6-1-1942

Volume 60, Number 06 (June 1942)

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
Cooke, James Francis. "Volume 60, Number 06 (June 1942)." (1942). https://digitalcommons.gardner-webb.edu/etude/238

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
A CONCERTO FOR VOICE AND ORCHESTRA, by John W. Hausermann, Jr., received its first performance on April 30, by the Cincinnati (Ohio) Symphony Orchestra, directed by Eugene Goossens. Following the regular form of the concerto, Mr. Hausermann uses the voice part, without text, as an instrument, and in so doing, places demands on the singer which require an artist of unique ability to surmount. This difficult task for the premiere was assigned to Margot Rebek.

AN AMERICAN OPERA FESTIVAL is being presented by Alfred Wallenstein over Station WOR. It began May 7 and will continue to June 18, and the work to be given include, among others, Gerhard's "Porgy and Ees," Gian-Carlo Menotti's "The Old Maid and the Thief," Deems Taylor's "The King's Henschman," and a new work, "Tennessee's Partner," by Quinto Maganini.

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

DR. ALFRED HERTZ conductor, composer, and authority on Wagnerian music, died in San Francisco on April 17. He was formerly conductor of the San Francisco Symphony Orchestra; and previous to that he had been conductor for eighteen years at the Metropolitan Opera House, New York, directing an important world premieres.

While there he conducted the first performance of "Parsifal" given outside of Bayreuth. In California he introduced the summer season of concerts in the Hollywood Bowl.

THE PHILADELPHIA BACH FESTIVAL, directed by James Allen Dash, on May 8 and 9, included several of the best known of Bach's cantatas and the "Mass in F Major," this latter work never before sung in Philadelphia. The soloists were Frances Greer, soprano; Anne Simon, contralto; John Tomes, tenor; and Robert Miller, baritone; with Robert Miller, harpsichordist; Thomas Matthews, organist; and the Philadelphia Orchestra.

ERNST BLOCH, native born Swiss composer, but now an American citizen, long resident in this country, has been awarded the gold medal of the American Academy of Arts and Letters, the first composer to be thus honored. The presentation was made on May 8, by the president of the Academy, Dr. Walter Damrosch. Following the ceremony Bloch's "Concerto Grosso" was played by the New York Philharmonic-Symphony Orchestra, conducted by Albert Stoessel.

"THE FLEISCHMANS," the most interesting of all the Johann Strauss II operettas, was presented in New York in April under the masterly direction of a string orchestra from the New York Philharmonic-Symphony Orchestra, conducted by Albert Stoessel.

THE PITTSBURGH OPERA SOCIETY is presenting for an American concert opera in English, requiring one hour or less in performance time, to be produced next Spring in Pittsburgh on a double bill with Leoncavallo's "Pagliacci." All entries will be sent to Dr. N. Hesse, Pittsburgh, Pennsylvania.

A CONTEST FOR AN OPERA by an American-born composer is announced by Mrs. Lyle Hall, president of the New Opera Company, New York. The first prize is $1000 cash and a guarantee of a performance by the New Opera Company. The contest closes November 1, and full details may be secured by addressing the New Opera Company, 115 West Fifty-seventh Street, New York City.

THE EDGAR M. LEVENTRITT FOUNDATION, INC., will hold its annual competition for young pianists in October, in New York City. The award will be an appearance as soloist with the New York Philharmonic-Symphony Orchestra. Applications must be filed by June 15; and full particulars may be secured by addressing the Foundation at 50 Broad Street, New York City.

A CONTEST FOR ORIGINAL COMPOSITIONS for young pianists, open to all composers, who are American citizens, is announced by the Society of American Musicians, of Chicago. This contest closes July 30; and full particulars may be procured from Edwin J. Gomper, 1625 Kimball Building, Chicago, Illinois.

THE THIRD NATIONWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, is announced by the committee in charge of the event. The contest this year will be limited to two classifications—a chamber music work and a choral composition. The choral competition closes on July 1 and the chamber music contest on November 1.

THE NEW SPARTANBURG FESTIVAL, unique in that it uses no imported stars and has no guarantors and no debts, held its 1942 festival on May 1, 2, 3.

EMIL VON SAUER, one of the world's greatest pianists, died recently in Vienna. Born in Hamburg, October 6, 1869, he made his debut in Berlin in 1885. He was a pupil of Nicholas Rubinstein in Moscow and of Liszt in Weimar. Although he had not been heard in America for thirty years, he was well known for his interpretation of Chopin. Liszt, and Schumann. He edited the complete works of Brahms and Scarlatti.

HOLLINS COLLEGE, HOLLINS, VIRGINIA, proudly celebrates its one hundredth anniversary in May with a notable program in which many distinguished educational leaders participated. A significant part of the celebration was a very excellent musical program in which the Hollins Chapel Choir, under the direction of Arthur S. Talmage, was featured. The Ernie sends its warmest congratulations to this splendid institution and to its President, Dr. Beesie Carter Randolph. Mr. Theodore Presser was an instructor at Hollins from 1880 to 1885, and it was there that he had his plans for the inauguration of the Ernie at the neighboring Virginia city of Lynchburg in 1883. Mr. Presser was a warm admirer of Dr. Charles Lewis Cook, President (from 1846 to 1901), to whom the college owes much of its prestige. Mr. Presser regarded Dr. Cook as one of the greatest of all educators he had ever met.

COMPETITIONS (Continued on Page 419)
Music and Culture

Making Opera Democratic
A Conference with Mrs. August Belmont

Our President Speaks for Music

"The inspiration of great music can help to inspire a fervor for the spiritual values in our way of life and thus to strengthen democracy against those forces which would subjugate and enthrall mankind.

"Because music knows no barriers of language; because it recognizes no impediments to free communication; because it speaks a universal tongue music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood."

-Franklin D. Roosevelt

From a letter (April 34, 1944) to Mrs. Vincent Oher, former President of the National Federation of Music Clubs. (Printed by Permission)

Mrs. August Belmont

SECRETLY EXPRESSLY for the Study by Dorothy K. Anthony

Born in England, Mrs. August Belmont came to the United States, at the age of seven, with her mother, the English actress, Madge Crewe, who played Mrs. Wiggs of the Ophelia Pulpit. At eighteen she was taking insane parts in-the theater and was soon to stardom in such phonograph successes as "She Played for Conquer," "Randy Mary Ann," and "Dawn of Tomorrow."

At the peak of her stage popularity in 1919, Eleanor Robinson left the theater to marry August Belmont, sportsman and traction owner. Instead of drifting contentlessly into senile life, she began using her money, influence and position to help others, making it a full time career.

For twenty-six years Mrs. Belmont has been identified with innumerable causes and helped raise more money probably than any other woman in America. Seeing the plight of the Metropolitan Opera Company, in 1923, and believing that opera was the responsibility of the whole public and not only of wealthy sponsors, she organized the Metropolitan Opera Guild which has had a wide influence in making opera democratic.

In 1934, Mrs. Belmont received the gold medal for conspicuous service with the Red Cross. In 1938, she was the only woman to receive a gold medal from the Hundred Years Association for outstanding civil service, and she has received the outstanding achievement medal for the best current magazine. Mrs. Belmont has been honored with the highest of any day or night work program on the air. And America has not only shown an avid disposition to hear its own composers, alone, or with others, but also to learn about opera. Its operas, written, composed are not only rarely produced, but are also in the best sell. Mrs. Belmont has been made an honorary member of the guild.

A New Type Audience

All of which has been something of a stimulus to opera production by clubs, civic organizations, schools and colleges. There is a high school school in the land that would think of going for new opertas without asking at first operas, or "little opera." And a number of the schools have opera companies that are in the higher reaches of lyric drama. In our hundred thousand cities, civic opera is in person with talent, including symphonic orchestras, one of which is newly formed.

It is not only a new audience that radio has created for opera, and which Edward Johnson estimates as one thousand per cent increase over a recent survey fifty-five, and three-thousand fund was not made available to the recent opera season. These people seem to have found something in it other than a metal function."

Music and Culture

To-day John Doe is one of a vast audience who sits in regularly on the Metropolitan Opera. Broadcast over one hundred stations in the United States and Canada, and short wave throughout the world, it is raised the highest of any day or night work program on the air. And America has not only shown an avid disposition to hear its own composers, alone, or with others, but also to learn about opera. Its operas, written, composed are not only rarely produced, but are also in the best sell. Mrs. Belmont has been made an honorary member of the guild.

A New Type Audience

All of which has been something of a stimulus to opera production by clubs, civic organizations, schools and colleges. There is a high school school in the land that would think of going for new opertas without asking at first operas, or "little opera." And a number of the schools have opera companies that are in the higher reaches of lyric drama. In our hundred thousand cities, civic opera is in person with talent, including symphonic orchestras, one of which is newly formed.

It is not only a new audience that radio has created for opera, and which Edward Johnson estimates as one thousand per cent increase over a recent survey fifty-five, and three-thousand fund was not made available to the recent opera season. These people seem to have found something in it other than a metal function."

Music and Culture

The Metropolitan sent out its first call for contributions in 1923, when it raised $600,000, through its radio appeal to the public. In 1923, it was felt that a permanent organization was needed to coordinate efforts at its perpetuation, so the organization the Metropolitan Opera Guild. The Guild objective remains to find and secure opera audiences everywhere, to bring about a better understanding of opera as presented at the Metropolitan and to continue its operation. (Printed by Permission)

In June, 1934, the Guild was founded by a group of women who believed in the power of music to change the world. Since then, the Guild has continued to work towards this goal, and has been successful in bringing opera to new audiences across the country. "Our President Speaks for Music" is a letter from Franklin D. Roosevelt to Mrs. Vincent Oher, former President of the National Federation of Music Clubs, expressing his support for music education and its role in strengthening democracy.

Mrs. August Belmont was a prominent figure in the world of opera during the early 20th century. She was instrumental in helping to bring opera to the masses, and was a strong advocate for the support of opera companies and performers. Her contributions to the world of opera were recognized by the Metropolitan Opera Guild, which was founded in 1923. The Guild's objective is to find and secure opera audiences everywhere, and to bring about a better understanding of opera as presented at the Metropolitan and to continue its operation. The letter "Making Opera Democratic" discusses the importance of opera and its role in society, and highlights some of the obstacles that the Metropolitan Opera faced in its early years.

"Making Opera Democratic" discusses the role of opera in society and the challenges faced by the Metropolitan Opera Company in its early years. The letter emphasizes the importance of opera as a means of bringing people together and promoting social and political change.

In conclusion, "Our President Speaks for Music" and "Making Opera Democratic" are both documents that highlight the importance of music in society and the role of organizations like the Metropolitan Opera Guild in promoting opera and its audiences. These letters serve as a reminder of the enduring power of music to bring people together and promote understanding and empathy.
The Philharmonic Distinguishes Youth
By Blanche Lemmon

Although the days of the heraldic pageantry past, the piping scene still rums in Scots blood. Environment, however, has probably played a bit as heraldry, in producing decla- 
sion andDisplays of Pace and Pride.
Pipe Major Stephen MacKinnon is one who has kept the tradition alive. For many secre- 
tors came from the MacCrimmon era, and he got his piping training in Glasgow, Galloda's bagpipe capital. A day by day he joined one of Glas- 
mores numerous pipe bands and at seventeen already was a refer-
en of many contests. For pipe players were regarded as professionals, and Pipe Major MacKinnon later served as the first new pipe band under MacCrimmon's gusset, noted pipe and 
teacher of the traditional MacCrimmon 
school. Coming to Canada in 1911, 
he has been active as teacher, adjudi-
cator, and pipe major. During the last 
year he served as a Piper with the Canadian Royal Welsh and has since been piper major of The Can-
adian National Railway pipe band.

EDITORIAL NOTE

A flannel shirt, a vest and a tie, not "distinguished" in Jacobite terms, what might a few hundred have accomplished? Their numbers seem to grow with succes-
svive wars. Something like two hundred pipe bands played their part in the last War, but not in battle-fashions as the old songs might suggest. At its worst, perhaps, the bagpipe can be more weapon than musical instrument. At its best it provides the finest martial music imag-
ination can envisage. What is more important nowadays, it is the outward and visible, as well as audible creation of Scots regional tradition. When 
comes the sound of "the pipes" becomes an invoca-
ltion that the pipe band was meant to do. 

The piper had a reputation for magic and speed under Scottish terrain, ever since the days of "Auld Night". He may be a natural, bril- 
lant and skillful with the slender pipes he holds, and the pipes themselves, the bagpipes, were for a generation the instrument of the Pipers of the British Army. But what of the present? The piper is a leader among the pipers of today, and his influence is felt far afield. The bagpipe has become a symbol of national pride, and the piper is a symbol of the nation's musical tradition. Through his performance, the piper brings the past into the present, creating a bridge between the old and the new. His music is a reflection of the history and culture of Scotland, and it continues to inspire and unite people across the world.
Ink Is a Common Belief that music as an art is essentially a private affair. Or is it? It may be true in some instances; we find, for example, that it is the sort of music that is appreciated more as an art form rather than as a personal expression. There are some notable cases of notoriously dishonest amateurs who, through sheer talent and hard work, have found great success in the concert stage. From these examples, it is clear that music as an art form is not confined to the concert halls or the opera houses. It can be enjoyed by anyone, regardless of their background or social status. The music of Brahms is a case in point. Brahms' music is often said to be his own, but in reality, it was the result of a complex interplay of influences from various musical traditions. Brahms himself acknowledged this, saying, "I was a product of the time, and the time was a product of me."

The Hey Day of Brahms and Schumann

By Walter Spry

Professor of Piano, Queens College

Brahms and Schumann have each been an important figure in the history of music. Their music has had a profound influence on the development of classical music, and their legacy continues to be felt today.

Let us begin with Brahms. Brahms was a prolific composer who wrote many works, including symphonies, concertos, chamber music, and piano pieces. He was a master of counterpoint and his music is characterized by its rich harmonic language and complex structure. Brahms was a composer of great technical skill, and his music is often said to be a reflection of his personal experiences and emotions. His music is often associated with the late Romantic period, and it is known for its emotional depth and expressiveness.

The Hey Day of Brahms and Schumann

By Walter Spry

Professor of Piano, Queens College

Brahms and Schumann have each been an important figure in the history of music. Their music has had a profound influence on the development of classical music, and their legacy continues to be felt today.

Let us begin with Brahms. Brahms was a prolific composer who wrote many works, including symphonies, concertos, chamber music, and piano pieces. He was a master of counterpoint and his music is characterized by its rich harmonic language and complex structure. Brahms was a composer of great technical skill, and his music is often said to be a reflection of his personal experiences and emotions. His music is often associated with the late Romantic period, and it is known for its emotional depth and expressiveness.

The Hey Day of Brahms and Schumann

By Walter Spry

Professor of Piano, Queens College

Brahms and Schumann have each been an important figure in the history of music. Their music has had a profound influence on the development of classical music, and their legacy continues to be felt today.

Let us begin with Brahms. Brahms was a prolific composer who wrote many works, including symphonies, concertos, chamber music, and piano pieces. He was a master of counterpoint and his music is characterized by its rich harmonic language and complex structure. Brahms was a composer of great technical skill, and his music is often said to be a reflection of his personal experiences and emotions. His music is often associated with the late Romantic period, and it is known for its emotional depth and expressiveness.

The Hey Day of Brahms and Schumann

By Walter Spry

Professor of Piano, Queens College

Brahms and Schumann have each been an important figure in the history of music. Their music has had a profound influence on the development of classical music, and their legacy continues to be felt today.

Let us begin with Brahms. Brahms was a prolific composer who wrote many works, including symphonies, concertos, chamber music, and piano pieces. He was a master of counterpoint and his music is characterized by its rich harmonic language and complex structure. Brahms was a composer of great technical skill, and his music is often said to be a reflection of his personal experiences and emotions. His music is often associated with the late Romantic period, and it is known for its emotional depth and expressiveness.
Music in the Home

More Music, More Defense
How Amplified Music is Stepping Up Defense Production

By Dr. O. H. Caldwell

In recent weeks, many of us have noticed a steady increase in the amount of amplified music being broadcast from the radio stations of war. This is partially due to the fact that a number of the large radio networks have been assigned the responsibility of broadcasting music as a means of promoting morale and keeping the public informed about the war effort. In addition, many of the large urban radio stations have increased their music output in order to attract a larger audience and maintain listener loyalty.

Amplified music has several advantages over traditional broadcasting. First, it can reach a much larger audience than traditional radio broadcasts. Second, it is more effective in promoting morale and creating a sense of unity among the public. Finally, it is more flexible and can be easily adapted to different situations and audiences.

Amplified music is also being used as a tool for propaganda. For example, many radio stations are broadcasting songs and music that are designed to promote a particular political or social message. In this way, music is being used as a means of influencing public opinion and shaping the public's worldview.

In conclusion, amplified music is a powerful tool for promoting defense production and morale. By using music in this way, we can help to ensure that the public is informed and engaged in the war effort. At the same time, we can use music to promote values and ideals that are important to our country and our way of life.

Music in the Home

More Music, More Defense
How Amplified Music is Stepping Up Defense Production

By Dr. O. H. Caldwell

In recent weeks, many of us have noticed a steady increase in the amount of amplified music being broadcast from the radio stations of war. This is partially due to the fact that a number of the large radio networks have been assigned the responsibility of broadcasting music as a means of promoting morale and keeping the public informed about the war effort. In addition, many of the large urban radio stations have increased their music output in order to attract a larger audience and maintain listener loyalty.

Amplified music has several advantages over traditional broadcasting. First, it can reach a much larger audience than traditional radio broadcasts. Second, it is more effective in promoting morale and creating a sense of unity among the public. Finally, it is more flexible and can be easily adapted to different situations and audiences.

Amplified music is also being used as a tool for propaganda. For example, many radio stations are broadcasting songs and music that are designed to promote a particular political or social message. In this way, music is being used as a means of influencing public opinion and shaping the public's worldview.

In conclusion, amplified music is a powerful tool for promoting defense production and morale. By using music in this way, we can help to ensure that the public is informed and engaged in the war effort. At the same time, we can use music to promote values and ideals that are important to our country and our way of life.

Alfred Wallensten

THERE SEEMS NO BETTER WAY to begin our department this month than by repent- ing a worthy suspicion, more recently au-
ticipating a Musical network program (Wallensten’s Symphony Broadcast), which musical interests can do their own special part for National De-
finition. It is a suggestion that artists of the
in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
A powerful sound system designed for perma-

nent musical output in the home. New.

The idea is to carry music through the

to Supplementary Broadcast

in the usefulness of output in a broadcast.
Notable Musician Pianic Recordings

By Peter Clear Wood

Are You A Victim Of Shyness?

Victor E. Long, M.D., Ph.D., Professor of Neurologic Surgery, Denver General Hospital, and now a psychiatric consultant to the Colorado National Bank, says in his new book: "Victims of Shyness," that there are three major types of victims of this "disorder"—secret, open, and hidden. The secret type is the person who hides his shyness behind a facade of confidence and seems to have no problem. The open type is the person who is aware of his shyness and is willing to admit it. The hidden type is the person who is not aware of his shyness but is bothered by it.

The book "Victims of Shyness" is divided into three parts. The first part is an introduction to the concept of shyness and its causes. The second part is a guide to the treatment of shyness, and the third part is a collection of case studies.

The book "Victims of Shyness" is a valuable resource for anyone who is struggling with shyness. It is a comprehensive guide to understanding and overcoming shyness, and it is written in an accessible and engaging style. It is highly recommended for anyone who is looking for a deeper understanding of themselves and their emotions.
A Notable Domestic Musical Trumpet in the Far Northwest

The study is always happy to record the achievements of musicians who have made significant contributions to the field of music. This story is about a musician who has made such contributions in his own right.

The musician is a native of France and has been working in the music industry for several years. He is known for his talent in various musical genres, and his work has been featured in numerous publications and recordings.

The musician's career began in his childhood, when he showed an early interest in music. He was introduced to the trumpet at a young age and has been playing it ever since. He has since become known as one of the finest trumpeters in the world, and his music has been heard by audiences around the globe.

The musician has taught at several music schools and has been a member of various musical groups. He has also performed in several concerts and festivals, often sharing the stage with other renowned musicians.

In addition to his work as a performer, the musician is also a composer and has written several pieces of music. His compositions have been performed by various ensembles and have received critical acclaim.

The musician's talent and dedication to music have earned him numerous awards and recognition. He continues to tour and perform, spreading his love for music to new audiences every day.

In summary, the musician is a true talent in the world of music, and his contributions have had a significant impact on the industry. His passion for music is evident in everything he does, and he continues to inspire others with his talent and dedication.
**The Teacher's Round Table**

**Conducted Monthly By**

**Dr. Gay Maier**

Noted Pianist and Music Educator

*Correspondence with the Editor is in those letters marked with an asterisk.*

---

**Turning the Student into an Artist**

A Posthumous Conference with Charles Hackett

**EXEQUIES REQUIRED FOR THE ETUDE BY BONE HREBETU**

One of the greatest singing-actors America ever produced, Charles Hackett, for two decades, dominated the fields of opera and concert. After a highly successful career that spanned the years from 1880 to 1910, Mr. Hackett was immediately offered a cable contract with the great American Telephone and Telegraph Company, and he trained himself in active operatic routine. He appeared at the Metropolitan for two years halting his career, and then at the time of his death to collect his pension for his keen penetration into stylish accuracy as well as for the excellence of his vocal art. In his last years, Mr. Hackett divided his time between extensive concert tours, and teaching at the Juilliard Graduate School. The fruits of his wide experience as performer and teacher are offered readers of The Etude in these thought-provoking views. W. B. Hackett died in New York City, on January 1, 1924. —Edward E. Pope.

---

**The Question of Vocal Problems,** by Sir John Davies. (Continued from Page 60.)

Charles Hackett at the time of his American Debut.

---

**Impressive Czerny**

*VOCIE*

JUNE, 1924
Trombone Town, Pennsylvania

By Marion Grubb

The trombone has been in the family business for two hundred and fifty-six years. It is a historic instrument that has been a staple of orchestras and brass bands for centuries. In this article, Marion Grubb explores the history and significance of the trombone in the town of Trombone Town, Pennsylvania.

Trombone Town is known for its rich history and its role as a center for the manufacture and preservation of trombones. The town has a long tradition of producing high-quality instruments for musicians around the world. The town's history is closely intertwined with the history of the trombone itself, making it a unique and fascinating place to explore.

The history of the trombone in Trombone Town dates back to the mid-1800s, when the first trombones were produced in the town. The town's founder, Mr. Zinzendorf, established a brass band in the early 1800s, and the town's first trombones were produced for the band. The town's reputation for producing high-quality trombones quickly spread, and the town became known as a center for trombone production.

Over the years, the town's trombone manufacturers have won numerous awards for their products, and the town's trombones have been used by some of the world's greatest musicians. The town's trombone tradition continues today, with many skilled craftsmen still producing high-quality trombones.

In this article, Marion Grubb explores the history and significance of the trombone in Trombone Town, Pennsylvania. She discusses the town's rich history and its role as a center for trombone production, and she highlights the town's many skilled craftsmen who continue to produce high-quality trombones.

Trombone Town is a unique and fascinating place that is steeped in history and tradition. It is a place where the history of the trombone is celebrated and preserved, and where skilled craftsmen continue to produce high-quality instruments for musicians around the world.

Music and Study

How to Get Better Results from Your Small Organs

By Robert Morris Treadwell

Small organs are becoming more and more popular these days. Many churches and music educators are turning to these smaller organs as a cost-effective way to provide musical accompaniment in their worship services. However, there are some challenges that come with using small organs, and it can be difficult to get the best results from them.

In this article, Robert Morris Treadwell offers some tips on how to get better results from your small organ. He discusses the different types of small organs that are available and offers advice on how to choose the right one for your needs. He also provides tips on how to use your organ more effectively and how to get the most out of your investment.

Whether you are a new organist or a seasoned professional, this article will provide you with valuable information that will help you get better results from your small organ. So if you want to improve your organ playing and get more out of your instrument, be sure to read this article.

The pipes are elegantly designed and produced in America, with a focus on quality and craftsmanship. Each organ is a unique piece of art, and the company offers a wide range of styles and sizes to suit any need. Whether you are looking for a small organ for your home or a larger organ for a church, they have a model to fit your needs.

According to Mr. Treadwell, the keys and pedals are designed to be comfortable and easy to play, even for those new to organ playing. The pedals can be used to control the expression and volume of the organ, allowing for a greater range of expression and control during performance.

In conclusion, if you are looking for a small organ that offers excellent sound quality and a range of features to suit your needs, then you should consider the organs offered by this company. They are a great option for anyone looking to improve their organ playing and get the most out of their instrument.
Music and Study

Homemade Music by Roy Newman

The plans for this simple homemade instrument are brought to you by the people who are responsible for the Sound, its equipment, and its performance. It is the only thing that we can give you that is really worth while. It is a great help in making the enjoyment of music possible. It is a simple device that does not require much skill to operate.

There are many advantages of this device. It is easy to use and requires no special training. It can be used by people of all ages and can be enjoyed by all who wish to enjoy music.

A Great American Musical Anniversary

Our oldest American orchestra celebrates its centennial this year. Founded in 1842, the Metropolitan-Opera Orchestra gave its first concert in October. The second of the four concerts given that fall was the solo concert by the tenor, which was attended by many distinguished guests. It was a great success and has been a constant feature of the Metropolitan's programs ever since.

The tradition against the playing of the violin in a concert orchestra was beginning to be broken down. By 1857, the Metropolitan had become one of the leading orchestras in the country. In 1861, it was incorporated as the Metropolitan Opera Association, and has continued to perform with great success ever since.

Music and Study

What School Bands Do for Modern Communities

By Albert Fowler Dunlap

Music and Study

This page demonstrates the importance of music education in modern communities. It highlights the role of school bands in fostering creativity, discipline, and a sense of community. The text emphasizes the benefits of music education, such as improved academic performance, enhanced social skills, and increased self-esteem. The article encourages support for music programs in schools, emphasizing their contribution to the overall well-being of students and communities.
Music Gets Them Together

The value of music in industries is being more and more widely recognized. Music, whether it be cornets, new horns, new large corps are being established in industrial plants, in all parts of the United States. Here is a good branch of the Crown Can Company; it includes a symphony representing employees, from a Vice-President down to the secretaries.

Music in the Military

The Vice President of the Crown Can Company, Mr. W. D. Thompson, a leading authority on the domestic music industry. He says, "Music in the Crown Company is used all around the plant for the good of all, the benefit of the State. Furthermore, it is used everywhere in schools and studied by little girls and boys. The Crown Company believes in the power of music to do good."

Under Cover of Song

Meanwhile, other industry workers were singing along. Some were from industries, while others were from plants. Some were from plants, while others were from streets. And some were from homes, while others were from schools. In all cases, the music provided inspiration for happiness, more profitable living.

Erica Morini from her study: a person who carries music about with him as part of him. It's music in the United States, in one way or another. Such a child will sing to himself, go to the piano to finger out little tunes, listen attentively to the music about him. From perfectly natural demonstrations to a dual responsibility upon the child's education. The first is to surround a musical child with only worthy music patterns, the second, to help him express them normally.

It is the time for lessons to begin. The child's nature suggests should learn to consider in determining the form of his lessons are to be taken. It is wise to remember that music is not an extraneous comprehension. One must take pains to discover whether his child's musical attitudes are bound with the piano, the violin, or some other medium of expression.

Moreover, there is no valid reason for judging differently the child's own desires are usually a safe guide, in the beginning at least. In my own case, my father's musical knowledge was often proven worse than the wishes of the three-year-old child, which could see whether he could put a violin into his hands. As a general rule, however, the child that reaches for a violin should be given one while the child's desires are against the beginning of a study.
Music Plays Many Roles

By David Even

With a Supplementary Article by Mr. Philip E. Spaken
President of The Bell Telephone Company of Philadelphia

The study recognizes that in the field of music employed for therapeutic purposes, there is little that the medical man would call "scientific dosage." In general, many have observed actual results, but there remains much to be investigated — mainly because the results are not always consistent, and sometimes the same treatment may be effective in one case and not in another. However, the study has shown that music can be used as a valuable aid in the treatment of mental and physical diseases.

Music and Study

Dr. Robert L. Gehrke, one of the world's leading experts on the effects of music on the human mind, has written a book on the subject titled "Music and Mind." In this book, he discusses the many ways in which music can influence the human mind and body. He describes how music can be used to relieve stress, to improve memory, and to promote healing.

Material in American Folk

Music

By Philip E. Spaken

This article discusses the history and development of American folk music, including the various influences that have shaped it. It also covers the different types of folk music, such as ballads, folk songs, and spirituals, and how they have evolved over time.

How to Become a Band

Conductor

By Philip E. Spaken

This article provides advice on how to become a band conductor, including tips on how to develop musical skills, how to read music, and how to lead a band. It also covers the different types of conductors, such as choirs, orchestras, and bands, and how to choose the right one for your needs.

How to Direct a Piano Ensemble

A piano ensemble is a group of pianists who perform together, usually under the direction of a conductor. This article covers the basics of directing a piano ensemble, including tips on how to synchronize the different pianists' playing, how to coach and encourage the pianists, and how to create a cohesive and unified performance.

Music and Emotion

By Philip E. Spaken

This article discusses the relationship between music and emotion, including how music can affect our mood and emotions. It also covers the different types of emotions that can be induced by music, such as joy, sadness, and excitement, and how these emotions can be used to promote healing.

Music and Healing

By Philip E. Spaken

This article explores the healing power of music, including how music can be used to alleviate pain, reduce stress, and promote relaxation. It also covers the different types of music therapies, such as music therapy and music-assisted therapies, and how they can be used to improve the quality of life for those with mental and physical illnesses.

Music and Education

By Philip E. Spaken

This article discusses the role of music in education, including how music can be used to improve learning and cognitive development. It also covers the different types of music programs, such as music classes and music therapy, and how they can be used to enhance the educational experience for students.
Sounding the Human Note

In Music

By Gustav Klemm

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.

Music in a Friendly Audience

Mr. Philip E. Simpson, President of the Bell Telephone Company in Philadelphia, who is himself a music enthusiast, and Mr. Robert P. Bissett, the Executive Vice-President of the company, have announced plans for an extensive program of music appreciation which is to be called "Music and Art." The program will include concerts, lectures, and other events designed to promote a greater appreciation of music among the public.
**Corn Fed Opera**

A Minnesota Rural Community Makes An Opera Out of a Local Indian Legend and Successfully Presents It

By Alain Hughes

usually sophisticated hosts had been strangely enigmatic; but the day was hot and I had vouched for a period of unusual frankness.

The performance had started with a vigorous and realistic Indian War Dance. It was interesting—she had to admit—and it was done well and appropriately. But it was the 70's singing that amazed me from a mood of inherent correctness and casted me hardly in touch for the program which had been given a preliminary hearing a few minutes before. What was this, we had wondered in our way.

"Waubun and Wannaska," the program read, "An Opera in Five Acts, written and produced by the people of Greenbush Community." This little village population five hundred—by west of the Lake of the Woods. "The Authors," of the event, have all written articles from the great operas and have written Opera to suit the action of the scenes. The theme is to be sung through—there being no spoken dialogue."

**Scene I—Religious**

We chuckled at the title ambition and ingenious confidence of these villagers, but one of whom predicted had ever done a performance. Yet, here they were, blandly declaring that they had not only written an opera, but that they were even going to sing difficult operatic arias with talent drawn from the neighboring country. I think I knew just how this could not be meant.

Still, here was the attempt, leading off in her own way, "The Tune of the Brewers' Song from The Temptation of St. Anthony." But she was a woman with such musical competence and dramatic power that in fact it could easily be recognized as a professional from some opera company. But she had not failed with her specialty, for we had the only cap before. As she had shown about the heavy, hacking her at the newly acquired wetness, I had never dreamed that one could be so driven and timid which she was now revealing.

Our interest centered on the performance continued. The lyric was especially neat. This effect was heightened by an effect of original musical composition for the acting and recitatives, along with classical operatic recitation and folk tunes from various countries. The audience of age showed itself in rapid attention, and we realized that there was something extremely new and admirable. As one of America's, this was going to be a significant event—only that held the germ of great accomplishment to come.

It was delightful, waiting and listening to these 700 performers as the opera unfolded in its earnest setting for the opera, had an Indian theme and all the action took place on a broad river bank within a band of a little stream. We in the audience set in a natural amphitheater on the banks above the other who and the music came across the water without distortion.

The outdoor setting on the great bend from without harsh bark canoe floating on the quiet stream before a marshy little Indian territory of the remote of the best professional stage designer.

The plot of the opera was adapted from an Old Indian legend of the Chippewas Indians who live in Roseau County where Greenbush is located. The main Chippewa heroine, Waubun, earned the Sioux Indian maiden, Wannaha, from a band of Chippewas who kidnapped her from her people in Dakota. With a novelty, extraordinary in an Indian of this genre, he consults her back to her people in Dakota.

(Continued on Page 247)

**ROSES FROM THE SOUTH**

Of all the five hundred odd waltzes written by the Waltz King, Johann Strauss, Jr., about ten have become literally immortal, with The Beautiful Blue Danube in the lead. Hardly less tuneful in *Roses from the South.* During the hard winter in Vienna, always under the shadow of the in-curled Alps, roses come up from the shores of the sunny Mediterranean and are looked upon joyous harbinger of spring. Grade 4.

**Tempo di Valse M. B. = 66**

Johann Strauss, Op. 388

**THE STUDENT**

**JUNE 1942**
THE GREEN CATHEDRAL

THE IDIOTIC

Mold is born, not made. When they have a real home spot, they need no explaining. The Green Cathedral has endured itself to great numbers of people. It is now brought to you for the first time as a very expensive piano solo. The middle section, in choral style, reflects the thought of a choir singing in a verdant Gothic woodland. Grade 4.

In my dear green cathedral
There is a flowered seat
And choir loft in branched croft;
Where song of bird hymn sweet;
When the stars its arches light.
That my Lord and God treads its hallowed sod.

In the cool, calm peace of night.

CARL HAHN
Arr. by Bruce Carleton

SLOW AND SWAYING M.M. 8 7/8

SWEET HOUR OF PRAYER

William Bradbury was a pupil of Lowell Mason and later studied in Leipzig with Hauptmann and Rieschel. He was very active for years as a teacher and then became one of the most successful piano manufacturers in America. He edited fifty collections of music, one of which sold 1,000,000 copies. His most famous hymn here transcribed by Clarence Kohlmann, for many years organist at the Auditorium in Ocean Grove, New Jersey. Grade 4.

Andante semplice M.M. 8 7/8

Transcribed by Clarence Kohlmann

Copyright © 1942 by The John Church Company

THE STUDY

Copyright © 1942 by Mills Music, Inc.

International Copyright Secured.

WILLIAM B. BRADBURY

Copyright 1942 by E. C. Schirmer Music Co.

British Copyright secured.
Bach wrote in all one hundred and ninety Church cantatas which remain to this day mines of melody, only now being adequately explored two centuries after their creation. The arioso from “No. 156” is one of the loveliest of these. There is a sense of repose in this theme which is irresistible.

The transcription by the English composer, Gilbert Beard, facilitates the performance, as for instance in the trill in the third from the last measure, where the left hand holds the chord while the right hand executes the trill.

Grade 5.

Copyright 1942 by Theodore Presser Co.

This movement is also found, with the melody in embellished form, as part of the clavier Concerto in F minor.
A MARCH FOR TOM THUMB

Grade 3.

VERNON LANE

Copyright 1940 by Theodore Presser Co.

PLAYFUL BREEZES

Grade 3.

ROBERT A. HELLARD

Copyright 1941 by Theodore Presser Co.
O LORD, I PRAY

Sacred songs, immediately adaptable to the repertory of the singer, are rare. O Lord, I Pray is especially effective.

- Malvibie D. Babcock

Andante semplice

KATHARINE E. LUCKE

ORGAN

VOICE

Moderato

This, too, I pray That for this day No love of ease Nor pride gone - weit My good to -

Copyright 1941 by The John Church Company Used by permission of the publishers, Charles Scribner's Sons.

International Copyright THE STUDIO

GIVE US THE TOOLS

"Give Us the Tools," entitled Winston Churchill said we will do the work. From that time the major efforts of industry in the Allied Countries has been to turn our factories into the ramparts of Victory. William Dechmont, Canadian composer, has caught this spirit in a vigorous, militant poem to which he has given a stirring setting. The song has made an immediate and pronounced impression.

Words and Music by
WILLIAM DICKMONT

Moderato

Copyright 1942 by The John Church Company

International Copyright
NIGHT FLOWER

LILY STRICKLAND

Andante espressivo

Violin

Piano

REFRAIN: In march time

We'll see, we shall, our flag shall fly as we stand by with the

Copyright 1941 by Theodore Presser Co.

British Copyright secured 601
THEME

FROM THE PIANO CONCERTO IN B MINOR

This organ transcription of the amazingly popular melody from Tchaikovsky is presented in response to many requests for such an arrangement.

Allegretto non troppo e molto maestoso

Copyright 1941 by Theodore Presser Co.

British Copyright secured

JUNE 1942
FRAGMENT FROM
SYMPHONY IN B MINOR
(unfinished)

FRANZ SCHUBERT
Arr. by William Baines

Grade 2.
Allegro moderato m.m. J=92

Copyright 1939 by Theodore Presser Co.

LITTLE SQUIRRELS AND CHIPMUNKS

Verses and Music by MYRA ADLER

Grade 1.
Moderato m.m. J=92

Copyright 1941 by Theodore Presser Co.

Copyright 1941 by Theodore Presser Co.
RAPID LEGATO PASSAGES

Vivace (M. j. = 72-80)

STEFICHOU N. D., OP. 47 NO. 8

The Technic of the Mouth

Conducted by Guy Maier

Rapid Legato Passages
Heller Op. 47, No. 8

O N A FRAGNANT, DEW-SCENTED, June morning the little study bills and trips lightly over the new mown meadow. But, you’ll have to look out not to trip over the notes—for I warn you, the stile is not as easy as it looks! To play for hours on end (and mine was not sound like an exercise); there must be no jerks, Jolts or breaks; no hammer-claw finger action may be used. Nothing that would mar the flowing, curving patterns.

You are chosen for your pat from the many Century Editions over the world. You are one of the million. So—let us have the conclusion that I am careful about it. That, I believe, is one of the reasons why I am going on and on pupils... Thanks to Conners!

You are chosen for your pat from the many Century Editions over the world. You are one of the million. So—let us have the conclusion that I am careful about it. That, I believe, is one of the reasons why I am going on and on pupils... Thanks to Conners!

There should be no accents anywhere in the piece. The least way to play it is in an up and down perpetual motion curve right from the start to the finish. The left hand, although important, is not really a melody: easy swell curves up to (Measures 4 and 8) and thereafter in shorter phrase groups will give necessary smoothness and legibility to the right-hand curves.

For freshness, perspective, I would often practice the right hand as in nature higher than written—keeping the left hand in its usual place. At the pedal: since the effort devoted is that of a gentle, cool, fragrant breeze sweeping up through the keys, much “bell” pedal is recommended, which means, measure being stretches of “top” pedal—depressing the pedal about one quarter to one half the way down. But remember, whenever your right hand plays in the neighborhood of Middle C, in S$20 (for example, in Measures 36, 43, 48, 61, 64, 75, 82, 85, 88, 89, 90). It is often only a touch. It is not a genuine pedal! It is simply the pedal in the phrase.

Get a copy of the Century CATALOGUE at your dealer or write us asking for one... there are over 5000 numbers are listed.

15¢ A copy in Canada

CENTURY MUSIC PUB. CO.
351 WEST 50TH STREET, NEW YORK CITY

JUNE, 1942
The Philharmonic Distinguished Youth

(Continued from Page 381)

But, strangely enough, the second prize winners shared not only the same level of expertise, but also the same vocation. The second prize winners, Peter and Julia, are both medical students. A weekend, the Los Angeles Philharmonic, at a composition contest, in which they participated, brought them together. The Philharmonic, which is known for its high level of musicianship, is also known for its innovation and willingness to challenge the traditional boundaries of music. It was this spirit that inspired them to enter the contest, and it was this spirit that led them to share their unique approach to music with the world.

The Philharmonic Distinguished Youth

(Continued from Page 381)

The Philharmonic Distinguished Youth

(Continued from Page 381)

The Philharmonic Distinguished Youth

(Continued from Page 381)

The Philharmonic Distinguished Youth

(Continued from Page 381)


Turning the Student Into an Artist

(Continued from Page 271)

...where the average Latin singer, for all his potentialities, is not prepared to sing in Italian. When he is re- 
sulted, he may be asked if he is not the author of the text, and in the truth, he has or his being too much of the Latin spirit. But the French must—well—per- 
form in all opera and, in any case, our notion of music is not the same as that of the foreigner, and what is told here is not the same as what is being said by the student in the class.

The Damper of Speed

For one thing, the American must—We must!—consider the director in the waggon, the chief in the study, and the student in the class, and when we say that something is to be done, we mean that it is to be done as quickly as possible, and that the student is to be exhorted to do it as quickly as possible. The damper of speed is to be found in the American, and it is to be found in the student. The damper of speed is to be found in the American, and it is to be found in the student. The damper of speed is to be found in the American, and it is to be found in the student. The damper of speed is to be found in the American, and it is to be found in the student.

The student is the one who is to be exhorted, and the American is the one who is to do it. The damper of speed is to be found in the American, and it is to be found in the student. The damper of speed is to be found in the American, and it is to be found in the student. The damper of speed is to be found in the American, and it is to be found in the student. The damper of speed is to be found in the American, and it is to be found in the student.
Manual Partnership for the Violin

Answered by ROBERT BRAINE

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

VIRTUAL QUESTIONS

Answered by ROBERT BRAINE

Potential Master Violin

Recordings

(November 1959)
The Hay Day of Brahms and Schumann

(Continued from Page 381)

In fact the strain of attending so many social affairs ruined his health. During this period, he delivered a number of vocal music, but at the same time retained his collaborative association with his close friend Schumann.

The biographies of Brahms and Schumann are inseparable. Others said that their lives were more like twin sisters than romantic counterparts. Their mutual respect and collaboration is evident in their work, which often followed a similar path.

At the end of 1859, Brahms, who was living in a modest apartment on the outskirts of the city, was appointed a professor at the University of Zurich. This was a major step forward in his career, and it allowed him to devote more time to his composition and conducting. He also had the opportunity to teach and mentor promising young musicians, which would become a hallmark of his career.

Brahms was not only a talented musician, but also a thoughtful and introspective person. He was known for his intense personality and his passionate dedication to his art. His music often reflected his inner thoughts and feelings, and it was considered to be one of the most important contributions to the classical music repertoire.

As we look back on Brahms's life and career, we are struck by the depth and breadth of his output. He was a true giant of the Romantic era, and his music continues to inspire and运算。
CoVo: A True Story

In the early 1900s, a young girl named Eliza Doolittle was living in the slums of London. She was orphaned at a young age and had to work as a flower girl to support herself. She was known for her sharp wit and quick mind, but she was also a talented singer and had a natural gift for music.

Eliza was discovered by Professor Henry Higgins, a famous linguist who was conducting experiments in speech and language. He was impressed by Eliza's unique voice and decided to take her under his wing. He taught her how to use her voice in a more sophisticated way, and Eliza quickly became a sensation in the music world.

Eliza's voice was so special that she was able to conquer even the most difficult musical challenges. She sang with a passion and a fervor that was truly inspiring. She was able to reach new heights of musical expression that no one else had ever achieved before.

Eliza's talent was so extraordinary that she was able to make a name for herself in the music industry. She became one of the most famous singers of her time, and her music continues to inspire people to this day.

In the end, Eliza's story is one of resilience and determination. She overcame all the obstacles in her path and achieved her dreams through hard work and perseverance. Her story is a true inspiration to us all.
The summer this year was to be quite different. We had been working on a new recording of compositions by Eduard Hanslick, a composer known for his work in the late 19th century. Our goal was to capture the essence of his music and bring it to life in a way that was faithful to his original intentions.

Our studio was state-of-the-art, with the latest technology and expert musicians. We had recorded a few tracks already, and the results were promising. The acoustics were perfect, and the musicians were energized by the energy of the project. We were confident that we would be able to capture the spirit of Hanslick's music and bring it to life in a way that was true to his original vision.

As we recorded more tracks, we began to feel a sense of urgency. The clock was ticking, and we knew that we had to finish the project quickly if we were going to meet our deadlines. We worked long hours, but we were determined to get it done.

One day, as we were recording a particularly difficult section, something unexpected happened. One of the musicians began to sing in a way that was completely unexpected. It was as if something had awakened in her, and she was able to express herself in a way that was truly remarkable.

We were all amazed by what we had just heard, and we knew that we had to capture this moment on tape. We worked with the musician to bring out the beauty of her voice, and we were able to create a recording that was truly special.

As we listened to the final result, we were all amazed by what we had created. We had captured a moment of pure inspiration, and we knew that this was something that we would cherish for a lifetime.

In the end, we were able to complete the project on time, and we were proud of what we had accomplished. We had brought a piece of music to life in a way that was true to its original intent, and we knew that we would always be proud of what we had achieved.
The Piano Accordion

Shifting Practice for Accordionists

By Pietro Dino

As told to Rivers Collin

Accordionists often are described as those who must learn to wear their hands. A weak hand position with flabby muscles can accomplish nothing, no matter how good the technique or how well-tuned the instrument. The hand must be held in a firm and steady position, with all joints, fingers and knuckles held tightly, but making the hand rigid is far from the idea. Between the thumb and first finger a gap must remain to be filled by the thumb of the opposite hand. To make an instrument highly remunerative, the fingers must be capable of functioning only with the aid of the thumb. If the hand is held too rigidly, it will become heavy and will lose its natural grace. If the hand is too relaxed, it will become flaccid and lose control. The hand must be held so that the thumb can easily make position without straining the fingers. The hand must be held so that the fingers can make position with the aid of the thumb, but the thumb must not be able to make position alone. The hand must be held so that the fingers can make position with the aid of the thumb, but the thumb must not be able to make position alone.

Color in Numbers

From the standpoint of popular piano, a hand is rated much higher than in the case of the accordion, where color is not very important. In the case of the accordion, the color of the hand is not very important, but the color of the fingers is much more important. In the case of the accordion, the color of the fingers is much more important than the color of the hand. The hands of good accordionists are not very much different in color, but the fingers of good accordionists are much different in color. The hands of good accordionists are not very much different in color, but the fingers of good accordionists are much different in color.

A Partial Secret

In the last hundred years the art of playing the piano has been able to survive and recover lost ground. It can never become as popular as before, but it can still be played by many people. The art of playing the piano has been able to recover lost ground by playing with the aid of the accordion. The accordion is a very good instrument for playing with the aid of the piano. The accordion is a very good instrument for playing with the aid of the piano.

With the defeat of the Jacobins and the advent of the French Empire, the piano family was dispersed all over Europe. The first instrument of distinction was the rival of the old zither, the piano, which was first introduced into the world by the French. The rival of the old zither, the piano, which was first introduced into the world by the French, was the harpsichord. The harpsichord was the rival of the old zither, the piano, which was first introduced into the world by the French.

The Piano Accordion

Shifting Practice for Accordionists

By Pietro Dino

As told to Rivers Collin

Accordionists often are described as those who must learn to wear their hands. A weak hand position with flabby muscles can accomplish nothing, no matter how good the technique or how well-tuned the instrument. The hand must be held in a firm and steady position, with all joints, fingers and knuckles held tightly, but making the hand rigid is far from the idea. Between the thumb and first finger a gap must remain to be filled by the thumb of the opposite hand. To make an instrument highly remunerative, the fingers must be capable of functioning only with the aid of the thumb. If the hand is held too rigidly, it will become heavy and will lose its natural grace. If the hand is too relaxed, it will become flaccid and lose control. The hand must be held so that the thumb can easily make position without straining the fingers. The hand must be held so that the fingers can make position with the aid of the thumb, but the thumb must not be able to make position alone. The hand must be held so that the fingers can make position with the aid of the thumb, but the thumb must not be able to make position alone.

Color in Numbers

From the standpoint of popular piano, a hand is rated much higher than in the case of the accordion, where color is not very important. In the case of the accordion, the color of the hand is not very important, but the color of the fingers is much more important. In the case of the accordion, the color of the fingers is much more important than the color of the hand. The hands of good accordionists are not very much different in color, but the fingers of good accordionists are much different in color. The hands of good accordionists are not very much different in color, but the fingers of good accordionists are much different in color.

A Partial Secret

In the last hundred years the art of playing the piano has been able to survive and recover lost ground. It can never become as popular as before, but it can still be played by many people. The art of playing the piano has been able to recover lost ground by playing with the aid of the accordion. The accordion is a very good instrument for playing with the aid of the piano. The accordion is a very good instrument for playing with the aid of the piano.

With the defeat of the Jacobins and the advent of the French Empire, the piano family was dispersed all over Europe. The first instrument of distinction was the rival of the old zither, the piano, which was first introduced into the world by the French. The rival of the old zither, the piano, which was first introduced into the world by the French, was the harpsichord. The harpsichord was the rival of the old zither, the piano, which was first introduced into the world by the French.

The Piano Accordion

Shifting Practice for Accordionists

By Pietro Dino

As told to Rivers Collin

Accordionists often are described as those who must learn to wear their hands. A weak hand position with flabby muscles can accomplish nothing, no matter how good the technique or how well-tuned the instrument. The hand must be held in a firm and steady position, with all joints, fingers and knuckles held tightly, but making the hand rigid is far from the idea. Between the thumb and first finger a gap must remain to be filled by the thumb of the opposite hand. To make an instrument highly remunerative, the fingers must be capable of functioning only with the aid of the thumb. If the hand is held too rigidly, it will become heavy and will lose its natural grace. If the hand is too relaxed, it will become flaccid and lose control. The hand must be held so that the thumb can easily make position without straining the fingers. The hand must be held so that the fingers can make position with the aid of the thumb, but the thumb must not be able to make position alone. The hand must be held so that the fingers can make position with the aid of the thumb, but the thumb must not be able to make position alone.

Color in Numbers

From the standpoint of popular piano, a hand is rated much higher than in the case of the accordion, where color is not very important. In the case of the accordion, the color of the hand is not very important, but the color of the fingers is much more important. In the case of the accordion, the color of the fingers is much more important than the color of the hand. The hands of good accordionists are not very much different in color, but the fingers of good accordionists are much different in color. The hands of good accordionists are not very much different in color, but the fingers of good accordionists are much different in color.

A Partial Secret

In the last hundred years the art of playing the piano has been able to survive and recover lost ground. It can never become as popular as before, but it can still be played by many people. The art of playing the piano has been able to recover lost ground by playing with the aid of the accordion. The accordion is a very good instrument for playing with the aid of the piano. The accordion is a very good instrument for playing with the aid of the piano.

With the defeat of the Jacobins and the advent of the French Empire, the piano family was dispersed all over Europe. The first instrument of distinction was the rival of the old zither, the piano, which was first introduced into the world by the French. The rival of the old zither, the piano, which was first introduced into the world by the French, was the harpsichord. The harpsichord was the rival of the old zither, the piano, which was first introduced into the world by the French.
What School Bands Do for Modern Communities

(Continued from Page 431)

Again, my daughter is now in her second year of band. Our band is one of the best in the country, in my estimation. The band is a perfect example of how much the band can contribute to the community and how important it is to those who are involved in it.

In terms of instruction, our band has several unique features that make it stand out. First, we have a combination of instrumental and vocal sections, which allows for more creative and diverse performances. Second, we have a strong focus on preparing students for careers in music, with opportunities for students to perform in various ensembles and gain valuable experience in the field. Finally, our band is very supportive of its members, encouraging them to pursue their passions and providing them with the resources they need to succeed.

In short, the band is a vital part of our community and an integral part of our culture. As such, it is essential that we continue to support and promote it, so that it can continue to thrive and inspire future generations.
DOROTHY did not know what to do with the diary she received for her birthday as she had a very nice one in her desk and never used one so merely wanted more than writing. Why not make a musical diary? her mother suggested. "Keep a list of the pieces you learn and the music you hear." "That is a good idea," said Dorothy, "I believe I'll try it." Then she started to write, and she wrote away the first lines of the lyrics they sang that day in church, then reading the notices of the words and the composer of the songs to compete—"Play"

DOROTHY Diary

LENNON SILL ASHTON

THE Teen-age Music Club was holding its regular meeting and Jean Miller, the president, was speaking. "What's the use of having all these fine programs just for such others?" she asked. "Why not do something—

Dorothy's Diary

LENNON SILL ASHTON

THE Teen-age Music Club was holding its regular meeting and Jean Miller, the president, was speaking. "What's the use of having all these fine programs just for such others?" she asked. "Why not do something—

The Music Birds

Vesna and Dorothy

When you're having a good time

When you're having a good time

When you're having a good time

When you're having a good time

Do-It-Now Club Outline

Assignment for June

The Do-It-Now Music Club

By Nancy D. Drake

When you're having a good time

When you're having a good time

When you're having a good time

When you're having a good time

Junior Club Outline

Assignment for June

The Do-It-Now Club

By Nancy D. Drake

When you're having a good time

When you're having a good time

When you're having a good time

When you're having a good time

Junior Club Outline

Assignment for June
BEAUTIFUL MADE FOR Pianists — New and old for your copy of COVENS ACADEMY — A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS — ADVANCE PUBLICATION OFFERS — 1942
World of Music
(Continued from Page 419)

THE ESSEX COUNTY SYMPHONY SOCIETY will open its annual stadium concert series on June 3, in Newark, N.J., with a performance of Rossini’s “The Barber of Seville,” conducted by Sir Thomas Beecham, with a cast of Metropolitan Opera artists.

THE BROOKLYN SYMPHONY ORCHESTRA has announced the engagement of Sir Thomas Beecham as the regular conductor. Sir Thomas also will conduct part of the season of the Detroit Symphony Orchestra.

MRS. LEWIS JAMES HOWELL, president of the Duo Music Club of Philadelphia, was recently elected president of the New Jersey Federation of Music Clubs. Mrs. Howell, wife of the president of the Philadelphia Music Teachers Association, is very active in musical circles of Philadelphia and the neighboring state of New Jersey.

ARTHUR W. QUIMBY, head of the music department at Flora Stone Mather College of Western Reserve University, Cleveland, has been appointed to the chairmanship of the music department of Connecticut College. He succeeds Dr. J. Lawrence Erb, who retires at the close of the present year. Professor Quimby has been also curator of music at the Cleveland Art Museum.

DR. ERNEST G. HESSER, former chairman of the department of music education of New York University, has recently been appointed Director of Music of the Public Schools of Baltimore, Maryland.

THE GOLDEN BAND, Edwin Franko Goldman, conductor, will again be presented the summer in the Daniel Guggenheim Music Center at Yeshiva University, New York, and Brooklyn. The series will begin on June 17 and special significance will be given to the program because of the fact that this year marks the twenty-fifth anniversary of the organization of the Golden Band.

COLONIAL WILLIAMSBURG (Virginia) held its annual Festival of 18th Century Music on May 4-9, in the ballroom of the Governor’s Palace. The only ones of their kind in America, these concerts present the music of the Americas of the 18th century, in the intimate setting for which it was originally composed.

HAROLD BAUER has been engaged to conduct a special six-week course of piano classes at the Peabody Conservatory, in Baltimore. The classes, open to both performers and auditors, will begin in October.

FREDERICK HOBSON, former leader of the Doubly Gold Line of the London Symphony Orchestra, has announced the engagement of a new conductor, Sir Thomas Beecham, with a cast of Metropolitan Opera artists.

The Amazing Gardens
"Amidst" is the only word for this family of famous musicians, including Manuel del Ponce (Chopin), his wife, his son, Manuel (Moss, Mahler), and Eybler, who is a pupil of Wagner. The family, which consists of the conductor, Marie-Pellicot, and Frances, a pupil of Wagner, are well known for their influence upon the arts of Europe. Their influence upon the arts of Europe is due to their ability to combine the arts of Europe with their own, and to combine the arts of Europe with their own.

CHARLES-MARIE WIDOR’S IDEAS ON COMPOSITION
Evangelina Lehman, composer, pianist, stage and silent film actress, was born in 1867 and received her education in music from the University of Notre Dame, where she was well known for her ability to combine the arts of Europe with her own. Her work upon the general principle of composition has been memorable and will be remembered upon this family and what is accomplished.

Acquiring a Sense of Relative Pitch
(Continued from Page 412)

terval and have the student recall which of his selected pieces it goes. Knowing that a certain piece begins with the given interval, the student is able to name the interval given. For instance, after learning the melodic interval of a perfect fourth the student recognizes it as the beginning of Auld Lang Syne, and since he knows that this song begins with a perfect fourth, naturally deduces correctly the interval.

If he cannot decide what tune begins with the interval he might hum or sing the beginning of each of his selected tunes to the interval played until he finds the tune that really coincides. With a little practice he should have a good sense of relative pitch.

I cannot recall any piece beginning with the augmented fourth or diminished fifth. This interval occurs between the third and fourth notes of When Other Lips from “Bohemian Girl.” Nor can I recall a work commencing on the minor seventh, but this interval begins the second theme of Schumann’s Merry Peasant. The major seventh occurs between the second and third notes of Blumenlied by Lange. However, the major seventh is distinctive by virtue of its being so acutely unmelodious that one can scarcely fail to recognize it without the aid of an association.

In fact, these last three mentioned intervals are rather distinctive. Similarly downward intervals may be learned.

Prime: God Save the King; America.
Minor Second: Londonderry Air; Dark Eyes.
Major Second: I Love You Truly; Humoresque (Dvořák).
Minor Third and Aug Second: O Canada; Lullaby (Brahms).
Major Third: Old Black Joe; Blue Danube.
Minor and second and third notes of main theme.
Perfect Fourth: Auld Lang Syne; Traumerei (Romantische).
Perfect Fifth: O Star of Eve (Wagner).
Aug Fifth and Minor Sixth: Hearts and Flowers; Waltz C-sharp minor (Chopin).
Major Sixth: My Bonnie Liebestrain.
Minor Seventh and Aug. Sixth: Merry Peasant. Second Theme.
Aug Seventh: Blumenlied, Flower Song (Lange). Second and third notes.
Eighth Octave: Elegie (Massenet).

THE ETUDE