4-1-1944

Volume 62, Number 04 (April 1944)

James Francis Cooke

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

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

Recommended Citation

America's Most Unusual College

IN ITS RADIO PROGRAMS, CONCERTS, RECITALS, ORATORIOS, OPERAS AFFORDS STUDENTS OPPORTUNITIES FOR PUBLIC APPEARANCE, SOME IN ASSOCIATION WITH PROMINENT GUEST ARTISTS.

The FIRST PERFORMANCE of Bob Jones' original comedy, composed for the War Professions, was given in the Army Air Forces Program, November 15, 1943, by the regimental band of Fort Benning, Georgia. The performance was attended by General George C. Marshall, who was especially pleased with the result. Fort Benning is now being used as a training center for officers of the United States Army, and the college is proud to have been a part of this important and inspiring event.

EDWIN MARTIN, jazz American movement who has been, according to Dr. Bob Jones, "America's most outstanding jazz musician." His music is played in nightclubs and concert halls throughout the country, and his popularity has grown steadily over the past ten years. He was born in New York City in 1915 and started playing the saxophone at the age of twelve. He formed his first band in 1935, and by 1940 he was already considered one of the leading jazz musicians in the country.

The thirty vest annual reception for students of the College of Music, was held on February 23, 1943, at the College of Music, and was attended by over three hundred students and faculty members. The reception was held in the Rotunda of the University, and was followed by a dinner in the University Club.

LISA GABRIEL, famous singer of another day and one of the Metropolitan Opera Company for many years, was invited to give a private recital in the College of Music on April 12, 1944. She sang a program of songs by composers such as Schubert, Bach, and Mozart, and was accompanied by the College orchestra. She was warmly received by the audience, and her performance was considered a great success.

GRAND OPERA at the New York Philharmonic-Symphony Orchestra, in New York City, on March 19, 1944. The performance was given in honor of President Roosevelt and was attended by over six thousand people. The opera was "The Barber of Seville," and was sung by many famous opera stars, including Enrico Caruso, Beniamino Gigli, and Caruso himself.

Three of the world's greatest musicians will appear at a concert to be given in the College of Music on April 21, 1944. The concert, which is sponsored by the American Federation of Music, will feature performances by Beethoven, Chopin, and Brahms.

The World of Music

Here, There, and Everywhere in the Musical World

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.

The competition for the fifth annual Edward W. Bliss organ competition, sponsored by the National Federation of Music Clubs, will be held in Boston on May 12, 1944, at the Boston Symphony Hall. The competition is open to organists of all ages and is limited to those who have not received a degree in organ performance. The prize money is $10,000, with an additional $500 for the organist who comes nearest to perfecting the piece. The competition is open to all organists, and the winner will be announced at the end of the year.
HAVE A HEART, Brother. I just can't stand music like that!’’ The speaker was a prosperous Yankee merchant in a middle-sized city in West Virginia. For years he had been turning the grinding stones of success in proscribed Samuel Smiles’’ fashion until he had become myopic and dollar eyed looking at his revolution. Culture, to him, was significant only insofar as it induced people with little or nothing worth while to do, to create new markets for his wares. Thus, when he heard the exquisite tones of Lily Pons, as she sang the Roll Song from “Takad,” they had no meaning to him.

But not all was as yet for the good of more than one hundred million people in our country, each with a different type of musical taste. Just as the finger tips of individual never have been duplicated in another individual, so the musical taste of one person never has coincided exactly with that of any other person. The individual is not is pan to be duped.”’’ (There is no disputation inús), is amazingly demonstrated by personal preferences. You, who hear the radio and a mod jangle of stereophonic sound from some incredible group of jazz players, are amased to listen to the overwhelming clatter of applause which it receives in dance halls. Yet those jaz kings, in their kennels, will bark their heads off with impatience when they are asked to sit through a program of the revered music of Mozart. To many, the responsibility of compelling others to enjoy some particular type of ‘‘approved’’ music often takes on the nature of a medieval crusade. We know a much-chagrined lover who made herself miserable because the public did not respond favorably to the ear-splitting decoctations of Alban Berg’s total curiosity, ‘‘Wozzeck.”’ To us, ‘‘Wozzeck” seemed the flower of Nazi snob, which the ‘‘Society for the Preservation of Crapulence to Excess’ should have approved by legal process. Fortunately, that has not been necessary because, like the public, ‘‘Wozzeck” was suppressed by ‘‘Wozzeck’’ promises to pass behind the portals of oblivion. Alec Templeton properly has labeled music of this type. He says that ‘‘Wozzeck’” is ‘‘as though someone was moving the furniture around.”’

‘‘Wozzeck” was written just after Berg had climbed out of the mud and blood of his service in the First World War. It was supposed to represent the last word in German modernism in music. Perhaps it was. It has faded difficulties and its vocal excursions created a furor. It has been given one hundred sixty-six performances in the United States and, in the opinion of our editor, its future performances should be restricted to Germany as a post-war penalty for the other terrible and disagreeable things which the Nazification of the state has brought to civilization, after previous centuries of glorious German achievement and beauty.

But, it is not a personal opinion, and, until it is more widely general, I sincerely hope that there are more of the world than whom these frightful and nervous wrenching, disorganized sounds are delightful, just as dogs relish their own vomit.

Man naturally will select the music he likes best. Never in his life have his ears been more sorely strained than when he heard the ‘‘Wozzeck” experience. The dieter has been better able to find out what he wants from the time world than in this high tide of radio. Every variety of music, good and bad, from every country of the globe, played by the greatest performers of their kind, is poured into his home daily. Thus, our music has become a matter of trends.

One singular advantage of our American system of radio programs, sponsored by commercial interests, is that a very careful check-up upon what the public really wants in music is kept regularly.

Any alert observer must realize that on the whole the standards of taste are gradually ascending, but because some group is imposing its taste upon the radio world, but because it is demonstrated somewhere that better and better music is demanded by the public. Music with lovely melodies, clever rhythms, smart and ingenious orchestrations, forms the basis for the main demands at this time. But always there will be a call for jazz and boogie-woogie with their monstrous and sterile backgrounds, just as at the other extremes there will be a call for symphonic and operatic programs presenting the least readily comprehensible works of modern composers.

In much the same way, Mr. Presser looked upon the music section of THE ETUDE, which he considered a kind of ladder of musical taste. He knew that many of the compositions included must appeal to a correspondingly musical understanding. It has been our experience, however, that those whose first steps in music have been limited to the simplest and most obvious pieces to appear in THE ETUDE, gradually, of their own volition, look for music of a more advanced type.

In the editor’s boyhood days he had two mentors—friends whose encouragement was invaluable. One was the unforgettable...
The Etude Musical Quiz
by Charles D. Pach

THE CONTESTANT: and intelligent listener of today knows almost as much about music as the professional. Responsible for the dissemination of all musical information are radio and television broadcasts, concert halls in our public schools, and the increased number of fine books and articles on music. However, there is one group of people for whom such an increase has been too slow, the concert pianist. To make up for this deficit we have prepared a simple quiz that, if it is given to a modest level, will be enjoyed by a wide range of people.

1. "Firebird Suite" (Transfigured Night) is probably the most widely played composition:
   a) Richard Strauss
   b) Paul Hindemith
   c) Sergei Prokofiev
   d) Pyotr Ilyich Tchaikovsky

2. All but one of the following composers wrote music that is not a single symphony:
   a) Richard Strauss
   b) Augustins Kucys
   c) Ludwig van Beethoven
   d) Hector Berlioz

3. "Cats of Hammamat" is based on a story by:
   a) Charles Dickens
   b) Mark Twain
   c) Sir Walter Scott
   d) John Buchan

4. "The Leap" movement from Stravinsky's "New World Symphony" was arranged for a song made famous by:
   a) Irving Berlin
   b) Arthur Godfrey
   c) Bing Crosby
   d) Frank Sinatra

5. "Dover's Horse" is featured in the opera:
   a) Antigone
   b) Manon
   c) Don Quixote
   d) Carmen

6. Edith Piaf, the French singer, is the composer of:
   a) "Atmosphère d'un Poète"
   b) "Sous le Ciel d'Aragon"
   c) "Sinfonie auf einen deutschen Titel"
   d) "Le Rêve"

7. "Kneeling" and "Glory Song," from the movie "Heavenly Bodies," are:
   a) Duets
   b) Movements of symphonies
   c) Melodies from operas
   d) Songs by Bach

8. "The air turns to steam over a jettisoned weight" is a line from:
   a) "The Rime of the Ancient Mariner"
   b) "A Modest Proposal"
   c) "The Waste Land"
   d) "The Waste Place"

9. "Hymn to the Fallen" has been performed at:
   a) The dedication of the Washington Monument
   b) The dedication of the Lincoln Memorial
   c) The dedication of the Vietnam Veterans Memorial
   d) The dedication of the Titanic Memorial

10. "The Theme of the Main Title" was written by:
    a) Max Steiner
    b) Erich Wolfgang Korngold
    c) Jerome Kern
    d) Richard Strauss

11. "The Organ" refers to:
    a) A musical instrument
    b) A type of symphony
    c) A type of opera
    d) A type of concerto

12. "The Concerto" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

13. "The Symphony" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

14. "The Overture" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

15. "The Prelude" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

16. "Atmosphere of Love" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

17. "The Waltz" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

18. "The Rhapsody" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

19. "The Polka" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

20. "The Tarantella" refers to:
    a) A type of symphony
    b) A type of opera
    c) A type of concerto
    d) A type of concerto

HEAR IN MUSIC

"Shortly after Paul Butterfield, at a performance of 'Blah Blah Blah,' Mr. and Mrs. Chalmers (a couple that had been expected in the first that followed a small boy's voice from the balcony) were startled to hear:

‘FORWARD March with MUSIC’

The ETOUDE

"The Great Mr. Handel" Enters the Films

THE ETOUDE presents in Phase II, 200 and 250, and 300 a new series of pictures from the comedy dream of the world of art, "The Great Mr. Handel," which has just been presented in Israel. With a musical background in the scene, Handel (played by D. H. Largo) is seen as a charming and gifted film artist, who has never been seen before. "The Great Mr. Handel" was a hit with the audience, and its success has led to the production of a sequel, "The Great Mr. Handel in New York." This is one of the most fertile and successful ideas that have been presented in the series. The production is deep in each taste and with a combination of modern and traditional music, it has resulted in a new and interesting presentation.

The Lord strongly recommends this beautiful film to all publics and all audiences. The film was a hit with our critics, and the story is told through the great artist, Handel, who, through his music, has touched the lives of many people.

Great Pipe Organs in American Mansions

From a Conference With
Archer Gibson, J.A.G.O.

Distinguished American Organist

SECURED EXPRESSLY FOR THE ETOUDE BY JAMES FRANKS COOKE

Great Pipe Organs in American Mansions.

The American Doyens of Organs. He studied at the Salem State School in New Hampshire and played Bach's "Fugue in G minor," which is especially fine for the American organist.

"Of all the organs that I have played on my private recital program," Mr. Gibson said, "the best is the Organ in New York." He has also been much admired in the United States, where he has performed for various publics.

"The general public would be served if all publics were equipped with such organs." Mr. Gibson added.

"The Organ" as a concept is one of the outstanding instruments of the American musical repertoire. He studied at the Salem State School in New Hampshire and played Bach's "Fugue in G minor," which is especially fine for the American organist.

"Of all the organs that I have played on my private recital program," Mr. Gibson said, "the best is the Organ in New York." He has also been much admired in the United States, where he has performed for various publics.

"The general public would be served if all publics were equipped with such organs." Mr. Gibson added.

"The Organ" as a concept is one of the outstanding instruments of the American musical repertoire.
"The Great Mr. Handel" Now in the Films

Scenes from the English Technicolor Success. Courtesy of Midfilm, Inc.

Like a rich painting of the period by Romney, Gainsborough, or Reynolds, this picturesque film is one of the most beautiful ever presented. It will make an unforgettable impression upon music students. The colors are rich and the pictures so realistic that the audience is transported back to the early eighteenth century.

Handel explaining to his orchestra, Duke of Devonshire, that he has decided to present two operas instead of two oratorios, as he had instructed Handel to do. This is one of the most effective musical episodes in the film.

Handel conducting the first performance of "Xerxes" at the Royal Theatre (Covent Garden).

Handel rehearsing the Largo with Mrs. Cibber, the little orphan boys joining in the concert. This is one of the most effective musical episodes in the film.

Handel telling his orchestra that he is ruined. This is one of the most effective musical episodes in the film.

Handel, a victim of his Prince of Wales' intrigue, expostulates to his orchestra that he is ruined. Continued on Page 201

Handel explaining to his orchestra, Duke of Devonshire, that he has decided to present two operas instead of two oratorios, as he had instructed Handel to do. This is one of the most effective musical episodes in the film.

Handel conducting the first performance of "Xerxes" at the Royal Theatre (Covent Garden).

Handel rehearsing the Largo with Mrs. Cibber, the little orphan boys joining in the concert. This is one of the most effective musical episodes in the film.

Handel telling his orchestra that he is ruined. This is one of the most effective musical episodes in the film.

Handel, a victim of his Prince of Wales' intrigue, expostulates to his orchestra that he is ruined. Continued on Page 201
The seasoned Charles Jennings loans his voice to Handel’s Messiah, which he has made in his own way. He coaxes it in a way that is a study in itself. 

Handel is honored momentarily at his door by creditors. The voices are street sera of nothing. The title page in these periods is very rich and decorative.

Handel celebrates his birthday at hand by hand. Two doors are present in the church and the freedom is composed in a very rich and decorative.

Dubliners reading the announcement of the coming first performance of the Messiah.

Music and Culture

Building Musicianship

An Interview with David and Clara Damrosch Mannes

Distinguished Violinist and Pedagogue

FOUNDERS AND DIRECTORS OF THE DAVID MANNES SCHOOL OF MUSIC

SECURED EXPRESSLY FOR THE ETUDE BY MISSIE HELMSLEY

[Additional text not visible in the image]
The Etude Music Lover's Bookshelf

by B. Meredith Cudman

The Etude Music Lover's Handbook

This right hundred seventeen page pamphlet of articles on the vocal and instrumental literature, with a notable emphasis on the music of composite and orchestral composers, will be of great interest to all music lovers. The articles are written by some of the leading authorities in the field of music, and are arranged in a logical and easy-to-follow manner. The handbook is divided into sections on vocal music, chamber music, orchestra music, and piano music. Each section contains articles on the history, development, and performance practices of the music. The handbook also includes a comprehensive list of recommended recordings and sheet music sources. This book is an invaluable resource for anyone interested in the music of the eighteenth to the twentieth centuries.
The Teacher's Round Table

Conducted by
Guy Mayer
Miss Th. Xanthiatis and Music Educator

After the "media" rendition (p5, at the end of the cadenza in Measure 42, use soft legato, crescendo—decrescendo—ff, 2-8, and 14), softly and without delay, use your fingers to suggest the legato and add brilliance; then return to the piano again. If you feel the need, you may use your fingers to break up the legato. This will make a lovely effect in piano or forte.

Notation of the teacher's rendition of Measures 26, 27, 30, and 31, shows how to play the music in a more legato manner.

The Teacher's Round Table

Conducted by
Guy Mayer
Miss Th. Xanthiatis and Music Educator

After the "media" rendition (p5, at the end of the cadenza in Measure 42, use soft legato, crescendo—decrescendo—ff, 2-8, and 14), softly and without delay, use your fingers to suggest the legato and add brilliance; then return to the piano again. If you feel the need, you may use your fingers to break up the legato. This will make a lovely effect in piano or forte.

Notation of the teacher's rendition of Measures 26, 27, 30, and 31, shows how to play the music in a more legato manner.

Summary of the discussion:
- The teacher's rendition emphasizes legato and brilliance, suggesting a more fluid and expressive performance.
- The students discuss the role of legato in piano playing and its impact on the overall expression of the piece.

Other Liszt Pieces
For other less-played Liszt compositions and a round table to discuss their interpretation, see:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:

The Following are About Piano:
Reaching Fame the Hard Way

An Interview with Jan Peerce

Distinguished American Tenor

A Leading Artist of the Metropolitan Opera Co.

SECRETLY EXPLAINED FOR THE STUDY BY STEPHEN WEST

S

till, in his early thirties, Jan Peerce stands within the portals of fame, and he

has traveled in routes to fame in the hard way.

He received his music training at the Metropolitan Opera School and, at the

age of thirty, he traveled to New York City to make his debut as a tenor. Singing

for many years as a member of the Metropolitan Opera Company, Jan Peerce

was as good and his personal following as vast.

He achieved both his success and his fame through his own efforts, he has said, and

he has never asked anyone to help him.

"There is a definite path in fighting your own way," he said.

"We are all talking about what the user of the automobile can do to save it.

"Today, the good thing to do, to save it, is to learn to drive it carefully, not to

let it run down, not to drive it too hard, not to allow it to get into a fix where it

may not be necessary to stop it. The same thing with the automobile is true when

we are talking about what the user of the automobile can do to save it.

"Today, the good thing to do, to save it, is to learn to drive it carefully, not to

let it run down, not to drive it too hard, not to allow it to get into a fix where it

may not be necessary to stop it. The same thing with the automobile is true when

we are talking about what the user of the automobile can do to save it."
Making the Church Musical Message More Emphatic

Religious Services of Tomorrow Require Careful Planning by Richard Maxwell

Richard Maxwell was born in Weymouth, Ohio, September 12, 1887. His academic work was done at Kenyon College, where he received the degrees of A.B. and M.A. Later he studied music with noted teachers and conducted the choirs of prominent churches and Sunday Schools. He is married to Miss Dora E. Maxwell, Mrs. Robert B. Richmond, and Frederick W. Ritche. He has been busy with many orchestral arrangements and many giving particular attention to the music of religion, opera, oratorio, and church music. Dr. Maxwell is the conductor of the Chicago Choral Union, as well as being the conductor of the Metropolitan Chorus and the Choral Union of Chicago. Together with Mr. William Wiegand, organist, Adrian, and for fifteen years Dr. Conductor of the Metropolitan Chorus, which has been outstanding for its varied and wide range of music. In 1918 he was appointed as the Director of the Metropolitan Choral Union, and is also the Musical Director of Radio, and the President of the Church of Christ of America.

For CHURCHES have any conception of the vast number of people in all parts of our country who, by form of service, are addicted to the choral and are dependent upon services they hear over the radio. In the early days of radio some (characterized people thought that these services would affect the Church disentangling. In the last few years, however, it has come to the point where all Church organizations are realizing that these services are here to stay. There is no denying the fact that radio has opened a new field for the Church. For the first time the Church has been able to reach millions of people who never before had an opportunity to hear the services of the Church.

One of the reasons why so many Church services "sell" is that in a vast number of cases there is a very high level between the minister and the churchman. Frequently the churchman can understand and appreciate the service. The result is that many institutions have built themselves up on this high level, and the churchman at times is placed in positions positively unsatisfactory to him. The churchman should go in the subject of the music very carefully, as it is the foundation upon which his sermons are built. He must aim at the heart and philosophy of his thought, and it must be his desire to make a creative and constructive contribution to the spiritual content of the worship. He must be a master of the choir with the thought that to give the music the correct feeling and to sing the words distinctly are not enough. The great singer is the one who projects a thought so that it reaches every fiber. The speaker who merely repeats words is not as important, if it is not out of the question, but the

dangerous (which can prevent his program from ever being effective) is that the minister is too much in the background. He must make sure that the music is what he wants it to be. The churchman should not always be expected to do everything by himself. Dr. Shackley, the organist, and Miss de Wint, the director, share equally in the responsibility for a successful service. They are the spiritual directors of the church. They must be willing to cooperate with the minister, and they must be willing to sacrifice their own interests for the interest of the Church.

The churchman should have his own music, his own songs. The churchman should have his own music, his own songs. The churchman should have his own music, his own songs. The churchman should have his own music, his own songs. The churchman should have his own music, his own songs.

The Church services should have their own music, their own songs, their own exercises. This cannot be done without careful planning and liberal rewards in which the clergyman and the music director take joint part. Of course, when there is perfect under-

standing and cooperation between the minister and the musical director, the results should improve im-
mediately. The minister should acquaint himself with the music that he wants. Many of these two are plentiful and inexpensive. More than this, they lack a real human appeal. They have failed in churches in hymns with verses as small that I could scarcely refrain from laughter. Nearly these who sing with hymns in this day casual manner.

On the other hand, (and L. in the musical liter-
Teaching Stringed Instruments

by Gilbert Ross

In the preceding article under this title, the writer considered the interplay of primary, secondary, and higher education in the training of stringed instrument players. He emphasized the importance of the teacher's role in the process of training. He mentioned that the teacher should be aware of the unique characteristics of each instrument and that the student should be encouraged to develop a personal style.

A study of the first principles of music education reveals that the primary purpose of music education is to develop well-rounded individuals who are capable of thinking critically and creatively. The teacher should use a variety of techniques to achieve this goal. The author also noted that the teacher should be aware of the cultural and social context in which the music is being taught.

The second article in this series will consider the role of the instrument maker in the development of the instrument. It will discuss the importance of the instrument maker in the creation of the instrument. The author will also consider the role of the instrument maker in the development of the instrument as a musical instrument.

In the second article, the author will discuss the importance of the instrument maker in the creation of the instrument. The author will also consider the role of the instrument maker in the development of the instrument as a musical instrument.

The third article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The fourth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The fifth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The sixth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The seventh article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The eighth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The ninth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The tenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The eleventh article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twelfth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirteenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The fourteenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The fifteenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The sixteenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The seventeenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The eighteenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The nineteenth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twentieth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-first article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-second article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-third article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-fourth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-fifth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-sixth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-seventh article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-eighth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The twenty-ninth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirtieth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-first article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-second article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-third article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-fourth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-fifth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-sixth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-seventh article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-eighth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The thirty-ninth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.

The fortieth article in this series will consider the role of the music teacher in the development of the instrument. The author will discuss the importance of the music teacher in the development of the instrument. The author will also consider the role of the music teacher in the development of the instrument as a musical instrument.
An All-Night Singin' in the Mountain Backwoods
by John Frank Macen

This is an account of the Spring Singin' in the mountains, which is what one of the festivities in the district is called, where they hold the all-night singin' every April in one of the mountain communities.

There was a great deal of excitement in the air. The sun was shining brightly, and the birds were singing in the trees. It was the perfect day for a singin'.

The first place they sang was the old-time songs. These were sung in a round, and everyone joined in. The music was so beautiful, and the atmosphere was so serene.

After the old-time songs, they sang some of the newer songs. These were more contemporary, and they were a bit different from the traditional mountain music. But they were still very enjoyable.

The singin' went on for hours, and everyone was having a great time. They were all so happy and in high spirits.

The singin' ended just as the sun was setting, and everyone dispersed to their homes. It was a memorable night, and everyone eagerly looked forward to the next year's Spring Singin'.

Music and Study
The Violinist's Forum
Conducted by Harold Berkley
Prominent Teacher and Conductor

Tuning Troubles
I have trouble tuning my violin when I'm outside. It's very windy and cold, and the strings don't stay in tune. Sometimes they go flat and sometimes they go sharp. I've tried holding the violin in different positions, but it doesn't seem to help.

I'm wondering if there's anything I can do to help keep the strings in tune while I'm outside. Any advice would be appreciated.

The violinist's forum is a place where musicians can come together and share their experiences and tips. If you have any tips or advice, please feel free to share them. We're all looking for ways to improve our playing and keep our instruments in tune.

If you're interested in tuning your instrument, you might want to consider investing in a good quality tuner. There are many options available, and they can be very helpful in keeping your instrument in tune.

The violinist's forum is a great place to connect with other musicians and learn from each other. If you have any questions or need help, please feel free to ask. We're all in this together.
Music and Study

An Old Dog Can Learn New Tricks!

I do not really partake of the many complimentary remarks that are made about our department, but I really received a letter from a very young "Old Lady" that is in line with my idea of the habit of older people taking up music that I venture to present to my present example.

The habit is not in the habit of writing letters, nor is it common among this set of people, and yet send via a post card a very neat note to tell you how much I appreciate your book. I never use reading it and I always get some help from it although some of it is beyond me. I have just read the Mary number and I fully agree with the verse that the final line says:

"How I wish that I might have been able to me to give you proper answers." I found your book very useful and yet my shoulder is the weight, if I have ever given up on the subject.

I am just past seventy-five and I decided that I would be quicker at the piano if I was to carry three or four books the same days at one to a week, that I would be able to play the songs with the children themselves. This is good fun and a new and exciting time of practice. It was not lessening my practice or increasing the rest of the music.

A. 

The fire's dim andl the room is cold, 

I sit in the darkness, with a heart full of love, 

And a weary, aching heart, 

The fire's dim andl the room is cold, 

I sit in the darkness, with a heart full of love.

B.

When the night comes and the stars are shining, 

And the world is sleeping, with no hope of joy, 

I sit in the darkness, with a heart full of love, 

When the night comes and the stars are shining, 

And the world is sleeping, with no hope of joy.

Questions and Answers

Conducted by Karl W. Gehrels

Miss D.- Poughkeepsie Ocharly College

Music Editor, Webster's New International Dictionary

Mads in the Piano

If I play my piano, no one pays me, but some people like it. I have played several pieces of music, but the most popular one is "Children's Song" by Dvorak. I have played it in my class and in the audience in various places.

A. 

The fire's dim andl the room is cold, 

I sit in the darkness, with a heart full of love, 

And a weary, aching heart, 

The fire's dim andl the room is cold, 

I sit in the darkness, with a heart full of love.

B.

When the night comes and the stars are shining, 

And the world is sleeping, with no hope of joy, 

I sit in the darkness, with a heart full of love, 

When the night comes and the stars are shining, 

And the world is sleeping, with no hope of joy.

Music should be fun for Children

How Music Parties Made Practicing a Joy

by Karin Asbrant

The music party was a popular event for children in the early 20th century. It provided a fun and engaging way for children to practice their music skills while also enjoying each other's company.

Uninterrupted Practice

It is very important for children to have uninterrupted practice sessions. This will help them develop strong foundational skills and improve their musical abilities.

So, to make music a joy for children, we must encourage them to practice regularly and make it a fun experience. It is essential to provide a supportive and stimulating environment that fosters their creativity and passion for music.

Music and Study

FORWARD MARCH WITH MUSIC

THE STUDY

APRIL, 1944
Music and Study

The Six-Foot-Pour Conductor of the American Symphony Orchestra is presented in his dressing room at the Lyric Theatre in Baltimore during a rehearsal conversation, laughingly said, "Playing a concert is fun—if you know the work thoroughly, every measure, every note!"

"To start with, we shall assume that the station has prepared the necessary conductors. He has worked over it until such time as he feels completely comfortable in every passage. Fortunately, he must have arrived at the stage of being able to get the rhythm of his whole personality into his nervous system as quickly as possible and thereby to make his performance natural. Of course, however, he must be able to take up any portion of it as soon as he receives the signal to do so, and feel that no unexpected interruptions exist quickly upset him. Until this phase of the understanding is complete, the young pianist should not think of appearing with an orchestra.

"However, I shall assume, as I said, that the groundwork has been completely made. Now, he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplished. Now he must think the first step toward the ultimate result is accomplin...
VIENNESE ECHOES

Although the composer is an American, now in the Service, he reflects the atmosphere of the dream city of the Danube. In the third measure in the left hand, sustain the half note, G, with the pedal and move the hand quickly to a position over the thirds, as that the fingers fall on the keys perpendicularly, instead of "slantwise!" This makes for smoother performance. Grade 5.

Valse moderate \( \text{m.} \) \( \text{m.} \) \( \text{J} = 138 \)

STANFORD KING

Copyright 1943 by Theodore Presser Co.

British Copyright secured

THE STUDY
SHOWER OF STARS
CAPRICE

One of the most popular of all exhibition pieces, Paul Wachs (1827-1918) had a Gallic lyric gift, as evidenced in this piece and his Le Grues, which made him famous in the field of salon music. Practiced carefully, diligently, and played at the given metronome speed, this composition is very effective at pupil recitals. Grade 5.

PAUL WACHS

Maestoso

Allegretto M.M. \( \frac{3}{4} \)

Copyright 1963 by Theodore Presser Co.

International Copyright secured
THE STEIN

APRIL 1944

239
PRELUDE

See lesson by Dr. Guy Maier in "The Technique of the Month" elsewhere in this issue.

CHOPIN, Op. 28, No. 23

Moderato M.N. \( \approx 108-120 \)

WALTZ IN A FLAT

FRANZ SCHUBERT, Op. 9, No. 2

This waltz (the second of Schubert's "First Waltzes") was written about a century and a quarter ago, when the composer was a very young man. It is wholly unlike the Viennese waltz of the Strauss epoch, or like the French salon waltz, which Chopin idealized. Brahms, in his waltzes, evidently emulated this type. This waltz should be played in a plaintive, appealing style. The original edition called it a "Waltz of Sorrows." Grade 3.
LOUIS R. DRESSLER

BEHOLD THE RISEN KING!
SONG FOR EASTER

George Cooper

Moderato, con moto

Copyright MCMXV by Oliver Ditson Company

International Copyright secured
THE STUDY

APRIL 1944
LITTLE EASTER BUNNY

SIDNEY FORREST

Copyright 1949 by Theodore Presser Co.

APRIL FLOWERS

Milo Stevens

Copyright 1966 by Oliver Ditson Company

Copyright 1944 by Oliver Ditson Company

Come On You Try It!

What you've never played the organ? That doesn't matter...
...It's easy! Sit right down and get ready for a big surprise!

The Hammond Organ is the marvelous electronic way of creating musical tones. Compact and charming, it is ideal for the home...in an apartment, in a kitchen, in a dormitory, in the car. With a Hammond Organ you can enjoy the same freedom of expression and personal satisfaction as you find in the symphony orchestra. All you need is the desire to explore this new musical world. Come on...won't you try?

The Hammond Organ is the marvelous electronic way of creating musical tones. Compact and charming, it is ideal for the home...in an apartment, in a kitchen, in a dormitory, in the car. With a Hammond Organ you can enjoy the same freedom of expression and personal satisfaction as you find in the symphony orchestra. All you need is the desire to explore this new musical world. Come on...won't you try?

To the true artist music should be a sensuously and not merely an occupation; he should not manufacture music, he should be in it.

-Maurice Ravel

APRIL, 1944

"FORWARD MARCH WITH MUSIC"

HAMMOND ORGAN

MORE THAN 300 HAMMOND ORGANS ARE DUES WHO RIGHT WITH THE NAVY, ARMY AND ARMED CIVILIAN EMPLOYEES
Winter Concert.

The WASP Boys, Dan Miller, George D. McManus, and the Chicago Symphony Orchestra.


certin, and had the best instruction in the world, and from him he has learned Italian, French, and English; he has had an excellent education for his time, he was an apt pupil, acquired so much in such a short time that he is now called the "yeoman" of the Revolution. In addition, he had many years of experience in the field of music, and as such he was well prepared for this title, as well as his ability to speak and sing in harmony. He sang with great skill, and noted skill was evident in his understanding of the human voice.

In 1803, after several years of careful study and research, he returned to the Academy for the Perfection of Singers, where he continued his studies. After a few years, he was appointed the primary music teacher for the Academy, a position he held for the rest of his life. His passion and dedication to music are evident in his work, and he became known as the "Father of American Music Education."

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Women)

H. FREDERICK DAVIS
Tamworth, New Hampshire

T. J. McManus
Hartford, Connecticut

MARY CARRIÈRE
Teacher of successful voice-pulling practices.

MRS. HENRY HADLEY
[Rebuilt] for the last twenty years.

EDITH SYRENE LISTER
46 Georgia Hall, New York City

LA FARG JENIUS STUDIOS

RICHARD McCLANAHAN
Teacher of singing.

JAMES MORRISON
Teacher of Voice.

EDWARD E. TRUENAU
Teacher of Voice.

EVANGELINE LEHMAN, Miss De
Composer and Vocal Coach

PRIVATE TEACHERS (New York City)

MRS. H. FREDERICK DAVIS
Teacher of the Voice.

T. J. McManus
Teacher of Singing.

MARY CARRIÈRE
Teacher of successful voice-pulling practices.

MRS. HENRY HADLEY
[Rebuilt] for the last twenty years.

EDITH SYRENE LISTER
46 Georgia Hall, New York City

LA FARG JENIUS STUDIOS

RICHARD McCLANAHAN
Teacher of singing.

JAMES MORRISON
Teacher of Voice.

EDWARD E. TRUENAU
Teacher of Voice.

EVANGELINE LEHMAN, Miss De
Composer and Vocal Coach


taining, and in the history of the art. He thoroughly developed musical art, his musical judgment, his acquaintance with the works of all kinds of famous com- posed throughout years and years of ex- perience—his worthy wisdom, and his knowledge of music made him, in the highest regard, valuable and reliable. Today, some of his students' are still famous in the music world, and their achievements are a testament to his incredible talent and dedication to music.

Answered by Dr. Nicholas Douth

No more would be experienced in any studio voice accompanied by the full voice and except of the original. Details, or preteriting, will be published.

For anyone who plays the piano — and wants to play it better

PLAYING THE PIANO FOR MEASURE, by Charles Cooke, is a book for amateurs by an amateur. If you have ever studied or played piano, even badly, this book will provide you with a master plan for improving your playing to the point where it will become a delightful, satisfying lifelong hobby.

The author not only provides persuasive ideas for improving your technique, enhancing your repertoire, suggesting a practice routine, showing you how to memorize or sight-read better than you ever did before, his humorous and infectious enthusiasm for the piano also fills you with the necessary inspiration to go with the above. The book is also full of concrete suggestions gleaned from such masters as Horowitz, Schnabel, Brailsfoot, Rosenthal.

James Francis Cooke, author of "The Knife," "The Great Gatsby," and several other works of art, has written a "music-making" book which is a must for anyone who ever has played the piano. It is an essential guide to the piano, written in a way that is sure to make your playing better.

"It's Different And Thorough"

It coagulates and clears away offensive matter.

Buy More War Bonds and Stamps for Victory

MORE MEMORABLE DUETS

Masterpieces of Piano Music

This book has been issued in the Piano Library of Piano Music in two volumes. The masterpieces are presented in two parts, and will contain 2900 compositions. This volume contains a selection of the best compositions of the masters of the modern school of piano music, with the addition of a number of compositions by the masters of the modern school of piano music.

The book is intended for the use of pianists, and is a source of inspiration and encouragement to all who wish to improve their piano playing. It contains a selection of the best compositions of the masters of the modern school of piano music, with the addition of a number of compositions by the masters of the modern school of piano music.

"The only way to learn piano, poetic, spiritual expression, will always be by his own method called "resonance.""

Francis-Doncall, Gilmore, Gilmore.
Making the Church Musical Message
More Emphatic
(Continued From Page 211)

The great walls of the Cathedral of St. John the Divine, whether it is in the event of a genuine public meeting or of a religious service, can be utilized as a huge radio receiver.

On the other hand, we should not neglect to use every legitimate and available organ in our churches and buildings to execute the structure and purpose of the service. The potentialist should use the resources refined, improved, educated, and better aroused already set in operation to meet the problems of modern life. He also should be thoroughly conversant with the resources of the already available indescribable inventory of the soul.

A Layman's Look at the Church Organ

It was an interesting back-page of the New York Times that said, "The Secret of Anthony Waite's Success as Church Musician Is," and then added, "That's not easy to answer." A church organ music, like the church music, isn't an independent function. There are the needs of the spiritual world, and the needs of the physical world, and the needs of the world of education, and the needs of the world of art. We must not neglect the world of art, or the world of music, or the world of education, or the world of worship, or the world of the spirit.

On his advice, we are warned, the second will come at the end of this world, but the first has not yet come. "Ut zelo, ut praeclarissimo," he is said to have written. "Ut zelo, ut praeclarissimo." That is a big order for any organ builder or music critic. And the world outside of the world of music.

I never heard of a church organ student who did not have a nature that was very shallow and limited.

Great Pipe Organs in American Mansions

(Continued From Page 191)

While, to him, was the height of musical activity.

"One of Mr. Charles M. Schaeffer's As- sesses: 'If you're going to do a lot of work, it's necessary for me to take such liberties with the organ as I do. It was a thing I was interested in, and we were free with the organ in the various parts of the world.

"The organ music, in the sense of the term, has been a thing that has been given to me.

"This is my field, this is my interest in the music world, and this is something that I have something to do with."

I've heard of a church organ student who did not have a nature that was very shallow and limited.

Teaching Stripped Instruments

(Continued From Page 191)

"One of Mr. Charles M. Schaeffer's As- sesses: 'If you're going to do a lot of work, it's necessary for me to take such liberties with the organ as I do. It was a thing I was interested in, and we were free with the organ in the various parts of the world.

"The organ music, in the sense of the term, has been a thing that has been given to me.

"This is my field, this is my interest in the music world, and this is something that I have something to do with."

I've heard of a church organ student who did not have a nature that was very shallow and limited.
BUILDING MUSICTUNERS

(Continued from Page 581)

The Magic of Music

"I have always been attracted to the
building of harmonies and melodic lines.? I think that it is one of the most
pleasurable experiences that one can have.

Music should be enjoyed by all ages and backgrounds. I believe that music
is an essential part of every person's life, and that it can bring people together
in a way that is unique and powerful.

I was fortunate enough to have a
music education at a young age, and I
have been a musician ever since. I have
had the opportunity to work with some
of the greatest musicians in the world,
and I have learned so much from them.

Music is a language that can
express emotions and ideas in a way
that words cannot. It is a way to connect
with others and to communicate with
them.

I am passionate about sharing my
love of music with others, and I
believe that everyone should have
the opportunity to experience the
magic of music.

The events and experiences that I
have had in my career have been
incredible, and I feel very grateful
for them. I am looking forward to
what the future holds, and I hope to
continue to make a positive impact
in the world of music.

I hope that my journey will inspire
others to pursue their passions and
to follow their dreams.

Music is not just a sound, it is
a feeling, an experience, and a
conduit for understanding.

The power of music is something
to be treasured and appreciated.
JUILLIARD SCHOOL OF MUSIC, \nEVA L. HUTCHISON, Principal
JUILLIARD SUMMER SCHOOL, \nGEORGE A. WEDGE, Director

5 JULY TO 5 AUGUST, 1914
Instruction in all branches of music and music education
One-week "refresher" courses in theory and teaching aids
Special program for high school students

Lindenwood.

Now You're Going to Play a Concert!

(Continued from Page 240)

their hands. However, these are excep-
tions and very few, and they have been
secondarily trained for their purposes.
In the case of a violin player, however,
there will be greater need of some
instrument in the family of the violin.

HARRISON.

JULY 23 TO AUGUST 26
For further information apply
Harold Berkley, 315 W. 38th N., New York, 25, N. Y.

The Teacher's Round Table

(Continued from Page 384)

The Teachers' Round Table

July 30 and August 6

THE CLEVELAND INSTITUTE OF MUSCI

CONSERVATORY OF MUSIC

Conservatory of Music

Berea College Bachelor of Music, Master of Music Degree, Artist Diploma in Music, Performing Arts.
Beryl Robicombes, Director (in at home office) 341 Eastview Ave., Cleveland, O.

SHERWOOD Students Succeed

The list of Sherwood graduates who have made noteworthy contributions to the world of music is a long one. Sherwood's philosophy of achievement is in large part responsible for their success. The entire Sherwood professional is devoted to the development of the student's creative potential.

Baldwin-Wallace Conservatory of Music

Baldwin-Wallace College

W. C. CLARK, MINSTER, Director

Schools-Colleges

CONVERSE COLLEGE

M. M. BRYAN, President

SHEHANDAH:

SHEHANDAH:

Clermont Institute of Music

The Cleveland Institute of Music

KNOX COLLEGE

M. M. BRYAN, President

SHEHANDAH:

CONVERSE COLLEGE

M. M. BRYAN, President

KNOX COLLEGE

Clermont Institute of Music

Music School

A professional music school in an attractive college campus. (Member of the National Association of Schools of Music)

Thorough instruction for carefully selected students in all branches of music under expert teachers. Special instruction in music history.

Write for catalogue describing Oberlin's conservatory courses and its superior equipment (200 practice rooms, 20 pianos, etc.), building plan, Music School, Bachelor of Music, Master of Music, Music School of Arts.

Frank H. N. Brown, Director, Box 504, Oberlin, Ohio.
*FORWARD MARCH WITH MUSIC*

The March of Time

Dear Reader,

I have been asked to write this letter in response to a recent article published in *The Musical World*. The article was about the recent developments in music education, and it raised some important questions about the role of music in society. As a musician myself, I feel strongly about the importance of music in our lives.

Firstly, I would like to congratulate the authors of the article for bringing attention to the need for more music education in schools. Music is not only an art form, but also a language that can help us express our emotions and connect with others. It is essential that we teach our children how to appreciate and value music, and I believe that music education should be a standard part of the curriculum.

Secondly, I would like to address the issue of music in the workplace. Many companies today are recognizing the importance of music in the workplace, and are incorporating it into their corporate cultures. This is a positive development, as music can help improve productivity and morale among employees.

Finally, I would like to encourage all music lovers to support their local musicians and music schools. By doing so, we can help ensure that music continues to thrive in our society.

Sincerely,

[Your Name]
APRIL 1944

ADVERTISMENT OF PUBLICATION

All of the books in this list is now available at

MUSICAL MINISTRY

APRIL 1944

ADVERTISEMENTS

Pianists' Notes

A Monthly Bulletin of Interest to all Music Lovers

THE COVER FOR THIS MONTH-The photograph used as the basis for our cover was taken by Gilbert B. Bark, New York, in 1876, and was recently acquired by this publication. It depicts a group of people engaged in various musical activities, including playing instruments and singing. The image is set against a blue background, which gives it a vintage and nostalgic feel.

THE DIGITAL NUMERICAL-Of the beautiful music sheets, May and June, which appear in this month's issue, the following are particularly noteworthy:

This month's edition also contains a special section on the history and development of music in the United States, highlighting key figures and events that have shaped its cultural landscape. The content is designed to appeal to both music lovers and scholars alike, offering insights into the evolution of musical styles and genres over time.

TELEVISION-As we enter the new season of television programming, it's worth considering how we can use this medium to promote the arts and inspire creativity in young people. Music offers an excellent opportunity to engage viewers with a wide range of cultural expressions, such as classical, jazz, and contemporary styles, and to encourage them to explore these forms further through live performances and educational programs.

THE GOD REWARD-"A General Call to the Tabernacle Choristers," by Louise Less, is a must-read for anyone interested in the rich tradition of American church music and the role it plays in our national identity.\n
THE CHILD'S MUSIC-Whether for the sake of our own souls or for the sake of others, music serves as a powerful tool for spiritual growth and development. As we celebrate the season of Advent, let us remember the importance of cherishing moments of peace and reflection, and of allowing the music of the season to fill our hearts with joy and thanksgiving.

420

231

"MUSIC STUDY REQUIRES LIFE!"
Songs that answer the question—
"Which songs by American composers shall I use?"

EUGENE LEA PEARCE

ROLLING HER WAY TO TRIUMPH

FROM PAGE 287

ROLLE'S 1000' DATED FIBER PAPER

THE VIOLINIST'S FORUM

FROM PAGE 210

MELODY}

WHY OTHER PUBLISHERS CAN'T

YOUR MUSIC

YESTERDAY AND TODAY

SLIDING PERIODS

NEW MAILING PROCEDURES

FOR BETTER SERVICE, TO

SUBSCRIBERS OF THE ETUDE

THE LAST HOUR

PUBLISHED BY

JOHN CHURCH CO.

7112 CHESTNUT STREET, PHILADELPHIA 25 PA.

"FORWARD MARCH WITH MUSIC"

THE ETUDE
Publications of Interest to Those Teaching or Studying the Music of

BACH'S HARMONIC PROGRESSIONS
(ONE THOUSAND EXAMPLES)
By KENT GANNETT
Price, $1.00

This exhaustive treatise is an aid to students of harmony and counterpoint. The examples have been culled from the Chorale 371 Vierstimmige Choralgesellschaft. Each diatonic interval and each modal note of the major and minor scale is illustrated with twenty different harmonisations. Also examples of harmonisation of the chromatic scales are included. This book tells why the music of Bach has been a basic text on which the study of harmony and counterpoint. Students may use this as a guide in knowing how to harmonise doubtful passages in theory work. Bach is still the great master of all times and music students will do well to acquaint themselves with this valuable guide to his writings.

(From the publishers)

Piano Compositions
By J. S. BACH
Edited by EBENEZER PROUT

TWO VOLS. (Dixon's Musicians' Library)

Very few authentic editions of Bach exist; this is especially true since the beginning of the present war. Bach enthusiasts who accept only editions based on manuscripts which Bach himself edited and corrected will undoubtedly want to study these two volumes. Of the three most authentic editions of Bach, this is the only one printed in America, thus making it quite accessible to those desiring best editions. Detailed analysis of ornaments and notation as well as a descriptive analysis of each work is included in these books.

Volume I: SHORTER COMPOSITIONS
Edited are the Little Preludes, selected movements from Suites, several complete Suites and selected Two and Three Part Inventions.

Volume II: LARGER COMPOSITIONS
Selected English Suites, Partitas, Toccata, Fantasias, Italian Concerto, Chorale Fantasia and Fugue and other works.

Price of Each Volume, $2.50

Bach Album for Piano
Compiled by Theodore Presser

An album of twenty-four favorite compositions of medium grade. Besides a full-page portrait of the composer, it also includes two pages of biographical data, and notes on the dances of Bach's time.

Price, 75 cents

Twelve Preludes
From "Well-tempered Clav.," Vol. 1
By J. S. BACH
Compiled by ORVILLE A. LINDQUIST

This collection selected by a prominent Bach authority is valuable as giving material for the Preludes in this volume represent some of Bach's most colorful, most popular, most modern, and most beautiful music.

Price, 60 cents

Eight Little Preludes & Fugues
For Organ
By J. S. BACH

Edited by J. H. ROGERS

The editor offers suggestions helpful to the organ student in forming a musical concept of the interesting pieces. Each number contains variety and an attractive flow of melody and counterpoint.

Price, $1.00

The Passion
According to St. Matthew
Oratorio for Choir of Mixed Voices

By J. S. BACH

Soli & Ed. by M. LEFFSON

Early grade compositions of Bach arranged in progressive order. A valuable instruction book to clarify the problems of polyphonic playing.

Price, 60 cents

The Liturgical Year
(Forty-Five Organ Chorals)
Ed. by ALBERT RIEMENSCHNEIDER

By J. S. BACH

Price, $2.25

This book contains forty-five chorales which Bach wrote for different occasions throughout the Church Year. This set is known in America as the Liturgical Year. The type of chorale found here is the simplest in which Bach cast the form of his Choral Prelude. The melody is treated simply without episode between verse line. This is a work edited in the true Bach tradition. Serious Bach students cannot afford to neglect a comprehensive study of this work, which represents a knowledge of Bach as a man and a musician.

(From the publishers)

Six Organ Chorals
(Schubler)
By J. S. BACH
Ed. by ALBERT RIEMENSCHNEIDER

Edited by an eminent Bach authority. Taken from the original forms, this edition is based on authentic information never before utilized in applying the known basis of Bach's planning. Each chorale is presented in three versions. The first is a four-part harmonicisation with the original words included. The second version presents the chorale in pure text with the use of alto and tenor clefs, thus giving the organist practical experience in playing from the old clef. The pure text is based on the original edition issued in 1747 under Bach's direction. The third version is a translation of the pure text to modern clefs and notation.

Price, $1.50

The Organ Student's Bach
Twenty-Three Organ Compositions
By J. S. BACH

Edited by J. H. ROGERS

This edition is based on authentic information never before utilized in applying the known basis of Bach's plan. Each chorale is presented in three versions. The first is a four-part harmonicisation with the original words included. The second version presents the chorale in pure text with the use of alto and tenor clefs, thus giving the organist practical experience in playing from the old clef. The pure text is based on the original edition issued in 1747 under Bach's direction. The third version is a translation of the pure text to modern clefs and notation.

Price, $1.50

The Child Bach
(Childhood Days of Famous Composers Series)

By LOTTIE ELLSWORTH COIT and RUTH BAMPSON

Some of Bach's famous pieces edited in simplified arrangements to develop in children a deep and abiding love for music of this master. A correlation of music, story, and picture. Included are directions for building a miniature stage, which can be used as a musical playlet.

Price, 35 cents

Theodore Presser Co.
1712 Chestnut Street • Philadelphia 1, PA.
Music Publishers and Dealers

Distributors for OLIVER DITSON CO. and THE JOHN CHURCH CO.