythms in a new way, the students can learn to sing any type of music they want.

The method starts with simple notes and rhythms, and gradually builds up to more complex ones. The students are encouraged to sing in groups, and to work together to create beautiful music.

The results have been astonishing. In just a few weeks, the students have become more confident and skilled, and have begun to enjoy singing more than ever before.

The method is easy to learn, and requires no special musical ability. All that is needed is a willingness to try something new, and a desire to learn.

So, if you are interested in teaching choral singing, or if you just want to have some fun, try the Tallmadge method. You won’t be disappointed!
The new records

The London Gramophone Company has just announced a new tour of Europe, Germany before and during the summer, and the United States afterwards. The orchestra to be taken will be the same as that used in the recent concerts in London. The band is a specialist in the music of the 19th century, and the works to be played are mainly those of Schumann's famous symphonies. It is expected that the tour will be a great success, and that the concerts will be well attended.

The tour will include a number of concerts in Germany, Austria, and Switzerland, as well as a series of recitals in various cities. The concerts will be well attended, and the audience is expected to be enthusiastic.

The new records will be available at all good record dealers, and will be well received by the public. The company has put a lot of effort into preparing these records, and they are expected to be of high quality.

The new records are scheduled to be released on the 15th of this month. They are expected to be a great success, and the company is looking forward to their release.

The young composer

Darius Milhaud, since 1940 a faculty member of Mills College, Oakland, California, covers manuscripts with two students, and (top right) passes during a stroll over the campus.

The music is nonsense

By Darius Milhaud as told to Rose Heybut

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I Used to Play Piano, But . . .

TODAY I get to play the piano! my neighbor, Mrs. Roberts, said wistfully, I took lessons as a child, but now I can't play.

There it was again—another statement you and I have heard from all corners. Another story of how many students have many students who can play one or two difficult pieces well enough to enter—and win—competitions; yet the rest of the high school site is far from student. I'm a music student, and I'm going to take advantage of this opportunity to play for a change.

In any other field, education is expected to bring you a certain amount of satisfaction and recognition; music students have no such expectations. If you are a music student, you are expected to be able to play your music without interruption. Today's student is tomorrow's housewife or businessman. The pressure of a job or homemaking may leave no time for music-making. Young couples setting up housekeeping may not be able to afford a piano at first. Everyone's adult life-time may be periods of musical backtracking.

Therefore our aim should be to develop pianists who can weather interruptions in their music study with humor and confidence. I think, requires a different emphasis in piano teaching than traditional training. I believe that the whole concept of sight-reading, less common to first play their music
of the metronomic rhythm, not to be noticed by the audience as an open, direct one, but which still must be there to enable us to breathe, to give us the little edge or lift with which to accent it. When the dancer lacks this sense of the dancer’s bodily needs, it is quite impossible to smooth out rhythms with him. You ask him to take a phrase a bit more slowly, and he goes too slowly—you ask him to take it up a bit, and he rushes it. Only the conductor who understands the dancer’s physical needs can give the proper sustaining that is what a conductor needs, or those who, at one time or another, did as well as dance pianists.

The Dance Conductor’s Requirements

The chief sound of the dance conductor is that he shall keep his scores in his head—rather than keeping his head in his scores! The dance must have quite complete respect for her conductor—he must watch her as closely as an operatic conductor watches his. The best conductor I ever had was so completely familiar with his scores that he never looked at them. By watching his dancers, he could tell exactly what to do—where to accelerate, where to retard, always in harmony with the dancer’s needs. Indeed, he could tell, just by looking, whether the dancer was working as hard as she was capable of working, or whether she was faking a dose of ever-wanting! What with the recent and encouraging increase in dance interest in this country; with the many dance companies, concerts, schools, and studios (many of these, as a result of giving four or five classes a day), there is a very real demand in dance scores. But here we are in a serious bind. After all, it is a legitimate article calling), there is room only for those who know what they are about. Thus, my advice to anyone who does not do it for practice, is to keep your style, know your scores, and make your business to know what dancing means! Believing, as we do, that both music and dance must be richly served by a closer integration, I have frequently wondered why the many musical studies in our great land and the many dancing studios do not develop some system of working more closely together. Would not it be a splendid thing if these studios could get together, occasionally, to explore the kind of training that will fit these people to know the respective fields of work? There is hardly a community that does not have a music school, dance school, or both, but very few have a dance class. Naturally, their goals are different, but they both seek to do just one thing and so on; still, it should be readily possible for these teachers to get together and plan, be it ever so little, to meet the needs of the people to whom they are serving. At the Music Hall, I danced to music by Chopin, among others. The dance, a pianistic one, I must have in mind would go much further than that! The young musicians would have a chance to see a real ars naturec danced to their dance-conductors—they would perfect ensembles! Now, I think there has never been a sense of timing, of rhythm. The dancers, on the other hand, would learn much more of music, of musical approaches, of musical elements. And few people realize how important is this combination of dramatic and musical skills in a finished performance.

An Experiment in Art-Integration

When, in my work with various opera or operetta companies, I have mounted the stage to work with the local choruses, I have been surprised to note how beautifully those young people sing—and how little they know about handling themselves, their bodies, on a stage! When a scene occurs in which members of the chorus have to stand, to wait, to get each other, to invite each other to wait, it is really surprising to observe how little able they are to move their bodies! Dramatic coaching can help this, of course, but many young singers are not able to afford it. How fine it would be if, from their earliest years onward, they could get the feeling of the stage, of the use of the body, in an early study, so that in the professional association with young dancers—their friends and fellow-students—who production would be not only transmitted certain values, but would also be enriched by contact with their musicianship. Further, such an extraordinarily laudable association of local cultural forces could bear fruit by helping to popularize the dance and theatre in a way that would be valuable to the community as a whole.

Smaller cities, where music and dance are not already joined under the roof of one school or conservatory (as frequently are in the larger centers) would benefit enormously from this association. However the Juncture is made that the idea itself is dramatic and sound. Since music and dance cannot exist perfectly united (vocally) on the career level, for the dancer must know music, and the musician must know the dancer, the muscular must have a knowledge of the brain, as of the brain, and vice versa. A better integration of the arts, designed ultimately to enrich both as much as the young students themselves?

There can be no doubt that the average American citizen is becoming more and more conscious of the symphony, and spirited and popular music and dance corps. (certainly, one would be the major factor in the musician studies rhythms and physical grace, what better start could be made than one which would together informally—a better integration of the arts, designed ultimately to enrich both as much as the young students themselves?

The naturally the votes were influenced by the number and frequency of the performances being there in the air. Yet the results are significant and represent in some measure a cross-section of musical taste as well as appreciation with music literature. Thus, we find in Bos- ton at least, that Beethoven is nearly seven- teen times as popular as Dvorak. Two hundred and eleven times as much as demanded in Szostakowiscz, Stravinsky and Stravinsky. On the other hand, the young Khatchaturian, composer of the Serer Dance, a comparative newcomer with this country, is third three times as popular as the great master, Stravinsky, this, however, is based on the national societies of music of the cities. All told, again, the poll shows that Victor Herbert leads the list (231 votes), followed by Dvorak, Schubert, and Dvorak. It is evident that the three times as popular as the great master, Stravinsky, this, however, is based on the national societies of music of the cities. Again, the poll shows that Victor Herbert leads the list (231 votes), followed by Dvorak, Schubert, and Dvorak. It is evident that these results do not represent a true national taste.
The Thesaurus, with its monumental compilation of unfamiliar patterns, will be a perspicacious reference book for advanced pianists who will find many of them helpful in developing a superior technique, not through rote memorization, but through understanding. Only recently in the Round Table of March 1931, I pointed out the immense technical value of polyphonic scales submitting both fingers and mind to the acid test of working simultaneously. Similar thought processes are brought into play here. The entire book moves in a musical plane, and physical flexibility is developed, which will yield different results in the hands of each pianist. In my Piano Clinic, I always emphasize the need of lateral drifting of fingers and wrists in order to get a better legato, and a general sense of security, all combining to make the student feel secure and at ease in any unknown works of the classical and contemporary repertoire.

Similar principles are available in many of the forms and regimens of the "Theaurus" in which the pianist can determine the technique in selecting those which best adapt to his own, or his disciple's, needs. The "Theaurus" is presented in elaborate, almost luxurious fashion; consequently its price is proportionately high and probably shows the budget of the average piano student. But since few public libraries could afford to be without at least one copy, it should be practicable for all those interested to consult it at some time.

According to statements by the publishers and several authorities, the "Theaurus" also contains stimulating thematic ideas which can be developed by composers in new works. A few anonymous suggestions have already been made in this present volume for those pianists who wish to develop original compositions on this volume for those pianists who wish to develop original compositions based on many of the phrases of the "Theaurus".

I know the "Theaurus" and find it one of the most thought provoking, valuable publication I have ever seen. I have found it particularly helpful when searching for new material for my students. I would highly recommend "Theaurus" to any music teacher who is interested in developing a superior technique.

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New Materials for the New Season

At the beginning of the teaching season do you outline each student's repertoire of technique, studies and pieces for the coming year? It is by far the best plan, and is followed by outstanding teachers everywhere with great success.

Each pupil's list should include one or two new works. No other form equals a good work in developing the boy's "moving" quality so necessary to the vital performance of all music. The rhythm of its lifting bass and tilting two-measure swing is so infectious that even the stiffest arse of the woodwind pupil cannot resist it. To obtain the lift it is necessary to feel a kind of silent brushing of the piano keys in the base accompaniment between "one" and "two"—or a light sweep of the hand upward toward the body from "one" to "two." The second count of each measure is played slightly too early, and the third count a bit too late. The lift fall comes -stressing the first count of every measure somewhat. Only waltzes stress the first, third, fifth, and so on measures, whereas the fourth, sixth, and seventh stress is more often found on the second, fourth, and to on measures... examples: "Blue Danube" Waltz: Chopin, Valse Brillante in A flat major, Op. 14, No. 2; Chopin Waltzes in A flat major, Op. 69, No. 1. A good example is "The Floral Waltz," Chopin's C sharp Minor Waltz Op. 64, No. 2.

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Adapt Youself

During the last season I went to North Dakota to give a recital in a large College of Education. Upon my arrival I called at the Auditorium in order to try the piano. There I found a much disturbed piano, the piano steed. He had just finished his work and was awaiting a new owner. While I ran through a couple of my pieces I stood by with a worried look on my face. "How do you like the piano?" he asked after I concluded.

"Fine," I said. "This is a beautiful concert grand. You did a wonderful job, for which I thank you very much."

The excellent man could have been knocked over: "You're not hard on me, are you!" he asked with a broad smile and a kind smile. The French instructor was already in the piano of the day, the concert grand.

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New Waltzes

For fresh, original Waltz material, Presser-Dixon are tops. Each year you can depend on them to publish many intriguing waltzes in all genres. This year's collection is especially rich in easy and moderately difficult waltzes. Waltzes of all types, from slow to fast to in between, are all so good that it is hard to choose. Here are a few:

One: Lass, Susie from Silesian Sea; and Stevens, Moonlight on the Sea are both charming, short waltzes, and would no doubt be receiving many performances in schools. For dancing, and rather lively third waltzes you have Oehliger's The Graceful Waltz; Oehliger's Adagio Waltz; and Maurice's King's Waltz in a Dream. George Bach's Waltz in Three Parts is also a charming waltz. And when you need a bit of grace and refinement, here's a good choice. Eric Lee's Waltz, Op. 57, No. 3, is a charming piece of music. For waltzes written in the early style, I recommend warmly. And if you haven't played over Franz Liszt's "Gypsy From Gilbert and Sullivan" (fourth year), you've missed a treat! It's by far the best C. & G. pot-pourri I've ever seen. It's much better than Glinka's "Twelve Easy Melodies," which can, of course, not close the book until I had played to the end.

I have always sought for the teaching of harmony first through the medium of the keyboard...it's been quite a battle, too! And now, I think the first round of the fight is won by Margaret Lowry's "Excellent Keyboard Approach to Harmony." It's a very useful book; you'll probably want to select several Keyboard Harmony classes if you examine it. It would be good for you, too, to put yourself through its paces!

Since my first Chopin Prelude "lessons" appeared in the ETUDE in the early 40's requests have been coming in for their publication in permanent form. So now, you have available all of the twenty-five Preludes in one volume, each Preludes with its separate lesson. Some of the lessons have been revised, some have not been revised, but I'm sure you will find the changes in this volume, certainly a "must" for you and your students.

Basil Gelett has written some excellent pieces. The second volume of his "Twelve Easy Melodies" (Continued on page 30).
Rhythm in Czerny Etudes

A. The right-hand part must be played as smooth as possible. The groups of 9 and 13 make no trouble, as they divide evenly among other groups of 3 and 6 only, respectively. In practicing other groups it will be best to divide them into smaller groups of varying numerals. This can be done in either of the following ways:

Groups of 3 — 2, 3, 4 or 3, 4, 5.

Groups of 10 — 3, 4, 3, 4.

Groups of 11 — 3, 4, 4, 3.

Groups of 13 — 4, 5, 4, 5.

In general I would prefer the second arrangement, especially for the groups of 10 and 13. If you have two slower groups and then a faster one, the effect will be that of a rush at the end.

After you have mastered this version, relax a bit from the rigid rhythm, and you should be able to play the entire groups absolutely evenly.

— N.M.

I Shall 1 Stop Lessons

Q. Do you think that it is a good idea for an adopted student to have two years work up halflearned material?

A. It is a plan which I think, on analysis, does have at least some merit. The student gains a little at first, but the work is not done perfectly when the time to play it at least up to 2 of 112 or 116.

The notation is in principle the same as that used for enabling the performer to find the correct tempo of a composition, and it should be used very little, if at all, during regular practice.

— N.M. and K.G.

The Accentuation in a Triad

Q. When the accentuation appears as the same degree of the staff as in the principal note it is a 4, for example. As C on the first line, 5, measure 72, 39, and 47, should the grace note be played as taking the place of the principal note or should he be struck? If the accent is 2, the grace note

A. Grace notes are always played before the principal note or are they? If the accent is 2, the grace note

A. The accentuation is printed in capital letters for enabling the performer to find the correct tempo of a composition, and it should be used very little, if at all, during regular practice.

— N.M. and K.G.

A. In accentuating, is often placed before a 12th note to indicate that the accent is to begin. Sometimes the accentuation is printed in capital letters for enabling the performer to find the correct tempo of a composition, and it should be used very little, if at all, during regular practice.

— N.M. and K.G.

A. Rhythm in Czerny Etudes. Q. How does one place the right-hand part of No. 29 from Czerny's School of Fobology, Opus 10. The student is made to work in practice the 12th note in the right hand against time in the left.

A. The right-hand part must be played as smooth as possible. The groups of 9 and 13 make no trouble, as they divide evenly among other groups of 3 and 6 only, respectively. In practicing other groups it will be best to divide them into smaller groups of varying numerals. This can be done in either of the following ways:

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Don't Worry about the Next Depression

INFLATION? DEFLATION?
HIGH COST OF LIVING!

Here's how one teacher solved the problem

By QUINNATE LEITH

IT has been the experience of a great many teachers that at times of depression and deflation the general public seems to turn to more serious things, and businessmen report that zany sales are likely to increase rather than decrease at such a period. However, these depressions are no longer a cause of worry to me. I have learned how to beat them and also provide myself and family with many things we could not otherwise afford. Now when some mother tells me that Jane or Tommy will have to stop taking lessons for a while in the money it needed for something else, right then I begin to inquire what they have to have for their lessons. My discovery of a car as a substitute for cash began when a dressermaid said to me one day, "I do wish I could spare the money to take some piano lessons." I suggested, "Why not some sewing for me in return for being taught?" It was arranged, and since then I have had piano lessons for a great variety of commodities.

I am perfectly capable of doing every kind of work required to care for a home and family, and until I began to keep I did those things myself, rather than spend the money earned in the house. They were there. There were so many other pacts to use that money.

An Unexpected Asset

At first I feared this bartering might shrink
my lessons in the estimation of my other pupils, but I soon found it to be satisfactory and agreeable. As I was to teach classes and mothers came to me offering to do all kinds of work in return for lessons for their children, I found that it not only increased my strength but gave me time for my cash pupils if I gave a lesson or two each week in return for having my weekly cleaning done. Sometimes, at first, the simplest way of doing was not so satisfactory, but after I spent two or three hours with them, they were.

*Quinnate Leith is the pseudonym of a well-known Western piano teacher. In her old days a couturier, she has used successfully, in good times and bad, the "barter system" described in this

trained to do as I wished. One of these women declared that she too was being taught, as well as her child. Another taught me while washing and ironing in her own home. It was a great relief to strike "Mini Monday" off the list of worries in our home. I also bartered lessons for a young schoolgirl to do my baby sitting.

In the beginning I bartered for only such services as would lighten the work in my home. Gradually, however, my family broadened, I taught the son of the piano tuner in return for having his piano thoroughly overhauled, reconditioned, and kept in tune. A neighbor helped out some beautiful antiques which I had long coveted; I offered to be his payment. We were both pleased at the fair exchange. Violin lessons for my daughter were paid for in the same manner.

An experienced typist did my secretarial work, and so I had a good amount of it to do, that gave me still more leisure time each week for my lessons. A woman who had a small dry goods store was delighted to have me take her merchandise in exchange for teaching her two daughters. She reasoned that I was getting the lessons at a reduced price because of the profit she made on the goods. Another of my acquisitions through bartering is a large beveled plate glass mirror. It was a part of a house of a family friend. He refused it as an expert in this work, and I admiringly quoted it. Later when he had his daughter as a pupil if I would teach her, I consented only if I might have the mirror in payment.

For a long time my family fixed sumptu-
ously one night each week at one of the best restaurants in the city. The exchange in return for lessons given the owner and his daughter, and we were furnished the most delicious home baked bread and Swedish pastries by another pupil.

Lessons for Produce

I cast longing eyes at the surplus vegetables and fruits going to waste in the gardens of some families whom I know, and persuaded them to turn this surplus into piano lessons for their children. They had never sold these things on the market and thought them of little value. We were delighted to have them brought to us fresher than they could be bought in the market.

You can see that I was really conducting a Woman's Exchange with no cause for anxiety that my offering should lack success. For I realized that all my pupils paid in this manner. I had a large class which was entirely on a cash basis, but it certainly was gratifying not to be obliged to use it for items I could get for exchange.

The barter portion of my class always seemed to be connected with business that thrived during prolonged depressions. There was a time when one of the firms had a strike. The fathers of some of my pupils were temporarily unemployed. They were keen to barter with their wives and others in the building crafts. I hunted up a house that was for rent at a very low price because of its random condition and got them to work on it. I had some remodeling done, as well as painting and of all the rooms, and the men were glad to use their idle time to pay for lessons many months in advance.

The improvement in the appearance of the house was a great trust that when better times returned it sold readily—and we had to hunt another place in which to live. Another time while living in an apartment I wanted the landlord to repaper and paint the woodwork in the hall which made old and worn, and he was willing to do it himself. At that time there were quite a few men whose fathers were carpenters, but I just couldn't think of the idea of bartering for having it done.

A Fair Exchange

I took the classified section of the telephone directory and went down the list alphabetically of those who did painting and papering. I avoided the large firms, called only those whose address itself was a guarantee. I had many who would receive calls and take orders for work to be done. I had not gone far in the list until I found a mother who was anxious to have two daughters study piano. She said her husband would do the work if I would pay for the material, which he would furnish at wholesale cost. This I readily agreed to do as the price of the materials was small. Continued on Page 52

The Tabernacle Organ in Salt Lake City

By ALEXANDER MURPHY

A MILESTONE has been reached in organ building in this country, if not in the world, in the recent completion of the rebuilding of the magnificent organ in the Salt Lake Tabernacle. It is certainly the most outstanding example of great organ building of its type in our generation in this country. The story of the organ is a romance in itself, a romance so unusual that I was inspired to make a special trip to Salt Lake City during May just to spend some time hearing playing being inspected this remarkable instrument.

What matter no your faith may be, you
cannot fail to be impressed by the tremendous courage and struggle of the Mormon people in their dramatic flight from New York through Ohio, Illinois, Missouri and other states to their final haven in Utah. The Tabernacle itself is a most unusual building. Its acoustics are altogether unlike anything I have ever heard. In that respect it is the type of thing that is a dream to every organ builder and every organist. It was erected in the days of President Brigham Young.

In order to give an idea of what kind of a structure he wanted, Brigham Young raised his umbrella and said to the architect, "I should like to have you design the structure with a dome like this umbrella, to seat from eight to ten thousand people. There we shall preach the gospel and produce music to touch the very hearts and lives of our people."

That was over 90 years ago. He certainly could have had no idea that through the radio the music of the Tabernacle organ and the Tabernacle Choir would reach out to millions and millions of people of all faiths.

The unique Tabernacle may be likened to a gigantic bass viol with a wood back and a wood belly. In this case the wood floor and wood ceiling of the building are like the back and belly of the bass fiddle. Whereas most buildings are built of steel and concrete, this building is built entirely of wood. There were no nails used in its construction but wooden pegs and rabbled and fastened. It is very probable that the wood acoustics of this organ building may be accredited to the wood construction everyone knows wood is amiable sympathetic and resonant to sound than steel and concrete slabs.

The Tabernacle building itself appears like a giant turtle and its shell, severe and powerful, and the acoustical lines have been praised by some of the world's eminent architects and critics.

The organ as it now stands has 130 sets of pipes. All types of music may be placed on it. It is truly the wedding of all the best in the traditional classical period of organ building together with all the best of the Romantic Period. It has always seemed to me that most large organs are not the success that they should be. Nor are they the success that the organ builder or designer had hoped for. Indeed, it often happens that a great part of some of these huge organs is lost, owing to the fact that the organ is so placed in the auditorium that not all the pipes can be properly heard.

In the Salt Lake City Tabernacle organ no single pipe is lost. One may sit at the very rear of the building and listen to the flute Celeste with the box closed. Every note is clear and perfect as though one were right at the console. The definition of the crescendi and diminuendi is so defined in the soft steps that organs are always surprised. The ensemble, as a whole, is, perhaps, one of the most thrilling experiences that one could have musically. It is a tremendous mass of tone.

For purely musical reasons an organ does not need to be overly loud. For instance, the purist in music might be satisfied with a string quartet, but the organ is an instrument which is played for people of many artistic tastes. Occasionally they enjoy a burst of power that suggests the might of nature itself. The Taber-

The Tabernacle organ is just (Continued on Page 59)
THERE is considerable interest in the field of music education at the secondary level. However, it is often difficult to ignite the interest of young people in this area. This lack of interest is often attributed to the perception that music education is not seen as an integral part of the educational curriculum. However, recent studies have shown that music education can have a positive impact on a student's overall academic performance and personal development. In this paper, we will explore the benefits of music education and discuss strategies for engaging students in the learning process.

Music Education and Academic Performance

Research has shown that students who participate in music education programs tend to have higher academic achievement scores compared to their non-music counterparts. Music education helps develop critical thinking skills, problem-solving abilities, and creativity. These skills are also transferable to other areas of study, leading to better academic performance.

Music Education and Personal Development

Music education also has a positive impact on a student's personal development. It can help build confidence, discipline, and self-esteem. Students who participate in music education programs often exhibit increased self-confidence, which can translate into better self-esteem and a general sense of well-being.

Engaging Students in Music Education

To maximize the benefits of music education, it is important to engage students in the learning process. Here are some strategies for engaging students in music education:

1. Connect with students' interests: Students are more likely to be engaged in music education if it is presented in a way that connects with their interests. For example, if a student is interested in rock music, incorporating rock songs into the curriculum can make learning more engaging.

2. Use technology: Technology can be a powerful tool in music education. Apps, online resources, and interactive software can make learning more engaging and accessible.

3. Encourage participation: Students are more likely to be engaged in music education if they have opportunities to participate. This can include playing an instrument, singing in a choir, or performing in a band.

4. Make music education relevant: Students are more likely to be engaged in music education if they see the relevance of the subject to their everyday lives. This can be done by incorporating real-world applications into the curriculum.

In conclusion, music education can have a positive impact on a student's academic performance and personal development. By engaging students in the learning process, teachers can help them develop skills that will benefit them throughout their lives.

References


ENGLISH MAKER OF DREAMS


The life of Frederick Delius, who was born of German parents in Bradford, England, in 1862, was one of the most unconventional of all the composers of his period. At first he was an accountant in composition. This he did while for two years he managed an orange grove in Florida; a while he was an artist in New York. Then he went to Leipzig to study at the Conservatorium with Reinecke, and then he went to Hamburg to intimate of Gréig. Because Delius wrote generally in larger form, because many of his works were easterly in character, because he was indifferent to popular success, he has been surrounded with a kind of atmosphere of remittance. It has taken years for the public to be aware of the wealth of his work. Early as 1922 he developed a malady which resulted in gradual paralysis and total blindness. Eric Frbin has lived with him from 1920-1933 as his amanuensis, Mr. Frbin has given us the story of his life, which only one with his close cooperation with the composer could write. Notwithstanding Delius' easterly nature, Mr. Frbin's portrait of the great Wallace were among his favorite authors.

A Kinesthetic Approach to Violin Fingering by KELVIN MASON

T"at whole is the sum total of its part," This axiom, when analytically applied to the kinesthetic sensations of the violin fingering, is quite effective in building skill-hand technique. The "parts" may be considered as various sensations of "posture" and "motion." Let us begin with the manner of holding the violin itself. It is held off toward the left so that its own weight, as applied against the jaw, is sufficient to keep it up in playing position. This attitude requires that the player should try tendency toward a hollow-chested posture, and that he tilt the head toward the left rather than toward the left shoulder. However, this tilting of the head can and should be minimized. One way of doing it is to pad out overly the left shoulder, covering all but the little bunion on the right extremity of the left collar bone. Players having fingers necks usually prefer to hold submerged a little lower than those having shorter necks. When the lastmentioned is correctly held, the jaw never feels the pull to the instrument in closer to the neck. To a small extent, the thumb does help to support the instrument. In the lower positions it is usually placed so its first joint is but decoration, the neck of the instrument resting just below its first inner crotch. In ascending into the higher positions, the thumb contacts more and more toward its tip; this same bit of advice applies in progressing to an "uncomfortably" fingered should be avoided lower positions. The fingers swing under the violin, more and more in progressing from the Fating toward the Gising and in moving the head up the fingerboard. This will assure that the third and fourth finger knuckles are on a higher plane than the fingerboard, so necessary for facility. In passage work, too fast for vibrato, and in the lower parts of the fingerboard lighter finger lightly touches the edge of the fingerboard. This contact point on the index finger is usual to maintain this and to assist in the inner crotch (coasting from the end of the finger); however, while playing on the G-string in the position the contact point is about one-sixth inch deeper into the palm. The base of the index finger is freed of any contact with the neck of the instrument when (1) using a vibrato, (2) progressing to an "uncomfortably" fingered crotch, and (3) playing in the higher positions. If the upper boats of the individual violinist are relat- fully thin, then the base of the index finger will always be needed to be freed of its contact while playing in positions above the third; but, if these boats are well rounded, the thumb must be altered to specify positions above the fourth or fifth.

In performing harmonics, it is helpful to move up the contact on the side of the index finger to a point a little higher than its third inner crotch. Thereby, the fingers are applied more obliquely than usual.

In going from a lower-fingering to a higher-fingering one, the stretch between the fingers is increased in direct proportion to how much the knuckle of the index finger is advanced up toward the face, so the lower-fingering is in place. In going from a higher-fingering to a lower-fingering one, the stretch is increased in direct proportion to how much the lower-fingering finger reaches back toward the pepulx, while the higher-fingering is in place.

The keeping down of fingers that are no longer being sounded, and maintaining the armament of fingers yet to be sounded, do not take place among homs of long or moderately long duration.

Trills in the higher positions, especially among half-fingered trills such as the trill not actuated by the finger but, instead, by a quasi-vibrato movement of the hand. The higher-fingering trill is applied lightly on its corner, passively. The lower- fingering is in constant contact with the finger throughout the trill, or "dotted" trill, which is only when a trill begins slowly on its upper neighbor, and we wait until necessity de- mand that the lower-fingering finger be tapped. Transitions between tones should usually be heard only when they are intended to be heard as a matter of style.

Single Position Fingering

Ex. 1 Slow and moderate pace: "Walk" from finger to finger, using a vibrato and

accompanying that there is sufficient pressure on the finger last playing before the change of acting.

Very fast pace: At the same time the G- sharp is tapped, the second finger begins to move toward B, and the first finger begins to move toward E; the second finger maintains its contact with the next up. The finger clamp simultaneously on the B and the higher F. Throughout the example the elbow moves gradually toward the left.

Note: The fingering in the dotted lines, retaining the indicated finger solute and its string until the end of its dotted line. Throughout the example the elbow moves gradually toward the left.

Ex. 3 Slow and moderate pace: Same re- marks as those concerning Ex. 1. Pay no at- tention to the dotted lines.

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Note: The fingering in the dotted lines, retaining the indicated finger solute and its string until the end of its dotted line. Throughout the example the elbow moves gradually toward the left.
Ex. 4. Slow and moderate pace: Some remarks as those concerning Ex. 1. Very fast pace: The fingers are set and released as if the fingers were written as double stops.

Ex. 5. Chords across the strings require a simultaneous setting of all five fingers. Exceptions to this rule cover only awkward or slowly performed chord sequences.

Ex. 6. If time is available the first finger may be set in advance.

Silent Shifting

Ex. 7. Here is an example which may be used to observe the physical actions of the fingers in basic shifting. One type of shift occurs in the D-string simultaneously with another type on the A-string. In all shifts, visible movements of the arm are avoided as much as possible.

Ex. 8. It is very important, in the course of a shift between rapidly moving tones, that the fingers do not spread out or get closer together on the basis of the distance to be covered by the shift. Rather, the fingers spread or get closer on the basis of the interval to be played in each of the two positions concerned. When this example is played at a fast pace, the shift is made on both fingers; the second finger leaves in contact with the string in the midst of the shift, but the first maintains light contact with the string. The first and second fingers get closer together during the shift.

Ex. 9. Same remarks as those concerning Ex. 8, except that during the shift the fingers involved spread apart.

Ex. 10. This type of shift is coming more and more into favor—the "rival-shift." In a slow or moderate pace "walk" from finger to finger. The shift is practiced, for the most part, when the intervals do not vastly tax the reach of the fingers. In fast moving passages, the lower-lying finger is not lifted until the next higher has ceased sounding; in descending passages, the lower-lying finger is not put down until necessary (see Ex. 6 for an exception).

Ex. 11. Slow and moderate pace: The finger playing just before any of these positions changes slides off the D-string at the midpoint of the shift; simultaneously the finger to play after any of these chords closely tapers its tone.

Very fast pace: The slide to the new position is in both fingers; the first finger does not lose contact with the strings but the second loses contact: 1) in the midst of the shift.

Ex. 12. Shifts like these, at a fast pace, are manipulated as they would be at a slow pace—namely, the slide to the new position is on the finger playing just before the shift. The first finger should alternate rhythmically its contact of the strings.

Ex. 13. Slides in this example are accomplished by coupling a quasi-vibrato with a steady arm movement.

Ex. 14. At any pace, the slide of the strings is placed on the first and third fingers and the second and fourth tap cleanly. During the shift it may be noted that on the A-string the third finger begins to slide off at the same moment the second begins to tap E.

Ex. 15. This type of movement is practical only for slow or moderate pace. It requires practiced bowing if it is to be manipulated successfully. Finger pressure is lightest at the midway point between any two tones.

Ex. 16. In contrast to Ex. 15, this type of shift is practical only at a fast pace. Between each tone, a release of the bow from the string is required. The playing finger is drawn steadily down the string by arm movements alone, the wrist bent well outward.

Audible Shifting

Ex. 17. Like Ex. 16, this shift is practical only at a fast pace and with a steady arm movement. The tremolo is correlated with the glissando by lightly and rapidly moving the third finger on and off the string.

Ex. 18. The half-steps in this example are accomplished by coupling a quasi-vibrato with a steady arm movement.

Conclusion

It appears that the proper physical manipulation of any tone is greatly dependent upon both the preceding and succeeding tone patterns. Accordingly, it sometimes becomes (rarely) advisable to revise a few passages of music composers when their "originals" are distinctly "crisp-grain!"

Ex. 19. A shift to a quite distant lying tone often necessitates an audible transition. In this example, the finger playing on the second finger leaves the string more lightly and more as the shift progresses. At the moment the lighter it is heard, the playing finger leaves the string entirely.

They've Revived the Music Box

By BETTY and WILLIAM WALLER

There old lady owned a rare and beautiful gold-plated music box, made in Switzerland near a hundred years ago. When a token was turned, a tiny bird sang, an arrow little melody and flapped its metallic wings. The box actually was smaller than a park of cigarettes, and the old lady prized it dearly. Then one day the musical antique broke down and no one could fix it.

From her home in Peithan, just outside New York City, the lady journeyed to Geneva, Switzerland. Surely, she thought, the music box could be fixed there. Instead, she learned that the Swiss craftsmen lacked the tools and parts to do the job. "Only one man can help you," she was informed. "His name is Adrian Bornand, and he lives in a little town in the United States called Pelham."

To Adrian Bornand and his wife, repairing the music box was all part of a busy career during which they have helped arouse interest in an almost forgotten art. In those pre-atomic days, the American artisan made a handlebar music box, the elegy, the rags, the rondo, the waltz. The heyday of the phonograph apparently doomed the music box to extinction.

For almost forty years music boxes lay forgotten in attics and sheds, or in dusty curio shops—quietly referring to another age. But just as the eiderdown and the harpshaped somebody survived in a musical world of electric guitars and organ, so did the music box. A few people collected them as antiques, a few cherished their tinkling tunes, but time seemed to have passed them by. Certainly, they were no match for the modern radio and juke box.

They were not forgotten by Adrian Bornand, however. Music boxes were in his blood, so to speak. Son of a Swiss craftsman who came to America in 1902 to pursue his trade, Bornand, as a boy learned the almost forgotten art of repairing music boxes. From his father he inherited the old master tuning fork used to check the notes on a music box and the only lathe for turning down the pins on a music box cylinder in this country today, as well as other invaluable tools. For a number of years Adrian Bornand and his wife, Ruth,فذ, have conducted a thriving business, buying, selling, repairing, and making the tinkling boxes. Today, people pay fancy prices for these outmoded instruments, and celebrities clamor for them.

Calls from Celebrities

Recently, for instance, the Bornands got a call from Andre Kostelanetz, the famous orchestra leader. He wanted a box playing The Will Tell Overture. Actress Dorothy Stickney liked to call upon the Bornands when a music box playing My Love Is Like A Red, Red Rose was required for the new play, "Life With Mother."

A while ago Bing Crosby, who has a fine collection, purchased a few mahogany music boxes from the Bornands. It is 36 inches long, plays eight tunes for a half hour at a time, and has a uniquely sweet, sweet tone.

Another enthusiastic collector is the famous black pianist and composer, Abe Telepon. When he came to the Bornands' combined home and workshop, some time ago, he was able to identify the key in which each box was made, the instant it was turned on for him. He has all his repair work done by the Bornands.

Other collectors include Lily Pons, Leonard Warren, Natalie Wood, and many other celebrities. Some time ago a New Yorker presented a music box to Princess Elizabeth of London. She was delighted with the gift. The late J.P. Morgan was another famous collector. He ordered several identical walnut music boxes of an orchestral type made with bells, drums, castanets, even built-in organs. One that was presented to the New York Philharmonic, at Harvard University, was restored to working order last year by Adrian Bornand and is again on exhibition there.

In the living quarters over their shop, the Bornands store their finest pieces in their collection. They keep more or less open house for visitors who come from all over the country to see their music boxes. Last year people from twenty-six states, as well as Canada and England, dropped in on them. Besides a number of large and unusual pieces, there are musical fruit boxes, toys, jewels, even cakes, and other novelty items which mark the evolution of the (Continued on Page 56)
Music and BARNUMISM

WHEN the incomparable Gracie Fields, queen of the Music Halls, who was London's joyous contribution to the war-torn twentieth century, boasted of "the biggest acquipijkstra in the world!" in the song that sent million into hysterics, she satirized the very human trait of bragging about the biggest, smallest, tallest, tiniest, fastest, thinnest, finest, poorest, richest, fastest, slowest thing in existence. Perhaps you are not interested in the British house hold plants of the legendary aquipjnstra family, but you may be like Thomas A. Edison, who said that he could never pass a sidewalk with a two-headed calf without going in to find out whether it was stuffed or alive. Incidentally, Miss Fields' aquipjnstra was crossed with an ass and grew to alleged Paul Bunyan heights.

Once at an international conference in Lausanne, Switzerland, we heard a facetious critic from the English midlands refer to the late Phineas Taylor Barnum as "the patron saint of America," a kind of God of Propaganda which marked the activities of all Americans, Barnum, with his bombast, his startling humbugs, and his incessant audacity, was all that. Everything he touched was superlative, and from these "greatest things on earth" he made "the greatest show on earth." Jenny Lind found his methods insufferable and paid Barnum a handsome sum to break her contract. At this day Barnum is far from being our "patron saint." We have come to appreciate the real values for their own worth. An era of refined judgment is now widespread and dominating in our country.

Ever since ETUDE was established, however, hundreds of letters have come in yearly from readers wanting to know "Who is the greatest composer?" "Who is the greatest pianist?" "What soprano sings the highest note?" "Which is the largest orchestra?" It reveals the somewhat dazzling fact that the public is influenced by size or the lack of it. Ellen Beach Yaw, a prima donna of some years ago, made her reputation, not by the quality of her voice or her interpretation, but because she could sing the highest note ever sung.

All Europe used to frown upon America as the land of bargains. There can be no question that we did ship overseas in the armadas of tourists who were insufferable braggers, who seemed to find that the only way to show their patriotism was to crows about things in America in which Europeans were not in the least interested.

While we in America have stood the brunt of many deserved criticisms for this vice of boasting about American musical prowess, all in all we are not so different from other peoples all around the earth. Ever hear a Scot hold forth about the irresistible glamour of his pipers? Or a Welshman extol the enchantment of an Eisteddfod? Or a Bavarian carry on about a Tyrolean bell-ringer, or a Paganist praise the wonderful band of the Garde Republicaine? They all admit they have incomparably the finest of their kind.

The Illustrated London News of June 1857, presents a picture of the greatest drum in the world. It was seven feet in diameter, and its frame was twice the height of the performer. The skin was made from a huge buffalo hide imported from the American prairies for the purpose. This drum proved very popular, and was a great drawing card for years at London concerts. Superlatives seem to be relished by all the people of all the countries of the world. It is a truth we all inherited from Adam and Eve, who probably extolled the apple tree as the source of original sin.

American musical sophisticates make great fun of the Patrick R. Gilmore Peace Jubilee given in Boston in 1866 and 1872. In the latter festival there was an orchestra of 1900. However, in London in 1859 similar festivals on only a slightly smaller scale were given at Crystal Palace under the direction of Sir Michael Costa. (Continued on page 44)
MENÜETTO
IN B MINOR

Schubert's melodic line is always definitive. This very popular work should be played with great clarity, particularly the pointed staccato notes, which are usually picked like the pizzicati on a violin. The hushed molto legato must be delivered very softly and surely. (Grade 6.)

Allegro moderato (J=120)

E. SCHUBERT, from Op. 78
STARRY NIGHT

Keyboard orientation is always benefited by overhand pieces like this. Play very evenly and smoothly. Both hands must strike exactly together. Grade 3.

Valse moderato (♩=72) rH.

EMILE J. SCHILLIO

BY A SINGING BROOK

Gracefully (♩=68) rH.

MILO STEVENS
BENEATH A WEEPING WILLOW

Do not hurry the performance of this work. Employ the pedal precisely and watch the phrasing carefully. Grade 4.

IRENE MARSCHAND RITTER

Moderato (m=80)

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STUDIB-SEPTEMBER 1949

* From here go back to the beginning and play to Finale,

STUDIB-SEPTEMBER 1949
SPANISH EYES

This is an interesting serenade-like composition in tango rhythm. Latin in type, it must move along in *tempo rubato* with a dream-like languidity. Grade 3.

Andantino con molto rubato (\( \text{J=66} \))

LEWIS BROWN
LITTLE SONG

Artists who have sung this new song before large audiences feel that it has promise of becoming a real success. Simplicity and sincerity of performance will make it most effective.

Slowly, but flowingly

Tell me, bright star, will he/she hear my song? Will he/she ever hear my little song? When will he/she know the joy my song can bring— the joy my song can bring?

My heart is sad, my heart will surely break, my heart will surely break in two.

Tell him, soft wind, the joy my song can bring. Tell him, the love I have to give.

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AETUDE-SEPTEMBER 1919
VAQUEROS
SPANISH COWBOYS

Quite slowly and very marked; in Tango style

SAMUEL GARDNER, Op. 19

Both parts may be played an octave higher, in the first two bars ad Libitum.

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ETUDE-SEPTEMBER 1949
AIRPLANE

How would you like to go up to the moon? Hop in my plane, and I'll get you there soon. Over the tree-tops and houses we'll glide; Just hop in my plane for a ride.

Grade 1
Moderato (45 – 60)

ADA RICHTER

HITING SONG

Grade 2: Allegretto (d = 120)

ADA PAYMER

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Bears in the Woods

March time. a = 100

Mother Bear and Baby Bear go walking in the woods. The Bears are very happy. They continue walking. They sing.

FRANCES M. LIGHT

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The Bears go to bed. The Bears are so tired. They all sing together.

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Etude-September 1947

International Copyright secured
coupled with the relative thinness of the tubing and the use of such woods as rosewood and boxwood, led Mr. Wehner to believe that the characteristic shrill tone of this period of musical history was much softer, gentler and less penetrating in quality than is characteristic of shrill tone today. This would explain why the shrill parts to some of these early symphonies, played today on modern oboes and modern reeds, now appear to overload the score, to be too loud for the ensemble called for.

Flute Note

Have you ever taken up a flute — probably a high-priced model — and found to your astonishment that the notes of the right hand just won't come at all — even though the instrument appears to cover perfectly? What you had was an "open G-sharp" flute, an instrument now being less and less frequently. On this flute, the G-sharp key works exactly in reverse to the usage of the ordinary or "closed" G-sharp; that is, the pinky of the left hand must be on (pressing the G-sharp key down) for all the notes of the right hand. The note G-sharp itself is played with the left-hand pinky off! This flute was played and taught by Carl Wehner, a pupil of Boren, who was active in New York during the latter decades of the nineteenth century and entered into the early twentieth. Wehner played variably in the Metropolitan Opera Orchestra and in the New York Philharmonic Symphony, and had many pupils, all of whom were required to learn the open G-sharp flute which Wehner himself played. There are still Wehner pupils today playing this flute (likewise piccolo), especially in New York, although it is not often taught today. Ernest Wagner, who played in the New York Philharmonic Symphony from 1901 until his retirement about five years ago, has played open G-sharp flute and piccolo all his life. Carl Wehner was not the only flute of the day who played open G-sharp; a number of others played and taught this system, and it is interesting to note that Boren himself preferred it and stoutly defended it in his treatise on the flute. Open G-sharp flutes are almost invariably high quality instruments; they can be "converted" to closed G-sharp quite inexpensively by any one of the well-known American flute-makers.

Bass Clarinet

This instrument was perfected in its present form by Adolph Sax (inventor of the saxophone) in 1835. Originally built in three keys, B-flat, A and C; the B-flat is now standard, the C being obsolete and the A seldom met with outside of Germany. Parts are written in the treble clef, except in German scores where bass clef is used for the low register and treble clef for the higher notes; it is to be noted that in these German scores the bass clarinet in B-flat sounds a major second lower than written, equally whether treble or bass clef is being used. This differs from standard American scoring practice wherein the B-flat bass clarinet sounds an octave plus a major second lower than written. For practical purposes its introduction into the orchestra is credited to the composer Meyerbeer, who employed it in his scores to "The Prophets" and "The Huguenots." There is a contrebas clarinet an octave lower than the bass clarinet, which is used in many European military bands. Though at present little used in the United States it is very favorably regarded by Dr. William B. Reevell and a number of other leading American bandmasters.

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Get them Started Right

(Continued from Page 20)

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THE TIME IS NOW

VOCAL VOICES

Answered by Dr. Nicholas Douty

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THAT THERE IS MUSIC WHEN YOU PLAY IT YOURSELF...

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THE TEACHER'S ROUND TABLE

(Continued from page 14)

I know that many of our students and teachers have wished to have the teacher's round table, and I have been asked many times about it.

Of course, I shall not attempt to answer all your questions here, but I shall try to give a general idea of the things that are important in the teacher's round table.

I believe that the teacher's round table is the most important part of the teacher's work. It is the place where the teacher can discuss the things that are important in the student's work, and where the teacher can give the student suggestions that will help him.

In the teacher's round table, the teacher can discuss the things that are important in the student's work, and where the teacher can give the student suggestions that will help him.

I believe that the teacher's round table is the most important part of the teacher's work. It is the place where the teacher can discuss the things that are important in the student's work, and where the teacher can give the student suggestions that will help him.

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What Makes a Composer Great?

(Continued from page 17) It tells us very little. All music was, at one time, modern. The differences are that the great classics are those which have survived the test of time and have become established as such. Therefore it was true in the music written at the time of Bach and Beethoven of which so little of it is now anything of anything, because it was not sufficiently progressive, strong, and true. In the music that we hear today—modern music—there has been an opportunity for vast improvement in music, with the result that we listen to it—listen. There is no reason why much of the new music does not amuse us as much as what has survived of the old. My father has never allowed himself with the "modern" movement. He is simply and sincerely worked out his own musical expression in his own form. He has continued his own line, his own language, adapting it, unceasingly, to the style of the time in which he worked, quite as he adapted it to dress or decoration. "Le baiser de la fée" reflects the same personality, the same aesthetic feeling as "Le secret du printemps." The conclusion is unswayed by the (so-called) inspiration of the moment. He knows in advance what he will say, plans for it, strives for it, and—if he has played a success, not as it is effective. I am stated in regard to piano playing, striving and regaling "It is our.

Musician's Answers to "Operative Sources" (Page 4)

3. Greek myth
7. The Bible
8. Shaw's "Major Barbara," "Canzoni," "Don Quixote.nn
9. Fairy tale
10. Novel—Prosper Mérimée's "La morte de Louis XV.

Greek myth

Rome

The Bible

The Bible

The Bible

The Bible

The Bible

The Bible

Shaw's "Major Barbara"

The Bible

Dionysus, Martyr

Richard Strauss

French Music

Beethoven

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THE PIANIST'S PAGE

(Continued from Page 15)

Something fine to look for and to see is an excellent and easy study in Waltz by Chopin.

For rapid or brilliant third year recital pieces get Beethoven's 3rd Fugue from his "Schrader's Fugue" Opus 25. Then a place in "Chanting Passages," "Piano Passages," "Clanging Cats" or "Ice Cream Cone Carnivals" among them.

For first year pieces I like especially Ravel's "Ondine," "Mendelssohn's Opus 15," and Van de Capelle's own works. All of these have long notes. And for second year boys Roderick's "Dancing Dances" is a delight. Milligan's "Pagan's Trails" will do even tough the youngest.

The girls will enjoy all the sentimental or "Southern Airs." There are several Rahn's Dungan's Chimes at Parana (second year) and Dunham's "Bicepe" (third or fourth year) which is especially good for large hand girls. Boys of all ages will like Van de Capelle's "Psyche" and Poppe, a short walk in dialogue with the melody and nothing more.

The best policy to follow is to keep a list of what you are doing in review, then to start over in something new, untried, and sympathetic. It is a part of talent. The ability to calculate, memorize, and put into constant practice all cannot be taught to such right ears of fresh, human, self-seeking melody. The composer has to make it, although he is one who writes. Also, he needs more force of will and imagination, cause, and some of them are interesting.

In any system, he should explore it to its fullest possibilities—and then does. Fortunately, there is no rigid system in contemporary music.

It is curious how people go on believing the composer knows all about what he is doing than those who judge him. I have heard it said that his style has changed. Yes, a child has felt it, and he has kept on doing just what he has been taught. I say, perhaps, is the ears of the listeners. The unconscious 2010 seems quite tame in 1910. After listening to the same kind of music, for a while, for twenty years, people get used to it. Then they think it is the music listeners' and audiences—and especially critics—owe it to themselves to study in less than two decades if they gave themselves the chance of hearing a new work several times before forming an opinion about it. Once, after the first performance of a work of mine, a critic came up to me and said, "I thought that while the work had interest, it was inart, far too long. After the work had its third performance, this gentleman came back to say how glad he was that I had profited by his advice; the work was much better now that I had eaten it. The same is not true of music. He had not touched it in any way. The music he heard at first he had not been prepared to accept. As a matter of fact, what he heard at the first. The "change," was in his ear. He had become familiar with it. If his ear had not long felt that the future of music was in the ears and the attitudes of the hearers. The composers can take care of themselves.

For myself, I carefully detach myself from trying to write to the needs of any time, scheme, idea, or movement, because I can see only what is in my ear. Naturally, I live in 1949, the very ear I become will be written different from that of a man who was in 1849. But the composer's task is a long one to the young composer, then, is to become familiar with the music of today, to know and to appreciate the music of his time, and to learn his music as well as he can, or it will never be perfect. The composer's task is a long one to the young composer, then, is to become familiar with the music of today, to know and to appreciate the music of his time, and to learn his music as well as he can, or it will never be perfect.

MODERN MUSIC IS NONSENSE

(Continued from Page 9)

levelled at me, even though I have never thought of myself as revolutionary. We should distinguish between revolutionary and evolutionary. No one has ever thought of music as purely evolutionary. Music simply adapts itself to the needs and interests of its time and expresses them. When people think of music, they find that you tend to see an all-over picture of nineteenth century music, especially the nineteenth century symphonies. They forget that little of the music of the Middle Ages, of the Baroque period, and are surprised to "modern modes" dotted out to point to the works of Mompesson or of J. S. Bach. Yet, those works are full of "modernism!"

The fourth is important, especially in melody. No one can tell us to the melody of something new, untried, and sympathetic. It is a part of talent. The ability to calculate, memorize, and put into constant practice all cannot be taught to such right ears of fresh, human, self-seeking melody. The composer has to make it, although he is one who writes. Also, he needs more force of will and imagination, cause, and some of them are interesting.

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September Birthdays and Anniversaries

Engelbert Humperdinck 50

The wife of singer Engelbert Humperdinck, Claire Warne, who played saxophone in her husband’s band, is 50 on September 17, 1935. Engelbert Humperdinck married Claire Warne in 1960.

Helen Keller 80

The wife of author Helen Keller, Alexander Graham Bell, is 80 on September 14, 1932. Helen Keller married Alexander Graham Bell in 1919.

Erich Wolfgang Korngold 60

The wife of composer Erich Wolfgang Korngold, Alice Korngold, is 60 on September 11, 1918. Erich Wolfgang Korngold married Alice Korngold in 1927.

September 11-17

Thursday, September 11


November 21-27

Thursday, November 21


December 18

The wife of actor Orson Welles, Harry Cohn, is 80 on December 18, 1935. Harry Cohn married Orson Welles in 1935.

December 23


December 31

The wife of actor John Garfield, Veronica Lake, is 80 on December 31, 1929. Veronica Lake married John Garfield in 1942.
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