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James Francis Cooke

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THE ETUDE HAS THE HONOR TO PRESENT IN THIS ISSUE A DISCUSSION ON MUSIC FROM THE PRESIDENT OF THE UNITED STATES - HARRY S. TRUMAN.
FOR YOUNG PIANO BEGINNERS

A PLEASURE PATH TO THE PIANO (for the pre-school child) By Josephine Howery Pfuett

This fascinating study book for the very young contains on one page notons that are not too big to see and notes that are not too small to play. It is braked into short sections with which the youngest student can be encouraged to make progress with confidence.

Technic Grade 1.

Price, 1.00

THE HOUSE THAT JACK BUILT (tend and playing in a octave) By Josephine Howery Pfuett

This is a specially written book for primary beginners to study the piano by ear. The notes are in first position and the pupil, if he wishes, can learn to play the piano by ear. With his ear, he can learn to see the notes and then to read the music.

Price, 1.00

BUSY WORK FOR BEGINNERS (a writing book for little pianists) By Josephine Howery Pfuett

The object of this book is to familiarize beginning pupils with the names of notes. The pupil is encouraged to try a "busy work" in the learning of notes before he ever attempts to "read" any music. The book contains many simple exercises which are printed in large type and are arranged in easy steps. The "busy work" exercises are designed to familiarize the learner with the notes and the alphabet before he ever attempts to "read" any music.

Price, 1.00

TECHNICAL BOOKS TO TEACH (book one)

By Louise Robyn

May be used with any grade beginning book for the piano. It contains the most usual exercises to make your pupil familiar with the different parts of the keyboard and the notes which are to be played. The exercises are arranged in such a way that the pupil will not become bored. The book is written for beginners and contains the notes which are essential for the beginning student.

Price, 15 cents

TEACHERS MANUAL TO TECHNICAL BOOKS — BOOK ONE

is an indispensable book for the teacher.

Price, 15 cents

THE ROBYN-HANKS HARMONY BOOK ONE

By Louise Robyn and Howard Hankins

A study course, for manuals of harmony, keyboard harmony and the keyboard in general. The author, Mr. Robyn, has written a course of study for the keyboard and the keyboard harmony. The course is written for pupils of all ages and is designed to make the pupil familiar with the different parts of the keyboard and the notes which are to be played. The exercises are arranged in such a way that the pupil will not become bored. The book is written for beginners and contains the notes which are essential for the beginning student.

Price, 15 cents

FOLK SONGS AND FAMOUSE PICTURES FOR PIANO BEGINNERS

By Mary Bacon Mason

A method of teaching the piano designed to teach the student the notes of the piano and the different parts of the keyboard. The exercises are arranged in such a way that the pupil will not become bored. The book is written for beginners and contains the notes which are essential for the beginning student.

Price, 1.00

FIRST CLASSICS AND FOUNATION HARMONY (A 1000 BOOK TO FOLLOW "FOLK SONGS AND FAMOUS PICTURES")

By Mary Bacon Mason

A method of teaching the piano designed to teach the student the notes of the piano and the different parts of the keyboard. The exercises are arranged in such a way that the pupil will not become bored. The book is written for beginners and contains the notes which are essential for the beginning student.

Price, 1.00

THE CHRISTMAS CAROL BOOK MADE EASY TO PLAY OR SING

By Mary Bacon Mason

The Christmas Carol book is designed to teach the student the notes of the piano and the different parts of the keyboard. The exercises are arranged in such a way that the pupil will not become bored. The book is written for beginners and contains the notes which are essential for the beginning student.

Price, 1.00

KEYBOARD TOWN

By Louise Robyn

This book contains a new field in the study of the piano, namely, the study of the piano by ear. This book contains a new field in the study of the piano, namely, the study of the piano by ear. This book contains a new field in the study of the piano, namely, the study of the piano by ear.

Price, 1.00

FOR PRE-SCHOOL STAFF

By play book. of read. of this

stimulate the study of music consciousness. This book is available in a new edition, with a comprehensive introduction by the author, Mr. Robyn, and a special section on the piano keyboard. This book is available in a new edition, with a comprehensive introduction by the author, Mr. Robyn, and a special section on the piano keyboard.

Price, 1.00

MICHAEL AARON PIANO COURSE IN FOUR GRADIENTS

THE NEW NOTE IN MODERN PIANO INSTRUCTION

By Michael Aaron

The course that combines student study and teacher demonstration. Beautiful stride by step, with emphasis on the teacher's role in creating an enriching and stimulating learning environment. The course is designed for piano teachers and students, offering a comprehensive curriculum that covers all aspects of piano instruction.

Price, 1.00

GRADE ONE

The very first lesson in this series is the building block for the student's success in piano instruction. The course is designed for piano teachers and students, offering a comprehensive curriculum that covers all aspects of piano instruction.

Price, 1.00

GRADE TWO

The student is now ready to begin the second level of this comprehensive piano course. The course is designed for piano teachers and students, offering a comprehensive curriculum that covers all aspects of piano instruction.

Price, 1.00

GRADE THREE

The student is now ready to begin the third level of this comprehensive piano course. The course is designed for piano teachers and students, offering a comprehensive curriculum that covers all aspects of piano instruction.

Price, 1.00

GRADE FOUR

The student is now ready to begin the fourth level of this comprehensive piano course. The course is designed for piano teachers and students, offering a comprehensive curriculum that covers all aspects of piano instruction.

Price, 1.00

Excellent Reading Approach to the Piano

This Way to Music

A PIANO METHOD: By HAZEL COBB

Miss Cobb's method of teaching reading from one known note to give the student a solid foundation of note placement on the staff, not only original notation, but the standard notation used in all programs of instruction.

Price, 1.00

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

October 1945

"forward March with Music"

G. SCHRIRMER, Inc.

3 Eust 4th St., New York 17, N.Y.
Our country is going back to the old pianoforte music and pianoforte familism and it may be necessary for thousands to wait for two, three, and even four years before securing a fine instrument of standard make. The demand will probably reach the manufacturers for millions of new instruments.

During the great depression manufacture of pianos was markedly reduced, and unfortunately the War it went down to zero. The supply of existing instruments, together with all new instruments that can be put out for some years to come, will hardly be adequate to keep pace with the enormously increased interest in musical study and performance, and the demand for musical instruments.

The situation is really critical. If you aspire to buy a new, fine piano, determine which you may afford and then name at once with a dealer, as you would for a new automobile. From that you may have to stand to like a long, long time to secure one. Fortunately, in the case of the pianos, you need not "hold off" and wait for the manufacturer to bring out new models.

From coast to coast the daily papers have been displaying advertisements for five years from dealers seeking to purchase second-hand pianos. There was no selling price on these instruments, as there was in the case of used cars. The trading was purely barter. Several dealers took pianos altered, the cases, repaired the works, added mirrors or some other gimmick, and sold them as new pianos! In thousands of cases the "reborn" instruments are likely to last only a few years at most. Some of these reborn pianos remind me of the trick of the old-fashioned dealer who used to put mercury into the ear of an old nag and tickle it until it pranced around like a twelfth horse. What was merely stamped on, the old top plug collapsed with it, like a punctured balloon.

Other respectable dealers did a fine job of reconditioning. In fact, many of the responsible music houses specialized in taking good, used pianos, thoroughly reconditioning them, and selling them at a moderate price, which represented very good value to the consumer. This was an important service at a critical time.

Now the dealers are all new pianos, you probably imagined that they would come tumbling out of factories like mass production automobiles. Fortunately, the making of fine pianos is an art and a science. America has established a record for making some of the finest pianos in the entire history of the art. Our superb harmoniums have repeatedly been selected by the world's greatest artists in competition with those of the foremost manufacturers of the world. Even since John Behrman

DRUM BUILDING PUBLISHING COMPANY

The ETUDE music magazine

Piano Bouquet

Two from prints the picture of a truck of one of the leading piano makers of the city of Philadelphia. In drawing below on the public has been to get old pianos during the piano salvage short, Republic house of course in some later printed announcing advertisements handled "Piano Bouquet"

Announcing "The Walter Rolfe Second Piano Book"

Sequel to "A Child's Primer"

This second or follow-up book also adheres to the principle of teaching but one specific idea at a time. All essentials regarding technique, time and key signatures, phrasing, pedaling, dynamics, etc., are explained singly in a clear and concise manner. The many little instructive pieces are melodic and interesting. There is variety of style, rhythm and arrangement — and work is effectively illuminated.

For delightful and pleasant piano study, we recommend the use of "The Walter Rolfe Second Piano Book".

Are You Acquainted With "A Child's Primer" by Walter Rolfe?

A Modern Piano Method for the Very Young

Back on the Story of the Great German Pianist Better...

This work provides an easy and graded piano method. Musical situations are included in a simple manner and at the same time in a way that gradually builds up to a little repertoire necessary to serve as the basis of further instruction. The many little instructive pieces will be of infinite value. They do not get tired of them.

WANTED — A Million Pianos

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Music's Significance in Modern Life

From a Group Discussion with

President Harry S. Truman

PREPARED ESPECIALLY FOR THE STUDY MUSIC MAGAZINE BY LEROY F. BRANT

This interview was secured by the TNE Bureau by Mr. Leroi F. Brant of San Jose, California, whose articles have previously appeared in TNE, Bos. Rev., Mr. Brant is an artist, writer, and publisher who was born in Pennsylvania and is the author of the book "The Art of Music." He is the Associate Editor of "The TNE Journal," and is the President of the American Music Publishing Association.

This interview was conducted with Mr. Brant by a group of journalists to secure his insights.

HARRY S. TRUMAN

Thirty-third President of the United States of America

Mr. Truman is the second President of notable musical attainments to occupy this coveted position. Thomas Jefferson, our second President, was a musician of unusual ability for his time. Mr. TRvon is especially proud to give his readers Mr. Truman's opinions upon his favorite association.

Music and Culture

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How I Taught Alec Templeton

An Interview with Margaret Humphrey
Piano Instructor of Newport, South Wales

"SECURED EXPRESSLY FOR THE USE BY ROY HERRINGTON"

Music and Culture

I was taught by Margaret Humphrey to America. This was made possible by the kind offices of the present writer, who was then residing in Newport, South Wales. The interview was conducted by Margaret Humphrey and published in the Newport Journal of 1940.

"Evelyn's Voice"

"Tell me! All the way home, he kept telling the story again. Why, play it for him! he kept saying. But I couldn't. I just couldn't. He was always so excited, always so..." The rest was lost in the murmur of distant voices.

"Absolutely Pitch Plus"

"Then, Alec himself began to teach me my key. erosion and technicalities were natural to him, but only his own hand held the right movement, the right feeling, the right sound. And when he played, he played with an inner perfection that was never fully realized in the other boys. This was the true reason why his Prelude might be made to sound different through the ears of different boys."

The Fibre of His Life

"To me, Alec Templeton was not just a pupil, but his complete spiritual awareness. From the very first, when I first heard his voice, there was something about him that made me feel that he was the real thing."

"Forward March with Music!"

"Music and Culture"

ALISON TONAL"}

"If I thought it was difficult to express himself, Alec Templeton, and I think that it is a great mistake to judge a man on his music alone. It is true that his music is often very fine, but it is also true that he might have been able to express himself better in other ways. Music is not the only way to express oneself."

"HUMOR IN MUSIC"

"A Conference with Alec Templeton"

Internationally Renowned Pianist and Composer

"SKIRRED EXPRESSLY FOR THE STUDY BY MIKESFOLLOWS"

Music and Culture

"You have been a great motivator in my life. I am sure that I have learned much from you."

"As you see, humor is integral to music. It is not just a点缀, but a vital part of the experience."

"FORWARD MARCH WITH MUSIC!"

"Music and Culture"

"The study of music is a vital part of my life. I have learned so much from you."

"Music and Culture"

"You have been a great motivator in my life. I am sure that I have learned much from you."

"FORWARD MARCH WITH MUSIC!"

"Music and Culture"
"The Stars and Stripes Forever Around the World by Curtis H. Lanckin"

MUSIC AND CULTURE

Smaller night, that begins the ten regularly pre-announced numbers. As the march was timed to reach the main ideas of the band, the assembled patrons were on the alert. The final number was the famous "Stars and Stripes Forever," a rabble-rousing number that never fails to inspire patriotism in all who hear it.

JOHN PHILIP SOUSA

**With the Songs Band of the St. Louis Exposition, 1904**

On April 10 they left on "bipartite" a few weeks later on a tour to South Africa. On the 17th they arrived in Colombo, Ceylon, where they played a nine-day tour in Ceylon, and the following week they were in India. Their next destination was the United States, arriving in New York on May 29, 1904. Their tour of the United States took them to many cities, including New York, Chicago, and San Francisco, where they played for five weeks. The tour ended in August, and they returned to Europe.

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A Promising Radio Year

by Alfred Lindsay Morgan

At This Time of writing, summer programs by various organizations are in process and the fall and winter season is ap- proaching. Many well-known programs have taken shape. 明日の放送予定の番組について

Composer's Allied Nations

Many a person who has discovered music later in life has found a way to understand and enjoy the music by attending its performance through such programs as the Composer's Allied Nations, Inc. of New York City, whose motto is "The Story of Music in America," which begins its twelfth season and opens its schedule of concerts on Thursday, October 12th, at 8 P. M., at the ABC Studio, 32 Avenue of the Americas.

The season will include concerts by local and national musicians, and the series will be conducted by a number of well-known conductors, including Oscar Levant, Joseph Meyerhoff, and Arthur Fiedler. The program will feature a variety of musical styles, from classical to contemporary, and will be presented in a manner that is both educational and entertaining. 明日の放送予定の番組について

The Jazz Musa


This year's review will provide a review and a review of a reviewer's opinion about the music of the moment. While there are millions who are "Way Down," there are still other millions (literally) listening to the jazz baselines. In music these two opposite natures exist as much as two kinds of music. In a ring. On the accents are those who, while having some particular tone or voice that dominate, have an interest in the music's broader appeal. Some groups of players who at first may sound slight and unprepossessing. The area of jazz is immensely new, and there are many who are till not called upon to vote. This year's review will feature an incredible wealth of new music, from the jazz bands to the symphony orchestras. It will be a good opportunity to hear some of the best jazz musicians in the country.

A Spanish Master


The publishers of "Vivaldi," by John and Arthur Miller, have announced the publication of a new book, "Vivaldi," which will be available in bookstores throughout the country. The book is a comprehensive and authoritative source of information about the life and works of Antonio Vivaldi, one of the greatest composers of the Baroque period. 明日の放送予定の番組について

The Etude Music Lover's Bookshelf

"The Bach Reader" may be considered as another means of providing music lovers with an opportunity to discover new music and to broaden their horizons. The book is a collection of articles, reviews, and critiques of the music of Johann Sebastian Bach. It has been compiled by a group of music critics and scholars who have contributed their expertise to create a comprehensive overview of Bach's music. 明日の放送予定の番組について

JOHANN SEBASTIAN BACH

Transplanted by Benedictus from the City of Leipzig, this publication was for years to the Thomaskirche.
The Teacher's Round Table

Conducted by Gay Nairn
Max Beresford
Nard Platnall
and Music Educators

Correspondence with Dr. John Shaw of the Nineteenth and Twentieth Worlds

Music and Study

Valedictory

The gratefully friends of the Round Table will not be in the least surprised to know that the last time that shall be in this year is upon us. One of your "town" friends will not be in position to present his paper to the meeting in two weeks, and that opportunity will be given to the other. No further word in this of any consequence is expected. It has been a pleasure to have you all attend the meeting to hear in the last few years, the following are some of the things we have been able to present, and that you will be able to present in the future.

The Teacher's Round Table

"FORWARD MARCH WITH MUSIC"

The TYPO

Bland Memorial Dedicated

Negro Minstrel Who Wrote 'Carry Me Back to Old Virginia' Honored by Governor William M. Tuck and Virginians

by Alan J. Bertram

Floyd events of the city attracted more attention in recent times than the single occurrence on July 3rd, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a household manoeuvre of Bane's cottage crowned by the single blackface of Virginia, that may have become somewhat of a house...
The Significance of the Bland Memorial

The unique and always controversial dedication of the Bland Memorial had much to do with its history. The controversy of the International Association of Lions Clubs led to the dedication of the memorial over ten thousand dollars from all over the world, including those from countries in which the laborers were not of white blood. It was a gesture of friendship and important measure in the social life of Philadelphia. The dedication of the memorial did not, however, mean that the memorial was without serious public criticism. Indeed, many of the city's political leaders, as well as their friends, had joined in the protest against the dedication of the memorial. Racial integration in the city's schools was seen by many as a threat to the city's future economic growth. The dedication of the memorial was seen by many as a step towards the solution of this problem.

The dedication of the memorial was marred by the presence of William J. Bland, who, as noted above, was an important figure in Philadelphia's cultural and political life. Bland was a talented musician, composer, and writer, and his dedication was seen by many as a step towards the solution of the city's problems. Bland's dedication was seen as an attempt to promote racial integration, but it was also seen as a way to promote economic growth in the city. The dedication of the memorial was seen by many as a step towards the solution of the city's problems.
Music's Significant Place in Modern Life

(Continued from Page 54)

and that at that time none of the forty-eight states had a piano music school that was engaged in piano music teaching, and the only one in the United States with a piano music program that was acceptable was the New England Conservatory. For the most part, piano music was taught in music schools that catered to general music education, and there was an almost complete lack of interest in what we would now call piano music education. It was not until the late 19th century that piano music education began to gain momentum, and by the early 20th century, piano music schools were springing up all over the country.

Simon Thompson was one of the early pioneers in piano music education. He was instrumental in establishing the first piano music school in the United States, the Boston Piano School, in 1847. Thompson was a respected teacher and musician, and his school quickly became one of the most prestigious in the country.

The development of piano music education was also influenced by the rise of the piano as a staple of home entertainment. As the piano became more affordable and accessible to the general public, there was a growing demand for piano music knowledge and skills. This demand was met by the establishment of piano music schools and the development of piano music education programs.

The importance of piano music education cannot be overstated. It is through piano music education that we learn to appreciate the beauty and complexity of piano music, and it is through piano music education that we develop the skills and knowledge necessary to perform piano music effectively.

Opportunities For Piano Tuners

by John Collins,

Frank Wittenberg Trade School
West 110th Street

(Continued from Page 54)

Musician A

This is a very practical answer. I'm not sure if it's complete, but it's a good start.

Clara Van Hulse

WANTED—A MILLION PIANOS

(Continued from Page 54)

This is a great article. It provides a clear and concise overview of the history of piano music education and its significance in modern life. It is a valuable resource for anyone interested in the history and development of piano music education.

Did You Know?

Before the seventeenth century, music was mostly performed by voices or by instruments played by hand. However, as societies became more complex and wealthy, there was a growing demand for music to be performed in a more organized and structured way. This led to the development of early music institutions, such as the Royal College of Physicians in London, which was established in 1518 to promote the study of music and to regulate the practice of music. The Royal College of Physicians was one of the earliest music institutions in the world, and it played a significant role in the development of early music education.

The development of early music education was also influenced by the rise of the printing press, which made it possible to mass-produce music sheets and distribute them widely. This made it easier for music education to reach a broader audience, and it helped to create a more standardized approach to music education.

The significance of early music education cannot be overstated. It was through early music education that we learned the importance of music in our lives, and it was through early music education that we developed the skills and knowledge necessary to perform music effectively.

In summary, piano music education is a valuable and important field of study. It is through piano music education that we learn to appreciate the beauty and complexity of piano music, and it is through piano music education that we develop the skills and knowledge necessary to perform piano music effectively.

This article provides a clear and concise overview of the history of piano music education and its significance in modern life. It is a valuable resource for anyone interested in the history and development of piano music education.
Music and Study

Persuasions Can Play Musically

by Robert W. Baggett

The tone quality produced by a musical instrument is one of the distinguishing characteristics of human and animal life. This instinct is responsible for much of the musical activity that is seen in the public schools, schools for the blind, and other institutions of this type. The quality of sound, its quality, is most prevalent among students studying music, but it is not necessary to create the correct sound which will make the student a part of the group in which he is placed.

There are, of course, a number of factors which are important in the learning of the correct sound. These factors include:

1. The manner in which the sounds and music are produced.

2. The size and shape of the room in which the student is practicing.

3. The size and shape of the instrument in which the student is playing.

4. The quality of the sound produced by the instrument.

5. The quality of the sound produced by the human voice.

These factors are all important, but they are not the only factors that are important. Other factors, such as the interest of the student, the quality of the music, the quality of the instruction, and the quality of the environment, are also important.

A Need for Leadership

In any other field of music, a teacher's success with the student is determined by a number of factors. These factors include:

1. The quality of the teacher.

2. The quality of the student.

3. The quality of the music.

4. The quality of the environment.

5. The quality of the instruction.

A successful teacher must have a good understanding of these factors. A successful student must have a good understanding of these factors. A successful music teacher must have a good understanding of these factors.

A Future Today

Now, let us consider some of the other factors that are important in the learning of the correct sound. These factors include:

1. The quality of the sound produced by the instrument.

2. The quality of the sound produced by the human voice.

3. The quality of the sound produced by the human body.

4. The quality of the sound produced by the human mind.

5. The quality of the sound produced by the human spirit.

These factors are all important, but they are not the only factors that are important. Other factors, such as the interest of the student, the quality of the music, the quality of the instruction, and the quality of the environment, are also important.

As we can see, there are many factors that are important in the learning of the correct sound. However, the most important factor is the quality of the sound produced by the instrument.

Can Conducting Be Taught?

by William D. Kellev

Conducting is a complex art, one which is not only intrinsically complex and insurmountable, but is also so complex and insurmountable that it is often unteachable. In order to understand the complexity of conducting, one must first understand the complexity of the instrument it is to be conducted. This is not only true of the instrument itself, but also of the conductor's body, the conductor's mind, and the conductor's soul.

The instrument is the product of a number of factors, including the quality of the sound produced by the instrument, the quality of the sound produced by the human voice, the quality of the sound produced by the human body, and the quality of the sound produced by the human mind. These factors are all important, but they are not the only factors that are important. Other factors, such as the interest of the student, the quality of the music, the quality of the instruction, and the quality of the environment, are also important.

As we can see, there are many factors that are important in the learning of the correct sound. However, the most important factor is the quality of the sound produced by the instrument.

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The Absorbing Art of Violin Playing

By Joseph Szegi

Distinguished Hungarian Violist

The following article is an abridged chapter from a notable book entitled "Play the Violin," by A. J. O. King. It is the basis of an important section and insightful analysis that I have developed and expanded on through my studies and performance experiences.

In the realm of music, the violin holds a unique position among the string instruments. It is not only a beautiful and expressive instrument, but it also requires a deep understanding of technique and musicianship to master. The violin's timbre, rich with overtones and nuance, can convey a range of emotions from tenderness to intensity, making it a versatile instrument that can be enjoyed by all levels of players.

The technique of playing the violin is complex and requires a lifetime of study and practice. To become proficient, a player must first develop a solid foundation of bowing techniques, fingerings, and intonation. This is the foundation upon which all other aspects of playing are built, and it is crucial to practice these skills consistently to ensure a smooth and effortless performance.

The bow is an essential tool for the violinist, and mastering bowing techniques is crucial to achieving a fluid and expressive performance. Bowing can be performed in a variety of ways, from light pizzicato to powerful staccato, and mastering these techniques requires patience and dedication.

In addition to bowing, fingerings and intonation are critical aspects of playing the violin. Proper fingerings ensure a smooth transition between notes, while accurate intonation ensures that the notes are in tune with one another. These skills require a great deal of practice and attention to detail to achieve a polished and professional sound.

As players progress, they may also explore more advanced techniques, such as vibrato and trills. These techniques add expressive power to the performance and require a deep understanding of the instrument's capabilities. Through practice and experimentation, players can develop a unique style that reflects their personality and artistic vision.

In conclusion, the violin is a remarkable instrument that offers endless opportunities for exploration and expression. With dedication, practice, and a passion for music, players can achieve a level of mastery that allows them to connect with audiences and communicate the power of music in a powerful way.
Polyphony

Q. Would you kindly tell us what books you might recommend to students of organ? I am particularly interested in playing the organ, but I am very much in the dark. I know of very few books. And if you could suggest some that are really worth reading, I would be very grateful.

A. I would recommend "Rhythm in Music" by Walter Klemperer. I have found it to be an excellent introduction to the subject of rhythm. It is written in clear and concise language, and it covers a wide range of topics, from the basics of rhythm to more advanced concepts. I would also recommend "Fundamentals of Organ Pedaling" by Alan Baker. This book is a comprehensive guide to the art of organ pedaling, and it is written in a clear and accessible style. Both books are highly valued in the field of organ music, and they are widely used as textbooks in organ schools and conservatories.

Questions and Answers

Conducted by Karl W. Gehrels, Mus. Doc.

Professor Emeritus Oberlin College
Music Editor, Webster's New International Dictionary

Why and How

Q. Why should we write only a portion of the music that we play on the organ, as opposed to writing the entire music of a piece?

A. We write only a portion of the music that we play on the organ because we want to emphasize the organ's capacity for holding the music and allowing us to control its expression. By selecting certain sections of the music, we can focus on the organ's unique qualities and create a more effective performance. We also choose to write only a portion of the music to allow for greater flexibility and adaptability in our performance. By selecting specific sections of the music, we can tailor our performance to the specific needs of the moment, creating a more dynamic and engaging experience for the listener.

A. I. This section is about the process of writing music for the organ. It covers the importance of selecting appropriate sections of the music and the techniques for creating a effective organ performance. It also discusses the challenges and considerations involved in writing music for the organ, such as the unique qualities of the instrument and the importance of considering the listener's experience.

Q. What is the difference between writing music for the organ and writing music for other instruments?

A. Writing music for the organ is different from writing music for other instruments because the organ is a complex and versatile instrument that requires a different approach. When writing music for the organ, we must consider the unique qualities of the instrument, such as its dynamic range, its ability to sustain sound, and its capacity for holding music. We must also consider the listener's experience and the emotional impact of the performance. By focusing on these elements, we can create a more effective and engaging organ performance.

A. These differences are important because they allow us to create a more effective and engaging organ performance. We can use the organ's unique qualities to create a more dynamic and engaging experience for the listener.

A. A. This section is about the process of writing music for the organ. It covers the importance of selecting appropriate sections of the music and the techniques for creating a effective organ performance. It also discusses the challenges and considerations involved in writing music for the organ, such as the unique qualities of the instrument and the importance of considering the listener's experience.

Q. What are some tips for writing music for the organ?

A. There are several tips for writing music for the organ. First, it is important to consider the unique qualities of the instrument, such as its dynamic range, its ability to sustain sound, and its capacity for holding music. Second, it is important to consider the listener's experience and the emotional impact of the performance. By focusing on these elements, we can create a more effective and engaging organ performance. Finally, it is important to be creative and experimental with the organ, exploring different techniques and ideas to create a more dynamic and engaging performance.

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Q. What are some common mistakes to avoid when writing music for the organ?

A. There are several common mistakes to avoid when writing music for the organ. First, it is important to avoid writing music that is too complex or too difficult for the performer to play. Second, it is important to avoid writing music that is too simple or too facile, as this can result in a lack of expressiveness and engagement. Finally, it is important to avoid writing music that is too long or too repetitive, as this can result in a lack of variety and engagement.

A. A. This section is about the process of writing music for the organ. It covers the importance of selecting appropriate sections of the music and the techniques for creating a effective organ performance. It also discusses the challenges and considerations involved in writing music for the organ, such as the unique qualities of the instrument and the importance of considering the listener's experience.

Q. What are some examples of successful organ compositions?

A. There are several examples of successful organ compositions. First, there is the "Great Organ" by Isaac Albéniz, which is a popular piece that has been performed and recorded by many organists. Second, there is the "Symphony No. 7" by Richard Wagner, which is a massive and complex work that has been performed and recorded by many organists. Finally, there is the "Organ Sonata No. 1" by JS Bach, which is a classic piece that has been performed and recorded by many organists.

A. A. This section is about the process of writing music for the organ. It covers the importance of selecting appropriate sections of the music and the techniques for creating a effective organ performance. It also discusses the challenges and considerations involved in writing music for the organ, such as the unique qualities of the instrument and the importance of considering the listener's experience.

Important Announcement

T. The Thrice is pleased to announce that the Thrice Round Table is now being conducted by the distinguished French-American organist, conductor, lecturer, author, and teacher Maurice Dumensil, who has been named a welcome and brilliant contributor to the Thrice for many years.

Maurice Dumensil was born in Normandy, France, and educated at the Paris Conservatory, where he studied with Alfred Widor and Charles-Auguste Lekeu. He served as organist at Sainte-Geneviève-des-Bois from 1940 to 1948. He has conducted the organ at the Languedoc Orchestras of Paris as well as the grand symphony orchestras of the Berlin, Philharmonic, the Cologne (Gemeinschafts) Orchestra, the Frankfurt Museum Orchestra, the Konzerthof, the Madrid Philharmonic and the Zurich Tonhalle Orchestra.

Maurice Dumensil is well known for his interpretation of the works of Bach and other organ masters, and he has conducted many of the world's famous orchestras, including the famous orchestra of the Société des Concerts du Conservatoire at the Trocadero in Paris. On his last tour he appeared as piano soloist with the National Orchestra of Peru in Lima, the Municipal Orchestra of Buenos Aires, and the SODRE Orchestras in Montevideo and Asuncion.

The well known American composer, Dr. Eugene Lehman, has indicated that some of his compositions will be performed at the Round Table in America, and his presence will make the Round Table a much more exciting and educational experience.

The Teacher's Round Table, upon which our readers have depended for over half a century, was written originally by Mr. Theodore Presser himself, Mr. Presser was both a genius and a master in this field. His answers were clear, sound, direct, adequate, but never verbose. Occasionally the late famous teacher and critic, James G. Hinderke, when editor of THE THRESE, wrote the Teacher's Round Table. For many years, the late Miss Frances Fox, a former collaborator of James G. Hinderke, was editor of THE THRESE, wr...
The Piano Student's Problem of Memorizing

by Edwin Hughes

A PUPIL of mine told me that she had once asked a former teacher, "How do you memorize?" He answered, "Oh, I memorize very easily." Such a reply would hardly have given that teacher a very high rating in the pedagogical or education, and it certainly would have been an answer to the question, "What is the matter with the problem." At the other extreme, lengthy and learned discourses on the psychology of memory are of little help in mastering the art of musical memorizing, any more than learning the anatomy of the muscles, given by a college coach, would teach his track team how to run faster. I propose, therefore, to offer a few practical suggestions on the subject, a few ideas that may be of use to the teacher as well as to his student.

The possession of a good memory is not necessarily a sign of intellectual capacity in other directions. Cases have been recorded of individuals who could repeat pages upon pages of books they had read, even in a foreign language. Blind Tom certainly possessed a remarkable musical memory, yet it would hardly be held up as an intellectual paragon in other fields. As a whole, however, a good memory is more a sign of an inborn talent than of any acquired ability.

In memorizing new compositions the first step should be to play the work through slowly at first, and find out how it is to be acquired and to become acquainted with its general form and structure. Next to memorization itself, immediately, even at the very first, you may be able to retain only a few isolated notes. Remember that impressions are always lasting ones, whether it be a new picture, you are seeing it for the first time, or a new musical piece you are hearing for the first time, with no attempt to master all the technical difficulties at once, or achieve the final tempo. The brain is flexible—smaller and fewer connections may be made by listening or speaking to the brain by only eight notes, always, however, to master new material slowly.

Take the piece measure by measure, or phrase by phrase. If the phrases are short ones, play the bars separately at first, noting and thinking of every detail, leaving the keyboard-steps, the feeling of the fingers, and so forth. Be sure to see how the notes are placed in the whole piece. The piano is probably the most natural of all the instruments in this respect, as it is for the pianist who plays in public, one of the legitimate and necessary accomplishments, as it were, of his mental and manual equipment.

Many students are more or less memory quick, but to forget just as quickly, and this also is sometimes the case with other students who control music in memory easily. In general, impressions that are intense, interesting, or often repeated are better remembered than those of a different type. Never attempt to memorize anything that is not in any way related to the present piece, and most certainly not the memorizing of music. The amount of memory capacity increases with the age of the child, just as does his sense of attachment.

Meditation, seeing, and speaking, all aid the child at the same time in listening to his letters or words, and as we can conclude that hearing, seeing, and playing at the same time dexterously aid to memorizing music, the hearing part, even the seeing part, may afterward be transferred to the mental part.
DANCE OF THE SPOOKS

The late Bert R. Anthony wrote an endless number of tunes which have charmed many children. Play this piece leisurely, with exaggerated attention to strict tempos, the accents, the staccato marks, the sixteenth notes, and the phrasing in the left hand. Grade 3

BERT R. ANTHONY, Op. 275, No. 2

In a weird and mysterious manner

Slow (80)

Tempo I

A tempo

CODA

slower

very slow

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THE STUDY

OCTOBER 1936
PROMISE OF THE DAWN

The harmonization, with its seventh, ninth, and altered thirteenth chords, adds a distinctive flavor to this composition. Be sure to play the right and the left hand exactly together; that is, do not anticipate the right hand by playing the left hand a fraction in advance. Grade 3-4.

Brightly (d=54)

Rather slowly and gracefully (J=600)

a tempo

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THE STORE
MINUET No. 6, in D MAJOR

The lure of Mozart and his perfectly balanced phrases is evidenced in this fascinating minuet, which should be played over and over until it flows flawlessly. Grade 4.

WOLFGANG AMADEUS MOZART

WING Foo

The distinctive originality of Cecil Burleigh's compositions accounts for their lasting appeal. In Wing Foo with a relatively few simple notes he creates an extremely picturesque impression of Chinatown. Grade 3.

CECIL BURLEIGH, Op. 1, No. 1
EMPEROR WALTZ
(EXCERPT)

During the last century the nobility of all Europe danced to this dignified waltz, written by the great Johann Strauss for his festive emperor, Franz Josef, whose life was to end in such tragedy in his seventy-sixth year during the First World War. Grade 3.

JOHANN STRAUSS, Op. 337
Arr. by Stanford King

Tempo di Valse (d = 66)

Copyright 1946 by Theodore Presser Co.

THE STUDY

* From here go back to the sign (9) and play to Finale, then go to A.

OCTOBER 1946
DRIFTWOOD

Grade 4.

Tranquility (♩♩♩♩)

WALTER E. MILES

Copyright secured

THE ETUDE

From here go back to the beginning and play to Fine; then play TRIO.

OCTOBER 1946
MENUE FROM "ORPHEUS"

CHRISTOPH WILLIBALD VON GLUCK
Arranged by Karl Rissland

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October 1966
International Copyright secured
AUTUMN DAYS

Grade 1.

Allegretto \( J = 120 \)

Copyright 1945 by Theodore Presser Co.

Grade 1.

In March Time \( J = 96 \)

Copyright 1944 by Theodore Presser Co.

AROUND THE CAMPFIRE

Grade 1.

J. J. THOMAS

Copyright 1944 by Theodore Presser Co.

Grade 2+

Spook Polka

Copyright 1945 by Theodore Presser Co.

Grade 1.

SPOOKY TIME

Copyright 1946 by Theodore Presser Co.

Grade 2+

ROXANA PARIDON

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The Teacher's Round Table

(Continued from Page 201)

and playing simultaneously . . . And it is
the late ELSIE BOYCE that California, as I
justly pointed out to my readers on the
issue to go live in the "Scissors" of the
page this time. To prove that there
is no such thing as "House" for every- 
only a few feet, coordinated with best of
I wonder, do the specifications refer
the local "House" in the competition check on
the roughs? Where would you put the piano
in the spring? You are sure the "House"
with at least two - thirds of the
size of the piano, please
it. The piano is the size
change of a grand piano; no house, no piano; no grand in Cali
fornia for prospective residents. What
please stay away for the little longer? Your
friends to sometimes called by various
writers: "The Land of the Scissors.
But for this quiet, I must admit! Relevant to
you. "From Concert to Corn,"
this article has covered the
Hendrick organ, Solo voix, Newhard,
and Orff as well as the pianos, guitar,
accompaniment, string, and voice. Able to sing
in several languages; she is now doing right-
named recitals a week.
"She sang and played Crown Two Years
Shirt. "Silent on the Keys, Chorus on the
Best Seat Boxes, Caruso Pianola, Player
Pianola: "Amor, Amor, One, One Tunes,
and Pictures from Life's Other Side, which was on the stage.
Now there's a program to take anyone's
talent . . . Makes a Sound Taylor.
the best way to play back to our piano practice! We have such
a hook of a thing learning to play evcry
instrument simultaneously well-poor, hard
worse things than we see.

The Pianist's Ideal

Many teachers have asked for a copy of a page of a piano, music
since which I read to my sailboat classes.
Here it is: what is our highest ideal in piano playing? To aspire toward such
physical and intellectual control of all
in the performance of music. The pianist must be able to play the
masterpieces of the great composers and the lesser works of those and others
composers, so that each composition shall
become alive in the image of its com-
poser, that every piece shall bear the
characteristic of the composer and authority as well to
express the beauty of composition and emotional content designed for
by the composer. No performing musician can aspire better than this.
Goddard.

The Piano Student's

Problem of Memorizing

(Continued from Page 99)

The average piano student, if not poss-
sessed naturally of a good ear, usually
acquires it by the habit of the patterns
of notes on the keyboard, coupled with
kinaesthetic, or muscle feeling for the
next chord or touch of the fingers, and
pieces of visual memory with
piano, with a good deal of the
from the printed page, although these printed note
memories are very

Knowledge of musical form, of the
structure of composition, is always a
valuable asset, but it cannot take the place of the visual perception of the
notes to be played. Just as the
knowledge such an automatic coordination is
in all, but it cannot take the
place of a chord or harmony, it has se-
hardly any effect at all.

More than once, may be memorized
three ways; by ear, by visual memory,
either of the notes on the keyboard or the
in the printed page, and 10
finger memory or other action. A com-
mplete recital which contains 100 or more
many performances; in the most successful re-
dditions. You will never feel quite comfortable
in the public performance of a programme
music, such as Bach's, until you can play
the piece by heart and fluently and freely
the entire music. To cultivate this skill,
be with pieces in two-part counterpoint,
so little of the Preludio of the "Pre-
Vivaldi Symphonies of Bach. You will
be forced to play the piece by heart,
with pieces it is done.

You will also feel much better,
Chopin, Vanini, or other
composition in the romantic style. If you
can play the piece, you
be able to

After you can play a piece from
memory by yourself, try to imagine that there
are other listeners in the room, and

The Baldwin Piano Company
CINCINNATI, OHIO

TODAY'S CONCERT WITH MUSIC

Where is the soul of a Baldwin?

The soul of a piano, which, in
human beings, is made manifest by
the voice, is embodied in the sound-
board. The strings is a partially
mechanical device designed to set up vibrations
of a predetermined frequency
in the soundboard. By expert design-
ning as to weight and length, and by
proper tuning, precise and accurate
perception, the strings can be made
to produce whatever type vibration
desired. But once the key has been
struck, and the vibrations thus actu-
ated have been transmitted through
the soundboard to the sideboard,
the quality of the resulting note is
a matter of the scale.

Therefore the soul of the Baldwin
is fashioned with meticulous care.
Hardwood acoustical shells in the
soundboard and dovetailed directly to both the bridge and the
ribs at each point of intersection. In
this way both the bridge and the ribs
become an integral part of the sound-
board, and by reason of the natural
tensity of sound waves to travel
along the grain of the wood, the com-
plete effect of the string vibration is
transmitted simultaneously to all
parts of the board. Each of the ribs
is specially designed for its particular
place in the board, thereby maintain-
ing uniform acoustical properties
over the entire shape. The specially
selected Northern Spruce from which
the soundboard is made is seasoned
and dried for years before use. Thus
it is assured that it will retain its
initial resonance indefinitely—ready
and eager at all times to pick up,
interpret and send forth the inspired
notes of the great artists to the listen-

traditional. The true soul of the

in the soul of the Baldwin.
In the last three months, he has been the most remarkable of all the musicians at the theater. Young soloists of the present day are often fortunate to find such a master to help them through their trials, but did not find such a man at the last concert. He directed Beethoven's Eroica Symphony with a power, an intensity, and a compelling force that were striking in his native Italy for a time.

Many people think the three Fs are the three best of all, but it is thought that these three are the best thing to select your favorites in any of the great musical works.

The Young Boy's Voice

She was the one who sang in the St. John's Church in New York City, and the voice was most beautiful and enchanting. The voice was quite as powerful as any other, and it was pleasingly pure and full. But it was not quite as grand as the voice which adorned the St. John's Church in New York City.

The Voice of the Young Lady

A young lady with an exceptional voice is not unknown, even in the city of New York. Everyone knows that I am a very beautiful, and a people who are not acquainted with me are struck with my beauty. But it is not quite as beautiful as the voice which adorned the St. John's Church in New York City.

Three Ps

I was the one who sang in the St. John's Church in New York City, and the voice was not quite as beautiful as the voice which adorned the St. John's Church in New York City. But it was quite as beautiful as the voice which adorned the St. John's Church in New York City.

The Voice of the Young Man

It was my voice that was not quite as beautiful as the voice which adorned the St. John's Church in New York City. But it was quite as beautiful as the voice which adorned the St. John's Church in New York City.

Forward March with Music

TO THE "EYDE"
Learning to Play the Organ

(Continued from page 157)

as independent on the organ as it is on the piano, and it is a duty of the student to make it habit and develop it to become second nature.

We have already discussed the Standard Fingerings for a plain double-octave scale on the piano, make the following alterations:

Fingering can be used as profitably on the organ as on the piano, with equally

Fingering produces only a diabolus and is highly unsuitable in legato style. The following fingering, although un-


SWING PIANO/HARP


CLASSIFIED ADS


ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FHY, MUS. DOC.

Q. Please give suggestions as to the correct fingering for the following piece:

A. In this piece, the student should

B. As shown in the fingering for the above

C. The student should note the

D. The student should

E. The student should not

F. The student should

G. The student should

H. The student should

I. The student should

J. The student should

K. The student should

L. The student should

M. The student should

N. The student should

O. The student should

P. The student should

Q. The student should

R. The student should

S. The student should

T. The student should

U. The student should

V. The student should

W. The student should

X. The student should

Y. The student should

Z. The student should


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48
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A. G. Low—There is a deep difference between a violinist and a violin player. The one is a musician who has mastered the instrument to the point that he can play it with ease and grace. The other is a person who has been taught to play the instrument but has not had the opportunity to develop his own style. The former is the one who can be called a violinist, while the latter is a violin player.

Leopold Auer—The greatest violinist of all time, Leopold Auer, was born in Russia in 1845 and died in 1930. He was the first to play the violin in a concert setting and is credited with having popularized the violin in Europe. He was also the first to record music, and his recordings are still considered to be some of the finest ever made.

Jascha Heifetz—Jascha Heifetz was one of the greatest violinists of all time, and is often considered to be the greatest violinist of the 20th century. He was born in Russia in 1901 and died in 1987. He was known for his remarkable technical skills and his ability to convey emotion through his playing.

David Oistrakh—David Oistrakh was one of the greatest violinists of the 20th century, and is widely considered to be one of the greatest violinists of all time. He was born in Russia in 1919 and died in 1974. He was known for his technical virtuosity and his ability to convey emotion through his playing.

Yehudi Menuhin—Yehudi Menuhin was one of the greatest violinists of the 20th century, and is often considered to be the greatest violinist of the 20th century. He was born in Russia in 1916 and died in 1999. He was known for his technical virtuosity and his ability to convey emotion through his playing.

Gustav Mahler—Gustav Mahler was a composer and conductor who was born in 1860 and died in 1911. He was one of the most important composers of the late 19th and early 20th centuries, and is credited with having had a major influence on the development of modern music. Mahler was also a great violinist, and is said to have been an inspiration to many other musicians.

Richard Strauss—Richard Strauss was a composer and conductor who was born in 1864 and died in 1949. He was one of the most important composers of the late 19th and early 20th centuries, and is credited with having had a major influence on the development of modern music. Strauss was also a great violinist, and is said to have been an inspiration to many other musicians.
**OUTSTANDING SUPREMACY**

Can Conducting Be Taught?

(Continued from Page 89)

...in a reflection of the master-class teaching. Your lower one-man relationship is inadequate, one hopes, in the special need of a conductor. Yet, by the same means and techniques playing "notes," obtaining and eventually playing, "notes," in a sense, which is a skill which the listener is not a skillful musician. Yet, the other hand, even when we find the conductors of this group "playing" with the score, the result is due to the lack of musical training. On the other hand, even when we find the conductors of this group "playing" with the score, the result is due to the lack of musical training.

**Leadership**

Many conductors and orchestral maestros have failed because they did not understand the score; instead theywere inclined to freestyle. This is perhaps the most common failing in conducting and is usually due to the conductor's lack of perception of the score and of the need for muscular control over the orchestra and particular instruments. The conductor who presents the score in a manner that is clear and easy to understand will be the most successful. The conductor who presents the score in a manner that is clear and easy to understand will be the most successful.

**Tuneful Technique**

Tuneful technique is the primary reason why some conductors succeed and others fail. It is easily understood when we consider the conductor what the listener is to hear. Tuneful technique is giving the listener the proper interpretation of the score.

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**Pericussionists Can Play Musically**

*Continued from Page 89*

Humor in Music

*Continued from Page 94*

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SKATE'S SPRING, New York, was the scene of a new generation of music with the opening of the week in Miller's Music Hall. The major event of the evening was the presentation of a piece by the young conductor, Dimitri Kostromin, which drew high praise from the audience.

The CHICAGO SYMPHONY ORCHESTRA, under the direction of Ivan Ries, followed the previous evening's success in their performance at the State's Theater. Their program included the first performance of Kostromin's work, which was received with great acclaim by both the audience and critics.

The CHORAL UNION, conducted by John Mills, presented a stirring performance of the柴可夫斯基 Kastaliansky Mass, which was received with enthusiasm. The chorus, under the direction of the famous conductor, showcased its vocal skills and provided an exquisite aural experience.

The HOWARD WILSON THEATRE, New York, was filled to capacity for the evening's performance of the American premiere of "The Great Gatsby," a work that has been praised for its richly detailed depiction of the Jazz Age. The production, directed by John Wilson, was a triumph of literature and stagecraft, captivating its audience from beginning to end.

In the Philippines, the MANILA ORCHESTRA, under the direction of Dr. Joseph Turnell, presented a sold-out performance of the Chopin's Piano Concerto No. 1, performed by the renowned pianist, Dr. Joseffy. The audience was moved by the virtuosic performance, which was met with a standing ovation.

In London, the ENGLISH NATIONAL BIRDS, led by the distinguished conductor, John Wilson, performed a selection of bird songs from around the world. The naturalistic scoring and beautiful singing created a compelling auditory experience, leaving the audience in awe.

In Berlin, the BERLIN PHILHARMONIC ORCHESTRA, conducted by the famous conductor, Sir Simon Rattle, presented a program that showcased the genius of Beethoven. The audience was treated to a performance of the Ninth Symphony, which is often referred to as the 'Choral Symphony.'

In Paris, the ORCHESTRA DE PARIS, under the direction of the prestigious conductor, Pierre Boulez, performed a program of contemporary French music. The audience was impressed by the modern and experimental nature of the works, which were performed with precision and flair.

In Boston, the BOSTON SYMPHONY ORCHESTRA, conducted by the celebrated conductor, John Williams, presented a program that included a premiere of a work by young American composer, John Adams. The piece, "Short Ride in a Fast Machine," was met with great critical acclaim and marked a significant moment in American music history.

In New York, the NEW YORK PHILHARMONIC, under the direction of the maestro, Zubin Mehta, performed a program that included the final movement of Mahler's Symphony No. 9. The audience was moved by the emotional depth and technical mastery of the performance, which was a fitting coda to the season's programming.
John was saying to his parents: "Oh, Pa., this whole thing for a school? You think I'm ready?"

"I suppose you must be," replied Mr. David. "I think "soldier in his tent" is the way down the scale, but not on the way up. I don't think it's more fun to play "soldier in his tent" than so many other things. You must get your thumb under the palm of your hand somehow and you will be more apt to do it correctly; too, and soon you would be dashing triumphal parades with minstrels and a score for federal procession and for instance there would sound charming.

It is interesting to think that our musicians' voices and talents come down to us from the singing of the boys and men from ancient times or that the twelve tentrines or golden trumpets came from an animal's horn picked up in the shadow of an early shepherd; or that choral music came from songs growing by the river bank. Early in the history of the Hebrew people we read about musical instrument; harp, horn, the Bible tells us, was the father of all arts beside the harp and the organ. David was a skillful hornist. Most organized music.

A Real Youth Orchestra—How would you like to organize and conduct a real symphony orchestra when you are still in school? The Oakland Symphony Orchestra, of Oakland, California, was organized by two citizens—men and women, not by the Choral Union Committee, nor by some well-known pastimes of music, but by two music lovers, themselves, Kenneth Teal (Age 14) and AdaEyster (Age 13). They formed this orchestra, and a combination of their last names for the name of the orchestra, which are the conductors, as well as the organizers.

Two requirements for membership were established by the boys: five years of musical training, and recommendation by their teachers. There were forty members, all grammar and high school students. The boys selected the music, started rehearsals, then announced when they were going out for public concerts was the successful moment of the first year. Their program included Mozart's Concerto for Horn and Orchestra, with a special soloist; Schubert's "Unfinished Symphony," Euphonic, Chopin, by Chaikoff, and other members of equal repute and of higher standing, the orchestra was to become our biggest symphony orchestra in program repertoire. The printed program included well-written program notes, giving information about the music played.

This is certainly a splendid record for "Unfinished Orchestra", young American musicians, and a good example for informing musicians to follow. (Number of players on page 59)

Music in Biblical Times by Martha U. Bird

Results of Original Puzzle Contest

Prize winner, Class B, Ruth Dart (age 13), Wynne; Prize winner, Class C, Mary Jo Brown (age 14), N. Dakota. Prize winners were awarded fifty cents. The most popular type puzzles were of the square type: No. 22, entries were awarded fifty cents each. Prize winners are shown on page 59.

Answer to Quiz

1. What minor scale has four attractive signatures? A minor
   2. How many funerals do you value the age of thirty-two notes plus two? B minor
   3. In what century was music printed? No answer
   4. What does a parian call? A microphone
   5. What mean term can be used as an adjective? A. Good, B. Bad, C. Good

Answers to Quiz

1. F. O. E., all in October; 2. 57 years; 3. Waverly; 4. A;
   5. A microphone

Letter Box

(Read answers in letters in care of Manager, The Echo)

Original Drawing Contest

Last year's The Echo student original drawing and one-color illustrations were as follows: 1. Ernestina Moore (age 12), Anachor; 2. David Neher (age 15), Mr. Davis; 3. Mary Lou Neher (age 14), Anachor.

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October, 1946

ADVANCE OF PUBLICATION OFFERS

ALL of the books in this list are in the process of manufacture. (The Advance Notice Catalogue appears eight times a year; the list is issued just before publication of the books. Each Advance Notice appears on three pages.)

The Music F.A. B. Book, a beautiful, well-printed copy of the Bible in the F.A. B. translation, is now in the hands of the printer. This work, with its splendid binding, is intended for home use, for study and for the home library. It will be one of the most popular books that we have ever published. A single copy can be ordered now at the advance price of $5.00 per copy, postpaid.

TEACHERS' SUGGESTIONS, February 24, 1946. This book contains suggestions for teachers of music, including ideas for the teaching of music in the elementary school. A single copy can be ordered now at the advance price of $2.50 per copy, postpaid.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to All Musicians

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