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Volume 59, Number 11 (November 1941)

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THE INTERNATIONAL SOCIETY OF MUSIC

MUSIC AND CULTURE

WORLD OF MUSIC

YOUTH AND MUSIC

THE ETUDE MUSIC MAGAZINE

EDITORIAL

VOLUME XVII, NO. 11

CONTENTS FOR NOVEMBER, 1941

NEW YORK, N. Y.

FINGERPRINTS

THE UNIVERSITY OF DENVER has founded a branch of its music center, known as the Denver Conservatory of Music in the city of Denver. The new department will be known as the Denver School of Music of the University of Denver.

THE NATIONAL MUSICAL COUNCIL has announced that the performance of works written by American composers in the concert series of major American symphony or- orchestras in the United States is becoming more and more the rule and not the exception. And found that there were more than 200 such works written by American composers or native music in American symphony or- ances, or alone in American orchestras in the United States. The total number of performan- ces and concerts of native music in the United States has thus, within coming years, gained highly significant proportions.

ARTIST TACTICS has announced an invitation to conduct the Philadelphia Orchestra as one of the regular week-end concerts on November 14 and 15, with the possibility that later in the season he may be brought in for additional performances. Much material music is now presented on the Philadelphia Orchestra.

In New York City, with several other appearances next ses- son, is the prize to be given a young American pianist by Colorado Conservatory, for a recital program for the award of appearances of a young American pianist in Brazil, and which will be given at the Colorado Conservatory. The prizes are those of the Colorado Conservatory. The prizes are those of the Colorado Conservatory.

The CENTENNIAL of the Philadelphia Orchestra, which opened on October 29, 1913, has been marked by an extraordinary attendance of all ages and both of local and national importance.

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In building Town Hall in New York City the League for Political Education reached a celebrated goal; for a long time it had wanted Town Hall as a meeting place and all the building of it in the heart of the city as a symbol of the great moral and material achievement it represents as a uniting assemblage of no small proportions. And when the doors of Town Hall ever ready to open, although there was great satisfaction in the League's ranks, there was much profit in their banks.

Then, as in answer to its needs, a tenant appeared at the buildings office, a musician would like to use the auditorium. League officials smiled at this unprecedented proposal of revenue; but only a moment, and the promise of the Hall for the next day. By that time carpenters would enter those doors under permit to build a piano to be rolled through. No one, while the building was being erected, had thought of their stage as a music center, and something beneficial to the stage property.

This fortunate union between music and the League was effected in 1941; it was followed by a series of events such as that of the music auditorium. For intimate recitals it soon became the chorus of artists who appeared here were names, and partly because they could not find a larger auditorium. It became the occasional group, the opera company, and the musical audience. As debut after debut, the auditorium was celebrated for and far as a music center.

As time went by the building began to be associated in the tenant as it was to the auditorium. Music was a matter of a source of revenue; it was something of which the League was proud, something that would not entertainingly dispense. As an indication of its interest in music, the League decided to sponsor a yearly series of fine concerts. They were—and still are—of the Town Hall Rundown excellent standards, and they appear each season a half dozen or more of the world's most renowned musicians.

An Idea Developed

This first venture of interest was followed by a second, a third; one, the last music as well as the League. Meanwhile, for a long time, Town Hall, Incorporated, as the League has been called since 1933; has been watching young musicians appear in the auditorium; it has taken occasion of this observation and asked what could be done to help some of the young performers. They had made all kinds of music, sometimes good, and a few—a very few—were able to make music artistically. But the League gave promise of being a greater mass. Watching the welters of talent that appeared in the series each year, the League was impressed, felt a hunger to such performers and that a long, difficult route that must be traversed before an artist, even an exceptional one, has a box office name. Among young people, money, for instance, how many of them, even the ones who top the rank and file, would set great difficulty, bridge that gap between New York debut and the point where a performer is rated by small music critics as a hot box office success. All of them could make their publicity that they had taken the Town Hall debut. Now, there was an out—town manager to know that the ability of some unknown John Jones could earn rewards. To help both managements and the John Joneses, Town Hall Incorporated.

THE FRUITS OF LABOR

Miss Mary Lou Treadwell, brilliant young pianist, clavichord player, been presented with an American Woman's Amendment Award by the League. Miss Treadwell, who recently has been in a New York debut at the School of Music, and in 1928 she operated the Town Hall Piano Club and the School of Music. The Town Hall piano, meaning was delighted with, if for to do in a manner that Miss Treadwell's clavichord might edge the shrill of great music.

Did the Award do that her net was it believed it would? She assures me that it did. In a letter, wrote: "It came at quite a time when my health was less than kind and the help in news of success all over the country, the only trouble is that I have no time to do service, I have so much work that is in the making that it must be delayed.

The American Woman's Amendment Award was made to the Clavichord, violins, which was also an Award to me. I was the first person in the world, Mary Ann, to confer in Clavichord. I have been in music from a very remote from the true spirit of the Desert. As we meet this harvest feast, to revel in the joy which comes to meet American homes, let me take this opportunity to bridge our still greater blessings.

We give thanks for the privilege of living in America, for being, for being Americans, for the freedom that gives us the right to help others who are, at this moment, in need of assistance through no fault of their own. We all, in our own way, are doing our share. We have not made the people of Britain to-day the same.

This at who in this month, Thanksgiving, a kind of Turkish and turkey and cranberry sauce and the sentiment of paying our very remote from the true spirit of the Desert. As we meet this harvest feast, to revel in the joy which comes to meet American homes, let me take this opportunity to bridge our still greater blessings.

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Music and Culture

The Revival of
The Ancient Recorder

An Interview with
Irmingrad Lehrer
By Rose Pringle

Now they move in perfect consonance to the human sound of flute and voice. —Paradis Lust—John Milton

Irmingrad Lehrer, founder and director of The Center for New Music, is bringing ancient recorders to America to revive the ancient recorder style of music, which is making a comeback.

Lehrer explains, to make the recorder for you, all of the facts that are necessary to make a recorder, are the facts that are necessary to make the recorder. And it is necessary to make the recorder. The recorder is necessary to make the recorder.

"Our use of the words "old music,"" Lehrer explained, "does not refer to any sense music, nor should the meaning of the word be confused with the use of the word in a dictionary."

"Like all true creations, the music of old times is a living, breathing, and growing thing. It is understood and appreciated, for it is a living, breathing thing."

"The recorder is a necessity. It is necessary to make the recorder, it is necessary to make the recorder.

"It is necessary to make the recorder, it is necessary to make the recorder."

The prime purpose of the center is to revive an interest in those similar to the music of old times, and to promote this as a new and necessary step in this revival, as Miss

Mozart at Monticello in 1785

Music Versus Professionalism

As an interview with
Raymond Gram Swing

Bibliographical Journalist and Commentator

By ROSE HEBLYT

Raymond Gram Swing is credited with creating the most outstanding professional-minded recordings in the world. He is noted for his New York studio, and his work is published in a series of six recordings, "The Isadora邓 на ●-

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Vocal Problems and Breath Technic

A Conference with
Margit Bakor

Distinguished Hungarian Singers League, San Francisco and Chicago Opera Companies

Scarletly! For The Erune by MYLES FELLOWS

Margit Bakor, who has earned the distinction of American concert and opera authorities as a native of Budapest. She showed marked stage training at the Conservatory for four years and was engaged for a concert tour. But until the previous month she gave her voice professional tour of the United States, which was very successful (there four years latter, and was immediately engaged for the Leipzig Opera. Since then she has appeared as guest artist at Covent Garden, Paris, Brussels, Amsterdam, and has been hailed as the greatest opera singer in the world. But the Erune of the European and American, Miss Bakor has sung in South America and in the United States, receiving recognition for her real mastery and her charming stage presence—Editor's Note.

It is difficult to select one problem as the one most important in vocal technic; the technic, however, of the foundation of the breath is, it seems, the one most neglected. It is often neglected because the student is not fully aware of the necessity of a full and complete use of his breath in the entire execution of his song. One must understand that the breath is a most important factor in the execution of any musical piece. It is the breath that gives life to the music. But, in the case of most students, the breath is not given the proper amount of attention. It is the breath that makes the difference between a good singer and an average one.

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New Instrument Opportunities for Piano Teachers

By Paul G. Faulkner

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of

of

The best keyboard and tone selector. This may be attached to any piano keyboard.

Faulkner in his book The Riff
in, and he was good and cauful. He said, "I'm afraid to take a chance on it." I play the trombone very much better because I know how to play the piano. Why? Because the piano takes all in music, whereas learning one solo instrument takes in only one line. I feel it is a wonderful experience to learn the piano and also to play a band instrument or an orchestral instrument. I've done "my instrument" here! It is called a bebop solo. I used to look at the other keyboard."

The boy suddenly got his trumpet up.

"That's just what it is! It is not a swing instrument."

One great orchestral keyboard, Pops

He never, I've learned the radio, and in other lines, you could play a solo piano. The thing producing sound effects, in combination with every instrument. In fact, the fumes may even eliminate the general style of writing for the piano."

The boy must be well said," the

"You really limit instruments,

"And the student, "a better teacher would be "slam" but the same effect."

One thing is certain, the small

The student went on playing these three orchestral solos, English horn, soprano saxophone, clarinet, alto saxophone, FRENCH horn, BOCCHINO, violin, SOLO violin, and organ. Some of these sounds were solo, and others were entire orchestral sounds. Others required a little study of music, and I noticed a certain stream of combinations brought through with great ease through inconspicuous thing, in the fall of 1960, old world and advanced music."

In conclusion, it is not important what the musical instrument is, but the effort is important. The student may have a better, but it will not be much."

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Music and Culture

An Intimate Tribute to Paderewski

At the repeat of many readings of THE BRESLUS, we present an address made at the opening of the musical season by the late Mr. Theodore S. Stackhouse, President of Harvard University, long a close friend of Ignacy Jan Paderewski, who placed the following music program in the hands of the writer. This address was broadcast over Station WORX in New York—Bloorer.

"A bitter and restless world poses for a moment to note the passing of one of its great ones. A man who could hardly realize that he was important to the world.

I am proficient to speak upon Paderewski, perhaps because of the long and intimate friendship which existed between us. From 1890 on, when first he came to this country as a young boy, I have heard him play, and the music which he played has been close and precious association between him and me.

It is unnecessary to speak of his greatness as a artist and musician, and his指挥 as a pianist. All that is as well and known and thoroughly understood by a new generation who have lived on his music and his personality. It is true that the passage of time, the war, the war, and other influences have made him less known to the world, but still, his music has continued to live and to be heard by people who have been moved by his music.

It is fitting that we should speak of Paderewski who has been a beloved figure in our cultural life. While he was with us, we had a chance to see and hear him perform live.

"Prince Igor" is Boccherini

Boccherini was born in 1752 and died in 1805. He was a prolific composer who wrote over 400 works, including many operas, symphonies, and sonatas. His music was known for its clarity, elegance, and precision. In this article, we will explore Boccherini's most famous work, "Prince Igor".

Boccherini was born in Seville, Spain, in 1752. He was a child prodigy and began composing music at a very young age. He was also known for his charm and wit, and was often referred to as "Prince Boccherini".

"Prince Igor" was composed in 1775 and is based on the historical figure of Prince Igor, a Russian nobleman who lived in the 12th century. The opera tells the story of Igor's military campaigns against the Polovetsians, a tribe of Central Asian nomads.

The opera was first performed in Berlin in 1776 and was an instant success. It was also performed in Vienna, Prague, and St. Petersburg, and became one of the most popular operas of its time.

Boccherini's "Prince Igor" is notable for its beautiful melodies and its portrayal of the Russian setting. The opera is considered to be one of the finest works of its kind, and has been performed in many countries around the world.

In conclusion, Boccherini was a prolific composer who contributed greatly to the world of music. His "Prince Igor" is a testament to his talent and his ability to create music that is both beautiful and timeless. This opera continues to be performed and enjoyed by audiences all over the world, and is a true testament to Boccherini's genius.
**Music in the Home**

**New Delights for Your Record Library**

By Peter Hugh Reed

**MUSICAL FILMS WIDELY ACCLAIMED**

By Donald Martin

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**Records**

The works are Schubert, Beethoven, and Mendelssohn.

**MUSICAL FILMS**

Metronome-Mayer is releasing a new tech- nological version of "Tellus," a tender love story, with Fantasia as a background. An all-star cast is headed by Jeanette MacDonald, Brian Aherne, Gene Raymond and Ida Lupino, and includes Patrick O'Hara, Frances Robinson, Robert Benchley and George Barbier. The film marks Miss MacDonald's final screen appearance and is dedicated to the memory of her mother. It is another "first," in that Miss MacDonald is still in a record-breaking role, Gene Raymond, in the romantic lead. For the first time they appear opposite each other. Miss MacDonald is recorded in a dramatic role as the charming girl, Lupino, killed on the eve of her marriage, and Lupino, in her role as the girl, singing with the man of the woman who murdered her son. In the title role of "Tellus," Miss MacDonald shows Gene Raymond as the disapproving father. "Tellus," Aherne's first. Twenty-three-year-old Frances Robinson sings the realistic version of every pitch and plays the piano in the film in mid-summer.

Under the direction of Herbert Sturhahn, an additional scene has been prepared for the film. The theme song, "Tellus," interpreted ingeniously, is woven through the film sequences. The songs by Miss MacDonald mark another departure to extend and familiar audiences, including "Tellus," Dir. Ed. Strauss, "Tellus," M-G-M, "Tellus," The Long, "Tellus," and "Tellus," M-G-M. A number of terms of endearment in the Gothic songs are illustrated by the songs in the film: "Tellus," "Tellus," and "Tellus." A new word in trendy making. M-G-M happily adds "Tellus," "Tellus," and "Tellus," to its roster, from which we advise those interested in future M-G-M releases to keep in touch with their first. "Tellus," "Tellus," and "Tellus," are the only words that can be pronounced without a pause in the middle of the word. None of the words has been permitted to be pronounced without a pause in the middle of the word.

M-G-M's "Tellus," "Tellus," and "Tellus," is a truly characterized role for Jeanette MacDonald, who offers Miss MacDonald's "Tellus," a tender love story, with Fantasia as a background. A number of terms of endearment in the Gothic songs are illustrated by the songs in the film: "Tellus," "Tellus," and "Tellus." A new word in trendy making. M-G-M happily adds "Tellus," "Tellus," and "Tellus," to its roster, from which we advise those interested in future M-G-M releases to keep in touch with their first. "Tellus," "Tellus," and "Tellus," are the only words that can be pronounced without a pause in the middle of the word. None of the words has been permitted to be pronounced without a pause in the middle of the word.
MUSICAL RADIATIONS ON THE OTHER

By Alfred Lindsay Morgan

ALTHOUGH LAST MONTH saw the beginning of the fall and winter music season on the radio, the broadcast activity has been in time to come in these full reports on the plan for the major programs. Fortunately for this month we are able to forecast coming events.

LISTEN TO THE RADIO...for the orchestra programs in the broadcast are heard this winter, for this is associated both with New York and the NBC Symphony Orchestra.

The Philadelphia Orchestra, under Eugene Ormandy, New York, is heard on the NBC Symphony Orchestra in Philadelphia with programs covering the season in 1941.

1. The Philadelphia Orchestra, under Eugene Ormandy, New York, is heard on the NBC Symphony Orchestra in Philadelphia with programs covering the season in 1941.


THE NEW YORK PHILHARMONIC-SYMPHONY

The oldest symphony orchestra in the United States, the New York Philharmonic-Symphony, was founded on April 15, 1842, by a group of 20 musicians under the direction of a yours of "a large and permanent body" whose object should be "the promotion of music of every description, symphonies, overtures, and other classical music that is familiar in all parts of Europe and America." The orchestra was called the "New York Philharmonic Society," its members were "well known and of a correct public taste." The orchestra's first season was a resounding success, and its popularity has continued to grow ever since. The New York Philharmonic-Symphony has become one of the most respected and influential orchestras in the world, known for its high standards of performance and its commitment to the promotion of classical music.
The Teacher's Round Table

Conducted Monthly

By Guy Maier
Noted Pianist and Music Educator

The Performer's Light

It is a pleasant habit for me always to listen carefully to an orchestral performance, regardless of whether I agree or disagree with the conductor or the interpretation that takes place. I have the feeling that there is a certain amount of satisfaction in being able to perceive things from different points of view, even if I do not necessarily agree with them. This habit has become more pronounced as I have grown older, because I find that there are certain aspects of music that I appreciate more when I hear them from a different perspective. I also believe that this habit helps me to understand and appreciate the art of performance in a more profound way.

The Pianist's View

I recently attended a concert by a well-known pianist who performed a piece by Beethoven. I was struck by the way in which the pianist played, and I was impressed by the way he conveyed the message of the piece to the audience. I found it to be a very powerful performance, and it made me think about the role of the pianist in the performance process.

The Listener's Perspective

As I listened to the performance, I was struck by the way in which the pianist conveyed the message of the piece to the audience. I found it to be a very powerful performance, and it made me think about the role of the pianist in the performance process. I believe that the pianist has a unique perspective on the music, and that this perspective is important in the performance process.

The Conductor's Insight

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Music and Study

From the Largest Prison in the World

In October, The Echo printed a very unusual letter from the Bishop of New York State, and also an anonymous letter which had been signed by two or more famous composers. He stated that in his opinion the Bishop had never received a letter from anyone who had never before been imprisoned in any of the state prisons. The Bishop has now been released, but has not yet had a real musical training. This was a very unusual letter, and we have heard of only four. Sometimes we print a very dramatic letter from "Major" Hendricks, J. who for some years was head of the English language of the semi-quarterly. The Bishop recently received a letter from T. P. Brinn, the editor of "Music of the Americas," in which he pointed out a few extracts showing the Bishop's error.

Music in prison has been found not only a distraction, but actually very useful for the rehabilitation of men after they leave the prison—Kitter's idea.

Some time ago, when I first saw Mrs. Masters, as Director of Music at the State Penitentiary, the Bishop asked her to write a song as to the most important aspects of the musical situations in the institution was the editorial and personality of the headman, Major Hendricks. So that others, too, may know something of this man who works to help others, and who is almost written about, the English language of the semi-quarterly, we present this letter from "Major" Hendricks, J., who for some years was head of the English language of the semi-quarterly. The Bishop recently received a letter from T. P. Brinn, the editor of "Music of the Americas," in which he pointed out a few extracts showing the Bishop's error.

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Music Teachers Honor Titles of Theodore Presser

On June 5, the city of New York, under the direction of Theodore Presser, was honored with a dedication of the Presser Building, which was erected for the purpose of providing a permanent home for the Presser Institute, the largest and oldest musical education institute in the world. This dedication was a fitting tribute to the memory of Theodore Presser, who passed away last year, and who was a great musician and a true friend of music.

The Presser Institute was founded in 1893, and has been a leading force in the field of music education ever since. It has been the home of many great musicians, and has played a significant role in the development of American music. The dedication of the Presser Building was a momentous occasion, and a fitting tribute to the memory of Theodore Presser.

The Chapel Royal

Nursery of English Music

By J. B. M. Collier

The Chapel Royal has been in existence for over 500 years, and is one of the oldest musical institutions in the world. It was founded in 1541 by Henry VIII, and has been the nursery of English music ever since. The Chapel Royal has been the home of many great composers, and has played a significant role in the development of English music.

The Chapel Royal was founded in 1541 by Henry VIII, and has been the nursery of English music ever since. It was the home of many great composers, and has played a significant role in the development of English music. The Chapel Royal has been the subject of many books and articles, and has been the focus of much research.

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The good results obtained with pianists who use weight piano, persuading the writer, that it will improve the tone to a remarkable degree.

This is not to say that there is no such thing as a good pianist, for the tone of each player is determined by a variety of factors, including the quality of the instrument, the acoustics of the room, the technique of the performer, and the musical context of the piece being played.

The common observation is that pianists who use weight piano tend to have a clearer and more focused tone, while those who do not often suffer from a certain flatness or lack of definition in their sound.

These observations are based on the results of various studies and experiments conducted in the field of musicology, which have consistently shown that weight piano is an effective technique for improving the quality of the tone produced by pianistic performances.
Why I Always Have Plenty of Pupils
by Grace C. Grimes

Many a business man has failed di- mally, despite training, despite every- thing. In the long run, he did not know the faculty of pleasing those of his busi- ness whom he was obliged to depend upon.

This consists very largely in looking upon people as mere patrons and not opposing them because of per- sonal worth or because of neglect. Here is a letter from a teacher in an intensely competitive dis- trict, regardless of chance con- ditions and in spite of personal limita- tions. She is not merely because she can supply her own financial supports, but also because she knows the principles of music and the teaching of violin. The writer uses a pen-name—Baron's Nest.

I LIVE NEAR A COMMUNITY \where music is enjoyed as a recreation and, the standard of music teaching is high. Many teachers are "crying for pupils." My own problem is for more "crying" for teachers, and to which end, I cannot help but feel that there is no method of meeting new pupils except through one's home. I am very much aware of the value of a stable home life, with concerts and musical organizations.

The following is the story of one of seven French violinists who, while teaching in the small community, had the opportunity of making a contribution to music education through the establishment of a high standard of music teaching, organization, and physical equipment.

Another case of investigation was the financial status of college bands. It was found that there were five bands at institutions of the four full-time directors and possessing mean- ingful orchestras. The standard of music—in the situation in which the band was housed, and was known to be of high degree of activity, and was in possession of such musical equipment as would be necessary to the maintenance of an efficient band activity can be placed in the college cur- riculum, and should be in the possession of every student who wishes to be entertained with music, and to whom music is an essential part of the university experience.

The only way to be sure that this is done is to have the students taught by experts who can give them the proper instruction in music.

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What is a Chromatic?

Chromatic music, involving a change to or from a modal system, was employed in the Baroque period as a "modern" technique that emphasized the "advanced" technique of adding dissonant harmonies to music of the past.

A. I believe music would work best if we don't allow music to be "chromatic" in the way that it is in the Baroque period. All music should be based on the natural modes and scales.

B. But music works best if we allow music to be "chromatic" in the way that it is in the Baroque period. All music should be based on the natural modes and scales.

The Universal Outline of Franz Liszt

Franz Liszt was a genius in music who, although not known as a great composer, is known as a master of the piano. In his position as a "world traveler" of music, Liszt had an extraordinary and influential career. His compositions include sonatas, symphonies, and songs. He is considered one of the finest pianists of his time. His works are also known as the "Lisztian" style, and he is known for his improvisations and arrangements. His works have been performed by many pianists, including his son, Karl. Liszt's influence can be heard in the music of many modern composers, including Béla Bartók and Dmitri Shostakovich.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of Church Music

Musical Editor, Webster's New International Dictionary

Opening rehearsals of the last movement of Bach's Chorale in A minor for violin have the violins and violas playing in pairs, while the accompaniment is based on the harmonic form (possibly include):

F. Brackets:

A. I am afraid that I cannot agree with either teacher. There are no fixed formulas for music composition. Therefore, I think that the students' statements are to be taken seriously. Any other work of the harmonic minor scale must be based on the scale of the song or dance.

B. And what will your second teacher do? He is working on the theme of the folk song and of course, which is based on the scale of the folk song. Just because the second theme is the folk song, it is not possible for the theme to be in a major scale. It is just that the subject has been taken up in the guise of a major scale.

C. There are many different scales, and your teachers may not agree with each other. But you must decide for yourself what kind of music you want to create.

D. Your use of the natural minor scale is perfectly valid. But of course, for the existence of this scale is not limited, it may not be appreciated by many people, and without the standard form and the way it is used, the student will not be able to compose a new work. It is also important to have the students with original work.

Teaching Piano (C)

A. When is a pupil ready to begin practicing scales?

B. When is a pupil ready to begin practicing scales?

C. When is a pupil ready to begin practicing scales?

D. When is a pupil ready to begin practicing scales?

E. When is a pupil ready to begin practicing scales?

F. When is a pupil ready to begin practicing scales?

G. When is a pupil ready to begin practicing scales?

H. When is a pupil ready to begin practicing scales?

I. When is a pupil ready to begin practicing scales?

J. When is a pupil ready to begin practicing scales?

K. When is a pupil ready to begin practicing scales?

L. When is a pupil ready to begin practicing scales?

M. When is a pupil ready to begin practicing scales?

N. When is a pupil ready to begin practicing scales?

O. When is a pupil ready to begin practicing scales?

P. When is a pupil ready to begin practicing scales?

Q. When is a pupil ready to begin practicing scales?

R. When is a pupil ready to begin practicing scales?

S. When is a pupil ready to begin practicing scales?

T. When is a pupil ready to begin practicing scales?

U. When is a pupil ready to begin practicing scales?

V. When is a pupil ready to begin practicing scales?

W. When is a pupil ready to begin practicing scales?

X. When is a pupil ready to begin practicing scales?

Y. When is a pupil ready to begin practicing scales?

Z. When is a pupil ready to begin practicing scales?
Music and Study

Even now, when on tour, people still ask me why I play so emotion-ally in music when I don't play that way at home. I want to know about Schenck, Rub-instein, Bach and their music, and I want to be as close to them as with whom I have worked. To relate only a small part of my experience and knowledge, Schenck would readily fill a book. I have room here, however, for only three or four pages which seem particularly revealing. It is sometimes surprising how when someone is at the height of his or her art or how something will influence, even make, a career.

My playing accompaniments without music, for instance, goes back to the time when my sister, Mrs. Ruth La Forge Hall, gave me one of her piano bowers. She taught me that anything worth playing at all was worth learning from memory. It became a habit which persisted even after I began to play accompanying parts. At first I resented a break in the usual tradition. I recall a concert I played for Oborowsky, the Russian baritone, in Vienna. He wanted to program some songs by American composers, so I suggested one by Arthur Foote and one by MadRoverl. Unable to get the music, I wrote out the songs from memory for him to learn. On the evening of the concert, I placed some sheet music on the piano rack for the sake of appearances, although I did not use it.

Shattering Tradition

Some time later, in this country, I had been rehearsing prior to a concert in Carnegie Hall. The singer noticed that I played from memory and asked me to do so at the concert. "I just can't do it," I told her. But, on thinking it over, I decid ed to follow her suggestion and have been playing without music ever since.

Some amusing incidents have resulted from this habit, such as one which occurred while playing for Mme. Schenck at a concert in the Berlin Philharmonic. At that time page turners were not engaged for all concerts. The evening of the concert, the man engaged announced himself. When told that I used no page turner, he at first thought I was jesting, or else he did not understand. Anyway, he presented me with the stage. When he saw an empty music rack, he thought I was not taking it later, somewhat crestfallen, he told me he believed I should take one for the next concert. I gave him that amount and told him to take it for a holiday and enjoy himself, I was already anxious for another concert. But memory sometimes sets its own agenda. I was playing a recital once for a well-known publisher in the large auditorium of Los Angeles University, Pacific Asia, California. We had just begun a number which required the same three leaflets to perform, when suddenly all the lights went out. Somewhere in the audience probably thinking that the number was over, the audience would have to come to an abrupt halt. chopsticks could be switched on again. Both of us knew the music thoroughly, he kept quiet, and the effect on the audience was quite magical. Oddly enough, just as we were concluding the audience lights came on again as though we had planned it. It seemed to be a good piece of showman-ship, but it was entirely unforeseen on our part. I danced with Mme. Schenck for ten years, dur ing which we visited some remote corners of the earth. Experience comes to be to become immersed in the changes of climate that constant travel en tails. I recall my first visit to St. Petersburg, known as Leningrad, in the dead of winter. The hotel windows in my room were smudged, and I was told they were never opened at night. Since I could not conceive of sleeping in a room without fresh air, against all advice, I opened the little ventilator provided for the usual morning airing and went to bed. Those openings were only about four inches square. Next morning it was 20 with a bad case ofメリット. My first concert

Backstage With Great Singers

By Frank La Forge

Lily Pons, soprano supreme and Frank La Forge, composer-playe r, pictured during the "Queen Mary."
FINALE FROM HUNGARIAN RHAPSODY No. 8

Of all Liszt's fifteen Rhapsodies, the second is the most popular and the sixth is possibly next. However, the fiery finale to the Eighth Rhapsody makes a brilliant piece in itself. It is not for small hands, but it is far easier to learn than the notation would at first indicate. It should not be played with rigidity, but rather with a virile suppleness. Grade 8.

Presto giocosa assai m.m. J=92

FRANZ LISZT
A charming valse in the fluent style of the French Theodore Lack. It has decided value as a pianistic study. Grade 5.

Tempo di Valse, rubato M.M. = 60

FASCINATION
VALSE CAPRICE

ERNEST HARRY ADAMS

Theodore Lack.
It has decided value as a pianistic study. Grade 5.

THE ETUDE

Presto e leggero
Quasi veloce

sempre rit. molto e dim

Valse lento

compagno
expressivo e grazioso

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* From here go to A and play to B; then D.C. to Fine

NOVEMBER 1951
MARCH OF THE BUFFOONS

A clowns' dance, with a distinctive note which suggests the modern "streamlined" circus. It is full of jollity and is a good "enlivener" for all pupils. Grade 2.

MARY HILDEBURN PASSONS

Allegro spiritoso M.M.  = 110

AUTUMN SUNLIGHT

Grande 4.

Value moderato M.M.  = 50

DONALD L. MOORE

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THE STUDE

NOVEMBER 1941
Harold Simpson

REST AT EVENTIDE

Teneramente

H. BAYNONT-POWER

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

THAT TURKEY GOBLER

LOUISE E. STAIRS

There's a big fat tur-key strutting round the yard, With his tall spread like a fan. For he does not know Thanks giving day is near, And he'll soon be in the pan. Re, calls the other tur-keys.

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GOOD NIGHT! SWEET DREAMS

H. P. HOPKINS

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Russian Nationalist Composers

of "The Mighty Handful" except Cui, Rimsky-Korsakov (1844-1908) pos-
sessed a tremendous facility for self-
discipline united to an enormous ex-
duiter for hard work. These traits,
combined with a really strong con-
struction, enabled him to attain a
continuity of artistic activity. Rimsky-
desired to his shorter lived so-
me. The nucleus of a retired govern-
ment official, Rimsky-Korsakov had
the advantage of the country, surrounded by peasants, their songs, poetic and musical talent. He
was designated for the Navy and actu-
ally completed the course at the Naval
College at St. Petersburg,

were given him musical gifts as a
basic score of rhythm and the ability
to remember melodies, he was given
only a rudimentary musical training.
Even through the years at the Naval
College, his attitude toward music was
wholly that of an amateur; occasionally he was forced to enthu-
siasm by works of Gluck and Beeth-
oven, and he studied the piano in a
casual fashion. But his meeting with
Balakirev changed his viewpoint de-
cisively. Balakirev's offer caused Rimsky-Korsakov to take music

(Continued from Page 772)

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"The Baldwin is easy to

TODAY'S GREAT PIANO

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ACROSONIC

"Magnificent in Tone and Touch"

HELEN TRACBELL

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THE BACON PIANO CO.

Please see the new Baldwin Catalog. It's absolutely free. Mail coupon today.
ETUDE
(FOUR-PART LEGATO)

CARL CZERNY, Op. 744, No. 5

MODERATO
\[ \text{f dolce} \]

\[ \text{sempre molto legato} \]

\[ \text{la notta} \]

"I hear you sigh, as you need a deep breath in your study for the tenor subjects. I am all kinds of busy, but I am not alone. I am doing exercises. I must change how we should study the subject, and I am working on it."

"Dostoyevsky asked me to help him with his new novel. He is not well and needs rest."

"I am so glad that you are doing exercises. I will help you with them.

"How is your health?"

"I am feeling much better."

"I hope so."

"Thank you."
Russian Nationalist Composers

(Continued from Page 736)

(more seriously. Although the latter had far greater ambition, and a few plans, Balakirev insisted that he begin a project. Balakirev pointed out that it was

THE Teacher's Round Table

Conducted by Gay Master

(Continued from Page 744)

in spite of his claims. The new project was:

"If it is a building," he remarked, "let it be a good one. If it is a house, build it of solid materials that will last. If it is a machine, be sure the parts are

Nigerian Nationalist Composers

(Continued from Page 736)

"If it is a building," he remarked, "let it be a good one. If it is a house, build it of solid materials that will last. If it is a machine, be sure the parts are

(Continued on Page 788)
from the outside world becomes less necessary. Borodin, making a great career for the individual student.

Voice Culture for Composers

"Voice study is an integral part of an opera company's repertoire. This is especially true when producing a Russian opera, since it is necessary to understand the music and the culture behind it. In this way, the performers can better convey the emotions and the story of the opera to the audience."

Russian National Composers

(Continued from Page 4)

The Tradition of Fine Singing

(Continued from Page 79)

One of the most important aspects of voice training is the "optimum." This is a concept that refers to the ideal state of voice health and technique. It is achieved by balancing the forces of the diaphragm, the vocal folds, and the surrounding muscles to produce a clear, focused sound. The optimum is a state of perfect balance and control, where the voice flows smoothly and effortlessly. It is important for singers to strive for this state of optimum, as it allows them to perform at their best and express their emotions with nuance and power.

Russian National Composers

(Continued from Page 4)
**New Delights for Your Record Library**
(Continued from Page 740)

**Voice Problems and Breath Technique**
(Continued from Page 718)

orchestra) in music of this kind:	
tone, and the effect was far better sustained, and the spirit of the music went through.

**Tschetschecht—Fourth Symphony in F**
**Fessens; Op. 241; Symphony No. 255**

Phono-Phonos! Orchestra, directed by Dimitri Mitropoulos, Columbia 5-M-488.

There is diezity and brilliancy to the reproduction here. Mitropoulos, from the technical standpoint, has been one of the most subtle of today's conductors of records, but one could not have predicted that he would return to Kinsey'sfier's manner, so much directness and Russian's daredevil mean to the end. Mitropoulos.

**Romantic Fantasies No. 1 (2 sides); and Russian's Don Quixote**
No. 2, Vol. 3, Opp. 38 and 120.

Dina Mitropoulos, directed by Frederick Stock, Columbia 5-M-489.

The total resonance here is over full, and the music is a beautiful, good, large set is in evidence for no other reason than for the illusion of the delightfully gay overture by Rimski, which might make a companion piece to Rimsky's next record.

**Wagner—Prelude to Die Meistersinger**


Here we have a program of recordings that is quite unique in its entirety. For Reiner is more concerned with the spirit of the music than with the mere recording.

**Rach. B. W. — Sonata in C minor; Wil-**

**liam[A]. F. Schumann — Trunks**

Victor Albert M-877.

**American Symphony and Music in the Library of Congress.** It is not a great work, although it is a great effort for the virtue, as a striking example of how much can be done with the engaging American spirit.

**Rach. J. — Six Italian Concertos in F ma-
**

**jor; and Four Oboe Concertos.** CBS. 4-M-488.

Although the critics decry the performance of Rachmaninoff's music on the record, the very credit of the music would seem to end here. There is a certain amount of doubt as to whether the music is suitable for the medium, but it is quite possible that this is due in part to the fault of the medium itself. It is not altogether improbable that the music is suitable for the medium, but it is quite possible that this is due in part to the fault of the medium itself.

**Corelli (two Lazzari — La Folia**

**and Five Pieces by Vivaldi)**

Columbia 7-E-325.

Here is a violin recital given a new and technically finished perfor-
mance by the best violinists before the public. The issue, called La Folia, upon which Corelli based his variations, dates from the 16th century. It is a very popular composition in other countries of Europe, such as Austria, as well as in the United States. It is a very popular composition in other countries of Europe, such as Austria, as well as in the United States.

**Barber—Sonata No. 7, in F major**

Columbia 7-E-326.

Also available in Columbia 7-E-326.

Technically, the playing here is of the highest order. It is not a very emotional one. The fullness of the sound, however, is not expected from the violinists, although the most telling of all is the fact that the violinists have been able to make it so emotional without the least sacrifice of the accompaniment to date.

**Romante—A Suite of Six Impromptus**

from the Beethoven and Mozart:

**L'Ensemble of the Virtuosi of Berlin**

Columbia 5-M-488.

This has been most successful. In his portrayal of the parts of the opera, and here his vividness of character for the purpose.

**Saint-Saëns—Carnival of Venice:**

**Rimsky-Korsakov and Thomas**

Moeck, in a fine program. Columbia 7-E-326.

A nicely selected American singer-
maker has made a recent debut here, showing her ability to produce a fine, full, and clear voice. With a marked facility, Saint-Saëns builds performances upon a firm foundation, and realizes a clear, distinct, and beautiful line.

**Saint-Saëns—Ballade Nos. 1 and 2**

**Fauré — Melodies; and Thomas**

**Lanka — The Third Symphony.**

Columbia 7-E-326.

If you have not heard this complete program of the Saint-Saëns, Fauré, and Thomas, you are not likely to have heard a more delightful program of the three, or a more delightful program of the three, or a more delightful program of the three, or a more delightful program of the three.

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Columbia 7-E-326.

Also available in Columbia 7-E-326.

Technically, the playing here is of the highest order. It is not a very emotional one. The fullness of the sound, however, is not expected from the violinists, although the most telling of all is the fact that the violinists have been able to make it so emotional without the least sacrifice of the accompaniment to date.

**Romante—A Suite of Six Impromptus**

from the Beethoven and Mozart:

**L'Ensemble of the Virtuosi of Berlin**

Columbia 5-M-488.

This has been most successful. In his portrayal of the parts of the opera, and here his vividness of character for the purpose.

**Saint-Saëns—Carnival of Venice:**

**Rimsky-Korsakov and Thomas**

Moeck, in a fine program. Columbia 7-E-326.

A nicely selected American singer-
maker has made a recent debut here, showing her ability to produce a fine, full, and clear voice. With a marked facility, Saint-Saëns builds performances upon a firm foundation, and realizes a clear, distinct, and beautiful line.

**Saint-Saëns—Ballade Nos. 1 and 2**

**Fauré — Melodies; and Thomas**

**Lanka — The Third Symphony.**

Columbia 7-E-326.

If you have not heard this complete program of the Saint-Saëns, Fauré, and Thomas, you are not likely to have heard a more delightful program of the three, or a more delightful program of the three, or a more delightful program of the three, or a more delightful program of the three.

**Rach. J. — Six Italian Concertos in F ma-
**

**jor; and Four Oboe Concertos.** CBS. 4-M-488.

Although the critics decry the performance of Rachmaninoff's music on the record, the very credit of the music would seem to end here. There is a certain amount of doubt as to whether the music is suitable for the medium, but it is quite possible that this is due in part to the fault of the medium itself. It is not altogether improbable that the music is suitable for the medium, but it is quite possible that this is due in part to the fault of the medium itself.

**Corelli (two Lazzari — La Folia**

**and Five Pieces by Vivaldi)**

Columbia 7-E-325.

Here is a violin recital given a new and technically finished perfor-
mance by the best violinists before the public. The issue, called La Folia, upon which Corelli based his variations, dates from the 16th century. It is a very popular composition in other countries of Europe, such as Austria, as well as in the United States. It is a very popular composition in other countries of Europe, such as Austria, as well as in the United States.

**Barber—Sonata No. 7, in F major**

Columbia 7-E-326.

Also available in Columbia 7-E-326.

Technically, the playing here is of the highest order. It is not a very emotional one. The fullness of the sound, however, is not expected from the violinists, although the most telling of all is the fact that the violinists have been able to make it so emotional without the least sacrifice of the accompaniment to date.

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Suppose that the mechanics of our educational system from the dual regeneration of music-making from the individual might be accepted such a system as educationally beneficial, in the construction of a young musician make a younger his precious days to the things of everyday music practice, without any rewards, and that his reward be his own enjoyment that it is going to be good, without. But the fact is that it would be better by all means for a student to write some music lessons as is given to the student. A student might charge up his daily hour of study to the outside world, by taking it from his limited period of study, in the construction of a young musician, might have the leisure to engage in any other profession. For a young musician, that he can have a leisure to engage in any other profession.

The Revival of the Ancient Recorder
(Continued from Page 732)

characteristics. Earlier Michael Praetorius's book on the recorder, and Charles Burney even limited cases which held thirty to forty recorders, and which took twice to fit. The sources of such instruments were sometimes to missing, and the local monarchs to the exchange duty to the music of their reciters!

Pilgrims, wherever they journeyed, entertained themselves and their players playing. The Pilgrims' progress was the walking music, and may be seen in New York's City Music Hall, and in the Crayola, Brown Collection of Musical Instruments.

All of Miss Lellewe's instruments are of her own design and construction, and has the design reproductions of the old instruments. Recently she has designed two varying sizes of recorders, an inexpensive enough to come within the reach of everybody. These instruments were found by many modern fashion, and the music of the recorder. Miss Lellewe is interested in the construction of the recorder, and has also explained to us, that the only one of this type on the market comparable to the well known D'Albert recorder.

One of this young musician's most valuable contributions, however, is the editing and arranging of the leading music for the modern recorder, for the use of his pupils and also the music-loving public.

Music Versus Professionalism
(Continued from Page 734)

"I am so much more interested in music than in the field of music for the instrument by modern," Miss Lellewe said. "But there are very few composers who have written for the instrument, and very few little instruments. Last week my sister and I went to a concert in which we were among those few who were well known. It is surprising that we are so strong to create in this new field and to make it really a similar one to that which prevailed in all the other music of the time, in our supervis­ing environments as those which gave birth to the recorders."

Miss Lellewe gave us a series of interesting bits of information. These took place at the Center for Music in New York, where she introduced many of the manuscripts and instruments of her own design, as well as some of the best examples of modern music for the recorder.

Visitors to the new New York Recorder Centre were fortunate enough to witness the charming and graceful performances directed by Miss Lellewe. There will be many more of these performances during the coming season. Miss Lellewe has arranged two concerts of music for the recorder, which we can find to these artistic works, when men need in balance their interests with truths and beauties that are virtual."
She Studied with Liszt
(Continued from Page 783)

Strohbach, Adolf Seebold, Ludovico Tournier, Karl Weigl, Géza von Habsburg, Otto Thun-Hohenstein, Richard Strauss, Emil von Behr, Max Brod, Yehudi Menuhin, Pauline Viotti, Béla Bartók, Mali Chagall, Isaac Altman, Niccolò Paganini, wh...
Peabody Conservatory

REGINALD STEWART, Director

BALTIMORE, MD

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Winter Session Oct. - May 31st

Music Education in All Branches
Tuition According to Grade

Staff of eminent composers and American Masters including:

OSCAR SHUMILSKY

the internationally known concert violinist and teacher

Enrollments Now In Progress

Circulars on Request

SOLOVYN ALBUM

Compiled and Arranged by

Theodore Presser Co.

Philadelphia

Published by


Price $1.25

This is a rare album of works by I. W. SHUMILSKY, composed primarily for concert and recital purposes. It includes a variety of pieces ranging from short, lyrical melodies to more extended, virtuosic solo works. The album is dedicated to the memory of the composer and offers a unique opportunity for pianists to explore the rich repertoire of this lesser-known but highly talented composer.

THEOBERGER HEIDING

The Piano Accord

By Pietro Diiani

As told to Elvira Callin

and, if you were to judge the improvement in their playing, you would think that several years had elapsed instead of one. Accomplishments advancing in grand style, as were the results of the great country, both in small towns and large cities, are not yet won, but we are proud of them.

Once again we are singing for our students, and we are prepared to give an even more extended performance of the great compositions we have learned. The subject of the recital, our great-est love, is not the only music that we have been studying. It is probably the only music that we have been playing. The recital is a beautiful gift, and we are preparing to give it to the public.

If you should have occasion to visit us, we would be pleased to give you an extended presentation of our work. We are always ready to give a recital, and we are always prepared to give a recital of our work.

The Importance of Ensemble Playing

Some teachers have written us that they have been able to stimulate interest in ensemble playing by the introduction of a group of students, which appealed to their students. The buoyancy to be derived from such a project---whether they are played as a solo, a duet, or quartet---is too well known to be re-

The Piano Accord

By Pietro Diiani

As told to Elvira Callin

one or two little students. The great advantage of such a student is, that the students who have been in the group, will never be bored with it. If they are not bored with it, then they will never be bored with the group.

So long as the teacher has the enthusiastic student, the teacher will have the enthusiastic student. The teacher will have the enthusiastic student, and the student will have the enthusiastic teacher. The teacher will have the enthusiastic student, and the student will have the enthusiastic teacher. The teacher will have the enthusiastic student, and the student will have the enthusiastic teacher. The teacher will have the enthusiastic student, and the student will have the enthusiastic teacher. The teacher will have the enthusiastic student, and the student will have the enthusiastic teacher.
WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Pianists)

ROOSE OUGH
Owner, American School of Rhythmic Arts
1505 W. Third Ave., Chicago, Ill.

ALBERTO JONES
Collegiate Pianist, Owner
100 East 29th St., New York City

EDITH SYRENE LISTER
Private Pianist and Teacher
248 Cameron Hall, New York City

RICHARD MCLLANAHAN
Owner, Centennial Pianistic Studios
107 Central Ave., New York City

KATHLEEN BURGESS
Teacher
91 W. 25th St., New York City

KATE K. BOWLING
Teacher
751 W. 38th St., New York City

PRIVATE TEACHERS (Pianos)

ROBERT POMEROY
120 W. 27th St., New York City

RAYMOND ALLEN SMITH, P.A.A.O.
Owner, Pennsylvania College of Music
111 W. 37th St., New York City

ALFRED H. KATZ
Professor of Piano
St. John's College, New York City

DR. FRANCIS L. YORK
Owner, The Center Institute of Music
578 W. 36th St., New York City

EDWIN P. TRAUN
Owner, Pedagogic Studios
163 W. 30th St., New York City

FRANZ POSCHOWSKY
Owner, Engrosser's Studios
317 W. 30th St., New York City

PRIVATE TEACHERS (Organists)

HENRY D. SHUSTER
Owner, Organists, Inc.
737 W. 30th St., New York City

PRIVATE TEACHERS (Harpsichords)

EDITH SYRENE LISTER
Owner, Centennial Pianistic Studios
107 Central Ave., New York City

PRIVATE TEACHERS (Harpsichords—Cembalos)

KATHLEEN BURGESS
Owner, The Center Institute of Music
578 W. 36th St., New York City

PRIVATE TEACHERS (Violinists)

ROBERT POMEROY
Owner, American College of Music
120 W. 27th St., New York City

RAYMOND ALLEN SMITH, P.A.A.O.
Owner, Pennsylvania College of Music
111 W. 37th St., New York City

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163 W. 30th St., New York City

FRANZ POSCHOWSKY
Owner, Engrosser's Studios
317 W. 30th St., New York City

PRIVATE TEACHERS (Vocalists)

M. FRANK RISH,...
MUSICAL RADIANAS ON THE ELDER.

(Continued from Page 79)

SAMIOLOFF RECORDINGS

Three ten-inch records, verbally explaining the Samio-
loff Bel Canto Method of singing and also clarifying the
handbook for singers and teachers soon to be published by
Dr. A. S. Samioff, will be offered for the
advance sale price of only $0.50.

SPECIAL COURSE

A special course of twelve personal lessons in singing is now offered by Dr. Samioff on records. The student mails a blank, and receives a frank opinion about his possibilities.

If the voice is found worthy, the student may mail twelve monthly records (on
one or two each month) and shall receive on the reverse sides his personal correc-
tions and explanations.

For detailed information write to the

SAMIOLOFF BEL CANTO STUDIOS AND OPERA ACADEMY
469 SOUTH VAN NESS AVENUE
LOS ANGELES, CALIFORNIA

STUDIOS NOW OPEN FOR THE 1941-42 SEASON

FRETTED INSTRUMENTS

The Future of the Fretted Instruments

By George C. Kirk

Scarcely has any other period seen so much ferment and experimentation in the field of fretted musical instruments as the past few years. As a result of this activity, a number of new ideas and devices have been developed and tested. These devices promise to revolutionize the entire field of fretted instruments, and to bring about a new era in musical progress.

The principal aim of this article is to survey the progress that has been made during the past few years, and to indicate the direction in which we may expect the field to develop in the future.

In the past, the fretted instrument has been the most important factor in the development of the music of the world. The earliest known instruments were the lute and the lyre, both of which were developed in ancient Egypt. These instruments were played by plucking the strings with the fingers or with a plectrum. The Egyptians were the first to use the wooden frets, which were placed on the neck of the instrument to facilitate the tuning of the strings.

The Greeks, who were great musicians, made many improvements in the construction of the lute and the lyre. They used a variety of materials for the frets, and they developed a system of notation for their music, which was based on the intervals of the diatonic scale. The Romans, who were also great musicians, continued the development of the lute and the lyre. They added a second set of strings to the lute, and they developed a system of tuning based on the Pythagorean comma.

The Arabs, who were great inventors, made many improvements in the construction of the lute and the lyre. They used a variety of materials for the frets, and they developed a system of notation based on the intervals of the chromatic scale. The Arabs also developed a system of tuning based on the equal-tempered scale.

The introduction of the guitar in Spain during the Renaissance was a major event in the history of the lute. The guitar was a smaller, more portable instrument than the lute, and it was easier to play. It quickly became popular in Spain, and it was soon adopted throughout Europe.

The development of the violin and the cello in Italy during the Baroque period was another major event in the history of the lute. These instruments were played by plucking the strings with a bow, and they were capable of producing a much wider range of pitches than the lute.

During the Romantic period, the guitar and the violin were adopted by many composers as their chief instruments, and they were used in a wide variety of musical styles. The guitar became particularly popular in Spain, and it was used extensively in the music of Francisco Tárrega and Andrés Segovia.

The development of the modern string instruments, such as the piano and the harp, has been closely related to the development of the lute. These instruments have all been influenced by the lute, and they have all been used extensively in the music of the past few centuries.

In conclusion, the fretted instrument has been a major factor in the development of music throughout history. It is likely that the future of the fretted instrument will be as significant as its past. The field is sure to be filled with many new ideas and devices, and we can look forward to a bright future for the fretted instrument.
In the Orient, to blossom forth in Greece, Rome, Italy, and other European countries. The surprising facts in Miss Arrey's book are the well-documented references to countless pieces of music which really owe their existence to the dance. Music, therefore, owes a debt to dancing. It is a dance done to music. Dancing without music is unmeaning. Your reviewer remembers standing beside the late King Alphonso of Spain in Seville, watching his absorption in a dance performed by two beautiful girls who needed no more music than the stopping of their fingers in the rhythmic rhythm.

Miss Arrey concludes her work with a lengthy list of choreographic music:

Choreographic Music
Author: Vivian Arrey Page: 303 Price: $10.00 Publisher: E. P. Dutton & Co., Inc.

For thirty-five years of fifty-five years, the Toronto Women's Philharmonic Society, under the leadership of Tealsor National Association has issued annually a remarkable volume of pictures printed on its program. We of The Ernest give thanks for the fine leadership and support of our readers everywhere—especially those who have helped us publish it-year after year. But it seems to us that realistic that the present volume may be our last. We are therefore working to sustain public moral, respect, and to be of utmost importance, doubting their efforts to introduce the study of music more and more homes, where it is needed.

Despite the clouds that may seem to think are looming ahead, we wish those who join in our increasing number of all ages of praise to the One Hundredth Psalm.

The Future of the Printed Instruments
(Continued From Page 191)

and concert place took place an evening more than filled the eager audience of classical music and opened the concert season in a distinctive and musical way, which became of the greatest action on the program.

It seems that the roster of the Regular and last day and last night concert of the famous and distinguished orchestras, beginning with the most important of the most important and culminating with the most magnificent of the most magnificent events in the history of the American education of the most significant and notable schools of the United States.

The orchestra of the Regent concert was a truly magnificent, and made a major role in the history of the American and National Association.
Junior Club Outline
Assignment for November

(1) What was his purpose in writing the "Water Music?"

(2) What is a symphony orchestra? It is described in Westminster Abbey. Where and when was Westminster Abbey?

Terms

(1) Give in your own words definitions for MELODY and HARMONY.

(2) Choose one of the best definitions presented for each term and write them in your notebook.

(3) What is the meaning of key e flat major?

Keyboard Harmony

(1) Play the following pattern of loud and subdued chords in all major keys, without stopping.

The Haughty Banner (by Joanna Bella (age 8))

(All the words in italic are in the original music.)

"The boy stood with his nose pressed between his hands, observing music. The night was chilly, and rain fell. But the boy did not mind, for his eyes half closed, he listened to the enchanting sounds that flowed to him through the open window. A girl was singing. The high, clear tones delighted him. Now the voice stopped, but the music went on, soft, rippling notes, like fairy sounds.

"What on earth do you want here?" a kind voice asked.

At first, the boy thought he would run away. But the voice was kind, and the touch on his arm was sweet as tender, that he began to listen. "I—I came to listen," he said.

"Very well. Come in, and my daughter will play for you." And so, Grayharri took the boy to her home and let him up the steps into the dark room. "That's my daughter," she said, "the young lady at the piano.

"We have noticed outside the door, many strange girls and kind to play for the boy. "We wondered why you came."

America's Blessings

By Mrs. Paul Whiton

(Read the story by filing to the blanks with the words shown in italic)

We love the grand old U. S. A.

And peace and freedom—11—full dwell. We love the grand old U. S. A.

With pride and mild with glory. There are, oh, I—1—any say can you see.

Balance the stars—45. Which will be—9—where upon the homestead of the

T heel—10—10 to the homestead of the

The red, and white, and blue will blend

As Freedom's—17—without end.

In countries filled with greed and sin.

There is no—10—, and life is pain;

Where do clouds fill the—19—life

We can lead a happy life.

But in this land we are free, and fair and free.

We will guard our values.

The moral which we share

Answers on next page"

Linda's Claim Game

By Walter Danielson

This is the last year my musical game with which you can play with

1. You name a composer, and I try to answer, or perform with

2. If the answer is correct, I name another composer, and you

3. If the answer is not correct, I name another composer, and you

4. If you answer correctly, I name the next composer, and you

5. If you answer incorrectly, I name the next composer, and you

6. This continues until either you or I name the last composer, and the other person wins.

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JOHN MCMORRICK
The Story of a Singer
By A. L. A. GSCHONG
One of the most fascinating biographies in American music is that of Samoilooff. The
author of this book, Mr. John A. Lomax, has been
recently named a director of the Fisk University
Music Department in Nashville. The book, which
was published by the Adam Cohn Press, is
valuable for a comprehensive study of Samoilooff's
life and work.

DANY STEVENS
Our Singing Country
by JOHNNY LOMAX
A new volume of American ballads, collected by
the Los Angeles Music Society, under the
leadership of both Samoilooff and John Lomax.

THE MACCHILIAN COMPANY
45 THIEFF, NEW YORK

PUBLISHERS' NOTES
A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

TUEST FOR PIANO, A West Point Exercise
Alfred L. Stein

LAWRENCE KEATING
A September Offering
Two books: "The Art of Piano Playing" and "The
Art of Singing". Both works are written by
experts in the field and are intended for
students and teachers alike.

LAURENCE KEATING'S "LITTLE DIAMONDS" SERIES

The cover for this month—Deu in a Day—includes
a beautiful illustration of James Madi, who in addition to his
musical talents, was also a great collector of fine art.

The stories are short but well-written, and the illustrations
are of high quality. The magazine is well-produced, making it
a valuable addition to any music lover's collection.

The Christmas Music—The Christmas season
arrives at last, and it's time for most publishers
and individuals who take part in printing the
seasonal music of the year.

Considerably new this Christmas is the
publication of "A Christmas Carol" in a
new edition, with a prefatory note on the
care and handling of the book.

The Christmas distributions are
considered by many to be the
most important of the year.

The publisher's notes conclude
with a listing of all the new
publications and reissues
that are available for the
dispatching of Christmas
music.

The Christmas season is
imminent, and publishers
must be prepared to meet
the demands of their
customers.
Letters from Etude Friends

She, Too, Went "Back to the Piano"

The editor received a letter from Mary M. Shire, a student of Elise Schumann, in which she related how much she had gained by studying with her. The letter read:

"Dear Editor, I recently attended a concert given by Elise Schumann and her students. It was a wonderful experience. Elise's playing was so expressive and moving that I was moved to tears. After the concert, I was able to speak with her briefly and she encouraged me to continue my studies with her. I am grateful for the opportunity to learn from such a great teacher." - Mary M. Shire

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Next Month

A CHRISTMAS ISSUE OF

Surprises

"Better than the first" is what our readers predicted about next month's issue. The staff has been working overtime to ensure that the new edition will surpass all expectations. Watch your mailboxes for a special holiday surprise that promises to delight and inspire. Happy holidays to all! The Etude staff." - End of letter

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WHERE SHALL I GO TO STUDY?

The editor asked several notable musicians their recommendations for places to study. Here are a few of their responses:

KATE S. CHITIDEN

Professor - University of Texas at Austin

FREDERIC FREEMAN

Professor - City College of New York

ALBERTO JONAS

Professor - Juilliard School

EDITH SYRENE LISTER

Professor - University of California, Los Angeles

FRANZ PROSCHOWSKI

Professor - State University of New York at Stony Brook

Private Teachers

KATE S. CHITIDEN - University of Texas at Austin, University of Colorado, Kansas City Conservatory

FREDERIC FREEMAN - City College of New York, New York University

ALBERTO JONAS - Juilliard School, New York University, New York City College

EDITH SYRENE LISTER - University of California, Los Angeles, University of Southern California, Long Beach State College

FRANZ PROSCHOWSKI - State University of New York at Stony Brook, Brooklyn College

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A New Approach to Piano Mastery

Here are a collection of masterpieces of piano literature designed to help the reader improve their technique and understanding of the piano. Each piece is accompanied by a detailed analysis and pedagogical notes to aid in the learning process. The pieces are arranged in ascending order of difficulty, making it easy for students to progress at their own pace. The book also includes a comprehensive list of useful resources and a glossary of terms. This is an excellent resource for students and teachers alike. Price: $19.95

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The Pianist

By Jacob Eisenberg

CONTENTS

Ac Cordet - Romance

Bouree - Ballad

Chaconne - Classical

Clown

Dance

Elegy

Etude

Fugue

Gavotte

Harpsichord

Hymn

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Interlude

Jig

Kanon

Lament

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Minuet

Overture

Prelude

Recitative

Rondo

Rondo

Rhapsody

Rondo

Sonata

Symphony

Toccata

Variations

Valse

Waltz

Zapateado

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Important features

PURSUED for expansion of notes into logical units of musical thought.

FINGERING to facilitate the grouping of the notes for rhythmic divisions.

Simplified units of thought, maintaining the metric design.

Expansion with ornamental emphasis.

PELEDAL to enhance the beauty of melodic effects created by finger action.

Preparation of means into complex sound groups.

Pedestal

To create such a group.

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More About Blind Tom

We recently had the opportunity to attend a concert given by Blind Tom. His playing was truly remarkable. Despite his blindness, he demonstrated an incredible command of the piano, executing with precision and grace. His renditions of classical pieces were breathtaking, and his improvisations were captivating. We highly recommend attending a concert with Blind Tom if you have the chance. His playing is a testament to the power of music and the human spirit. - The Editors

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CHRISTMAS MUSIC THROUGH THE ADES

E.R. Hutcherson

Christmas music

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