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Volume 46, Number 12 (December 1928)

James Francis Cooke

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THE ETUDE

Music Magazine

*The Journal
of the
Musical Home Everywhere*



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THE ETUDE

I DO NOT CARE TO SING ALONE

BY

Maria Jeritza

SOPRANO
METROPOLITAN OPERA
COMPANY

★



Photo by Setzer, Vienna

DECEMBER 1928 Page 893

WE THINK of singing as a complete art, an entity in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or piano trill cadenzas with the coloratura; the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain" the poet described—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I was singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our duet was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a wireless from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform. And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

Because the Knabe is so responsive to my moods, it has become even more to me than the perfect accompanist. It has become an inspiration, ever urging me to sing my best.

Like Madame Jeritza, you want a piano that can mirror your moods in music—that can echo your every emotion. Hear the Knabe—the humanly sympathetic quality of its tone. Then you will know why Madame Jeritza chose it—and why Ponselle, Martinelli, and many others have chosen it, too. Why it is the official piano of the Metropolitan Opera Company, and the artistic medium of those world-famous pianists, Rosenthal and Orloff. Why it is the ideal piano for your home.

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THE ETUDE MUSIC MAGAZINE Founded by Theodore Presser, 1883 "Music for Everybody"

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE CANADIAN COLLEGE OF ORGANISTS met for their Annual Convention, at Ottawa, Ontario, from August twenty-eight to September five, 1928. The program included: 1. Presentation of the year's work. 2. Reading of the minutes of the last convention. 3. Presentation of the year's work. 4. Presentation of the year's work. 5. Presentation of the year's work. 6. Presentation of the year's work. 7. Presentation of the year's work. 8. Presentation of the year's work. 9. Presentation of the year's work. 10. Presentation of the year's work. 11. Presentation of the year's work. 12. Presentation of the year's work. 13. Presentation of the year's work. 14. Presentation of the year's work. 15. Presentation of the year's work. 16. Presentation of the year's work. 17. Presentation of the year's work. 18. Presentation of the year's work. 19. Presentation of the year's work. 20. Presentation of the year's work. 21. Presentation of the year's work. 22. Presentation of the year's work. 23. 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THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is
Instructive and Interesting

Conducted by
A. S. GARBETT

Beethoven's Weaker Side

SO MUCH has been written of Beethoven of late that it is refreshing to dip into Paul Bekker's recently published life of the great composer and study along with his many virtues he had his little weaknesses, chiefly with regard to money matters.

"Beethoven's conduct in money matters," says this frank admirer of the great genius, "was one of the weak spots in his character and cannot be presented in a favorable light. Like many another man of genius whose predominant interest lies in the realm of ideas, he overestimated the value of money. He would never prostitute his art to pecuniary needs, but he was often unscrupulous to a degree which cannot be explained away."

"He not infrequently broke his word, struck a bargain and then withdrew on receiving other offers; he took payment in advance for work which he did not carry out, and for his own purpose arrested ex- pectations which he knew could not be ful-

filled. There are few more regrettable episodes than that of the publishers' rivalry for the great *Mass* which Beethoven prom- ised, almost simultaneously, to six firms, only to hand it over to a seventh in the end. The request for monetary support, couched in the most moving terms and sent to London from his deathbed, is a conscious mis- representation of the state of affairs; even the fact that it was prompted by love of his nephew cannot excuse it.

"Signs of a fine magnanimity are not lacking, however, as some mitigation of this darker side of Beethoven's character. A proof of his inherent generosity is found in his support of Carl's mother when she fell on evil days, despite all the wrongs she had done him and the quite righteous de- testation he felt for her. . . . He was always ready to give, even if equally ready to take—a trait often completely ignored or passed over in silence."

A Reproof Courtiers

IN THOSE romantic days when "Good Queen Bess did reign in Merrie England," nearly every lady of station followed the lead of her monarch by learning to play the virginal. And thus it comes that, in her "Society Women of Shakespeare's Time," Violet A. Wilson tells how it was the fashion for girls with musical inter- ests to meet ostensibly to play and sing. She then gives an account of one of these meetings:

"One Mr. Saunders, who loved music so well as he could not endure to have it in- terrupted with the least unseasonable noise, being at a meeting of fancy music, only for the viols and organ, here many

ladies and gentlemen resorted, some wanton tongues could not refrain their chat, and loud whispers sometimes above the instruments. He impatient of such harsh discords as they often interposed, the lesson being rather with his viol from his seat, and solemnly addressing him- self towards them. 'Ladies,' says he, 'this music is not vocal, for on my knowledge these things were never made for words. After that they had not one word to say.'

Have we not often wished a Mr. San- ders were near with some such "noble words" when a neighbor disturbed our hearing of an orchestra or even opera?

"After You, Gentlemen"

IN HIS book, "My Musical Life," Walter Damrosch characterizes Anton Bruckner as "a man with the brains of a peasant but the soul of a real musician, and with a marvelous gift for improvisation, although he was, intellectually, incapable of de- veloping and balancing his themes properly."

Damrosch tells one of two amusing stories about Bruckner: "Several years after my performance of his 'Symphony in D' I was in Berlin, and Siegfried Ochs, the conductor of the famous Philharmonic Choir, brought a little bald-headed man of over seventy years of age to my table at the Kaiserhof. On my being introduced to him, he suddenly grabbed my hand, and saying, 'You are the Mr. Damrosch who

has given my symphony in 'America' he proceeded, to my great embarrassment, to cover my hand with kisses.

"Vienna is full of stories of his child- like gentleness and modesty. Hans Rich- ter once invited him to conduct one of his own symphonies with the famous orchestra of the Vienna Society of Friends of Music. At the rehearsal he stood on the conductor's platform with his hand, with a beatific smile on his face. The orchestra were all ready to begin, but he would not lift his stick to give the signal. Finally Rosé, the concert master, said to him, 'We are quite ready. Begin, Herr Bruckner!' 'Oh, no,' he answered, 'After you, gentlemen!'

The Sincerity of "Tristan"

ROMAIN ROLAND'S "Musicians of To- day" contains a revealing passage on Wagner's "Tristan and Isolde" which in itself is a lesson to music lovers forgetful of the need for sincerity so apparent in all kinds of our modern musical activities of

"the evidence of honesty and sincerity in a man who was treated by his enemies as a charlatan that used superficial and grossly material means to arrest the gaze of the public eye. What drama is more sober or more disdainful of ex- terior effect than *Tristan*? Its restraint is

(Continued on page 949)

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By JAMES FRANCIS COOKE

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"The Evolution of Piano Playing"

By ISIDOR PHILIPP

These momentous articles, by the illustrious professor of piano playing at the Paris Con- servatoire, are unquestionably among the finest "self-help" studies ever presented. Each article is independent; but those who read one of them will want to read the others.

"Turning Failure into Fortune"

By VERNON SPENCER

Mr. Spencer has made an international reputation as a teacher. Born in England, he for some years taught in Germany, with distinguished success. Later he migrated to America. His struggles for triumph in his profession are among the most dramatic we have ever read. Every paragraph will prove an inspiration to the student.

"Phrasing"

By JAN CHIAPOUSO

This famous Dutch piano teacher, long es- tablished as one of the leading pedagogues of Chicago, writes a very clear and understand- able article on a vital problem. It is filled with information most helpful to the student.

"Music Always Pays"

By PROFESSOR CHRISTIAN A. RUCKMICK

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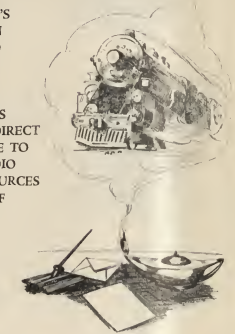
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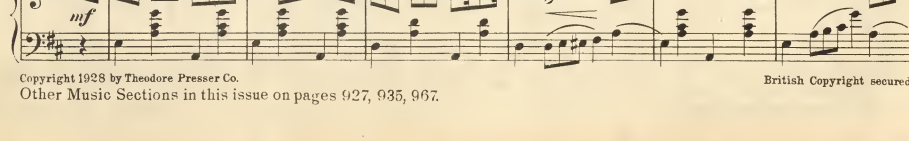
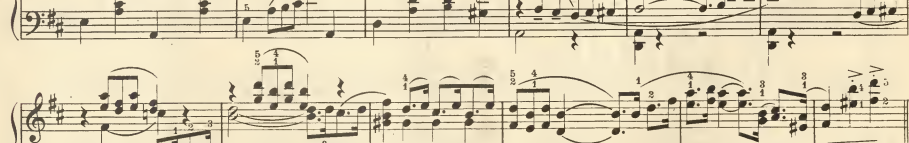
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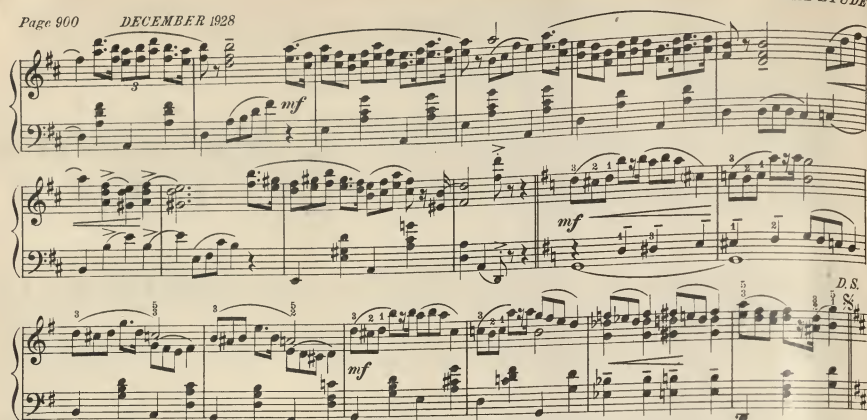
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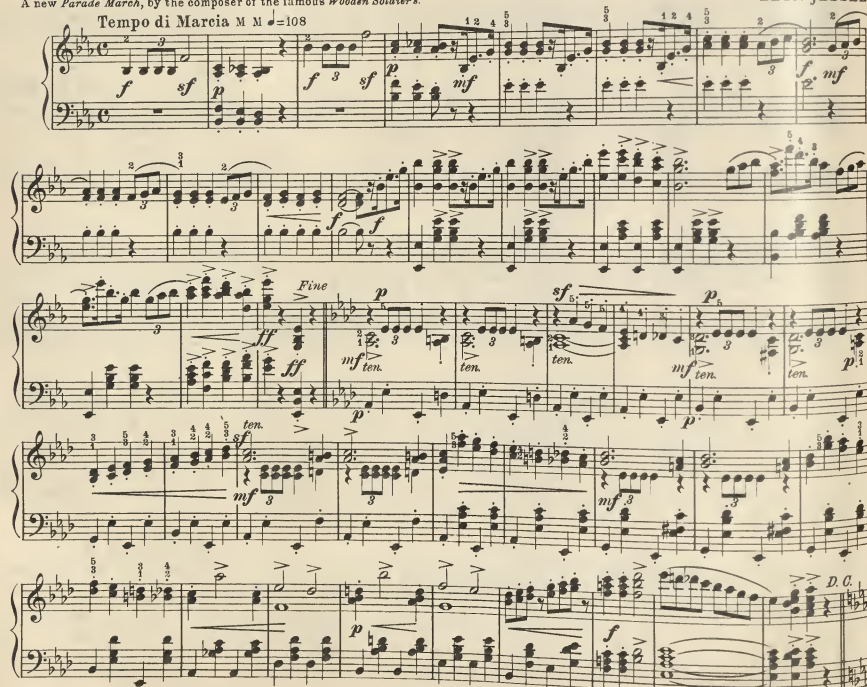


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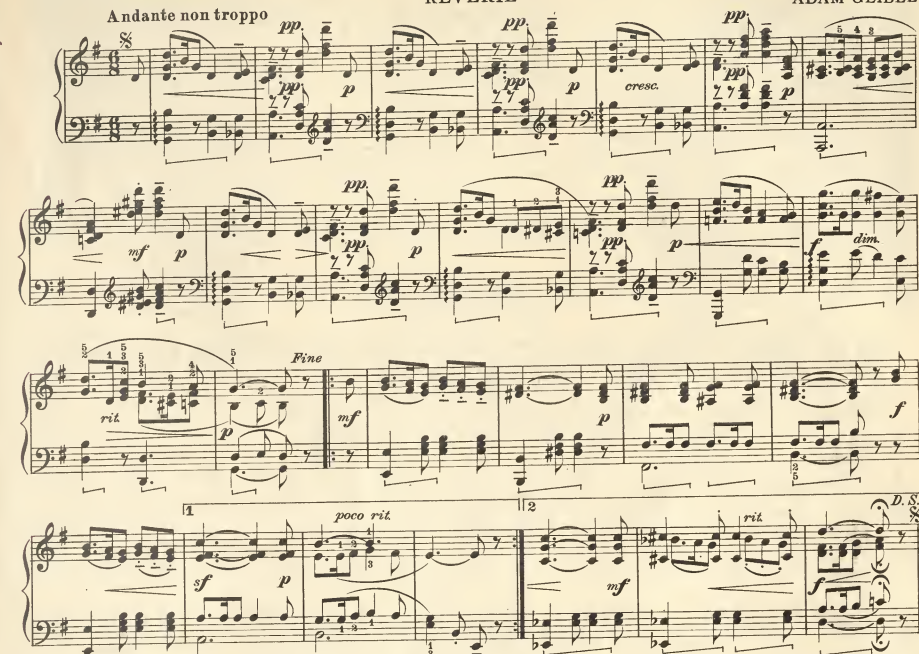
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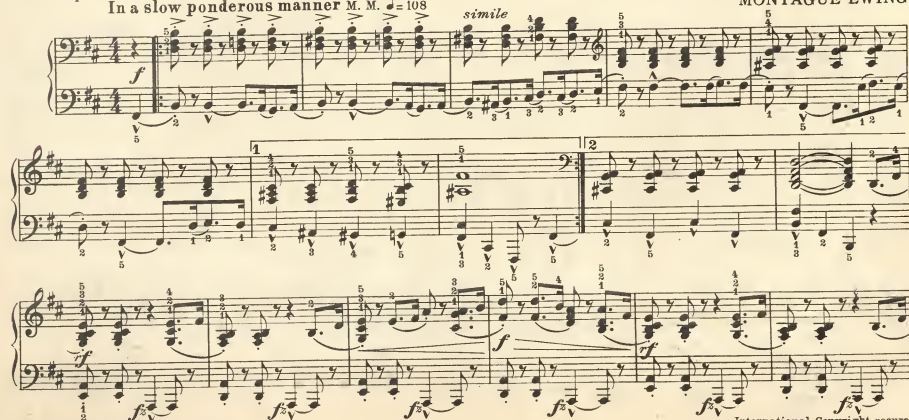
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MUSICAL EDUCATION IN THE HOME

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.

Make Your Home Town a Christmas Present

AGAIN the month of December is with us. The holy month that brings us the birthday of the adored Christ-Child and all the beautiful and inspiring customs and music associated with His Nativity. And again, as we have done for the past two years, we are urging the parents who have children studying music to make them musical presents, to stimulate their interest and to create in them an appreciation of their great privilege in taking music lessons. If you make them musical gifts you emphasize this privilege to the exclusion of other less worthwhile activities. We would suggest that you study each child's individual musical needs and select gifts that will meet them. If you do this there will be fewer knick-knacks purchased to clutter up your home, your child will be quite as happy and there will be some beneficial results from your Christmas spending.

This year we are going a step further and recommend that you give your home town a Christmas present by arranging, with the cooperation of other parents and the music teachers of the community, a music-book shower for your public library.

In the majority of the small towns the music section of the public library is the weakest and most neglected. This is to be expected because music is a specialized subject and the requests at the application desk for musical literature (the trend of which is usually reported to the governing board) are naturally not as numerous as are those for fiction, biography and other general subjects.

Furthermore, there is seldom found a musically interested person serving on a library board. Perhaps a bit of personal experience might be apropos. A few years ago we were elected to membership on the board of directors of our local library. Our associates were a lawyer of distinction, who had been serving many years and whose hobby was astronomy, and a learned gentleman interested in archeology. We found both of these subjects adequately covered by well-selected books on the shelves of the library, books which had aroused a considerable interest in the community in these two unusual fields of research.

Enlarging the Music Section

WE DECIDED at once to enlarge and strengthen the music section, and, when new lists of books to be ordered were prepared, presented a request for a reasonable number of volumes on music in the ratio of those to be purchased. We met no opposition on the part of the board but, on the contrary, their heartiest cooperation. They were delighted to get the list of music titles and echoed and reechoed the famous demand made by Oliver Twist. It was plainly evident that this section of the library had been neglected because nobody had been sufficiently interested and informed to give it personal attention. When we had a good selection of books catalogued and ready for distribution we visited the various schools of music and private studios in the community and asked that a notice of these music books be posted and that the students be trained and urged to use them pointing out that, when this was done, the library board might realize that the books purchased were appreciated by the patrons of the building and that a real necessity for this type of literature existed in the community.

Parents must be made to know that merely taking lessons and playing an instrument does not make a musician. The educational requirements of the musician were never so exacting as they are today. Therefore every child who is studying the subject should have access to a well-stocked library of musical biography, history and inspirational essays. When these have been supplied an effort should be made to include some scores of the great masterpieces in the higher forms and of the best known operas, for the use of the advanced students who are financially unable to visit the larger music centers where operas are actually given.

Mothering a Library

WHILE YOU are arousing interest in this "shower of blessings" in the form of books on music, try also to get some philanthropically-minded person, full of the Christmas spirit, to present subscriptions to the music magazines to the library. Besides inspirational and instructive essays, they contain many fine and helpful articles on technique and keep the interested, isolated student posted on the progress of music and musicians throughout the world.

So remembering it is more blessed to give than to receive, may we hope that this Christmas suggestion will meet with hearty response from THE ETUDE mothers. If you can summon the courage and enthusiasm to go into it, you will enjoy "mothering" this section in your library. It will furnish you a direct contact with people seriously interested in benefiting the community and will give you something definite to do in furthering the musical education of your children.

Doubtless you will soon find yourself interested in reading these book-children, created by your efforts, and a new and fascinating field of literature will be opened up for you, while you find closer companionship with your children's musical activities.

Write this department if you want a list of desirable books and get busy at once on a music book shower for your public library, as a Christmas present for your town.



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W. A. Shaw
Musical Examiner for Professor of Music
London College of Music, Winnipeg, Manitoba, Canada

I have examined "Sheffe's Rapid Course in Popular Music" published by the Forster Music. Part of the three books comprising it is perfect technique and the "Sheffe" method is a new and simple, and efficient technical facility to play so-called popular music. The author has shown both ingenuity and originality in presenting certain basic principles of piano playing, and in dealing so effectively with the somewhat awkward difficulties of arpeggiation.

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Can You Tell?

CHORD
No. 19

- For what type of composition is Verdi chiefly known?
- Where is the Augmented Second found in the Minor Key?
- What is the name of the stick used by the conductor of an orchestra, band or chorus?
- What was the first great symphony to be written with negro melodies as leading themes?
- Who was the librettist of "Madame Butterfly"?
- What little boy followed, on foot, after his father's carriage in order that he might hear a famous organist play?
- What is an *Eisteddfod*?
- How many strings has a guitar?
- Who wrote the music of "Dieci"?
- What is the meaning of *legger lines*?

TURN TO PAGE 906 and CHECK UP YOUR ANSWERS.

Have these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE, and you will have fine entertainment material when you are about to a group of music-loving friends. Teachers can make a copy book of them for the benefit of early pupils or others who are in the reception room waiting class.

Don't Make Counting a Bugbear

By GERTRUDE GREENHALGH WALKER

COUNTING out loud or even silently is a bugbear to many pupils and a worry to most teachers. Sometimes a pupil does not feel rhythm easily. In this case, before attempting to play a note of a piece, the teacher should clap the first few measures of it, as well as any measures offering particular difficulty. The French system of counting is very simple, and is used by all the great composers. That charming staccato study, *Jolly Raindrops*, by Spaulding, is rendered in perfect time by counting the French

way: *ta fa, ta fa, ta fa, ta fa* (pronounced *taaf, taaf, taaf, taaf*), *ta fa, ta fa, ta fa, ta fa*.

ta ta ta ta ta ta ta ta ta ta

Rhythm must be instilled into the pupil until it becomes a part of him. The old way of counting—1-2-3, 1-2-3, and so forth—will never be superseded, but any other way that gives a lift is to be welcomed.

Tuning Forks and Canary Birds

By HOPE STODDARD

CHRISTMAS LISTS, it is taken for granted, include musical instruments—the violin for Hilda or the new piano for mother to mother or from mother to James or from the whole household to itself—but has it occurred to us that there is a vast field of gift-giving for total enjoyment beyond this?

No more fitting gift than sound-recording records can be imagined. Such records can reproduce the singing of some of the simple Christmas airs, or the choral singing of a Bach Mass. But the music need not be suggestive of Christmas. Any good recording is sure to bring the true Christmas joy to the hearts.

A tuning fork for the violinist or cellist, a metronome, a music stand, a leather case for music, or a mahogany cabinet—these are gifts that will bear fruit throughout the year in increased interest in music. There are other gifts, the warm gloves or mittens for the pianist, the scarf for the singer, the silk handkerchief for the violinist (to dust off his instrument) and the staved note-book, which will fill a real need.

Not so Usual

IF ONE should wish to wander in the realm of the unique and produce really startling presents, the musical dish (which changes with the times) is lifted, the chimes watch (which tinkles out the hours) and the dinner chimes will effectively fulfill their missions as joy bringers. Nor can we, as musicians, bring our list to its finale without mentioning the music makers of nature, canary birds, whose singing, though making us conscious of our own faulty production, will nevertheless provide us with examples both of patient practicing and inspired outpouring. Padewski, it is said, fills his house with birds which sing constantly. And was it not Paris who followed thrilling birds through the woods to get their secret of spontaneous utterance?

QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS.

To Teach or Not to Teach.

Q. *Do I play (1), always (2), and naturally (3) have effect only in the measure in which they occur or do they have effect on the entire line? 3. In an exercise I notice the word *eterno*. Does it stand for *leggermente*?*

A. *What is the meaning of *eterno*? 4. In a piano study I find the following:*

Should be written thus:

Q. *Will you please give me the interpretation of the "7" in the second movement of Beethoven's "Moonlight Sonata"? The two different 1's appear do not tally as to the marks of interpretation.*

Beethoven, Op. 27, No. 2

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Beethoven, Op. 27, No. 2

Beethoven, Op. 27, No. 2

much harder to play so, and less smooth—

A. *The "7" is a "7" in the second movement of Beethoven's "Moonlight Sonata". The two different 1's appear do not tally as to the marks of interpretation.*

Beethoven, Op. 27, No. 2

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JOSEF HOFMANN, Director

The Curtis Institute of Music announces that with the beginning of the school year 1928-1929, and in accordance with its policy of promoting musical education in the United States, free tuition in all departments will be offered to students.

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Personal instruction by world famous artists.

Financial aid to students when required.

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Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under the artistic supervision of their master teachers of the Curtis Institute.

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Financial assistance in setting out on a public career.

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The Music of Christmas Dawn

CHRISTMAS wakes to music!

When your soul comes back from slumber on Christmas morn, there will be music—the wonderful music of the Feast of Nativity—the tinkle of the ornaments on the redolent Christmas tree, the squeak of Junior's new trumpet, the bleat of Mary's little lamb, the strains of belated carolers, the laughter of little children (loveliest music in all the world), the sonorous clanging of great bells—*Dor-room-m-m-mb! Clang!! Dor-room-m-m-mb! Clang!!*

Arise! Arise!

Christmas is here!

There is no finer way in which the Christmas spirit may be vitalized than through the music of Christmas morn. Some years ago the great hotels at Atlantic City encouraged the carolers to wait in their courtyards until Christmas dawn, so that the day for their guests might break in music. It is an unforgettable experience to welcome Christmas at sunrise with heavenly music. Our idealistic readers have at this blessed season a glorious opportunity to do their part in bringing the music of Christmas dawn to others.

Poor indeed is he who has no music at the dawn of Christmas! This of all days in the year is the one in which the music of joy should ring in our hearts. 1928 gives to the music of Christmas a new significance. Just ten years ago the ugly fog of battle hung over civilization. Peace had come; but the world still trembled from the greatest shock of history. Cynics sneered at the Christmas music of the Angels, "On earth peace, good will toward men!"

But ten years brought us the finest demonstration ever known of the world's valuation of peace. America is proud of her part in the Paris conference to outlaw war. Not in nineteen hundred and twenty-eight years has anything occurred to give us stronger faith in the wondrous potency of Christianity.

The music and the art of Christianity have embellished the world beyond belief. They have taken the most mundane things and turned them into works of eternal beauty. Raphael, it is said, used the top of an old wine cask for his "Madonna

of the Chair" now in the Pitti Gallery at Florence. In similar manner Christmas brings the glow of loving kindness to the humblest homes, even in this age of unnumbered and un-resting machines.

With the skies filled with aeroplanes and zeppelins, the very ether vibrating night and day with magnificent music, pictures flying over the globe through the very air we breathe—marvels and marvels uncounted—we realize that we are living in an age of miracles. The miracle of all is the survival of the spirit of Christmas, despite all agnosticism, all the turmoil of materialism, all the waves of crime, all the horrors of war.

Shining down through the ages, as the great beacon of modern civilization, is this Light of the World. Love of fellowman, human sympathy, forgiveness, kindness, courage to combat mercenary environment, faith in the best—these are the dominant tones of the Christmas bells.

Many homes have a way of gathering the family at the piano the first thing on Christmas morning and joining in the singing of carols. It is a splendid idea. The meaning of Christmas as the celebration of Christ's birth might easily be lost in a pagan carnival, an orgy of extravagance and gluttony.

The spirit of Christmas is the spirit of Christ. It means, first of all, love for others. It means abnegation of selfish interests, thoughtlessness, smallness, meanness. It means the expansion of the soul to encompass the poor and the rich, the sick and the well, the friend and the enemy. Christmas is the hour of hours when the whole world is in tune with the harmony of the firmament.

Christmas is the time of giving. To give is to bless one's self with true happiness.

All the Christmas gifts of the entire world do not equal in value the Christmas Spirit. It is one of the great treasures of modern life and is by no means confined to those who are professing Christians. Its economic, sociological and spiritual importance towers to the clouds.

Make this Christmas spirit vocal with the most beautiful, the most sincere festival music of the year!



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COURTYARD IN SCHUBERT'S BIRTHPLACE WHERE
THE COMPOSER PLAYED AS A LITTLE BOY

THE WORLD'S TRIBUTE TO FRANZ SCHUBERT



A MAGNIFICENT OPEN AIR TRIBUTE CONCERT TO SCHUBERT, IN THE GREAT PUBLIC SQUARE OF VIENNA

The World Bows in Homage to Franz Schubert

A Graphic Word Picture of the Great Schubert Festival at Vienna

By JULIA E. SCHELLING

Miss Schelling, well-known pianist, lecturer and sister of the distinguished pianist-conductor-composer, Ernst Schelling, went to Vienna this year, accompanied by a group of musical friends, and commissioned to bring to THE ETUDE readers her impressions of

one of the most gigantic tributes ever paid to a musician. Poor, humble, trusting, loving Franz Schubert never dreamed that one hundred years after his death the world would thus bow in tribute to his transcendent melodic genius.

A SHORT account only is here attempted of one of the most impressive musical events that has been staged in the modern world of music. In this age of "Sounding brass and a tinkling cymbal," the magnificence of the Schubert Festival at Vienna came as a surprise to many of the thousands who gathered there from July 19th to the 23rd, 1928.

Advance notices announced that the *Deutsches Singschloßfest* (German Singing Societies Festival) would send their best representatives to honor the One Hundredth Anniversary of the death of Franz Schubert. These societies, prepared by their own leaders, would join together and form a vast chorus of forty thousand voices—forty thousand men form a large army in either war or peace! Such a chorus had never before been attempted; not even Berlioz or Wagner ever dreamed of such augmented harmonies. We also read that these concerts were to be held in a monster building erected for this occasion, with a seating capacity of one hundred and fifty thousand persons.

A Mammoth Auditorium

TO GRASP in some small measure the immensity of this colossal structure, one must compare its size with that of other buildings familiar to us. The largest covered auditorium in America is Madison Square Garden, New York. This building seats eighteen thousand. The Washington Auditorium seats six thousand; so, even to understand approximately

the size of the Vienna Concert Hall, one must turn to the seating capacity of outdoor structures:

Yale Bowl—Eighty thousand.
Yankee Ball Park—New York—Eighty thousand.
Baltimore Stadium—Seventy thousand.
Harvard Stadium—Fifty thousand.
Princeton Stadium—Forty thousand.

It would be possible to put the Yale Bowl and Harvard Stadium side by side in this Vienna Concert Hall and still have room to "swing a cat."

Also the furnishing of this huge building was interesting, rows and rows of narrow rough board benches, with the number of the reserved seat alone for decoration, stretched in straight lines across the building, with wide aisles between every one hundred seats. These aisles led to doors on both sides. We were permitted to enter only the door nearest to our seat, which was thus easily located. When all seats were filled, the doors were closed—no standing room permitted. The

rafters were hung with thousands and thousands of banners brought by every singing society represented; and in their brilliancy of colors created a festive canopy floating and shimmering overhead.

The singers, forty thousand strong, were seated in rows reaching across one entire end of the building, the seats rising tier upon tier, from the ground almost to the roof. The choir was regularly placed, with first and second tenors at the left, first and second basses at the right. For singing, all rose with military precision and remained standing throughout their numbers on the program. The orchestra of five hundred musicians was placed in the foreground, the Director on a dais raised twenty feet above.

Four Days of Music

EVERY MORNING for four days, ensemble concerts were given in this great Concert Hall, the programs com-

posed mostly of Schubert's immortal works. The perfection of the ensemble was marvelous, the artistic beauty ever new and overwhelming.

The last day of the fête was given over to an outdoor pageant marching through the streets of old Vienna. Bands of singers came not only from all the great cities of Germany but also from Poland, Switzerland, Belgium, Czechoslovakia, Yugoslavia, and America. Musical visitors came from all parts of the world. They came not as the bards of old, the minstrels, the meistersingers or minnesingers, eager for the contest so popular all over Europe in medieval times. This Schubert festival was not a contest; it was such a *Bundesfest* as was never before known in history. Men who differed in politics, in religion, who even had faced each other in battle, were here united in Art, lifting their voices as one man to honor the memory of one who had so little joy in his own life and yet who left the richest legacy of joy ever bequeathed to the world of music.

Life of Franz Schubert

THE MASTER MELODIST, Franz Schubert was born in Vienna, January 31, 1797. His father was a school master, his mother a cook. The family was a large one, Franz being the thirteenth child. Franz's talent for music was discovered at an early age. It was cultivated by his family, his brothers helping him in its development. When very young he sang in the school choir and organized

No richer recognition of the limitless value of great art and genius has even been known than that which was shown on the occasion of the centennial anniversary of the death of Franz Schubert. When this glorious soul passed on, his total earthly belongings were sold for twelve dollars; yet, one hundred years later, multitudes came to pay homage to him. Rothschild was the Croesus of that day. How many paid tribute to him one hundred years after his death? Thus do we appreciate real wealth.



"THE MUSICIANS," BY CARO DELVALLE
One of the recent Triumphs of the Paris Salon

repeated at a concert performance. Is it not time to reform this silly custom?

Art Permanence

IT MAY BE questioned whether the Sonata Form is destined to survive for all time, or is doomed to be succeeded gradually by some other, as former fashions have been by subsequent ones. Provided the objectionable repeats be omitted, I very much doubt whether any form can be devised that is more logical, more symmetrical, more satisfactory in its duplex simplicity, than that of the Sonata. To crowd more than two "leading subjects" into one movement appears to be about as reasonable as to supply a statue of Venus with four legs; and to reduce the Sonata Form to one single motive would be as unreasonable as to endow her with only one.

Attempts have been and are still being made to induce us to accept other forms for our daily food, under the high-sounding titles of "Rhapsody" and "Symphonic Poem." They strike me as fit banquets for special occasions, tolerable at those times, but not suitable for daily consumption. There is too much license about them, not sufficient restraint, or proportion, or control. One loves to feel, when traveling by unfamiliar roads to unfamiliar regions, that one is still within hail of home. That beloved spot may be out of sight, but it need not be out of mind. While strongly opposed to unnecessary repetition, one wants to feel that the "first subject" is not completely wiped out, and that the contrast between it and the second one is, to some extent, an emanation. In other words, that the two are "related by contrast."

Affinity Necessary

A MOMENTARY digression may be here permitted. In constructing a coherent statement, I cannot admit a snuff-box, an eagle, and a pianoforte as contrasted subjects. They represent such totally different objects that they can be neither compared nor contrasted. But I can contrast a snuff-box, small enough to slip into my waistcoat pocket and once the property of Napoleon, with a much larger one, said to have belonged to Washington, which, when wound up, emits a tune. I

can contrast the scream of the mighty eagle, as he pounces upon his prey, with the sweet warbling of the tiny lark, when, at invisible altitudes, it pour forth its lay at heaven's gate. I can contrast Chopin's *Nocturne*, played by de Pachmann, upon a concert grand, with the fox-trot of a jazz band in a restaurant. But I can contrast utterly incongruous materials; and potpourris of incongruous materials do not appeal to me. So give me a Beethoven *Sonata*, and I make you a present of a *List Rhapsody*.

Opera, too, may be doomed in the not distant future to be superseded in public favor by some other form of entertainment. It would not be difficult to invent one that would be more logical, less patchy, and not so overburdened with repeats as what we now possess in this line. Wagner, the later Verdi, and Puccini, already have done much in this direction. They have knelled the passing bell of that class of opera, which Rossini, Bellini and Donizetti so readily supplied. Even the word "Opera," which, literally translated, means a "work," may have to go and some more easily pronounced term, such as "Bühnen-festschauspielwerk," may take its place.

In Conclusion

MY objection to repeats in general includes the accepted method of performing those delightful little movements, the *Scherzo* and *Trio*, the *Gavotte* and *Musette*, and the *Menuetto con Trio*. In these it is the custom, after twice playing each part of the first, to proceed without a break to the second one, and to treat it in the same literal way, concluding by returning to number one without an intermediate repeat. This means playing number one no less than three times; and, if this is tolerated, I see no reason for stopping at that—why not make it six, and let that suffice for two days?

Some enterprising music publishers, instead of marking the repeatable portion of a piece with a double-bar and dots (:||), have seen fit to print that section twice in full, thereby elongating their copy and thus adding to the purchaser's expenditure.

(Continued on page 955)



LEOPOLD STOKOWSKI

"I DO NOT SEE," said the Layman, "what is the object in having that man stand there and beat time or make gestures before the orchestra. They never look at him. The orchestra could play just as well without him."

"Wait a moment," said his musical friend. "The orchestra was playing the *Prelude* and *Finale* of 'Tristan and Isolde,' and soon swelled with thrilling intensity to the climax of the *Libetoth*. The air fairly vibrated with the passionate beauty of that immortal love song, and its conclusion left the audience thrilled and breathless."

"There," said the Musician, "The perfection of that climax never could have been achieved by the orchestra alone. It was due to the guidance, the leadership of the conductor, who played upon his men until they responded as a perfect whole and gave us the overpowering beauty of Wagner's music."

Eradicating an Error

THE MISTAKE of the layman was the common one of thousands who, in listening to an orchestra, are ignorant of the relationship which exists between a conductor and the players and who do not realize that the gestures and movements of the leader before an audience are only a part of his skill and work; that the conductor, not only by the magnetism of his baton but also by carefully rehearsing his men beforehand and fully instructing them in his ideas and wishes until they have a complete understanding of his plan of interpretation, accomplishes his result. If each player were a real artist, perhaps a conductor might be dispensed with; but that is asking for a condition almost superhuman. It would demand that each player must have a knowledge of the composition to be performed as a whole—not only his own part—and also that there must be unlimited rehearsals.

Grove mentions that as late as 1924 an interesting experiment was made in Moscow, with an orchestra playing without a conductor. He adds guardedly, "It is

said, with very good results," but comments no further. The best example of the necessity and value of orchestral leadership is when one hears the same body of men play under the direction of a competent leader and one who is not.

An Unanswered Query

IN TRACING the development of the art of music it is not possible to learn when the conductor first made his appearance. That from the earliest times some sort of leadership has existed there can be little doubt. Such a leadership would have been as natural and necessary as a drill master for a group of soldiers.

In the fifteenth century, we learn, it was customary to beat time for the Sistine Choir in Rome, with a roll of music called a *sol-fa*; and traces of the use of a baton have been discovered among the Minnesingers. However, between that time and the seventeenth century, we can learn but little, save that it was the custom to direct operatic performances by the use of the harpsichord. This we know was the practice, first in Italy and later in Germany and England. Lulli, Bach, Purcell and Handel pursued this method.

With the development in orchestras, however, as the wind instruments increased in power and number, it was no longer possible for the notes of the faint harpsichord to be heard; and a leadership by which the directions could be effected through the eye rather than the ear of necessity came into existence. At first and for a considerable period of time such conducting was largely a matter of beating time only.

A New Art Born

WITH THE PRODUCTIONS of the wonderful group of composers in the eighteenth century, something more than mere time beating became necessary for their proper interpretation; and the art of conducting, as practiced to-day,

came about as a natural evolution. Spohr, Mendelssohn and von Weber were among the earliest of this kind of conductors; and their work and methods were broadened and diversified until we come to Richard Wagner who not so much by his actual leadership as in the lasting effect of his written works produced a great intellectual change in the art of conducting. Aided as he was by Liszt and von Bülow, his wonderful work has been handed on and absorbed by all great conductors since his time; and to no other master does the world owe more of its enjoyment to-day in the interpretation of music. It was Wagner's violent tirade, published against German conductors in 1869, in which he claimed—and justly—that many got their positions through court or high influence, which stirred the lovers of music to a realization of the truer state of affairs. As a result, to-day no conductor can obtain prominence as such by having greatness thrust upon him; but, rather, he must achieve greatness by hard work, slow laborious steps and a realization of his responsibilities. Otherwise he cannot "arrive." Not only must a conductor be deeply schooled in the art of conducting, but he must also be deeply cultured in the highest realms of music.

Wagner tells us that he was so disturbed and confused by the indifferent conducting of Beethoven's "Ninth Symphony," which was given every year at the Leipzig Gewandhaus Concerts, that although he had copied the score himself and had made an arrangement of it for two pianos, he lost courage and for sometime gave up the study of Beethoven. It was not until he heard a rehearsal of that symphony by the orchestra of the Paris Conservatoire that the scales fell from his eyes and he understood the value of correct conducting, the secret of a good performance. The conductor, Halenbeck, had taught his orchestra to look for Beethoven's melody in every measure; and the orchestra sang the

melody. He patiently instructed, and his men obeyed him. This exhibition of the result of preparation and instruction had a profound effect upon Wagner, by which he eagerly profited and from which the music lovers of to-day are reaping the results.

The Bond of Sympathy

BETWEEN a commonplace reading of a composition and that intended by the composer, there is a world of difference; and that difference depends upon the conductor—a result achieved only by conscientious diligence. "To look upon music as a singularly abstract thing, an amalgam of grammar, arithmetic and digital gymnastics, is not sufficient to fit a man to be a conductor," says Wagner. He must be able to put life and purpose into a performance—to keep the players from going to pieces and becoming individuals instead of a compact body. How often we see a leader literally pulling the orchestra together when for a moment they have seemed on the point of disintegration. Again, how pained we have been when from some cause, personal dislike or other reason, an orchestra and the conductor are "on the outs." How instantly the audience realizes that the perfect unity of purpose and harmony of ideas, which make a perfect accord and therefore a satisfactory performance, are lacking. Even the layman knows that something is wrong, though he may not understand the why or wherefore.

A Moving Picture

BOULT, in his *Technique of Conducting*, says that if one were to watch a moving picture of a good conductor at work it would be possible to tell what he was conducting without hearing the music. "This," he adds, "is a very different thing from suggesting that the audience should watch the conductor at a concert. His work must be directed towards the eyes of his orchestra and only towards the ears of his audience."

Not infrequently the layman observer declares that "the conductor was of no advantage as the players never looked at him." Certainly the

Why a Conductor?

Some Lines to the Layman

By HON. TOD BUCHANAN GALLOWAY

WELL-KNOWN JURIST AND WRITER, COMPOSER OF "THE GIPSY TRAIL,"
"ALONE UPON THE HOUSETOPS" AND OTHER WIDELY USED SONGS.

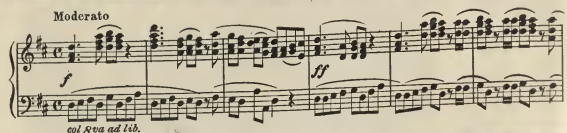


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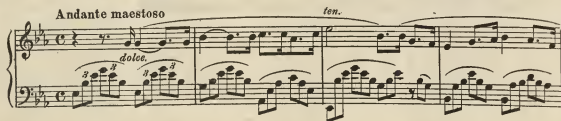
The Hallehujah Chorus

ALTHOUGH Handel's success with his Italian operas in England had been at one time phenomenal—*Rinaldo* having been particularly liked—he grew finally to have such a distaste for the storm and stress of operatic performances, with the temperamental singers, carping critics and inevitable financial responsibilities, that he decided to abandon this type of composition in favor of oratorios. In 1720 he wrote *Esther*; and this was followed by various works such as *Deborah* (1733), *Athalia* (1733), *Saul* (1738), *Israel in Egypt* (1738), and then, in 1741, the *Messiah*. This latter is surely the world's most beloved oratorio. Performances of the *Messiah* are yearly events in hundreds of cities.

The first performance of the *Messiah* was given for char-

ity and took place on April 13, 1742. Incidentally, Handel had taken only twenty-three days to compose this masterpiece! At the first performance the audience became more and more enraptured as the singing progressed, till finally, with the beginning of the *Hallehujah Chorus*, excitement reached fever pitch. Suddenly the king rose in tribute to the composer, and the audience joined him in standing till the very end of the chorus.

Even Handel seldom trod such exalted ways as exist in this *Hallehujah Chorus*—and he is said to have told a friend that during its composition it seemed to him that the very gates of Heaven itself swung wide and he could glimpse for a fleeting moment the sublime wonder of the land above.



Noël, by Adolphe Adam

NOËL is a French word—derived, incidentally, from the Latin *natalis*, meaning "birthday"—and noëls are carols and other songs celebrating the birth of Jesus in Bethlehem in Judea. How natural that there should be so many peans hailing this, the most astounding and most blessed event in history! Among them, one of the most popular is the *Noël* by the French composer Adolphe Adam. This composer was born in 1803 and died in 1856.

This is certainly a perennial, and each year school children, church singers, choruses and radio broadcasters perform Adam's *Noël*. Somehow its creator caught up in his melody all the flooding joy of the Savior's birth.

Adolphe Adam was famous for his operas—especially the one called *Le Postillon de Longjumeau*. M. Adam studied music with such famous French masters as Benoit and Boieldieu. In later life he was made professor of composition at the Paris Conservatoire, though this same institution had not looked upon him during his student days as little more than a talented dilettante and not to be too greatly encouraged. It is said, in fact, that he was allowed to enter the Conservatoire only on the amazing condition that he promise solemnly never to compose music for the stage. As you can discover from a list of his works, he promptly forgot this condition as soon as he had left the Académie.



Evolution of Piano Playing and Virtuosity

By ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Translated from the French by Florence Leonard

(This is the Sixth and Last, in the Series of Notable Articles Which Began in the July Etude.)

HANS SCHMITT (1835-1907), of Vienna, was the author of numerous interesting works for teaching purposes, and very much the same were Wilhelm Teichmüller and Rudolph von Leipzig, Tobias Matthay (1858) in London, and his excellent disciple, Cuthbert Whitmore (1877-1927). The method of Matthay, like that of Breithaupt in Berlin, contains many ideas of Ludwig Deppe (1828-1890), an interesting teacher though little known. (Certain ideas of Deppe may be found in the Breithaupt technique; but Breithaupt's method includes many points not known to Deppe; and some of his fundamental principles are quite opposed to those of Deppe.—P. L.)

Two charming pupils of Matthay are Myra Hess and Irene Scharrer, both remarkable, both interesting exponents of his method. William Mason, a pupil of Liszt, is another pedagogue whose work on the technique of the piano are of the first rank. But there is only one good method—which is, to be able to play the piano! To change method is not always to improve method.

"The Valkyrie of the Piano"

WE HAVE almost reached the end of our list and have not yet mentioned the admirable Teresa Carreño (1853-1917) who had rare musical intelligence and whose passionate, superb talent is famous. She studied with Georges Mathias. So did Raoul Pugno (1832-1914), exuberant and charming; and also Theodore Ritter (1841-1886), the most finished pianist of the French school, having wit, finesse, rhythm, vivid color, sentiment and style—all these qualities. Three admirable virtuosos of this period were Francis Planté, with clearness of style; Louis Diémer, most accurate; and Delaborde, of fiery spirit. Alfred Cortot was younger than these, but also remarkable. These are the most famous of the French pianists.

Throughout Italy, Germany, England and America, many conspicuous artists contribute each his share of novelty to the art of the piano. Space permits the mention of only those who are best known.

An Italian Group

IN ITALY, Giuseppe Martucci (1856-1909) was a very remarkable pianist and a professor of the highest rank. Enrico Bossi was another. Beniamino Cesi (1845-1907) wrote a work on piano technique which will be a classic. Maggini (1871-1912) was a charming virtuoso and an interesting teacher. His *Metodo d'Esercizi Tecnici* is strikingly original. Giovanni Sgambati (1843-1914), and his pupil, Felice Boghen, produced some "Exercices Journaliers" (Daily Exercises) and instructive editions of unusual worth. Ernesto Consolo, the pianist, is a remarkable artist.

In Germany we have Ansgar, Edwin Fischer (a pupil of Breithaupt), Gottfried Galston, Arthur Schnabel, Petri and Gieseking. In America are Ernest Hutcheson, an exceedingly worthy artist, and a host of foreign artists who have become naturalized Americans. Among these latter must be mentioned Alberto Jonas of rare cultivation, who has brought out a

masterly "School," a work of the greatest significance, which will be of much-making, which is not surpassed; Guiomar Novais controls infinite modulations of tone by her skilled fingers, and knows beauty of detail of nuance, of soul, and the style of each composition. Wilhelm Backhaus has everything—fullness, power and delicacy. There are still others, whose names escape me, since I have not heard them. Siliti ranks among the greatest pianists of the day.

Some Living Titans

AMONG THE VIRTUOSI of world-wide reputation must be mentioned Arthur Schnabel, of miraculous technique, ideal sonority, surprising style, animation, contagious passion, soul, sensitiveness—one of the most extraordinary virtuosos of our time. Ignaz Friedmann, whose interesting works are not yet well enough known, is also a player of formidable technique, of delicate and sensitive talent, spiritual, vivid. Last, but not least, is Sergei Rachmaninoff, whose Concertos, Etudes, Sonata, and Etude Fantasia are works full of strength and of

original expression. His marvellous virtuoso talent is uncontested and incontestable.

There are many names of virtuosos which might yet be mentioned, some of them very remarkable. But I shall content myself with adding only a few. Wanda Landowska is a very intelligent musician, remarkable clavecinist and pianist of charm. Among the French virtuosos are Youra Guller, whose pure, expressive style is most captivating; and Jeanne-Marie Dorré; the new Carreño, whose prodigious memory, magical technique, bravura, a rare artist, grace and delicacy, make a rare artist. Side by side with the ever increasing skill of the virtuoso, one must increase in the book of gold, of Progress, the names of the makers of pianos—the artisans or inventors who were geniuses. The ideal tone quality of certain instruments, their power, their clearness, are prodigious. From Hans Ruckers and Cristoforo to Steinway—what a road they have traversed!

Growth of the Piano

THE PIANO at its birth had but 61 keys. To-day it has 91. The field for the pianist is thus expanded by a

half. The volume of tone, modified by the pedals, has been increased to the greatest proportions.

The evolution of the hand in playing was gradual. Before the day of Johann Sebastian Bach and Couperin, the thumb was not used at all, upon the keys. It was placed upon the wood, to support the hand.

The following is the fingering of the scale of C, used by Purcell in 1684:

Right hand: 12343434343435 (2 octaves).

Left hand: 54323223232321.

Bach invented a fingering which not only used all the fingers but also made the thumb of the first importance. It became more important than the other fingers. According to Forkel, Bach played as follows: the five fingers were curved so that their tips would fall perpendicularly on the keyboard, upon which they formed a parallel line. He played with so controlled a touch and one so little emphasized, that the movement was scarcely perceptible. Only the first joint of the finger was moved. The hand kept its rounded form, even in difficult passages; the fingers were lifted very slightly above the keys. Kalkbrenner says, in his "Method," that the hand should "attack" the key sometimes by caressing it gently, sometimes by approaching it suddenly as a lion on its prey!

Thalberg says: "It is necessary to knead the piano with a hand of steel and with fingers of velvet."

Piano Literature Expands

THE MODERN MASTERS of the piano have enriched its literature with new effects which tend to transform the descendant of the modest clavichord into a sort of miniature orchestra. Tchaikowsky, César Franck, Grieg, Widor, Scriabin, Lisajouff, Debussy, Ravel, Albeniz. What technical inventions are the result of their genius! Simple and complex, the art of Debussy or Ravel is revealed in the refinement of their harmonies, the elasticity of their rhythms, and their delicate sense of tone quality. Both are like silversmiths in music, often producing effects for the brain than for the ear. They love the piano; they know it well; they have produced masterpieces for it. (*Préludes* and *Études* by Debussy, *Sonatas*, *Ondiva*, and *Scarbo* by Ravel.)

These observations shall close with a thought of Anton Rubinstein: "Instrumental music is the most intimate friend of man. This we must admit, particularly when we are suffering. But of all instruments the piano is the one which responds best to this feeling. Therefore I consider the study of the piano a benefit to humanity, and I should make it obligatory, in a school curriculum, in order to insure to the pupils this personal pleasure. I had played so much in public that I observed that, I did better before an audience than for myself alone. And when I observed that I played better for myself than for others—from that day I ceased to play in public." Other interesting thoughts in this field of study will be found in "Mezzotints in Music" and "The Royal Road to Parnassus" by James



LEOPOLD GODOWSKY AND ISIDOR PHILIPP
A RECENT PORTRAIT, TAKEN IN PARIS

Huneker, and in "Great Pianists on Piano Playing" by James Francis Cooke.

A Table of the Sonatas of Beethoven In Order of Difficulty

Sonata, Easy, Op. 49, Nos. 1 and 2.	Sonata, Op. 54.
Sonatina, Op. 79.	Sonata, Op. 27, No. 1.
Sonata, Op. 14, Nos. 1 and 2.	Sonata, Op. 27, No. 2.
Sonata, Op. 2, No. 1.	Sonata, Op. 90.
Sonata, Op. 10, Nos. 1 and 3.	Sonata, Op. 31, No. 3.
Sonata, Op. 22.	Sonata, Op. 31, No. 2.
Sonata, Op. 13.	Sonata, Op. 81a.
Sonata, Op. 2, No. 2.	Sonata, Op. 57.
Sonata, Op. 10, No. 2.	Sonata, Op. 53.
Sonata, Op. 78.	Sonata, Op. 109.
Sonata, Op. 2, No. 3.	Sonata, Op. 110.
Sonata, Op. 7.	Sonata, Op. 101.
Sonata, Op. 28.	Sonata, Op. 111.
Sonata, Op. 26.	Sonata, Op. 106.
Sonata, Op. 31, No. 1.	

In Chronological Order

Op. 2, No. 1.	Composed in
Op. 2, No. 2.	1795

Maintaining Concentration in Practice

By WILLIAM J. O'TOOLE

THE SUN shining through our windowpane warms us by its mild diffusion of heat. If, however, we focus the rays through a special glass, if, in other words, the sun is made to concentrate its heat, we can burn a hole through a block of wood. So, in practicing, if we focus the mind's energy through the glass of sane practice methods we shall be able to absorb completely the most difficult page of music. It is the business of the teacher or of the good musical magazine to furnish the glass, but it remains for the student himself or for the parents of the very young child to hold the glass in position, that is, to see that the daily practice schedule is carried out.

The length of a practice period should depend entirely on the ability of the student to concentrate. For the average student, fifteen to thirty minutes is the proper length for maximum results, though an advanced student or professional may attempt an hour period. After a few minutes of physical exercise or a walk around the block, another period may follow immediately. If a longer period is attempted there is apt to be lapses of attention in which mistakes will occur or hazy impressions will be formed, thus cancelling the effect of the concentrated study which preceded. By dividing the available time into a number of short periods the attention can be kept at a white heat. Moreover, in the interval between, the impressions will have had time to degenerate, to become a part of the student's mental life.

Perhaps one of the reasons why busy men get so much done is that they vary their activities but work on schedule. Students may do the same; there is no reason for keeping the school homework and music practice each in a separate long period. Punctuating with music the several hours of mental effort required for school lessons will leave the brain less fatigued. Short periods of instrumental study may be sandwiched between school studies, with advantage to both.

In order to secure the best results the student must be reasonable in taxing his

mind, scheduling the types of study that require the most concentration when the mind is fresh, while drill work on studies with which he is familiar, memorizing which has passed through the analytical stage, and all work which requires mere repetition, may be studied when the concentration is not quite up to par. The morning is, of course, the best time for work demanding analysis, for new work of any kind. The following schedule is planned for two hours' practice.

1. FOR MORE INTENSE PERIODS:

Technic—15 minutes
New exercises involving special concepts of touch, motion or weight release; new patterns in broken chords, scales or arpeggios.

Memorizing—15 minutes
In its first stages or the committing of some particularly difficult passage which was not mastered the day before.

Interpretation and Repertoire—30 minutes
Memorizing in a more advanced stage, requiring not mental but physical repetitions for permanence of retention. Emphasis on expression and musical feeling will delight the esthetic sense, make the student forget that he is tired and even give him new energy; one old piece every day.

Harmony—15 minutes
At the keyboard or written. Creative expression in the simple ternary form

New Piece—15 minutes
Analysis and repetition of difficulties using variations of rhythm, touch and dynamics to eliminate fatigue and allow longer concentration on the same tonal group.

2. FOR LESS INTENSE PERIODS:
Op. on Drill Exercises—30 minutes
Working for endurance, speed or a particular tone quality. Patterns in broken chords, scales or arpeggios that are well learned may now be done metricaly.

Interpretation and Repertoire—30 minutes
Memorizing in a more advanced stage, requiring not mental but physical repetitions for permanence of retention. Emphasis on expression and musical feeling will delight the esthetic sense, make the student forget that he is tired and even give him new energy; one old piece every day.

Harmony—15 minutes
At the keyboard or written. Creative expression in the simple ternary form

will vitalize the student's re-creation of the composer's ideas. The next thing is to carry out the daily plan. Let the student remember that more concentration is required in approaching anything new. If he follows his plan religiously for a few weeks he will soon establish such regular practice habits that he will actually be uncomfortable whenever he is forced to miss his practice hour. He knows that irregularity in the habit of eating makes him uncomfortable and is not conducive to good health. In a similar manner he will let his feet find a steady daily practice if he is to be healthy musically.

Again, a just balancing of the amount of time for each practice item is as necessary as a balanced diet for the best results from each meal. Let the student, therefore, rule off a sheet of paper each week into half-hour blocks with the days of the week at the top and the half-hour periods along the left side of the sheet. He can then insert the names of the composers of his pieces, études or exercises as he practices and bring the record to his teacher. Keep up a record of his practice in this manner will help him to form the habit of regularity.

In a lecture delivered at the Training School for Music Teachers, in London, Ernest Foxley Calverley declared:

"The appreciative study of music implies the development of taste. It is in the direction of taste that we must aim, for it is the only way to obtain a refined taste from music alone. The mind empty of all things save music is a danger to the race. Taste requires the stimulation which follows a living interest in the wide concerns of humanity. Literature only can provide the need. The musician is known by his books, and the same law operates in the case also of teachers of music. Music is the most responsive of the arts to the claims of taste, and a cultured taste in literature finds a ready echo in the imagination of those who live by music. The world is ruled by taste, and it is the privilege of the teacher to develop his own, that insensibly he becomes an influence tending to the uplifting of taste in his students."

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MARCEL DUPRE, WITH A CLASS OF ORGAN PUPILS

THE ETUDE

Op. 2, No. 3.	Appassionata1803-04
Op. 49, No. 2.	Op. 78.1809
Op. 7.	Op. 81. L'adieu1809-10
Op. 10, No. 1.	Op. 90.1814
Op. 10, No. 2.	Op. 101.1815
Op. 10, No. 3.	Op. 106. (Hammerklavier)1818
Op. 13.	Op. 109.1820
Op. 14, No. 1.	Op. 110.1820-21
Op. 14, No. 2.	Op. 111.1822
Op. 49, No. 1.	For the Sonata, Op. 106, Beethoven used the metronome—then a new instrument—and marked the speed of each movement. It is thus an excellent document for us today. Maelzel had, within about two years, made known this valuable aid, and the master, asked to give his approval, had written in 1817, a letter praising the metronome and promising to be the first subscribers to it. The Sonata was written in 1818.
Op. 22.	Op. 111.1799
Op. 26.	Op. 111.1800
Op. 27, No. 1. Quasi una fantasia.	Op. 111.1800
Op. 27, No. 2. Moonlight.	Op. 111.1800
Op. 28.	Op. 111.1800
Op. 31, No. 1.	Op. 111.1802
Op. 31, No. 2.	Op. 111.1802
Op. 31, No. 3.	Op. 111.1802
Op. 53.	Op. 111.1804
Op. 54.	Op. 111.1805

THE ETUDE

Milan, the Shrine of the Opera

FOURTH IN THE SERIES OF MUSICAL TRAVELOGUES—VISITS TO THE SHRINES OF MUSICAL ART IN EUROPE

By JAMES FRANCIS COOKE

PART II

Milan's Famous Conservatory

LEAVING THE Casa di Riposo per Muscati, we paid a long awaited visit to the famous Milan Conservatory, properly named in honor of Italy's great idol, Verdi. The building it occupied was formerly a convent. The romantic history of this famous institution reaches far back into the archives of history. The duke of Milan, Ludovico Sforza, founded a school there as long ago as 1483, nine years before the discovery of America. Saved from the conservatory founded by Pope Nicholas V in 1482, it holds the rank of being Italy's first music school and possibly one of the first public schools of music in the world.

Over a century later (1570), the great Claudio Monteverde came to this school and it became one of the most widely sought of all European musical seats of learning. Monteverde in his day was regarded as a great modernist, even a dangerous iconoclast. He abandoned many of the old rules of counterpoint and introduced boldly unaccepted changes. He tried, to say nothing of the diminished triad, with an audacity which shocked his contemporaries and delighted posterity. Among other things he invented the device or recitative for dramatic music.

Napoleon's Encouragement

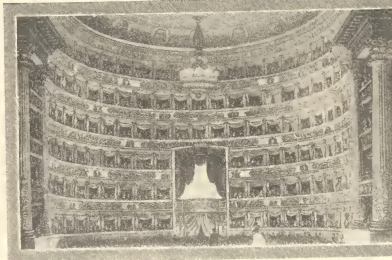
THEN FOLLOWED a period when the musical traditions of Milan were largely focused upon vocal music; and in 1807 Napoleon Bonaparte issued a decree founding the present Royal Conservatory of Milan. The order was issued by Napoleon Bonaparte, stepson of Napoleon and son of the ill-fated Creole Josephine. The Empress was six years older than Napoleon, and Beauharnais who later assumed the name of Napoleon was only twelve years younger than his stepfather. He was, himself, a soldier of no mean great interest in the new school, and it was soon in flourishing condition. Its activities were not interrupted until the Austrians seized the building for military purposes in 1848-1849. It occupies a building, once a convent, annexed to the church of Santa Maria della Passione. The conservatory is now under the direction of the brilliant Italian modernist composer, Ildarando Pizzetti. It has one of the finest musical libraries in Italy, directed by the gifted Fausto Torrefrancia.

Students are admitted subject to probation for one year. If they then succeed in passing an examination they are permitted to continue. The course for composition and string instruments is nine years long, that for wind instruments ten years, while the course in singing is eleven years.

Among the celebrated musicians who have studied at the Milan Conservatory are Giacomo Puccini, Mascagni (one year) and Italo Montecenzi. It was here that our own Amelia Galli-Curci graduated as a pianist (first prize and diploma) long before she dreamed of becoming a great singer.

La Scala

THE GREAT musical glory of Milan, however, is La Scala, the most famous opera house in the entire world.



TEATRO DELLA SCALA, FROM THE STAGE

Curiously enough it takes its name from a church, since when it was built in 1776 under a decree of Empress Maria Teresa of Austria, it was erected on the site of Santa Maria della Scala (St. Mary of the Stairs).

The cost of the original building was about \$200,000, an enormous sum in those days. It was the largest and finest theater in the world at the time. The horseshoe-shaped interior has five tiers of boxes with a gallery above them. The building is 330 feet long and 122 feet wide. Its greatest feature is its huge stage going back from the footlights 145 feet, with a width of 98 feet. The proscenium opening is 34 feet wide. The capacity of the house is 3600. Approximately one thousand employees are required to maintain it, including one hundred and fifty dressmakers and tailors. At times it operates a school in which some fifty choristers and sixty dancers are kept in training. Far be it from us to make comparisons of the performances at La Scala with our own magnificent Metropolitan Opera Company. With Gatti-Casazza and Toscanini on Broadway, we have the managerial and artistic brains that have brought La Scala to its greatest recent

heights. We have not, however, the economic situation which permits the Milan house to employ artistic labor at a vastly lower figure and thereby attract an immense amount of attention to necessary detail. The admission prices at La Scala are by no means cheap. Five, six and seven dollars are asked for good orchestra seats when they can be obtained.

The ensemble, *mise en scene* and "atmosphere" at La Scala are simply unmatchable. Let us suppose we happen to be there for a performance of the spectacular "Andrea Chénier" of Giordano. We are first confronted with the fact that the audience has come eager to hear an opera, not merely as a part of the social whirl of the beginning of the acts. This is accomplished by turning out the lights at intervals in threatening manner. Finally, when absolute silence is secured, the Maestro's baton descends, and one is instantly lost in the music drama.

As the Milanese Know It

THE colossal stage permits of the movement of huge masses of singers and choristers in wonderful semblance of life.



ENTRANCE TO CONSERVATORIO DEL VERDI

The artists seem to live in their parts, rarely stepping out of the picture to solicit applause. The court scene is appalling in its reality, and, when we come to the final act in which Andrea and Maddalena ascend into the tragic cart that is soon to move beyond the massive prison walls to the guillotine—the apogee of Love and Death—we join with our Italian hosts in uncontrollable *bravos*. This is opera as the Milanese know it.

If you have difficulty in finding that age-old charm in Milan that you have come to look for in Perugia, Orvieto and Viterbo, you may ascend to the roof of the Milan Cathedral (providing you have the legs of a mountain climber) and look northward over the unexpectably gorgeous panorama of the distant Alps. These are not the peaks that one associates with frigidity (although they are snow-crowned) because nesting at their feet, one finds that semi-tropical paradise known as the Italian Lakes. At no place in the world is one so overwhelmed with beauty. Lago Garda, Lago Como, Lago Maggiore, Lago Lugano—dreams of scenery, incredible in their charm. Here color runs riot with romance. Small wonder that it has been for twenty centuries the incessant inspiration of poets, painters and musicians not merely of Italy but of all the world.

Milan, of all Italian cities, is most like America. In fact, in its hustle and bustle even Americans are somewhat nervous. The people are extremely intelligent and affable. In the older days, largely because of the prestige of La Scala, it vied with Paris as a center of voice culture. Vocal music was the life of the city, and in this way it is characteristically Italian.

There is, of course, a marked contrast between such a conservatory as this and the modern conservatory equipment. It is the same difference that one finds between Magdalen College at Oxford, England, and, let us say, the prodigious and marvelously efficient new Law School of Northwestern University at Evanston, Illinois. Probably no more beautiful hall exists in America than this one at the Northwestern University Law School, modeled after the English Parliament Building; but it is as different in its atmosphere as a Roman burial hall is from a Klieg light.

The problem of education is to determine whether the atmosphere of the ancient building, often approaching ruin, is more suitable to the education of the young than is a modern building equipped with every imaginable convenience and improvement; as, for instance, some of the new American conservatory buildings which, from the standpoint of artistic beauty and physical effectiveness, transcend many of the finest in Europe.

People in this day and age of the world are becoming insistent upon results rather than upon dreams. The magnificent record of the Milan Conservatory is history. We are of the opinion, however, that the new era in musical art which we are entering, while depending for its dreams upon contact with the old, will flourish more luxuriantly amid modern surroundings, provided those environments are in keeping with the finest translations of artistic ideals of yesterday to those of today.

Master Discs

By PETER HUGH REED

THE GENERAL trend of interest seems to be toward recorded symphonic music. But there are many music-lovers who are also interested in unusual vocal discs. When a voice is distinctive in quality and ingratiating in its production, surely then it is welcome for itself. And when a singer combines fine musicianship with the imaginative ability to present a real story, then that singer becomes also an artistic necessity.

Such a gifted artist can make a song, an operatic aria or even a vocalise a very definite work of art, particularly if the technique of the voice is perfect and unobtrusive and the tonal flow a pure sound which presents a satisfying and pleasurable to the listener. From such singers, upon occasion, one cannot help but derive a delight equal to that received from a perfect instrumental performance. In view of these facts the writer has decided to present a series of vocal discs which he has recently heard and found worthy of critical praise.

To begin with, there are two records of Schubert songs, which all admirers of his music should hear. They are issued by Victor. Elisabeth Schumann who possesses a perfectly floated lyric soprano sings with ingratiating quality in *Die Post*, *Wohn, Im Abendroth* and *Die Vögel*, which are all recorded on disc number 6837; and Elena Gerhardt, that justly famous, lieder singer whose work has reached a maturity of perfection, presents *Der Leiermann* and *Der Wagmeister* on "Die Winterreise" on disc number 6838.

Margaret Sheridan, an Irish soprano with a voice of considerable youthful charm, and Aureliano Pertile, a tenor with a rare dramatic quality, unite in an excellent performance of the *Love-Duet* from "Madame Butterfly," on Victor record number 6832. The duet is begun at the point in the first act where Butterfly has completed the change from her "ponderous" wedding garments, and her angry relatives have finally desisted. The lovers are left alone in a dusk-filled garden. "Child from whose Eyes the Witchery is Shining" sings Pinkerton! The love scene which follows is recorded to the end of the act with only a short cut between the two parts of the record. Sheridan and Pertile sing with fine youthful animation, and the finale of the scene is built up by them into a gloriously impassioned climax.

On Victor disc number 6843 Pertile is heard to further advantage in two different types of operatic arias. From "Luise Miller," an early Verdi opera, he sings "Quando le sere al placido," which is written in the lyric style of a serenade. Reversing this record, we hear the tenor's frenzied outburst in the third act of Puccini's "Manon Lescaut." "Behold, I am Grief-stricken" sings des Grieux to the captain of the ship upon which Manon is to be deported to America. The young lover's sorrow so moves the captain that he asks him if he would care to go to America also; and the cete ends with des Grieux boarding the ship to be deported with Manon.

Arias from the Russian Operas

ANOTHER interesting vocal record is offered by Nina Koshetz, the Russian lyric soprano. Her voice, although vibrant, is nevertheless sympathetic in its quality. On Victor record 9233 she can be heard in an interesting aria from Borodine's colorful "Prince Igor," and also in a charming lullaby from Rimsky-Korsakov's "Sadko," the opera from which the familiar *Song of India* is taken.



THE BEGGAR FLUTIST
From a painting by Carl Spitzweg. One of the most popular pictures in the Munich Gallery

THE ETUDE

know's "Sadko," the opera from which the familiar *Song of India* is taken.

Elsa Alsen, the dramatic soprano, has sung the *Liebestod* from Wagner's "Tristan and Isolde." It is beautifully rendered with a fine regard for diction, and the recording is excellent. Alsen interprets Isolde's Love-Death much more slowly than we usually hear it. She evidently conceives Isolde as being in an entranced state, somewhat dazed, which prevents her from quickening the emotions of the scene. It is an interesting conception and one that conforms with the character. This aria can be heard on Columbia disc 50083D. Before leaving vocal discs, mention should also be made of Rosa Ponselle's singing of *Miserere* from "Il Trovatore," with Martinelli and the prayer *La vergine degli Angeli* from "La Forza del Destino." Miss Ponselle's luscious golden voice is heard to great advantage in these operatic excerpts. In fact, she has never been more vocally opulent or, for that matter, more satisfying, than she is in this (Victor 8097).

Passing on to some instrumental records, the Victor release of Schubert's "C Major Symphony," the work which Schumann said was of "heavenly length," is a superb recording. Dr. Leo Blech and the London Symphony are its exponents. What a healthy job he made of it, too! Although he is somewhat too ostentatious in the first movement of this melodious work, he is, in the second, most poetical. Again, in the *Minuet*, the graceful resiliency that Blech attains is all to the good. We recall the set issued by Columbia, where Hamilton Harty was conductor. Harty's reading was preferable here in the last movement. But for perfection in symphonic reproduction, combined with a vital performance, the Victor is undoubtedly better. The disc numbers are 9235 to 9240.

Schubert Contributions

CONTINUING their Schubert contributions, Columbia recently issued his *Sonata in G major*, Opus 78, oftentimes termed *Fantasia Sonata*. This composition is an excellent example of its form conceived in a spontaneous and brilliant manner. Schumann once called it "the most perfect work, both in form and conception," which Schubert left; but this opinion should be applied only to his piano music. As a sonata it is simple in its musical expression and is therefore a work which requires fine tonal gradations from the interpreter. In its twenty-odd pages, Schubert has conceived some truly lovely passages of poetical lyricism.

Left Pousthoff, the Russian pianist, who plays the work, is a skilled and gifted artist. He renders it in an admirable manner, since his interpretation tends to permit Schubert's music to speak for itself. In a way his performance is nearly perfect, yet many people may consider his maxilline concept somewhat too vital for the delicacy of Schubert's melodic lyricism.

Speaking of sonatas—that delightful and all-too-brief one by Beethoven, *The Sonata in E Minor*, Opus 91, has been recorded by Polydor in a most commendable manner. The piano reproduction is just about perfect, and the playing of Wilhelm Kempff, the interpreter, is equally fine. This little work was written in 1814, a year generally free from worries and illness for Beethoven. It is most expressive of an inner happiness from that most masculine of tone-poets—particularly in its song-like second movement. The disc numbers are 62639 and 66912.

Three Schubert sets of recent issue, which duplicate others already available,

(Continued on page 966)

THE ETUDE

REINALD WERRENATH, eminent concert band baritone, was interviewed some time ago by a representative of one of the leading magazines. Mr. Werrenath closed the lengthy interview by pleading another engagement, stating that he was soon due at the studio of a certain prominent vocal coach "for a lesson." The interviewer was astonished to learn that America's outstanding baritone who receives \$1500 or more for a single concert was still "taking lessons."

Nothing strange at all about it! The fact of a musical artist continues to coach with specialists is but an evidence of his ever-burning ambition, his seriousness, his progressiveness and his high respect for his art. There are many great teachers who specialize in coaching grand opera and concert artists.

Fully fifty per cent of the artists of the New York Metropolitan and Chicago Civic Opera Companies, two of the world's most excellent operatic organizations, spend some time each year coaching in new roles and new repertoire (for concert) with distinguished vocal coaches and securing aid in further vocal development and interpretation. The same is true of many of the concert violinists and pianists.

It is only through this continual study and striving for higher attainments that they are enabled to gain added prestige and public favor. They know that they would begin to stagnate artistically and would soon lose their popularity if they failed to continue their artistic growth.

Each year sees large numbers of capable and progressive teachers flocking to New York, Chicago, Paris and lesser music centers to enroll in artist classes for advanced work, to improve their technique, their style of performance and their repertoire, but more especially to learn the most advanced methods of teaching. These teachers find it necessary to make new artistic contacts, to glean ideas from other teachers and great pedagogues. The fact that they go away for further study gives them added prestige at home and enables them to demand a higher fee for their instruction.

It is just as essential that teachers and directors of bands and orchestras should develop the habit of coaching with those who are able to advance them in their

DEPARTMENT OF
BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Coaching of Bands and
Orchestras

profession. There has occurred the most remarkable advance in the development of bands within the last ten years with the result that there is a most urgent need for conscientious, serious-minded and well-equipped directors.

Higher Training

THE MAN who, ten or fifteen years ago, was considered a capable director of amateur and school bands would not necessarily be deemed efficient to-day unless he had studied and kept step with the rapid advancement made by school bands and orchestras. Now that these school organizations are playing many of the classic overtures and suites, Liszt rhapsodies, portions of the great symphonies of Beethoven, Schubert, Haydn, Tschakowsky, and so forth, the ability to conduct overtures, gavottes, simple serenades and amateurish potpourri will not longer suffice.

Furthermore, it requires much more ability to secure proper results from a band containing a full complement of flutes, oboes, clarinets, bassoons, saxophones, horns, trumpets, and so forth, than from the old time band of twenty pieces in which a piccolo and three clarinets constituted the windwood section. Considerable ability and imagination are required to be able properly to revise and arrange the parts so as to secure satisfactory balance and color. Mere time-beaters will no longer suffice.

Directors can be found everywhere who have made but slight study of the complex

art of conducting in all its ramifications, who know but little, often nothing, of the science of harmony and arranging, who have formed but slight acquaintance with any of the masterpieces of musical literature, who have learned but little about correct and efficient methods of teaching. Yet one rather often meets such men who are lacking in the essential equipment of teacher and director who will most readily "admit" that there is practically nothing more for them to learn about the musical profession. Some of them do indeed have an awakening and, upon a realization of their deficiencies, begin a course of serious study. Some of them, however, continue to be blatant egotists who wander blindly through the mist of their own stupidity.

Many hands are heard in contests, bands which clearly indicate potential artistic possibilities beyond the ability of their directors to realize. Some of them could leave, with more competent direction, secured first honors rather than third or fourth places.

The failure was generally due to a misconception of the music performed—to a lack of knowledge of the correct tempo, phrasing, dramatic content, correct tonal balance and contrast in coloring and dynamics. In many such cases I have felt sure that, had the director sought the advice and coaching of a capable conductor who was thoroughly conversant with the music being studied, the performance might easily have been improved from twenty-five to fifty per cent excellent in a few rehearsals.

Wise Enough to be Modest

THE DIRECTOR who feels that it would be an acknowledgment of weakness upon his part to seek the assistance of someone more advanced in the profession, or that it might result in a lessening of the respect shown by members of his organization or by those who employ him, must realize that this step serves to increase the respect of his associates. For it clearly demonstrates his high regard for his work, his seriousness of purpose and his whole-hearted interest in the welfare of his organization, and indicates that he is neither conceited nor shallow-minded.

Some of the outstanding bandmasters who have entered various contests have not hesitated to engage the services of others in coaching them and their bands before contests or contests. In England, where contesting has been general for many years, it is the usual procedure to secure the services of a special trainer or coach.

Mr. A. R. McAllister, director of the Joliet High School Band, which has won the national championship for three successive years, has secured coaching in the revision and interpretation of his numbers and in the performance of his band at rehearsal. He has sought criticism in the presence of his band at rehearsal and lost none of its high respect by doing so. He has no hesitancy in stating that he has sought expert advice in the preparation of his programs.

Mr. Peter Michelsen, director of the Richland Center (Wisconsin) High School Band, which has won the state championship for five years, has sought special coaching for several years. He has had a well-known bandmaster assist in revising and interpreting his numbers. He has had this bandmaster at some of his rehearsals to suggest changes in tempo, phrasing, tonal balance, dynamics and arrangement of parts and has asked him to demonstrate his ideas by taking charge of the band and conducting it through various passages or whole numbers.

Has Mr. Michelsen lost the respect of his members in consequence? He most assuredly has not. He has instead in-

(Continued on page 949)



HAMMOND HIGH SCHOOL ORCHESTRA, ADAM P. LESINSKY, DIRECTOR, INDIANA STATE CHAMPIONS: 1927-1928



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THE THREE phases, vocal music, appreciation and instrumental music, form the curriculum of the music in the Junior High School. The present discussion has to do with the first phase only, and, more specifically, with the many problems involved in properly relating the pupil's singing experiences with the purposes and functions of the Junior High School. These purposes have been stated in many easily available books and articles. Two quotations may be placed to place music instruction in its proper light in the Junior High School plan.

"In brief, the purpose of the Junior High School is to be a friend of the adolescent boy and girl by giving them lives full and rich and joyous in the present and thus full and rich and joyous in the days and years to follow" (*Junior High School Education*, Calvin Olin Davis).

"To the Junior High School is ascribed the task of acquainting the pupil with an ever-broadening environment, thus enriching and socializing his life. The Junior High School should provide opportunities for that type of leadership which in democracy makes for profitable leisure as well as for a well-planned vocation" (*Junior High School Procedure*, Tooton and Struthers).

In these, and indeed in practically every summary of the province of the Junior High School, there is clearly expressed the important place which music must play in a well-rounded course of study.

Singing Opportunities

THE PUPILS opportunities for singing are usually offered in four ways, through class instruction, assemblies, choruses and glee clubs. Class instruction is usually confined to the seventh grade, and the classes frequently are treated very similarly to those in the old 8-4 plan. Definite instruction is usually given in advanced sight-reading and in the practice of suitable songs and part songs, generally for three unchained voices.

Assembly singing is commonly held once a week. The entire school is brought together for some form of general instruction or entertainment, and the singing is an incident of the occasion. Music teachers are well aware of the importance of anticipating these meetings and preparing in advance suitable music for the assembly to sing effectively.

Vocal Music in the Junior High School

By OSBORNE MCCONATHY

Regular chorus practice is held with eighth and ninth grade students, sometimes with both grades together though more commonly with two choruses each formed from the pupils of a single grade. The eighth grade chorus is usually required, and there is about an even difference in the practice of making optional or required the attendance on the ninth grade chorus. Glee Clubs are generally formed of the particularly interested and vocally talented pupils selected by the teacher from a list of applicants. There will be a Boys' Glee Club, a Girls' Glee Club and sometimes a Mixed Glee Club. Most frequently the Mixed Club is formed by combining the two other organizations. The Glee Clubs usually practice outside school hours, though there is a growing tendency to schedule this activity as a regular school subject.

Classification of Voices

OF COURSE, the greatest problem of the singing lesson in the Junior High School is the changing voice of the boy. Formerly there was a widespread opinion that the boy should not sing at all during the change, but few leaders in the field of school music now hold this view. Singing is not nearly as trying to the voice of the boy as is the calling and yelling ordinarily indulged in by his games; it will even have the tendency to help his voice under proper conditions by requiring him to sustain an even and pleasant tone. This refined use of the voice serves as a form of vocal exercise, gently yet stimulating, providing the relaxed muscles of the vocal apparatus with an opportunity for controlled practice.

One of the things most to be avoided is the "break" in the boy's voice. By continuing the use of the singing voice on the soprano part until the relaxed muscles of adolescence can no longer sustain the tension, the "break" is almost sure to

come. And it is a real "break," a real injury, that may do a lasting harm. This may be avoided by gradually changing the compass requirements of the voice, placing the pupil from time to time on a lower voice part. Thus a boy who has been singing soprano may be changed to the second soprano, then to the alto, the alto-tenor, and finally, with the real changing of the voice, to the bass part.

The skill of the instructor must be carefully exercised in making these assignments. He must anticipate the gradual relaxing of the muscles in simple tone to make the change of assignment before there has been any vocal strain and yet not until the lower part may be sung comfortably. Frequent voice testing is necessary to keep him informed on the rapid shifting of the boy's voice. It is usually advisable to hold regular individual voice tests at the beginning of each semester and additional individual tests whenever the attitude or the facial expression of a boy leads the instructor to suspect that difficulties are being experienced. The boys should be encouraged to ask for a test when they feel that the assigned part is growing uncertain or difficult.

The Changing Voice

NOT UNFAMILIARLY comes teachers find serious difficulty in determining the exact place to assign the boy. Women, not having the experience of the changing voice compass, are always able to determine whether or not the boy is singing in a lower or higher octave. For this reason many women teachers are apt to assign all the boys to a single part and arrange their choruses in three parts only, soprano, alto and bass. One of the most important tasks for every woman teacher of singing in Junior High Schools is the correct determining of the exact compass of every boy's voice.

Even then the matter of correct assignment to the proper voice part in the chorus is not completed, for, in making the assignments, the vocal quality must be considered as well as the general physical development of the boy.

Tone quality has also a most important place to fill in determining the correct placing of the girl's voice for part singing. Most girls whose voices have been well treated in the earlier years will have a wide compass in the seventh and eighth grades. The teacher must decide on the part assignment frequently by the quality of the tone. This is a matter which cannot well be illustrated in a written article, especially in one as brief as the present. But it is one of the most vital and important duties of the teacher to place the pupils in the division best suited to their voices.

The teacher must guard against the natural temptation to determine an assignment according to the needs of her chorus. A musical soprano, able to carry the lower part because of her superior ear, may easily have her voice spoiled permanently by an assignment which helps the choral effect but carries her voice out of its natural range.

Types of Material

IN DIFFERENT localities we shall find different vocal conditions in the Junior High School. Usually there are few less in the seventh grade, though there are places where big seventh grade boys form a distinct bass part. Where there are only a few seventh grade basses, those boys sing with the eighth grade choruses. In this way the seventh grade class can confine its study to music for unchanged voices, a much more desirable plan than having the bass part inadequately represented.

Unless conditions definitely demand another treatment it is advisable to treat the seventh grade as a singing class, studying songs for one, two and three-part unchanged voices. There is a wealth of beautiful material available, and the seventh grade, if free from the problem of the immature bass, can do much delightful and interesting singing. Frequent singings of songs with a good piano accompaniment will add interest and variety to the lesson.

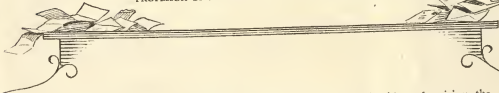
The eighth grade is usually ready to

(Continued on page 939)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



reached. Arpeggios and finger exercises may be similarly treated. Eventually the finger is acquired in connection with pure technique ought to react on all his work.

Defective Eye-Sight

I am going to teach piano to a fifteen-year-old girl whose eyes are very weak and not in a condition to be used too much. The sister, eleven years of age, will start at the same time and is prepared to see her brother's sight as much as possible. I might say that the girl who has poor eyes is ready to do anything I suggest to help herself along. If she can only reach her, she herself (like all young folks) is not nearly so anxious to save her eyes as I am. She sings in a choir and has a good idea of time. Any suggestion will be appreciated.—Mrs. M. A. B.

There ought to be some way out of the difficulty, since many totally blind people have become good pianists.

As to technique, one can get along with very little note-reading, since scales, arpeggios and finger exercises may be taught directly on the keyboard. Explain scale-formation to her, for instance, and have her construct scales directly from the prescribed formulae of steps and half-steps. In giving finger exercises, teach her to transpose them into various keys, as she becomes familiar with their scales.

Choose for her reading studies and pieces which are printed in clear and large type. Many elementary books, such as John Williams' *First Year at the Piano*, fill this requirement.

For the rest, you will have to emphasize memorizing. Let her learn a piece by playing each measure or phrase two or three times from the notes and then repeat it without them until she has it thoroughly in mind.

She ought to take at least two lessons a week since she will need more than the ordinary amount of supervision. It would be a good plan for the two girls to be present at each others' lessons. No doubt the younger sister will prove a valuable help and will herself be benefited by aiding her sister.

Speeding Up

What do you do with pupils who simply cannot slow down?—Mrs. J. C. V.

This is a fault that is on the right side of the fence; for it is much more important for a pupil to play with care and precision than to push on before the foundations are well laid.

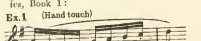
But there often comes a time in the study of a piece when a "dead level" seems to be reached. Here is where you must furnish a fresh burst of enthusiasm in some way or another. While the pupil is playing his piece, try playing the melody with him in an upper octave, putting a lot of added rhythmic animation into the performance. This ought to fire him with new ideas and get him out of the fatal "dog-trot" of his playing.

Similarly, spend a few minutes of each lesson in playing duties with him, pushing him on gradually to more speedy tempos.

Finally, attack the problem from the standpoint of technique. After a scale has been mastered slowly, for instance, let the speed be quickened gradually by the use of the metronome until an allegro has been

Non Legato Touch

Will you kindly tell me how the following passage should be played? It is taken from Study No. 48, on page 29 of Mathews' *Graded Studies*, Book 1.

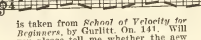


I have always taught my pupils to play the notes with the dot underneath in a detached manner, hand stopped.

My little boy, now taking lessons from a teacher who is a concert pianist, says that he has been playing this exactly according to her and that the passage should be played very smoothly. She stresses the only point for "very smoothly" as non-legato.

I have always thought that this term meant not smoothly. This teacher also has great stress on the fingers always being raised high. It seems to me that this is the way in which the fingers are pressed down on the keys. Yet it seems that in the last passage it is natural to leave the fingers higher.

The following passage



is taken from *School of Velocity for Beginners*, by Chittell, Op. 141. Will you please tell me whether the above should begin on the C of the third measure or on D?

R. E. A. P.

(1) You are correct in assuming that the notes are to be detached, but *staccato* is too strong a term for them since, when dots are used with the slurs, the notes should be rendered more nearly legato by hopping along on one foot. Evidently your weight is on the ground, except during the instant that the hop takes place. Similarly, in the non-legato touch, you should sustain each note until just before the next note is due, and then "hop" to it, as it were. Each of these hops is effected by throwing the hand slightly from the wrist, so that the finger is drawn into the key (hand touch).

Since the word *smoothly* is usually applied to a perfect legato, it seems a little out of place here. *Easily* would perhaps do in this instance. Most modern teachers

have abandoned the idea of raising the finger to produce a more forcible blow, which is best secured by other means, such as rotation of the forearm. Some finger-raising may be resorted to, however, to produce cleanness in rapid passages.

(2) Each phrase closes with a C (the first note in measure 3 and 5 respectively). While each new phrase then logically begins on the following D, the phrase mark is made to begin over C to show that the phrases are not separated in performance.

Short Thumbs

My thumb is unusually short in comparison to the rest of my fingers. As a result, it is hard for me to play arpeggios, especially with my right hand. Can you suggest any remedy?—H. M.

You ought to overcome this difficulty, partially, at least, by keeping your right hand turned decidedly to the left and your left hand to the right, thus:



About ten years ago I received from Mr. Godowsky a concept of the value of arm rotation in playing the piano. He wanted to incorporate these principles into his playing. Advantages noted are as follows:

1. Increased mobility in finger work.

2. Increased flexibility in the wrist.

3. Greater perfect control against setting of muscles in forearm while playing the piano.

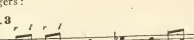
4. Greater power in fourth and fifth fingers and more correct use of thumb.

5. Better relaxation resulting in easy control of advance and general guidance of movement in consecutive tones.

6. Greater freedom throughout the whole arm-structure, from shoulder to the fingers, conducive to increased fluency in playing.

Every time you play a C, let the forearm rotate to the left (1), and, conversely, whenever you play the alternate notes, let it rotate to the right (2).

Similarly, practice the following exercise with the left hand, and the right hand, as in the above diagram. Rotate to the left in playing with the thumb and to the left in playing with the other fingers:



Ex. 3

I am puzzled as to some points in harmony and would like your definition of some of them.

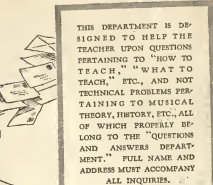
1. Diminished seventh chords. I have read that the diminished seventh chord is reckoned from the tonic and that it is a chord of the seventh.

2. Dominant seventh and a C dominant seventh. I have read that the dominant seventh is reckoned from the tonic and that it is a chord of the seventh.

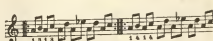
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THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROBABLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.



These exercises, practiced for ten or fifteen minutes daily, ought to cultivate the proper habits for performing long arpeggios competently.

Advantages of Forearm Rotation

In the following letter from Mr. Russell Vincent, of Los Angeles, California, the advantages of forearm rotation are well summarized:

Permit me to express my appreciation of the interest and advice of a more general adoption of the modern principles of forearm rotation. The result, but musicians are prone to be conservative, while tradition dies hard.

About ten years ago I received from Mr. Godowsky a concept of the value of arm rotation in playing the piano. He wanted to incorporate these principles into his playing. Advantages noted are as follows:

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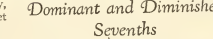
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9. Dominant seventh and a C dominant seventh. I have read that the dominant seventh is reckoned from the tonic and that it is a chord of the seventh.



A DOUBLE QUARTET, AS OUR CONTEMPORARY, "LE COURRIER MUSICAL," SEES IT

Lesson on Chopin's Polonaise in A-Flat, Op. 53

A MASTER LESSON BY THE GREAT RUSSIAN VIRTUOSO

MARK HAMBURG

See New Annotated Edition in Succeeding Music Section



FREDERIC CHOPIN
A Portrait by Delacroix

CHOPIN is a unique figure in the musical world, in that he confined his genius and his interests to one instrument alone, the pianoforte. He understood its possibilities to perfection, he wrote for it with a wealth of charm and a variety of fantasy unequalled by any other composer for this instrument, and he seems to have found in it an ideal medium for his creative faculty.

Born in a suburb of Warsaw, in Poland on February 22nd, 1810, of poor but refined parents, Chopin's nationality was a mixed one, his father being a Frenchman and his mother, a Polish lady. He started his life as a pianist very young and played as a prodigy, already at the age of ten, in the salons of Warsaw. As a public performer, however, his greatest successes were achieved with his improvisations which he performed at most of his concert appearances. But there is no doubt that he was a very fine pianist; and both by the delicacy of his touch and the brilliancy of his interpretations, especially of his own compositions, he was able to thrill his audiences.

The Chopin Myths

THE TRADITION about both his playing and his music, that they excel essentially on the sentimental side by a kind of sweet efficiency, is to my mind a mistaken one, which tends to detract unfairly from the measure of his greatness. Schumann was the best advised when he described Chopin himself and his compositions as "Sweetness combined with strength." For, though it is to a certain extent true that Chopin exercised his art most successfully in an atmosphere of Paris salons, amongst esthetic ladies, still Liszt and others of his distinguished contemporary fellow-artists declared that, when he was playing at his best, he produced a noble and powerful sound from the piano, and that then often his ideas would seem too great for him to be able adequately to express. At such times he would transport hearers by the grandeur and exuberance of his delivery. Also in some of his finest works, such as the *F minor Ballade*, the *Sonata in B minor*, and the *Polonaise in A flat*, which I am about to consider in this article, he depicts a virility of inspiration, and depth of

passion, which prove that his mentality was truly capable of the highest flights of imagination and power.

It may be that this power became sapped later, by Chopin's constantly recurring illness; also his surroundings in Paris may have tended to effeminize him; but to dwell only on the charming sentimentality of Chopin's music is to rob him of the nobler and more enduring qualities of greatness, which he certainly possessed.

Some of the most delightful examples of Chopin's music are those of his works which typify national dance rhythms, such as the Polonaises. These express prominently the Polish spirit of romantic chivalry, and, under Chopin's magic imagination, they develop into poetic fantasies, inspired, elegant, and strong. Our present *Polonaise in A-flat, Op. 53* sometimes bears the title of "The Heroic," and there is an anecdote associated with it that when Chopin played it through for the first time the room seemed to him to fill with the spectres of the warriors he had evoked (for the *Polonaise in A-flat* is a true war song) and that he rushed away, struck with terror, before the creations of his own fancy.

A Grand Entrance

THE COMPOSITION opens majestically and ponderously in an atmosphere of suppressed excitement. In measure 2, a decided accent must be given to the quarter-note chord on the third beat. In the third measure the running sixteenth-note figure, starting on the second beat in both hands, should commence somewhat slowly, and increase in tone on the third beat of the measure, grow faster on the first beat of measure 4, and reduce speed again on the second and third beats of this measure, with another *crescendo*, culminating in an accent on the *sforzando* chord on the first beat of measure 5. The similar figure, commencing a tone higher

on the second beat of measure 7, must be treated in a corresponding manner. In measure 10 there is an accent on the last beat and the chord on this beat and the following one should be heavy in tone.

The figure commencing on the second beat of measure 13 in the right hand should give an impression of weighty dignity; whilst the staccato octaves in the left hand must sound like a scale passage played by trombones and end with an accent on the top note of the passage, namely, on D-flat which occurs on the first beat in the bass in measure 14. Accents should be given also on the other two octaves in the bass in this measure, on the second and third beats.

The Main Theme

THE LOWER NOTES of the sixteenth-note group, which continue throughout measures 15 and 16, should slow down about the second beat of measure 16, to prepare for the entry of the main material and triumphant theme, which opens a *tempo* in measure 17. The dotted eighth notes on the first beat in the treble in measure 17 should be held a trifle over their value, and a slight breath pause should be made before the sixteenth-notes which follow, in order to emphasize the like of the rhythm. In measure 19, the last eighth-note chord on the second half of the third beat must have an accent, also the subsequent three eighth-note chords in the beginning of measure 20. There should be accents on the first octave sixteenth-note of each of the descending groups of four, in measure 23 and also on the trills on the second and third beats in measure 25.

At measure 26 the first four sixteenth-notes in the treble should be well brought out, with a little *crescendo* in tone, whilst in measure 29 there are accents to be made on the second half of the second beat, and the second half of the third beat on the sixteenth-note chords, with a slight scale in measure 30 which must also commence with an accent on the first note, A-natural, in both hands, and then proceed upwards with a tremendous *crescendo*.

The last beat of measure 32 should then be retarded a little in *tempo* in order to take the theme up again in measure 33 with increased zest and power.

The next ten measures are a repetition of the main subject as introduced in measure 17, only an octave higher and somewhat elaborated. They should be treated in the same manner. At measure 43, there are the following notes to be found, namely sixteenth-note G, the first note of the sixteenth-note group on the second beat in the right hand, and A-flat, the first note on the third beat of the same measure in the treble, which must both be specially brought out.

In measure 48, where the first subject closes for the moment, there should be a break in tone after the *staccato* chord on the first beat of the measure, and the other three chords in this measure are then attacked with great vigor, the top note of the chord in the treble on the second beat of the measure, namely, B-flat, being taken from the left hand, to give it a significant utterance. In measure 49, there should be accents on the third note of the first beat in the middle parts which are thirty-second-note Cs, and also on the notes to which they lead, which are D-flat eighth-notes on the first half of the second beat in both hands.

Marital Features

SIMILAR ACCENTS should be introduced on each of the rhythmic progressions which succeed each other throughout measures 49 and 50, while the *tempo* gradually accelerates until it reaches measure 57, when it steadies down again. Meanwhile, the rhythmic figure in octaves for the left hand in the treble clef, in this measure 51, should be made to sound like a trumpet call. The thirty-second-note progression, commencing on the second half of the first beat in measure 51, must be played in strict time, with accents on the two octave eighth-notes on the third beat of this measure.

Measures 53 and 54 have accents on the notes of the rhythmic progressions in the middle parts given in the same manner as in measures 49 and 50. In measure 55 the trumpet-like figure occurs again, in the left hand, as in measure 51, and must be emphasized.

In measure 56, accents should be made on the chord on the second half of the first beat, and the second half of the second beat, with a *ritardando* of *tempo*, to enable more emphasis to be brought to the *staccato* notes in measure 57 which must ring out proudly in the right hand, the rhythmic accompaniment in the left hand being also brought out with stirring tone. In measure 60 the last phrases of four sixteenth-notes on the third beat in the right hand should be given with a singing quality of tone, and the *tempo* eased; but they should return to time again in the following measures. The trills in

(Continued on page 933)

A new Poldini masterpiece.
Grade 5.

À mon ami James Francis Cooke

MARCHE FANTASQUE

ED. POLDINI, Op. 117, No. 3

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*From here go back to S and play to Q; then go to Finale.

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POLONAISE IN A FLAT MAJOR

FR. CHOPIN, Op. 53

See a Master Lesson by Mark Hambourg on another page of this issue.

Maestoso

1 *p* 2 *p* 3 *slower* *peresc.* 4 *faster* 5 *slower* 6 *f* 7 *p*

8 *slower* *peresc.* 9 *faster* 10 *slower* 11 *f* 12 *cresc.* 13 *p* 14 *cresc.*

15 *like Trombones* 16 *Bring out B flat, C, and D flat* 17 *majestically* 18 *heavy*

19 *a tempo* 20 *slower* 21 *f* 22 *dim.* 23 *Bring out these notes* 24 *piu f* 25 *f* 26 *piu f* 27 *f*

28 *a tempo* 29 *tremendous crescendo* 30 *f*

31 *cresc.* 32 *slower* 33 *ff* 34 *a tempo* 35 *slower* 36 *faster* 37 *ff* 38 *dim.* 39 *ff* 40 *ff* 41 *ff* 42 *ff* 43 *ff* 44 *ff* 45 *ff* 46 *ff* 47 *ff* 48 *ff* 49 *ff* 50 *ff* 51 *ff* 52 *ff* 53 *ff* 54 *ff* 55 *ff* 56 *ff* 57 *ff* 58 *ff* 59 *ff* 60 *ff* 61 *ff* 62 *ff* 63 *ff* 64 *ff* 65 *ff* 66 *ff* 67 *ff* 68 *ff* 69 *ff* 70 *ff* 71 *ff* 72 *ff* 73 *ff* 74 *ff* 75 *ff* 76 *ff* 77 *ff* 78 *ff* 79 *ff* 80 *ff* 81 *ff* 82 *ff* 83 *ff* 84 *ff* 85 *ff* 86 *ff* 87 *ff* 88 *ff* 89 *ff* 90 *ff* 91 *ff* 92 *ff* 93 *ff* 94 *ff* 95 *ff* 96 *ff* 97 *ff* 98 *ff* 99 *ff* 100 *ff* 101 *ff* 102 *ff* 103 *ff* 104 *ff* 105 *ff* 106 *ff* 107 *ff* 108 *ff* 109 *ff* 110 *ff* 111 *ff* 112 *ff* 113 *ff* 114 *ff* 115 *ff* 116 *ff* 117 *ff* 118 *ff* 119 *ff* 120 *ff* 121 *ff* 122 *ff* 123 *ff* 124 *ff* 125 *ff* 126 *ff* 127 *ff* 128 *ff* 129 *ff* 130 *ff* 131 *ff* 132 *ff* 133 *ff* 134 *ff* 135 *ff* 136 *ff* 137 *ff* 138 *ff* 139 *ff* 140 *ff* 141 *ff* 142 *ff* 143 *ff* 144 *ff* 145 *ff* 146 *ff* 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31 *cresc.* 32 *slower* 33 *ff* 34 *a tempo* 35 *slower* 36 *faster* 37 *ff* 38 *dim.* 39 *ff* 40 *ff* 41 *ff* 42 *ff* 43 *ff* 44 *ff* 45 *ff* 46 *ff* 47 *ff* 48 *ff* 49 *ff* 50 *ff* 51 *ff* 52 *ff* 53 *ff* 54 *ff* 55 *ff* 56 *ff* 57 *ff* 58 *ff* 59 *ff* 60 *ff* 61 *ff* 62 *ff* 63 *ff* 64 *ff* 65 *ff* 66 *ff* 67 *ff* 68 *ff* 69 *ff* 70 *ff* 71 *ff* 72 *ff* 73 *ff* 74 *ff* 75 *ff* 76 *ff* 77 *ff* 78 *ff* 79 *ff* 80 *ff* 81 *ff* 82 *ff* 83 *ff* 84 *ff* 85 *ff* 86 *ff* 87 *ff* 88 *ff* 89 *ff* 90 *ff* 91 *ff* 92 *ff* 93 *ff* 94 *ff* 95 *ff* 96 *ff* 97 *ff* 98 *ff* 99 *ff* 100 *ff* 101 *ff* 102 *ff* 103 *ff* 104 *ff* 105 *ff* 106 *ff* 107 *ff* 108 *ff* 109

TRIO Harmoniously very full tone

slower (102) *pp* like galloping horses in the distance. See Diagram

sotto voce (104) *sempre staccato*

Bring out (108)

Bring out (110)

cresc. poco a poco (112)

Bring out abrupt change of Key (116) *cresc. molto*

slow and deliberate as in bar 81 (118) *slower* (120)

a little slower bring out melody in right hand (122)

(124) (125) (126)

THE ETUDE

Hold D natural a little longer than its proper value

This section to be played Rubato

(127) *f* *p* *melodically* *accelerando* *slower* *in tempo* (131) *poco cresc.* (132) *p* (133)

(Hold a little on B flat. (134) (135) *mf* (136) (137)

accelerando *ritardando* (138) *poco cresc.* (139) *mf* (140) (141)

(142) *f* (143) *f* *dim.* (144) *f* *dim.* (145) *f*

smorzando (146) (147) (148) (149)

mysteriously (150) *pp* *cresc.* *very legato* (151) *sempre tres.* (152) Bring out lower notes *ritenuto* (153)

CODA

A beautiful study in tone production; in the modern French manner. Grade 4.

WOODLAND STROLL

EN CHEMINANT
SONG WITHOUT WORDS

EDMOND RIBIOLLET

CONTRA DANCE

No. 2

L. van BEETHOVEN

Another of the delightful lighter compositions of Beethoven. Grade 4.

Allegretto M. M. $\text{♩} = 96$

Compositions of Beethoven, Grade 2. L. van BEETHOVEN

Allegretto M. M. No. 96

p
molto dolce

molto cresc.
ff
p dolce

dolce con. espress.

pp poco rit.
espressivo
a tempo

CODA
dolce possibile

dim.
cresc.
pp dim.

Fine

*1. Qual Fine e poi la Coda **

* From here go to the beginning and play to *Fine*; then play *Coda*.

* From here go to the beginning and play to *Fine*; then play *Coda*.

The latest song success by the composer of
"At Dawning" and "From the Land of the Sky Blue Water."
S. H. M. BYERS

MEMORY

CHARLES WAKEFIELD CADMAN

mp

The moon was rid-ing thro' the night — The stars shone on the sea, — And all the summer's sweet de-

mf *mp legato*

light seemed made for you — and me. — Oh won-drous then was life and love, — A some-thing half di - vine, — and brighter

mf *3 rall.* *piu mosso*

shone the stars a - bove — Be-cause that you were mine. The years have gone, a - gain the moon drifts

mf *3 rall.* *molto movimento*

slowly on its way — I, too, am drifting all a - lone — Here by the star-lit bay — Yet not a - lone, one guest is

mp *mp con affettuoso*

mine — Wher - ev - er I may be; — I need not sor - row nor re - pine. — For mem-o-ry walks with me.

mf *con tenerezza 3 rall.* *p* *rall.*

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A new arrangement of this well-known masterpiece.

ADORATION
SECONDO

FELIX BOROWSKI

Andante M.M. ♩ = 72

ADORATION
PRIMO

FELIX BOROWSKI

Andante M.M. ♩ = 72

SECONDO

cresc. *cresc.* *poco* *a poco*
p cresc. tren. *poco a poco* *molto rall.* *fff*
cresc. *f*
rall. *p a tempo* *tranquillo* *rall.*

In processional style
for indoor marching.

MARCH OF THE CLASSES

SECONDO

Maestoso M.M. $\text{♩} = 108$

M. L. PRESTON

mf
f
cresc. *mf*
D. C.

PRIMO

cresc. *cresc.* *poco* *a poco*
p cresc. *poco a poco* *molto rall.* *fff*
cresc. *f*
rall. *p a tempo* *tranquillo* *rall.*

MARCH OF THE CLASSES

PRIMO

Maestoso M.M. $\text{♩} = 108$

M. L. PRESTON

mf
cresc. *f*
cresc. *mf*
D. C.

A SONG TO THE STARS

RALPH KINDER

A new and charming voluntary.
Moderato con moto

Moderato en moto

Manual

Pedal

Sw. Ch. tempo rubato ad lib. tempo ad lib.

tempo rit. Sw. tempo rubato ad lib. tempo ad lib.

Gt. Ch. rit. Fine tempo Ch. ad lib. tempo Sw.

ad lib. tempo Ch. no rit. Sw. rit. tempo Ch. Gt.

ad lib. Sw. ad lib. Sw. Ch. Sw. Ch. * D.S. Sw.

Tempo ad lib.

Trio

Harp Gt. Doppel Flute

BERCEUSE

JENŐ DONÁTH

An old-world cradle song. Very melodious.

Andante M.M. ♩ = 72

An old-world cradle song, very melancholic.

Andante M.M. = 72

Violin

Piano

mp

pp

mf 2-do *pp*

p

pp

mf

con espressione

poco ritardando

Fine

Poco più mosso

mf 2-do *pp*

3-do pp

Il corda

poco ritenuto

Il corda

Il c.

a tempo

1-o poco

Il-a molto ri-tar- tan-do e dim.

1-o poco

Il-a molto ri-tar- tan-do e dim.

D.C.

D.C.

ERNST F. GRADOLPH

DWELL IN MY HEART

HAROLD N. WANSBOROUGH

Andante

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EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE

By EDGAR ALDEN BARRELL

Mirror Dance, by William M. Felton.

A biography of Mr. Felton appeared on page 924 of the October, 1928 issue of *The Etude*. This clever dance sketch is one of his latest and some appealing compositions for the piano. As the musical editor tells you on the copy, the use of the interval of the fourth—which is more exactly called in harmony the "perfect fourth"—the satisfying principle of this piece, and Mr. Felton manipulates these fourths so successfully that, if you don't take care, your feet will presently feel the urge of the infectious tune and start to dance.

In measures 17-18 you will please observe the use of sharped chords. The second chord, in pairs of sharped chords, is less accented than the first. The third, and there is, richness of these lower notes contrasts well with the first section. The trio is in 4/4, and is eight measures long.

The young Guardsman, by Leon Jessel. A new march by Leon Jessel is a distinct event and something to get excited about. You will read his *Dance of the Wooden Soldiers* which is a sort of time ago caused such a fever. The first theme in *Edat* is later repeated in *Edat*—it is acerbity, "under the hand," in both cases. There is no Trio, but there is a four second theme in *Edat*. Make the triplet in this section light and obviously apart from the melody. The first hand triplet note, remind us of the "som-pah-oom-pah" which pervades the air on night nights in "the good old summer time." Let's see how strong you can make the accents this march. If you make them otherwise, no one will ever think of marching to your music, except maybe Johnny Brown, who will march to anything just for the sake of showing off that new leather soldier coat!

The Alpine Glow, by Adam Geibel. Most of you are familiar with Mr. Geibel's piano piece, songs and dances, which he has at the losing musicians of Philadelphia, and the valuable point of alluring, rather than the through all of his writings is responsible for their invariably fine sales record. Toward the beginning of the piece notice the chords marked *fizzicato*. They are in the nature of an echo, though they do not actually repeat, but immediately precedes them. The second section, in *f* minor, should be taken at the same tempo as the first section but depending out a good deal just before the return of theme one. There is a fine augmented sixth chord in this piece, and those who have studied harmony will be all of you will enjoy this unusual number.

Memory, by Charles Wakefield Cadman. This is the most significant song written by Charles Wakefield Cadman, the eminent American composer, for several years. It has the wealth of melody that this composer can command, and its lyrics are so expressive. The middle section of *Memory* is in *B* minor and works up to a dramatic, almost ecstatic mood, at the height of which the first theme is introduced again. This repetition with the greatest feeling. The companionship of memories is one of the greatest gifts of the Creator. A different tone quality, facial expression and tempo should be used for the minor section of this song.

Mr. Cadman's career is too well known to need a lengthy history. His songs are everywhere loved and used, and his opera—particularly *Shanties*—has been most successful performance.

A Village Festival, by F. A. Williams. In this enterprising little sketch, Mr. Williams has his own delightfully rural theme—a sort of humorist is the longest rained face of a farmer. Notice the kind of accompaniment he uses for them; often merely repeated fifths are employed, which give a sort of bagpipe effect. What this piece actually is, is a study in shurs. You should always try to define the purpose of a composition, if it has been written with a purpose, and then try to master the principle involved. Now shurs are not hard things to understand, and they are equally important details of interpretation.

The last section continues the mood of the first part, and this unexpected key is a pleasant surprise. How much more, for a study in shurs, the dominant or subdominant keys! Somehow, this *Village Festival* seems to have the same attractive rural atmosphere that Sir Maurice Coven achieved in his well-known Rustic Dances. The fingering in Mr. Williams' piece is not hard, unless you make it so.

Marche Fantastique, by Edouard Földini. This remarkable march is a worthy successor to Földini's famous *Marche Elegance*. Though original in character, it has in certain respects resemblances to Honner Norris Bartlett's *Polka de Cerezo*, a composition which scarcely any fledgling piano student has omitted to study and perform in public.

In the February, 1928, *Etude* Music Magazine there was an article of great value by this European master, prefaced by a short biography of the composer. Földini is a Hungarian, and is one of the greatest writers of piano music now alive, and it is with the greatest pleasure that we present in our pages from time to time examples of his work.

A Woodland Stroll, by Edmond Ribollet.

M. Edmond Ribollet is a contemporary French composer of importance whose piano pieces are some appealing compositions for the piano. As the musical editor tells you on the copy, the use of the interval of the fourth—which is more exactly called in harmony the "perfect fourth"—the satisfying principle of this piece, and Mr. Felton manipulates these fourths so successfully that, if you don't take care, your feet will presently feel the urge of the infectious tune and start to dance.

The success of your performance of this number depends on how restrained you keep the left hand accompaniment. *Adagio* effects are allowable in the melody, but *rubato*—like *pizzicato*—is something to indulge in sparingly. Some say that Chopin is the only one who has perceived the inner meaning of the rubato. When strolling, people do not proceed rapidly; therefore do not hurry this piece just because it "plays easily." Where a hold is written over a rest, you are stopping, shall we say, to glance at a pretty winding brooklet, or to listen to robins sing—things that one is bound to do on a woodland stroll.

There are several good climaxes in this piece, well approached, and you should let them sound forth full, ringing tones. In the section in *f* the tied-over last notes toward the middle of the section are legitimate syncopation and most effective. Contra Dance, No. 2, by L. van Bee-thoven.

It is rather pleasing to have the inhabitants of the musical Pantheon descend its slopes occasionally and talk to us as men to men. Beethoven's customary style may be described as exalted—not stilted, mind you, for that is a very different thing—and some of his lighter pieces, like this dance, show the reverse side of the medal. A contra dance is so called because the dancers stood opposite each other (contra) in long lines. This word is not a degeneration of the word "country," though it is in the rural districts that contra dances are most favored.

The melodies of this dance (Beethoven are almost Schubertian in their light-heartedness; the accompaniment, for the staccato effect, and an almost unvarying rhythm. If you have ever enjoyed a contra dance, you will recall that the rhythm of the dancing is a simple, steady, unvarying beat. The Coda is attractive, and suggests a slight *accelerando*; however, the composer has not indicated that, and hence probably preferred a continuation of the main tempo.

Memory, by Charles Wakefield Cadman. This is the most significant song written by Charles Wakefield Cadman, the eminent American composer, for several years. It has the wealth of melody that this composer can command, and its lyrics are so expressive. The middle section of *Memory* is in *B* minor and works up to a dramatic, almost ecstatic mood, at the height of which the first theme is introduced again. This repetition with the greatest feeling. The companionship of memories is one of the greatest gifts of the Creator. A different tone quality, facial expression and tempo should be used for the minor section of this song.

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The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

A Daily Bowing

"NEVER a day without a line," said a famous author, when asked for the secret of the enormous amount of literary work he had been able to produce. Literary men sometimes let weeks pass without putting pen to paper, but this man kept eternally at it, never letting a day pass without doing his daily stint.

For the violin student I would paraphrase this author's motto to read, "No day without a bowing." Every day some one of the most useful bowing exercises should be faithfully practiced. A bowing a day corresponds to doing the "daily doses" to keep one's general health up to standard. In a complete mastery of the violin, bowing will result than which nothing in violin playing is more important.

Good bowing is the life and soul of violin playing. A famous violinist has said, "The right hand is the artist, the left hand the artisan," meaning that a perfect bowing is the most important element in supremely excellent violin playing.

All the great writers of violin studies and methods have devoted much attention to bowing exercises. Ottakar Sevcik, one of the world's greatest violin teachers (and writer of technical works for the violin), has devoted a large portion of his entire cytophonic technical works for the violin to bowings. His "Four Thousand Bowings" is famous, and he has said that his insistence on a thorough mastery of all possible bowing has been the secret of the production of his many world-famous pupils.

One of the most valuable of the Sevcik works on bowing is his "Forty Variations for the Violin," Op. 3. This studies a large number of bowings, since some of the variations are bowed in many different ways. The text is in five languages: English, French, German, Italian and Russian. The studies are melodious, and a piano accompaniment can be obtained, if desired. This work is very valuable for learning the division of the bow and for all forms of staccato, spiccato, and staccato staccato and all the various forms of bouncing bow. The studies are carefully marked so that the student can tell what kind of bowing and what part of the bow to use for each passage. For some reason or other teachers do not give enough attention to this work. The teacher is wise if he insists that every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

Bowings, Varied and Combined

IN THE easier studies we find many bowing exercises, with variants, in the book of Wohlfahrt. In Wohlfahrt's "Sixty Etudes," Op. 45, Book I (in the first position), we find thirty bowings with various bowings, Nos. 1-2-3-5-7-11-19. In Book II of this same work, Exercise No. 34, which lies in the first and third positions and which is to be played with the bow over to over, he mastered by every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

The universally used "Kayser Studies," Op. 20, include a number of bowing exercises to be played in first, second, and third positions. Among them are Nos. 1, 10, 11, 21, 32, 33. The first exercise in Kayser, with its six different bowings, can be started by

the beginner, after about six months' instruction.

Kreutzer, in his immortal "Forty-Two Studies for the Violin," has given us several valuable bowing exercises intended to be worked in different ways. The second exercise is the most famous and widely used bowing exercise ever written for the violin. Most of the editions give it twenty bowings. Massart, French violinist, who wrote a work on studying Kreutzer, got the number up to over one hundred and fifty. Every serious student of the violin who knows this study by heart; and it should always be played from memory since in this way the student can give more attention to the bowing. Care must be taken by the teacher to indicate what part of the bow is to be used for each bowing, when this is not marked in the edition which is being studied.

Mastery as a Whole

THE SHIFTING is not marked correctly in many of the editions; and therefore the teacher must make corrections where necessary. The student must also be instructed to play the entire exercise, not the first two or three lines. He might be able to play the first two lines with a certain bowing correctly but fall completely on the rest of the exercise, on account of the difficulty in shifts, string transferences and different combinations of notes. This advice also holds good for almost any bowing exercise.

The student who really masters this remarkable study with even as few as twenty-five different bowings will have a quite respectable foundation for ordinary violin bowing. Exercise No. 3 in Kreutzer can be played with the same bowings as No. 2, but few students play it in that manner. Exercise No. 5 can be played in the first position with sixteen or more bowings. Many teachers use this before studying No. 2, as it is much easier. No. 8 is a melodic exercise studied with twelve or more bowings.

In the Pizzetti studies we find a variety of bowings, with variants, in the book of Wohlfahrt. In Wohlfahrt's "Sixty Etudes," Op. 45, Book I (in the first position), we find thirty bowings with various bowings, Nos. 1-2-3-5-7-11-19. In Book II of this same work, Exercise No. 34, which lies in the first and third positions and which is to be played with the bow over to over, he mastered by every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

In Schradieck's "Scale Studies" we find the double-stop exercises in thirds, sixths and octaves marked for different bowings. Additional bowings are also provided for some of the scales in single notes and chromatics.

Besides the above, a large number of bowing exercises for different bowings and books of studies could be cited, as the importance of this branch of violin technique is universally recognized.

The Two Mince Pie Meal

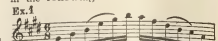
IN TEACHING bowing exercises, where the exercise is to be played with a variety of bowings, the teacher should not make the mistake of giving too many bowings for a single lesson. Some try to clean up the exercise and all the bowings in one or two lessons. The effect of this on the student is a good deal as if he tried to eat and digest two mince pies at a single meal. It is best to give only one or two of the bowings to be practiced and brought for the next lesson. The student should be thoroughly learned, and then the student is ready for another. Meanwhile he can proceed with other exercises of a different character.

Some teachers have the pupil mark the exercise all through for the particular bowing which is being studied, a soft pencil being used so that the bowing marks can be erased and different marks substituted when the next bowing is taken up. The best teachers do not favor this plan, as it is much better for the pupil to apply the bowings mentally and without marking. This forms a splendid mental musical drill, with the effect of impressing the different bowings strongly on the mind of the pupil. Besides, when there are many bowings to be marked and afterwards erased to give way to the next, the words craved into an awful muddle on account of the multiplicity of marks and erasures. It must also be understood that in the case of almost any bowing exercise, many another useful bowing could be indicated in addition to the ones already marked.

A musical student who enjoys several advantages over concert performance, advantages particularly helpful if he finds difficulty in playing his best in public. First of all there is the fact that he is using simple, fairly slow music which has been thoroughly mastered from a technical standpoint. Nervousness in public performance is often due to the fact that the performer feels obliged to choose music which is close to the limits of his technical ability and which, taken with unfavorable circumstances, is actually too difficult. A church service musician, on the other hand, is not tempted to try music beyond his reach. Another decided advantage is the opportunity to "warm up" before the job by playing with the hymns.

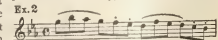
MUSIC DE CHAMBRE
(CHAMBER MUSIC)
BY AUBERT
FROM THE PARIS SALON

which the bowings are not marked, but others prove quite puzzling to the student, especially if his talent is of a rather doubtful order. For instance, suppose it is desired to apply the third bowing to the 8th study in Kreutzer, which is written in single notes, without slurs (except a single one in the next to the last measure). In this bowing the third, fourth and fifth notes of each group are slurred, as in the following:



When the pupil first tries to play the study he is likely to get his slurs in the wrong place, and the bowing might as well guide him. I had so much trouble in teaching bowing exercises of this character that in trying to find a remedy I hit on the following plan, which solved the problem. I had the pupil play each of each group as he played 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6. Now the third, fourth and fifth notes of each group are to be slurred. So in counting, he could readily remember that when he said 4-5-6 was to slur. Here is the way it looks with the slurs added: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6.

Take another example, the ninth bowing of the fifth study of Kreutzer. The exercise has no slurs marks, and the student must learn to apply the slurs in the right place from memory, as follows:



By counting six twice in each measure, thus giving a single count to each note and slurring them when he says 1-2-3-4, he cannot go wrong, thus: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6.

This principle may be applied to almost any bowing combination and is of great help especially to the backward pupil when he is trying to learn bowings, for when he counts the notes of each group he remembers readily enough the principles of the notes which are to be slurred.

As soon as the student learns to apply the bowing properly by counting in this manner, he can resume practicing the exercise, 1, 2, 3, 4, 5, 6, in each measure.

The Violinist in the Church

By ROBERT C. FRANCIS

THE YOUNG violinist just beginning to play professionally can have no better opening than the church service. There he enjoys several advantages over concert performance, advantages particularly helpful if he finds difficulty in playing his best in public. First of all there is the fact that he is using simple, fairly slow music which has been thoroughly mastered from a technical standpoint. Nervousness in public performance is often due to the fact that the performer feels obliged to choose music which is close to the limits of his technical ability and which, taken with unfavorable circumstances, is actually too difficult. A church service musician, on the other hand, is not tempted to try music beyond his reach. Another decided advantage is the opportunity to "warm up" before the job by playing with the hymns.

(Continued on page 951)

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How To Play Repeats

(Continued from page 914)

I have before me at this moment several of Chopin's works so edited by an eminent London publishing firm. To tamper with Chopin, in any direction, is little short of sacrilege.

I am supported in denouncing all avoidable repeats, by what once happened to a celebrated actor in Dublin. He was performing "Othello," and in the scene where Shakespeare makes the infuriated hero call more than once for the handkerchief, an impatient occupant of the gallery encouraged him by shouting: "Use your coat-sleeve, man, for once, and for the Lord's sake get on with the play."

SELF-TEST QUESTIONS ON MR. BERGER'S ARTICLE

1. With what composer did the Sonata Form take definite shape?
2. Name, in order, the sections, with their constituents, of the Sonata Form.
3. What indications have we that musical forms are to be shorter in the future?
4. What qualities are desirable in the two principal themes of a musical movement?
5. Which "shorter musical forms" are replete with repetitions?
6. What three modern composers have led in the reform of opera?

Polonaise in A-flat

(Continued from page 953)

tempo must accelerate and then slow down again on the second beat of measure 177, whilst the final rhythmic figure in measure 178, on the last two beats of the measure, must be played majestically, with a very full tone, thereby bringing the work to a close of power and decision, befitting the stirring and martial spirit which permeates the whole composition.

SELF-TEST QUESTIONS ON MR. HAMBURG'S ARTICLE

1. What was Chopin's parentage?
2. When and where was he born?
3. Has he shown any basic mistakes?
4. What is the general atmosphere of his "Polonaise in A-flat"?
5. What vision is he said to have had while writing it?

QUESTIONS AND ANSWERS

(Continued from page 907)

which occurs later in the same piece? Also, how is the base of this measure played?—Miss L. W., S. C., California.
A. 1. The second readings are used the second time, but not the first. D. C. stands for "from the beginning." Therefore, all the music is to be repeated from the beginning, including the introduction.
2. Ex. 1 is played throughout as triplets, except the sixteenth-beats, which are to be played before the next quarter-note beat. Play the active melody stronger than the accompanying notes. 2. In Ex. 2 play the third and fourth beats in the bass as triplets, with the corresponding notes of the triplets of the right hand.

Some Traits of Beethoven's "Appassionata." (Op. 57).
Q. Will you please explain the trills in measures 1, 2, 9 and 11 of the first movement (Allegro assai) of the Sonata "Appassionata" by Beethoven? I have been dividing from into sixteenth notes, should they be thirty-second notes?—F. C. F., West Point, Mississippi.

A. Play as follows:
measure 3
measure 7
measure 9
measure 11

A. Play as follows:
measure 3
measure 7
measure 9
measure 11

A. Play as follows:
measure 3
measure 7
measure 9
measure 11

A. Play as follows:
measure 3
measure 7
measure 9
measure 11

A. Play as follows:
measure 3
measure 7
measure 9
measure 11

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(Continued from page 947)

should always pay attention to it. Let him not keep up a meaningless continuance of sound, but allow intermissions, especially in the main theme, at the sectional and full phrasal endings. No one would enjoy a monotonous, incessant recitation without any punctuation; and, after all these phrasal separations are only signs of breath-taking or punctuation in music.

It is advisable for any musician, whose understanding of phrasing is at all misty, to purchase some work on this subject and study it carefully (it will be money well spent) as the examples of regular and irregular phrasal formations are too numerous for short treatment. However, phrases may be frequently enhanced and remarked by a change of stops or manual. The character of a movement or piece

should not be turned into a kaleidoscopic formation of a musical rainbow by constantly pulling out stops and giving every little phrase a different color. If the organist uses an 8 ft. Flute stop, a 4 ft. stop of the same character may be added before beginning a phrase; or, at the end of a sentence, before beginning another, an entirely different stop may be used. For such work, orchestral scores should be studied, or, in lieu of these, organ arrangements of such scores. For example, the "Pillgrim's" Chorus from "Tanhauser," arranged by T. D. Williams, shows many stop changes at proper places, and the slurs designate the many smaller phrases where, at the end of each, the organ may be momentarily soundless.

(Part III of this Article will appear in the January "Etude.")

TEACHERS' ROUND TABLE

(Continued from page 925)

a seventh chord formed on the seventh tone of the minor scale. Thus in the key of A minor the diminished seventh is built on G², the seventh of the scale, and therefore consists of G² B² D³ F³.

2. Your definition is correct, that the dominant seventh is a seventh chord built on the fifth of any key. Thus in C major (or minor) the dominant seventh is G² B² D³ F³.

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How shall I go about getting a class in a larger town or city or securing a position in a studio—
M. L. C.

It is a difficult thing to "break into" a large city, unless you have personal friends or teachers there to help. You should therefore select a place where you have some such connections. Write to your friends there and if possible arrange to play for a group of people in that town who might be interested. If you are able to, you might give a more formal recital.

If matters look promising rent a studio or part of a studio, send out cards to some friends by your friends and insert a card in a local newspaper. It would be wise also to study with some well-known teacher in the city who may further your interests by his name, at least.

If the above does not seem practical, register with a reliable teacher's agency and seek employment in one of the many educational institutions where piano teaching is given. Letters from former patrons will help you to get such a position.

Getting a Class

I am about forty-five and have been teaching for several years in a small town where I live. I have had several years of piano work and am a graduate of a prominent conservatory in Public School Music. I do not care to teach the latter, but

A Song to the Stars, by Ralph Kinder.

I am about forty-five and have been teaching for several years in a small town where I live. I have had several years of piano work and am a graduate of a prominent conservatory in Public School Music. I do not care to teach the latter, but



RALPH KINDER

The shifted rhythm in measures 11-14 of the minor section is interesting. These measures are made up of a sequence which introduced us to a new melodic theme "secondly."

The observation "do not repeat the first, but go on" is repeated, the repetition should not be first, but go on. There are ample opportunities for a tasteful interpretation in this piece; those who, like Joseph, the well-known Hungarian violinist, is now a resident of Philadelphia. He has indicated lavishly the best fingerings for this melody.

Dwell in My Heart, by Harold Wansborough.

Mr. Wansborough is a brilliant young Chicago composer, who herewith makes his initial appearance in THE ETUDE. This section seems to us to show a distinct genius for expressive and emotional character, and we hope his composer will return often to our pages.

At the same time, we are "noting" how the composer imparts a measure in which the whole is one. Notice also how, throughout the whole song, Mr. Wansborough allows no important words to come on weak beats. In four-four time the strong beats are the first and third; the weak beats, the second and fourth.

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PUBLIC SCHOOL MUSIC

(Continued from page 924)

study material which includes the bass part. A certain amount of three-part songs for soprano, alto and bass is often desirable in first studying the bass. In using this material the boys with alto-tenor voices may carry the bass part an octave higher, but care should be exercised in choosing material which is suitable for this disposition of the voices.

The teacher of Junior High School singing must realize that the very presence of bass voices almost infallibly argues that there are also present boys with alto-tenor voices. Even if she cannot easily detect them, the teacher must realize that the changing voice usually goes through the process of gradually dropping in pitch. For this reason, the most comfortable material from the standpoint of the boy is that which provides the basses with a bass part of limited compass and an alto-tenor part of limited compass.

But here arises the serious difficulty experienced by many teachers in clearly hearing four separate parts, especially when the parts are sung most uncertainly by indefinite changing boys' voices. The best way to meet this difficult situation is to use both three and four part music, keeping the material extremely simple until some vocal control has been developed.

In the ninth grade, where conditions are reasonably favorable, the development of four-part singing is usually quite practicable as there are plenty of brasses and alto-tenors to carry these parts solidly.

Developing Part Singing

THE DEVELOPMENT of good part singing is not a simple nor easy matter. The boys, naturally, offer the more serious problems. We must remember that the boys have a difficult situation before them. In the first place they are performing on an instrument which is new

to them and which they have not yet learned to manipulate. Secondly, they are asked to carry a choral part in which they have had only slight experience, since the previous practice in carrying an alto part does not prepare them for the different effects of a bass part. In the third place, they are asked to read from a new staff on which the relationship of the notes to their voices is different from the music previously read.

In order to have good part singing it is essential that each part of the chorus shall be well developed into a unified singing group. This can be best effected by giving to each part a certain amount of song material to be sung by the group in unison, with piano accompaniment. For example, the basses should sing a number of songs adapted to their voices and their interests, without the problem of fitting their singing to the parts sung by the other members of the chorus. By this procedure the boys acquire a vocal ease and freedom and the group becomes unified into a solid mass of tone which carries over into the bass part of a chorus. The same plan is helpful to all the other voice parts.

While this procedure is being followed simple part songs may be studied. Too often in the past the teacher has assumed that each part could leave out of consideration the music which the other parts are singing. This is an unfortunate attitude because good part singing can never be developed until the singers can hear each other. It is desirable to attack the part song with all the voices at once. At first there will almost inevitably be a break.

Instead of going back to the beginning of the song the instructor should drill on the place where the break occurred, and then go forward. Some teachers rehearse the first few measures of a song innumerable times and get to the final measures only a few times. Naturally this is not the most helpful plan.

Suitable Material

WHAT MATERIAL is most suitable for Junior High School pupils? First of all, to be constantly borne in mind, is the importance of selecting material which is interesting to the pupils. Very frequently the teacher makes the mistake of choosing material which is technically simple because she thinks that her class will be able to learn the music. But it holds no real interest for the pupils. A few such pieces may be endured by the pupils in their interest in learning to sing advanced part songs. But sooner or later the longing will assert itself to find expression in music which is really interesting. Then, until this desire is realized, the teacher will find herself confronted with questions of discipline during the singing lesson.

In their sincere desire to make better musicians of their pupils many teachers turn the Junior High School chorus period into a sight reading lesson. This is unfortunate.

The Junior High School is not the time for elementary drill in music or in anything else. It is time for expression. Even though much actual note instruction becomes necessary to attain this end, that is far better than technical drill, if it really gives the pupils good music which they will enjoy singing.

We must always bear in mind that the young people of the Junior High School are no longer children. They are men and women, immature, to be sure, but none the less adults. If we can only bear constantly in mind that they are immature adults and not mature children we have the key to many a difficult situation. As adults they respond to the same treatment that appeals to adults. That chorus instructor

is most successful who assumes that the Junior High School chorus is a body similar in most respects to the volunteer choir or the amateur choral society. If the chorus period becomes a rehearsal similar to those of the adult choral bodies then there is the best chance for success.

The music should also be selected on the same basis. Boys and girls in the Junior High School want music that makes them feel grown up, not music that makes them suitable for little children. They should have music that treats of mature themes. The treatment should be simple and readily understood but should be adult sentiments expressed as they feel adults would express them.

There is no music too good for the school boy or girl. There may be music too mature or too difficult. But the teacher who assumes that young people can appreciate and enjoy good music will soon command respect. The teacher who caters to the rowdy element by giving them the popular music which they often ask for is quite likely to find it difficult to turn to any other kind of material.

Music, first of all, should be a means for self-expression for our young people. There is no better time than during the Junior High School days to learn that music may say the deepest, most lofty and the most beautiful thing that hearts contain. And these young people do think and feel beautiful things. It is the province of the music teacher to enable them through singing to give utterance to their finest thoughts and feelings.

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Chopin

Or at the great composers, Chopin is perhaps better known to pianists than any of the others, because he wrote almost entirely for the piano, and in this respect he is very different from the other great composers. He was a fine pianist himself, of course, and seemed to prefer to write for his chosen instrument rather than for orchestra or organ, or voices or string quartets or any other form of music.

His father went from France to Poland and married a Polish woman, so Chopin was really half French and half Polish. Frederic Chopin was born in Poland in 1810. In his early life Poland was torn by wars and insurrections, and he left Poland when twenty-one years old and

poing; but his health was not good, and he made several trips to see if he could improve his health and strength. One of these trips was to the Island of Majorca in the Mediterranean Sea. He stayed there several years and wrote some of his finest music there. He died in 1849.

His compositions are, like his character, refined and delicate, combined with strong emotions and ardent feeling. He had a fondness for delicate detail, and for curved melodies combined with rich harmonies; but he lacked a deep feeling for "dramatic development," which is stronger in the symphonic writers. He was a real lyricist. He did much to develop the art of piano playing and was one of the first to discard the old method of playing, which was somewhat stiff, in favor of a much more elastic and supple manner with his delicate embellishments and lyric melodies require.

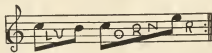
His compositions include twenty-five Preludes, nineteen Nocturnes, twenty-seven Etudes, four Ballads, four Scherzos, three Impromptus, fifty Mazurkas, three Fantasies, fifteen Waltzes; besides *Polonaises, Rondos, Sonatas* and a few songs. For orchestra he wrote two piano concertos and a few smaller works. All of his compositions are heard frequently at concerts, and all pianists include some of his compositions in their repertoires.

Some of his pieces are, of course, extremely difficult; but some that you can play at your club meetings are:

- Prelude Op. 28, No. 4.
- Prelude Op. 28, No. 6.
- Prelude Op. 28, No. 7.
- Prelude Op. 28, No. 20.
- Nocturne Op. 9, No. 3.
- Nocturne Op. 15, No. 1.
- Mazurka Op. 7, No. 1.

Questions on Little Biographies

1. When was Chopin born?
2. Of what nationality was he?
3. On what instrument did he excel?
4. For what instrument did he write most of his compositions?
5. What were some of the characteristics of his compositions?



DEAR JUNIOR ETUDE:

We have organized a very interesting and educational club consisting of nine members of which three hold office. It is called the "Keyboard Club"; and we have chosen black and white as our colors which are embodied in the black and white keys on the piano. Our motto is "Practice Makes Perfect."

We meet twice a month. At our meetings some of the pupils play a selection, others talk about the life of some composer, while others recite little musical poems.

We are making scrapbooks in which we paste pictures of musical instruments and composers, besides clippings of various articles pertaining to the subject.

From your friend,
ELEANOR ZIMMERMAN
Wiscasset.

DEAR JUNIOR ETUDE:

I and several of my friends have organized a musical club, but it does not seem to arouse much interest. Will some experienced club member please write and give us some suggestions?

From your friend,

HELEN DOMIN (Age 15),

225 Broad St.,

Bridgewater, Massachusetts.

N. B. In this case the address is published so that some one may give Helen some ideas for her club. This is quite an important consideration, as most of the Juniors find their clubs so very interesting.

Gift of Fairy Santa Claus

(Continued from page 963)

of the Tiny Santa she had tried to think what she loved that she could give away for Christmas. Betty loved her piano, and her looks, and her music teacher more than anything she had. No, she could not give away her music teacher, goodness knows! And she did hate to spare her piano; but—oh, she was so excited! She would give the piano away as a Christmas gift. This was unselfish giving—the Christmas Spirit!

Betty did not stop to wonder to whom she could give her piano, because she knew Amy wanted a piano more than anything in the world, but her family could not afford to have one.

Betty was filled with the Christmas Spirit thinking how happy she could make poor Amy on Christmas.

"Daddy," she cried, "I know what the Fairy Santa Claus meant. I'm going to give my piano away for Christmas—to Amy."

Father looked at Mother; they had never seen Betty so happy before. But behind the happiness, Betty's heart ached as she went to her practice and saw her piano with new eyes—now that it was going away. She felt sad because she was playing on it for the last time.

Christmas morning dawned cold and clear. Betty ran down the warm hall to the living-room. Around the glittering tree were beautiful dolls and toys, gay robes and slippers, and boxes of candy. But what was that in the corner where the piano had been? Why—it was another one—a beautiful baby grand—new and softly gleaming in the glow of Christmas candles. The polished ivory was cold under darling little fingers—but its touch was light. Betty found a card. Beneath a tiny Santa Claus had been written these words: "For a good little girl, who has found the true Christmas Spirit." And Betty's cup of happiness was full.

Phrases

By MARY BLACK DILLER

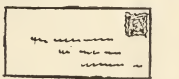


TONES into a group are brought, To tell us of a music thought.

They cannot tell a thought alone, But each group is a stepping stone.

They are the stones which will be laid Before a sentence can be made.

The next time any person plays, See if you can tell a phrase.



DEAR JUNIOR ETUDE:

I have taken piano lessons for only two years. I stopped when I was twelve, because I could not get interested in practicing. Now, however, I do two or three hours a day, and love to "explore" the works of the masters.

Maybe this is a queer idea, but I have a "one-man" music club. That is, I am the only member. Out of Ten Etudes every month I cut pictures of composers and scenes from their lives; and some of the covers that have been pictures of composers I have framed and hung on my wall. The small pictures I paste on backgrounds, tell a few facts about their lives, and hang them up too. So you see my room is quite a gallery. But I enjoy it and find pleasure in having the masters for my friends.

From your friend,
THELMA DUNCAN (Age 10),
Okla.

Answers to Ask Another

1. Beethoven was German.
2. Bach wrote the Christmas Oratorio.
3. Wagner was born in 1813.
4. E. Sharp.
5. Six.
6. G-sharp minor and D-sharp minor.
7. Wood-wind.
8. Very much less motion (much slower).
9. A card is a happy Christmas hymn.
10. Kettle drum, properly called "tympani."

From your friend,
MARY YOUNG (Age 14),

N. B. Mary's last name is probably misspelled here, as no one could read her writing! Why, oh, Juniors, do you not write more clearly? Lots of mistakes could be avoided if you only would do so.

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and most original stories or essays and answers to puzzles.

Subject for story or essay this month—"Care of the Piano." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of December. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be considered.

History of Music (PRIZE WINNER)

ACCORDING to my imagination there is no beginning to music. Always there has been some sort of music, even in the beginning, when God created the heavens and earth, there was music; for He placed the birds in the air, and one of the sweetest things to hear is a song from an oriole or wild canary.

Besides, we have inventions of many varieties for making music, and the ancient ages probably had their own instruments. The first stringed instrument was the harp, used by the Hebrews. Later many other instruments were made, finally leading up to the piano. There are a great many varieties of instruments in the world today. The first piano was made about two hundred years ago. In my opinion there will always be music, and consequently, a history of music; but music will last as long as the world will last.

Walter F. Anderson (Age 13),
Ohio.

Between 1494 and 1694 music made big strides. Since then it has been enjoyed by all people.

Musical Chops

By E. MENDES

- 1—Use the last 3 letters of a musical instrument for the first of a 5 lettered word meaning late.
- 2—Use the last 3 letters of a musical instrument for the first of a 5 lettered word meaning late.
- 3—Use the last 3 letters of a musical instrument for the first of the 9 lettered word of a world hero.
- 4—Use the last 3 letters of a musical instrument for the first of an 8 lettered animal.
- 5—Use the last 3 letters of a musical instrument for the first of a 5 lettered word, meaning trifling-small.

Bethoven, standing between the classic and romantic schools, was a great orchestral genius.

Schumann, Brahms and Schubert were the leaders in the romantic school.

The Italians were the leaders in opera, till Wagner of Germany became famous.

Many people are expecting orchestrated jazz; but it remains to be seen whether it will have a place in the history of music.

Ernestine Warfield (Age 12),
Illinois

History of Music (PRIZE WINNER)

YEARS ago people of each different country had their own belief about the origin of music.

The Greeks believed that music was first played, by the little Greek god, Pan. However, they were mistaken; for music had been a part of men's life of almost all races of men.

As people rose above being mere savages, the art of music became finer and finer. Each old nation had a music system of its own.

At first music was written with notes of the alphabet. Later shapes that looked something like our own may be found in the works of very old composers.

Guido d'Arezzo made the first staff, and Franco of Cologne showed the first good way of marking time.

About 1300 great changes took place in the musical world. Instrumental music became more popular.

Between 1494 and 1694 music made big strides. Since then it has been enjoyed by all people.

Helen J. Michel (Age 13),
Mississippi.

History of Music (PRIZE WINNER)

3000 B. C. the Syrians and Egyptians had musical instruments, which is proved by stone carvings.

A few centuries before Christ the Greeks had music; the earliest piece was found on a fragment of stone at Delphi. It was a "Hymn to Apollo."

In 600 A. D. Pope Gregory established choristers' schools and wrote the Gregorian chants, among which is the Doxology.

Bach is the father of modern music in the classic school. He established the piano as it is now.

Bethoven, standing between the classic and romantic schools, was a great orchestral genius.

Schumann, Brahms and Schubert were the leaders in the romantic school.

The Italians were the leaders in opera, till Wagner of Germany became famous.

Many people are expecting orchestrated jazz; but it remains to be seen whether it will have a place in the history of music.

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Choirmaster's Guide

FOR THE MONTH OF FEBRUARY, 1929

(a) if "root of anthem" indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: Anthem Pastorale.....Guthrie Piano: Longing.....Ambrose Te Deum.....Rathbone	PRELUDE Organ: Moonlight.....Fryberger Piano: Sarabande.....Ambrose Magnificat and Nunc Dimittis.....Easman
THIRD	ANTHEM (a) Love Me, O Then Great.....Gibbel (b) Jesus, to Thy Table.....Bartlett	ANTHEM (a) Love of Jesus, All Living.....Potter (b) To Thee, O Dear, Dear Savior.....Brewald
	OFFERTORY The Lord is My Light.....Ambrose (Duet for S. and A.)	OFFERTORY Abide With Me.....Eville (A solo)
	POSTLUDE Organ: Minuetto in G.....Guthrie Piano: On the Holy Mount.....Dvorak	POSTLUDE Organ: Tempest March.....Fryberger Piano: Promenade March.....Younger
TENTH	PRELUDE Organ: Chorus Pastorale.....Harris Piano: Farewell to the Piano.....Bradbury-Sartorio	PRELUDE Organ: A Memory.....Gillette Piano: Sweet Hour of Prayer.....Bradbury-Martin
	ANTHEM (a) Great is the Lord.....Boex (b) They Who Seek the Throne of Grace.....Campbell	ANTHEM (a) Now the World.....Handel-Bartlett (b) Lay My Sins on Jesus.....Haines
	OFFERTORY Be Near Me, Father.....Fulton (T. solo)	OFFERTORY Before the Cross.....Jones (Duet for S. and A.)
	POSTLUDE Organ: Ceremonial March.....Harris Piano: March of the Flowers.....Harker	POSTLUDE Organ: Epilogue.....Gillette Piano: Menet.....Beethoven-Burnister
SIXTEENTH	PRELUDE Organ: Alto Flowers.....Lacey Piano: Prelude Op. 28, No. 20.....Chopin	PRELUDE Organ: Shepherd's Joy.....Gibbel-Nedich Piano: Melody at Twilight.....Martin
	ANTHEM (a) Heaven is Our Home.....Campbell (b) God Be Merciful unto Us.....Baines	ANTHEM (a) O Jesus, Thou Art Standing Barrell (b) Blessing.....Barrell
	OFFERTORY Bend Low, Dear Lord.....Rudbach (S. solo)	OFFERTORY Before Thy Throne.....Neidinger (B. solo)
	POSTLUDE Organ: Elegy.....Lacey Piano: Procession of the Epiphany.....Ippolito-Ivanov	POSTLUDE Organ: At Eventide.....Gibbel-Mansfield Piano: Triumphal March.....Jensen
TWENTY-FOURTH	PRELUDE Andante Religioso.....Thorne-Hartmann (Violin, with Organ or Piano)	PRELUDE Organ: Nocturne in E-flat.....Bohn Piano: Distant Chimes.....Chopin-Lemare
	ANTHEM (a) O Come and Mourn.....Barnes (b) A Prayer.....Kangelman	ANTHEM (a) Come Unto Me.....Guthrie (b) Be Thou My Guide.....Dale
	OFFERTORY Bow Down Thy Ear.....Williams (S. solo)	OFFERTORY Romance.....Tschalowsky (Violin, with Organ or Piano)
	POSTLUDE Organ: Marche Moderne.....Lemare Piano: Minuet.....Belozni	POSTLUDE Organ: Polonaise Militaire.....Chopin-Gaut Piano: Allegretto (7th Symphony).....Beethoven (4 hands)

Anyone interested in any of these works may secure them for examination upon request.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Christmas Bells, by A. Seidel



By now you have become accustomed to these little pieces for rhythmic orchestra and know how much fun they are. They will teach you how to count time so well that when you are older and are studying very difficult music, you will seldom be bothered by the time.

What joyful bells they are, these Christmas bells! Put some of that joy into your playing of this composition.

Time Flies, by W. F. Mero

Mr. Mero has very kindly adapted one of Frederic Chopin's most noted waltzes, the "Minute Waltz," because its playing is supposed to take only one minute—for younger pianists. How nice the melody sounds in the left hand! So must try to make it "sing" by striking the notes decisively and by joining them in a smooth "legato" way.

All of you know who Frederic Chopin was, but there are lots and lots of interesting things about him in another column of the JUNIOR ETUDE this month, and we advise you to read that account.

His name is pronounced something like this: SHOH-PAN.

Robin Sings a Song, by Mathilde Bilbro



Last month you all enjoyed Miss Bilbro's *Musical of the Piano*, which is quite one of the finest children's pieces we have ever seen. This month she tells about something a little more cheerful—the warbling of a beautiful Robin redbreast high up in the tree-top.

The left hand measures in this composition are 9-10 and 19-22. In this piece the right hand is kept very busy indeed, and unless it knows just what notes to play, it will not be able to make mistakes. Try practicing the right-hand alone, and then what the left hand does.

Do you play by jerks—first slow, then fast, then slow, and so forth? Some children do this, one of this number, do all you can to keep playing at a steady tempo (in steady time).

A Sleighride Party, by Theodora Dutton

There are quite a number of expression marks in this little piece—among others, staccato marks, and pressure marks. If you cannot remember what they all mean, ask your teacher to tell you. *Force non troppo* means not to play too fast.

In the eighteenth measure the G-sharp comes as a surprise to us all. There is no G-sharp in the scale of C, is there? So we must know in the scale of A minor, which has the same signature as C (no sharps or flats).

Flower Waltz, by H. P. Hopkins

This is a pretty affair, this easy waltz in C, and your only care will be not to play the accompaniment too loud. The accompaniment is in the left hand, in the first section (8 measures) it is in the right hand; and then, as the first section is repeated, it returns to the left hand.

This means "melody." Mr. Hopkins inserted this word so that you would understand that the left hand has the melody beginning with measure seventeen. However, we are sure that none of you can tell that this is so, without his instruction.

Pride of the Regiment, by C. C. Cunningham

Pride of the Regiment is a splendidly tuneful march, which you are bound to like. It has three parts, or sections, and the third is called "march—the trio." This is in F, and gives that key second player something to do besides playing chords.

You know what *Allergo* means. *Allegro* means, do you know? These words are used so often that we must understand them.

MASTER DISCS

(Continued from page 922)

are worthy of mention, because of their estimable interpretations. The first is the *B Flat Trio for Piano, Violin and Cello* played by Myra Hess, Velly d'Arányi and Felix Salmond (Columbia set No. 91).

The second is the "Unfinished Symphony" played by the Cleveland Orchestra conducted by Sokoloff (Brunswick set No. 12). The third is the *String Quartet in D Minor*, known as the "Death and the Maiden" Quartet because of the variations in the second movement, which are based on Schubert's song of the same name. It is interpreted by the Budapest String Quartet (Victor set No. M34).

Musicians who have not already purchased these works should compare the different versions in existence before buying, as each one is worthy of individual praise. Personal discrimination in such matters will inevitably make the interpretation purchased doubly pleasurable.

ETUDE wishes to recommend several records which are meritoriously performed and recorded. These are the *Predudes* to the second and third acts of Dukas' "Ariane and Blue Beard," which can be heard on Victor disc number 59017, effectively played by a French Symphony Orchestra. Grainger's Morris Dance, *Shepherd's Hey* coupled with Pierné's musical trifle, *The School of the Little Fawns*, which was recorded on Brunswick disc number 1381. It is played by the Cleveland Orchestra; and the ballet music from Gluck's "Orfeo" is delightfully rendered by Leo Blech and the State Opera Orchestra on Victor disc No. 59019.

Answers to Can You Tell? Group No. 19

SEE PAGE 906 THIS ISSUE

1. Operas.
2. Between the sixth and seventh degrees of its scale.
3. Bann.
4. Dvořák's "From the New World" Symphony.
5. John Luther Long, American author and playwright.
6. Handel.
7. An assembly of Welsh harpists and lutenists, for competitions in harping, singing, poetry and oratory.
8. Six.
9. Dan. K. Emmett, a blackface minstrel, born at Mt. Vernon, Ohio, who had not visited the South at the time of writing the song.
10. Show line placed above and below the staff to accommodate pitches beyond its compass.

WATCH FOR THESE TESTS OF YOUR TONE OF KNOWLEDGE. APPEARANCE IN THE MUSIC OF "THE ETUDE MUSIC MAGAZINE."

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

ROBIN SINGS A SONG

No. 2, from a set
"There's Music Everywhere"



Moderato

One day when I was resting
Beneath a forest tree,
There came a tiny twitter
From high up over me.
A soft little musical twitter,
A gay little pitter-pit-pitter,
A sweetly chirping chitter—
A Robin in that tree!

MATHILDE BILBRO

And the song he sang went some-thing like this:

p più lento

rit.

pp

p

mf

poco cresc.

f

p

pp

Other Music Sections in this issue on pages 899, 927, 935.

TIME FLIES!

VALSETTE

Theme from Chopin's "MINUTE WALTZ"

THE ETUDE

W. P. MERO

M.M. $\text{♩} = 72$

Musical score for 'TIME FLIES!' in 3/4 time, M.M. $\text{♩} = 72$. The score is for piano and features a waltz theme from Chopin's 'Minute Waltz'. It includes dynamic markings such as *mf*, *p dolce*, and *mf cantando*. The piece is divided into two systems, each with first and second endings.

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In true military style. Like a band.

Allegro M.M. $\text{♩} = 144$

PRIDE OF THE REGIMENT

SECONDO

C. C. CRAMMOND, Op. 143

Musical score for 'PRIDE OF THE REGIMENT' in 2/4 time, Allegro M.M. $\text{♩} = 144$. The score is for piano and features a military-style march. It includes dynamic markings such as *f*, *mf*, and *ff*. The piece is divided into two systems, each with first and second endings. The second system includes a 'TRIO' section.

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THE ETUDE

A SLEIGHRIDE PARTY

DECEMBER 1928

Page 969

Jingle, jangle-ting-a-ling!
Tingle, tangle-ring a ling!
O, but won't the food taste fine and hot, when we get there!
Turkey, fixings, chicken-pie,
Cake, ice-cream, nuts, cheese—O, my!
I'd rather go to a Christmas party than 'most anywhere!

THEODORA DUTTON

Grade 2

Vivace non troppo M.M. $\text{♩} = 108$

Musical score for 'A SLEIGHRIDE PARTY' in 2/4 time, Vivace non troppo M.M. $\text{♩} = 108$. The score is for piano and features a festive holiday theme. It includes dynamic markings such as *mf*, *p*, and *mf*. The piece is divided into two systems, each with first and second endings. The second system includes a 'TRIO' section.

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PRIDE OF THE REGIMENT

PRIMO

C. C. CRAMMOND, Op. 143

Allegro M.M. $\text{♩} = 144$

Musical score for 'PRIDE OF THE REGIMENT' in 2/4 time, Allegro M.M. $\text{♩} = 144$. The score is for piano and features a military-style march. It includes dynamic markings such as *f*, *mf*, and *ff*. The piece is divided into two systems, each with first and second endings. The second system includes a 'TRIO' section.

FLOWER WALTZ

H.P. HOPKINS, Op. 125, No. 3



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T=Triangle B=Bells D=Drum
C=Castanets R-S=Tambourine

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A. SEIDEL

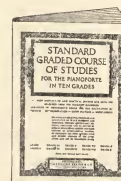
Maestoso M.M. ♩ = 108

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Tempo di Valse

D.C.

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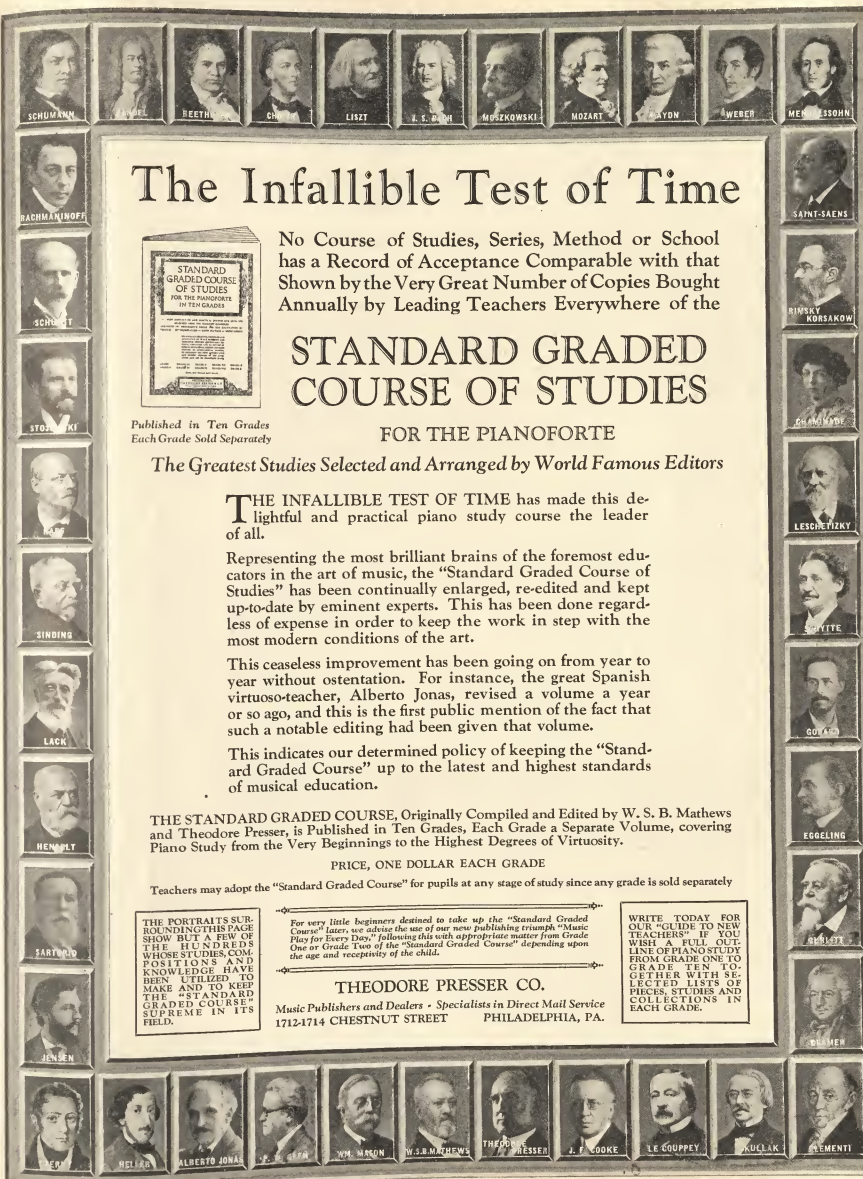
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Henry Albert Lang is one of the distinguished leaders of the Editorial Staff of the Theodore Presser Co. Much might be said about his work in connection with the many music manuscripts considered or put through for publication, but in this short space it is more due that his musical achievements be mentioned.

He was born of German parents in New Orleans, La., perfected his musical talents at the Royal Conservatory of Music, Stuttgart, studying piano with Liebert and Prochner (pupil of Liszt) and composition with Paley and Lachner. Later he taught at the Conservatory in Riga, Koscziuszko and Carlsruhe.

He first gained extensive recognition as an accompanist and as a concert pianist in tours of Germany and, as early as 1882, attracted a little attention with his compositions. Some of his solo piano works, duets and suites for orchestra and his chamber music works have won flattering acceptance in Europe and this country. The Symphony Orchestra of Philadelphia, Chicago, Minneapolis and elsewhere have performed his larger works. Numerous prizes for musical compositions have been awarded to him, and he also has been honored with the degree of "Doctor of Music."

He has been a Philadelphia resident for the past 36 years or more and in those years he frequently accepts commissions to edit works going into our catalog. It is an achievement that we have been able to claim him as a member of our staff in recent years.

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We like this number about as well as Mr. Rogers' *Miniature Suite* which is of nearly the same difficulty, and this is saying a great deal, because the *Miniature Suite* has proven very successful. The *Sonatina* for this work is especially effective. It is called *Cantillon* and it is in the style of a *Tocatta*.

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Our Editorial and Mechanical Departments are preparing for publication the works mentioned in the foregoing paragraphs and as soon as the work appears from the press it is placed on the market and the advance price withdrawn.

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Priscilla's Book. Seven First Grade Pieces for the Piano, by Mathilde Hilber. When this set appeared from month to month in *The Etude*, it created a most favorable impression among piano teachers. Several of these pieces rank with the "best sellers" of the past year. They are little pieces with cute verses that the juvenile student can both play and sing. The entire set is now obtainable in book form at 75 cents.

Second Year at the Piano, by John M. Williams. For those teachers who have used Mr. Williams' *First Year at the Piano* this book needs no explanatory remarks. Naturally, it takes *The Etude* Music Magazine to the heart. All the where the first book ended. To those teachers who are not familiar with Mr. Williams' work, we suggest that they procure both volumes for examination. The price of each volume is \$1.00.

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Introducing our patrons to the highly trained members of our staff who serve them daily.

We introduce to our readers this month a quite interesting young lady, Miss Hope Stoddard, who is a member of the Editorial Staff of the *Etude Music Magazine*. She is a portion of the many manuscripts that will be prepared for publication in *The Etude*, assists in the reviewing of books, musical subjects and answers many of the queries concerning violin problems that are not directed specifically to the violin question and answers department conducted by Mr. Brainerd.

Miss Stoddard, with her quiet, modest personality, is capable and gifted in her chosen field of musical work. It was with magazine work in view that Miss Stoddard special-ized in journalism at the University of Michigan, but she did not relinquish music during this period, since as first violin in a college orchestra she was enabled to pay, in part, her way through college.

Her music study started at the age of five and for many years Professor Yank, pupil of Joachim, was her instructor. She continued her violin studies under Professor Hume Lett at the Institute of Musical Art in New York City and while at this conservatory, she further increased her knowledge of the piano and of harmony and theory.

Poems by Miss Stoddard have appeared in the magazine, "Poetry" and in "The Poetry Review" of London.

Prior to becoming a member of the Editorial Staff of *The Etude Music Magazine*, Miss Stoddard had practical experience in the organization of "Boy's Life" and the *Golden Book*.

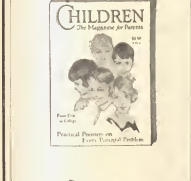
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