6-1-1948

Volume 66, Number 06 (June 1948)

James Francis Cooke

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ARTUR RUBINSTEIN

The Distinguished Polish-American Piano Virtuoso

In an eight-page article discussing all present-day piano virtuosi, LIFE pays him this supreme compliment—"The man who approaches closest to the Paderewski ideal of virtuosity, showmanship and glamour is Artur Rubinstein."

*Read his article in this issue "How Can I Become a Pianist?"*
Wurlitzer is music

When you put a Wurlitzer piano into your home, you are choosing that you have an ear for music, an eye for Wurlitzer beauty.

Wurlitzer is the piano that musical America chooses first. Yes, more Wurlitzer pianos than those of any other name are going into American homes and schools today.

When you choose your piano, let Wurlitzer leadership be your guide. Join the millions of music enthusiasts to whom Wurlitzer is music.

THE WULFREICH WURLITZER COMPANY, DE KalB, ILLINOIS
"PLEASE play the Polonaise.

This request was received by scores of pianists following the success of "A Song to Remember," the motion picture devoted to a romantic, disdained life of Frederic Chopin. Francois Chopin. In this picture the leading role was portrayed by a young French actress, Cora Calvi, representing as a Hungarian screen star, who worked for two years to make the picture. The Polish composer's name is mentioned in the dialogue at the end of the picture. The actual playing was done by Jose Iturbi and dubbed in on the film by the magic of Hollywood. Millionaires bought the rights of the music of Chopin for the first time, through this film. Some day they will learn that the Polonaise, Op. 26 in A-flat Major, the most beautiful of all Chopin compositions Chopin wrote in polonaise form. At one time the sale of records of this composition was said to have topped all other Chopin recordings.

The marble is that particular work, with its striking vigor, its complex rhythms, its extraordinary virility, power, and melody, that established the Chopin name in 1848, despite the fact that it was written over one hundred years ago. The Chopin polonaise, in fact, probably a billion souls have passed on. But Chopin's composition is as alive as though it had been written yesterday. What definition could there be of immortality? Chopin never ventured from the vast multitudes who would be thrilled to see and hear the great composer. The prostration of the poet, the composer, the performer, the scientist, the dreamer is always centered upon the average mental grasp of the general public of his day.

As a historical phenomenon Chopin was so distinctive that even at this moment relatively few people can form a picture of his artistic sincerity, his sacrifice to his ideals, and his relation to a kind of crude music which seemed to have in him its content—leading him on—opening the portals to immortal inspiration. But one can form no image of Chopin, and his compositions cannot be judged by any ordinary criteria. For instance, Chopin's Études are the very essence of the race, the square piano of his day to the grand. The two instruments are radically different. And, although the pianist can no longer produce the ductile and less brilliant tone, his technique equals the greatest. Without a doubt, Chopin's polonaise is one of the most difficult and the most important of all his compositions. Chopin's works was first recorded and released in 1938. Since then, several thousand copies of the work have sold in sheet music and recorded form. The Chopin works has also increased in popularity.
The Orchestra as a Municipal Asset

From a Conference with

Dr. Hart McDonald
Noted American Composer and Teacher
General Manager, The Philadelphia Orchestra

SECRETS EXPOSED BY THE ETUDE BY JAMES FRANK COOK

Dr. Hart McDonald sees that Philadelphia's symphony orchestra is a large one, but its cost is not to be considered. It is the result of the combined efforts of many thousands of people working together.

Mr. Ormond, on tour, must sue a hundred miles a day. An attempt to transport a double orchestra in a Pullman car would be impossible.

The Philadelphia Orchestra on your car may offer a million dollars' worth of valuable labor. Their concert bag contains a double orchestra on three wheels.

The orchestra adds mightily to the beauty of the city. It is a tangible asset, a symbol of the cultural attainment of the city.

It is a living, vital entity, and is dependent upon what it is today. The orchestra has a right to be proud of its achievements.

The grand orchestra must be kept in the first rank of orchestras, and this is the duty of the directors and managers. The artistry and technique of the orchestra inspires thousands of people to new heights.

The artistry and technique of the orchestra have been carried forward by the director, and this is a work of art. The orchestra is a living organism, and the director's work is to keep it alive and well.

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They had gone to the castle quite quietly. The window of their room opened on to the park and they had been seated upon the steps of the little gray tower. There had been no other people around them. "Now," said Blondiau, "let us go in and look at the room." They entered. The room was small and filled with the scent of flowers. They saw advertisements of hotels and concert halls. The walls were hung with framed photographs of famous people. They sat down and talked. The castle was beautiful. It was a place where people could come to be alone and think things through. At the same time, it also provided a setting for social events and conversations. This education had influenced their character in a significant way. Their kinesthetic boundaries had kept them from habitual rhythmic and thoughtless habits. When they had kissed and said goodbye, she asked: "Where are you going now?" "I am going to the park," she answered. "I have to meet a friend." They kissed again and then she went out. She was still alone and thought: "I must go and find my friend."

The cast and their relatives met in the same manner. The acting of the players was subtle and effective. The music, the lighting, the setting, and the costumes all contributed to the overall impression of the performance. The audience was captivated and enthralled. They left the hall with a feeling of anticipation and excitement for the next performance. This was a moment of shared joy and celebration. The sense of community and connection was profound. The experience was one of both individual enrichment and collective growth. It was a testament to the power of art and the human spirit to come together and create something greater than oneself.
The Pianist's Page
by Dr. Gay Maier
Noted Pianist and Music Educator

Mr. Horowitz Speaks

IT ALWAYS strikes me as a great pleasure to illustrate pianistic perfections. It's like piecing a puzzle, putting down every piece to its right place. It's a game of skill, a game of precision. The smart pianist, even the black and white, is an artist who can make the notes come alive, who can make the music speak. And the great pianist is the one who can do it with passion, with taste, with style.

Recently the pianist was interviewed by one of our top music critics, Albert Goldberg, of the Los Angeles Times. Mr. Horowitz left his4matic pen path down with deep, sharp sagacity in his expressive language. The interview was about those marvelous pianists, the ones who made the music come alive. Mr. Horowitz recalled his time in New York, where he studied under the tutelage of the great Horowitz, and how his teacher taught him to see the music as a whole, not just the notes on the page. He said that the musician must be able to feel the music, to understand it, to make it his own.

Horowitz left his own mark on the music. His playing was full of life, full of energy, full of spirit. He had a way of playing that was both brutal and beautiful. He was a force to be reckoned with.

I was taken by his quote about his own playing. He said, "I'm not a virtuoso. I'm a pianist." He meant that he played for the music, not for the applause. He was a musician, not just a player. He would rather lose his audience than have them just come for the show.

Mr. Horowitz also talked about his teacher, Albert Goldberg. He said that Goldberg was a great teacher, but a terrible coach. He was strict, but he was also fair. He would give his students their homework and then let them work on it on their own. He would give them the tools, but the students had to use them.

Mr. Horowitz's own playing style was unique. He said that he played with a lot of passion, a lot of style. He played with a lot of spirit, a lot of fire. He was a true artist, a true pianist.

Mr. Horowitz's advice to young pianists was to "be yourself." He said that you should play the music as you see it, not as you think it should be. He said that you should play with emotion, with feeling, with passion.

Mr. Horowitz left his mark on the music. He was a true artist, a true pianist. He will be missed.

The Pianist's Page
by Dr. Gay Maier

On Teaching

"There are many great jazz pianists," Mr. Horowitz said, "but there is one who stands out. He is the one who can teach. He is the one who can inspire. He is the one who can make the music come alive."

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Music and Culture

Bad McElroy walked at the moment. "Very, flat, black. I come from a great-grandfather, Hermon McCauley," he said. "I come from a family of people."

I'd(Editor's Hatfield, of people." He took a step forward and turned. "They sang, 'With my wistful heart I'll follow'."

"I turned back and took a slow step out. The moment. Comes.

That's all.

The Attempt at Play Acting

She told him she came to her head at first. As she came to her head for the first time, "I thought they were singing."

"I stood in a step. in our neighborhood a step with all the phonies in one big house with one large voice in the big house in the big house."

"I was in my male lace under his wing with his big voice in the big house."

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The Concert Hall in Your Home

Memorable Records for Everyone by Peter Hugh Reed


Brahms' Symphony No. 1 in C Minor, Op. 68


Bach: Concerto, No. 2 in E Major

The Boston Symphony Orchestra, conducted by Colin Davis. Decca 4122. Price, £1.00.

Brahms: Hungarian Dances

The Philharmonia Orchestra, conducted by Arthur Honegger. Columbia 3125. Price, £1.00.

Konzertwettbewerb's performance of the Bruckner 'Vaterlied' is not at all well suited to the 'moving' art of its essential function. The essential function of the recording is to be an aid to music appreciation. The performance was not suited to the 'moving' art of its essential function.


"The music was inspired by the most beautiful of the melodious and flowing melodies that were heard on this recording. The performance was not suited to the 'moving' art of its essential function."

LADY BERTHOM

Dell: Piano Concerto (Rita Bertolli, soloist; Nathaniel Church, conductor; Philharmonic Symphony Orchestra, conducted by George Szell, New York. CBS 2012. Price, £2.00.)

BARBER

"The music was inspired by the most beautiful of the melodious and flowing melodies that were heard on this recording. The performance was not suited to the 'moving' art of its essential function."
Music and Study

Recurrent Requirements

Will you kindly give me a few minutes to discuss a few recurrent requirements that you must adhere to if you wish to benefit from this session? I cannot overemphasize the importance of practice, no matter what you are learning. Practice is the only way to develop the necessary skills and improve your performance. It is essential for mastering any musical concept, and it is the key to success in any music-related activity.

The Teacher's Round Table

Conducted by

Maurice Donnemull
Eminent French-American Pianist, Conductor, Lecturer and Teacher

Composed with the assistance of

Daly, Hepburn, and Judy Frank

The Wind Blows

Twicegreat Audiences of the Moscow Variety in Tuesday was still lifted by the memory of the applause and the ovation that was reserved for the group of pianists who took their seats. Instead of sitting together as it is the custom, each pianist took his seat, and until the end of the concert there was no communication between the soloists. The applause of both sexes was gathered, some eager to express their admiration while others were quietly puttying their torn. An appearance with the New York Times Company, a group of pianists, who were the source of our oral and written report by the members of the audience present.

The Wind Blows

The Teacher's Round Table

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Music and Study

Preparing for Operatic Auditions

by Evangeline Lehman, Mas. Doc.

American Composer, Author, and Vocal Coach

Evangeline Lehman, Mas. Doc. (Mrs. Maurice Donsmull), distinguished American composer, author, pianist, and singer, prior to her long period of study in France was unwonted division of her life. She was graduated with honors in both piano and voice. Dr. Lehman has been decorated by the French Government. —Eveton's Note

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Voice

"Music Study EXPLAINS LIFE"
The Orchestra as A Municipal Asset

(Continued from Page 34)

In the place of the performances there are now to
be held in the new Auditorium, we have several
remarkable artists, who are to clout in the New
Orchestra, in the presence of the public, and who
are to play under the direction of the new Orches
tra. The new Auditorium is a splendid building,
and is to be considered, in every way, as one of
the most beautiful in the city. The new Auditorium
is to be opened with a concert, and the public will
be invited to attend the same, and to listen to the
music of the new Orchestra. The new Auditorium
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An Effective Message

"You and your friends who have been to other
concerts, and to other theaters, and to other plays,
and to other musical performances, have all been
apt to hear and to see and to feel and to know
that there is something wrong with our concerts,
and with our theaters, and with our plays, and with
our productions, and with our performances.

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and the public will be invited to attend the same,
An Approach to Elementary String Class Teaching

by Leland R. Long

First, the Violin

The fine wooden from which the instrument must be made, the bow and its relation to the body, the seat and support required are subjects for discussion. The teacher should remember that the violin is a delicate piece of machinery, with many and varied parts, which require proper care and attention. The violin is a skilled instrument, and the pupil must be instructed in the proper use of it. The teacher should be able to play the violin himself, and be able to demonstrate the different positions and notes on the neck of the instrument.

Technical Aspects

After establishing the proper fingering positions, the teacher should introduce the bowing technique. The bow should be held in the left hand, and the fingers should be placed on the strings. The bow should be used in a smooth, even motion, without crossing the fingers. The teacher should demonstrate the different bowing techniques, such as staccato, legato, and slurred bowing.

Methods

There are several techniques that can be used to improve the pupil's playing. One method is to use the metronome, which will help the pupil to play at a steady pace. Another method is to use the tape recorder, which can be used to replay the pupil's playing and compare it with the teacher's playing.

Summary

In conclusion, the teacher should remember that the student is a learner, and should be encouraged to practice and improve. The teacher should be patient, and should not discourage the pupil. The teacher should be able to guide the pupil, and help him to achieve his goals. The teacher should be able to provide the student with the proper instruction, and help him to develop his musical talent.
Shifting-Position-Change of Position
by Morris Gabon

Music and Study

In order to note either either, it is necessary first to explain that a certain type of shifting position is not only characteristic of certain playing, but also of certain types of shifting. There are two ways of shifting: one is the "sliding" or "gliding" position, the other is the "sliding-up" or "sliding-down" position. In the latter case, the string is not actually moved, but is used to change the fingerboard position. This type of shifting is most commonly used in playing simple figures or in passages where the fingers are not in contact with the strings. The former type of shifting is used in passages where the fingers are in contact with the strings and where more precision is required. It is also used in passages where the fingers are not in contact with the strings and where more precision is required.

The "Thibaud" Bowing

For those violinists who are interested in developing a more accurate bowing technique, the "Thibaud" bowing is recommended. This bowing technique is based on the idea that the bow should always be in contact with the strings, even when the bow is not actually making contact with the strings. This is achieved by keeping the bow in contact with the strings at all times, even when the bow is not actually making contact with the strings. This technique is not only more accurate, but also more efficient than the traditional bowing technique, which requires the bow to be in contact with the strings only when it is actually making contact with the strings.

The Violinist's Forum

Conducted by Harold Berkley

Punishing Teacher and Conductor

The following is a list of common bowing mistakes that are often made by violinists. These mistakes are not only inaccurate, but also inefficient. They detract from the musicality of the performance and can be easily corrected by practicing the proper bowing technique.

1. Holding the bow in the wrong position: This mistake is often made by violinists who are new to the instrument. They may not be aware of the proper bowing technique and may be holding the bow in a position that is not conducive to accurate bowing.

2. Using an incorrect bowing technique: This mistake is often made by violinists who are not familiar with the various bowing techniques that are available. They may be using a bowing technique that is not appropriate for the music they are playing.

3. Failing to maintain a consistent contact with the strings: This mistake is often made by violinists who are not aware of the importance of maintaining contact with the strings throughout the bowing. They may be losing contact with the strings at times when they should be in contact with the strings.

4. Failing to use the bow in a controlled manner: This mistake is often made by violinists who are not familiar with the various bowing techniques that are available. They may be using a bowing technique that is not appropriate for the music they are playing.

5. Failing to use the bow in a controlled manner: This mistake is often made by violinists who are not familiar with the various bowing techniques that are available. They may be using a bowing technique that is not appropriate for the music they are playing.

Two Against Three for Violinists

For those who wish to improve their bowing technique, the following suggestions may be useful. These suggestions are not only accurate, but also efficient. They can be easily incorporated into practice sessions and will help to improve the musicality of the performance.

1. Practice the bowing technique in isolation: This is often done by playing the bowing technique in isolation, without the use of the strings. This allows the violinist to focus on the bowing technique and to improve it without the distraction of the strings.

2. Practice the bowing technique with the strings: This is often done by playing the bowing technique with the strings, but without the use of the bow. This allows the violinist to focus on the bowing technique and to improve it without the distraction of the strings.

3. Practice the bowing technique with both the bow and the strings: This is often done by playing the bowing technique with both the bow and the strings. This allows the violinist to focus on the bowing technique and to improve it without the distraction of the strings.

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Sonatas in F, by Halben

The following sonatas are among the best for the intermediate violinist. They are written in a style that is both accessible and challenging. They are excellent for developing a variety of bowing techniques.

1. Sonata in F, by Halben: This sonata is written in a style that is both accessible and challenging. It is an excellent choice for developing a variety of bowing techniques.

2. Sonata in F, by Halben: This sonata is written in a style that is both accessible and challenging. It is an excellent choice for developing a variety of bowing techniques.

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Music and Study

Shifting-Position-Change of Position
by Morris Gabon

The principle involved is that the greater the pressure, the greater the "vibrating" force that is exerted. This is achieved by applying more pressure to the string than is necessary to initiate a vibration. This pressure is then maintained until the vibration is complete. This is achieved by maintaining an even contact with the string throughout the vibration. When the contact is maintained, the vibration is complete and the string is not "vibrating." It is important to understand that the "vibrating" force is not exerted on the string, but is maintained on the string. The string is not "vibrating," but is "vibrating," and the "vibrating" force is maintained on the string throughout the vibration.

The "Thibaud" Bowing

The "Thibaud" bowing is the most accurate and efficient bowing technique. It is based on the idea that the bow should always be in contact with the strings, even when the bow is not actually making contact with the strings. This is achieved by keeping the bow in contact with the strings at all times, even when the bow is not actually making contact with the strings. This technique is not only more accurate, but also more efficient than the traditional bowing technique, which requires the bow to be in contact with the strings only when it is actually making contact with the strings.
Music and Study

More Information About the A. G. O.

Two of our readers have written to tell us that this month's issue was delayed because we were thinking of publishing it in November. Unfortunately, there is no way to change the publication schedule for an issue once it has been sent to the printer. So if you have any suggestions for future issues, please let us know in your letters or by writing to the editor, Karl W. Gehrken, Music Director,

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Exeuntio

Dietrich College

Music Editor, University's New International Dictionary

The Place of the Technical Studio

Q. I am an amateur with many years of experience in the playing of music. I have been given the opportunity to study the piano in a technical studio. How can I best utilize this opportunity?

A. The pianist must be prepared to study the piano in a technical studio. The study should be conducted by a trained teacher. The teacher should make use of the piano in the studio to help the pupil develop proper technique. The teacher should also make use of the studio to help the pupil develop proper posture and technique.

Q. What is the best way to study the piano in a technical studio?

A. The best way to study the piano in a technical studio is to follow the advice of the teacher. The teacher should give you specific advice about how to practice the music you are studying. You should also follow the advice of the teacher about how to keep your practice sessions focused.

Wednesday Afternoon With the Celicians

by Dorothy Greener

"I TELL you fellows, it is in the studio to achieve the precision of the moment when one is working out a piece in the studio. The piano is a very precise instrument, and in the studio, one can achieve the precision of the moment with the piano."

"I am not so sure that the last meeting a very successful one. We did not have enough room for the studio, and the piano did not have enough space."

"The last meeting was a very successful one. We had enough room for the studio, and the piano had enough space."

"I am not so sure that the last meeting was a very successful one. We did not have enough room for the studio, and the piano did not have enough space."
A Basis for Piano Technique

A Conference with

Aurora Mauro-Collone

Brilliant Young American Pianist

SECRETED EXPRESSLY FOR THE STUDY BY GUSKAR ASKLEID

Music and Study

Aurora Mauro-Collone, still in her twenties, has won fame as a prodigy. Her coworkers include such great pianists as Robert Casadesus, Victor Babin, and Pascal Dusapin. She has given concerts throughout the United States, and her talent is considered to be one of the greatest in the field of piano playing.

At an early age, she began to study piano, and at the age of six, she began to study music seriously. She quickly mastered difficult pieces, and by the age of eight, she was playing in public concerts. Her talent was recognized by the famous pianist, Arthur Rubinstein, who took her under his wing.

Aurora's technique is based on the belief that every action in the playing of the piano should be natural and effortless. She believes that the player should be able to express their emotions through the music, and that the technique should be simple and easy to understand.

Aurora's playing is characterized by its purity and beauty. She is able to convey the emotional depth of a piece through her playing, and her technique is always in harmony with the music.

Her teaching method is based on the idea that the teacher should be a guide, helping the student to develop their own technique. She believes that the student should be encouraged to be creative and original in their playing.

Aurora's career has been marked by many awards and honors. She has won numerous prizes in international piano competitions, and her recordings have received critical acclaim.

Aurora's next project is a new album of compositions by American composers. She is looking forward to sharing her interpretations of these works with her audience.

Aurora is a true master of the piano, and her music is a joy to listen to. She is a true musician, and her passion for music is evident in every note she plays.

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JUNE 1948

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246
IMPROPTU
This work is Number 8 in a set of Schubert impromptus which were published the year before his death. The great master actually had no little confidence in his ability at the time that he was planning to take lessons with the noted German-Rhenish theorist, Simon Sechter (1799-1870), none of whose compositions are ever heard in this day. Grade 3.

Allegretto 4/4 4-120

FRANZ SCHUBERT, Op. 142, No. 2

[Musical notation image]
HUNGARIAN DANCE

No. 4

Brahms' fourth Hungarian Dance is almost pure Gypsy. Brahms is said to have gotten the Gypsy themes from Edward Reményi, with whom he toured in concerts. From 1850 to 1869 the famous dances originally appeared as piano duets in four volumes. The first volume was finished when Brahms was nineteen. Mr. Levine's arrangement is most playable. Grade 3.

Arranged by Henry Levine

Tempo di Valse lente (J. = 56)

Poco sostenuto (J. = 72)

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IN FOND REMEMBRANCE

Tempo di Valse lente (J. = 56)

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Theodore Presser Co.

JUNE 1948
SEA IDYL

This composition makes an excellent étude for practicing purposes. Study it at first very slowly without pedal to insure legato. This always fascinating arpeggio style is something after the manner of Sigismond Thalberg (1812-1871) as exploited in his “Art du Chant.” Thalberg made the melody stand out from the accompaniment as though he were playing the violin. Grade 3-4.

Opal Louise Hayes

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JUNE 1948
CARIBBEAN MOONLIGHT

Tempo di Tango (J = 69)

VERNON LANE

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JUNE 1945
POLKA IN THE PARLOR

The polka as a dance is of Czech origin and is reputed to have been invented in 1820 by a Bohemian serving girl. It enjoyed enormous popularity at the time. In recent years it has been greatly revived through the classical polkas in Smetana’s “The Bartered Bride” and Jaromir Weinberger’s “Svanda Dudak.” Mr. Federer’s merry little piano piece will add sparkle to your recital. Grade 4.

Tempo di Polka (J=76)

Ralph Federer

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TRIO Smoothly and sweetly

DANCING DEWDROPS

William Baines

Copyright 1947 by Theodore Presser Co.
EVENING PRAYER

(With Chimes)

Ralph Kinder

VOICE

Andante con devozione

A NUPTIAL BENEDICTION

Words and Music by
PERCY WICKER MACDONALD

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THE ETUDE

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JUNE 1949
A Basis for Piano Technique

It is a matter of difficulty! A similar gentle motion of weights and meanings; smaller fingers involve the heavy ones; the legs and preparatory knock, percussive tones. (And by way of an aside, let us say that the light of the pianist is drawn forth more than its own weight, at least with the percussive tone of small fingers."

Much of the lightness is a result of the lightness of the fingers, especially the small ones, which are capable of a great range of motion, and of controlling weight, so that they can act very freely and independently.

"The motion of the bow must be the same as the leg motion. There is no real break in the leg motion."

How Can I Become a Pianist?


The Soul of Good Teaching

"And there, my friends, lies the secret of good teaching—never to repeat a pattern. Every teacher must have their own style, their own way of teaching, their own way of thinking."

The Exquisite Acrosonic

"The Exquisite Acrosonic—Brilliance, Prestige, and Quality."

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Grade 2,
 Allegretto

REVREY

ADA RICHERT

The Study

JUNE, 1948
The Hindemith Sonatas

Answered by DR. NICHOLAS DOUTY

In order to help students and other music lovers become more familiar with Hindemith's Sonatas, DR. NICHOLAS DOUTY, a well-known musicologist, has offered his expert opinion on this matter. Here is an excerpt from his article:

Each of Hindemith's Sonatas is a unique musical expression, presenting a variety of challenges to both performers and listeners. The first Sonata is marked by a sense ofertainty and exploration, while the second moves into a more definitive and assertive mode. The third Sonata is a reflection of Hindemith's larger works in terms of structure and thematic development. The fourth Sonata is a departure, in a way, from the other three, offering a more introspective and reflective mood.

DR. DOUTY's insights provide valuable guidance for those interested in Hindemith's Sonatas, offering a deeper understanding of their compositional techniques and musical implications. His analysis is both illuminating and accessible, making it a valuable resource for music enthusiasts and professionals alike.

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The text contains a mix of text and images, but the primary focus is on the Hindemith Sonatas and DR. DOUTY's analysis of them. The content is well-organized and provides a comprehensive view of Hindemith's work in this genre.
OPIPORTUNITIES

...in the Opportunities Field

ADVANCED COURSES OFFERED BY THE UNIVERSITY EXTENSION CONSERVATORY

BY THE HOME STUDY METHODS

Music has always ranked high among professions. There is never an over-supplied field for music, and students who have been inspired to cultivate their musical abilities are always in demand. A music theory degree is a valuable addition to any musical background and is essential to the development of musicians. The University Extension Conservatory offers courses in music theory and composition which are designed for students of all levels. Whether you are a beginner or an experienced musician, the University Extension Conservatory has a course that is right for you.

INTERESTING POSSIBILITIES ARE OPEN TO EVERY STUDENT

A successful musician is a musician who has the ability to express himself in words. He should be able to express himself clearly and concisely, and should be able to convey his ideas in a way that is both meaningful and accessible to others.

FOR THE RENAISSANCE MAN

For the remote and adventurous, the University Extension Conservatory offers a unique opportunity to pursue a career in music. Our comprehensive course in music theory and composition is designed to give you the skills you need to succeed in the music industry. You will learn to read and write music, and develop a working knowledge of music theory.

DIPLOMA OR BACHELOR'S DEGREE

The University Extension Conservatory offers a diploma or bachelor's degree program in music theory and composition. This program is designed for students who wish to pursue a career in music, and is available on a part-time or full-time basis. The program includes courses in music theory, composition, and music history, and is designed to give you the skills you need to succeed in the music industry.

THE UNIVERSITY EXTENSION CONSERVATORY

28 EAST JACOB BOYD, DEPT. A-362, CHICAGO 15, ILL.

Music Study Exalts Life

THE STUDY

JUNE, 1948

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

I. What are your impressions of your recent tour through Italy? I am interested in your thoughts on the singing and the vocal technique of the Italian public. As you know, the Italian public is known for their love of opera and their appreciation of good singing. How did you find the Italian public to be in terms of their ability to sing? Were there any particular highlights or moments that you found particularly memorable?

II. Have you had any experience working with the United States Air Force? If so, could you elaborate on your experiences and any challenges that you faced while working with the Air Force?

III. What are your thoughts on the state of music education in America today? How do you think we can improve the quality of music education in our schools?

IV. How do you think technology has affected the way we approach music education and performance? What are some of the advantages and disadvantages of incorporating technology into music education and performance?

V. What are your thoughts on the role of music education in society? How do you think music education can contribute to the development of individuals and the overall well-being of society?

VI. What are your thoughts on the current state of the music industry? How do you think we can support and sustain the music industry in these challenging times?

VII. What are your thoughts on the role of music in contemporary society? How do you think music can continue to play a meaningful role in our lives in the future?

VIII. Have you had any experience working with students who have disabilities? If so, could you share some of the strategies and techniques that you have used to help these students succeed in music education?

IX. What are your thoughts on the role of music therapy in promoting health and well-being? How can music therapy be used to help individuals overcome various challenges?

X. How do you think technology can be used to enhance music education and performance? What are some of the innovative ways that technology can be integrated into music education and performance?

XI. What are your thoughts on the role of music in fostering cultural diversity and understanding? How can music help us appreciate and celebrate different cultures?

XII. What are your thoughts on the role of music in promoting social justice and activism? How can music be used to raise awareness and inspire change?

XIII. What are your thoughts on the role of music in promoting personal growth and self-discovery? How can music help individuals explore their emotions and develop a deeper sense of self?

XIV. What are your thoughts on the role of music in promoting creativity and innovation? How can music help individuals think outside the box and approach problems in new and creative ways?

XV. What are your thoughts on the role of music in promoting emotional health and well-being? How can music help individuals cope with stress and emotional challenges?

XVI. What are your thoughts on the role of music in promoting physical health and well-being? How can music help individuals stay active and healthy?

XVII. What are your thoughts on the role of music in promoting spiritual growth and well-being? How can music help individuals connect with a higher power and find inner peace?

XVIII. What are your thoughts on the role of music in promoting economic growth and well-being? How can music help individuals and communities thrive economically?

XIX. What are your thoughts on the role of music in promoting environmental awareness and sustainability? How can music help individuals become more environmentally conscious and sustainable?

XX. What are your thoughts on the role of music in promoting international understanding and cooperation? How can music help individuals from different cultures come together and build bridges of understanding?

XXI. What are your thoughts on the role of music in promoting individual happiness and well-being? How can music help individuals find joy and fulfillment in their lives?

XXII. What are your thoughts on the role of music in promoting community and social connectedness? How can music help individuals feel more connected to their communities and their fellow human beings?

XXIII. What are your thoughts on the role of music in promoting individual learning and personal growth? How can music help individuals develop new skills and abilities?

XXIV. What are your thoughts on the role of music in promoting cultural preservation and heritage? How can music help individuals appreciate and protect their cultural heritage?

XXV. What are your thoughts on the role of music in promoting individual creativity and self-expression? How can music help individuals find their unique voice and express their individuality?

XXVI. What are your thoughts on the role of music in promoting individual confidence and self-esteem? How can music help individuals build their confidence and self-esteem?

XXVII. What are your thoughts on the role of music in promoting individual resilience and adaptability? How can music help individuals bounce back from setbacks and challenges?

XXVIII. What are your thoughts on the role of music in promoting individual emotional resilience and well-being? How can music help individuals cope with emotional challenges and build emotional resilience?

XXIX. What are your thoughts on the role of music in promoting individual cognitive resilience and well-being? How can music help individuals build their cognitive resilience and well-being?

XXX. What are your thoughts on the role of music in promoting individual physical resilience and well-being? How can music help individuals build their physical resilience and well-being?

344
EXTRA INCOME FOR PIANO TEACHERS
AID TO YOUR TEACHING MATERIALS
TRY THIS NEW METHOD TODAY
PIANO TEACHING FOR BEGINNERS

VIOLIN QUESTIONS
Answered by HAROLD BERKLEY
No questions will be answered in THE VIOLIN unless accompanied by the full name and address of the writer. Only questions, or portions given, will be published.

Let there be music in your home! And the piano be a beautiful new Gubransen Piano, harmonically built for responsive action for beauty of design. Quality built for life.

GUBRANSEN COMPANY
1885 N. Broadway, Los Angeles 9, Calif.

MUSICIANS!
For perfect control of rhythm, a great performance! Please ask your dealer about the "Double Pianist" system.

[Advertisement for pianos]
Jennings's own words came back to me as I stood at the piano—

"...and here in the future, there is no room for the fragile or the success of others, for his great dream is in the sky..."

Then, that is how I want to play it. And how do I play it? I would play it with passion and happiness, with perspective sprinkling him, and his story moving from his calm grace.

"...and his only method was to play like a diva..."

I would be happy to be that diva. I would be happy to be the muse, and to be the muse. I would be happy to be the muse, and to be the muse.

"...and his story moving from his calm grace."

I would be happy to be that diva. I would be happy to be the muse, and to be the muse. I would be happy to be the muse, and to be the muse.

"...and his story moving from his calm grace."

I would be happy to be that diva. I would be happy to be the muse, and to be the muse. I would be happy to be the muse, and to be the muse.
The Land of Music by Catherine Gray Ryn

I THINK of a piano, reaching to the moon for joy! It's blue in the daytime, and brown in the night. The piano keeps the secrets of the piano, and the secrets of the moon. When the moon is full, she speaks in the moon's language, and the piano listens. The piano knows everything about the moon, and so do I.

Bach's Possessions

I think of John Sebastian Bach, the greatest master of music, who lived in the 17th century. He loved music so much that he wrote it all his life. He composed songs, and symphonies, and symphonies, and symphonies, and symphonies, and symphonies.

In his own way, he was a great inventor. He made all sorts of new things, and invented new ways of writing music.

He was a genius, and he was a great artist. He knew how to make the piano speak, and he knew how to make the piano sing. He knew how to make the piano laugh, and he knew how to make the piano cry.

He was a great inventor, and he was a great artist. He knew how to make the piano speak, and he knew how to make the piano sing. He knew how to make the piano laugh, and he knew how to make the piano cry.

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June, 1948

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