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James Francis Cooke

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"Music for Everybody"

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Can You Tell?

1. Why is the Dominant Chord so called?
2. Two of the most successful American operas are named for their Indian maiden heroines. Which are they? Who are their composers?
3. What comic is known as "The Land of Song?"
4. What was the first complete oratorio performed in America, and when and where?
5. What word indicates the plucking of the strings on an instrument of the viol family?
6. Mozart wrote one of his greatest overtures between midnight and morning. Which was it?
7. Who wrote the well-known American composition *To a Wild Rose*?
8. What two composers had sisters of great musical talent?
9. Who wrote the first sonata for the harpsichord, the forerunner of the piano?
10. Name the four leading woodwind instruments of the orchestra.

TURN TO PAGE 941 AND CHECK UP YOUR ANSWERS.
Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have for entertainment material when you are lost to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who ask by the exception from reading table.

Sharps and Flats

By RUTH E. FRENCH

HOW OFTEN, in looking through a used book of studies, do we notice checks and marks of every color over certain notes? Sometimes I have found studies in which every sharp or flat note had a pencil mark over it. This was no doubt the work of a conscientious teacher who did her very best to make some one play at least what was written on the paper. Yet the very number of marks is eloquent of the utter failure of impression—facts upon the mind of a pupil by putting signs on a paper. If he is not taught to think correctly he will never play correctly. He must be taught to think F-sharp or B-flat because it is the key rather than because there is a pencil mark beside the note.

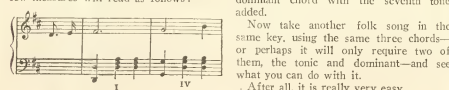
In training the pupil to think correctly

On Extremization

By GLADYS NATTER FITZSIMMONS

How many people who have taken the average number of music lessons can sit down and play any American folk song? Yet it requires only the simplest knowledge of three chords—B-flat, sub-dominant and dominant—with an occasional minor chord related to the major key. These three common chords, formed by adding a third and fifth to the first, fourth and fifth tones of any scale, are usually designated by I, IV and V.

Nearly all the American folk songs begin on a major tonic. Suppose we try to play the first part of "Home, Sweet Home" in the key of D major. The melody in this case begins on D, then comes the tonic chord in the bass—D, F# and A. We will play it in waltz time, so the first few measures will read as follows:



"Most musical groups in America still refuse to look on music simply as an art, but link it up with social activities as a sort of poor relation. If what is needed is genuine musical education that puts music in its proper place as the fine occupation and diversion of free men and women in a free country, and not, as it is now in America, a thing of boxes and dress coats and diamonds and dressmakers and backstairs intrigue—New Music Review.



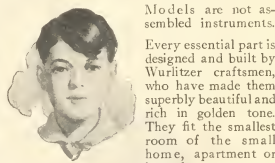
Music meant more to him than Food

Do you know what it means to Your Child?

Franz Peter Schubert shivered as he wrote home to his brother "for some music paper." He dared not write of his hunger!

Schubert, known as the greatest song composer, from earliest childhood had loved music. Untaught when seven, he had mastered many of its rudiments.

All children love musical, rhythmic sounds. Cultivate this desire in your children. You will be repaid, for music develops personality, character, mental and spiritual resources. Only by actually playing the piano, can your children discover what music may mean to them. Is there a modern piano in your home?



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Horatio Connell, baritone, has been acclaimed in England and Germany as an oratorio and lieder singer. He has appeared as soloist with leading musical organizations in this country.



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How One Community Solved the Recital Problem

By GRACE NICHOLAS HUME

ALL teachers know the need of frequent public appearances for every pupil, old or young, but the almost inevitable disturbance of the pupil's regular work which accompanies the preparation for a public recital deters many good teachers from having as many recitals as might be considered desirable. This problem has been satisfactorily solved by a group of teachers of piano, violin and voice in a small, progressive town of the West. Led by a tactful newcomer, these teachers agreed upon the plan of having a joint, informal pupils' recital every week, each teacher in turn taking charge of the program.

There were perhaps a hundred and twenty-five pupils of various ages and stages of advancement among the five or six teachers. As soon as a pupil had finished a selection, however tiny or however difficult and had it memorized, he was scheduled for the community recital program. Twelve or fifteen pupils taken in as equal numbers as possible from the classes of the several teachers appeared on the program each time. The recitals were held in the evening at a centrally located place. The programs were published in advance in the local papers and aroused so much interest that an audience was never lacking.

Those participating were made to feel that the occasion was a very important one but that their taking part was a perfectly normal procedure and part of their regular work. The recitals were planned primarily for the benefit of the pupils, but as the plan worked out, the teachers profited as much as they. Teachers with small classes had the chance to be heard through the public appearance of their pupils, an opportunity which would have come but seldom if they had had to wait until they could give a separate recital. As the ultimate and only sure test of a teacher's ability is the work of her pupils, the best teachers received due recognition. The more poorly prepared teachers, gradually realizing their deficiencies, began to remedy them by summer study and by reading the musical magazines.

Last of all the publicity attending these programs aroused greater interest in the study of music with the result that there was an increased enrollment in the class of every teacher whose work merited it.

Do Your Fingers "Kick Out"?

By RALPH KENT BUCKLAND

WHERE there is a figure of eighth notes or of sixteenth notes in the accompaniment, many times repeated, as:



Ex. 1
from the Beethoven *Spring Sonata*, or



Ex. 2
from the Mozart *Sonata, Allegro con spirito* in C, care in watching finger movement is of great importance. In these instances, in spite of perfectly corrigible fingers in scale and arpeggio work, there is a marked tendency for the fingers, especially the first and second fingers, to "kick out," and rather flop into contact with their respective keys instead of striking them as they should on the tip straight down. The only point of action, in so far as the finger is concerned, is at the proximal joint where the finger joins the hand, the middle and distal joints being unending.

Because of lack of attention to this simple matter, passages of this style, closely built up and rapidly repeated, are more often than otherwise inaptly rendered, even though passages presenting far greater difficulty may be played with praiseworthy skill.

Fingers that kick out instead of setting immediately about the work in hand are time wasters and efficiency wreckers. They should be severely disciplined. Outside the regular practice of five-finger exercises there is not much one can do except begin the practice of such passages with the greatest of care, slowly enough so that correct finger movement may be automatically acquired.

Even then, as speed is brought into play, the "kick out" is likely to occur, the intended and much-desired smooth pulsing of the accompaniment is roughened, and some of the notes are dropped because there simply is not time for the fingers to accomplish their wayward antics and still come down on the keys indicated by the score.

One cardinal drawback is that many pianists have not the faintest idea that there is a fatal wobble in their finger action. They may realize that they cannot play certain compositions as they would like to, but they do not know why they cannot. Let them give closer attention to finger movement in their Bach, their Beethoven, and their Mozart. Only a few weeks of careful watching, and results will well repay them for their minute treatment of detail.

Overcoming Indifference

By WINNIFRED L. CLARK

1. Assign shorter lessons.
2. Concentrate on definite passages.
3. Emphasize the importance of repetition.
4. Encourage every honest effort.
5. Refer to literature which the pupil should read.
6. Call attention to concerts and recitals.
7. Play over difficult portions of the lesson showing just where mistakes have been made.
8. See that each piece is thoroughly mastered.
9. Set a standard of accuracy and, at the end of every month, judge of the pupil's attainment to it.
10. Give generously of your sympathy.

"Music, like religion, is a personal matter, not one of forms, institutions and ceremonies. What it is to me? is the question, and what am I, and what would I become, in order that music, like every expression of the spirit of beauty, would perform in me its blessed work in aid of my striving toward an unattainable perfection?"—EDWARD DICKINSON.

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NINON

INTERMEZZO A LA GAVOTTE

LEON JESSEL, Op. 246

Moderato M.M. ♩ = 108

mp *grazioso*

mf

mf

p

mf

espressivo

Fine

sostenuto e cantabile

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Other Music Sections in this issue on pages 915, 927, 959.

THE ETUDE

cresc. *dim.* *grandioso* *ff* *rit.* *D.C.*

A very showy arrangement of the old Christmas hymn. Grade 5.

Andante religioso

SILENT NIGHT

TRANSCRIPTION

CLARENCE KOHLMANN

Moderato cantabile M.M. ♩ = 96

p *pp* *mf* *f* *rit.* *a tempo*

Ped. simile

Poco più mosso

ben mirando il canto

THE ETUDE

ten. *sempre p* *mf* *pp* *f* *rit.* *perdendosi* *ppp*

Andante tranquillo

PIERROT

A very characteristic modern
Military March, Grade 3.

I'm a soldier, a soldier, a soldier
I'm a soldier, irresistible - divine

PERCY GODFREY, Op. 51, No 3

Allegro M. M. ♩ = 120

cresc. *rall.* *ten.* *f*

f *last time to Coda* *p*

p *ten.* *rall.* *D.S.* *ten.*

♢ *last time only* *cresc.* *sf*

CODA

* From here go back to § and play to ⊕ then play *Coda*.

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Musical Education in the Home

Conducted by

MARGARET WHEELER ROSS



No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Singing Christmas

CHRISTMAS time is music time. All the world seems to be singing at this joyous season. Even in the frost-ridden and snow-covered sections of our land a veritable Springtime of song breaks forth with the approach of Christmas day.

May we hope that every ETUDE mother will do her part towards making the Merry Christmas a Musical Christmas? That means that the mother should see that her children unite with others in the neighborhood and form a band of carol singers to sing about on Christmas eve. Also special programs of Christmas music may be prepared for use in the home circle and the day be begun with some one of the beautiful Christmas hymns sung by the entire family.

Let us not forget to make musical presents to our musical friends. Nothing is more appreciated. Also, by so doing, we assist the music trade and make it more possible for them to carry on towards the goal of a Musical America. Let us search out some special music gift for the student in our home. Many a musically discouraged and lagging child has been inspired to fresh enthusiasm and renewed efforts by a worthwhile musical gift.

May Santa Clause be lavish to every
one of the loyal band of ETUDE mothers.
A Merry Christmas to All!

*Sprigs of mistletoe and holly,
Lives aflame and candles bright;
May they make your Yuletide jolly,
Bring a little fun and folly,
Happiness and keen delight.*

Preparing a Program

Mrs. B. A. T., North Dakota. Your daughter, Daphne, has a remarkable repertoire for one so young and I congratulate you, because I firmly believe the mother is responsible for the musical progress of the children. At best the teacher can only point the way. The mother must supervise and cheer every step of the journey and it is she who deserves the credit when a successful goal is reached. In arranging the recital program I should begin with a Bach number and follow with a Beethoven. Use one Czerny and follow with the Heller group. Then introduce a reading. Follow this with the two Chan-

inade numbers and the Bach selection. Introduce another reading and close with the Macdowell and Nevin compositions.

This arrangement works up from the earlier school to the more modern. I believe it would be better to have an assistant director to handle the planning and the memory of so extensive and advanced a program by an eleven-year-old girl is apt to be a nervous strain. She should be asked to make a few plans for the next year's group. She will then be in condition to give the very best of herself with calm appearance. Unless she is very vigorous, taxing her mind with the readings, plus the mental and physical demands of this musical program, is too much. Also, the sharing of the honors on the program is good training in sportsmanship for the girls. It adds variety to the event for the listeners.

Table Drill

Mrs. E. Colorado. Young children cannot best be started by generous training in rhythmic, table exercises for the hand position and finger drill and the use of charts and keyboard games for the early fundamentals. Great care must be exercised to avoid straining the child's fingers. Finger drill should be used only for very brief periods, with no stiffness or cramping of hands, fingers or arms. It is a mistake to put the average tot at the piano too early. Much of the beginning work may be done comfortably in their own tiny chairs before the play tables. Make their early stages *joyous and exciting* through a host of practical beginning material).

to Mrs. M. W., Missouri. Five years is rather young for a child to begin the actual study of the piano, unless he is very robust physically, unusually developed mentally and possessed of so decided a talent that he will not be contented and happy unless the longing for lessons is satisfied. If such conditions exist with your child, then lessons might be started. But you must be certain that you have a teacher of rare ability, perfectly qualified and trained to instruct such a tiny tot, and that the child is wise to put so young a child in a class with older pupils. While you play" methods, if your community supports such an institution. (See the answer to Mrs. B. in this issue.)

Is Music a Test of Character?

By HERBERT WENDELL AUSTIN

A LOVER of music has made an extensive study of music as a test of character and he has come to the conclusion that it is a very reliable guide. In his research work he found that only a small per cent of people despised music, a greater number cared nothing for it, but the majority

really adored it. He also found that those who disliked music were invariably of bad dispositions and hard to get along with. The theory is that any individual who despises so beautiful an art as music is not likely to find much to admire in his fellow-man.

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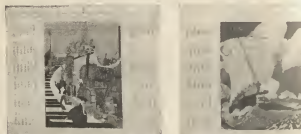
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As to the beauty of these calendars, we regret the above illustrations are too small to show the detail of them and that they do not show all the beautiful, striking color of each. "The Fairchild of Music" and "The Musical Argosy" illustrations were selected for our 1928 calendar because these illustrations have come from most favorable comment than any other musical illustrations produced in the last half-dozen years. Certain and after seeing these calendars will deny they are a generous value for the prices asked. There is ample space at the bottom of each of these calendars for the teacher to insert a name and address with a rubric stamp or if quantities are desired for advertising purposes we will supply them with the teacher's name printed—100 for \$11.50; 200 for \$21.50; 250 for \$25.00. (We cannot supply less than 100 with name and address printed on them.)

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The Shyness of Brahms

BRAMHMS was a Prussian by birth and had a certain brusqueness of manner which gave him a reputation for coldness and austerity, but, according to Jeffrey Pulver, in his recent biography of Brahms, "most of the signs generally accepted as indicative of a morose and surly temperament were called forth by his excessive shyness and self-consciousness early in his life, a futile attempt to hide a softness which he feared would be mistaken for weakness."

"He was always thoroughly manly in his dealings with both men and women, and the consideration he showed his parents was extended to all elderly folk, especially toward invalids. While on his holiday one year, he heard that Lady Cowper was the same house was ill; he immediately made a practice of removing his boots when returning home at night to avoid inconveniencing her."

"Rather than give trouble to others he would frequently inconvenience himself; to

prevent a servant at a hotel getting into trouble for being late with his boots, he preferred to perambulate his rooms in his stockinged feet until footwear was brought to him. He never dreamt of smoking—passionate devotee of tobacco as he was in the presence of ladies without first assuring himself that they offered no objection. He went to great pains to avoid hurting the feelings of others."

"When in July and visiting cathedrals he never refused the holy water offered, and, staunch Lutheran though he was, he made the sign of the cross rather than hurt the feelings of those who believed they were conferring an honor upon him . . .

"His open-handedness was little known to any save those who benefited. Wherever help or pecuniary aid was needed he supplied them, often anonymously, sometimes personally with the off-hand remark, 'Take it! I have no use for so much money.' Perhaps only Simrock who held Brahms' purse strings in later years actually knew the extent of Johannes' generosity."

Yet Every Movement Has a Meaning

One of the most precarious of operas is *Parafin*, according to Mary Fitch Watkins in "Behind the Scenes at the Opera," a book based evidently on intimate knowledge of affairs at the Metropolitan. It is a dangerous thing to be caught napping in the wings of the *Parafin* is produced, says this author. "It is the most dangerous opera! Wings and backdrops are never still. Dignified posts which she has learned to depend upon suddenly become whirling dervishes and wind land-

scapes around themselves like Salome and seven vultures. There are moments of gloom so profound that every last person is actually detailed to a certain task must stand frozen to the spot where he happens to be, scarcely daring to breathe until the perilous moment is past. Kling-sow's entire castle has to go through the floor somehow, and one is more than apt to accompany it unless wary."

"Kundry does not have an easy time of it. In her heavy veil she is led by a solicitous mechanician down under the stage among the steamtraps and electric cables, bellows and whistles, and eventually mounts a small elevator where she

Music and Revolution

REVOLUTIONS usually mean hard times for musicians, though the revolutionaries are often anxious to prove their capacity for civilization by encouraging the fine arts. This has happened recently in Russia and the case in France a century ago, according to Mary Hargrave, in "The Earlier French Musicians."

Although Grétry declared that no great musical works were inspired during the Revolution," she says, "it was not the fault of those in authority, for they were really anxious to encourage the arts, especially music. Chénier doubtless voiced their ideas when he proposed the institution of a Conservatoire de Musique. Even in the Reign of Terror the Convention respected music, recognizing the power of a

(Continued on page 941)



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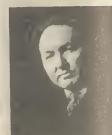


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"THE HOLY NIGHT"—COREGGIO

WHAT is it that gives the festival of the birth of Christ its joyous universal appeal? Why is it that people of many other religions celebrate this day in brotherly spirit and by the exchange of love tokens of Christmastide? Why is it that, of all church festivals, this birthday has come to be observed with more devotion and exuberance than any other feast?

Is it not because of the humility which surrounded the nativity?

Christ was not born in a palace, but in the lowliest possible habitation—a stable. Here then is a world-searching appeal to all mankind.

No child coming into the world could have had a lowlier cradle—not one.

Here was no regal pomp and circumstance—but the "wise men," symbolizing the wisdom of the world, bringing precious gifts to the new-born Savior.

It is not strange that this festival of universal appeal should call for expression in the one language known to all men—music.

We gladly join at this season with our great family in music's gift to the Christmas festival.

Every musician, every lover of music, should do his utmost to employ his talents, his genius, his ability, to bring more and more Christmas music to the minds and hearts of the multitudes who commemorate the coming of the Little Babe of Bethlehem.

Salve Musica—Laus Deo

WHY WE NEVER HAVE PRODUCED A BEETHOVEN OR A WAGNER

TIME and again we have been asked, "Why has America never produced a Beethoven or a Wagner?"

The truth is that we have brought forward musicians of the extremely high calibre of Mrs. H. H. A. Beach and Edward MacDowell; but it is no belittling of their great genius to note that neither ranks with the prodigious productivity and scope of the master German composers. Their meter has been different. They have traveled in different directions. None would be more ready to recognize this than our American composers themselves.

Born under different conditions, surrounded with a different social and racial psychology, each one of these great American masters might have, with the same desire, become a Wagner or a Beethoven.

What do we mean by different racial and social psychological conditions?

America, despite the huge introduction of foreign blood from other countries, is still cast in an Anglo-Saxon mold. In many ways this is the foundation of our tower of strength. It has invested us with vigor, integrity, industry, courage, stamina and character.

Yet, our Anglo-Saxon mores have at the same time served to imprison our emotions in sarcophagi of nickel chrome steel conventions from which we rarely permit them to escape.

We place our dignity, our decorum, our conventions, our love for the opinion of our neighbors as to our importance, above everything. The average American man never sings spontaneously from one year's end to the other. We sing only in groups when some one gets up and waves a stick at us. If we were to sing in the street, as might a potent youthful Bellini or Rossini, we would possibly be arrested. The only way one can safely sing in the streets of America is to join the Salvation Army.

We have a regard for "face" that is truly Chinese.

Once a year or so we "let go" at a football game. Then we carefully put our emotions away again in moth balls for another twelvemonth.

Inspiration is made of cosmic stuff. The emotions of a Beethoven or a Wagner soared up to the stars. How can we produce epic music when we are chained to conventions that are in many ways as severe as the strictures of our Puritan ancestors?

Composers in the past have been all too fond of stimulating their emotions with alcohol. In fact we were recently forced to confess that we had never known of a really great composer who was a total abstainer. This does not mean, however, that a great composer of the future may not arise and find a stimulation from high ideals, pure air and sunlight, that will lead him to create masterpieces. Nor would we have it thought for a second that we have any idea that the Anglo-Saxon race is incapable of reaching the Beethoven and Wagner zeniths, to say nothing of those of Bach and Handel. Think of Shakespeare! But Shakespeare lived and created masterpieces in England's greatest hour of emotional and intellectual freedom.

MUSIC VICTORIOUS

ONE of the most curious testimonials to the great value of music as a contributing factor to leadership has come from an altogether unexpected source. Last year at the series of games played in New England by rival football teams, one team immediately stood out above all others. This was the

eleven of Brown University, trained by DeOrmond McLaughly. On three successive Saturday afternoons Yale, Harvard and Dartmouth went down before the vanquishing force of Brown.

Where was the singular power of this organization of iron men that literally "walloped" three famous football organizations? We can only depend upon the word of the trainer himself. At an alumni dinner he was asked how it came that the Brown football team had played through the entire season without a single defeat. Was it the regularity of the training without a special code? Was it a long course of physical exercises? Was it luck? Was it superior generalship?

McLaughly flouted these ideas and said, "Music is what made the players iron men. They depend upon rhythm and morale. Unless you have a singer or two upon the team you have a tough time to keep up the morale. Whenever we were on the train to go to the game I always made them start a song."

What a singular way in which to have the power of music brought to our attention again! Music has meant the essence of courage to thousands of people. The man who goes to work with a song in his heart has victory in his soul. It is an incredible force—this music. It is a power which a man may create within himself, and thus fortify, unify, and intensify his whole intellectual, nervous and muscular system.

Gradually the world is beginning to find what a very precious thing music is in life and what a large share of leadership depends upon it.

THE "GYP" PIANO DEALER

THE "Gyp" piano dealer is very much at large.

This is one of his "games." A second-hand piano is advertised, at, let us say, \$198.00. The customer comes and is surprised to find that the piano is almost as good as new in appearance. It has only "a little scratch on one end." The "Gyp" after pathetically telling the customer that he is forced to sacrifice the piano to buy malted milk for his mother-in-law, or for some equally pathetic reason, confides that the piano would probably bring twice as much if it were new. The victim bites, and the piano is sold. In nine cases out of ten the piano is really a new piano, and the "little scratch on one end" was probably put there by the "Gyp" just a few moments before the victim arrived. The piano has probably been bought a week before for not more than one hundred dollars.

This is another trick of the "Gyp." He advertises a piano of a fairly well-known make, at, let us say, \$375.00. The victim arrives and tries the piano. It has been doctored so that it sounds no more like a representative instrument of the known make than a dish-pan sounds like a cathedral bell. The victim is greatly disappointed. "Just try this piano," says the "Gyp," and the victim plays upon a cheap instrument finely tuned for the occasion. "You see," says the "Gyp," "how much more name amounts to. This piano is not known; but everyone who knows anything about the piano business knows that it is far better than the other. More than that, it costs twenty-five dollars less." The victim in the end buys for \$350.00 a piano that is worth, let us say, at the most, \$125.00.

There are two important rules in buying a piano:

Rule I. Buy only from a dealer of known and established reputation in the community. This does not imply that if your means are limited you should consider only the highest priced pianos. But, when you buy, get "your money's worth."

Rule II. Beware of buying too cheap an instrument. You will not get any more than your money's worth.

A Musical Satire

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Professor Vladimir Karapetoff is a remarkably fine musician. He has given many public recitals, both as cellist and pianist. He was born in St. Petersburg, Russia, January 8, 1876; educated in the Civil Engineering Institute of that city and in the Technological High School of Darmstadt, Germany; and came to America in 1902. He is considered one of the foremost electrical engineers of the world. This satirical skit is in the reformed simplified-phonetic spelling adopted by Prof. Karapetoff for his personal use.

DR. VLADIMIR KARAPETOFF

Seven Reasons Why Yu or Members of Yur Family Shd NOT Study the Piano

by VLADIMIR KARAPETOFF

1. Yu may be mistaken for a person of culture and of higher aspirations.
2. If yu play the piano yurself, no matter how litl, yu can appreciate and enjoy professional pianists much better. This means a constant temptation to waste time and money for concerts.
3. As a pianist and accompanist, yu wd redily become a center for other musical persons, violinists, singers, etc. They wd track yur front porch and good rugs, take yur time, and expect yu to serv lemonade and crackers.
4. The study of the piano develops the mind in its finest aspects and adds to co-ordination between the mind and the body. If yur ambitions for yurself and for yur children do not go beyond that of becoming a ditchdigger or a washerwoman, such mental development is at best useless, and may be positively harmful.
5. Many of the greatest works of the greatest composers either wer writn for the piano, or later arranged for it. So yu wd be establishing ties with Beethoven, Chopin, Wagner, and other queer fellows whose manners wer such that yu wd hesitate to receiv them in yur parlor in person.
6. In days of lonesomeness or sorrow, yu can find redy solace in the universal and sublimated love and pity exprest by great musical minds. Thus yu wd lose some credit for yur sufferings at the last judgment.
7. If yu and yur life partner enjoy music and can play together, or one can accompany the other, chances ar yu wil stick together to the end of yur days. In this way, for the sake of a few pretty melodies, yu will miss all the joys and thrills of multitudinous marital and extra-marital experiences.

V. Karapetoff



THE CÉSAR FRANCK VIOLIN SONATA

A MASTERLY FRENCH PAINTING BY S. DETILLEUX

"The César Franck Sonata," by the famous master painter, S. Detilleux, was one of the artistic sensations of the French capital. Many regard it as the finest picture of its kind that has appeared for many years. The suggestion, behind the piano, of the famous "Victory of Samothrace" (which so many thousands have seen in the Louvre), the intensity of the performers, the high lights upon the score on the music desk, all these contribute to the inspirational atmosphere.

This Franck Sonata for violin and piano is easily one of the foremost masterpieces of the past century. Indeed it is rated as one of the ten greatest works for the violin. The Belgian composer, whose art reminds us of Bach, possibly more than that of any other modern, was born in 1822, in the art center, Liège. He studied at the conservatoire of his native city—a school which has always been especially distinguished for the great number of violin virtuosi it has produced, Ysaye among them.

At the age of fifteen Franck went to Paris and entered the French National Conservatoire. That institution was then under the direction of Cherubini. Leborne was Franck's teacher in counterpoint and composition, Zimmerman for the piano, and Benoist for organ. While at the Conservatoire he won two first prizes and one second prize. For some unaccountable reason his father forbade him to compete for the great Prix de Rome which would have enabled him to have a period of development in the Italian

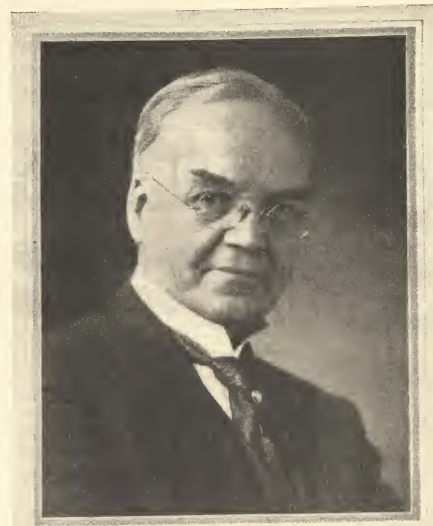
capital. He returned to Belgium, but in 1844 again took up a residence in Paris which was to last forty-four years. It is for this reason that Franck is often regarded as a composer of the French school.

In 1858 he was appointed organist of St. Clothilde, which important position he held till his death in 1890. His playing attracted musicians from all over the world. He was appointed successor to Benoist as professor of organ-playing at the Conservatoire. There he had pupils who were to win great distinction—Chausson, d'Indy, Lekeu, Ropartz, Vidal, Pierné, and the well-known American composer, R. Huntington Woodman, among them—and to these he transmitted his ideals in composition as well as in playing of the organ.

Franck's most notable service to French musical art was in bringing the French public and the composers of the day into a higher appreciation of music not directly connected with the opera. In Franck's youth the attention of the French composers was for the most part directed towards the production of opera; but since his great labors there France has produced many musical masterpieces in other fields.

The César Franck Sonata in A Major, for Violin and Piano was written in 1886, when Franck was sixty-four years old. It was dedicated to Franck's fellow-countryman, Eugène Ysaye. Ysaye labored indefatigably to bring the work to the widest recognition. The composition is of great nobility and force; and it is extremely difficult.

EDGAR STILLMAN KELLEY, one of the foremost of American composers, was born at Sparta, Wisconsin, April 14, 1857. A college education was interrupted by frail health, after which he followed his musical inclinations and entered the Stuttgart Conservatory, from which he was graduated in 1880. For a number of years thereafter he lived mostly in Berlin, and there his compositions attracted much favorable notice. Since 1910 he has been Dean of the Department of Composition at the Cincinnati Conservatory of



EDGAR STILLMAN KELLEY

Dissonances and Un-Dissonances

A Chapter Dealing with Euphonious and Cacophonous Tone Groupings

By EDGAR STILLMAN KELLEY

THE WHOLE QUESTION, as to what is allowed and what is forbidden in the employment of notes *cacophonous* to the harmony, is one of the most difficult in the entire range of composition; the permissible length of such notes is in no way established. In the absence of artistic feeling, the composer will often find himself using the most painful dissonances. Innovations in this direction, in the latest post-Wagnerian music, are often very questionable; they depress the ear and deaden the musical senses—RIMSKY-KORSAKOFF—"Principles of Orchestration."

DURING the early days in California, the pioneers experienced almost insurmountable difficulties in supplying the mining camps with provisions and other necessities of life. As the resulting shortage extended to these refreshing liquids then so much in demand, the ingenuity of the mountain bar-keepers was sorely taxed to satisfy this urgent need.

At last, so it is said, a substitute was devised to which the miners by degrees became inured. Scandal, that eminent authority, noted for her picturesque details rather than for her historical accuracy, whispered that the newly invented fluid consisted of diluted sulphuric acid with an admixture of finely pounded glass. Be this as it may, such was the ultimate popularity of the compound that, when the mountaineers drifted back to civilization and were served with genuine whis-

key, they spurned their former beverage. "No!" was their comment. "We want some of that there stuff that *c-a-c-o-ph-o-n-i-s* is way down!"

So habituated are many of our present day concert-goers to all manner of tonal atrocities, that, when they hear a genuine dissonance, they fail to recognize it. Many of these dissonances that so harrowed the Philistines of fifty to eighty years ago, are now passed over by them like so many diatonic scales and triads. This is doubtless due to the influence of many of our modern tone-poets who, in their search for "thrills," thrust their fists down deep into the barrel of Dissonance. Then, no longer finding that which they deem effective, they resort to combinations which, thus far, defy analysis.* However, this product serves its purpose, constituting the sulphuric acid and pounded glass of that music that "carves its way down" the ears of the public.

In the endeavor to treat this rather delicate subject fairly and intelligently, it will be advisable to review certain technical definitions given by some of the outstanding theorists of the past century, together with their opinions concerning the intervals and chords employed in the best of our music, prior to that period temporarily known as "modern."¹

*Some twenty years ago a German writer pathetically exclaimed: "What is to be done? Even the hardest dissonances no longer attract." It must not be forgotten that in the sixties, seventies and eighties of the last century Schumann and Wagner were called "modern."

Richter says:

"When we speak of consonant and dissonant intervals in music, we understand not merely such as sound well or badly, but, by the first, we mean such as produce a completely satisfying effect without demanding further progression—while dissonances point definitely toward a succeeding chord, without which no satisfactory impression is produced."

The terms *euphonious* and *dissonance* have nothing in common with the idea of *euphony* and *euphorism*. They are only generic names of chords and intervals."

Niemann tells us that: "Long before the Doctrines of Chords were formulated, intervals were divided into *consonant* and *dissonant*. The Latin *consonans*, meaning 'sounding together' (blending), *dissonans* implying 'sounding asunder' (a total dissonance or schism)."

Dr. C. H. H. Parry, in his contribution to Grove's Dictionary, dealing with *Dissonance*, enters the field of psychology even more definitely than Richter or Ziehl, when he states:

"*Harmony* is a combination of tones which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction. The changed combination which must follow them, in order to relieve the sense of pain they produce, is called the resolution."²

Ernst Curtius and Richter in their text books on harmony and composition, written long before, justified modern "liberty" and "freedom" from the strict rules of the "old theorists." This illustrates the great flexibility of the term "modern."

Music, and for some years he has held a fellowship in composition (the first in America) in Western College of Athens, Ohio.

Mr. Kelley's compositions in the larger forms, for orchestra, have been often on programs in both Europe and America. His incidental music to "Ben Hur" has had more than five thousand performances, in connection with that play, in England, America and Australia. His allegorical oratorio, "Pilgrim's Progress," had its world premiere at the famous Cincinnati May Festivals.

All thoughtful music students have observed the growing tendency, from the time of Haydn to Wagner and Tchaikovsky, towards harmonic richness and complexity. But if we take the career of Beethoven and study his harmonic outlines, we fail to find any striving after sensational dissonant effects, especially in his later works. As far as the piano sonatas are concerned, many of the higheropus numbers have less of the harmonic appeal than some of the earlier ones, notably Op. 13, Op. 27, No. 2, and Op. 57; while, singularly enough, few of his compositions contain anything so remarkable in the way of striking and significant chord progressions as the first movement of the *Pathétique*, especially the passage from measure 35 of the development section to the reprise. The fact that, in Beethoven's various works there are ample evidences of harmonic powers held in reserve, that he had many other devices for maintaining the interest of his hearers, and that his climaxes were effected by a legitimate elaboration of his thematic material, should lead us to beware of all short cuts to artistic success or the tendency to follow any given, specified prescription for creating a startling effect.

Beethoven was not afraid of dissonances, but he applied them wisely and with discretion. In some of his quieter moods he employed changing notes or *appoggiaturas*, as in Op. 35 of the *Adagio* of the Sonata in D^{flat}, Op. 22.

Ex. 1 Adagio

Ex. 4

Its first appearance (at a) is fairly suave and simple; but, on its recurrence at the beginning of the development section, it assumes a more strident character, being combined with the chord of the minor triad (Ex. 1 b). Again at (c) we find another dispersion of the same chord, but here the effect is less intense, and both the lower and upper voices resolve into the dominant seventh.

Chopin employed the same principles, but in a rapid movement and fortissimo, in his *Grande Polonaise Op. 22*. Here the effect is especially fierce, as the changing notes are strongly accented (c, e, g, bb, and so forth), while the resolutions (f, d, eb, and so forth) are already emphasized in the lower part.

(Allegro)

To show that Beethoven did not hesitate to use dissonances to express his pent-up emotions we need but glance at the much-quoted measures from the last movement of the 9th Symphony. (See Ex. 3.)

Presto

The theoretical speculations given in the footnote would have interested Beethoven but little. What he sought to effect was a cataclysmic outburst denoting a break with the past and clearing the way for a brighter and cheerful future—so fully voiced in the ensuing "Ode to Joy." And yet, let it be remembered that this curiously bitter emphasis is a legitimate dissonance that emphasizes and points the way toward happy consonances, and is by no means a mere specimen tone-group reigning supreme for its modernity and daring, as some would have us believe.

Dr. Frost ("Harmony," page 192) gives this excerpt as the only specimen containing all the tones of the chord of the thirteenth, but he had met with, but adds that on examining its treatment and progression it can hardly be considered such. The key is D minor, and the root of the chord would be A—D and F being respectively the eleventh and thirteenth. But as the regular resolution of the upper notes, very justly said, is the simplest explanation of this passage is that all the upper notes, furnished by Descartes, a chord of the diminished seventh, are accented auxiliary notes, and that of the tonic chord together with which they are sounded. An unusual procedure might regard this phenomenon as a conventional manipulation, the fragment from the *Rhinoceros* (D, F, A) while the remaining strings and woodwind play the diminished seventh chord (C, E, G, Bb).

The value of dissonances, not merely in suggesting but also in compelling a movement of the voice parts toward a given goal, may be observed in the closing measures of the development section of the first movement of Schumann's *Piano Concerto in A Minor*, an outline of which is shown in Ex. 4:

Ex. 5

Ex. 6

Ex. 7

Ex. 8

If the reader has this work at hand, he will notice that the development, or working-out section, begins in the key of G major rather remote from the tonic, A minor. Through a charming series of modulations, in which the motive of the introduction is tossed to and fro between the piano and orchestra, the composer introduces a new lyric variant of the main theme in G major, repeated in C major. Toward the close of this lyric passage a new motive, characterized by a diminished third, is evolved. Taking this germ (see Ex. 4, a, a, a, a), we are led at first vaguely, but later more and more definitely to the reappearance of the main theme in the tonic. By playing the melodic outline of the upper voice part from the high D-flat downward to the A in the last measure, then adding to it the imitation in the alto part, and finally playing the entire outline slowly, we may observe the new values thus revealed in this beautiful passage, in which the motive of dissonance is as essential as it is delightful.

In reviewing the works of Wagner one is impressed by his powers of invention that affect in a peculiar manner the ear is touched. The consonances of the *Rheingold Prelude*, the *Walhalla Theme*, *Brunnhilde's Sleep* or the *Chorus of Welcome to King Gunther*, on the one hand, or the dissonances that lend such character to the themes of *Hagen's Plotting*, the *Curse* and the *Draught of Forgetfulness*, on the other, all bear the imprint of his genius. Concerning the dissonant element, writers on the subject seem to overlook the fact that one source of Wagner's strength lay in the mastery manner in which he preserved the proportion between the varying moods of a given scene and the intensity of his dissonances. In playing through the fragment from the *Rhinoceros*, *Daughter's Scene* in the last act of *Die Götterdämmerung*, we cannot fail to grasp its import.

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Technique's passionate devotion to his country is well known and, in this great work, he sends out forth to fore and fore-fell Russia's terrible downfall.

culminate with such a terrific conflict of tones that it might seem that the bounds of symphonic propriety had been overstepped.

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 27

Ex. 28

Ex. 29

Ex. 30

THE ETUDE

THE ETUDE

The Music that is in Every Man

An Interview with the World's Most Remarkable Entertainer

"ROXY"

(R. L. ROTHAFEL)

THE ROMANCE OF A MAN WHO IS HEARD OVER THE RADIO, BY MILLIONS OF PEOPLE, EVERY WEEK

A COMBINATION of an unusual brain and personality, together with the enormous development of the radio and moving pictures, is responsible for revealing to the public, "Roxy" (R. L. Rothafel), a genius in showmanship who has devised an altogether unique plan for the regular dissemination of great music, sandwiched in between novel entertainment features in such a way that his projects have great educational value to the general public.

More than this, it was the initiative and genius of "Roxy" that led to the first large moving picture theater orchestras. The success of his tactics brought about the introduction of numerous similar orchestras of symphonic complexion in moving picture theaters all over the land, and points to a revolution in opportunities for the development in public music taste in America.

Greater Opportunities

THIS CULMINATED in the orchestra of one hundred and ten men in the present great "Roxy" theater in New York. Only a few years ago musicians in the 7th measure before the close. Compare Ex. 7 a and b with c and d. At it is a bit of Chopin's figurative to suggest his elaboration of the chord at c. In both instances we have to deal with an augmented six-five chord and its resolution above an organ point on F#.

The career of "Roxy" is unusual even in America, the land of limitless opportunity. He was born in Stillwater, Minnesota, forty-five years ago. When he was twelve, his parents moved to New York. His first employment was as a cash boy in a Fourteenth Street department store. His mother died when he was fourteen. He wanted to see the world and therefore joined the United States Marines, benefiting enormously from the discipline of this most severe branch of military service. He became a Corporal and is now a Major in the reserve corps. But he shall let him tell something of his own story.

"After leaving the U. S. Marine Service, the very idea of 'service' was uppermost in my mind. I wanted to live life so that it would be of as much value to as many of my fellowmen as possible. The moving picture struck my imagination very forcefully. I saw in them something which would relieve the tension of the American business man. Not since the beginning of time, have we known the kind of business intensity which the American man engages in every day. He holds himself down to his problems and keeps his energies at white heat for hours. Unless he had some means of relaxation, mental, physical and spiritual, our men and women would be destroyed in a generation. Their minds and bodies would be buried up with the friction of the daily grind. With them would go the State.

"The main thing is that his relaxation must be easily accessible, appropriate to his needs and inexpensive. That is, he wants to be lifted out of his humdrum monotony of business routine, no matter how much he may 'love his business.' He calls for romance, beauty, information, new ideas, art, architecture, music. He demands entertainment; and sub-consciously he likes best the entertainment which leaves him a better, stronger and happier individual.

"Thus it was that very early in my experience I saw that music was to play an all-important part in the moving picture theater of the future. Provision had to be made for this, at all costs. When I think of my first theater, in a little Pennsylvania town, and compare it with the great modern 'Roxy Theater' in New York, it all seems like a wonderful dream.

An Initial Venture

"IN THE first place, my initial venture was not a theater at all, but a store that had been used by the local undertaker. What more luxurious auditorium could be conceived? Imagine the change! The projector was crude, the screen black and the lights poor; but the people liked it. That store was the laboratory of my dreams, enabling me to try out, in very primitive ways, some of the ideas I had.

"Then I went back to Minneapolis and Milwaukee, determined to develop on a larger scale my ideas of leaving nothing undone to make the moving picture theater the most living place in the neighborhood. It had to be beautiful. The service must be persistently as fine and courteous as that in the best homes; and the music, above all things, must be of the highest order I could afford to buy.

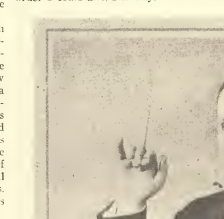
"In 1913 I made my entry into New York, at the Regent Theater on Broadway. This was my great opportunity, and, of course, I did my utmost to provide originality, novelty, but, most of all, always beauty, beauty—beauty for the eye and ear, and comfort and safety for the person of the auditor. It was then that I began to dream of a cathedral of the moving picture, a dream I have realized in my present theater.

"After the Regent, I became successively the managing director of the Strand, the Rialto, the Rivoli and the Capitol theaters, in New York. Each theater gave me an opportunity to make a distinct advance in the art of presenting a form of inspiration to the public, which appealed to the mind and soul.

"The Roxy Theater in New York is the largest similar building in the world. It covers an area of fifty-two thousand, two hundred and fifty square feet. Its height is one hundred and fifteen feet. There are seats for six thousand, one hundred and eighty-six persons. The little theater in Forest City would look as a box placed on the stage of the 'Roxy Theater.'

Music First

"MUSIC has been made a prime consideration in the construction of this building. In fact, it is built around a huge organ itself, and the organ is in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.



"The career of 'Roxy' is unusual even in America, the land of limitless opportunity. He was born in Stillwater, Minnesota, forty-five years ago. When he was twelve, his parents moved to New York. His first employment was as a cash boy in a Fourteenth Street department store. His mother died when he was fourteen. He wanted to see the world and therefore joined the United States Marines, benefiting enormously from the discipline of this most severe branch of military service. He became a Corporal and is now a Major in the reserve corps. But he shall let him tell something of his own story.

"The main thing is that his relaxation must be easily accessible, appropriate to his needs and inexpensive. That is, he wants to be lifted out of his humdrum monotony of business routine, no matter how much he may 'love his business.' He calls for romance, beauty, information, new ideas, art, architecture, music. He demands entertainment; and sub-consciously he likes best the entertainment which leaves him a better, stronger and happier individual.

so that the sound emanates from the orchestra pit. It has three separate consoles and may be played by three organists at once, giving the organ a symphonic character. The main console, or collection of keyboards, has five manuals and pedals, the other two consoles having three manuals controlling special divisions of the organ.

"In the grand foyer, or entrance, is another three-manual organ operating from hand-played rolls, reproducing the playing of the greatest organ performers. Also a grand piano may be played from the organ keyboard.

"The orchestra pit accommodates the symphonic orchestra of one hundred and ten artist musicians. The entire 'pit,' with orchestra playing on it, may be raised or lowered fifteen feet, by a series of electric elevators. This is done at every performance, so that the orchestra during concert numbers will not be submerged in the pit. There are, in addition to the orchestra of one hundred and ten, the following musicians regularly connected with the staff:—

- Three organists.
- Four conductors.
- Eight composers and arrangers.
- About fifteen vocal soloists under contract, though all do not appear in one week.
- Chorus of eighty voices.
- Ballet of thirty-six dancers.
- One hundred and twenty-five men and women, under the discipline of ex-sergeants of the Marines, comprise the house staff and attendants, drilled to the highest efficiency in meeting all manner of possible emergencies. For this staff have been provided club rooms, library, gymnasium, hand-ball courts and showers. These are instituted so that our staff may be in prime condition to render the greatest possible service to our patrons. It is not philanthropy—just good business.

Welfare Provisions

"THE INSTALLATION of a complete hospital and operating room in the building, with a trained nurse in attendance, may seem unusual at first; but when it is realized that the theater is visited by at least fifteen thousand to twenty thousand people a day, you will realize that we are responsible for the safety of a great city every twenty-four hours.

"The *ETUDE* reader will please pardon the more or less superficial way in which I have spoken of some of the features of the great 'platerques' temple of art in New York, which I am proud to have to bear my name. My reason for going into some details is to indicate the whole purpose of my ideal—to reach as many people as possible with artistic beauty, romance, information, rhythm, but most of all music, music, music! I have little interest in the exclusive few. My work must reach all, none. It is for this reason that we expend for music at the Roxy Theater over seven hundred thousand dollars, as all of our pictures are accompanied by music written especially for the occasion or by selections from the greatest masterpieces in musical literature.

"Just as I was developing my bigger plans, along came the marvel of the radio. This presented the greatest opportunity that can be imagined for carrying music to the homes of everyone in America.

HAUNTS OF GREAT MASTERS IN VIENNA

HOME OF MOZART
(Upper Center)

CHURCH WHERE SCHUBERT
PLAYED
(Below)



Masterly Etchings

By

JOHANN KAMPMANN-FREUND

Second Group of a Series to be
Presented in

THE ETUDE MUSIC MAGAZINE

HAYDN'S HOME IN YOUTH
(Below)



THE PELICANS
FIND OUT WHY EVERY
CHILD SHOULD STUDY MUSIC

The Pelicans and the Piano

By JAY MEDIA

A New Revelation of the Significance of Practical Musical Training

*"Oh the Pelican is a festive bird,
Behold his matchless worth!
His beak is twenty inches long,
The largest mouth on earth."*

"NOW, BOYS, sing it again and give it a real wow," shouted the President of the Pelicans, Hal McLaughlin (Wicker Furniture and Baby Carriages). "Sing it again and give it a real wow while Roy bats 'the box.'"

Roy "batted the box" as he had been bating it faithfully every Thursday noon in the Gold Room of the Aromack House for seven years. Roy had been a member of the Pelicans so long that they had almost forgotten his last name. No one ever thought of him as "Mr." Roy Winston, though everyone knew that he was in the chemical supply business and conducted with very little ostentation a prosperous plant some five miles out of town. Roy was "odd." Most of what he had to say was said with his fingers on "the box"—as the large ebony piano was technically known to the Pelicans.

In fact there was a suspicion that Roy

might in some clandestine way be connected with the Intelligensia, the natural born enemy of the Pelicans and all other "Yours-for-a-finer-life" organizations. Somehow the Pelicans gave great and deep offense to the Intelligensia. The Pelicans in the first place were prosperous and, in addition to that, they were happy and they were optimists and they stood for uplift and decency; all of which distressed the Intelligensia bitterly.

What the Intelligensia Thought

THEN, again, the Pelicans interfered with public affairs to the extent of prompting certain civic movements which, while they unquestionably beautified and bettered the city and contributed to the security of little children, were really none of the business of the Pelicans. More than this, they refused to sling mud and rejected the circulation of smutty stories

that the Intelligensia thought the loftiest method of showing "real life."

The Pelicans refused to comprehend the inner significance of radical movements and insisted in some vulgar manner that the American flag, colloquially known as the "Stars and Stripes," was a thing to be revered and protected as the emblem of certain principles of manhood, courage, integrity and high ethical standards.

The word "ethics" choked the Intelligensia. How was it possible that the Pelicans could endure such things when they could be so easily inoculated with the virus of moral dyspepsia and intellectual pessimism if they would only join the Intelligensia.

The "Speakeasy" a Paradise

AS A MATTER OF fact, Roy was quite innocent of all contact with the Intelligensia. He agreed with his friend, the

policeman, who called the Intelligensia "ginks," and said that they look on a church as a kind of cuspidor and on a "speakeasy" as a paradise. He realized the big purposes of the Pelicans and wished that he was a better mixer. He enjoyed the meetings and liked to be known by his fellowman as a brother, not as a suspicious character.

"Ahem," said the President, waving his napkin, "You men have made a fine turn-out today. I have a disappointment for you, but before I tell you about it I want to get this one over. 'What does the Scotchman do with his old, rusty safety razor blades?' Don't anybody know? I'll hand it to you again. 'What does the Scotchman do with his old, rusty safety razor blades?' Why, he shaves with them!"

The laughter was respectful but feeble. Allan MacBride (Agricultural Machinery) turned to Bob Holmes (First National

for the rehearsal. This condition is typical wherever civic organization performances are given and no permanent orchestra exists. And I am doing my best to impress upon these good people who wish to further music in their communities, that they will never secure finished and artistic performances of any musical production unless they have a fine orchestral unit in their town.

Forming the Orchestra

"THIS THEY can do so easily, and without the expense of a permanent civic symphony, by engaging an excellent violinist of some first-rate orchestra to come to their town once a week for two months before the dates of the public performance and rehearse the string section of the orchestra and also engage a good flutist, such as Leon Goossens, to lead the wood-wind and brass instruments. Then, when the guest conductor arrives, the orchestra will be as well trained as the chorus. And there can be unity in the performance given. For, although professional musicians of the theaters and jazz bands may be excellent technicians—many times the amateur instrumentalists are better performers than the professionals—nevertheless, they are groups who are unaccustomed to play together and they need a leader, not a conductor, for their rehearsals.

"It is my aim, here in England, to have an orchestral unit in every town or city that gives a yearly music festival, operatic or seasonal music of oratorio, and to have competent orchestral men engaged to come and lead the sections of the orchestra

once every week. These rehearsals could be arranged to suit the men of the theater and dance orchestras, for Sunday morning or from four to six on a week-day. And the expense would be very slight for each member of the orchestra. "In this way many of my students of instruments might have the opportunity of learning the methods of procedure of the symphonic orchestras and gain valuable information. It would give them, who wish to conduct, a chance to play instruments under the leadership of competent orchestra players, and would enable composers for orchestral engagements. A violinist who has difficulty securing a desk in an orchestra can shift to a viola, 'cello, or double-bass, without much study of the other strings; and he will be a better player for his violinistic training, for he will have a more pliable bow and better tone. We always have strings in the majority, among the students of the Royal Academy of Music, but just now we have five students who play the oboe and three excellent bassoonists. I should not say that it makes much difference what instrument a musician plays. A man who 'knows his job' can always find a place.

Instruments in Demand

"GOOD BRASS and wood-wind instruments are the most difficult to find; and, any competent musician with adequate technical facility on these instruments will have excellent opportunities for orchestral engagements. A violinist who has difficulty securing a desk in an orchestra can shift to a viola, 'cello, or double-bass, without much study of the other strings; and he will be a better player for his violinistic training, for he will have a more pliable bow and better tone. We always have strings in the majority, among the students of the Royal Academy of Music, but just now we have five students who play the oboe and three excellent bassoonists. I should not say that it makes much difference what instrument a musician plays. A man who 'knows his job' can always find a place.

"I suppose," Sir Henry smiled, "you would in America play the saxophone. But then, playing the saxophone in the jazz

manner and trying to imitate the 'cello would be of no help in a symphonic orchestra. "I had great difficulty with three such saxophones, who came well recommended, too. I had no saxophone in my orchestra, and needed one for a Debussy work we were to play. But not one of these three excellent jazz saxophones could play a straight melodic phrase, with a full, pure sound, as I wished it played; so I was obliged to get my lassonnet to do the solo—and he didn't have the lip for it.

Continental Conditions

"NOW IF I HAD been in Germany or in France, I should not have had any trouble finding the saxophone I needed; for all the military bands of the continent use saxophones. That is why the lands there have such unity of tonal color. The saxophone bridges the gap between the wood-wind and the brass."

When Sir Henry was asked if a man who conducts a jazz band becomes unfit to be a conductor of a symphony, he was very strong in affirming that any man who has a great deal of orchestral experience with good, bad, indifferent or even jazz orchestras may be a splendid symphonic conductor, provided he has the qualities of leadership and the ability to interpret the scores he reads. Conducting, he believes, is given to some men, as the power of teaching is given to some people and not to others.

Value of Early Training

HE CONTINUED: "It is the duty of all parents to give their children the opportunity to hear and know good music

at an early age, even if it means listening to the classics over the wireless or on reproducing records. I firmly believe that any man or woman who misses a musical education in his formative years, particularly if he or she adopts music as a profession after twenty, is very limited in accomplishment. Certainly Elgar would not be the great man he is if he had not played the fiddle from early youth, under the greatest composers and conductors of the nineteenth century.

"Just as early moral impressions form the characters of children, so youthful impressions of art, literature and music form the taste of the citizen and through these impressions the expression of a nation is displayed. You are very fortunate in America to have awakened interest in the cultural value of the arts. Still, you must be sure that your children see, read and hear the classics in greater proportion to the art of the moment, that they may aid in the advancement of appreciation of the truly noble and beautiful things of life.

"My boy who is only fifteen is playing in the wood-wind of the orchestra in Eastbourne; and he is doing just well, too. You see I practice what I try to preach. Of course he may decide to turn thirty-five pounds a week as a saxophonist in a jazz band, to my great dismay, but I think not, for he likes what he is doing, and I am sure that when he reaches maturity he will have years of experience and appreciation ahead of the claps and a sudden decision at eighteen or twenty that music looks like a 'soft job.' I am sure, who said that—music, a 'soft job.' He couldn't have played a tin whistle if that I am sure."

The Carol Its History and Mystery

By KATE HEMMING

THE CAROL (*carole*, of the French, *carola*, of the Italian) is a word that like its kindred term, *ballad*, implies dancing as much as singing. The Carol is, and always has been, a bright song used to express joyous emotions.

In the English of Chaucer, carolling sometimes means dancing and sometimes singing. The Italians used the word to express a medieval "ring dance" accompanied by singing, as also did the *carole* of the French.

The Greeks had, in their Temple Ritual, hymns sung in honor of their Gods and Goddesses, accompanied by dancing, clashing of symbols, and other expressions of joy.

At the Olympic Games, not only was the victor crowned and his name given to the year, but also famous poets sang his praises, which were then set to music, taught to the people, and made familiar in every house and place of amusement.

HEBREW Origin
THE HEBREWS have in use an anthem that dates back 2000 years. From earliest times festivals without song were unheard of. Thus, recalling these facts, we can readily understand that the early Christians would naturally write carols for use at their three great Festivals—Christmas carols, recording the Nativity, and Easter carols (known as the "Egg Dance"), which were more in the nature of Spring songs than a record of the resurrection. This Egg Dance is the most ancient of all known ceremonial dances. It was offered to Eosta, the Goddess of Spring, many centuries before the

Nativity. It was introduced to Anglo-Saxons in the sixth century; at which time there was but a vague boundary between the sacred and the secular. At the end of the year, all over the civilized world, popular festivities were held. The Roman Saturnalia were celebrated; the Athenians had their sacred ploughings at this time. The Persians opened the New Year with festivities, and the Druids chose this time to march in great solemnity to gather the mistletoe, from the sacred tree, the oak, inviting all people to assist, saying:

"The New Year is at hand; gather ye Mistletoe." Thus the Christian by choosing December 25th as Christmas grafted it to a holiday time that had significance in the days of Paganism; and this has left a lasting impression upon Christmas Carols and customs. Because this Pagan influence, the old Christmas Carol is not entirely confined to the modern carol idea, but is full of expressions of material joys and good cheer, with many legendary embellishments, such as the "Cherry Tree," "Here We Go Wassailing," "The Boar's Head in Hand I Bring," "Wassail, Wassail, All Around the Town," "Wass, wass, 'heal, 'heal, 'heal," the "Sussex Mummers' Song," "The Holly and the Ivy."

The Yule Log associated with the Christmas season is also a remnant of those barbaric days when our ancestors lived and worshipped in the open.

Druidical Feasts

THE DRUIDS chose the giant oaks, and one can picture them at their festival assembling around huge blazing

logs, with a whole sheep or calf roasting thereon, whilst Priests and people with joined hands danced in a ring singing lustily, till the feast was prepared, when the flaming logs in the cold and snow, each clad in animal skins, with spear or bow and arrow always handy.

The great civilization of the Greeks had passed away, and yet one hundred and fifty years before the Nativity, and at this time the Oracles were dumb; but, with Christianity, which taught "Love more than Law, Mistletoe," thus the Christian by choosing December 25th as Christmas grafted it to a holiday time that had significance in the days of Paganism; and this has left a lasting impression upon Christmas Carols and customs. Because this Pagan influence, the old Christmas Carol is not entirely confined to the modern carol idea, but is full of expressions of material joys and good cheer, with many legendary embellishments, such as the "Cherry Tree," "Here We Go Wassailing," "The Boar's Head in Hand I Bring," "Wassail, Wassail, All Around the Town," "Wass, wass, 'heal, 'heal, 'heal," the "Sussex Mummers' Song," "The Holly and the Ivy."

The Yule Log associated with the Christmas season is also a remnant of those barbaric days when our ancestors lived and worshipped in the open.

The First Christmas Carol
THE first Christmas Carol was "Gloria in Excelsis," sung by the angels; and, in the first century, Clement says: "Brethren, keep diligently the feast days, truly in the first place the Day of Christ's Birth."

In the same century Telesphorus, Bishop of Rome, instituted the custom of celebrating the Nativity with song, and hymns, and sung solemnly the Angel's hymn, "Gloria in Excelsis."

The word "Carol" has been adopted by all European nations to express a joyous Christmas song. The Germans have their children and sing the glees, the lighted *Alle Jahre wieder*, and *Der Christbaum*, der *schonste Baum*.

Luther adds: "At the time Christ's birth was celebrated we went from house to house, and village to village, sing-

ing Christmas Carols in four-part harmony," which proves the custom of carol singing to have been in existence at the time of the Reformation.

The Minnesingers also had their Carols, descriptive of the event and expressing good cheer to all.

Whilst the French and Italians gave us the word Carol, carol singing is peculiarly an English custom, and Britons look upon their carols as mystically carrying the history of its early days even more so than the Folk Songs; for the Folk Songs usually are local, each county having its own traditional songs.

There are still some P.S. in existence. The oldest one, though only put on paper in the fourteenth century, is in the British Museum. It is written in Norman French, and descriptive of the Nativity.

Carols are of every kind—original, modern, rustic, as necessarily called forth.

Until quite recently summer and winter carols were sung by the Welsh bards. In all European countries, history records very little of early carols; but the carols and the old folk song express much of the history and mystery of the Nations, and it is this wonderful something in us by our ancestors that is the fascination of them, to both old and young. It is their sincerity that appeals (for the savage was always sincere), and it is because of this sincerity that in spite of the many efforts to stamp them out they still exist. The most drastic efforts toward their extinction were made at the time of

(Continued on Page 948)



DEPARTMENT OF BANDS AND ORCHESTRAS

GIVING INFORMATION OF VALUE TO
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ORCHESTRA PLAYING OR
ORGANIZATION

Berlioz' Masterly Monograph on Conducting PART II

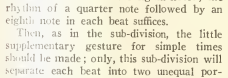
Ex. 15

Larghetto grazioso



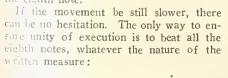
Ex. 16

Andante



Ex. 17

Andante



Ex. 18

Andante



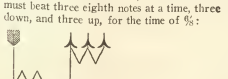
Ex. 19

Andante



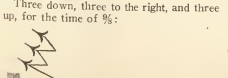
Ex. 20

Andante



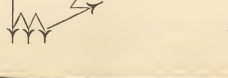
Ex. 21

Andante



Ex. 22

Andante



Three down, three to the left, three to the right, and three up, for the time of 1 1/2.

It is unnecessary, in this time, three in a measure, to mark all the eighth notes; the rhythm of a quarter note followed by an eighth note in each beat suffices.

Then, as in the sub-division, the little supplementary gesture for simple times should be made; only, this sub-division will separate each beat into two unequal portions, since it is requisite to indicate briefly the value of the quarter note and that of the eighth note.

A dilemma sometimes presents itself when, in a score, certain parts are given for the sake of contrast—a triple rhythm, while others preserve the dupli rhythm:

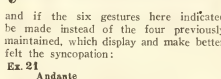
If the movement be still slower, there can be no hesitation. The only way to ensure unity of execution is to beat all the eighth notes, whatever the nature of the written measure:

No doubt, if the wind-instrument parts in the above example be confined to players who are good musicians, there will be no need to change the manner of marking the measure, and the conductor may continue to sub-divide it by six, or to divide it simply by two. The majority of players, however, in seeming to hesitate at the moment when, by employing the syncope rhythm, the triple rhythm intervenes amid the dupli rhythm, require assurance which can be given by this means. The uncertainty occasioned them by the sudden appearance of this unexpected rhythm, which the rest of the orchestra contradicts, always leads the performers to cast instinctively a glance towards the conductor, as if seeking his assistance. He should also look at them, turning first towards them, and mark, by very slight gestures, the triple rhythm, as if the time were really three in a measure. In such a way that the violins and other instruments playing in dupli rhythm may not observe this change, which would quite put them out. From this compromise, it results that the new rhythm of three-time being marked furiously by the conductor, is then executed with steadiness; while the two-time rhythm, already firmly established, continues without difficulty, although not indicated by the conductor.

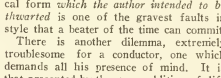
On the other hand, nothing, in my opinion, can be more blamable or more contrary to musical good sense than the application of this procedure to passages where two rhythms of opposite nature do not co-

exist, and where merely syncope accents are introduced. The conductor, dividing the measure by the number of accents he finds contained in it, then destroys (for all the auditors who see him) the effect of syncope, and substitutes a flat change of time for a play of rhythm of the most bewitching interest. This is what takes place if the accents are marked, instead of the beats, in the following passage from Beethoven's "Pastoral Symphony."

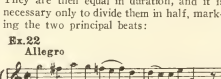
Andante



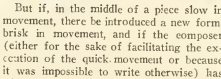
Andante



Andante



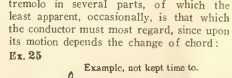
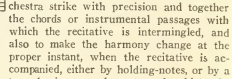
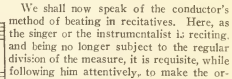
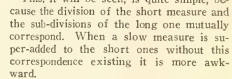
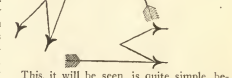
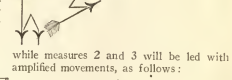
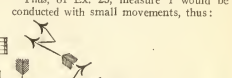
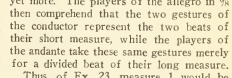
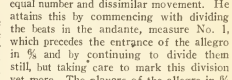
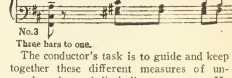
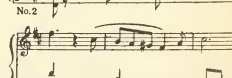
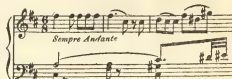
Andante



Andante



Andante



(Continued on page 953)

MUSIC EVERYBODY HEARS

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MOVING PICTURE THEATRES

The Story of Schubert's "Unfinished" Symphony

By VICTOR BIART

LATE OFFICIAL LECTURER FOR THE NEW YORK PHILHARMONIC ORCHESTRA

IT IS DOUBTLESS a safe prophecy that, so long as symphonic music is cultivated, the "Unfinished Symphony" of Schubert, one of the most beautiful of orchestral works and the most popular of those of the great master of song, will retain its place on the repertoire of every symphony orchestra.

The natural inference—to those not aware of the fact that Schubert wrote another symphony, his greatest, that in C major, after this one, the "Eighth" in B minor—is that his early death (he attained the age of a little less than thirty-two years) forestalled its completion. Such, however, was not the case; for he composed the "Unfinished Symphony" in 1822, six years before his death. The reason for his abandoning this work after the completion of only two movements and the draft of a *Scherzo*, only nine measures of which are scored, is unknown; but it may well be assigned to the constant pressure for outlet of ideas and melodies in his marvelously fertile and creative mind. Every student of Schubert's career knows that his works gushed forth as does the water from a spring.

In 1822 Schubert was made an honorary member of a musical society at Gratz, Styria, a part of Austria. In a letter of September 20, 1823, Schubert wrote to his friend, Anselm Hüttenbrenner, the society's director, that, in order to express his thanks in tones, he would soon present one of his symphonies to that organization. Pursuant hereto he sent the "Unfinished Symphony" to Hüttenbrenner. Strange to relate, it remained buried among the music and manuscripts of the latter for forty-two years! It came to light through the following incident.

A Symphony Resurrected

IN 1865 Johann Herbeck, conductor of the famous *Gesellschaft der Musikfreunde* (Society of the Friends of Music), of Vienna, visited Hüttenbrenner, then an old man, at Gratz, expressing his desire to present some of the works of the three composers, Schubert, Hüttenbrenner and Lachner, to his Viennese audience. Hüttenbrenner immediately produced a pile of his own orchestra works, of which the conductor chose one, adding that he would like to place a new work of Schubert on his program. Hüttenbrenner thereupon brought from a chest a pile of Schubert's manuscripts, one of which, inscribed "Symphonie in H. moll (B minor)" at once arrested the attention of Herbeck. He scanned it and asked the owner's permission to have it copied at his own expense. Hüttenbrenner had him take it.

Thus was unearthed this gem of symphonic music that was destined henceforth to sparkle on so many a concert program. On December 17, 1865, Herbeck conducted it at a concert of the *Gesellschaft der Musikfreunde* at Vienna, and to-day it is one of the permanent fixtures of every symphony orchestra.

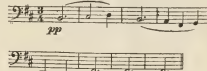
To seek an underlying "program" to this symphony were to carry it on false premises; it is an example of absolute music, pure and simple. For Schubert, a descendant in the field of instrumental music of Mozart and Beethoven, conceived his instrumental compositions in that abstract capacity the intrinsic beauty of which is their sole purpose. This beautiful symphony is romantic in spirit and reflects the serious phase of Schubert, which was

developed by the many trials that acquainted him so thoroughly with the earnestness of life. It sparkles with that spontaneity, originality and wealth of melody that characterize Schubert, the immortal master of song, and it places him in the front rank of symphonists.

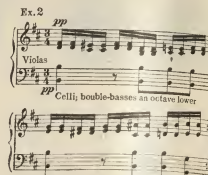
The violoncello and double-basses intone the first theme with an eight-measure phrase consisting of a solemn unisonous melody in the sombre depths of the bass register. The *plumizino*, the quietude of the long notes, the dark color of the key of B-minor, all combine to intensify this sombre mood. This opening phrase, end-

ing on the basis of a semi-cadence on the continuous F-sharp in measures 6-8:

Ex. 1 Violoncello double-basses an octave lower



introduces a light, fluttering figure in sixteenth notes in all violins, moving mostly in thirds and sixths:



Ex. 2 Violas

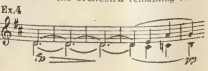
This rhythmic motive, of physiological saliency, in the lower strings courses through the entire first theme, extending even to the prominent melody exhibited in the following example:

Ex. 3



This melody, somewhat wistful and plaintive, is assigned to the oboe and clarinet. The exquisite coloring of the combination of these two reed instruments is but one of the numerous instances of Schubert's mastery of orchestration. Especially expressive is the effective swell on the F of the fourth written measure, of this example. The resumption of the phrase in measure 22 leads to the climax in which the first theme of sonata in symphony generally culminates. The steady ascent to higher register, the reinforcement of melodic line and harmonic parts by the deployment of the instruments of heavier colors, particularly the *tr. oc.*, the whole attended with a strong crescendo—all these are evidences of the inner animation manifested in this portion of the symphony.

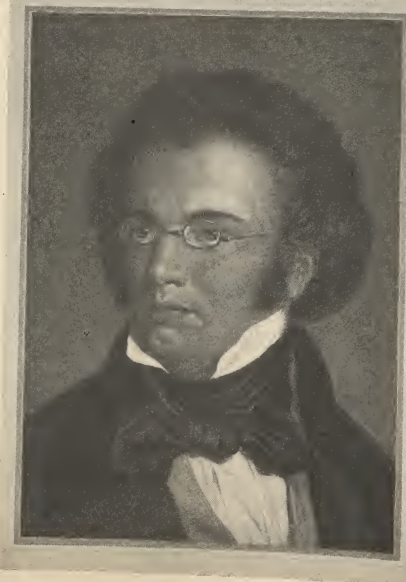
Instead of the customary close in the key reserved for the second theme—generally that of the dominant in a symphony in a major key, of the relative major in one in a minor key—Schubert here brings his first theme to its close in the main key, in the climactic phrase ending with measure 38. This strong, conclusive close is abruptly cut into by horns and bassoons, falling sharply on "middle" D, the remainder of the orchestra remaining silent:



Here Schubert produces an effect of great charm with his transition to the second theme. This D is mediant of the main key, B-minor. Immediately following its inception this note undergoes a diminution, relaxing the vigor of the preceding close, and magically reveals itself in a new light, that of the dominant of the key in which the second theme is to appear—G major, the relative major of the sub-dominant. This charming surprise is one of the practices of the romanticist, and not a few such instances can be found in Schubert's works.

Softly and smoothly the horns and bassoons glide into G major, where, emphasized by pizzicato (plucked) double-basses, breathe a light accompaniment to the

(Continued on Page 945)



FRANZ SCHUBERT

PROMENADE

FÉLIX FOURDRAIN

An irresistible fragment from one of the foremost French modernists, which will be found admirable preparatory material for Debussy and Ravel. Grade 4

Allegro scherzando M.M. ♩ = 108

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Other Music Sections in this issue on pages 887, 927, 959

Another one of the *Etude's* recent importations from one of the most played composers of Europe. Grade 4

DAY DREAMS

VALE LENTE

ERIK MEYER-HELMUND

Intro. M. M. $\text{♩} = 54$

Tempo di Valse (as in a dream)

pp

rit molto

ppp

f

rit molto

a tempo

ppp

f

rit

pp

rit

a tempo

8

rit

8

a tempo

5

5

5

8

f

a tempo

ritardando

pp

rit molto

Tempo I

ppp

f

rit molto

più lento

ppp

rit

rit o

FRAGMENT

from the "UNFINISHED SYMPHONY"

See Mr. Biart's article on the "Unfinished Symphony" on another page of this issue.

Allegro moderato M.M. ♩ = 108

SECONDO

F. SCHUBERT

Musical score for the Second Piano part of Schubert's Unfinished Symphony fragment. The score is written in G major, 3/4 time, and consists of 10 staves. The tempo is Allegro moderato (M.M. ♩ = 108). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *rit.* (ritardando) and *pp* (pianissimo) marking.

FRAGMENT

from the "UNFINISHED SYMPHONY"

F. SCHUBERT

Allegro moderato M.M. ♩ = 108

PRIMO

Musical score for the First Piano part of Schubert's Unfinished Symphony fragment. The score is written in G major, 3/4 time, and consists of 10 staves. The tempo is Allegro moderato (M.M. ♩ = 108). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *rit.* (ritardando) and *pp* (pianissimo) marking.

SONG OF AUTUMN

THE ETUDE

In addition to its delightful charm, this composition has great inherent technical value. Grade 4

FREDERICK A. WILLIAMS

Allegretto M.M. $\text{♩} = 84$

pp legato
mf
a tempo
Moderato
mf
p

THE ETUDE

dolce
slower
poco rit.
Tempo I
pp legato
mf
a tempo
pp a tempo
mf
dim.
rall.
pp

A MODERN INSTANCE

JAMES H. ROGERS

A sort of glorified "jazz" showing how modern idioms may be exemplified in the hands of a master workman. Grade 5

Con moto moderato

p e dolce
leggiere
poco cresc.
più cresc.
molto dim. e cantando
l.h.
pp
dolce

p

poco cresc. *più cresc.* *dim.*

Poco più animato

rit. *a tempo* *mp dolce*

mf *l. h.* *mp* *cantabile* *molto rit.* *Tempo I* *p*

poco cresc. *più cresc.* *molto dim. o ben tranquillo* *p* *pp*



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"It is in my judgment a valuable thing for little children to have a piano in the house and to hear it played. It is the most common of musical instruments and a necessary element in modern cultural life. Music and familiarity with at least one musical instrument should be a part of every child's experience from the start."

Mrs. Herman M. Biggs, President, National Federation of Day Nurseries, says:

"It is the duty of every mother to give her child the opportunity to become acquainted with at least one musical instrument. In my opinion the piano is the most desirable of all, embodying as it does all the elements of music, harmony, melody and rhythm."

I

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SELL ME A DREAM

MABEL LUNDE

LOUIS VICTOR SAAR, Op. 112, No. 5

Moderato

1 Ab, mak - er of dreams, could you
2 Could you send him back in his

weave me a dream of a home - coming sol - dier's boy With the old sweet smile on his nut - brown face, and his
bat - ter'd old plane, with a whir and a whiz thro' the air, To a dear lit - tle cot - tage in a wee west - ern town, and—

mp espress.
eyes tell - ing tales in their joy?
have me wait - ing there?
3 Could you blot out the long, the lone - ly

cresc. years that have gone, since he fell and the best of me died!

cresc. *ff* *espressivo* *allarg.*
p *pp*
dim.
What is it you're saying, O maker of dreams?
Ah, no— I cannot, I have tried!

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THERE'S A SONG IN THE AIR
CHRISTMAS SONG

JOSIAH G. HOLLAND

Allegretto trionfante M.M. ♩ = 88

PAUL AMBROSE

mf There's a song in the air! There's a star in the sky! There's a moth - er's deep prayer, And a

prall

tenera ha - by's low cry! *a tempo* And the star rains its fire While the beau - ti - ful sing, For the

ad lib *a tempo*

rall. man - ger of Beth - le - hem - era - dies a king!

rall. *a tempo*

rall. There's a tu - mult of joy O'er the won - der - ful

rall. *p* birth, For the vir - gin's sweet boy Is the Lord of the earth While the star rains its fire. The

p *rall.*

poco rall. beau - ti - ful sing For the man - ger of Beth - le - hem - era - dies a king, In the

rall. *p*

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THE ETUDE

THE ETUDE

light of the star Lie the a - ges im - pearled And that song - from a - far - Has swept o - ver the

agitato *rall.*

world. Ev - ry hearth is a - flame, And the beau - ti - ful sing in the homes of the na - tions that

agitato *marc.* *rall.*

Je - sus is King.

a tempo *rall.*

a tempo

We re - joice in the light, And we ech - o the song That comes down thro' the night From the

a tempo *p*

rall. heav'n - ly throng - Aye! we shout to the love - ly e - van - gel they bring. And greet in His

p

rall. era - die our Sav - iour and King! And greet our Sav - iour, our Sav - iour and King.

cresc. *rall.*

BARON GOLD
Moderato

Moderato

THE JOY OF YOU

THE ETUDE
RICHARD KOUNTZ

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CHANSON TRISTE

DECEMBER 1927 Page 931

Originally for Double-Bass, but transcribed by the Composer for Violin.

FABIEN SEVITZKY, Op.1

Andante sostenuto

Violin Solo

[illegible]

KING OF THE ROAD

A stirring march in the orchestral manner.
Also published as a solo.

Vivace M.M. ♩ = 120

SECONDO

C.S. MORRISON, Op. 208

The musical score for the SECONDO part of 'King of the Road' is written for piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace M.M. ♩ = 120'. The score is divided into two main sections: a first section and a second section. The first section starts with a piano introduction marked '(Grace notes, 1st time only)' and 'mf'. It features a series of chords and melodic lines. The second section begins with a 'TRIO' marking and continues with more complex rhythmic patterns and dynamics, including 'f', 'p', 'ff', and 'p cresc.'. The score concludes with a 'D.C. Trio' marking.

KING OF THE ROAD

PRIMO

C. S. MORRISON, Op. 208

Vivace M.M. ♩ = 120

The musical score for the PRIMO part of 'King of the Road' is written for piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace M.M. ♩ = 120'. The score is divided into two main sections: a first section and a second section. The first section starts with a piano introduction marked 'f' and 'f'. It features a series of chords and melodic lines. The second section begins with a 'TRIO' marking and continues with more complex rhythmic patterns and dynamics, including 'f', 'p', 'ff', and 'p cresc.'. The score concludes with a 'D.C. Trio' marking.

Choral Music

By N. LINDSAY NORDEN

THERE is, perhaps, no form of musical activity which is so widespread as choral ensemble. Throughout the entire civilized world, groups have met for many centuries past, inspired by social and musical interests. Vocal music was the first music in the history of the world, and it still remains, when properly done, one of the finest, if not the finest—of all types of all musical endeavor.

One of the reasons for the early development of choral music is that the human singing voice is possessed by nearly every individual, and ensemble singing has, therefore, been the easiest way of producing massed musical effects. Choral music was well developed as an art, and many able composers write in this style long before there was any instrument sufficiently developed to afford accompaniment to such groups. Thus, historically, choral music is the oldest form of all musical activity. In the history of the various races it sufficed as a medium of all inspiration and of brotherhood among those of the various tribes and clans.

The Church and Choral Music

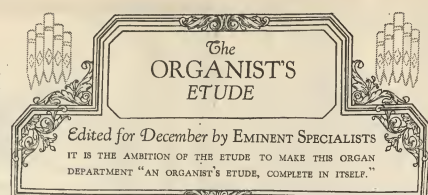
OF COURSE, in the history of choral music, the church has played a prominent part; for, in the early ages at least, the church was the single institution which consistently fostered music as well as other arts; and so we have to-day songs dating back to the earliest Christian times. Thus the earliest choral music was confined to the realm of the church. Secular choruses developed later. The value of the early melodies which were developed in community singing, as we might term it to-day, are so inspired and so beautiful in their contour and characteristic that they are still being incorporated in symphonies and operas as the material upon which the more modern genres of music are built. Tchaikovsky very generously used such material, as did also Dvořák and many other modern composers.

The national characteristics of a people are very keenly reflected in this early folk music. The transcriptions of such music for instrumental performance does not give them an opportunity to be heard in their original style, for in the latter case the words are absent, and the text of these songs has a great deal to do with their spirit. When reference is made to folk songs, it means in general those of foreign nations, inasmuch as America has had none of these, with the exception of the negro songs and a few early American tunes. This is perfectly natural when one stops to consider that America has always been properly called "the melting pot," and have not as yet developed any decided American musical characteristics.

Two Types of Performance

THERE ARE two styles of choral performance: the one with orchestral accompaniment, and the other unaccompanied, or a *cappella*. In the first style we have the added advantage of the coloring of the orchestral instruments; and much glorious music has been written for such a combination. But in the latter style we have the combination of the human voices unadorned.

It is not a generally well-known fact that if a chorus is properly and sufficiently trained in a *cappella* singing, it can give the listener distinctive effects which can-



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not be obtained in any other way. This is principally due to the fact that on the piano or organ all of the notes are incorrect in pitch. Although this difference is very slight, it nevertheless is there, and is quite noticeable to one who has heard the correct, or so-called "untempered intonation." On the piano the octave is divided into twelve equal divisions, all of which are slightly off.

Singers have grown so accustomed to singing against an instrument in tempered intonation that they find themselves in great difficulties when they attempt pure vocal music. Their natural instinct leads them to sing correct intervals, but their continued association with a tempered organ or piano counteracts that. Unaccompanied choral music, therefore, is not a cheap way of presenting singing, but an attempt to present pure music unaided by an out-of-tune accompaniment.

The Historical "A Cappella"

ALL THE composers of religious music of the world from the earliest times have written choral music to sing without accompaniment. Particularly is this true of Russian music, and there is no other nationality so beautifully represented in their contour and characteristic that they are still being incorporated in symphonies and operas as the material upon which the more modern genres of music are built. Tchaikovsky very generously used such material, as did also Dvořák and many other modern composers.

The national characteristics of a people are very keenly reflected in this early folk music. The transcriptions of such music for instrumental performance does not give them an opportunity to be heard in their original style, for in the latter case the words are absent, and the text of these songs has a great deal to do with their spirit. When reference is made to folk songs, it means in general those of foreign nations, inasmuch as America has had none of these, with the exception of the negro songs and a few early American tunes. This is perfectly natural when one stops to consider that America has always been properly called "the melting pot," and have not as yet developed any decided American musical characteristics.

Great music is written for all time. Unfortunately, the composer is different from the painter and the sculptor who, when their work is finished, can present to the eye the achievement of their ideals. Whereas the composer, having finished a work, must wait, sometimes many years for

its production, and even then it may not be an ideal one.

Choral Means

THE GREAT IDEAL in choral music is a fine group of trained singers, singing in accurate intonation. Long hours of preparation are necessary for such presentations. We have too many choirs with few ideas. Orchestral ideas are at present on a very high plane; choral ideas should not be behind these. Unaccompanied choral music is a special field and requires considerable study upon the part of the conductor. It is not merely the absence of accompaniment, but it involves many other problems which are too frequent for consideration here. Contact with any great art is uplifting to the spirit of man.

One of the easiest ways to reach a great many people is through singing. One might say that it is the popular method. Those who have no interest as yet in orchestral music may have a strong interest in singing. This phase of musical work in our country, from the cultural point of

view, is extremely important. There has been a gradual growth of the interest in choral music in the last ten or fifteen years, particularly in unaccompanied singing.

Perhaps no stronger influence has ever been felt in this country than the gradual introduction of Russian choral music, brought about principally by the founding some years ago of the Russian Cathedral Choir in New York City. This choir, founded by Mr. Charles R. Crane, and principally paid for by him, was taken over a large portion of the United States to demonstrate the ability and the music, and through this and other agencies the Russian music has become a permanent part of our choral programs. The Russian voice never allowed an instrument in their church, and the result of this has been that the composers have developed choral styles far in advance of those of any other nationality.

Good music is not necessarily "high brow." Someone has said that "all education is painful," and to a degree this is probably true. All musical advance at least made through effort. One's musical taste can be developed considerably by attending concerts and hearing good music. Most laymen are not trained in daily contact with good music, and to such people through appreciation is only attained through attending choral presentations and hearing the best music. The present generation is, of course, better musically educated than any of the preceding, due to the radio, phonograph, and the unusually large number of concerts, and other agencies. Those interested in choral music seem to feel at the present time that there is a strong revival of interest in this work, and it is sincerely to be hoped that in the case, as it is the means of the beginning of musical education.

Fundamentals in Playing Bach

By A. EAGLEFIELD HULL, MUS. D. OXON.

PART I

THE OBJECT of the following short studies is to render the playing of Bach's organ works more enjoyable to the organist, and clearer and more pleasurable to the listener. Despite all the advice of first-class teachers and the example of our finest players, we still more frequently hear these masterworks unsympathetically rendered than otherwise. There is another object, and that is to broaden out the interest in Bach's works to the whole field of organ compositions.

Many have labored in this field already—M. André Péro in his books, *L'Orgue de J. S. Bach* (Paris; Fischbacher, 1922); J. S. Bach (ibid. 1896), and his monograph, *Le Clavier de J. S. Bach* (ibid. 1907); poet (Paris, 1905; Gernsheim, 1908; England, 1911); Sir Hubert Parry in his *J. S. Bach* (New York; Putnam, 1909); and Mr. Harvey Grace in his excellent little book, *The Organ Works of Bach* (Novello, 1922). The material for the present work was collected and exhumed in the years 1912-13 when the editor re-edited the complete W. T. Best Edition for Messrs. Augener, Ltd., and also planned, with Messrs. Reger, whose works (with those of Wagner, and Wilhelm Nibel) he believes to have a great future before them.

Three Periods

PIRRO, whose authority on the organ works is only equaled by Sweitzer; divides them into three periods:

- (i) the ante-Weimar period (up to about 1708);
- (ii) the Weimar and Cöthen period (1708-23);
- (iii) the Leipzig period (1723-50).

The first period includes the *Chorale-Paras* and Variations of the Lüneburg School (1704-05), and the youthful works of his sojourn in Arnstadt (1704-07), and his tenure of the organist's post at Mühlhausen (1707-08). This period covers the *Alte breve D*, the short preludes in A minor and G minor, the fugues in B minor and C minor; the preludes and fugues in A minor, in G minor, and the two early sets in G major; the two fantasias in G major and the one in C major, the *Fantasia* on *Immanuel* (1702), and the *Toccata* in E and perhaps the two in C.

The second period includes a large number of the best-known organ-works, written during the Weimar period (1708-17) and the Cöthen period (1717-23). The *Little Organ Book* (*Großbüchlein*) also appears to belong to the end of the Weimar appointment and the early years spent at Cöthen.

The third and final period covers the works written at Leipzig during the last twenty-seven years of Bach's life (1723-50). During this period a few of his works were engraved—the *Prelude and Fugue* in E-flat major, the *Chorale* in E-flat major, and the great *Chorale* in E-flat major appeared in 1730 as Part III of the *Clavierbüchlein*, the *Six Chorale Preludes* in *Trío* Form published by Schübeler in Zella (1747-49) and the *Canonic Variations* on the *Christmas Song "Von Himmel Ho"* (From Heaven above) published by Balthasar Schmidt in Nuremberg about 1747. These were the only works engraved in Bach's lifetime. For the rest, collectors and

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editors found a few autographs, but have had to rely mostly on mere copies made by friends or pupils of Bach.

The autographs (mostly in the Berlin Library) include the *Six Sonatas*, the great *Pasquaglia*, the *Chorale-Preludes* of the *Orgelbüchlein* and the eighteen *Chorales* which Bach revised and copied out during the last years of his life.

The Approach to Bach

THE APPROACH to Bach's organ works must be the same for the player as for the listener. It must be music, the pure spirit of the Psalmist: Let him examine himself and try out his rears and his heart: let him not dwell with vain players, nor have fellowship with the vain, let him wash his hands in innocency and so will be best show of the work of thanksgiving and tell of all the wondrous works.

The following axioms may well be taken as commandments.

Tempo

CONCERNING rates of tempo, the extremes (*Allegro* and *Adagio*) in Bach's time were not far apart as they are now.

Nineteenth Century Tendencies in Church Music

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day, which superimposes a melody for the voice upon one of Bach's *Preludes*.

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Perhaps the greatest pianist to be considered is Liszt. He was born in 1811 and died in 1886. Liszt was devout and his own ecclesiastical compositions are imbued with deep religious fervor.

Verdi who lived until 1901 took lessons in the great cathedral at Brussels. His "Requiem" is such as to rate him as a church composer of the first rank. Although he is famous for secular music, he remained a faithful Catholic all his life and relied upon the Church in maturity as in boyhood for musical teaching and inspiration. If there had been no church music, there could have been no Verdi.

Since his "Aida" is one of the most popular of all operas, this is a reflection not without point to any who are impatient of the plain chant of Gregory.

In a great extent, the fruition of many musical tendencies. Our grandfathers saw the ripening of the seeds cast upon the soil centuries before. As we look back today, it is apparent that some form of the same lines of development must have reached fulfillment in the men who have just named.

And now we have come to the time of the great return to Gregorian music and to a new of new tendencies founded upon but replacing, to an extent, the old.

Take the *Adagio* as a leisurely *Andante*, on the other hand, let *bravura* and other brilliant passages sound fiery, as Bach wished them. All figures, even those of the shortest kind, should be clear and unburied. These will dictate the rate. Test them from the body of the building. Consider the listener; he is nearly always familiar with the work than the player.

Bach's notation is variable; the standard beat and general rate is nevertheless nearly always the same. The *Alte breve* (minim) beat of one pulse or finger may be equal to the crotch beat of another. The demi-semibreve runs of one may quite well be no faster than the semibreves of another. Let the relationship with the calmness and solemnity of Bach's great personality always prevail; the player's personality must be completely absorbed by the composer's.

Any variations of the tempo, accelerating over an ascending sequence or a pedal-point, or *rallentando* on a cadence, and so forth, must be restrained and very artistically applied. Complex part-writing with its light slackening; two-part episodes, a slight acceleration.

(Part II to follow)

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The Golden Key
By FRANCES GORMAN RISSE

My book called "Exercises" is like a picture book. Each page shows me a garden. No matter where I look.

The garden fence is sturdy. The staff makes that, you see. Each whole note is a rose bush. Each grace note is a bee.

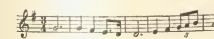
The whistling notes are birdlings that hop and chirp and sing. The red ones are beds of violets. A-blooming in the Spring.



The trilling notes are breezes. That trill among the flowers; Arpeggios make rain drops. That fall in tinkly showers.

My fingers are good fairies; They bring the golden key. Called "Practice," that will open The garden gate for me!

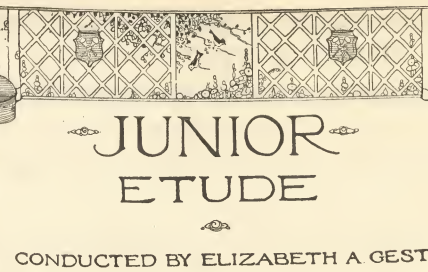
Handel's Largo



Every one of you have heard Handel's Largo, and probably dozens of times. Can you hum it this very minute? There are no independent voices or parts; but there is just one melody built on a foundation of rich chords.

It is in slow, triple measure, major key for the most part, very dignified and solemn, and it has no contrasting section. Handel wrote it for a part of his opera, "Xerxes," and although the opera has long since been forgotten, the Largo remains for us to enjoy, and its popularity is proved by its frequent use. Words have been put to it, both sacred and secular, and it is used as a solo on various instruments.

Play this piece, or have some one play it for you, and listen to it carefully. There are many fine "records" of it, too. How many times can you hear the first phrase? How many chords are played in major before a minor one is introduced? Handel lived from 1685 to 1759; and, although born in Germany, he later became a British subject. Read about him in your musical history.



CONDUCTED BY ELIZABETH A GEST

Pietro Luccini's Party (A Christmas Story)

By ALICE DORRANCE

"I WANT a fire engine," said Benito Vitelli.
"And I want an Indian suit, and a gun," urged Ottone.
"I want a piano," broke in Tony Vitelli, thoughtfully.

Little Maria Vitelli did not tell what she wanted Saint Nick to bring her when, in three days, he would make his annual trip to the chimney-tops.

Mr. and Mrs. Vitelli looked at each other sadly, because this year there would be no presents at all in the Vitelli home.

Mr. Vitelli had not been well for many weeks now, and every bit of money which he earned with his hand-organ had to be spent on keeping his family clothed and fed, and for paying doctor's bills.

When breakfast was finished it was the mother who spoke, "I think, Tony, that you had better not go to school today but with your father and the hand-organ. Your father is not yet very well, and if anything should happen, you would be there to help him."

Tony quickly agreed to this, for he loved two or three times that the hand-organ played. So in a few minutes Mr. Vitelli and his son set out from their shabby dwelling—before long they had taken up their station in a prosperous-looking street. The handle of the organ turned merrily, and throughout the neighborhood the music warbled along the railings and in through open doors.

The famous Italian composer, Pietro Luccini, left his fashionable apartment and started towards the theater where his new opera was to be rehearsed.

Soon he became aware that a nearly hand-organ was playing the favorite aria—

or song—from his opera, "Mariatia," the words of which begin, *Happiness Has Come at Last*. Turning a corner Pietro Luccini came in sight of the hand-organ. Just then the music stopped short and the hand-organ man fell flat in the gutter, where he lay as if dead.

Maestro Luccini hastened to the spot and spoke to a small boy who was now bending over the fallen player.

"Let me help you, my boy," he said. "We will have the doctor from that house across the street."

In almost less time than it is taken to tell it, the doctor was working over the unconscious organ-grinder, who, he said, had had a "dizzy" attack but would soon be better. While the doctor was thus busied Maestro Luccini and Tony fell to talking. "You are very kind to help us, sir," said the boy to the stranger who had aided him. "My father would pay you for your kindness only that we are very poor."

"I am just glad that I arrived in time," answered Pietro Luccini. "You see, I am a musician, too, and I always like to help other musicians when they are in trouble. But tell me your name and where you live."

"My name is Tony Vitelli," said the boy, smiling with gratitude. And he told the stranger where he lived. "My father loves music so, but he was never able to take lessons, because he has always been poor and he has had lots and lots of trouble. I guess Christmas won't be very much fun in our house this year!"

An idea occurred to Maestro Luccini as he heard this, and taking a gold pencil from his pocket he wrote an address on a piece of paper and gave it to the boy.

"Perhaps you and your family, Tony, (Continued on next page)



Beethoven

(A December Anniversary)

By MARION BENSON MATTHEWS

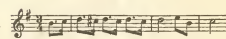
PAUSE, children, in your festive plans. And let us all remember. A great composer who was born in this glad month—December.

"Master of masters," Beethoven, Walled in by deafness drear, Yet fashioned melody sublime. For other ears to hear.

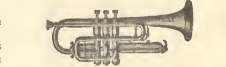
And in a scant half-century He died. He died! Ah, never! The Master in his music lives, Forever and forever.

??? ASK ANOTHER ???

1. What are chimes?
2. What is a double sharp?
3. When was Schumann born?
4. Who wrote the "Star Spangled Banner"?
5. What is meant by pizzicato?
6. What melody is this?



7. When was music printing invented?
8. How many half-steps in an octave?
9. What was the nationality of César Franck?
10. What instrument is this?



ANSWERS TO LAST MONTH'S QUESTIONS

1. A gavotte is an old-fashonable dance, written in 4/4 time and always beginning on the third beat.
2. Instruments of percussion are instruments in which the tone is produced by striking, as drums, xylophone and triangle. The piano is generally called "string-percussion."
3. A cotsole is the case enclosing, and including, all parts by which the pipe organ is operated by the player.
4. Mozart was born in 1756.
5. *Sauveur River* was written by Stephen Foster, whose melodies might almost be called American folk-songs.
6. Bach died in 1750.
7. *Piu mosso* means a little more motion.
8. *Diminuendo* or *decrecendo*.
9. The lowest tone playable on the violin is G below middle C.
10. The instrument is a harp.



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Educational Study Notes on Music in the Junior Etude

By EDGAR ALDEN BARRELL

Priscilla on Monday, by Mathilde Bilbro

LAST month you saw how well Priscilla behaved on Sunday. In fact, she was so good that some of us wanted to pinch her. Now on Monday, and what with her large washing for Dolly and other duties, Priscilla doesn't do a bit of misbehaving to-day, either. This is a lesson for us—all that if we keep very busy we won't have time to be misbehaving or doing things which we ought not to do. The editor of the "Etude" and the composer, Miss Bilbro—have very kindly marked the easiest fingerings and the correct phrasing for this little piece, and we would advise you to look carefully at these.

It is a good idea to play the words and melody as you play the piece.

The Thoughtful Little Mother, by Helen L. Cramm

MRS. CRAMM, who is one of the nicest composers we know, is also a very thoughtful composer—and you will notice how consistently she has kept the melody of this charming little piece within the range of the notes: F, G, A, B, C. The melody is as marked: namely: F is the thumb; G is the index; A is the middle; B is the ring; C is the little finger. The words of this composition are splendid, and form a fine lesson. The left-hand part should be very smooth and soft.

Don't forget to make just the tiniest break at the end of each phrase () in the right hand.

Marche Caprice, by Harrison Potter

THIS composer of this march is a very noted Boston, Massachusetts, and lives in New York and other cities. You will play this march in your practice scales if you will practice each day. Practicing scales is very good medicine. It may do wonders for you, but it frequently will not be so very much fun, but it frequently will be a good deal of fun. Notice that the left hand is mostly played in the middle section. It would be a good plan to practice the left-hand part One more thing, don't play the sixteenth notes so fast that they sound all jumbled together. That is what you careless players do.

My Happy Day, by Roy Neville. Price, 60 cents. Published in three keys: Words and music by Roy Neville. The B. F. Wood Music Company.

Mid-October, by Robert Vail-Smith. Price, 60 cents. An excellent teaching and concert number for High-Bartone, Soprano, or Tenor. Gamble Hinged Music Company.

Chopin

By LEONORA SILL ASHTON

Have the fairies come to dwell Here, where we who love them well Listen long and carefully To a fragile melody?

No; a human hand has spun Music, lovely as the sun When it shines where raindrops hold Tints of lavender and gold.

Like a glancing web of sound, Chopin laid down the ground Of time-honored harmony Tones of wondrous tracery.

Like a spirit's own writings there In this song upon the air; Like a haze of butterflies Where the mist at evening lies.

How I love this dainty thing, Music caught upon the wing, Rainbow light and sunset dye, Tints that seem to fade and die;

But that wake again with fire— Oh, it is my heart's desire That my hands shall learn to hold This rare web of glancing gold.

LETTER BOX

DEAR JUNIOR ETUDE:

I play piano and 'cello. I play piano for the Christian Endeavor Society and for the beginners' department in Sunday School. In our high school two years of general music is compulsory, after which we may choose theory, harmony, ear training and melody writing and musical history. Credit towards graduation as well as regents' credit are given for these subjects, which count as any major subject.

At the end of the two years' general music there is a prize given for the best musical scrap book. The winning one is bound and the owner's name embossed in gold on the front. There is great rivalry over these scrap books. Besides these classes we have orchestra, pipe club and a 'cello class. In glee club we have special uniforms and pins. In May we sang in a city contest and won second place. Next term I hope to be the pianist of the main building orchestra. I was pianist of the annex orchestra but had to give it up when I was transferred to the main building. Credit toward graduation is also given for the glee club, orchestra and 'cello classes. It is my ambition to become a high school music supervisor, because I think this gives a broader field than just piano teaching.

From your friend, ELIZABETH COOK (Age 14), New York.

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PRISCILLA ON MONDAY

MATHILDE BILBRO

From the set of seven little pieces entitled *Priscilla's Week*. Grade 1.


Moderato

Pris-cil-la is bus-y to-day. She real-ly has no time to play. 'Tis Mon-day, and so she must wash Dol-ly's clothes, Dress-es, and pet-ti-coats, A-ron's, and hose. Oh, she is bus-y to-day. She real-ly has no time to play.

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HELEN L. CRAMM, Op. 34, No. 6

With the right hand in "five finger position" Grade 1.

Allegretto M.M. ♩ = 66



Allegretto M.M. ♩ = 66

Do ly, I love you dear lit-tle Do ly! Come my ba by, I'll take you out for a ride!

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Other Music Sections in this issue on pages 887, 915, 927

Var. II

MARLOWE
VALSE PETITE

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Tempo di Valse M.M. $\text{♩} = 60$

G. N. BENSON

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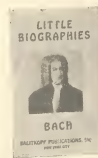
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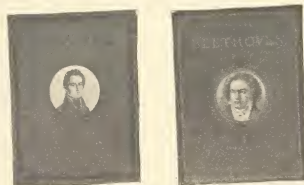
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