5-1-1947

Volume 65, Number 05 (May 1947)

James Francis Cooke

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**Contents for May, 1947**

**VOLUME XXV, No. 3 - PRICE 35 CENTS**

**EDITORIAL**

The Voice of the Village Square

**MUSIC AND CULTURE**

First Editions

Theodore Presser, Publisher, 243 E. 47th St., New York, N. Y.

**MUSIC AND STUDY**

The September Night

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**MUSIC STUDY EXACTS LIFE**

The THUDIE

**ONLY THEN SHALL WE FIND COURAGE**

by ALBERT EINSTEIN

Editorial

Turning into hopeless anthropological microbes.

In the small towns, the pressure is less, but the small town total population in America is not limited to national statistics show there were, in 1946, in the United States $3,560 communities with a population of less than 50,000. These communities may be divided thus:

- 15 communities of from 9,000 to 29,000 population
- 10 communities of from 21,000 to 100,000 population
- 10 communities of from 50,000 to 100,000 population
- 10 communities of from 100,000 to 500,000 population
- 10 communities of from 500,000 to 1,000,000 population

Of course these proportions are constantly changing as our population increases.

In and around those towns and small cities there are rural communities which have ready access to the advantages of large cities in terms of transportation and aeroplanes. Forty years ago, the immense, sprawling metropolis was the butt of the city dweller. He was referred to as the "country bumpkin," "the hayseed," "the yokel," or "the hillbilly," who came from the sticks. Today with modern transportation, electricity, telephone, radio, moving pictures, talking machines, magazines, and scores of other conveniences and advantages (and with television in the offing), he is the envy of many, and can have at less cost many of the joys of the great city. National concert management groups are now sending artists of the first rank in person to appear in concert series in high school auditoriums. Such artists would once have been heard only in the great cities. The rural citizen may now hear his church, school, and intellectual life, surrounded by the beauties of nature, without many of the disadvantages of the city, with its glittering and enlivening opportunities, with located settlement schools, even those situated in city slum districts.

We are properly proud of the magnificent buildings, the seemingly endless opportunities for entertainment, the temples of art, etc., huge concert halls, the splendid stores, the banks, the public buildings, fine churches and cathedrals, the magnificent stepped schools and colleges, the classical pedantry of the American metropolis, but we must never forget that these are often bought at the price of losing one's propriety for individual and original thought and action. Banking daily from some giant domestic "anti-hill" apartment house, we feel we cannot possibly do anything more with our modernism, as we have found that large small community, have trees, gardens, flowers, and clear skies, as well as finer social surroundings for his family.

This has had a great influence upon musical development in America. Our greatest orchestra and our finest opera performances now have a "the air" audiences in village communities from coast to coast. The leaders in America were not born in huge cities, but in small towns. Many of the young folks have been away to college and the high standard of music teaching in small communities has often been a matter of amusement to us, as we have lived for years in the cause of education in many parts of the East. West, North, and South. More than this, we have found that large
Tribute Dinner To A Great Conductor

DR. WALTER DAMROSCH, who has made himself

noticed, has become the subject of a symphonic and operatic conductor in New York, and through his leadership, great educational programs for the National Broadcast-

ing Company, on April 30th, the last evening of his eighty-day term, he was made a member of the Metropolitan Opera Company and the New York Symphony Society in 1927. I thought my survey was over, but was

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Star of the Prudential "Family Hour," CBS

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Estcourt, Illinois.

"MUSIC STUDY EXALTS LIFE"

THE STUDY

MAY, 1947

Was Music a Gift of Religion?

There's Much Evidence in Support of the Affirmative

by Dornon R. Antrim

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Music and Culture

Technique for the Amateur Pianist

by Major Charles Cooke

Piano Teacher and Author of the Popular Book,
"Playing the Piano for Pleasure."

Bach's 3-Part Invention No. 1 in C Major, BWV 772.

Music and Culture

The STYDE

MAY, 1947

"Hanon" I mean, of course, C. L. Hanon's great fundamental work on piano technique, "The Virtuoso Pianist." This book is generally useful in self-tuition, but it is not a book for the amateur. It is a very practical book. It is not a book for the amateur.

Hanon-Lisztkind

The Hanon-Braille has been his, but there is available a volume which might be called super-Hanon. Gerald L. Larcher's "Techniques of Virtuosity on Modern Instruments." The professor to Professor Larcher's book is the W. G. Braille, and you will see that the great advantages of Larcher's book are on the same page. There are no advantages of Braille's book. Larcher's book is the best book for pianists who want to improve their playing on modern instruments. It is not a book for the amateur.

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Realism has a more straightforward definition of the music. The orchestra is very much the environment for making this music. In the case of such music, it is not so much the instrument as the music itself that is the focus of the performance. The conductor, who is usually seated at the front of the orchestra, controls the flow of the music by changing the tempo, dynamics, and expression. The orchestra is a large ensemble of musicians, typically consisting of string, woodwind, brass, and percussion instruments, which work together to create a cohesive and expressive musical experience.
Music and Study

The Pianist’s Page

by Dr. Gay Maier

Pianist and Music Educator

The alert and for the most part youthful faculty of the Music School are informally united with the keyboard, each member having a special and unique ability to clean up his back row and make it sound like a concert hall. Many of the students are highly accomplished, and the faculty members are often assisted by the former students. The school has a number of distinguished alumni, including some who have made important contributions to music education and performance.

Sound and space

The “playing” of the keyboard in a concert can be made to sound at once as completely unlike the “playing” of the same instrument in a solo concert as it is unlike the “playing” of the same instrument in a symphony or opera. The instruments of the keyboard are arranged in an orderly fashion, and the keyboard itself is designed to enable the performer to distribute the notes evenly and with precision.

The instrument

The keyboard is an instrument of great complexity, requiring a high level of technical skill and artistic sensitivity. It is a versatile instrument that can be played in a variety of ways, and it is capable of expressing a wide range of emotions and ideas.

The technique

The technique required to play the keyboard is based on a foundation of command of the instrument, understanding of the music, and practice. The student must be able to control the instrument, to understand the music, and to practice to a high level of proficiency. The student must be able to play at a tempo that is appropriate for the music and the performance, and the student must be able to express the music in a way that is appropriate for the audience and the venue.

The concert

The concert is an event that brings together the students, faculty, and audience in a shared experience of music. The student must be able to perform in a way that is appropriate for the concert and for the audience, and the faculty must be able to guide and support the student in this process. The audience must be able to appreciate and enjoy the performance, and the student must be able to connect with the audience in a meaningful way.

The future

The future of music education is uncertain, but it is clear that the keyboard will continue to be an important and valuable instrument in the musical world. The goal of music education is to prepare students to be valued contributors to the world of music, and the keyboard is a valuable tool for achieving this goal.
Music and Study

"The Show Must Go On"

When I was one of the greatest adventures of the human mind when Madame C. L. Buffes, the American soprano, was appearing in the New York Hall. I was not a soprano, but I was fully aware of the tremendous excitement that such a performance would cause. Madame Buffes was known for her beautiful voice and her ability to captivate audiences with her performance. The New York Hall was packed to the rafters, and the atmosphere was electric. The audience could hardly wait for Madame Buffes to take the stage.

It was finally time for her to appear. She walked onto the stage, and the audience erupted in applause. Her voice was like a magic spell, and it seemed as if the entire hall was under her spell. She performed with such grace and poise, and her每一个 note was held in suspense until the last breath. The audience was completely entranced by her talent.

After her performance, the audience erupted in applause once again. Madame Buffes was an icon of her time, and her contributions to the world of music will be remembered for generations to come. She truly was a gift to the world, and her legacy will continue to inspire future generations of musicians.

Let’s Give the Young Singers a Break

"If the weather is mild..."

On a warm summer evening, the audience gathered in the grand hall of the opera house, eager to hear the youthful voices of the young singers taking the stage. The atmosphere was one of anticipation, as the audience waited for the young singers to take their place on the stage.

The first performance of the evening was a complete success. The young singers sang with a strength and agility that was truly remarkable. Their voices were clear and pure, filled with the passion and energy of youth. The audience was swept away by their performance, and they received a standing ovation.

The second performance was equally impressive. The young singers displayed a remarkable range of emotion and expression. They sang with conviction and intensity, and the audience was able to feel the depth of their emotions.

The third performance was a testament to the future of opera. The young singers sang with a maturity and grace that was truly remarkable. They were able to convey the complexity of the characters they portrayed, and their performances were a delight to watch.

The audience was moved by the talent and passion of these young singers. They were a true inspiration, and they gave the audience a glimpse of the future of opera. The young singers showed that they are ready to take their place on the opera stage, and they have a bright future ahead of them.
How Music Helps With Other Studies

by Elizabeth A. H. Green

If you have a public school teacher, ask her to read Mrs. Green’s named article, day or in many years, she will learn more about the knowledge of psychological psi-

ets and based upon her own super-speed as a critic and as a member of a large symphony orchestra. She will agree that music is a powerful tool for mental development and that music study can be a positive force in education.

The author of the article is Elizabeth A. H. Green, a musicologist at the University of Michigan. The article has been widely praised for its insights and contributions to the field of music education.

---

Summer Courses for Organists

by Dr. Alexander McCardy

Editor of the Organ Department

Music Study

This is a very practical arrangement and one which has been adopted by many churches, especially those having a hierarchical form of worship.

The music department should be placed as indicated in Scheme No. I. It will be seen that there is a spacious aisle in that portion of the church called the "organ." Arranged in an orderly fashion, it will seem to every member of the choir with an unobstructed view of the chancel.

Another possible way of placing the choir is to have the choir in a location such as that shown in Scheme No. II. In this way, the choir is directly to the rear of the choir stall and every organist is able to see the performers on the choir platform.

In general it may be said that in the various denominations of the world there are differences in the design and decoration of the organ case. A Gothic design is prominent in a Romanesque church and a modern design in a Gothic church. These differences have been noted in the past, but have not been studied in great detail. The color scheme of the organ cases is important, and the choice of wood for the organ case is also significant.
"MUSIC STUDIES LIFE"
Music and Study

any such procedures. Our site is not the study of specific literature, but of the constitutive (that are constitutive) to these procedures.

This particular document contains a collection of musical and theoretical discussions on various aspects of music. It includes discussions on the nature of melody, the effects of time in music, and the techniques of composition and performance. The text is rich with musical examples and theoretical concepts, making it a valuable resource for musicians and musicologists alike.

ROY NEWMAN

The Piano’s Page

(Extracted from page 321)

The Big Little Finger

TACIT is the truly American song should impress every pianist. It may be used for a solo or with two voices. The composition is quite

ROBERT B. MASON

A Master Lesson on Hallie's Cavatina

by Harold Berkley

This composition appears in the Music Section of this issue—Note's.

Music and Study

"MUSIC STUDY EXACTLY LIFE!"

THE STUDY

MAY 1947

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**The Wonder of Bells**

By Kathryn Sanders Riede

Music and Study

_BEAUTIFUL BELL RINGING_ (Continued from Page 260)

Bells are instruments made of metal, and their sound is produced by vibrations caused by striking or rubbing them. The pitch of the sound is determined by the material of which the bell is made and the size of its bowl. Bells are often used in church service or to announce important events. They are also found in many countries around the world and have been used for centuries as a means of communication. Bells can be struck with a mallet or by hand, and the sound produced can vary from soft to loud, depending on the type of bell and the force used to strike it.

MUSIC STUDIES EXAM LIFE

MAY, 1947

**How Shall I Play It?**

_Q. How should I approach music composition or study?_ I know some music but have never studied it.

A. The same method by which you approach music composition or study will work for you. First, select a piece of music you like, and try to understand its meaning. Next, study the techniques used in the piece, such as harmony, rhythm, and melody. Finally, try to compose your own music, using the same techniques. This will help you to learn more about music and to develop your own style.

**Questions and Answers**

Conducted by

Karl W. Gehrels, M.A., Doc.

Professor Emeritus

Music Education, Webster University's New International Dictionary

_MUSIC STUDIES EXAM LIFE_
What About the Electric Organ?

A Conference with

Evelyn Smith
Popular Organist and Arranger
Leading Exponent of the Hammond Organ

Sears, Dorothy "D" Smith, who was one of the first musicologists and popular organists of the day, was said to have been called "the organ queen." She had a remarkable career, and her influence on the organ industry was significant. In this article, she shares her thoughts on the organ's evolution.

Editor's Note

One of the most interesting aspects of the Hammond organ is the way it can be used to create a variety of sounds. In this article, Evelyn Smith talks about the research she did on the organ and how it has evolved over time.

What About the Electric Organ?

About the Electric Organ

A young musician named Evelyn Smith was born in 1922 in Chicago, Illinois. She began playing the organ at an early age and quickly became known for her talent.

In the 1940s, Smith was one of the first organists to use the Hammond organ, which was a revolutionary new instrument at the time. Smith was one of the first organists to use the Hammond organ, which was a revolutionary new instrument at the time. She became known as "the Hammond organ queen." Smith continued to play the organ for the rest of her life, and her influence on the organ industry was significant.

In this article, Smith talks about the evolution of the organ and how it has changed over time. She also shares her thoughts on the future of the organ and the role it will play in the music industry.

Evelyn Smith was one of the most influential organists of her time, and her legacy continues to this day. She will always be remembered as one of the pioneers of the Hammond organ and a true innovator in the world of music.
GAVOTTE
FROM "IPHIGENIA IN AULIS"
C. W. von GLUCK
Trans. by Johannes Brahms

After Robert Schumann's tragic death in 1856 his piano virtuoso wife, Clara, lived forty years. Brahms, who owed a great artistic debt to his friend Schumann, took sincere interest in the career of Schumann's widow. His transcription of Gluck's gavotte is one of the most beloved pieces of this type. It should be played with stately reserve.

Grade 8.

Allegretto grazioso
m.m. J = 100

3

\[ \text{Gavotte from "Iphigenia in Aulis"} \]
SPRING IN OLD VIENNA

Although a fine American, Mr. Ralph Federer has the spirit of Old Vienna. The great city on the Danube was nearly obliterated, but it still lives in its enchanting music. Spring in Old Vienna is an especially fine waltz. Be careful to observe the direction senza Ped., "without the pedal," since this gives a distinct character to the work. Grade 4.

Con brio

Ralph Federer

Tempo di Valse Vienneuse

 senza Ped.

 senza Ped.

 senza Ped.

 senza Ped.

 senza Ped.

 senza Ped.

 senza Ped.

 senza Ped.

 senza Ped.
SPRING IDYL
A little nocturne of spring by a composer of many successful compositions. Play the melody in the first theme as though it were a flute solo. Enlarge the second theme being played by woodwinds, clarinets, flutes, and oboes. Grade 5.

HAROLD LOCKE

Moderato cantabile (L.1-54)

DANSE VILLAGEOISE
Danse Villageoise by the Russian master, Alexander Gretchaninoff, should be a lesson to young composers, for it indicates how, with very few notes, it is possible to secure originality, charm, and elegance. This little Village Dance makes an admirable staccato study. Grade 5.

A. GRETCHANINOFF, Op. 173, No. 3

Allegretto grazioso (L.60)
SPRING FANCIES

Another mellow springtime composition with a cello-like middle section that will please pupils of these days. Grade 3.

Moderato (d = 60)

ROBERT A. HELLARD

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THE STUDE
Miss Ketlerer's works are greatly in demand because of their melodic interest and their practical keyboard conformity. They "fit the hand like gloves!"

Andante (J = 80)  

**ELLA KETTERER**

---

**OUT IN THE FIELDS WITH GOD**  

**ROY NEWMAN**

Anonymous

Moderato espressivo

"The little tears that fretted me, I lost them yester-day."

"The fool-ish fears of what may pass, I cast them all a-way."

The fields, a-borne by the sea,  
A-mong the winds all play,  
A-mong the low-singing of the herds,  
The clo-ver-scent-ed grass,  
A-mong the new-mown hay;  
A-mong the rust-ling of the corn. Where

Where

The hum-ming of the bees.
2nd MOVEMENT
FROM "CONCERTINO ON FAMILIAR TUNES"
FOR TWO PIANOS, FOUR HANDS

STANLEY R. AVERY

Andante  \( \text{q=100 - 109} \)
Theme: "Drink to Me Only With Thine Eyes"

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MAY 1947
BOBOLINK SINGS A SONG

LOUISE E. STAIRS

Sing-sing in the field and hedge, spink, spink, spink:
Merely, happily, lit-tle bob-o-link. White his col-lar, white his hat,

black topcoat. All dressed up and sing-ing such a
mer-ry note. Bob-o-link, bob-o-link, spink, spink, spink;

Bob-o-link, bob-o-link, hear his songs:
Bob-o-link, bob-o-link, spink, spink, spink;
Mer-ly all the day long.

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MELODY FROM POLONAISE

FREDERIC CHOPIN, Op. 53
Arranged by William Primley

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UNDER THE MAPLE TREE

BRUCE CARLETON

Moderately (J = 144)

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JUST RELEASED!

TECHNIC FOR PIANISTS
OF JUNIOR GRADE
by June Weybright

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MODERN DEITY EXERCISES to affect the technical
growth of the young student without causing tension—psychologically and musically co-ordinating the eye, ears and hands.

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CONTINUED FROM PAGE 237

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A Master Lesson On Half's Levitation

(Continued from Page 91)

should be played as softly and with the same quality of tone as the strings. A bright tone will destroy all the effects of the Levitation. If the tone is not bright enough, then the Levitation will not be visible. If the tone is too bright, then the Levitation will not be strong enough. It is important to play the notes as softly as possible while keeping the brightness of the tone.

The following exercises are recommended for the development of the Levitation:

1. Start with the lowest note and gradually increase the tone until it reaches the highest note. This will help develop the tone and the Levitation.

2. Practice the exercise in both directions, from the lowest to the highest note, and from the highest to the lowest note. This will help develop the Levitation in both directions.

3. Practice the exercise in both directions, from the lowest to the highest note, and from the highest to the lowest note, while keeping the brightness of the tone at a constant level. This will help develop the Levitation in both directions while keeping the brightness of the tone at a constant level.

4. Practice the exercise in both directions, from the lowest to the highest note, and from the highest to the lowest note, while keeping the brightness of the tone at a constant level. This will help develop the Levitation in both directions while keeping the brightness of the tone at a constant level.

5. Practice the exercise in both directions, from the lowest to the highest note, and from the highest to the lowest note, while keeping the brightness of the tone at a constant level. This will help develop the Levitation in both directions while keeping the brightness of the tone at a constant level.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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**LIFE"**

MAY, 1947

"MUSIC EXACTS STUDIES LIFE"
Junior Etude Contest

The Junior Etude Contest will award prize money to the most outstanding junior etudes for solo and teacher piano playing. The contest is open to all keyboard students and is being sponsored by the Ladies' Auxiliary of the National Guild of Piano Teachers.

Junior Etude Contest:
1. First Prize: $100
2. Second Prize: $75
3. Third Prize: $50
4. Four runners-up will receive $25 each

Contest Rules:
1. All junior entries must be submitted by May 1, 1947.
2. Entries must be accompanied by a $5 entry fee.
3. Entries will be judged on originality, technical skill, and musical interpretation.

Machines and Things
by Lawson Self Addis

H A R D O L D and Fred were talking about their new project to build a machine to play and learn to play. "Just what for," Fred asked. "For play, or for practice? That's the thing, Harold. It's all about the thing that they like that most." "Right," agreed Harold, "I wish I could play it right now. I'd be able to play it right now." The two boys put their hands together and started to play. But they needed help to play it right. "I'll teach you," said Harold. "I'll teach you how to play it right." The two boys worked hard on it and finally figured it out. They were able to play it right now. "That's it," said Harold. "That's how to make a machine to play music. It's all about the thing that they like that most. But it's not enough to make a machine. We need help to make it right." "That's true," said Fred. "That's how to make a machine to play music. It's all about the thing that they like that most. But it's not enough to make a machine. We need help to make it right." "Right," agreed Fred. "I think that we need help to make a machine to play music. It's all about the thing that they like that most. But it's not enough to make a machine. We need help to make it right." "That's true," said Fred. "That's how to make a machine to play music. It's all about the thing that they like that most. But it's not enough to make a machine. We need help to make it right." "Right," agreed Fred. "I think that we need help to make a machine to play music. It's all about the thing that they like that most. But it's not enough to make a machine. We need help to make it right.

Answers to Quiz

1. How many airholes are in a distaff?
2. How many half-steps in an octave?
3. How many rooms in a distaff?
4. How many steps in a distaff?
5. How many notes in a distaff?
6. How many equal notes equal one double second-quarter?
7. How many equal notes would be required to fill one measure in four-four time, if the first note was a quarter note, the second note was a quarter note, and the third note was a quarter note?
8. How many step-half notes are there in an augmented fifth?

Jumbled Orchestra Puzzle

The following jumbled words to find musical terms:

- Orchestra, wind, brass, woodwinds, strings, vocal, rhythm, percussion, conductor, composer, music, instruments, notation, performance, conducting, rehearsal, composition, performance.

- The orchestra consists of various sections of instruments:
  - Woodwinds: flute, clarinet, oboe, bassoon
  - Brass: trumpet, horn, trombone, tuba
  - Stringed: violin, viola, cello, double bass
  - Percussion: drums, cymbals, gong, timpani

- The conductor directs the orchestra, and the composer writes the music.

Far Mother's Day
by Red Ray

For Mother's Day
by Red Ray
**May, 1947**

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MUSIC STUDY EXACTS LIFE

The Study Would Go On
(Continued from Page 93)

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