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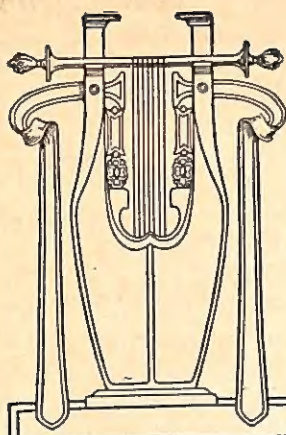
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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor
JAMES FRANCIS COOKE

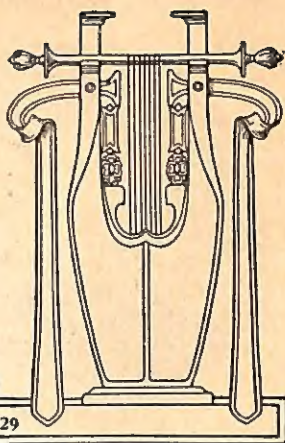
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NIKOLAI
RIMSKY-KORSAKOFF

THE WORLD OF MUSIC

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



EDWIN A. FLEISHER

OPERATIC NOVELTIES for the present American season include: Rimsky-Korsakoff's "Sadko" by the New York Metropolitan; Hamilton Forrest's "Camille" by the Chicago Civic Opera Company; Clarence Loomis' "Yolanda of Cyprus" by the American Opera Company at Chicago, and Goossen's "Judith" by the Philadelphia Grand Opera Company. Notable revivals will be: Verdi's "Luisa Miller" with Rosa Ponselle in the title rôle; Charpentier's "Louise," Mozart's "Don Giovanni" and Puccini's "Girl of the Golden West," by the Metropolitan Opera Company; Tchaikovsky's "Pique Dame," Mozart's "Il Seraglio," Harling's "Light of St. Agnes," and Massenet's "Jongleur de Notre Dame," by the Philadelphia Grand Opera Company; and Borodin's "Prince Igor" by the Philadelphia Civic Opera Company. The Forrest, Harling and Loomis works were written in America by American composers.

AN INTERNATIONAL MUSIC FESTIVAL, to be held in New York some time in the season 1930-1931, is in the process of formation. Frederick N. Sard of Vienna, organizer of the Beethoven and Schubert centennials, is the chief promoter, with Otto H. Kahn as chairman of the festival and Count di San Martino, president of the Augusteo Orchestra of Rome, as head of the European committee.

THE DRESDEN KREUZCHOR, under the leadership of Professor Otto Richter, is announced for a tour of the States. The Kreuzchor is the widely known boys' choir of the Church of the Holy Cross of Dresden.

THE SPANISH EXPOSITION ORGAN, recently installed at Barcelona, has five manuals, more than ten thousand pipes, and one hundred and fifty-four speaking stops. It represents the highest achievements in European organ construction.

ROBERT WIEDERFELD, of Baltimore, has been awarded the Caruso American Foundation Prize of two thousand dollars per year for a season of study in Europe. Mr. Wiederfeld has appeared in leading baritone rôles with the De Leo Opera Company and with the Baltimore Play Arts Guild productions.

GUEST CONDUCTORS FOR LA SCALA have been chosen to fill the void left by the resignation of Toscanini. Appointments include Del Campo, Guarneri, De Sabata and Caluso. Mascagni will conduct performances of his own "Isabeau," and Respighi of his "The Sunken Bell."



THURLOW LIEURANCE

THURLOW LIEURANCE, noted for his musical research among the Red Men, and composer of one of the most popular songs on an Indian theme, "By the Waters of Minnetonka," recently lost by fire practically all the records of Indian songs and instrumental music which he made during his years of residence among the different aboriginal tribes. This is a tragic loss to our native musical art, for such records are becoming yearly more and more difficult to secure as the Indians take on more of the White Man's habits and abandon those of their fathers. Many of the best compositions of Lieurance were developed from native melodies discovered during his investigations.

THE FIRST PRIZE in the Toonkunst Society of Holland competition has been awarded to Rudolf Mengelberg.

A VICTOR HERBERT REVIVAL is announced for New York, where Milton Aborn of former operatic fame has announced a fortnightly series of performances at the Jolson Theater of such favorites as "Sweethearts," "Mlle. Modiste," "The Fortune Teller," "Naughty Marietta," and "Babes in Toyland," with Gladys Baxter in the leading rôles.

THE RETIREMENT OF TOSCANINI from the position of director of La Scala Opera House at Milan has at last been confirmed. In the ensuing season the Maestro is to conduct sixty orchestral concerts in America and then will go to Bayreuth to lead performances of "Tristan and Isolde" and "Tannhäuser."

ANDRES SEGOVIA, the Spanish virtuoso, who plays Bach fugues on the guitar, began in September, and at Manila, a tour of the Orient. Later in the season he is to be again heard in America.

MASCAGNI is reported to have received an invitation from Asheville, North Carolina, to compose a new opera to have its premiere in that charming little city of the blue sky and bracing mountain air. His last opera was "Il Piccolo Marat," finished in 1921; but recent reports have it that he has begun another, "Vestibla," to a libretto by Targioni-Tozzetti and Guidi Menasci who made the operatic version of "Cavalleria Rusticana."

CHARLES A. DURING, a piano teacher of New York, recently celebrated his one hundredth birthday. His father was a bandmaster in Napoleon's army. At his birthday party he told how "Mendelssohn came to Frankfurt to participate in a musical festival my father gave. I remember his grace and charm of manner and the remarkable demonstration he gave of his ability to memorize."

JEAN SIBELIUS, the eminent Finnish composer, now in his sixty-fifth year, has been decorated with the Order of the Grand Cross of the Crown of Italy.

THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS met recently at Fort Worth, Texas, for its annual convention. Prominent on the programs were Florence Cole Talbert, soprano, of Los Angeles, who has sung in opera in Italy; Louisa Vaughn Jones, violinist, lately of Paris, France; and Ernestine Jessie Covington, pianist, of Houston, Texas.

A FESTIVAL OF BRITISH MUSIC has been held at Harrogate, England, with Cyril Scott, Basil Cameron and Percy Grainger as conductors. Why not a similar Festival of American Music? With such composers as MacDowell, Parker, Chadwick, Converse, Hadley, Gilbert, Stock and Sowerby, to name but a few upon whose works to draw; and with such leaders as Walter Damrosch, Henry Hadley, Wallace Goodrich and Henry Weber, what might not such a festival accomplish in the furtherance of our native created musical art?

G. ROMILLI (pen name for Romilly Johnson) the well-known American composer, died recently at the home of his father, in Lynn, Massachusetts. His Italianized name came about while for fifteen years he lived in Florence, devoting his time almost exclusively to composition. In collaboration with George Bagby, he wrote "Fiorella," a light opera produced last spring at the Earl Carroll Theatre of New York.

THE TOONKUNST SOCIETY of Rotterdam has celebrated its centenary by giving a performance of "La Damnation de Faust" by Berlioz.

JOSE ITURBI, the eminent Spanish pianist, made his American debut with the Philadelphia Orchestra at its concerts of Friday afternoon and Saturday and Monday evenings, October 11-12-14, when he gave an inspiring interpretation of Beethoven's *Concerto for Piano and Orchestra, in G Major, Op. 58*. "One of the most original and imaginative things that ever fell from the pen of Beethoven or any other musician."

THE LITTLE THEATER OPERA COMPANY, of Brooklyn, New York, one of the most significant movements in the musical life of America, announces its repertoire for the season as "The Gypsy Baron" and "The Waltz Dream" by Johann Strauss, "The Daughter of the Regiment" by Donizetti, "The Grand Duchess" by Offenbach, "The Magic Flute" by Mozart, and "Fra Diavolo" by Auber.

CLASS PIANO INSTRUCTION has come so into demand that the National Bureau for the Advancement of Music at 45 West 45th Street, New York City, has added to its activities a "personal consultation service on group piano methods," in charge of Miss Ella H. Mason, a practical authority on piano class teaching.



JOSEPH HÜTTEL

THE CHAMBER MUSIC FESTIVAL, fostered and sponsored by Mrs. Elizabeth Sprague Coolidge, was held in the auditorium of the Library of Congress at Washington, from October 6th to 10th. Especial interest at the first program was centered in the performance of a "Divertissement Grotesque" by Joseph Hüttel, a Czechoslovakian musician who was a pupil of the Czech composer Novak at Prague and of the Russian Tanieff at Moscow. Many of the audience had been present at the inauguration of this movement twelve years ago in the Temple of Music on South Mountain, Pittsfield, Massachusetts.

HENRY HADLEY, at the head of his newly organized Manhattan Orchestral Society, is reported to have announced that at least one American work will be performed on each of their programs. At the opening concert on October 20th a Nocturne by Henry F. Gilbert was given.

OPERAS IN MOSCOW are being censored, according to late reports. The older ones seem to give most offense; and "Aida," "Madama Butterfly," "La Traviata," "Otello," "Tales of Hoffman," and others, have been liberally cut, "because their content is not in accord with the class-psychology of the proletariat."

MASTER CLAWSON BESWICK VAN SICLEN, a boy soprano of twelve years, is attracting considerable attention in eastern musical circles by his quite unusual ability in the coloratura art. He does the famous aria of the *Queen of Night* in Mozart's "Magic Flute" and the *Swiss Echo Song*, made immortal by Jenny Lind, with an agility that is rather startling.

THE FIRST PROGRAM OF AMERICAN COMPOSITIONS ever presented in Warsaw, Poland, was given last Fourth of July under the direction of Fabien Sevitsky, founder and conductor of the Philadelphia Chamber String Simphonietta. After opening with "The Star Spangled Banner," the program included Ernest Bloch's "Concerto Grosso," Deems Taylor's suite "Through the Looking Glass," MacDowell's Symphonic Poem "Lamia," and Victor Herbert's popular "American Fantasia." Maria Koussevitsky sang a group of American songs. When leading the concert of the Warsaw Philharmonic Orchestra, on August 9th, Mr. Sevitsky gave to Frances McCollin's "Scherzo" its first performance in Europe.

THE FLEISHER COLLECTION of orchestral scores and of rare editions and original scores of musical compositions has been given to the Free Library of Philadelphia and is housed in a room especially prepared by Mr. Fleisher for that purpose. This collection, valued at more than half a million dollars, has been brought together by Mr. Edwin A. Fleisher, musical altruist, in connection with his notable Symphony Club movement which he has directed and supported for many years and in which he gathers together the young musicians of Philadelphia, regardless of race or creed, for practice in ensemble groups and especially to give rehearsal routine to aspiring players of orchestral instruments.

ILDEBRANDO PIZZETTI has written a new opera, "Lo Straniero (The Stranger)," of which he is both librettist and composer. His "Fra Gherardo (Brother Gherardo)" met with success when in the repertoire of the Metropolitan Opera Company last season.

MARK HAMBURG is reported to have agreed to assume the rôle of Beethoven in a talking film for which he will collaborate on the scenario.

A SCOTTISH MUSIC FESTIVAL, under the patronage of the Prince of Wales, was held at Banff, Canada, from August 30th to September 2nd. Aside from bag-pipe music and Caledonian and regimental games, there were an opera, "Flora and Prince Charlie" and songs immortalized by Scott and Burns.

HEINRICH KAMINSKI'S OPERA, "JUERG JANETSCH," recently had its first performance at the Dresden Opera, where so many notable works have started their tempestuous early years. Half opera and half drama, the leading characters of "Juerg Janetsch" at times speak their lines and at others mime the sentiments sung by vocal artists in the wings. A not very happy experiment, by all reports.

THE SINGERS OF THE VIENNA OPERA are reported to have protested against the height of the pitch used by the orchestra, which is now more than a quarter of a tone above the normal pitch in use. The pitch was raised for the performances given there with Caruso in the cast.

THE AMERICAN OPERA COMPANY began, on October 7th, a two weeks' season of "Opera in English" at the Majestic Theater of Chicago. Prominence was given to the performances of the new American opera, "Yolanda of Cyprus," by Clarence Loomis, for which the composer received the Bismarck Medal of the American Opera Society of Chicago. The Chicago season of this company is sponsored by the American Opera Society of Chicago, with Mrs. Rockefeller McCormick as honorary president. The organization is practically made up of American-born singers. Other works in the repertoire, which will be presented also in other cities, are "The Marriage of Figaro," "Faust," "Carmen," "Martha," and "Madame Butterfly"; all to be sung in English.

THE CONCERTGEBOUW ORCHESTRA, the leading symphonic organization of Holland, has been giving concerts under the baton of Willem Mengelberg, in connection with the International Exposition at Barcelona, Spain.

(Continued on page 947)



CLARENCE LOOMIS



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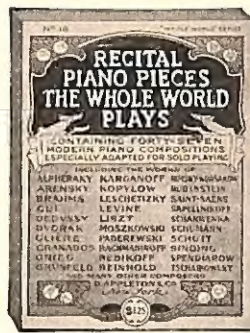
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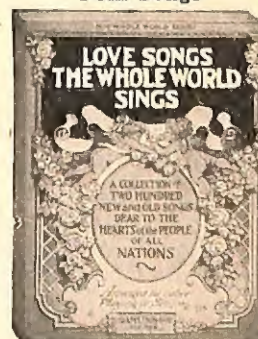
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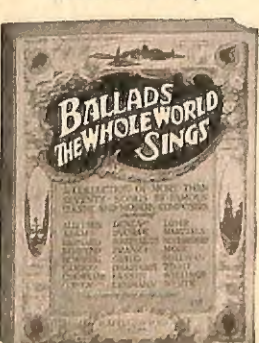
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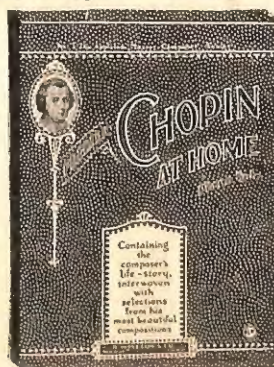
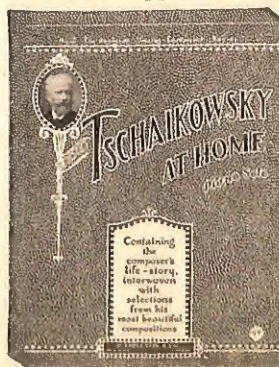
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Artist students of The Curtis Institute of Music will be presented in concerts this season before leading schools, colleges and music clubs in the vicinity of Philadelphia.

The series was inaugurated last year to provide qualified students with the opportunity of gaining practical concert experience, and to promote an appreciation for better music. The concerts are free to the public.

This season twenty-five concerts will be given by artist students of the various departments, the course extending from November to May. Among the dates already assigned are Swarthmore College, University of Delaware, Lafayette College, Bryn Mawr College, State Teachers' College, East Stroudsburg, Pa., State Teachers' College, West Chester, Pa., The Hill School, The George School, and club engagements at Easton, Pa., Ventnor, N. J., Haddonfield, N. J., and Lambertville, N. J.

Twenty radio programs will be given this season by artist students, chamber music groups and the Curtis Orchestra (composed of students of the Curtis Institute) over the network of the Columbia Broadcasting System.

Following the affiliation last spring of The Curtis Institute of Music and the Philadelphia Grand Opera Company, artist students of the Institute will appear as members of the cast of the opera company. Emil Mlynarski, head of the Orchestra and Opera Departments of the Curtis Institute, and conductor of the Curtis Orchestra, is also conductor of the Philadelphia Grand Opera Company.

THE CURTIS INSTITUTE OF MUSIC

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Photo by Bachrach (c)

A Christmas Welcome to the Home of The Etude

HOW we wish that we might have had the privilege of having you and all of our other loyal ETUDE friends with us last Christmastide at our Festival at the home of THE ETUDE! Nothing exactly like it occurred elsewhere in the United States. Our whole business avenue for one block was handsomely decorated on both sides of the street, with huge illuminated candles (eight feet high) surrounded by smaller candles, twelve fine illuminated Christmas trees, garlands of laurel lighted with red electric bulbs, while from four huge standards in the square were hung twelve giant amplifiers which sent forth Christmas music, chimes and choruses, by means of enlarged transmission, to the street, from a specially prepared room in the home of THE ETUDE. Only music of the highest class and appropriate to the Christmas season was thus transmitted. Many leading Philadelphia artists gave their services; and thousands of citizens, as they passed along the highway on Chestnut Street, lit with countless electric lights and redolent of the pine woods, were thrilled by the Christmas spirit.

On Christmas Eve a great community sing, represented in the picture shown herewith, took place in front of the home of THE ETUDE. A vast number of people of many different creeds took part in this thrilling musical event.

During the past forty-five years there has developed a kind of family feeling between THE ETUDE and its thousands and thousands of friends in all parts of the world. This is emphasized by nearly every letter that comes to us. It is perhaps our greatest heritage and inspiration. Certainly it is an incessant incentive to go on and to do more and more in the magnificent field in which we are privileged to work.

The late Theodore Presser, whose passing put an atmosphere of gloom over our Christmas four years ago, was never more enthusiastic nor more excited than at Christmas time. Though a devout Presbyterian, he was inspired by all creeds. There was something about the festival of the Nativity which seemed to fill

him with extraordinary gladness and exuberance. He would prepare for it weeks in advance, and Christmas celebrations within the home of THE ETUDE were regular events of keen anticipation. He joined vociferously in all the carols and laughed until tears came to his eyes over the distribution of comic presents which many of the employees interchanged. His personal generosity was prodigious; and his kindly spirit will never be forgotten. Christmas, therefore, will always be a function with us, if only in memory of the reverent delight with which the founder of THE ETUDE identified it.

Wholly apart from the deep ecclesiastical significance of Christmas, this universal festival reaches out and embraces thousands whose religious beliefs make no orthodox room for its observance. This is in testimony to the broad humanity of the Man of Galilee, miracle of tolerance, sympathy and love. The inspired good cheer of Christmas, the mirth, the generous outpouring of gifts, are symbols of its spirit of brotherly affection.

Charles Dickens found in Christmas a festival of great-heartedness. There are those who would rob Christmas of the Dickensian atmosphere, reserving it solely for reverent devotion. The two things are distinct and apart and may be observed without conflict. Dickens and Washington Irving, and many humanists, caught the natural inclination of man to make Christmas a celebration of innocent joys intensified by deep human sympathies. Under the burning sun of Calcutta, in the bleak wastes of Siberia, in the hearts of our busiest cities, in the darkness of the frozen Yukon, everywhere in the world, Christmas brings this same wonderful spirit of humanity, again and again, and leaves us far richer and finer for its coming.

We heartily wish that, when Christmas Eve comes around, our good friends all over the globe will feel inspired to pause for a few seconds and think of THE ETUDE family in Philadelphia while we wish you the heartiest kind of a

MERRY CHRISTMAS AND A HAPPY NEW YEAR!

AROUND THE PIANO

"COME on, Cal, give us the Spanish Serenade."
"Get out, I can't play anything as hard as that. 'My Bonnie Lies Over the Ocean' and 'Aunt Dinah's Quilting Party' in the key of C, are my limit. Let Eadie take a try at it. Squat-y-voo, Sis, and show 'em how you can play."

Sis adjusted her psyche knot, took a half-hitch on the bustle, wiped off the keys with her handkerchief and played the prelude to be found on page fifty-seven of the well-known book with a paper cover of the color of Brown's Bronchial Troches. The collection was known as "College Songs," and was one of the blessings conferred upon humanity by the Oliver Ditson Company. Was there ever such a book? Everyone, from thirteen to seventy years of age, was expected to know it from cover to cover; and almost everyone did.

"Sis" played in marked time:

"A Spanish Cavalier stood in his retreat,
And on his guitar played a tune, dear."

Heads went back for action, eyes focused upon the gas chandelier, and hearts beat with rhapsody. Brother Luke's basso seemed to proceed from a pouch resembling that of a frog, and sounded very much the same. Mabel's sweet soprano, now long since silenced, lives yet in the memory of many aged souls. What did they care about the Paris Grand Opera; the Sistine Choir; the ethereal choristers of Westminster? What was any music beside that which one might make any night in the parlor, in those halcyon days when "College Songs" were as omnipresent as the family photograph album? Watch the color come into excited cheeks—watch the diamonds sparkle in their eyes. Here is something wholly innocent of harm but incredibly more intoxicating and exhilarating than all the synthetic gin in the pocket flasks of all the misguided youths of another generation. What kind of a breed is it that hankers for "rotgut licker," when there is something right at hand which will make for an infinitely more enjoyable future?

Perhaps you think we are scoffing. Alas, we are writing this with tears rather than ink. What has taken the place of the good old "College Songs," when young people now gather together? What have we that gives them a fraction of the pleasure then to be had?

True, we now are ready for more sophisticated music and we have it in many excellent collections upon the market. It only requires the leadership of sympathetic musicians to reacquire our young folks with the great joy of grouping themselves around a piano for a real sing. The piano is the natural social center of the home. Nothing brings the younger generation closer together in spirit, and nothing is more wholesome or more edifying than the results that come from concerted singing of this kind. The publishers of THE ETUDE MUSIC MAGAZINE will be glad to send a list of suitable modern books which any public-spirited person with the real welfare of youth at heart may introduce with very little delightful effort.

FIFTEEN YEARS YOUNG

FOR forty-six years THE ETUDE has been built upon one principle and that the principle of permanent value. With the exception of a few pages devoted to current events and similar transient matters, the issue that you have in your hands should be quite as useful fifteen years hence as it is today.

We state this merely to impress upon some of our readers the desirability of keeping THE ETUDE carefully filed for future use.

During the past month a music leader in New England wrote us about an editorial in THE ETUDE which appeared fifteen years ago. He needed it urgently for certain information it contained. Often ETUDES go quickly out of print, and we are flooded with demands for special articles. Keep your ETUDES carefully. You will never know when you need them most. Some of our readers have files going back thirty and forty years. Mrs. Hattie Leonard Colburn of Schenectady, a pupil of Leschetizky, recently sent us her files of the first two years for our records. Mrs. Colburn is a sister of the late Lillian Russell.

THE STORY OF THE RHINE MAIDENS

WHEN the wonderful Rhine Maiden scene of Wagner's "Das Rheingold" was first produced at Munich, September 22, 1869, it was considered one of the most daring examples of stage representation ever attempted. Dear to the hearts of all Teutons is the glorious Rhine with its centuries of traditions. Here three daughters of the Rhine, Woglinde, Wellgunde and Flosshilde, guard the precious golden treasure of the Rhine from the hateful dwarf Alberich.

It took the ingenuity of Wagner to present this difficult problem on the stage so that the audience might get the beauty of the illusion. By means of a wonderfully contrived series of drops, combined with greenish blue lights and electrically motivated shadows darting in and around the aquatic plants and the rocks, the effect of great depth is achieved. The Rhine Maidens themselves are suspended by invisible wires from trolleys and move up and down and across the stage like real mermaids. When it is realized that the modern stage is four stories high, one may form some idea of the "nerve" demanded from the suspended prima donnas who in addition to their fanciful swimming must also sing. One famous artist (Margarete Ober) was made violently seasick at one performance.

The Rhine Maiden Music is among the most beautiful of all Wagner's pictorial scores. Few people can see this work without being gloriously thrilled.

The Wagner trilogy, in which "Das Rheingold" forms the Prologue to "Siegfried," "Die Walküre" and "Götterdämmerung," was first performed complete, at Bayreuth, in 1876.

POETRY AND MUSIC

THE world does not read nearly enough poetry.

Poetry is crystallized word-thought, just as music is crystallized tone-thought.

Poetry is a manifestation of civilization, the development of the mind along organic structural lines.

The household poets of the past in English and American literature, Burns, Wordsworth, Longfellow, Holmes, Lowell and others, as well as the household poets of more colloquial genre of the present, Riley, Cook and Masters, have done much to build the bridge by which the average man may reach more complex poetical realms.

THE ETUDE does not print poetry owing to a peculiar circumstance. Thousands of musical people have a flair for writing verse. They seem to be peculiarly sensitive about their gifts in this direction. Once we printed a poem and were snowed under the next week with others from many of our good friends and subscribers. It took us days of correspondence to shovel our way out. And then we found that, even with our most courteous notes, we had made a number of enemies.

More than this, ETUDE readers look forward to a definite kind of musical help from our journal and are apparently loath to have the space given over to anything else. For this reason fiction fell by the way some years ago. Our readers told us very plainly what they wanted, and our one ambition is to help them.

However, we sincerely trust that they will make beautiful poetry a part of their daily fare. Nothing gives poise and spiritual balance more than the contemplation of beautiful thoughts poetically expressed. Think, for instance, of Percy Bysshe Shelley's lovely lines on "Music."

Music

I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower;
Like a herbless plain, for the gentle rain,
I gasp, I faint, till they wake again.
Let me drink of the spirit of that sweet sound,
More, oh more,—I am thirsting yet,
It loosens the serpent which care has bound
Upon my heart to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain.

The Romance of the Christmas Carol

By MRS. R. A. ADKINS

*"The First Nowell the angels did say
Was to certain poor shepherds in
fields as they lay."*

THERE IS the whole truth of the perfect carol. If there is any poetry that can be called "inspired" (as we speak of "inspiration" in contrast to deliberate learning of an art), it is the beautiful poetry of old English Christmas carols.

A carol was originally a song sung during a ring-dance (much like *Ring-a-ring-o'-roses*). It was made by the people, like all true folksongs; and it had nothing to do with religion or Christmas. The word is derived from *Cantare*, to sing; and *rola*, with joy.

The Oldest Carol

THE OLDEST known carol is in Norman French, in a 13th century manuscript. It is a song of festivity, urging the lords of the castle to drink in honor of Christmas; and it ends with the old Saxon word "Wessey!" which everyone will recognize as the "Wassail" of later times.

The services of the ancient church were in Latin, at that time the common language of the well-educated of all countries. The unlettered common people found it impossible to learn more Latin than was needed to repeat the responses, and consequently understood their religion very imperfectly. To remedy this the clergy composed and played simple dramas illustrating events in the life of our Lord. In these plays simple songs were sung, or their words recited, and it is from the verses in praise of Christ that the most beautiful and characteristic carols have come. The folk saw in Jesus not only their Saviour, but also a baby; so they sang to him as they would have done to an ordinary child, adding a few words of praise to him as the Christ Child. In 1521 Wynken de Worde printed the first known set of Christmas Carols.

Merry England

NO COUNTRY has entered more heartily into the Yuletide observance than has England. As far back as the Celts, they had religious ceremonies at Christmas to which they came in robes made from the skins of the brindle cow, with their hair flowing and entwined with holly.

With the coming of the Saxons, Christmas became a merrier occasion. The yule log, emblematic of heat and light, was brought in. Each person present sat on the log for good luck. Guests

would assemble at long tables stretched the length of the hall. The boar's head held the principal place of honor at the feast, and next in importance was the peacock pie.

Royal Celebration

THE FEUDAL SYSTEM gave great scope for magnificence at Yuletide; and to English kings, especially from Henry III to Henry VIII, made sumptuous feasting at this season, for tens of thousands of retainers. At this time, festive carols held sway but later the waits, who were night watchmen of the towns, went about singing carols of a religious type as they walked their beats.

During the Reformation, Christmas observance was prohibited by Parliament, as savoring of Popery. Later in the seventeenth century this law was repealed, and Christmas observance was reinstated, with its evergreens, stockings hung in the chimneys, feasts with plum puddings aglow with light, and the lovely carols. Down from that period comes the present custom when shortly before midnight on Christmas Eve the church choirs go forth and carol under the windows of the homes, singing "While Shepherds watched their flocks by night," and end the caroling with "O' Come All Ye Faithful." Other familiar carols—the *Boar's Head Carol*, which is still sung each year at Oxford, the *Wassail Song*, *God Rest Ye, Merry Gentlemen* and *The First Nowell*—all have come to us from England and are among the finest of Christmas Songs.

France

ONE WOULD naturally imagine that a pleasure-loving people as the French would make much of Christmas; but, instead, with the exception of a few provinces remote from cities, it is the least observed of all the holidays. In the small towns of France, Christmas trees are unknown and before a party may be had for the children at school, permission must be had from the Mayor; for nothing in France can be done without official sanction.

So we must go to the provinces for the real French Christmas. Yuletide begins December 4, St. Barbara's Day. On that day it is customary to plant grain in dishes; if it comes up by Christmas it means good crops the coming year, and the dish is used to decorate the Christmas table. Another pretty custom is that of putting sheaves of wheat in the eaves to feed the birds that they may not go hungry on Christmas.



For days before Christmas, children go into the woods and gather laurel, holly, and pretty berries with which to decorate the "Creche." This is a representation of the Holy Manger, which the little folks build on a table in a corner of the living room. With bits of stone they form a hill, partly covering it with greens and with flour to represent snow. On and about this hill they arrange tiny figures of men and beasts; and above the summit they suspend a star or dove. While gathering the material and constructing the "Creche," they sing carols in praise of the little Jesus. Young and old accompany their labors with carols, such as their ancestors sang, the famous *Noëls* of the country. *Noël* signifies good news; and it is the greeting of the season just as we say, "Merry Christmas." Salutations, invocations and songs begin and end with it, and these songs are to be heard everywhere in France during the Yuletide.

Italy

DURING the Novena, or eight days preceding Christmas, in some Italian provinces the shepherds go from house to house asking if Christmas is to be kept there. If so, they mark the place with a wooden spoon. Later they bring bag-pipes or other musical instruments and play before it, singing one of the sweet nativity songs.

The Bambino, which means "little babe" in the manger, and the *presepio* are the principle features of the Italian Christmas. The latter is made with figures to represent the scene at Bethlehem, with angels suspended over it.

The yule log or *cappo* is lighted at two o'clock the day preceding Christmas. All fast on this day; and at twilight candles are lighted, usually tri-colored, around the *presepio*, while the little folks sing carols as in France.

Bright holly, sweet violets, and chrysanthemums serve for decorations; and olive trees bedecked with oranges are used as Christmas trees. On Christmas Eve in Rome a cannon booms from the castle St. Angelo, announcing the beginning of the holy season. A unique custom is the drawing of presents from an urn of fate in which parcels are interspersed with blanks. After this all go to church. Yuletide in Italy is principally a church festival.

Yuletide in Spain

EVERYWHERE throughout the land, Christmas is the day of days—the great church festival observed by all. Gifts are not generally exchanged as in northern countries. The city streets are brilliantly illuminated; and the market places are crowded with turkeys, quacking ducks, cooing pigeons and livestock. Other available spots are piled high with delicious fruits and the indispensable olive. Scattered among these are cheeses of all shapes and kinds, quaint pigskins of wine, sweetmeats and candies that are brought from various provinces. A merry throng fills the air with songs and music of *Nochebuena* (Good Night—); for remember, "This is the eve of Christmas, no sleep from now 'til morn." Guitars and other musical instruments fill the air until the midnight mass; and, if one has not already done some good deed, he hastens to clear his conscience by such an act before the bell announces the birth of Christ.

Seasonal Dances

ON CHRISTMAS EVE the *Jota* is the favorite dance and carol. It is sung to music which is traditional. The words when translated are: "Of Jesus, the nativity is celebrated everywhere."

Spanish children do not have the tree to gather around. They have the pretty *Nacimiento* made of plaster and repre-

sented the place of Christ's Nativity, the manger. Tiny men and women, trees and animals, are used as in Italy and France for decorating it. It is lighted with candles and little folk gaily dance around it.

In Seville and other places the people hurry to the Cathedral early in the afternoon that they may secure seats for good places before the high altar, in order to view the *Sieras* or dances. This ceremony takes place about 5 o'clock; just as the daylight fades. Ten choristers and dancers appear before the altar clad in costumes of seventeenth century pages and reverently, with great earnestness, sing an old-time minuet with castanets' accompaniment. The opening song is in honor of the Virgin, *Hail, O Virgin, most pure and fair*.

Germany

IF ENGLAND has enjoyed the merriest yuletides of the past, Germany does so in the present. In no other country is the day more fully or heartily observed; it is the great occasion of the year. Nearly ten million households require one or two trees each—Christmas trees varying from two to twenty feet. Societies provide them for the poor. The great Yuletide Festival begins on St. Nicholas Day, December 6—in some places Knight Rupert takes the place of St. Nicholas. This good St. Nicholas was the original of our Santa Claus.

Gifts are accompanied by short verses—all to make the occasion merry.

In some families these simple gifts are kept in a collection, sometimes from infancy. At six on Christmas Eve, a mysterious door is unlocked and the Christmas tree in all its glory is shown to the family. With the distribution of gifts each person is expected to kiss every other person present.

Holy Night, or "Night of Dedication" is a time of family reunions and frolics. The tree is used not only in homes, hospitals, prisons, and barracks, but even in burying grounds as evidence of keeping the loved ones' memory.

In the Tyrolean Alps the old-time miracle plays are enacted. Germany's favorite carols are *Tannenbaum* and, one of the best loved of all carols, *Silent Night, Holy Night*.

Poland

IT IS Christmastide. The roadways are lined with queer tall boxes, each brightly lit with candles. They are really miniature theaters, all decorated with tinsel. When, out of these, figures step into the light, what a brilliant picture they make! Men in coats of royal blue or crimson or white, women in gaily colored shawls and orange or green handkerchiefs on their heads.

We are now opposite the first of the puppet shows, and we see that it is a real Christmas play—a scene from the life of Christ. Each shows a different scene, though all are known by the name *Yaselke*, which means "The Manger."

In the market-place, music is heard distinctly and with a familiar sound. It has the peculiar rhythm to which Chopin has accustomed us in his works—the rhythm of the polonaise. The polonaise has belonged to Poland for centuries. It was well known in the fifteenth century, and before that its rhythm is found in Polish songs. It appears for the first time in an old carol, "W Złobie Lezey."

From a dimly lit church near the market is heard the pure voices of boys singing.

"The Kolendy," murmur one and another, and then all are silent, listening to the carols. One follows another, and presently is heard the "Polonaise" carol.

Norway

THE SEVERAL countries which form Scandinavia are one in spirit regard-

ing Christmas, though not in many other respects.

Among the Lapps as Christmas approaches each wandering tribe heads its reindeer toward the nearest church that they may listen to the story of the first Christmas morn. The young folks earn their feast at this season; for days before they are busy tying bunches of oats and corn on the trees, fences, tops of houses and high poles which they erect in the yard, until from gable, barn and stable, protrudes the birds' table spread with a sheaf of corn.

The Norwegians begin their Christmas with divine services, after which they meet together for a repast and appetizer for the feast to follow, at which there are toasts and songs. Sometimes little boys, with white mantles with star-shaped lanterns and dolls to represent the Virgin and Holy Babe, enter the room and sing sweet carols.

Iceland

DO YOU SUPPOSE the little Icelanders, in their peat houses, where the shortest day is four hours long and at Christmas time the sun does not rise above the horizon for a week, forget the Yuletide? Christmas is a great day with the Iceland children. They cling to the old songs and customs; and here is one of their sweet songs:

*When I do good and think aright,
At peace with man, resigned to God,
Thou look'st on me with eyes of light,
Tasting new joys in joy's abode.*

Sweden

IN SWEDEN there is a general house cleaning before Christmas, everything bright and shining, all rubbish burned, for dirt like sinful thoughts cannot be tolerated during the Holy Season. Many work all the year making gifts for the occasion; and the baking begins two weeks before Christmas.

The festivities begin with the dressing of the tree. The grown folks have much fun while decorating it with long ribbons of colored paper, flowers, tinsel, and ornaments. At nightfall of Christmas Eve the tree is lighted and the children are admitted to the room filled with light and laughter. Santa appears covered with wool snow and laden with baskets of gifts on a huge sled. Each bundle has a funny rhyme or motto which is read aloud.

After his disappearance all join in dancing around the tree; and, after playing games, the evening is closed with caroling.

Denmark

IN DENMARK, Christmas is a time of unusual merriment and rejoicing. No one who can possibly avoid it works from the day before Christmas until after New Year.

"May God Bless your Christmas; may it last until Easter," is the usual salutation during this season. The favorite dish for Christmas dinner is goose. Everyone, even the cattle, the household pets and the birds, receive the best that there is. Those who own fruit trees go at midnight on Christmas Eve and with a stick strike each tree three times saying as they do so, "Rejoice, O, tree! Rejoice and be fruitful."

In Denmark it is believed by many that the cattle rise on their knees at midnight of Christmas Eve. The little folk sing pretty songs about Balder the Sun God, which are a special feature of the season.

Here is a stanza of the poem, "Christmas Sheaf" by Mrs. Tomlinson:

*That fields of kindness bear golden grain
Is a proverb true and tried;
Then scatter thine alms with lavish hand,
To the waiting poor outside;
And remember the birds, and the song
they sang,*

*When the year rolls around again:
The Christ Child came on earth to bless
The birds as well as men.*

This is part of a carol always sung on Christmas Eve in Denmark.

Russia

IN THIS enormous kingdom the Yuletide is celebrated in various ways. Russian myths and songs of the wheel, log, or boar all show a common origin in centuries long gone by.

There are certain general features of yuletide observance that are typical of the country. One is the singing of the *kolyada*, songs composed centuries ago by writers who are unknown. They are sung with great fervor and devotion at Christmas time. In some places a maiden dressed in white is drawn on a sledge from house to house. She represents the Goddess of the Sun. She and her retinue of Maidens sing the *kolyada* or carols.

Here is a portion of a *kolyada* which the boys sing:

*Make, O Lord, the strong wheat to grow,
The strong wheat and the vigorous corn;
The ears shall be plentiful as blades of grass;
The sheaves shall be in number like the stars;
The stacks shall be like hills;
The loads shall be gathered together,
like black clouds.*

The familiar greeting at Christmas is, "Greetings for the Lord's Birth;" and the one addressed replies, "God be with you."

United States

ONE OF the earliest records of Christmas in America is that of Captain John Smith, who wrote, "The extreme wind, rain and snow caused us to keep Christmas among the savages. We were never more merry nor fed on more, plenty of oysters, fish, flesh, and wild fowl, also good bread; nor never had better fires in England." Later, came the Jamestown settlers, and, among their descendants, the hickory fires, the rooms brilliant with light, the evergreens and mistletoe of the gladsome Virginia Christmas became typical of the South where it is still the great red letter day of the year.

The Puritans, as in England, denounced the observance of Christmas on the ground that it was too sacred to make or have pleasure; but among the pilgrims were mothers who had lived in Holland. They loved the old time custom of merry making; and to these and Elder Brewster we are indebted for the first observance of the day in New England. Elder Brewster left the Mayflower and went ashore on Christmas day; and when he returned with a number of Indians, gifts were exchanged and the dinner consisted of salt fish, bacon, Brussels sprouts, gooseberries, tarts and plum pudding all brought over in this good ship.

That was the last Christmas the Pilgrims were to enjoy for many a year. In 1621 on Christmas Day the governor called them out to work. They refused, saying it was "against their conscience." Later he found them playing games, so he went to them and told them it was "against his conscience" for them to play while others worked. Besides, jollity often led to serious results. Were not the jails of England full the day after Christmas? So it was thought wisest to let the day pass unnoticed; and in May, 1659, the court of Massachusetts enacted a law making it unlawful to observe the day. Then in 1686 Governor Andros brought about the first concession for the day. Other emissaries were the good old Dutch fathers who sailed for America in a ship bearing the image of

(Continued on page 938)



THE BEAUTIFUL OLD CONCERT HALL IN THE MUNICH MUSIC SCHOOL

Music, Munich and the Mad King

TENTH IN THE SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

PART I

MADNESS has its virtues. If Ludwig II, "the darling of the Bavarian people," as he was lovingly advertised on the gaudy *Postkarten* of his day, had been a normal human being controlled by financial managers, auditors and budget makers, manacled by a penurious cabinet and despised by a thrift-loving public, it is inconceivable that Richard Wagner could have accomplished anything like the musical and dramatic miracles which did indeed come to pass. For it was the brotherhood of a super-genius and a royal Cræsus which caused Munich to become the theater of one of the queerest evolutions in musical history and made it possible for mankind to revel in the glories of an inimitable art.

Almost anything Wagner wanted from Ludwig he could have. The King, of course, could do no wrong, and the *gemüthlich* (good-natured, kindly) citizens of Munich, the *Münchner* burghers, sitting around the tables at the *Hofbrau*, agreed that it was surely better for the crazy monarch to help a genius like Wagner than to pepper the land with unmentionably extravagant palaces.

Munich, unlike many other European capitals, is comparatively modern. True, it was founded in 1158, over three hundred years before Columbus made his first trip westward, but after one has climbed up the slopes of Perugia and witnessed twenty-five centuries of civilization lying in visible strata, 1158 seems comparatively recent. The city was founded by Henry the Lion and named Munich (German, *München*) because it was the site of a great monastery. The metropolitan area of Munich now has over seven hundred thousand inhabitants. A long series of art-loving monarchs brought treasures to the city from all parts of the world.

Orlandus Lassus

THE FIRST significant musical figure in the history of Munich was that remarkable Netherlander, Orlandus Lassus, whose name was not Lassus at all but probably Roland de Lattre or Delattre. Not satisfied with this conflict of cognomens, history goes still further, and we find him referred to as Orlandus Lassusius,

These Travelogues, in the issues as announced, have covered the following musical centers. Some have been lengthy, running through two issues; but each part, however, has been independent of the other. "Naples is a Song" (May and June, 1928); "The Grandeur That was Rome" (July and August, 1928); "Music in the City of Flowers" (September and October, 1928); "Milan, the Shrine of Opera" (November and December, 1928); "Venice, the City of Dreams" (January and February, 1929); "Music on the Moon-Kissed Riviera" (March and April, 1929); "Paris, the Inimitable" (May and June, 1929); "Brussels, the Musical Gems of Europe" (September and October, 1929); "A Visit to the Daughters of Robert and Clara Schumann" (November, 1929). This very much demanded series will be continued indefinitely.

Orlande de Lassus, Orlando de Lasso and Orlandus di Lassus. There is equal confusion as to the exact time of his birth, the most widely accepted date being 1532, at Mons (Hainault).

As a boy Lassus had a marvelously beautiful voice, so beautiful that he was kidnapped three times by designing persons who saw that he was to have a great career. On leaving Mons his talent and

ability took him to many parts of Europe. In 1582 he completed a book of madrigals which became so popular that several editions were issued by the publisher in Venice.

Albert V, Duke of Bavaria, invited Lassus to come to Munich as Director of Chamber Music in 1557. This Albert was a remarkable figure—a noted athlete, a man of broad culture and devout religious ten-

dencies, and a great art lover. He it was who founded the great Royal Library in Munich.

By his gentleness, his courtesy and his enormous industry, Lassus soon won his way into the hearts of the nobility. It may be said that he carried single strict counterpoint to its highest manifestations. His product was huge in extent, over thirteen hundred compositions having been counted. Breitkopf and Härtel have an edition of his works under way which will fill some sixty volumes. Though these works are accessible to anyone who plays the piano and can read in score, they cannot be heard to best advantage without voices. Certainly they rank, like the compositions of Palestrina, among the most beautiful musical creations of the day.

Both Lassus and Palestrina produced their best music for the services of the Roman Church. It is said that Lassus was offered a huge sum to go over to the Protestant court of Saxony, but he refused for the reason that he felt that the service of the Catholic Church offered his genius more opportunity. Lassus died in Munich in the same year as Palestrina, 1594.

Modern Munich

MANY YEARS ago we visited Munich in the interests of *THE ETUDE* and again on a recent journey, since we were very anxious to view the musical life as it is being restored after the great war. Could Munich be the same happy, joyous place that we once knew? Alas, war has left its scars even upon the art life of the city. The great collections of pictures, the *Alte Pinakothek* and the *Neue Pinakothek*, remain practically unchanged. There are no notable new theaters. There is, however, one of the most extraordinary museums in the world, the *Deutsches Museum*, a magnificent structure not distant from the torrential Isar.

To go to Europe without seeing the *Deutsches Museum* is like visiting Philadelphia without seeing the Liberty Bell. The immensity of this structure, with its collection pertaining to German history, (Continued on page 942)



THE OPERA HOUSE IN MUNICH

The large building to the right is the Grand Opera House or National Theater. To the left is the entrance to the smaller Residenz Theater

Pedagogic Principles of Piano Playing

As Prepared for the Ecole Normale de Musique of Paris

By the Celebrated French Virtuoso Pianist

ALFRED CORTOT

THE SUBJECT of pedagogy should be studied in the three following phases:

- (a) The First Contact with the Pupil, and the Diagnosis;
- (b) The Lesson;
- (c) The Pupil's Practice.

The Diagnosis

AT THE VERY first contact with a pupil, take him into your confidence. Examine, as he sits at the piano, the following physical conditions: general posture; height of the seat; position of the hands on the keyboard; position of the feet on the pedals.

Retain in your mind the essential characteristics of the pupil.

Inquire as to the length of time he has studied the various branches of music, such as theory, *solfeggio*, harmony, piano, memory work, and so on. Obtain this information from the pupil himself rather than the person who accompanies him, his mother or some relative or whoever it may be. Ask him what he can play for you. Have him play the piece through without stopping him. During the performance try to discern the pupil's good points and bad points. Then formulate them for him in as striking a way as possible.

After hearing the first piece ask him to play something of an entirely different type—a piece calling for virtuosity, if the first was of an expressive character, and *vice versa*—in order to insure the justness of your first impression.

Measuring Technic

HAVE THE PUPIL play several exercises to determine the actual amount of technic he possesses—a fact which the playing of a piece does not always accurately disclose. These may be trills with certain fingers held, scales, arpeggios, double notes, wrist exercises.

Examine the stretch of the fingers and also the conformation of the hands.

Have the pupil play several measures at sight.

Asking the pupil to stand up, and without allowing him to see the piano, play several notes or chords to test his pitch.

By this time your mind should be made up; the pupil's weak points as well as his good points have been discovered, and you should now be able to decide the best way in which to proceed with his training.

It is now, likewise—and we may call this the psychological point of the examination—that you must assure yourself of the pupil's confidence as you give the diagnosis for which he is waiting. State this in the most apt terms you can command, mentioning first the pupil's good qualities, then discussing the imperfections and having the pupil understand that these latter can be remedied.

To Recapitulate

THEN GO BACK to the piece first played, pointing out how you wish various passages executed and demonstrating this preferably by your own example. Here it will be fitting to stop the pupil at faulty spots, indicating from the point of view of technic or interpretation just what you wish and why. This preliminary lesson, so to speak, will help you to judge at once as to the quality of the musical

EDITOR'S NOTE: Alfred Cortot, one of the greatest pianists of all time, was born at Nyon in Switzerland, on September 26, 1877. When still very young he went to Paris, where he shortly became a pupil at the Paris Conservatoire. Here he studied with Decombes, Diemer, and other noted teachers, and was awarded several important prizes. After spending some time in Bayreuth, Germany, as assistant conductor, M. Cortot returned to Paris, busying himself with conducting, concertizing, and teaching. In 1905 the extraordinary trio composed of Cortot, Thibaud and Casals was formed. In 1917 M. Cortot succeeded Raoul Pugno as professor of the highest piano-forte class at the Conservatoire, and in this capacity he was eminently successful. He has received many decorations, including that of the "Légion d'Honneur." M. Cortot retired several years ago from teaching in order to fill his very numerous concert engagements in United States, England and elsewhere. He was active in the founding of the "Ecole Normale de Musique," where he still occasionally lectures and for which he drew up this remarkable list of "Pedagogic Principles," which first appeared in "Le Monde Musical" of Paris, and from which this article was translated expressly for "The Etude."

and intellectual reactions of the pupil who is to come under your charge; and, if your explanations are of a character to convince him, there will be born in him irresistibly that feeling of confidence which must ever lie at the basis of the relations between pupil and teacher. After finding out how much time the pupil can spend on his daily practice, and whether he will work alone or under supervision, a program of study good for the period of a month should be drawn up, which will indicate:

- (1) The nature of the exercises to be practiced and the amount of time to be spent on them. Choose as a basis for this practice the technical defect of the pupil which can most readily be cleared up, pointing out clearly to the pupil the result that you anticipate from this practice.
- (2) Assign a piece in the form of a

study suited to his technical equipment.

- (3) Assign two or three other pieces—perhaps one classical, one romantic and one modern.

One at least of these latter pieces will be of a degree of difficulty greater than the pupil's capabilities. The teacher should explain the nature of the progress which is expected from the pupil in question, and in what respects there will be an opportunity to orientate his interpretation. Finally ask the pupil to write a short report of his practice, to be presented at the following lesson.

The Lesson

BE CAREFUL as to the height of the piano seat. Determine this yourself, and give the pupil the physiological reasons therefor.

- (2) Have the pupil first play each piece without interruption, and encourage him if he stumbles.

(3) Ask the pupil to point out himself what seemed to him to be wrong with his execution. Habituate him in this way to constant self-analysis.

(4) Explain to him what he can, or what he should, understand regarding the music. Do not enter into minor details, but adapt the work largely, so as not to limit the pupil's own interpretative powers.

(5) Take up the piece, indicating by pencil-marks the wrong notes, modifications of fingering, and so on—and mention always peculiarities of form and salient features of modulation. State the importance of their bearing on the interpretation. Show by your own example the true tempo of the piece.

(6) Demonstrate that the color of the interpretation of the work depends on the quality of the technic that one uses in performing it. Have the pupil determine the nature of the technic employed in the piece in question.

(7) Indicate the way to study the more difficult spots. Require of the pupil for each of these difficulties his written preparation in the form of exercises. Don't forget that to make clear the reasons of a bad execution is already to correct them by half.

(8) Have the pupil write the fingerings himself—that is one of the best ways to "check up" on the musical exactness of the pupil's execution.

(9) Do not let a mistake in notes or rhythm pass without marking it in pencil on the copy nor without showing the pupil in what his error consists. State at once the drastic need for exactitude of execution.

(10) Be patient when faults of interpretation occur, and ask yourself if the pupil has not, perhaps, a special interpretation and conception of his own, which to him seems logical though to you entirely wrong.

(11) Encourage the pupil to ask questions.

(12) Do not imagine that all pupils will react the same way to your explanations. Try to discover what, either in the way of blame or encouragement, will best serve to stimulate the pupil's ardor for study.

(13) Keep in mind that every single point must be elucidated, yet do not weary the pupil by too numerous or too lengthy explanations. A striking phrase—*une formule saisissante*—is often more valuable than a long conference.

(14) Have the exercises and the studies played after the principal piece. Always give the pupil the impression that the lesson is primarily an artistic preparation of an intellectual character, and that the technical practice is only its indispensable corollary.

(15) Never omit having a pupil to locate a piece in its epoch. Require for the main piece of the lesson a written analysis in which the pupil will indicate, besides details of form and the character of the technic employed by the composer, his (the pupil's) own opinion of the work.

(16) In giving a class lesson do not hesitate to ask other pupils who are present to express their opinion of a pupil's playing. Stimulate thus their taste for intelligent criticism.



ALFRED CORTOT

(Continued on page 937)



Supplement to
THE ETUDE MUSIC MAGAZINE—December 1929
(See Article in this Issue)

THE RHINE DAUGHTERS
From WAGNER'S "RHEINGOLD"

*From an Oil Painting by
Hermann Hendrich.*

Courtesy of Illustrirt. Zeitung, Leipzig



FRANCIS POULENC

GEORGES AURIC

DARIUS MILHAUD

ARTHUR HONEGGER

"ONLY A FEW YEARS ago they were generally regarded with alarm—'The Six' of France—as being some sort of musical Bolsheviks bent on overturning all the fixed laws of custom and common sense. To-day there is less alarm and more interest concerning their rather erratic workings; and the possibility that these composers are actually making an important contribution to the advancement of the art is beginning to be believed in even the most conservative circles.

"It is an axiom that pioneers in art are thought a trifle insane by contemporaries who, did they not lack the vision and daring to make innovations of a radical sort, probably would be pioneers themselves. Wagner's 'music of the future' was ridiculed in a way and to an extent familiar to us all; and yet, see where the master of the music drama ranks today! Unquestionably he is the grandest figure in the whole history of that branch of the musical art. Thus we must curb our criticisms of 'The Six' and keep an open mind awaiting maturer developments.

The Beginning

"A DECADE, virtually, has elapsed since five of this French group awoke one January morning to find that, in an issue of the magazine called *Commoedia*, their critic-composer friend, Darius Milhaud (pronounced *Meeoh*), had an article in which their works were discussed, their probable or improbable similarities of aim stated, and the numerical title, 'The Six,' bestowed upon them. The unexpectedness of the whole thing did not appeal strongly to certain of the composers mentioned, each of whom doubtless complimented himself on possessing, above all else, an individuality of purpose and of technic which would not consent to an association with that of another. However, the world at large read this article of M. Milhaud and chose to swallow whole his dictum about the unity of principles of these young French composers (of whom, by the way, he was himself the sixth). Since that time it has continued in this belief, despite protests from various ones of the group, such as Arthur Honegger (*O-nay-gayr*, with the accent on the last syllable), who recently made such a triumphal tour of the United States. The latter and M. Mil-

haud are a little like goodwill ambassadors who come to our shores to implore an understanding between these iconoclasts of France and our vast American public of musicians and music-lovers. While they are scarcely as successful in this rôle as was Colonel Lindbergh in his visitations of foreign countries—for he had the considerable advantage of being the world's most picturesque hero at the moment—they certainly have not been altogether unsuccessful.

"The Six" is Born

"HOW did M. Milhaud happen to write that article, anyway?" you may ask. "Why did he fire such a shot that it was heard 'round the world?" And, lastly, "Why did he call this group 'The Six,' simply because that chanced to be the number of composers he had under discussion? Could he not think of a more striking title?"

Here is the story of it all. Desiring to become better acquainted with the works of these fellow-composers, he invited them to his home with the idea of holding an

informal musicale at which the performers would be the composers themselves who would play from their own writings some especially characteristic numbers. The upshot of the matter was that the musicale turned out so delightfully—disclosing such flights of young genius and such sparkling novelties of technic—that M. Milhaud simply *had* to write his conclusions of the affair; and to keep up the rôle of critic, he decided to mix in for seasoning those erudite comparisons of style which the best critics have ever practiced.

The article was written and published. The main reason why the title "The Six" was chosen by M. Milhaud, as the distinguishing mark of these composers, is this: in Russia in the last decade of the nineteenth century there was formed a group of prominent composers—Rimsky-Korsakov, Borodin, Moussorgsky, Cui and Balakirev—called variously "The Five" and "The Mighty Koutchka" (Band). The object of these Russians was to establish a national school of music by calling on the vast resources of Russian folk-music and

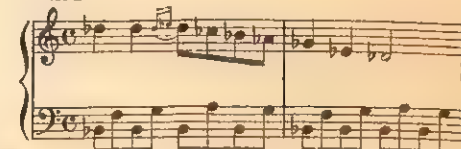
weaving its infectious rhythms and melodies into the texture of formal music. "The Five" were thus innovators. How very successful they were in accomplishing their purpose is well known. The name of the group gained wide circulation; and M. Milhaud (a publicity-minded newspaperman at one time), in writing his article, bore in mind the felicity and success of this title, and also a certain iconoclasm common to these Russians and his own group of young French composers. Obviously the big difference between the two groups lies in this fact: "The Five" was a voluntary and "The Six" an involuntary organization.

Today several of the members of this new group are making history, enormously aided by the impetus gained from the article in *Commoedia*. Let us try to discover the essential features of their styles which are so revolutionary and so unlike the styles of previous generations of composers.

We may sum these up as follows, reminding the reader, however, that, in addition, each member of "The Six" has some personal trait or mannerism which can be learned only by a strict study of his works:

(1) Constant use of the most fiercely dissonant of all intervals, such as, augmented primes, major seconds, major sevenths, augmented octaves, and major ninths. Here are several instances of this:

Ex. 1



Mouvement Perpetuel, Francis Poulenc

Ex. 2



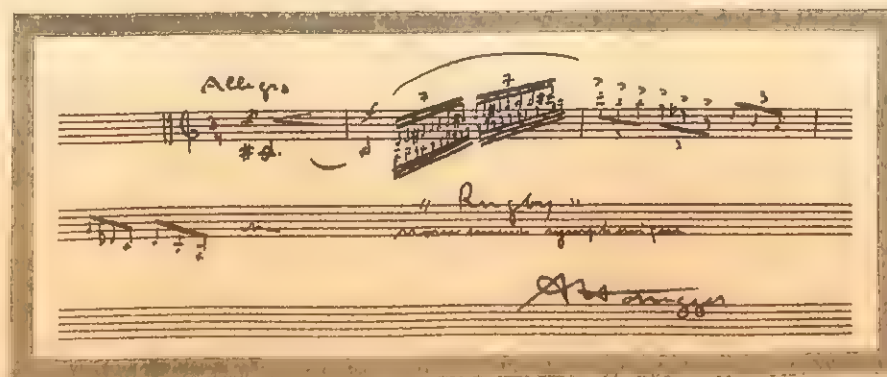
Prelude, Georges Auric

(Continued on page 944)

A Decade of "The Six"

Based on an Interview with the Distinguished French Composer, Arthur Honegger, One of "The Six"

By E. A. BARRELL, JR.



Secrets of a Master Technician

By M. ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

M. Philipp is undoubtedly the greatest living authority upon technic. The following article, originally written for the "Courrier Musical," is replete with sound advice.



M. ISIDOR PHILIPP FROM A CONTEMPORARY FRENCH CARICATURE

Importance of Technic

A PERFECT interpretation of a musical composition is impossible, unless one is master of his fingers and unless one can completely dominate all technical difficulties.

Now technic is acquired solely by thoughtful and reflective practice. Under the technical rubric, it is not only necessary to understand scales, octaves, double notes, arpeggios, trills, and so forth; it is also necessary to include in one's study the subjects of rhythm, sound, and time. All this demands patient work, thorough and slow, and the conviction that one never really reaches the limits of his studies but can always progress.

Unfortunately, the least of our young pianists, after his conservatory training, believes himself a "master," knowing all there is to know, when, as a matter of fact, he knows very, very little.

A Master Starts Anew

"I AM GOING to recommend the study of the piano on a completely new basis," the great Busoni wrote me in a

letter dated some three months before his death. Godowsky never allows a single day to pass without practicing and perfecting his work. Listen to such virtuosi as Rosenthal, Cortot, and Ganz. Despite the triumphs which they reap daily, they do not cease working, and one can discern their improvement each successive time they are heard.

The discipline of the mind, the development and independence of the fingers, the relaxation of the arms and wrists, the study of sound and nuances, the understanding of styles—all these matters of utmost importance often remain untaught. Thus, it frequently is the case that, when a pupil leaves his teacher after several years of study, he is totally incapable of studying by himself even the simplest piece.

If one tries too hard to "interest the pupil," to graduate his work into easily advancing divisions, or, if one submits to suggestions from parents or pupil in regard to giving too difficult pieces (corresponding to neither the talent nor training of the performer), the results are nil.

Can this disastrous training be reformed? By the many examinations which the various schools and conservatories have now instituted, will correct results be brought about? I ask myself this question.

Fundamental Ideas to Emphasize

TEACHING must be always individual. Each pupil has his own peculiarities, and the same method cannot do for all. But there are certain fundamental ideas which the teacher should strive to inculcate into every one of his pupils alike.

For example: "Instead of forming the habit of practicing and playing fast, it is necessary rather to go slowly; for such is the sole means of insuring progress."

Or again this: "One should play with absolute naturalness, avoiding useless and often ridiculous motions. One should fol-

low and interpret with care the nuances, and the markings of the composer and should, above all, guard against changing the true physiognomy of a piece into something little better than a caricature."

I repeat, many pupils practice heedlessly and too soon attempt over-difficult pieces. This will inevitably lead to muddy playing full of wrong notes. To banish wrong notes, the teacher should select the fingerings which are best suited to the hands of the individual pupil. And, of course, it goes without saying that his hands should be kept relaxed and quiet on the keys. Often the pupil meets with what seems an insurmountable technical difficulty, which a simple change in the fingering or a lateral movement of the arm or wrist clears up at once.

The Left Hand

NOTHING, however, is so important as the left hand, which should be practiced separately much more than is customarily done. The left hand! It is this hand that gives assurance to the playing, and its rôle is more important than that of the right hand. With a sure bass, many wrong notes disappear practically by themselves.

Reading at sight is a phase of pianism which is badly neglected. It is true that there are excellent pianists who read badly at sight, and mediocre pianists who read rapidly at sight. And, indeed, certain teachers discourage the practice of sight reading, fearing that the pupil will become accustomed to inexactitude while still mention sight reading.

However, for a real pianist, to read at sight well and correctly is to-day an absolute necessity.

We are never stationary in our work. We either improve or grow worse. Alas, many young artists are "taken in" by exaggerated flattery. They are sure that their experience is worth more than that

of their elders (whom they freely criticize) and their desire to progress diminishes directly in proportion to their growing opinion of themselves.

The Art of Piano Playing To-day

PEOPLE OFTEN ASK in what precise details the art of piano playing to-day differs from the art of the master pianists of the end of the last century. Those who have had the pleasure of listening to Theodore Ritter, François Planté, Delaborde, or Pugno, will, I think, agree with me when I say that, while the art sought by the artists named was expression, the majority of young virtuosi of the present time seem to aim only at as rapid and as loud playing as possible.

The new methods have brought us more freedom, more suppleness in the movements of the body and the arms, a more active participation of the brain in the act of playing, a mechanism and a more intense research into the nuances of sound. If this progress be used solely in the interest of the art of interpretation, all well and good. Unfortunately, however, that is not always the case.

In closing, I would urge our young pianists to be more daring in arranging their recital programs. And, finally, let them ever strive to attain the beautiful virtue of modesty as regards their attainments.

SELF-TEST QUESTIONS ON M. PHILIPP'S ARTICLE

1. How is technic acquired?
2. How do the master pianists achieve their great results?
3. Give some "fundamentals" of good teaching.
4. Why is the training of the left hand so important?
5. What properties have been gained in the pianism of to-day?

Self-Study in Music

By DONALD OVIATT

PERSEVERANCE in tackling more difficult compositions than were within one's power when actual study with a teacher was stopped, is one of the ways toward self-improvement.

Many notable examples can be cited of people who, though unable to carry their general education beyond or even up to the point where many boys and girls leave school, nevertheless, by carefully selecting their reading and study and observing with alert senses what is best in life, have achieved success.

It is this same type of careful selection, added to a desire to build upon foundations already laid in music, that furthers one's musical progress.

Let us assume a person has had two years of study with a competent teacher. He loves music and has some talent but not enough to make the teaching or playing of music his profession. He answers the question, "Do you play an instrument?"

with "Oh, yes; I play—for my own amusement." If this person continues fingering gently over the easy pieces assigned him for study, if he never has the desire or longing to try new selections, except puerile marches and waltzes to be read at sight, which must of necessity possess comparatively little real musical value, he has checked his own advance in music. Why should he not try something which is above him, something on which he might put some real practice? If he has a good teacher he will already be acquainted with the better well-known composers. He should augment his knowledge by observation, by careful listening at recitals, by reading good books on music and by study, not only of music but also of articles published in THE ETUDE. Thus he will keep in touch with modern composers of better music. Nor should he let this knowledge remain merely theoretical. He should get some of the music he hears, written by good composers, even though he knows it is

a little difficult for him. Then he should practice on it.

A certain talented young man studied for several years. Not caring to make music his profession, he nevertheless loved it and wanted to continue playing creditable pieces. Having merely a start on more of them—without a teacher. He had no early foundation in Bach, but by study, reading, talking with other musicians and listening to his compositions played in recitals and concerts he had acquired a love for Bach. He was able at last to study for a short time with a great admirer of that master, using his compositions in very early teaching work. He is now on the way toward a fairly comprehensive knowledge of Bach's works—

with six half-hour lessons as a starter! One should not minimize the value, even the necessity, of a teacher for growth in

music. No one can hope getting the best results in the greater musical works without a teacher's help. But it is a great pity that many people with talent and a true love for music should waste their time on easy playing which gives enjoyment neither to themselves nor to their friends. The problem of paramount importance is, "What is within my range in grade of difficulty and what is so hopelessly difficult that it is far beyond my capabilities?" Good publishers grade many pieces, and folios are obtainable within a given grade. Conscientious practice of scales, broken chords and the gradual mastery of Czerny, Pischner, Heller and others will increase technical capacity. Folios of selected compositions by classical masters, for the use of those in early stages of musical study, are being published. Again, such a book as Harriet Seymour's "What Music Can Do for You" is helpful in giving a graded series of compositions and suggestions for self-study.

Changes in Piano Teaching in Fifty Years

By ERNEST R. KROEGER

Read at the Annual Convention of the National Music Teachers' Association

SOME OF US can easily recall the most noteworthy system of piano instruction taught in this country in the seventies and eighties. It was the Lebert and Stark "Klavier Schule," the culmination of the dry-as-dust systems of teaching piano playing which had been accumulating during the early part of the nineteenth century. The studies and exercises in the different volumes of this work were all constructed according to rigid plans regarding both form and content. Notwithstanding the fact that such composers as Schumann, Chopin and Liszt had written their epoch-making piano compositions before the "Klavier Schule" made its appearance, no interested observer could detect in its material any influence upon it by these masters.

The piano was considered by its compilers to be, above all things, a percussion instrument, and percussion was to be obtained by a blow of the finger on the key. The knuckles were depressed, the second joint elevated, the finger pulled up, and by a muscular effort pushed down, thus causing tension in both hand and arm. German pianists who had been drilled in this method came to the United States which was considered to be a fertile field for their efforts and taught their pupils in this stiff manner with all the severe discipline characteristic of German teaching. The main object to be attained in this Piano School was the strengthening of the fingers. To play the scales and exercises in the books with power and energy was constantly impressed upon the pupil. Such a procedure kept up for several hours a day, with tense arms and wrists, sometimes lamed students for life or brought on "weeping sinews" and other injuries. The piano was a steed to be conquered by the most forceful means.

Black and White

IT IS A mystery why the secrets of tone color in touch and freedom in technical manipulation which were taught by Chopin and Liszt should have been ignored by the authorities of piano pedagogy in the sixties, seventies and eighties. Naturally to the general public the piano was an uninteresting instrument. The keys were white and black, and the tones resulting were also white and black. Rubinstein's extraordinary piano playing gave to the public in this country what the instrument was capable of expressing, and Bulow's recitals later gave the piano artistic status which had been undreamed of. A few outstanding teachers in the United States comprehended the possibilities of piano technique and piano expression and endeavored to infuse into their instruction information along the line of freedom. But their work was of an individual nature. There was nothing to which they might turn to get any idea whatsoever of relaxation, concentration of weight at a given point without tension, rotary movement, freedom of arms and the shoulder impulse, or interpretative laws, nuances, agogics, fine phrasing. In the early seventies Amy Fay went to Germany in order to ascertain the exact manner by which great artists obtained their effects, so carefully concealed from the general public. Even by coming into contact with several of the most celebrated teachers and virtuosos of the time, it seemed impossible for her to find out just what she wished to know. At last she heard of Ludwig Deppe, a

somewhat obscure teacher, and from him she received the knowledge for which she was seeking. Her book "Music Study in Germany" contains an accurate account of her search to discover the secrets of touch and technique and her success in finding them. This book had a wide sale and is still in demand.

Then came the Liszt disciples who displayed to the astonished public the results of the influence upon them of the Master pianist—D'Albert, Siloti, Sauer, Rosenthal, Friedheim, Stavenhagen, Reisenauer, Aus der Ohe, Rive King, and others almost equally distinguished.

The Leschetizky Furor

IN THE early nineties the Leschetizky wave spread over the country and seemed to dominate piano teaching for many years. This was due mainly to the extraordinary success of Paderewski who stated that he owed much to the virile and able Polish teacher. Although Leschetizky himself claimed to have no method yet his assistants and his pupils published methods, books, pamphlets and articles which very definitely indicated what the master wanted. The main object to attain was the equality of the fingers combined with a full, round tone. The elbows were curved outward in ordinary legato; the wrists were depressed, the knuckles arched and the fingers rounded.

Leschetizky's influence upon pianism in this country was immediately apparent. But there was considerable antagonism between those who favored the elevated wrists and close finger action of the followers of the Liszt and Rubinstein and those who favored the lowered wrists and raised fingers demanded by the Leschetizky disciples. The latter were rather intolerant of any methods of technique and tone production which were not the result of their master's methods. Other artists fresh from Vienna where the Polish teacher lived, such as Bloomfield-Zeisler, Hambourg and Gabrilowitsch, added to the furor over Leschetizkyism in the United States. Crystalline clarity and distinct articulation were the objects to be attained. Consequently, muddy and inarticulate scales and arpeggios formerly tolerated almost disappeared in public performances, a change for which the public could be sincerely thankful.

Then came Breithaupt and the arm movement. The influence of the upper arms and shoulders on piano technique had not been stressed in teaching, although great artists like Liszt and Rubinstein had played with full arm action. But while their amazing effects astonished the public, no system of piano teaching extant contained information as to the physical means of obtaining them. Certainly the Leschetizky method did not encourage an arm principle which represented what these great artists accomplished. The Breithaupt method supplied to the pianistic world what the Leschetizky method failed to give. During the present century, such terms as relaxation, devitalization, freedom, weight, rotary motion, pressure, have become customary terms used by piano teachers.

Relaxation in an Age of Strain

IT IS TRUE that here and there distinguished pedagogues had by study and close observation discovered that these

were the secrets of success of the greatest artists and had imparted their knowledge to their pupils. The names of some of the teachers in the seventies, eighties and nineties are outstanding in the musical history of this country—William Mason, Sebastian B. Mills, Richard Hoffman, Rafael Joseffy, Benjamin J. Lang, Louis Maas, Arthur Foote, William H. Sherwood, Emil Liebling, E. A. MacDowell, Bernard Boekelman, Hugo Leonhard, Ernst Perabo, Carlyle Petersilea, Alexander Lambert, Arthur Whiting, Carl Baermann, W. S. B. Matthews, Karl Stasny, Charles Dennée, Waugh Lauder, Richard Burmeister, Teresa Carreño, Amy Fay, Albert Ross Parsons, George J. Huss, Albino Gorno, Henry Andres, Armin Doerner, Theodore Boehlman, Frederic S. Evans, Carl Wolfsohn, August Hyllested, Charles H. Jarvis, Thomas A. Becket, Richard Zeckwer, Gilbert R. Combs, C. B. Cady, Kate S. Chittenden, H. G. Hanchett, Max Leckner, Harold Randolph, Charles Kunkel, Robert Goldbeck. These are among those who were very instrumental in directing piano students along progressive lines.

In 1903 Tobias Matthay of London published his "Act of Touch," a truly epoch-making book. It was followed by his "Muscular Relaxation Studies" in 1908 and later by other books and pamphlets dealing with the principles of piano playing. In these works Matthay promulgated the "doctrine of relaxation," and today almost every pianist now before the public believes in this "doctrine" and follows it. In his Preface to the "Muscular Relaxation Studies," Matthay states the following basic principle of his system: "I do not approve of any 'method' which separates the study of Execution from the study of Music. The two things, although quite distinct, should nevertheless be always studied conjointly as far as possible. Since we must acquire such habits that our musical sense will in the end serve to prompt the requisite technique, it is necessary that we should all endeavor to weld these two—our musical faculty and our technical faculty—into a most intimate relationship; and we must never, therefore, even during the early stages of learning, lose sight of that which should always be our ultimate aim—the achievement of the Beautiful in Music."

Vitalizing Dry Bones

IN OTHER words the dry mechanical exercises and studies which had so long been the routine of most teachers and students were to be welded together with the aesthetic side. Matthay soon became a world authority in piano pedagogy. Celebrated artists and teachers from all parts of the world attended his classes every year. In this country, Leopold Godowsky, because of his superhuman pianistic art and his ability to express his ideas both in print and to the large piano classes which he instructed every summer, became also a world authority in all things pertaining to the piano.

With Godowsky, the purely technical side had to be submerged in the aesthetic side, as with Matthay, but the intellect had to dominate both. He states, "The pianist has to feel, hear inwardly and adjust his dynamic values and tone coloring beforehand." And the very character of the piano, the percussive, so much decried by musical critics in the past, is considered

by Godowsky to be its strong point: "The string and wind instrumentalist and the singer can change the quality, quantity and color of the tone at will, even while the tone is being produced or held. The piano being the only solo instrument of percussion of the highest artistic possibilities owes its charm as well as its limitations to its percussive character. The tone begins to die at its birth, and this vanishing quality lends to the piano that peculiar melancholy character which so fascinates the lover of the instrument and contributes largely to its unequalled popularity. The best thoughts of the greatest composers have been lavished in profusion upon this instrument, the only one which can vie with the orchestra in polyphony and contrapuntal devices. The organ in its dimensions is vaster, but it is considerably less elastic and varied in its expressiveness."

Godowsky on Weight

THE FUNDAMENTAL features of piano technique, relaxation and weight, which underlie both the Matthay and Godowsky Methods, are expressed by the latter in the following terms: "Whenever both hands are used in front of the body, the upper arm should slightly slant towards the instruments; the more the hands are used to the right or to the left, or in contrary motion, the more the upper arm slants towards the piano. Under no circumstances should the shoulders be raised or the elbows turned out or in or pressed against the body. The upper arm must hang from the shoulder; the elbow must be loose; the whole arm must hang in a limp manner (dead weight); the support of the whole arm, wrist and knuckles depend entirely upon the keyboard; the finger-tips bear the whole weight. If all the muscles are in a perfectly relaxed condition, and the full weight of the playing apparatus is allowed to express itself, the finger-tip has the feeling that the keyboard lifts itself up to meet the finger, thus offering it substantial support."

A very important and valuable part of progress in piano teaching in recent years is the great interest shown in the proper use of the pedals. The right or "damper" pedal was indicated but little in former editions of standard compositions. If it was mentioned, it was generally incorrectly designated. First class editions were published, in which fingering and phrasing were given with the greatest care. But the faulty pedal indications, if followed, destroyed all that accurate fingering and phrasing endeavored to accomplish. It is only within the past fifteen or twenty years that editions have been published in which pedaling has been indicated in an exact manner. These are still, unfortunately, too few. But their number is increasing and will, ere long, supersede the former.

Color

NOT ONLY has the pedal been used for sustaining chords and tones but it is now also used for color. This word "color" has come to stay in musical terminology. Alfredo Casella, in his book entitled, "The Evolution of Music," states that there are four essentials in every composition: rhythm, melody, harmony, color. Color in pedaling can hardly be designated on the page. It is a most subtle thing and the time when and manner in which it is to be used must be sensed by the pianist. The soft pedal is another point which has been

developed in the past half century. Formerly teachers would not permit its use. Now every pianist uses it. Also, the middle or "sostenuto" pedal is occasionally employed. A pianist possessing a fine touch and refinement of feeling, instinctively uses his pedals correctly. But the careful teacher now sees that his pupils are almost equally accurate in regard to their use.

The Child Has His Day

AN INTERESTING feature, in contrasting piano pedagogy in the seventies and eighties with that of today, is the improvement in the type of material given to children. It is regrettable that, with but two or three exceptions, none of the great Masters took any interest whatever in composing especially for children. Therefore, they have had to study pieces of second, third and fourth rate composers, some of which are fairly good, and others quite ordinary. Also a routine of dreary and dull finger exercises have been presented, which were deadly in stultifying the imagination. In fact, the material given to the child for piano study was exceedingly unattractive and non-stimulating.

This has changed greatly for the better recently. Consequently children are more attracted to music as a study than ever before. Some of the aspects which make children of today vitally interested in music are class work covering not only piano playing but also elementary harmony, both on paper and at the keyboard, blackboard writing by means of ear-training and rhythmic practice. Besides, the teachers are making a study of child psychology and are ascertaining by close observation just what are the characteristics which are visible in their pupils. Some of them need encouragement; others need repression. In former days the music teacher was a sort of dominating "overlord," who had but little knowledge of the natures of children pursuing their musical studies under his instruction. Today he is a friend who advises, counsels, directs and stimulates the child.

Where Theory and Practice Meet

A STRIKING feature in modern piano pedagogy is the endeavor to correlate the theoretical side of music study with the

practical, with the consequent working out of a standardized curriculum based upon progressive lines. In this way the educational side of piano playing has been strongly stressed, and it is systematically developed in universities and colleges with music departments, as well as in conservatories and schools of music. The granting of degrees has caused many students to work diligently to secure them and to make less effort to become performing artists. This has had the effect of developing many excellent musicians rather than a few virtuosos and in many respects is valuable from the standpoints of music appreciation and music culture.

The knowledge of music as an art has rapidly increased in the United States, and artists of standing find large and sympathetic audiences. Today there are no secrets in piano playing. Pupils obtain from prominent teachers in every important music center information relative to to all the effects which can be produced upon the piano. The great artists who appear upon the concert platform have audiences consisting of trained listeners who well understand just what they are trying to do. Thus the standard of performance is a high one largely due to the painstaking care on the part of teachers in preparing their pupils so that they can fully comprehend artistic piano playing from the most critical standpoint. Taking everything into consideration, piano pedagogy today in this country is much to be admired. The foremost representatives of the piano teaching profession are eclectic, observant, intelligent, able and inspiring. They utilize the best of all the so-called "Methods" and do all in their power to cause their students to become good musicians as well as competent pianists.

SELF-TEST QUESTIONS ON MR. KROEGER'S ARTICLE

1. What were the chief aspects of the "Klavier Schule"?
2. Give one cause for the "Leschetizky wave."
3. What are the basic principals of Matthay's "Doctrine of Relaxation"?
4. How is the child today stimulated in music study?
5. What feature does modern piano pedagogy stress?

Getting Correct Hand Position

By MARY PYLE AMOLE

A HANDKERCHIEF is tied in the center in a golf-ball-sized knot. The knot is placed in the pupil's palm. The ends of the hand-

The pupil is then asked to play a short scale. The handkerchief is then removed.



kerchief are tied over the back of the hand, the thumb being left out.



Now the pupil is told to play the scale again keeping the same hand position as before.

To Overcome Poor Fingering

By W. L. CLARK

1. ASSUME a good position at the piano.
2. Practice the scales several times a day.
3. Study simple measures until you can play them with perfect fingering.
4. Play, frequently exercises in which the notes are all familiar, so that the en-

tire attention may be given to proper fingering.

5. Study carefully each new composition to discover measures containing difficult fingering.
6. Do daily arpeggio practice.

Musicians of the Month

By ALETHA M. BONNER

December
Day

- 1—FRANCOIS H. J. BLAZE OF CASTIL-BLAZE (blaz), b. Cavaillon, France, 1784; d. Paris, December 11, 1857. Translator of libretti and writer. Called "the father of modern French musical criticism."
- 2—JOHN ORTH (ort), b. Annweiler, Germany, 1850; brought to the United States in infancy. Distinguished pianist, lecturer, teacher and composer.
- 3—EDMOND VAN DER STRAETEN (strah'ten), b. Oudenarde, Flanders, 1826; d. there November 25, 1895. Prominent Belgian musician and writer of valuable musical treatises.
- 4—WILLIAM JAMES HENDERSON, b. Newark, New Jersey, 1855. A vigorous music critic and writer. The author of many books of educational value.
- 5—MARIE KREBS, b. Dresden, 1851; d. June 27, 1900. A pianist of renown appearing in public at eleven years of age. Toured throughout Europe and America and achieved great popularity in England.
- 6—LUIGI LABLACHE (lah-blash), b. Naples, Italy, 1794; d. there January 23, 1858. One of the best dramatic bass singers of his period. He possessed a powerful and flexible voice.
- 7—PIETRO MASCAGNI (mahs-kahn'ye), b. Leghorn, Italy, 1863. Celebrated composer of *Cavalleria rusticana* and other dramatic works.
- 8—JEAN SIBELIUS (sibale'yoos), b. Tavastehus, Finland, 1865. A foremost Finnish composer who has featured national folk-music largely in his writings.
- 9—EMIL WALDTEUFEL (vald-ti-fel), b. Strassburg, Germany, 1837; d. Paris, France, February 12, 1912. Court-Pianist to Eugénie, Empress of the French, and composer of dance music, such as *Estudiantina* and *Les Sirènes*.
- 10—CÉSAR AUGUSTE FRANCK, b. Liège, Belgium, 1822; d. Paris, November 8, 1890. A famous teacher with distinguished pupils. He likewise composed for organ, piano, voice and orchestra, wielding a wide influence through his musical writings.
- 11—HECTOR BERLIOZ (bair'le-ohs), b. near Grenoble, France, 1803; d. Paris, March 8, 1869. Often called the "Father of Modern Orchestration." A composer of the highest order. "La Damnation de Faust," one of his most important operas.
- 12—HERMINE RUDERSDORFF, b. Ivanowsky, Ukraine, 1822; d. Boston, Massachusetts, February 26, 1882. Dramatic soprano; settled as teacher of voice in Boston in 1871.
- 13—JOHANN ANTON KOZELUH (koh'zheh-looh), b. Wellwarn, Bohemia (Czecho-Slovakia), 1738; d. Prague, February 3, 1814. Choirmaster and eminent composer of church music.
- 14—JEAN LASSALLE (las-sal), b. Lyons, France, 1847; d. Paris, September 7, 1909. A notable baritone equally gifted as a singer and an actor.
- 15—HENRY GANTRY, b. Hackney, England, 1842; d. Putney, November 11, 1907. A leading composer whose published works include cantatas, part-songs, organ music and piano and orchestra scores.
- 16—LUDWIG VAN BEETHOVEN (bate'ho-fen), b. Bonn, Germany, 1770; d. Vienna, Austria, March 26, 1827. A musical genius—one of the world's greatest—whose compositions number more than two hundred and in-

clude symphonies, sonatas and other masterly-written forms.

- 17—DOMENICO CIMAROSA (che-mah-ro'sa), b. Near Naples, Italy, 1749; d. Venice, January 11, 1801. A teacher, singer, organist and composer of many brilliant dramatic works.
- 18—EDWARD ALEXANDER MACDOWELL, b. New York City, 1861; d. there, January 23, 1908. One of the most celebrated of America's composers. He possessed a distinctive musical personality and style of composition.
- 19—GEORGE FREDERICK BRISTOW, b. Brooklyn, New York, 1825; d. New York City, December 13, 1898. Violinist, conductor and composer for the stage; an untiring promoter of American music.
- 20—HENRY KIMBALL HADLEY, Somerville, Massachusetts, 1871. A prominent conductor and composer of the present time. His works are numerous and written on a high scale of merit.
- 21—ERNST PAUER (power), b. Vienna, Austria, 1826; d. Jugenheim, Germany, May 9, 1905. Teacher and author of works in music.
- 22—TERESA CARREÑO (car-rain'yo), b. Caracas, Venezuela (South America), 1853; d. New York City, June 12, 1917. Celebrated concert-pianist and a composer of many brilliant piano pieces. Early teacher of Edward MacDowell.
- 23—EDOUARD DE RESZKE (du-res'h'kah), b. Warsaw, Poland, 1855; d. near there on his estate, May 25, 1917. A dramatic bass with a large repertoire. He possessed great ability both of voice and of acting.
- 24—CHARLES WAKEFIELD CADMAN, b. Johnstown, Pennsylvania, 1881. Well-known composer, lecturer and writer. His compositions cover a wide field in form. Research among the North American Indians has resulted in much excellent tribal music.
- 25—PATRICK S. GILMORE, b. County Galway, Ireland, 1829; d. St. Louis, Missouri, September 24, 1892. The conductor of Irish, English and American bands, and the founder of a famous band bearing his name. Composed military and dance music.
- 26—WILLIAM HENRY BERWALD, b. Schwerin, Germany, 1864. Has made his home in the United States since 1892. A gifted and industrious composer.
- 27—SIR JOHN GOSS, b. Fareham, England, 1800; d. London, May 10, 1880. Organist and composer who specialized successfully in church music and secular choruses.
- 28—BENJAMIN JOHNSON LANG, b. Salem, Massachusetts, 1837; d. Boston, April 3, 1909. As pianist, teacher, conductor and organizer he was one of the outstanding musical figures of his day.
- 29—TOMAS BRÉTÓN Y HERNÁNDEZ (bray-ton ee ur-nan'deth), b. Salamanca, Spain, 1850; d. Madrid, December 2, 1923. National opera composer of distinction; also wrote much orchestral and chamber music.
- 30—ANDRÉ MESSAGER (mes-sa-zhay'), b. Montluçon, France, 1853. Conductor, organist and a composer of French opera-comique as well as English light opera.
- 31—MILY ALEXEIVICH BALAKIREV (bala-kiref), b. Nijny-Novgorod, Russia, 1836; d. St. Petersburg (Leningrad), May 30, 1910. Composer and promoter of national music.

JAPANESE MUSIC is a separate language written in an individual idiom and must be approached as such. There are many factors to be considered, such as the history, religion, customs, environment, and outside influences, all of which play an important part in forming the background of any nation's music.

We of the Western world have long since grown accustomed to an harmonic music-mode through the amplifying mediums of our pianos, organs, bands and orchestras, all of which have helped us to broaden and augment our musical language far beyond anything known in the East. In our music-forms we have introduced counterpoint, polyphony, contrapuntalism and various embroideries and harmonic embellishments that have not yet been comprehended in old countries. Music with us has become a massive tapestry of tone-color, an intricate structure built upon a foundation of basic harmony.

It is not, however, so much in the number of our instruments that our musical expressions differ from those of the East but rather in the combinations of those instruments and a blending of their tones into an harmonious whole. In Japan there is an infinite variety of elaborate and even difficult instruments, but the employment of these produces an atonal rather than an harmonic effect.

In Japan music is considered of divine origin, symbolic, rhythmic, sensuous, poetic, detached and melodic, and it is intended to paint pictures in the mind rather than to produce a mass of related tones. To the Japanese music has divine affluence or at least is meant to awaken a response to supernal things as well as earthly emotions. This is its highest mission and, in its more human use, it is supposed to influence man for good.

An Elusive System

THE PSEUDO-JAPANESE music with which we are familiar is but an attempt to put into Western idioms an elusive system whose reality escapes us in the very act of transposing and harmonizing its authentic form. Its truest expression cannot be captured in our notation. If your impression of Japanese music has been gathered solely from hearing "Madama Butterfly" or "The Mikado," I should advise you never to go to Japan! On the other hand, should you desire to understand and appreciate authentic Japanese



JAPANESE MUSICIANS
Left, a Koto Player; right, a Samisen Player

The Lure of Japanese Music

By LILY STRICKLAND

PART I

music, I should say, go to Japan and hear it at first-hand, in its own natural environment in Japan. The entire musical system lend its national characteristics as something distinctive and apart.

The Japanese believe that music was invented by "Amé-no-Uzume," the Goddess-Mother of all music. She it was who also created the "fuyé" (flute) or "Bird from Heaven," and for this reason the flute may be called the most sacred instrument in Japan. The entire musical history of Japan, however, has been based upon Chinese sources, and it is only in comparatively recent years that Japanese music has progressed to any extent independently. Most of the instruments of Japan have been borrowed from China and adapted to national use under a new name.

Thus Chinese music and instruments have influenced, to a great extent, the music of Japan, whose people, with a clever talent for adopting what will be for their good, have never hesitated to borrow or copy any desirable thing.

Corean Basis

IN THE early days of the Shoshun Era, it was customary for young Japanese students to go to Corea to learn music, then return and teach that method in Japan. From these Corean basic music modes and instruments, the Japanese have developed new models that, while straying from the original, were built on the old forms. In fact the dominating race of Chinese influenced the music of Japan so tremendously that the thin sounds of the koto and the flute were almost drowned out. It was only in the temples that the priests remained true to the old indigenous and traditional music of Japan. In these temples this classical mode is still used. This special form of music is called the "Kami Asobi" or "divine playing" and has been developed from the early and primitive of old Nippon. This "Kagura," or sacred-music, is distinctly nationalistic, as distinguished from Chinese classical forms. Its subject-matter is taken from mythological, legendary and historical sources and

is symbolic, ritualistic and ceremonial in construction and interpretation.

Dance of the Eight Virgins

A SLIGHTLY debased form, and modernized adaptation, of the "Kagura-music" is presented by the dancing-girls at the temples at Nikko. Here the scarlet-clad ladies of the Temple perform the "Benedictory Dance" for the benefit of pilgrims. It is a short dance, based upon "The Dance of the Eight Virgins," a traditional temple-dance of great antiquity and one in which the performers use little bells, rattles and fans, and posture to the accompaniment of drums, strings and flutes.

In the Golden Age of Japan every Court had its attendant musicians and dancers who performed classical numbers and sang the "Ro-yei" or Chinese poems. To-day, alas, much of the old pageantry of ceremonial dancing has vanished, and the Geisha-girls have almost supplanted the music of the court.

There are now two distinct styles of dancing in Japan, the Chinese and the Japanese. From the Chinese came the classical *bugaku*, and the *sangaku* or "leisure amusements." The latter being of a more popular nature have won more favor than the severe *bugaku*. Both of these dances have been changed from their original forms and Japanized under the head of "No-dancing." "The *sarugaku* is the newer style of classical dance that was at one time used even by temple priests as a substitute for the kangura.

Music in the old days was invariably accompanied by dancing, whether secular or sacred, until the Japanese gradually evolved songs and instrumental music in solo form as a separate thing from dancing. The songs were classified according to mood and mode, heavy or light in character, depending upon the heroic, romantic or sentimental style of the verse.

For the lighter side of instrumental music, the *gidayubushi* or marionettes were invented and came to be very popular with the people. While this form of entertainment is still in use in rural districts, the ubiquitous cinema seems to have taken its place in cities and towns at least among the more sophisticated.

In a reaction from the more severely classical Chinese modes, these songs, dances and solos were developed in great



A NO-DANCER



MISS LILY STRICKLAND IN A JINRIKISHA



A NO-DANCER

numbers under the title of *yoruri-monoga tari* and *yoruri-bushi*.

Songs for the Koto

IN MODERN Japan we find that the greater part of music is called "Songs for the Koto," for the Japanese have now broken away from the old Chinese influences and have a new music, distinctly melodic and free from the restrictions of the heavier and more cumbersome modes of China. The melodies of to-day in Japan have an appeal that one never finds in the cacophonous music of China.

Some of these little themes are decidedly pleasing even to Western ears, and the main character of the songs seems light and airy, an effect that is further enhanced by the use of strings rather than the heavier wood-wind and brass for accompaniment. I do not mean to infer that all music in Japan is light. On the contrary, the koto music may be classical, but when it is of this type, it appeals only to a certain class. By the same token we do not expect Bach, Beethoven or Brahms to appeal to the man in the street in America. Just as the masses respond to our popular "jazz-music," so do the people of Japan love their tinkly little songs of simple construction and sentimental appeal.

The classical forms in Japan are reserved for those who can appreciate them. To please any nation there must always be two forms of music, each adapted to a definite degree of mental culture.

The koto is the national instrument of Japan, and the present-day thirteen-stringed koto is the result of a series of developments from the old Chinese *kin*. The *ymato-koto* is indigenous to Japan, and, in its original form, was called the *yamado-koto* and related to the Chinese *so-no-koto*, all probably developed from the first one-stringed *kin*.

The koto has waxed-silk strings and is played with an ivory *tsumé* or plectrum. The long wooden body of the instrument is placed on the floor, and the player sits in front of it and presses the frets with one hand while using the *tsumé* with the other.

Little Songs About Little Things

NEXT IN importance to the koto is the *samisen* which might be called the instrument of the people, so great is its popularity. Originally taken from the *Jamises*, an old Chinese instrument, it is played with a plectrum as is the koto, has three strings, and, although a small instrument, is usually manipulated with its body resting on the floor. The *samisen* is in great favor with women players and is invariably associated in the mind with the geisha-girls who both play upon it and dance to its music. To its light strumming they sing little songs about little things, in a dainty, graceful and typically Japanese manner.

The *samisen* represents music of folk-nature, which is drawn from popular sources, and incidents in the daily life of fisherman rice-planters or peasants who live in contact with the soil or the sea. From such simple sources come many of the dances of the geisha-girls, some of which are very charming in conception. The *samisen* is also the instrument of beggars, wandering minstrels who sing nasal songs.

Besides its use by geisha-girls and beggars the *samisen* is popular as an accompaniment for songs, dances or solos at general entertainments. Its tonal language is unique and happily described as "looking-glass music." It both hums and tinkles, for the plectrum, after striking the strings and tinkling, touches the parchment body and produces the humming

sound. It has a delicate twang that is difficult to describe; but the whole effect is toy-like and delightfully inconsequential. In fact, it was first used as a children's instrument, until it was adopted by the family of grown-ups and taken seriously. I know of no more appropriate use for the *samisen* than to place it in the hands of a butterfly-like geisha-girl. It seems eminently suited to her child-like proportions, her delicacy and dainty charm.

Instruments of Chinese Origin

BEFORE leaving the strings of Japan, we must mention the *biswas*, *genkwan* and the *shunga*. The *biswas* is an old Chinese instrument modified to Japanese use. Its shape resembles a mandolin without the large sound-chamber. It is used to accompany the "Bugaku-dance" and was once very popular, when, in olden days, the "Biwa-players" accompanied the court-dancers.

The *genkwan* is another Chinese instrument, played with a plectrum.

The *shunga* is a very ancient four-stringed instrument which is played with the fingers, but all three of these stringed-instruments have been supplanted by the koto and the *samisen*.

Under this same head, comes the few "fiddles" that are in use in Japan, the four-stringed *keikin*, or Chinese fiddle, the *kokin*, or two-stringed fiddle and the *nisen* or Korean fiddle.

The Japanese fiddle is called the *kokyu* and is said to have come from India, by way of China. It is played with a long horse-hair bow whose very size prevents the player from executing elaborate passages, especially as he sits on the floor and rests his instrument not under his chin but also on the floor. The cumbersome, loose bow, and the imperfect scale-compass of the *kokyu* keep it from being used to its fullest capacity, or for solos. It is, however, used to augment a melody in chamber-music, usually in conjunction with the koto and *samisen*.

There are numerous varieties of flutes in use in Japan.

The *ô-teki*, or "side-blowing flute," is made of bamboo and pierced with seven holes; the *yamato-fuyé* is a Japanese flute with six holes. The *seiteki* is an old Chinese flute; the *hichiriki* or "sad-toned flute" is a seven-holed instrument of unpleasant quality, while the *shakuhachi* is a very mellow and beautiful flute. The *shonefuyé* is an unusual instrument resembling Pan's syrinx and has twenty-two pipes; the *sho* is a primitive mouth-organ with seventeen bamboo reeds fixed into a sound chamber. It resembles a miniature pipe-organ and is said to be the father of all organs. It is very old and dates back to China, four hundred years before Confucius.

Quaint Shapes and Queer Uses

THE TAIKS, or drums are divided into two classes, the plain cylindrical drums, the drums with braces and the drums with dumb-bell-shaped bodies. Their function is to accent rhythm, set tempo or impart religious atmosphere in temples.

The most important of these drums are the *ô-daiko*, of Chinese origin, used in temple services. It rests upon a stand and is struck with sticks. These drums are frequently elaborately decorated with dragons, phoenixes and clouds and painted in gold and lacquer. The *ko-daiko* is a smaller drum which rests on a cubicle frame. It is often carried in processions and is also played with sticks. The *tsuri-daiko* is a small drum that hangs in a frame and is played with two sticks.

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Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

SINCE OUR last reviews were written, we have been deeply impressed with many new discs both for their musical values and for improvements in their actual recordings. Unquestionably, the recent advancements in electrical reproduction have aided in this; but, aside from that, there is an inherent richness of the new orchestral records—wealth of detail combining both delicacy and power.

Columbia is to be congratulated upon several new sets—the complete opera, "La Traviata," excellently interpreted, a notable recording of Tchaikovsky's "Pathétique," and the album containing the first nine Preludes and Fugues from Bach's immortal "Well-tempered Clavichord," played by the English pianist, Harriet Cohen. Immortal indeed are these compositions, if one agrees with Schumann's observation that musical art owes as much to Bach as the Christian religion owes to its Founder.

When these discs appeared in England last March, critical encomiums profusely greeted them. We, too, can bestow much praise, but perhaps it would be better to quote one of the English reviews. In "The Gramophone," that eminent record magazine, it was pointed out "... that a vast majority of players approach Bach in the same frame of mind with which they would enter a museum. ... Others do just suit their own 'style' ... In the case of Harriet Cohen we find a rare and happy amalgamation of the spirit of Bach and the player's own vivid personality. She approaches his music with simplicity. ... absorbs it in her intensely musical and intensely modern mind and plays it with no other purpose than to express the beauty of the music before her. The result is a really personal performance with aliveness in the way in which we modern people think and feel. She comes into the world of Bach-playing like fresh air into nothing, since the testimony of these words will speak for itself in the six discs in Columbia's Set No. 120.

Speaking of worth-while piano discs reminds us that Myra Hess wisely chose Bach's "Third Prelude and Fugue" and also the *Allegro* from his "Tocatta and Major" for one of her recent Columbia recordings, No. 1951D.

Harpichord recordings are rare, and, rarer still, those of Wanda Landowska, that distinguished Polish artist who "has done much to recreate an understanding of the classical style of playing" particularly on this instrument. In the Victor Export list we discover two fine discs of this artist. The first, No. 1423, contains *Bourrée d'Auvergne* and *Le Coucou* by Daquin, the Seventeenth Century composer. The second, No. 1424, contains *Gavotte in G Minor* by Bach and *Walseys* by Byrd, the composer "who represents the art of the Sixteenth Century in all its final strength and loveliness."

One of the few truly ideal performances, emanating from a stellar combination forming for the recording "mike," can be found in the set of Rachmaninov's *Second Piano Concerto* which Victor offers in Album No. M58. Here the composer assisted by Stokowski and the Philadelphia Symphony presents a work of great

poetic beauty. In the old days, before electrical recording, this same combination made a recording of the second and third movements of this concerto. These records became international favorites with music-lovers. Hence for a long time there has been a demand, at last happily realized, for a complete new recording of this work.

A Favored Piano Recording

THE FIRST movement, missing in the former recording, does not reveal Rachmaninov at his best. Rather, it is the second movement, with its sublime poeticism and untrammelled thought, which does do this. Beautifully melodic and frankly romantic, it has undoubtedly made of the work one of the most popular and favored that the composer has written. The last movement, marked *scherzando*, recalls a familiar Prelude by the composer. It is most effective.

The new recording of Tchaikovsky's "Sixth Symphony," made by Oscar Fried and the Royal Philharmonic Orchestra for Columbia, Set No. 119, is superb. Such orchestral realism in reproduction disarms critical analysis of its interpretation. It is forceful and moving throughout. Such a reading veritably belies the popular belief that this work was one born of despair. True, there is consistent sadness amalgamated with rigid passion in this symphony—yet where is that pregnancy of despair or tragedy that invades poetry and the drama? That it was Tchaikovsky's "Swan Song" and that it ends an *Adagio lamentoso* does not make it despairing for us. Rather at the end it is an exposition of the philosophy of resignation; and it is this that Fried seems to feel. After all, at the end, it is strong, tense and moving, this music, and vital even in its brooding poetry. It in no wise leaves us believing in the doctrine of "bitter grief."

In Columbia's complete recording of "La Traviata" is realized one of the fine operatic performances by means of records. It is an ideal opera for recording because the action is easily intelligible and because the drama centers about only three characters. The first, *Violetta*, is sung by Mercedes Capris, an Italian lyric-dramatic soprano. Of her performance it can truthfully be said she creates the rôle in a humanistic manner that is rarely heard in recording. Her performance is one of great sincerity, poignancy and charm, free from sensational outbursts and melodrama. Lionel Cecil, in the part of Alfredo, is likewise very fine, his rôle being artistically conceived and sung. The part of Alfredo's father is given to Carlo Galeffi. Here again we find a personality fitting the part as a glove fits the hand. The rest of the cast are also good, and so, too, is the chorus, drawn from the famous La Scala.

"La Traviata" was written just seventy-six years ago and presented in Venice where it was at first a fiasco. This was due to a soprano of "monstrous proportions" being cast in the leading rôle. Most of us undoubtedly know that "La Traviata" is founded upon the younger Dumas' famous book and play, "La Dame aux Camélias." In 1852, Verdi saw the play in Paris. The story interested him immediately; so he laid out a plan for his

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Are You Making Your Scales Real Ladders to Success?

A Review of Commonsense Pedagogical Procedure for Intermediate Students
and Some Novel Suggestions for Advanced Students

By SIDNEY SILBER

IN presenting scales in a different light, it is not the writer's object to condemn or overthrow any existing good systems of study and practice. It is, rather, to focus the attention of the "scale-ridden" upon the fact that scale study and practice may be made a source of intense musical interest, inspiration and joy. According to his extensive pedagogical experience, scales may be made the vehicles of interesting and helpful study along musical as well as along pianistic lines.

The Fabric of Music

THE ENTIRE fabric of music is composed of

- a) scales
- b) chords
- a1) scale elements
- b1) chord elements

Therefore, if scales are studied and practiced with musical and pianistic objectives and perspectives, there can be no tedium or disinterestedness. Such results occur when pupils play scales for no other reason than that they are trying to become acquainted with the integral notes of each and its special fingering. By far the greatest bulk of this work need not be done at the keyboard. It should be done at the blackboard or in note-books. It is, in effect, nothing more than eyework, while we are discussing ways and means of training the ears.

Musical Means

HOW, NOW, can scales be made interesting from a musical standpoint? That is the sole question upon which our inquiry centers. The answer is both simple and brief. By employing only musical means.

What are the musical means to be employed? They are:

- a) touch
- b) dynamics
- c) rhythmic

Assuming that the elementary work of becoming acquainted with notes and fingerings has been mastered, how shall we go about realizing our objects? For the intermediate student it is difficult (if not impossible) to try to attend to all three of the "musical means" at once. Therefore, it is advisable to attend to them separately. The all-important requirement is to listen well.

Touch: Scales may be practiced in various standard touches, that is, in staccato (or non-legato) and in legato. After this comes the factor of

Speed: Why not have a note-book handy and make a daily record of our speed attainments, using a metronome to indicate the rate at which we have tested our various groupings of notes in twos, threes, fours, fives and so forth? We shall be surprised, if this running a race with ourselves is conscientiously and consistently carried out, to notice how our speed powers improve and increase.

Dynamics: Why should we always play at the same degree of intensity? There is no good reason for such procedure. For, in music-making, we need well-colored scales. Without colors (differentiated dynamics) we deprive our piano playing of one of its greatest charms.

Over a range of four octaves, for example, we have the following interesting and usable types of dynamic shading: (a) crescendo over the entire four octaves,

either in the ascending or descending scales; b) decrescendo over the entire four octaves, either in the ascending or descending scales; a1) crescendo or decrescendo over the first two octaves, either ascending or descending; b1) decrescendo over the last two octaves, either ascending or descending. Graphically stated we have:

Four Octaves.

Four Octaves.

First two octaves. Last two octaves.

First two octaves. Last two octaves.

All of these varieties may be tried in groupings of twos, fours or eights, or in different types of rhythmic patterns, such as:



Nothing of that which has, as yet, been discussed, is foreign to the practice of competent teachers, many of whom help along things considerably by practical demonstration. But the following suggestions comprise an entirely new phase of scale work and should not be indulged in unless the work already discussed and outlined has been thoroughly mastered. The scale work may be a most potent means of mastering all polyphonic and contrapuntal music.

Contrapuntal and Polyphonic Music

THE DIFFICULTY of mastering contrapuntal and polyphonic music consists in the fact that the attention would seem to have to be concentrated upon more than one factor of the musical web. Now,

it is impossible for a human brain to think of more than one thing at a time. Or, to say it differently, it is impossible for a human brain to concentrate on two or more things simultaneously.

We may perhaps say at this juncture, "Why mention polyphonic and contrapuntal music when, even in simple homophonic music (most of the Mendelssohn *Songs without Words*, for instance), many points have to be attended to at the same time?" Is it not necessary to think of melodic, harmonic and rhythmic elements of these charming pieces, in order to interpret them adequately? And how are these attended to if the human brain cannot concentrate on more than one thing at a time?

The answer is simple. It is relatively easy for a well-trained mind to associate the elements of rhythm and harmony in one well-defined melodic outline. But, in contrapuntal and polyphonic music, we have more than one well-defined rhythmic and melodic line to deal with. Hence the tendency to confusion is correspondingly greater. Is this not, perhaps, one of the most conclusive reasons why most piano students abhor Bach Inventions and Bach Fugues, though artists prove them to be intensely musical? They simply do not know how to go about doing the right sort of thinking. To cultivate the power of thus correctly thinking we should play two different scales simultaneously.

Practical Value of this Recipe

WHAT IS the practical value of this recipe? In playing two different scales at the same time, one of these must be taken on faith (must be grounded in habit) so that the other may receive full concentration. Furthermore, unless the student concentrates in this manner, he will come to grief. The recipe, then, compels concentration.

GREAT PIANISTS ON SCALE PLAYING

"Scales should never be dry. If you are not interested in them, work with them until you become interested in them."—ANTON RUBINSTEIN.

"I believe this matter of insisting upon a thorough technical knowledge, particularly of scale playing, is a very vital one."

—SERGEI RACHMANINOFF.

"Do you ask me how good a player you may become? Then tell me how much you practice the scales."

—CARL CZERNY.

"During the first five years the backbone of all daily work in the Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces, without this preliminary drill, would be laughed at in Russia."

—JOSEF LHEVINNE.

"Give special study to passing the thumb under the hand and passing the hand over the thumb. This makes the practice of scales and arpeggios indispensable."

—IGNACE JAN PADEREWSKI.

"Practice scales every day of your life."—WILLIAM SHERWOOD.

"I consider the practice of scales important, not only for the fingers, but also for the discipline of the ear with regard to the feeling of tonality (key), the understanding of intervals, and the comprehension of the total compass of the piano."

—JOSEF HOFMANN.

"To the young student and to the performing artist, the daily practice of scales is alike indispensable."

—WILLIAM MASON.

Let us take, for example, the simplest scale on the keyboard—the B major scale—as our constant element. It matters little whether this scale be played in the left hand or in the right. The principal consideration is that it be played much more softly than the other scale. The following outline may be used as a general guide for this advanced scale study and practice. It may also be well to remember that all dynamic and rhythmic variations may also be introduced, after regular groupings of twos, fours and eights have been thoroughly mastered in many different speeds.

FIRST TYPE

Right Hand (played softly)	Left Hand (played loudly)
1. B major scale	B flat major scale
2. B major scale	A major scale
3. B major scale	A flat major scale
4. B major scale	G major scale
5. B major scale	G flat major scale
6. B major scale	F major scale
7. B major scale	E major scale
8. B major scale	E flat major scale
9. B major scale	D major scale
10. B major scale	D flat major scale
11. B major scale	C major scale

After mastering this form, reverse the scales, playing the B major scale with the left hand and the others with the right.

SECOND TYPE

Right Hand (played softly)	Left Hand (played loudly)
1. B major scale	B flat minor (either melodic or harmonic)
2. B major scale	A minor
3. B major scale	G sharp minor
4. B major scale	G minor
5. B major scale	F sharp minor
6. B major scale	F minor
7. B major scale	E minor
8. B major scale	E flat minor
9. B major scale	D minor
10. B major scale	C sharp minor
11. B major scale	C minor

As with the first type, the scales should be reversed, giving the right hand the changes, as outlined under the left hand, and the left as outlined for the right.

THIRD TYPE

Right Hand (played softly)	Left Hand (played loudly)
1. B minor scale (melodic form)	B flat minor (harmonic form)
2. B minor scale	A minor
3. B minor scale	G sharp minor
4. B minor scale	G minor
5. B minor scale	F sharp minor
6. B minor scale	F minor
7. B minor scale	E minor
8. B minor scale	E flat minor
9. B minor scale	D minor
10. B minor scale	C sharp minor
11. B minor scale	C minor


Here, too, as in the preceding and following outline, the hands should be reversed.

FOURTH TYPE

Right Hand (played softly)	Left Hand (played loudly)
1. B minor scale (harmonic form)	B flat minor (melodic form)
2. B minor scale	A minor
3. B minor scale	G sharp minor
4. B minor scale	G minor
5. B minor scale	F sharp minor
6. B minor scale	F minor
7. B minor scale	E minor
8. B minor scale	E flat minor
9. B minor scale	D minor
10. B minor scale	C sharp minor
11. B minor scale	C minor

We have, thus far, always used the B scales as constants. Other degrees may be used as well. If we succeed in mastering all of the above-outlined scales, it will be easy to take other degrees. We shall then indeed have a well-grounded scale technic and need have no fears of mastering Bach's Inventions or the Fugues of the "Well Tempered Clavichord," nor, for

(Continued on page 938)



Master Themes the World Loves Best




Tempo di Marcia



Soldiers' Chorus from "Faust"

THE first performance of this most popular of all operas occurred seventy years ago in Paris. Its plot details the pact of Mephistopheles with Faust, the dire results of this pact, and the sad fate of the beautiful blonde Marguerite, and is familiar to almost everyone. You will recall that the *Soldiers' Chorus*, a few measures of which are given above, occurs early in Act IV of the opera. What a rousing march tune it is, and how surely it stirs the blood of the listener! Its words are a typical hymn of peace. The soldiers, who have triumphed over their enemies, are coming joyfully back to their loved ones who have so anxiously and eagerly awaited their return. This is one of the many "high spots"

of the opera, to which audiences look forward eagerly. Charles Gounod—whose last name is pronounced Goo-no—was born in Paris in 1818 and died there in 1893. He won the Second Prize of Rome in 1837, and in 1839 the coveted Grand Prize of Rome. His subsequent career was brilliant and interesting throughout. Gounod's operas, oratorios, cantatas, masses, songs, and instrumental works have become famed. His arrangement of the first Prelude from Bach's "Well-Tempered Clavichord," as an *Ave Maria* (Meditation), is loved by all musicdom. A page of the original manuscript of this was reproduced in the January issue of THE ETUDE in an article entitled "What is a Prelude?"

Largamente



Tosti's "Good-bye"

PROBABLY those who had the pleasure of hearing the late Evan Williams, renowned tenor, sing this most dramatic song of F. Paolo Tosti will always associate its beauty and pathos with his truly luscious lyric voice. Williams was Welsh—or rather Welsh-American—and Tosti was Italian; but the mood and drama of *Good-Bye* are universal, familiar to all mankind, and thus there was nothing surprising in the completely sympathetic rendering this singer gave the song.

In the above "thematic" we have quoted the most remembered measures of this number. Like many—or most—songs which have become highly popular, it has been the frequent lot of Tosti's *Good-Bye* to be wretchedly done by

singers without voice, taste, or vocal technic. We must not allow such performances to spoil for us the lofty appeal of the composition, which is unquestioned. Tosti's dates are 1846-1916. Most of his busy life was spent in England, a country which accorded him a hearty welcome and which proved very congenial to his temperament. Besides occupying the honored post of singing master to the Royal Family, Tosti was professor of singing at the Royal Academy of Music in London. In 1908 he was knighted. Of his large output of excellent songs, perhaps the best are *Good-Bye*, *Beauty's Eyes*, *The Serenade*, and *Forever and Forever*. These especially have the wonderful melodic grace which we associate with Tosti's style.

How to Handle the Whole-Tone Scale

By WILLIAM BENBOW

HAD ANYONE shaken out a boy's school-bag in the year 1620, he might have rattled "Napier's bones." John Napier was the man who gave the world the first set of logarithms. Also he invented a set of ingenious bone or ivory sticks three inches long, on which were engraved squares, triangles and other figures having numbers. By placing these sticks at certain angles according to instructions, one could solve such a problem as 34865×9867 with the speed of a "lightning calculator."

One who uses our modern book of logarithms is very apt to think of those tables of figures as having been settled long ago, like the "Elements of Euclid." But the fact is that from the time of Napier to the present there have been continual additions to these tabulations. Newer and more complex problems have demanded and developed new tables for their solution.

The development of fingering has followed a similar course. Its history has been determined by three influences:

1. The keyboard.
2. The structure of the hand.
3. The kind of music to be played.

The First Player a Pugilist

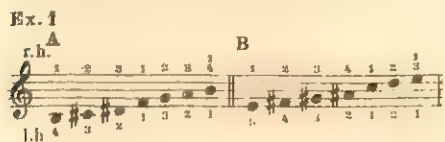
THE KEYBOARD (organ, originally) had keys six inches wide. Consequently the "fingering" then was literally pounding with the fist. The player was a pugilist, the word being derived from the Latin *pugnus*, fist. Later the keys were narrowed, but the keyboard was so high and the seat so low that the player, reaching up to the keys, could use only the three long fingers. In fact the thumb has been in "good and regular standing" for only about two centuries.

The different types of music have called for different technical means. From different modes and scales have evolved corresponding fingerings. Where the music demands speed and equalization of touch, we now use the thumb on black keys in many scale sequences. Every once in a while some composer will want a descending chromatic scale in sixteenth notes, and write over it *precipitato*. Such a run may call for the right hand to roll down hill with the little finger tumbling over the thumb repeatedly.

Single and Double Track

ONE OF the modern developments in composition is the use of the whole-tone scale, and this new type of music calls for a fingering quite different from the usual major and minor scales. This modern scale divides the octave into six whole tones. It is like the chromatic scale which may be called the half-tone scale in view of the fact that it may begin on any note or key. Also, like the half-tone scale, it does not "belong" to any particular key or tonality. The chromatic scale has only one track, whereas the whole-tone scale has two tracks.

To learn the fingering of these two tracks, the best way to begin is as follows:



In this notation we have used sharps for the black keys, but they are quite as often written as flats, that is, D flat instead of C sharp. It all depends upon the key-signature or upon the chordal progression

with which the scale is used. In fact one encounters many double flats and sharps. Many modern composers indicate no sharps or flats in the signature but insert them in the scales as needed.

What we wish to emphasize is that the student had better associate the fingering with "black" and "white" keys rather than with any particular notation, just as in the case of the chromatic scale.

After mastering the fingering of the two single tracks, proceed to these scales in thirds and sixths. The scales in major thirds will not present any difficulty, as the track is the same for both hands. This is also true of the minor sixths. But the scales in minor thirds and major sixths will not skip along so blithely, for each hand has a different track, as a glance at the Ex. 1 will show.

For the major thirds on track A, begin with left hand on *b* and right hand on *d sharp*; for track B, left hand *c*, right hand *g sharp*. Invert these intervals to set up the minor sixths.

The minor thirds and major sixths will be a bit puzzling at first trial. The best way to digest these unaccustomed combinations is to apply the "three forward and two backward" groupings, as follows:

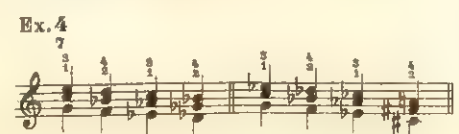


The most frequent application of the whole-tone scale is in connection with a series of ascending or descending chords. The reason for this is that the composer senses that the harmonic use of this scale is richer than the melodic use in enhancing the atmospheric or impressionistic effect. The following examples will indicate a few of the more common progressions:



These six groups will be recognized as six-three chords, of which three variations are given.

The next four groups illustrate the use of six-four chords.



We cannot leave the subject of triads without calling attention to the use of the augmented triad, one very much in evidence in connection with the whole-tone scale. Particularly is this true in the frequent series of massive chords.

The following three groups will suffice as illustrations:



The chaos of sharps, flats and doubles in the chords of the above thirteen groups is rather terrifying. But remember what Artemus Ward said, "If you pat the wasp on the tail, it will show you a pretty picture-book." In the same way, if we approach this problem with a caressing touch, a few comparatively easy solutions will emerge. A synopsis of these passages will show that Nos. 11 and 1 are musical puns; they sound the same but are spelled differently. So the fingering is identical.

Even a casual glance over groups 1 to 10 will discern one of the easiest generalizations, namely, that every group is a series of thirds and fourths. A closer survey shows there are two kinds of thirds used, major and minor, and three kinds of fourths, perfect, diminished and augmented. But we can practically ignore the diminished fourth, for it is a musical pun on a major third, like Oliver Wendell Holmes' musical pun, "Why is an onion like an organ? Because it's melodious."

This, in turn, means that we will have to learn to finger two tracks of major thirds, one beginning on *e-g sharp* (see group 7), the other beginning on *f-a* (see group 8). In both groups the right hand takes the upper two notes of each chord. Compare groups 7 and 1. Do you detect that the right-hand tracks and fingerings are identical? This track gives us the scale in "double thirds," so-called.

Another fingering for group 1 allots the two lower notes to the left hand as a scale in "double thirds," in which case the right hand plays only a single note scale as fingered in B, Ex. 1.

To summarize: the left-hand fingering for the series of major thirds in 1 is the same in 6, 11, 12 and 13.

The two tracks of minor thirds for the right hand are given in 9 and 10; for the left hand, in 3 and 4.

The right-hand series of perfect fourths is fingered in 5 and 6; the augmented fourths in 3 and 4.

Like 12 taken enharmonically, 13 is simply a double line of major thirds moving over the same key track.

Chords of the Seventh

THE FINGERING of the "double thirds" prepares us for the next advance. We address ourselves now to the combination of minor thirds in the right hand with major thirds in the left hand.



These are recognized as chords of the minor seventh. We have purposely written groups as a descending series, for it is a curious fact that in actual use in composition these descending groups far outnumber the ascending groups.

Reversing the foregoing combination, we find the major thirds at the top, as follows:



This leaves one more combination, a double track of minor thirds.



The chord here used is easily seen to be the chord of the diminished seventh.

Still another sequence is occasionally met:



This series of major ninths is given to exhibit the usual notation employed. The fingering presents no new problem, for the track is the same for both hands in each group. For example, the track for the first group is identical with Ex. 3, group 1, given above.

For technical preparedness the practice of the combinations already given will suffice to establish with some degree of confidence the fingering for practically all other constructions. We have not indicated all the possible passages by any means. The chords of the seventh and of the ninth are used in various inverted forms. In more massive chord sequence we find groups 1 to 10 doubled in the octave, so that both hands are playing those three-toned chords in parallel motion. The same is true of four-toned chords as illustrated in Ex. 5, group 12.

Steps Toward Success

AFEW POINTS will clarify the procedure:

(1) Do not become panic-stricken by the formidable array of "accidentals." Remember, "the only difference between stumbling-blocks and stepping-stones is in the way you use them."

(2) Reduce all these apparently chaotic examples to the "least common denominator," and you will find it to be a single track A or B. For instance, group 2 (Ex. 3) looks like a "crazy quilt" pattern, but, when reduced, reveals itself as simply a three-car train running along the same single track A (Ex. 1).

(3) Think of the whole-tone scale as you do the half-tone scale (chromatic) without reference to any tonality or signature.

(4) When fingers get into a tangle over any awkward or unaccustomed track, your mind is the chief source of trouble. The mind has not given enough attention to the separate and individual factors of the case. Concentrate thought on each track; then use the "3 forward and 2 backward" scheme slowly and often, until the mind has grouped these individual keys and fingers into units of 2's, then 3's, then 4's. This process of gradual expansion and integration from a single point to larger groups will conquer every technical obstacle.

In order to indicate the actual use in compositions, this list from Debussy is appended: Single track A, using sharps—*Prelude* from "Pour le Piano"; the same track, using flats, *Children's Corner*; double thirds in right hand, as in group 7 above, *Voiles*; chords of the minor seventh doubled, *La Cathédrale engloutie*. Debussy's works are chosen as being most available for the average student.



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

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

Very Young Pupils

I have a pupil five years of age who has finished the very first book by John Williams, and is in the next one, the *First Grade Piano Book*. She plays *Dance of the Fairy Queen*, *May Day Waltz* and other pieces of that order. She will not touch the piano at home. Her parents think that she is not doing well, although I have her come to me every day. She has taken of me about eight months. What can I do to make her practice?

I have another beginner, four and a half years old. Can you tell me any way to interest him? I find these young ones are so hard to teach, although I have been teaching fifteen years!

I would like also to ask about Moszkowski's *Valse in E major* and Mendelssohn's *Capriccio*, Op. 16, No. 2. I play these well by memory but don't quite understand what they are about. Can there be any story or motive to them? If they had a special meaning I could play them much better.—Mrs. J. W. G.

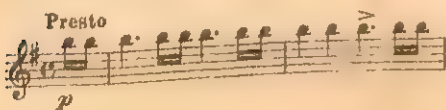
At the tender age of these children, continual supervision by parents or teacher is almost a necessity since otherwise their practice is apt to be backward rather than forward.

When you really feel that they are competent to "go it alone," find some incentive to put before them. Why not suggest to the parents that they pay them for practicing, say a penny for each ten minutes? It's genuine work to these little folks, and such a tangible reward may tend at the same time to teach them the value of money.

Try also to associate their music with some familiar experiences. Invent a name or have the pupil invent a name for every little exercise which you give him. Take, for instance, the *Wohlfahrt* duets, Op. 87, which are excellent for you to play with both these pupils. If each little duet is given a name, such as *Santa Claus' March*, *The Doll's Lullaby* or *Playing Tag*, it will take on real meaning and become an object of quickened interest.

If the piece be already named, such as the *May Day Waltz* which you mention, let the pupil invent a little story to describe the piece as it progresses.

You say that such ideas are an incentive in your own playing. As to the Moszkowski *Valse*, you will have to invent your own story, since Moszkowski has attached none that I know of. But in regard to the *Capriccio*, the story is told that Mendelssohn, when a young man, visited at the country house of an Englishman who had three charming daughters. After Mendelssohn's return to Germany he sent the three *Capriccios*, Op. 16, as tribute to these young ladies, each *Capriccio* depicting a reminiscence of his visit: the first, *Roses and Pinks* in the garden; the second, the *Trumpet Vine* which grew outside his window, and the third, *The River* which pursued its course in the near distance. In the second piece he conceives of a fairy herald who blows daintily on one of the trumpet flowers, summoning his sprightly companions to their nightly revels:



There are many who object to this introduction of program ideas into music. But, if they result in making us play better, why not use them?

Correct Methods of Practice

1. I am in the fourth grade of music and cannot play some pieces as fast as they should go. When I try to play one marked *presto*, I keep incorrect time, get the notes all wrong and become stiff. Please explain how I can play smoothly and also be relaxed.

2. How can one learn a piece perfectly without the aid of a teacher? —M. F. W.

(1). In the ordinary walks of life we are constantly calling on our wrist muscles—when we pick up a book, shake hands with a friend, hold up an umbrella and perform countless other actions. Coming to the piano, all this must be changed, and the wrist must be kept almost constantly relaxed so that whenever the arm is held out the hand hangs down from the wrist in a lifeless manner.

Before you start to play anything whatever, preface the first stroke by dangling your hands over the keys. Keep your mind on this relaxed condition all the time that you are playing. If you feel the slightest stiffness, pull up your arms and let the hands dangle again for a few seconds. Whenever you come to the end of an exercise or piece, raise up your arms, with hands hanging loosely as before, and then lay them in your lap, perfectly relaxed. If you carry out these processes with sufficient care, your troubles ought to disappear. Remember, however, never to play at a quicker tempo than is compatible with ease and clearness, even if the metronome speed is never attained.

(2). Begin by studying each measure so slowly that you not only make sure of sounding the right keys but also invariably use the right finger, play the note with the correct touch and release it at just the right instant. After you have mastered each measure in this way, study the measures in pairs, then in groups of fours and finally in long sections. Do not quicken the tempo till you feel sure of every note. And never play the piece rapidly over and over but return to the slow tempo frequently, perhaps every other time that you play the piece through, watching for the slightest mistake and promptly correcting it.

Remember that you can never complete a piece as an artist finishes a picture but that it must be studied over with the greatest care whenever you are to perform it for any special purpose.

A Musical Scrap-Book

Please tell me how to compile an interesting musical scrap-book and what to put in it.—M. W.

Such a book naturally contains, first, portraits of important musicians; second, pictures which illustrate their environment or their works, and, third, items of permanent interest about music or musicians.

In inserting pictures be sure that each is properly identified. For instance, under a portrait of Beethoven, write a few lines, giving at least the dates of his birth and death, where he was born or any other vital facts.

For materials I may refer you to the musical magazines and journals, especially *THE ETUDE*, which furnishes in each issue important pictures and data. A nucleus is provided in *The New Etude Gallery of Musical Celebrities* which gives each month not only photographs of these distinguished persons but also, on the reverse side, such facts as I have suggested above. The page may be inserted entire, or the portraits may be cut out individually, in which case be careful to paste them on one edge only so that the facts given on the back may easily be consulted.

As samples of illustrations of musical works, I may refer you to pages 496-7 of the April *ETUDE*, which give scenes from Wagner's music dramas, as well as portraits of the composer, his wife and son.

For other items, paste in your book any clipping about music that you deem useful in your work. Perhaps you may find something in the Round Table that may come under this head.

If any other of our members have compiled useful scrapbooks, I hope they will tell us about them.

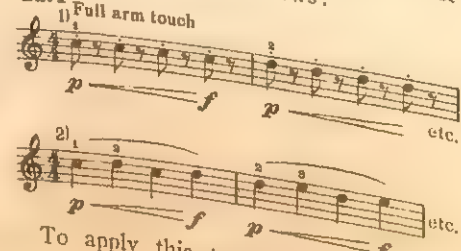
A Hard Touch

What would you suggest as the proper method of procedure with a very advanced student who has a fine technique but, at the same time, a hard touch? The only thing that keeps this student from doing his best is lack of a singing tone. —B. K.

Give him plenty of the light and fluent type of music and see that he plays this with perfectly relaxed wrist. Such pieces as MacDowell's *Hexentanz*, C. Scott's *Danse nègre* and Debussy's *Clair de lune* are admirable for the purpose.

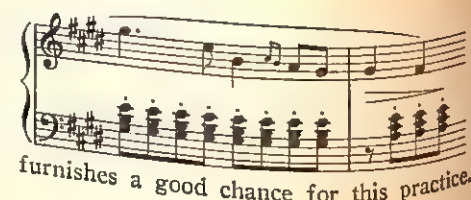
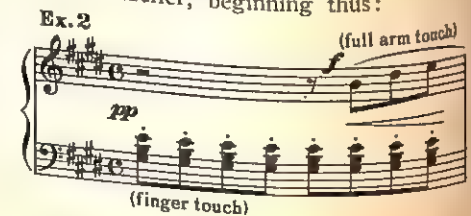
As to singing tone, this can best be produced by the full-arm touch. To acquire this touch, place the fingers of the right hand on the usual keys (C to G). Tighten the arm, wrist and hand for a moment, so that they may be moved up or down only by the shoulder muscles. This condition makes it possible for you to gauge accurately the speed of the key as it descends, so that you may produce at will any shade of dynamics from *pp* to *ff*.

Now depress a key, and the instant that the tone is heard, relax arm and wrist. If a staccato is desired, this relaxation should be complete; but if the tone is to be sustained continue just enough pressure to keep the key firmly down. Next, practice staccato with each finger and degrees of loudness, as follows:



To apply this touch, take some com-

position that consists of melody and accompaniment and treat first the melody alone, until it can be played by the full-arm touch, with considerable tone. Then play the accompaniment alone with light finger touch, and finally play the two parts together, bringing out the melody strongly and subordinating the accompaniment. The *Study*, Op. 47, No. 16, by Stephen Heller, beginning thus:



furnishes a good chance for this practice.

An Ambitious Young Student

A boy of thirteen sends the following queries:

1. I have been playing ever since I was three (!) and studied with my mother until last fall, when I began with a regular music teacher who is considered one of the best in the city. She seems to think that I have unusual musical ability and is arranging for me to play a recital before an eminent pianist who visits our city every summer. I am learning the following for that occasion. (See "answer" for program).

2. Could you tell me the various grades represented by these pieces? Can too much music in school hinder outside progress? I was pianist for our high school orchestra and glee club during the past year. This often necessitated my sitting at the piano at least three hours a day exclusive of my practice at home. However, I kept up my academic work, making 90% and 97% for term marks. Should I take as much music in school next year?

3. Lastly, will you please give me a list of good numbers from the following composers: Palestrina, Handel, Haydn, Gluck, Mozart, Weber, Schumann, Wagner, Brahms, Berlioz, Liszt and Debussy?

ROBERT S.

1. Your program is well chosen, and shows excellent judgment on the part of your teacher. It is rather difficult to assign definite grades for some of the pieces, since they combine so many different demands on the player. Approximately, the grades are as follows:

Grade	Composer/Work
Grade 6	D. Scarlatti, Sonata in A major
Grade 6	Bach, Prelude and Fugue in D minor
Grade 7	Gavotte in B minor, transcribed by Saint-Saëns
Grade 6-8	Beethoven, Sonata Op. 26
Grade 6	Mendelssohn, Duetto, Op. 38, No. 6
Grade 5-8	Chopin, Eight Preludes, Op. 28, No. 1, 6, 11, 15, 17, 19, 21, 22
Grade 6	MacDowell, Hungarian
Grade 7	Shadow Dance
Grade 7	Hexentanz

2. You certainly did nobly to score such

(Continued on page 943)

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

"Clarinets were not made for the music of the Lord," says one of the fiddlers. "You can see it by looking at 'em."

"I don't for my part," retorts another, "see that a fiddle is much nearer heaven than a clar'net. T'is further off. There's always a rakish, scamped look about a fiddle's looks that seems to say the Wicked One had a hand in making o' 'em; whilst angels be supposed to play clar'nets in heaven or som'st like 'em, if you may believe the picturs."—THOMAS HARDY.

"WHAT A delightful change from the eternal piano, violin or cello solo!" was the remark by a young woman which we overheard at a New York Symphony concert after the performance, a few years ago, of Mozart's *Clarinet Concerto*. We were reminded by this remark that one of those ubiquitous violin soloists, Mühlfeld, abandoned that instrument, on which he was a virtuoso, for the clarinet, for the reason that he considered the latter instrument a more expressive one. He apparently proved his point and incidentally inspired Brahms by his playing to create four of the finest works of modern chamber music, his trio, quintet and two sonatas for the clarinet and piano.

The clarinet is of comparatively recent origin and much the youngest of the wood wind group. It is said to have been invented about the year 1690 by Johann Christopher Denner. Owing to its early imperfections and technical difficulties it was hardly known, even to ensemble performers, before the day of Rameau. Haydn used it to some extent in "The Seasons" and in some of his later symphonies, but, even in Mozart's day, the clarinets were not always found in the court orchestras. For, in one of his letters to his father, Mozart exclaimed, "Ah! if we only had some clarinets! You cannot imagine the splendid effect of a symphony with flutes, oboes and clarinets!"

Viola and Clarinet Combination

THE LONG vogue of the flute and oboe doubtless kept the clarinet in abeyance as a solo instrument, even after it had found a place in the orchestra. For Handel was a virtuoso on the oboe and wrote sonatas for it, and Frederick the Great honored the flute with the royal touch and with his efforts at composition. The breath of a genius was needed to bring the clarinet to the attention of a composer as being worthy of individual prominence. This came from the lips of Albert Stadler who not only played brilliantly but helped, with his brother Anton, in adding to the mechanical perfection of the instrument. The composer, Mozart, had probably but recently made the acquaintance of the Stadlers when, in August, 1786, he produced his beautiful "Trio for Clarinet, Viola and Piano," the composition being written, however, not so much for the clarinetist as for Franzesha von Jaquin, one of his best piano pupils. Solo compositions for the clarinet are nowadays arranged (for larger sale) for viola, as being the most nearly related instrument of the string family, so that this combination was of an unusual kind.

The Rise of the Clarinet

By JAMES FREDERICK ROGERS

Jahn remarks that the composition in question is very original. "The viola being not a bass instrument is available only for middle parts . . . this necessitated an altogether original design and execution, and a dependence for effect upon a peculiarly light coloring and transparent clearness. . . . The deeper tones of the clarinet are not used, out of consideration to the viola; its full, liquid tones are particularly well adapted for the delivery of the melody." The composition is a charming one, and another critic places it above all Mozart's trios for piano and strings.

Two years later the clarinet appeared as a solo instrument, probably for the first time, in the combination with strings sometimes called the "Stadler" quintet, although better known by the deserved title of the "celebrated" quintet. It was first performed for the Musicians' Charitable Fund, on December 22, 1789, and was probably produced for this concert.

It is not merely "celebrated" as a work for the clarinet but as a piece of chamber music. "Cast as it is in the most beautiful form, and possessed of the most charming sound effects, it fully justifies the praise bestowed by Ambros in Goethe's words, 'its whole being floats in sensuous health and sweetness.'"

Compositions for Stadler

TWO YEARS later, and but a few weeks before his death, Mozart produced the *Concerto Op. 107*, mentioned at the beginning of this article. This also was a work of charity, for Anton Stadler, like others of Mozart's acquaintances, was a ne'er-do-well, and, though the composition was written expressly for him, he gave nothing but promises for it.

While Stadler inspired these rich additions to musical literature, he not only added nothing to Mozart's financial income but borrowed money from him, on the plea of poverty—money which he never repaid. He was fed at the composer's table and was even strongly suspected of stealing a receipt for Mozart's silver plate which was, at the time, at the pawn shop. One can hardly comprehend the simplicity and generosity of the composer when, in the following year, he helped the clarinetist not only by lending him more money and giving him letters of recommendation but also by writing, at a time when he was otherwise very busy, this fine composition for Stadler's proposed professional tour.

While Beethoven made the most of the clarinet in his orchestral works, there seems to have been no virtuoso in Vienna to inspire him to write especially for the instrument, and he would have been the last to have furnished a composition free to an impecunious friend. The clarinet figures, of course, in his symphonies, notably in the "pastoral" and in compositions

for wind instruments, and he even produced three duets for clarinet and bassoon. Possibly because of the importunity of his friend, Dr. Schmidt, he tried his hand on a trio for clarinet, 'cello and piano, and produced, in 1797, the beautiful Op. 11, which he dedicated to Countess von Thun. Later he arranged his *Sextette*, Op. 20, for the same three instruments and dedicated it to Schmidt. It was published as Op. 38 in 1805.

Schubert made much use of the clarinet in his orchestral and chamber composition, and it divides the honors with the vocalist in the elaborated aria, *Der Hirt auf den Felsen*, written in his last year. The name of the clarinetist who first played it has not come down to us, but the composition is said to have been written for Anna Milder, one of Schubert's admirers.

The Mad Oboist

OBOE playing has been said to lead to mental derangement, and a performer on this instrument in London, when tried for theft, pleaded "not guilty" on the ground that his act was the result of a mental state produced by his professional work. This effect (which is probably as purely mythical as the supposed hoodoo influence of a yellow clarinet) cannot be brought forward to exculpate Anton Stadler. However, his character is in strong contrast with that of the next performer to bring the clarinet into prominence. This was Heinrich Bärmann, of Munich, friend of Weber, Mendelssohn and Meyerbeer. Of him Weber wrote, "All the choicest tidbits in life are presented to that handsome fellow on a silver platter; poor devils like me must beg for the crumbs that fall from his magnificent table."

Weber was at once inspired to write for the instrument, played by such a master, and produced for him the charming *Concertino*, Op. 26. The two artists made more than one tour together, and for these Weber wrote the *Variation*, Op. 33, for clarinet and piano and the brilliant *Duo Concerto*, Op. 48. To these compositions were added later the *Quintette*, Op. 34, for clarinet and strings and the two concertos with orchestra, Opus 73 and Opus 74. No composer understood the clarinet better than Weber, and he made the most of it in ensemble as well as in special works.

Heinrich Bärmann's musicianship was inherited by his son, Carl, who, as a virtuoso on the instrument, was almost the equal of his father. He also produced for the instrument many excellent solo compositions and, in particular, a "school" which has not been surpassed.

Mendelssohn was an intimate friend of the Bärmann's and composed for them two graceful trios for the clarinet, bass horn (alto clarinet) and piano, Opus 114.

Spohr's Compositions

AT THE COURT of Prince Sonderhausen, Louis Spohr heard the clarinetist, Hermstedt, for whom the prince requested a composition. In his autobiography the composer wrote that he was glad to accede to the request, "as from the immense execution together with the brilliancy of his tone and purity of intonation I felt at liberty to give the reins to my fancy." Spohr wrote four concertos and a set of variations with orchestra for the instrument, leaving nothing to be desired in the way of difficulties for the executant, and of these the Opus 57, No. 2, is especially interesting. His six songs for soprano, clarinet and piano are full of beauty and dramatic effects. One of these, *The Maiden and the Bird*, is one of his best known songs. Mendelssohn wrote to the composer concerning the *Cradle Song*, "It pleases me exceedingly and has so completely charmed me with its beauty that I both sing and play it every day. It is not on account of any particular feature that I admire it but for its perfectly natural sweetness as a whole, which, from beginning to end, flows so lightly and gratefully to the feelings."

In Comic Role

HERMSTEDT went on tour with Spohr, and the latter relates in his autobiography of how they and their companion artists were invited, in one of the cities they visited, to a dinner party at which they had such an enjoyable time that they overlooked the fact that their concert engagement was soon to follow. Champagne flowed too freely, and the musicians, when notified that it was time for business, were not in the best condition for the performance. Spohr could not recall the first notes of the composition he was to play and was saved only by a cue from his wife in response to a frantic whisper for assistance; the cravat of one of the quartet fell askew as he faced the audience, and, to add to the amusement of the audience, the trousers of another performer (the players stood in those days) began to slip their moorings before he had a sufficient number of measures' rest to permit him to rescue them.

Hermstedt, under the judgment-disturbing influence of alcohol, attempted his concerto with a new reed, always a hazardous undertaking. The composition opened with a long note which Hermstedt was in the habit of giving with great effect with a gradual crescendo and then away. At the climax, on this occasion, there came from the instrument a frightful "squawk," which immediately sobered the musician. The rest of the performance was a brilliant success.

Schumann wrote three *Fantasiestücke* for clarinet and piano, and, following the example of Mozart, he produced four years later an interesting composition for clarinet, viola, and piano entitled *Märchen-sählungen*.

An Artist of Recent Years

OF MANY great artists on the clarinet in recent years, Richard Mühlfeld stands out with especial distinction. It is (Continued on page 933).



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



A Cross-Section of Public School Music in a Big City

PART II

Notation

AFTER sufficient experience in song singing and the consequent growth of a musical background have been acquired, the pupils learn to use the notations of music, first, by singing familiar songs with the Latin syllables (*do re mi fa sol la ti do*), and later by visualizing the notation of the same songs from the blackboard.

Experience in the quick recognition of note groups is gained through visualization drills. After this, reading unfamiliar songs with the Latin syllables is begun. These songs are selected so as to parallel the types of songs previously learned by rote. By the beginning of the fourth grade the learning of new songs may be carried on by the class, with only occasional help from the teacher.

In the first half of the fourth grade books of music are placed in the hands of the pupils. The pupils are capable of singing unison songs from staff notation. The practice of singing rounds in two and three parts is continued in preparation for the development of two part songs in the fifth grade. Three part treble songs are introduced in the second half of the sixth grade.

Ear Training

EAR TRAINING is a great factor in the development of keen musical reception. The first step in this training is to develop ability to recognize phrases through hearing and to reproduce these phrases by singing the Latin syllables. This "oral tonal dictation" continues through the grades, from the beginning of the second grade.

In the fourth grade the pupils are asked to write on the staff, using whole notes, the phrase previously sung. The singing of the phrase is repeated for the marking of bars and measure signature. A further repetition of the singing is followed by the completing of the notation, that is, changing whole notes to the proper note forms.

Melody Invention

AT THE END of every four weeks, in the fourth, fifth and sixth grades, a lesson is to be presented in melody invention. The first half of the fourth grade is used as a preparatory grade. Here there is no writing of melodies, but certain fundamental principles are established and developed. In the following grades these principles are put into practice. The pupils of the sixth grade are encouraged to write verses and to set them to music at home, without using rhythmic models given by the teacher. This training develops originality as well as ability to analyze simple compositions.

Music Appreciation

ONE LESSON a week is given over to music appreciation. A definite standard plan is used; and talking machine records are selected to illustrate the points involved.

The course in music appreciation has extended the musical background of the pupils and teachers alike and has proved to be a stimulus for participation in the regular work as well as a medium for creating interest in instrumental study.

Extra-Curricular Activities

MANY OF THE elementary schools have organized orchestras and glee clubs. Rhythm orchestras for grades one, two and three have been developed and are creating much interest among pupils and teachers. The children are introduced to instrumental effects and later are encouraged to study orchestral instruments.

Operettas and cantatas find large followings among the elementary school pupils. Through all of these activities runs the ever-present idea of learning to love and to value the best in music.

Junior High School

IN THE JUNIOR high school we find social conditions that differ greatly from those in elementary school. The child is broadening into the adult. He is very sensitive to impressions and to emotions. He is gregarious and feels the need of social contact with his neighbor. The junior high school tries to fill his needs and the music offered must conform to the new conditions.

Regular Activities

THE COURSE of study for grades seven, eight and nine emphasizes the value of mass and single class instruction in part singing and music appreciation. Opportunities are provided for part and unison singing in the assemblies.

The mass choral work is carried on in choral groups ranging in size from three to eight classes. Each lesson is planned to present a balanced program of cultural and intensive work.

Single class instruction is given once a week in addition to the weekly mass choral period. Opportunity is here afforded of giving individual instruction in sight reading, ear training, use of the changing voice, a practical knowledge of elementary theory, and of continuing the development of the objectives attained in the elementary course.

Club and Extra Curricular Activities

ALL QUALIFIED pupils may participate in the orchestra, band, glee, operetta and music appreciation clubs. Piano class clubs have been organized in several schools; and instrumental class clubs for the study of wind instruments have been formed.

In order to foster an inter-scholastic spirit, as well as to give the students greater opportunity for ensemble playing in public, an All Junior High School Orchestra is organized each year, the personnel being made up of the best players from the several schools. The program for the ensuing term is selected and put in the hands of the teachers before the end of the current term. In this way, work may

be begun on the standard program, at the beginning of each term. The same procedure is followed in glee clubs. An All Junior High School Glee Club is chosen from the schools and the program idea carried out.

A night is chosen for a music festival, at which both instrumental and vocal groups present their programs. To the festivals the public is invited, admission being by complimentary ticket. The interest of the public in public school music increases with each performance, and the benefit to the young artists is almost immeasurable.

Senior High School Choral Work

PROGRAMS, arranged in the order of progressive difficulty, are presented to each class from ninth to twelfth grades, inclusive. Credit is given on a laboratory basis. The plan of choral procedure is standardized; and all students are called upon to do intensive part work with the Latin syllables, thus continuing the foundation work begun in the elementary schools.

Elective courses in Vocal Ensemble are offered. They are on a laboratory credit basis—two points of credit for four periods of work weekly. This course is open to all students who can qualify in sight reading and can sing acceptably.

The interest in chorus work has been shown by the organization of an All High School Girls' Chorus and an All High School Mixed Chorus. These organizations consist of members chosen from the choral groups in the several schools. A program is selected in one term for work in the next.

Courses in Theory

COURSES ARE offered in Theory and Practice of Music, two terms, and in Harmony, four terms.

The course in Theory and Practice embraces a detailed study of notation, scales, intervals, key relationships, and music terminology. It provides also for the individual development of sight singing and written melodic dictation.

The course in Harmony includes ear training, chord analysis, harmonization of basses as well as of melodies, the writing of original melodies, keyboard harmony, with related details. The students are encouraged to write original compositions both vocal and instrumental.

Any who can carry a tune and pick out four-part harmony on the piano are eligible, in addition to students who have completed the course in Theory and Practice.

Both courses in theory are on an academic basis of credit.

Musical Literature

THIS COURSE offers a cultural background in the field of higher appreciation of music. Talking machine records and player piano recordings are used to illustrate all phases of the course. Related arts are discussed. Trips to museums, at-

tendance at symphony and choral concerts, and at the opera, vitalize the work. Musical Literature covers four terms of work, has four weekly periods of class work and carries academic credit.

Instrumental Activities

INSTRUMENTAL ensemble classes use standard programs throughout the city. The course carries laboratory credit—two points for four periods weekly.

The outstanding players of all of the high school orchestras are selected by an audition committee. These players form the All High School Orchestra, of one hundred members. As in the junior high schools, the choral and orchestral groups hold a music festival during the year, to which the public is invited.

Extra-Curricular Activities

GLEE CLUBS, orchestras, bands, chamber music societies, piano, vocal and other instrumental clubs and the production of light operas and operettas—these constitute the extra-curricular activities in the senior high school.

Vocational Music

FOR THE SAKE of those students who wish to make professional music their life work, who do not intend going to normal school or college, and who want as much musical instruction in their curriculum as possible, a vocational music course has been evolved. This course is offered in a vocational school; and, with the exception of English and physical training, the school day is spent in theoretical, instrumental or vocal music study. Each applicant for this course must prove his or her fitness for the work, by giving a demonstration of instrumental or vocal ability and by taking some of the Seashore psychological tests of native musical ability. Each student in the vocational course is given the opportunity of studying a second instrument, instructors being provided by the schools.

Applied Music Credit

STUDENTS of the higher schools, who are taking one of the four-period music courses in schools, are entitled to credit for music study done outside of school and with private teachers. Through a rigid system of book-keeping, a close check-up is kept on this work; and the student must pass an examination at the end of the term, before he receives his credit.

Although this cross section of public school music in a big city may seem to show too much effort spent on the technical side of the art, the close observer will realize that the all-pervading thought is the hope that through the public school music, the child may have assimilated sufficient of the beauties of good music for the man to love it, to feel that his life is better and more joyous, his working hours more alive, and his leisure hours richer and fuller.

SERIES
No. 10

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE



GEORGE FREDERIC HANDEL



DAME NELLIE MELBA



JOSEF HOFMANN



OTTAKAR SEVCIK



DANIEL FRANCOIS ESPRIT AUBER



OTTORINO RESPIGHI

PORTRAITS



THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES



This page presents six more short biographical sketches of musical celebrities about whom every teacher, student and lover of music should know. A portrait of each of these celebrities is given on the preceding page. Each month, six biographical sketches accompanied by tinted portraits are presented in this manner, and it will be noted that master composers, great pianists, noted singers and famous violinists of the past and present are included.

JOSEF HOFMANN

HOFMANN was born near Cracow, Poland, in 1876. His fondness and ability for music are a direct inheritance from his father who was a teacher of theory and composition at the Warsaw Conservatory as well as conductor of the Warsaw Opera.

A real prodigy—and one who was to live more than up to his early promise—Josef played the piano in public when only six years old, and three years later toured extensively in Europe, England and Scandinavia. At the age of eleven he was brought to America and here achieved the astounding record of playing over fifty recitals in two months and a half. The reception accorded the boy was everywhere of the warmest.

A period of retirement followed, during which time he studied orchestration and theory with Urban in Berlin and piano with the great Anton Rubinstein in Dresden. In 1894 Josef Hofmann gave a recital in the latter city; then in 1896 occurred the first of many brilliant tours in Russia. America again had the joy of welcoming him in 1898, and since then his recitals in this country have been almost annual events. Hofmann now makes his home in Philadelphia, where he is the director of a leading music school. His book—"Piano Playing, with Piano Questions Answered"—is authoritative and interesting, and his compositions for piano possess really distinctive charm.

DAME NELLIE MELBA

MELBA (*née* Mitchell) was born near Melbourne, Australia, in 1861. Her stage name is derived from that of the Australian capital. Even as a child her singing voice was of an exceptionally sweet quality, and at the age of six she sang in a concert in the town hall in Melbourne. Her early instruction, however, was not vocal, but consisted of training in piano, violin, harp and theory. In 1882 her first vocal lessons were received from a certain Cecchi in Melbourne. Three years later she sang in "The Messiah," at Sydney.

The removal of the family to London in 1886 brought about Melba's first concert appearance in the English capital. This recital was followed by a course of study under Mathilde Marchesi, in Paris. In 1887 her interpretation of *Gilda* in "Rigoletto" at Brussels was the occasion of wild outbursts of praise from audience and critics. In 1888 she sang at Covent Garden, and here her work caused nothing short of a sensation. Then ensued seasons of opera in France, Italy, Russia and Scandinavia.

In 1893 Melba's American debut took place at the Metropolitan Opera House. She appeared there for many seasons and was also guest artist with the Manhattan Opera Company. Among coloratura sopranos there have been few to equal her. Her voice was unique in its silvery clarity and remarkable evenness of scale throughout.

GEORGE FREDERIC HANDEL

HANDEL was born in Halle, Germany, in 1685 and died in England, in 1759. When a lad of seven he taught himself the harpsichord—progressing so rapidly that, at the insistence of the Duke of Saxe-Weissenfels, he was placed under Zachau, organist of the Halle Cathedral, for intensive training in theory and composition, as well as in organ and various other instruments. After his general studies at the *gymnasium*, he matriculated at Halle University but left the next year for Hamburg, to become a member of the orchestra under Keiser. In 1706 we find him in Italy; and in such cities as Florence, Rome, Venice and Naples, operas and oratorios by Handel were produced with extreme success. Back in Germany in 1709, he was made Kapellmeister to the Duke of Hanover. The following year he visited England, where his "Rinaldo" caused a furor. Other visits to that country ensued; these so little pleased the Elector that the latter, upon becoming George I of England in 1714, would have dismissed his Kapellmeister but for the intervention of a certain Baron Kilmanseck.

In 1718 Handel became organist and composer to the Duke of Chandos, and director of the Royal Academy of Music. Very many of his operas were produced, but gradually the oratorio displaced opera in the master's attention and "The Messiah," "Judas Maccabæus," "Jephthah," and the other monumental works of his last period were the result.

OTTORINO RESPIGHI

RESPIGHI (Ray-spee-ghee) was born in Bologna, Italy, in 1879. At first a student at the "Liceo Musicale" in his own city—where his professors were Federico Sarti (violin) and the noted Giuseppe Martucci (composition)—he eventually went to Russia for instruction from N. Rimsky-Korsakov and to Berlin for work with Max Bruch. In 1913 he was appointed a member of the faculty of the "Liceo Musicale di Santa Cecilia" in Rome. In 1923 he became director of this institution and in 1926 resigned.

His compositions, large in number and varied in scope, are among the most striking by any modern Italian composer. Of the works for orchestra, his "Le fontane di Roma" and "Le Pini di Roma," as well as the "Antiche arie ed danze italiane," are especially popular with audiences on both sides of the Atlantic. His violin sonata, violin concerto, piano concerto, string quartets and songs are the production of a true master. In the field of opera Respighi has made contributions of high merit. His works for the stage include "Re Enzo" (1905), "Semirama" (1910), "Belfagor" (1923), and the recent "La Campana Sommersa," the libretto of which is based on the play by the German dramatist, Gerhart Hauptmann. The last named was successfully presented in 1928 at the Metropolitan Opera House in New York, and during the past summer at Ravinia. Respighi's fondness for early music is well known.

DANIEL FRANÇOIS ESPRIT AUBER

AUBER (O-bayr) was born in the Norman town of Caen, in 1782, and died in Paris in 1871. Though his father planned for him to enter business and sent him to England for the requisite training, the young man's predilection for music as a life work would not be brushed aside in favor of commercial pursuits.

Returning to France, therefore, in 1804, he thenceforth devoted his time to his art. "Julie," his first opera, was produced in 1811. Cherubini, the famous Italian composer and teacher, who then dominated the musical life of Paris, recognized in this work such an abundance of talent that he himself undertook the completion of Auber's training. After the production of several pieces which were but indifferently received, the opera "La Bergère châtelaine" met with a genuine success. This was in 1820, and, for more than forty years, Auber wrote one or more operas nearly every season. His "Masaniello" (1828) was much applauded; its intensely dramatic plot was so filled with the revolutionary spirit as to cause popular riots in Brussels, when the opera was first given in that city. Of his other works the most successful were "Fra Diavolo," "Les Diamants de la couronne" and "Le Maçon."

In 1835 Auber was appointed to the chair vacated by Gossec at the Academy, and seven years later he was made director of the Conservatoire as Cherubini's successor. Finally, in 1857, the title of "maitre de chapelle" was bestowed on Auber by Napoleon III.

OTTAKAR ŠEVČÍK

ŠEVČÍK (sef-chik) was born in Horadowitz, Bohemia, in 1852. After early instruction from his father, a chorus director and school teacher, he was sent to the Prague Conservatory for work with A. Sitt and A. Bennewitz. At the completion of these studies he became concertmaster at the Mozarteum in Salzburg, a position which he held with distinction for three seasons. During this time he also appeared often in recitals. Next, for a year, he led the orchestra at the *Theater an der Wien* in Vienna.

In 1875 Ševčík joined the faculty of the Imperial Music School at Kiev in Russia, remaining with this institution till 1892. For fourteen years thereafter Prague was his home; and at its famous conservatory his skillful teaching and impressive personality did much to shape the careers of many of the greatest of living virtuosi, including Zimbalist, Kubelik, Ondříček and Culbertson. In 1909 he removed to Vienna to become associated with the "Academie für Tonkunst," then, ten years later, returned to the Prague Conservatory. He has published a large number of invaluable works on violin technique, as well as a few original compositions for violin and piano. His outstanding contribution to the pedagogy of his instrument is his method, founded on the semitone system, by which the fingers remain at equal distances on all the strings throughout the technical studies.

Can You Tell?

GROUP
No. 29

1. What is meant by *Plain Song*?
2. What is a *Bar*?
3. Spell the Chord of the Augmented-Sixth, with fifth and third, in the minor key with four sharps in the signature.
4. What is the origin of the word *pianoforte*?
5. What pitch is an augmented fifth from C-sharp?
6. What is a simple musical beat?
7. Who composed the *Kreutzer Sonata*, and for what instruments is it written?
8. Of what opera does the overture consist largely of a lively fugue?
9. When, where and by whom was the first piano made in America?
10. What is an *Oratorio*?

TURN TO PAGE 950 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

The Romance of "The Flying Dutchman"

By E. EVERETT HUSTON

IN THE annals of modern opera there is scarcely another date to compare in import with that of the second of January of 1843, on which was the first production, at Dresden, of Wagner's "Der fliegende Holländer." From that date the Italian "opera" must fight for its supremacy on the musical stage, and "music-drama" more and more becomes the accepted diet of the musical epicure. In fact, it was in this work that the real genius of the future master of Bayreuth first showed itself in an unmistakable form.

The story is a variant of that old and persistent legend of "The Wandering Jew," condemned to be a wandering outcast to

the end of time, for having mocked the Saviour on his way to the crucifixion. In his "The Flying Dutchman" Heine fancied a sea-captain of Holland who, prevented by a storm from rounding the Cape of Good Hope, swore that he would succeed or sail the seas to eternity. Heard by Satan, he is condemned to atone for his rash statement by perpetual life upon the stormy main.

To this tale Heine added the motive which was so dear to the heart of Wagner and which found its most beautiful expression in "Tannhauser"—redemption through the power of a woman's love.

Musical Smiles

By JOE RUSSELL

Songster

DO: "Oh, I'm so glad, I can't help but break into a song."

RE: "Get the key, and then you won't have to break in."

* * *

Poor——!

NOVICE: "How long did it take Prof. McNote to teach you how to play the violin?"

VIOLINIST: "Oh, about four."

NOVICE: "Four what?"

VIOLINIST: "Four violins."

* * *

The Christmas Spirit

SONG-WRITER: "Here are three Christmas Carols which I submitted to you last year."

EDITOR: "What's the idea, when they have been once rejected?"

SONG-WRITER: "Oh, but you've had another year's experience."

* * *

Would You?

HI C: "Who is the most optimistic musician?"

LO G: "The one who lists his saxophone as an asset."

Not to His Taste

ZOOM: "Why did you quit playing in Michael's Concert Band?"

BOOM: "He did something I didn't like a little bit."

ZOOM: "Yes? What?"

BOOM: "He fired me."

* * *

A Reasonable Reason

COX: "What is your favorite instrument?"

BOX: "Calliope."

COX: "But no one plays that now."

BOX: "That's why I like it."

* * *

Extraordinary!

MAY: "Let's play *My Old Kentucky Home*."

RAY: "Oh, everybody knows that!"

MAY: "Not the way I play it."

* * *

A Pipe Dream

I'd love to go where music grows,
Where singing breezes blow my hair;
I'd ramble through the organ groves,
And gather little grace notes there.

Notable Musical Women

PART II

LILLIAN GRENVILLE: b. New York City. Famous operatic soprano who has created important rôles. She sang at one time with the Chicago Opera Company.

URSULA GREVILLE: English singer, has toured the continent and in America. For some years now she has edited the magazine, "The Sackbut."

NINA HAGERUP GRIEG: b. Bergen, Norway, 1845. She was cousin and wife of the greatest of Norwegian composers, Edvard Grieg (1843-1907). She was married to him in 1867. A skilled *lieder* singer, she assisted her husband in many of his recitals and was considered the finest interpreter (as well as the inspiration) of his lovely songs.

GIUDITTA GRISI: b. Milan, Italy, 1805; d. near Cremona, Italy, 1840. Celebrated mezzo-soprano.

GIULIA GRISI: b. Milan, Italy, 1811; d. Berlin, Germany, 1869. She was a dramatic soprano, popular in Italy, England and France. Among her teachers was Madame Pasta (q. v.).

YVETTE GUILBERT: b. Paris, France. After singing in the highest type of vaudeville performances, she commenced giving recitals of old French songs in costume, and in this field she has won the admiration of audiences everywhere. She is now a teacher in a leading music school in New York City. Her book "How to Sing a Song" has been very successful.

MARIE GUTHEIL-SCHROEDER: b. Weimar, Germany. An opera singer appearing in a wide range of rôles, but especially liked in the Mozart operas.

H

ALMA HAAS: b. Ratibor, Silesia, 1847. Pianist and teacher. Her recitals in Germany and England are favorably received.

OLGA HALEY: b. Huddersfield, England. A concert and opera soprano; has appeared at Covent Garden Opera House, London.

MARIE HALL: b. Newcastle-on-Tyne, England. Concert violinist of first rank; trained with Wilhelmj, Mossel and Sevcik.

LADY CHARLES HALLÉ (Mrs. Norman Neruda): b. Brünn, Austria, 1839 and d. in Berlin, 1911. Celebrated violinist and wife of Charles Hallé, founder of the Hallé Orchestra.

MARY HALLOCK-GREENWALT: b. Beirut, Syria. Pianist, writer and inventor.

ANNA HEUERMANN HAMILTON: author of many valuable books on musical topics, including a "Comprehensive Music Writing Book" and "Harmony for Beginners."

CECILIA HANSEN: b. Russia, of Danish-Russian parentage. A pupil of Leopold Auer in Leningrad, she has made tours on the continent, in the Orient, in England and in America.

GUY d' HARDELLOT: b. Hardelet Castle, near Boulogne-sur-Mer, France. Composer of famous songs such as *Sans Toi* and *I Know a Lovely Garden*, she also has written an operetta, "Elle et Lui."

ETHEL HARRADEN: English composer. Her songs and violin pieces had considerable vogue at one time.

ANNIE F. HARRISON, b. England. Composer of *In the Gloaming* and other songs, she also wrote operettas.

BEATRICE HARRISON: b. Roorkee, India. She is a noted English cellist. Her tours abroad and in America have been triumphant successes, critics and audiences alike praising her musicianship and artistry.

MAY HARRISON: b. Roorkee, India. English violinist, pupil of Leopold Auer.

AGNES HARTY: b. Cheltenham, England. A leading operatic and oratorio singer. Wife of Hamilton Harty, composer and conductor.

ANNE HATHAWAY: b. Stockholm. Violinist, teacher and author of "Violin method for Beginners."

MINNIE HAUKE: b. New York, 1852, and d. February, 1929, near Lucerne, Switzerland. After making her operatic debut in 1866, in Brooklyn, New York, she rose rapidly to a leading place in the opera houses of the world. Her interpretation of the rôle of *Carmen* was one of the finest in the history of that opera.

CELESTE de LONGRÉ HECKSCHER: b. Philadelphia, Pennsylvania, and d. Germantown, Pennsylvania, February, 1928. Her suite for orchestra, *Dance of the Pyrenees*, and her opera, "The Rose of Destiny," are works of significant musicianship and beauty.

FRIEDA HEMPEL: b. Leipzig, Germany. She studied at the famous conservatory in that city, later going to Berlin for vocal instruction from Frau Miklas-Kempner. One of the greatest coloratura singers of her day, her operatic and concert appearances in both Europe and America have been many.

FANNY CECILIA HENSEL: b. Hamburg, Germany, 1805, and d. Berlin, 1847. A sister of Felix Mendelssohn, she was a rarely gifted pianist and composer.

OCTAVIA HENSEL (Mrs. G. A. Fonda): b. 1837 and d. Louisville, Kentucky, 1897. She wrote a very interesting biography of Gottschalk, as well as other books.

MYRA HESS: b. London, England. She is a virtuoso pianist, particularly famous as an interpreter of Beethoven's works. She studied with Tobias Matthay, and is very popular in America.

KATHERINE HEYMANN: b. Sacramento, California. Pianist and composer, especially interested in Russian music.

ETHEL GLENN HIER: b. Cincinnati, Ohio. Pianist and composer of songs, piano pieces and orchestral works.

MABEL WOOD HILL: b. Brooklyn, New York. She studied with Edward MacDowell, Rubin Goldmark, and other prominent teachers. Her songs and violin pieces are widely used in America and elsewhere.

FLORENCE HINKLE (Mrs. Herbert Witherpoon): an excellent concert and oratorio soprano, who has toured extensively. She is a pupil of her husband, and is herself an inspiring teacher.

FAUSTINA HODGES: American composer and organist. Of her song, *Rose Bush*, nearly 150,000 copies were sold. d. 1895.

AUGUSTA HOLMES: b. Versailles, France, in 1847, and d. Paris, 1903. She was of Irish parentage. A pupil of Franck and Saint-Saëns, she ranks in the forefront of women composers of all time. Her orchestral works, especially that called *L'Irlande* (Ireland), her opera "La Montagne Noire," and her excellent songs and piano pieces are the products of real genius.

LOUISE HOMER (Mrs. Sidney Homer): b. Pittsburgh, Pennsylvania. She studied in Philadelphia and in Boston with foremost teachers, and later went to Paris for work with Koenig and Lhéris. Her first Parisian recital was a joint affair, given with the distinguished composer, teacher, conductor and pianist, Vincent d'Indy. Her first operatic appearance in France was as *Leonora* in "La Favorita" at Vichy (1898). For nearly twenty years, till 1919, she was a leading star of the Metropolitan Opera Company, New York. Her daughter, Louise Homer Stires ("Louise Homer, Jr.") is a concert singer of great charm and musicianship.

HELEN HOOD: b. Chelsea, Massachusetts. She studied with prominent American teachers, and with Moszkowski in Germany. Best known for her songs, she has also written music for violin, for piano, and for string quartet.

HELEN HOPEKIRK: b. Edinburgh, Scotland, 1856. She is an eminent Scottish-American pianist and teacher. Her debut took place in Leipzig, Germany, 1879. Madame Hopekirk has appeared as soloist with virtually all of the world's greatest orchestras. She now lives in Brookline, Massachusetts. Her many compositions, but especially her songs and piano pieces, are a reflection both of her Scotch background and of her profound musicianship.

AMY HORROCKS: b. Rio-Grande-del-Sul, Brazil, 1867; d. 1920. Important pianist and composer, educated at the Royal Academy of Music, London, England. Her works include a cello sonata, the dramatic cantatas, "The Wind" and "Spring Morning," the orchestral piece, "Undine," and many outstanding songs and duets. Among the songs one of the best liked is *Ashes of Roses*.

CÉCILE DE HORVATH (née Ayres): b. Boston, Massachusetts. Studied in this country and in Berlin, Germany. A brilliant concert pianist, she is the wife of the Chicago pianist and composer, Zoltan de Horvath.

ROSALIE HOUSMAN: composer, pianist and writer, educated in this country and in Germany. Her compositions consist of many delightful songs and piano works, and also a *Temple Service*.

KATHLEEN HOWARD: b. Clifton, Ontario, Canada. A pupil of Oscar Saenger, Jacques Bouhy and Jean de Reszke. She made her operatic debut in Metz, Germany, in 1907, thereafter touring widely abroad. Since 1916 she has been a member of the Metropolitan Opera Company, New York.

DOROTHY HOWELL: b. Handsworth, England. A prominent composer and pianist.

MARY HUDSON: b. England, and d. London, 1801. An organist and composer, her church music is particularly notable.

HILDEGARDE HOFFMAN HUSS: soprano and teacher. Wife of the distinguished composer, Henry Holden Huss.

I

TAPALES ISANG: b. Manila, Philippine Islands. Operatic soprano, trained in Milan, Italy. Her debut was in Bergamo, when she sang the leading rôle in "Madam Butterfly." In this rôle, as well as in many others, she is very popular in France and Belgium.

MARIA IVOGUN, brilliant Hungarian opera singer, particularly successful in coloratura rôles. She studied at the Vienna Academy, whence she entered directly the Munich Opera Company.

J

LEONORA JACKSON: popular violinist, b. Boston, Massachusetts. She has toured on the continent and in America.

NATALIE JANOTHA: b. Czeszochwa, near Warsaw, Poland, 1856. Pianist of international reputation, also composer. She made her debut in Leipzig at the Gewandhaus.

MARIA JERITZA: b. Brünn, Austria. Her operatic debut occurred in Olmütz when she sang *Elsa* in "Lohengrin." In Vienna she was for some time a member of the Municipal Opera; later of the Imperial Opera. Her debut at the Metropolitan Opera House, New York, was in Korngold's "Die Tote Stadt" (1921). She has written an interesting autobiography called "Sunlight and Song."

LUCINA JEWELL: b. Chelsea, Massachusetts. Composer, organist and teacher. Her anthems and sacred songs are especially well known.

MME. JEANNE JOMELLI: pupil of Marchesi; once a well-known singer; now teaching in California.

(Continued in January)

A Master Lesson on Senta's Ballad from Wagner's Opera "The Flying Dutchman"

Transcribed for the Piano by Franz Liszt

By MARK HAMBOURG

THROUGHOUT history there have appeared at rare intervals men whose powers, whether they be of action or of creation, have exercised an extraordinary, even a cyclonic, effect upon the world in which they have lived. Such a man in the field of music was Richard Wagner, and it is to the credit of his great contemporary, Franz Liszt, that the latter was amongst the most enthusiastic friends and supporters of this rival talent. No shade or suspicion of jealousy seems to have ruffled the long friendship which knit together for many years these two Titans of music, and the rare sympathy and understanding which Wagner found in Liszt was a continual source of inspiration and of encouragement. Indeed, the opera house of the little town of Weimar, where Liszt lived for so long and made his own musically, was, together with Dresden, the first theater to perform the daringly original masterpieces of Wagner.

Liszt carried admiration of his friend's compositions so far as to transcribe most of them for his own instrument, the piano. Hence we have, amongst many others, the piece before us today, Liszt's transcription of the ballad of *Senta*, taken from Wagner's opera "The Flying Dutchman."

This early work of Wagner's was the second of his operas and was conceived during an eventful voyage which he took by sea from Riga to London in a sailing vessel in 1839. The opera was actually not committed to paper till two years later, in 1841, at Meudon in France, where Wagner spent the spring of that year. "The Flying Dutchman" marks the beginning of a new era in operatic music, as Wagner here throws away the ubiquitous vocal dexterities and spectacular scenic effects in fashion at that time on the operatic stage and endeavors rather to transfer to his music something of his own passionate feelings of poetical inspiration. Thus "The Flying Dutchman" became symbolical of the composer's personal sufferings at the moment, of his friendliness and his loneliness amongst strangers. Who could realize better than he the type required for his hero, who, doomed to roam unceasingly, longs vainly for rest and the redeeming love of a woman?

The Break

THIS NECESSITY for self-expression led Wagner eventually to the breaking of the conventional operatic forms which were insufficient to contain the fervency of his imagination, and already in "The Flying Dutchman" this tendency is very apparent. Everyone knows the romantic legend of the "Flying Dutchman"—how he made an oath to sail around the Cape of Good Hope in the teeth of a storm even if he had to sail till doomsday, how the Devil heard his vow, accepted it and caused his fate to be that he should roam forever on the sea, far from his home and all he loved. Yet every seven years the Evil One allowed him to come ashore for one day, and if, during that time, he could find a woman who would love him enough to sacrifice herself for him, he would be saved from his doom.

This story is told in the opera in the

beginning of the second act by the heroine, *Senta*, in a dramatic song in which she sings the whole account of the poor *Flying Dutchman's* fate to her girl friends who with their spinning wheels sit working around her. This song or ballad, as it is generally called, which *Senta* sings, is the subject of our piece here and is wonderfully transcribed from the operatic original by Liszt. In it is to be found the essence of the whole opera, the weird and restless atmosphere of the stormy Northern seas, the demoniacal, terrifying gloom which shrouds the mysterious *Dutchman*, and, gleaming through it all, the tenderness and pity of the love motif which *Senta* evolves, in her sacrifice and faithfulness unto death. This sacrifice which is foreshadowed in her song leads her to throw herself into the sea in the last act. Thus does she break the Devil's spell and takes her poor *Flying Dutchman* safely to his eternal rest.



SCENE FROM "THE FLYING DUTCHMAN" AS GIVEN AT THE BAYREUTH FESTSPIELHAUS

The Story of "The Flying Dutchman"

Act I—In a storm the "Dutchman's" ship is driven, in one of these seventh years, into a Norwegian bay at the same time as that of a native captain, "Daland." Having begged hospitality, in return for treasures, the "Dutchman" learns that "Daland" has a beautiful daughter, "Senta," asks for her hand, and the two seamen sail forth to visit her.

Act II—The "Spinning Song," by "Senta," her nurse Mary, and some Norwegian maidens, at work, opens this scene. The "Dutchman's" picture adorns a wall; and "Senta" becomes highly excited as she tells his story in her famous "ballad." "Erik," her lover, comes to plead their early union; but "Senta" relates how in a dream the sailor in the portrait had come and she had promised to be his wife. In horror, "Erik" rushes from the room, and she had promised "Dutchman" arrive. "Daland" proposes the "Dutchman" as his daughter's husband; there are fervid avowals and preparations for the usual feast.

Act III—The Norwegian sailors dance and make merry on their deck. Maidens bring refreshments for the crews of both ships, while the "Dutchman's" sailors sing the story of their captain. A fierce storm breaks while the merriment continues. "Erik" makes a final appeal to "Senta"; but when the "Dutchman" enters and rushes off to his ship as if forsaken, "Senta" understanding cliff and leaps into the sea, declaring her faith to the "Flying Dutchman." His ship and crew sink; the sea surges over the wreck; and in the sunset glow "Senta" and the "Dutchman" rise and float on the surf, in each other's embrace.

Dark Prophecy

THE BALLAD opens with a restless ominous motive full of foreboding. The eighth note on the first up beat, E flat in the right hand, at the opening of the music should be made very exact in value, while the sixteenth note in a similar position at the end of measure 1 should sound also very strictly as a sixteenth of the measure, in contrast to the longer eighth note of the first up beat. In measure 4, the last sixteenth note up beat in the treble must be played with a quick wrist movement, to facilitate the passing of the fourth finger on to the fifth finger in the next measure, and this wrist movement should be repeated each time the figure occurs, up to measure 9. The piece which starts *mezzo-forte* in the 1st measure, dies away to *pianissimo* in the 8th measure with a long pause on the rests in measure 9. Then in measure 10 there begins a running figure in both hands conveying feel-

ings of agitation and of rising storm. There should be a swelling of tone in measure 10, during this figure, from piano to mezzo-forte, and then diminuendo again, to resume crescendo up to the culminating notes of the figure, D and E flat, in the beginning of measure 12. After this the tone subsides once more into piano. The concluding note of the figure in the upper voice, namely F sharp on the first beat measure 14, ought to be taken by the left hand as an octave with the bass note, instead of by the right hand, as it is written in the music.

After the pause in measure 17, there appear single notes in the treble, eighth note D, on the last beat of measure 17, and G dotted quarter note on the first beat of measure 18. These notes are repeated three times in reiterated calls, until measure 22 is reached. These calls should sound as though played by a horn ringing out some kind of summons. Then on the last up beat of measure 22, the ballad proper begins with the main narrative theme of *Senta's* song describing the gloomy plight of the *Flying Dutchman*. The first four notes of this song should be given with emphasis, and the next phrase starting on the last beat of measure 23 should be slightly slower in tempo. Then the narrative notes start again a tempo, and the pitying phrase in measure 26 which succeeds them must be rendered with much expression.

The Waves Interpolate

THIS PART of the song is repeated, but in measure 31 a sinister atmosphere comes over the imagination of the story teller, and the restless heavings of the relentless sea appear to rumble and rage and interrupt the course of the narrative. The strident figures in the right hand in measure 31 should strike the ear with ferocity and a vivid accent be given on the diminished fifth on the fourth beat of this measure, whilst the summoning octaves in the left hand must be well brought out. The tone rises increasingly till it reaches *sforzando* and double forte in measure 33 where the octaves in the treble should sound like veritable blasts of the horn, and the chromatic octave scale in the bass like galloping horses (the wild horses of tempestuous "Boreas"). Louder and louder with gathering impetus the raging waves and storms of the unfortunate *Dutchman's* perpetual voyage seem to be conjured up by *Senta's* horror-struck vision, and the octave blasts in measure 37 become like those of trumpets heralding the approach of his haunted ship across the fury of the waters. In measure 37, also, these trumpet calls develop into a regular musical figure which continues up to the end of measure 42 and must be played very rhythmically. At measure 46 the storm dies down, and after a long pause the second theme of *Senta's* song is introduced in measure 48 where she tells how every seven years the doomed sailor may come ashore for one day to seek a woman's true love, his only means of salvation. In the rendering of this inspired theme of love and compassion, tenderness must be well brought out with measure 50, the eighth note, D, on the third beat in the treble can be taken with the left

(Continued on page 943)

CLASSIC AND MODERN MASTER WORKS

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

SENTA'S BALLAD

from "FLYING DUTCHMAN"

(RICHARD WAGNER)

Transcription by FRANZ LISZT

Lento very exact eighth. Short

mf marcato with wrist movement *poco cresc.* *dim.* *pp*

Bar 1 2 3 4 5 6 7 8 9

Più mosso agitato

p stormy *rinforz.* *dim.* *p* Left Hand *pp*

10 *Ped. ad lib.* 11 12 13 14 15 16

Allegro non troppo *marcato* *a tempo:* *Espressivo*

Like a horn *f* *mf* *mf*

17 18 19 20 21 22 23 24 Slower 25 26 27

Espressivo *animato* *feroce* *cresc. molto*

28 29 30 31 *marcato* Bring out Left Hand... 32

Like Blasts on the Horn. *f* *ff* *Feroce...* *cresc. molto* *ff* Like Trumpet calls

33 34 like galloping Horses *very rhythmically* 35 36 37

sempre ff *8va basso* 38 39 40 41 42

poco a poco rall.

dim.

p

43 44 45 46 47

Più lento

Bring out melody
dolce

Left Hand

pp

p

espressivo

48 *una corda* 49 50 51 52 53 54 55 56 *sempre una corda*

marcato

Tempo I.

trem.

piano

rit. - tre corde

57 58 59 60 61 62 63 *p marcato*

Agitato

cresc. -

f dim. p più dim. pp

mf

Bring out notes of the Song

Right Hand

64 65 66 67 68 69 70 *sempre legato*

p

sf

Right Hand

71 72 73

sempre legato

sempre rall.

p

animato legato

p

cresc.

74 75 76 77 *ff*

molto

sf

p

cresc. molto

78 79 80 81 82

very rhythmically and fiercely.

sf ff *sempre ff*

83 84 85 *8va basso* 86 87

sf ff *dim. rall.*

88 89 90 91

più lento *dolce* *Left Hand* *Right Hand* *molto più lento* *pp dolcissimo* *Left Hand* *Right Hand* *smorzando*

92 93 94 *una corda* 95 96 97 98 99 100 101

Allegro molto appassionato

stressed

102 103 104 105 106

staccato *staccato* *sempre* *marcatiss.*

107 108 109 110 111

Little rit. - *Pause* *ten. fff un poco stringendo*

112 113 114 115 116 117 118

Left Hand *Slower.....* *Proudly.....* *Slower* *ff sempre* *strepitoso* *Faster* *Wildly. marcatissimo* *un poco accel.*

119 120 121 122 123 124 125

strepitoso *un poco cresc.* *marcatissimo*

In Tempo

8 *Slower*

con tutta forza e passione

rit. *tempo stringendo* *Quasi trillo* *trillo*

126 127 128 129 130 131 132 133

134 135 136 *accel.* 137 138 139

8 *Very heavily.....* *fff* 8 8

140 141 142 143 144 145 146 147 148 149

MENUET IN C

This is No. 1 from a set of *Six Menuets*. Grade 3.

L. van BEETHOVEN
(1796)

M. M. ♩ = 126

p *f* *p* *f* *f*

mf *ff*

TRIO

p

Fin

D. C.

FASCINATING PIECES FOR THE MUSICAL HOME

MANTILLA DANCE

In idealized Spanish style, Grade 3

MONTAGUE EWING

Allegro moderato M.M. ♩ = 126

The musical score for 'Mantilla Dance' is written for piano and bass. It begins with a tempo marking of 'Allegro moderato' and a metronome marking of 126. The key signature has two flats (B-flat major). The score is divided into seven systems. The first system starts with a forte (f) dynamic. The second system includes mezzo-forte (mf) and sforzando (sf) markings. The third system features a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a piano (p) dynamic. The seventh system includes a piano (p) dynamic. The piece concludes with a 'Fine' marking. The bottom system is marked 'Tranquillo ed espressivo'.

Three systems of piano music. The first system includes fingerings (1-5, 2-4, 3-5, 1-3, 2-4, 3-5) and dynamics (*cresc.*, *p*). The second system includes fingerings (4-3, 3-2, 1-3, 2-4, 3-5) and dynamics (*cresc.*, *f*). The third system includes fingerings (3-2, 1-3, 2-4, 3-5) and dynamics (*p*, *f*, *f*, *f*, *f*). The piece concludes with a double bar line and the marking *D. S. %*.

A GARDEN PARTY

INTERMEZZO

A graceful dance or modern gavotte. Grade 4

G. N. BENSON

Allegro moderato M.M. ♩ = 108

Five systems of piano music. The first system includes fingerings (1-5, 2-4, 3-5, 1-3, 2-4, 3-5) and dynamics (*mf*, *f*, *p*, *mf*). The second system includes fingerings (5-4, 3-2, 1-3, 2-4, 3-5) and dynamics (*f*). The third system includes fingerings (1-5, 2-4, 3-5, 1-3, 2-4, 3-5) and dynamics (*mf*, *rit.*, *a tempo*, *sf*, *sf*). The fourth system includes fingerings (1-5, 2-4, 3-5, 1-3, 2-4, 3-5) and dynamics (*p*, *grazioso*). The fifth system includes fingerings (1-5, 2-4, 3-5, 1-3, 2-4, 3-5) and dynamics (*p*, *grazioso*). The piece concludes with a double bar line and the marking *Fine*.

This image shows a page of musical notation for a piano piece, consisting of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece features a variety of musical textures, including arpeggiated figures, block chords, and melodic lines. Dynamic markings include 'rit. dim.', 'mf', 'f', 'p', 'cresc.', 'rit.', 'mf a tempo', and 'f rit.'. The notation is written in a clear, professional style, typical of a musical score. The page is numbered '1' in the top left corner.

PANSIES FOR THOUGHTS

THE ETUDE

A lovely drawing-room piece Grade 3

Moderato M. M. ♩ = 72

FRANK H. GREY

The musical score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of seven systems of staves. The first system begins with a *mf* dynamic and a tempo marking of *Moderato* with a metronome marking of ♩ = 72. The piece transitions to *un poco larghetto* in the second system. The third system includes a *Poco più mosso* section with a *Fine* marking. The fourth system features a *rall.* (rallentando) section followed by *a tempo*. The fifth system returns to *un poco larghetto*. The sixth system is marked *Cantabile* and *legato*. The piece concludes with a *D. S. al Fine* marking. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings.

In *mazurka* rhythm. The middle section affords excellent study in double notes. Grade 3½

Allegretto moderato M. M. ♩ = 126

WALTER ROLFE

The musical score for "Sweet Dreams" is written for piano and double bass. It consists of eight systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a tempo marking of *Allegretto moderato* and a metronome marking of ♩ = 126. The first system includes a *con Ped.* marking. The second system features a *cresc.* marking and a *mf* dynamic. The third system includes a *dim.* marking and a *poco rit.* marking, ending with a *Fine* marking. The fourth system includes a *pp* dynamic and a *a tempo* marking. The fifth system includes a *ppp* dynamic and a *cresc.* marking. The sixth system includes a *f* dynamic and a *dim.* marking. The seventh system includes a *pp* dynamic and a *cresc. poco a poco* marking. The eighth system includes a *pp* dynamic and a *cresc.* marking. The piece concludes with a *D.C.* marking.

PRELUDE ON A HEBREW MELODY

An exquisite study in the singing style. Grade 5.

Andante lugubre

HARL McDONALD

p

mf

ff

pp a tempo

ritard.

Copyright 1929 by Theodore Presser Co.

A modern song without words, demanding a full rich tone. Grade 4.

LOVE'S ROMANCE

Moderato M M $\text{♩} = 72$

British Copyright secured

M. L. PRESTON

p

poco rit.

a tempo

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First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music features a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic bass line. Fingering numbers (1-5) are indicated for both hands.

Second system of musical notation, measures 5-8. The right hand continues with dense chordal textures and melodic fragments. The left hand has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

Third system of musical notation, measures 9-12. The right hand features thick block chords. The left hand continues with eighth-note patterns. A fortissimo (*ff*) dynamic marking is present in measure 11.

Fourth system of musical notation, measures 13-16. The right hand has dense chordal textures. The left hand continues with eighth-note patterns. A *dim.* (diminuendo) marking is present in measure 15, and the system ends with a *Fine* marking.

Fifth system of musical notation, measures 17-20. The tempo changes to *Più mosso*. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth-note patterns. Dynamics include *mf* and *mp*.

Sixth system of musical notation, measures 21-24. The tempo returns to *a tempo*. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth-note patterns. Dynamics include *mp* and *mf*. A *rit.* (ritardando) marking is present in measure 23.

Seventh system of musical notation, measures 25-28. The tempo returns to *a tempo*. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth-note patterns. Dynamics include *mf* and *mp*. A *rit.* (ritardando) marking is present in measure 27, and the system ends with a *D. C.* (Da Capo) marking.

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- System 1:** *p* (piano), *dim. e rit.* (diminuendo and ritardando).
- System 2:** *a tempo*, *p*, *mf* (mezzo-forte), *p*, *ritard.* (ritardando).
- System 3:** *Poco più mosso*, *mf*, *f* (forte), *rit.* (ritardando).
- System 4:** *a tempo*, *mf*, *rall.* (rallentando).
- System 5:** *Tempo I.*, *pp* (pianissimo), *p*, *rall.*.
- System 6:** *pp a tempo*, *p*, *ritard.*.
- System 7:** *dolcissimo*, *pp*, *p*, *pp*, *rit. e dim.* (ritardando and diminuendo).

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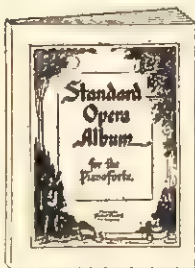
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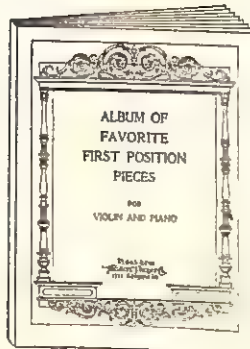
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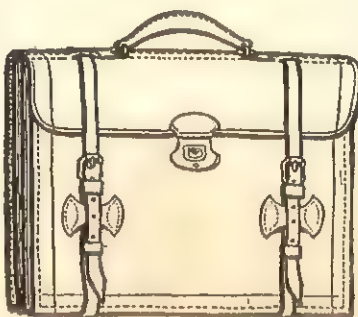
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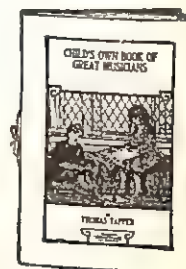
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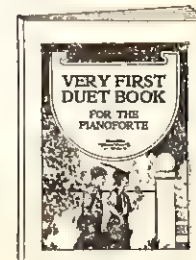
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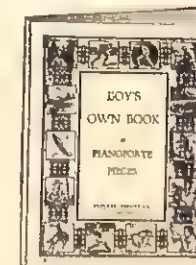
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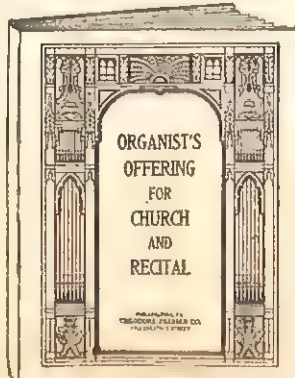
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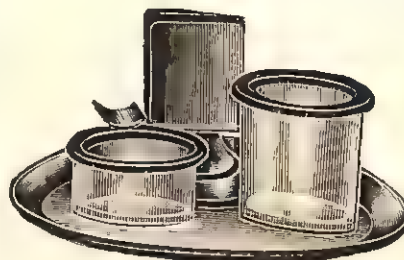
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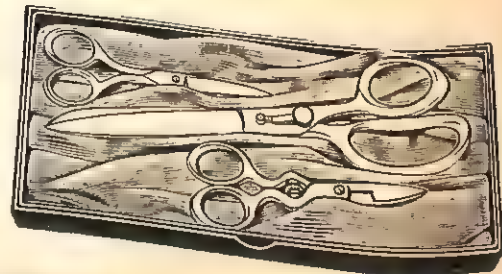
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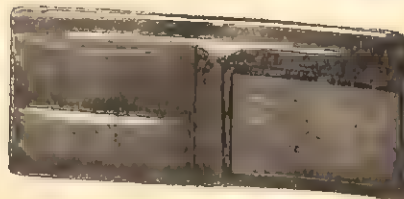
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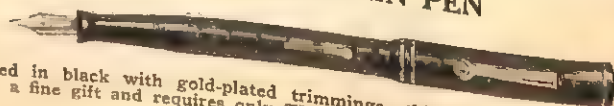
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*
NODDIN'

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Simply *mf*

Sleep-y time has come a-gain, Stars are wink-in' too, Blink-in' like two eyes I know,
In the gar-den all is still, Where the shad-ows creep, Flow-ers droop their tir-ed heads

mf

Drow-sy eyes of blue, Ev-'ry bird-ie in the trees Dreams with-in its nest. So in moth-er's lov-in' arms,
As they close in sleep, Night-wind gent-ly rust-lin' by Sets them nod-din'too. Like a lit-tle one I know,

poco rit. *a tempo*

cud-dle down and rest. Nod-din' nod-din' curl-y head a-nod-din', Sand-man steals on tip-toe soft-ly
Ba-by Dear, it's you.

poco rit. *a tempo*

by Drift-in', dream-in', moon a-bove is beam-in', Peep-in' at you from the vel-vet

sky. Breez-es sigh-in' as the day-light's dy-in' Lul-la-by a-croan-in' as they

poco rit.

blow, Nod-din' nod-din' curl-y head jus' nod-din' As to dream-y slum-ber-land you go.

poco rit.

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J. CHRISTOPHER MARKS

Moderato maestoso

f *rit.* *sf* *f* *f* *8* *8* *8*

Recitative *mf* *molto cresc.*

King com - eth! Let the earth re - joice and be glad, for a

Son, a Son is giv - en. Fear not! Fear not! For

un - to you is born in the cit - y of Dav - id a Sav - iour which is Christ, which is Christ the Lord.

legato *cresc. molto* *rit.*

Poco tranquillo *mf* *dim.*

Slum - b'ring flocks and drow - sy shep - herds, Watch - ing near a lone - ly hill, Start - led turn as an - gel voic - es

p *mf* *cresc.*

Burst up - on the eve - ning still. An - gel - hosts ap - pear be - fore them, Heaven - ly hal - le - lu - jahs ring,

dim. *mf leggiero* *cresc.*

Red. * *Red.* * *Red.* * *Red.* *

Refrain
Maestoso

f *largamente*

Prais-es to the King of Glo-ry, Je-sus Christ, the new-born King. ——— "Glo-ry to God, in—the

high-est," Sing it-a-gain and-a-gain, ——— "Glo-ry to God in—the

high-est, Peace on earth, good-will to men." ——— men." ———

rit. *colla voce* *a tempo* *p* *ff rit.* *f* *cresc.*

Time is long since o'er Ju-de-a Rang the an-gels' song to earth, Time is

long since wand'-ring shep-herds Heard the ti-dings of His birth: Still to Beth-le-hem we jour-ney, To the

dim. e rit. *p ten.* *dim. e rit.* *a tempo*

man-ger sweet with hay, And we hear the an-gels' chor-us Each re-cur-ring Christ-mas day.

f *rit. e cresc.*

After 1st time only *After 2nd time only* *Andante moderato*

ben marcato

ff

8 *8* *8* *8*

2d. ***

2d. ***

D. C. Refrain

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SECONDO

AUGUST NOELCK

Moderato M. M. $\text{♩} = 63$

p dolce

cresc.

Più mosso

Fine

p

Meno mosso

dolce

a tempo

p

espress.

molto espress.

con grazia

D.C.

PRIMO

AUGUST NOELCK.

Moderato M. M. $\text{♩} = 63$

p dolce

cresc.

Più mosso

f *pp* *Fine* *p leggiero*

Grasioso

Meno mosso

dolce *p a tempo*

p

p espress. *p*

p con grazia *D.C.*

GOLDEN MORNING

H. P. HOPKINS, Op. 177

Andante

MANUAL

PP

PEDAL

rit.

a tempo

mf

cantando

molto rall.

pp

slower

morendo

ppp

MARCH OF THE ACOLYTES

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Sw. to Gt.
Sw. to Ped.
Ped. Bourdon 16'

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RICHARD J. PITCHER

Con brio M.M. ♩ = 96

MANUAL

PEDAL

Gt. *f*

Sw. *mf*

Sw. box closed

open Sw. box

allarg.

Sw. Cornopean 8'

meno mosso

Gt. Soft 8'

Gt. to Ped.

rit.

broaden

Full Organ

accel. un poco

molto rit.

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HARRY C. BANKS Jr.

Alla zingara

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WALTZ

WALTER ROLFE

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THE HORSE RACE

Round and round and round again,
See the horses go,
Each a little more to gain,
Jockeys eager so;

For the inside post they vie,
Round they seem to fly,
Crowd excited, stand and cry—
Hi! Hi! Hi!

WILLIAM BAINES

Play vigorously, with as
much speed as possible.

Grade 2. Presto M. M. ♩=144

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steps to the measure. Grade 2.

KEEPING TIME

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ADAM GEIBEL

Tempo di Marcia M. M. ♩=126

SECONDO

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DOWN IN THE DEEP BLUE SEA

A characteristic left hand melody. Grade 2.

FRANK H. GREY

Valse lento M. M. $\text{♩} = 54$

mf

p

rall.

mf

rall.

a tempo

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KEEPING TIME

PRIMO

ADAM GEIBEL

Tempo di Marcia M. M. $\text{♩} = 128$

mp

mf

Fine

TRIO

mf

D.C.

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Sleigh Bells

Allegretto

con Ped.

rit.

a tempo

go to Coda for Fine

rit.

legato

sempre

cresc.

dim.

p

rit.

rit.

rit.

rit.

D.C.

Fine

CODA

This may be used with only Sleigh Bells and Triangle - Glasses of Water, tuned, may be used in place of Triangle.

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THE SINGER'S ETUDE

Edited for December by

W. WARREN SHAW

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Some Fundamentals in Voice Production

Breath Control and Support

CERTAIN TERMS are woefully misleading because the will cannot work effectively for good from an imperfect understanding or from the assumption of something as true which in reality is not so—that is, from a false premise.

The extent of the vocal evil promoted by the doctrine of breath control and breath support is hard to estimate. It is no exaggeration to say that the evil therefrom is so far reaching that it has actually undermined our entire vocal structure and severely handicapped the vocal potentiality of a large part of our singing world.

One of the old Italian masters is quoted as saying that he who knows how to breathe knows how to sing—and there is in fact a measure of truth in this assertion. We must not, however, confuse ourselves by the false assumption that this means willful breath control during the act of singing.

Some Fundamentals

TO GET TO THE ROOT of the matter, we should know the facts concerning voice production; and these show that the breath is a secondary and not a primary cause in tone production. The voice is the most universal means of human expression. It is spontaneous from birth.

During phonation, be it ugly or beautiful in effect, the breath may be said to be controlled; but it is not necessarily willfully controlled. It is, however, necessarily controlled by the involuntary activity of the tone producing mechanism; otherwise, no tone would be in evidence. Respiration can be suspended at will, by several different physical means other than by the breathing muscles. Tone can be produced with or without false cord interference, weak or strong, at will; but it can never be produced when the false cords are entirely closed, as in the act of swallowing.

The Born Singer

THE BABY doesn't stop to ask about these things when he is crying for food or from bad nature or from fright; neither does he do so if crooning with delight when he has found that he can grasp and hold some coveted object; but note the difference in his voice production. Yet, when the baby emerges from his original state of savagery and becomes more or less rational, he learns to talk and sometimes learns to sing after a fashion, without being taught. The gifts for song may have been his from birth. Natural predisposition and talents are not the same in all people; but when there is present a musical talent which is from God and a predisposition to sing from the same source, be these hereditary or otherwise, that baby is going to sing some day, if he properly cultivates his talent. He may be unfortunate enough to fall into the hands of some vocal teacher who tells him that he must learn to control his breath or approximate his cords, something he has been doing un-

wittingly ever since he was born. Then, if his predisposition to sing be strong enough, he may escape the extreme penalty of being put absolutely out of commission as a singer, though his gift may be marred for life.

But to return to the immediate subject under discussion, enough has been said about the breathing activities during phonation to show that vociferous and tranquil voice production are both entirely possible without any knowledge whatever concerning the functional processes of breathing. We shall now consider the matter of breathing as related to artistic singing.

Song Defined

FIRST OF ALL, what is artistic singing? We may say that the embodiment of artistic singing lies in the ability to express thoughts and emotions in musical phrases which appeal to the cultivated sense of musical and otherwise intelligent listeners.

Artistic singing is the doing of this very thing in the easiest and most effective manner. The tones of the voice must be musically effective, the mode of expression befitting the text; the enunciation and pronunciation must be clear and distinct.

It happens that we sing with a mechanism which requires the use of air or breath; and the point at issue, which requires a definite understanding, is how far, or to what extent, is the will power to be exercised in the administration of breath as related to tone production.

The truth of the matter is that we may control our breathing at will; but we cannot directly control that part of the breath which is immediately engaged in performing its naturally automatic function of vibrating the vocal cords. The breath of life is with us constantly, ever ready to respond in its natural manner to the requirements of speech or song; but as for specific control, as so often set forth and advocated, it has no place in rational or intelligent consideration. The whole plan is an inversion of natural law, a pure fabric of undisciplined imagination.

A Remedy Offered

FIRST OF ALL, it has been scientifically shown that breath is not a primary but a secondary cause in tone production; that is, breath which is defined as "air inhaled and exhaled in respiration" can neither originate air-waves (voice), determine the rate at which they are originated, nor reinforce them for the production of volume and quality of tone.

The only function of the breath in voice production is to vibrate the vocal cords which alone originate the air-waves composing the voice. In extenuation of the mistakes of breath control advocates, we may say that the consciousness of loss of breath in singing seems, at first thought, to warrant the immediate seeking of some means of breath conservation other than that contained in singing itself; but experience teaches us that correct tone formation and articulation is in itself sufficient and to spare. Having filled the lungs com-

fortably, there is no necessity for giving any thought to breath control. We should not attempt to apportion the breath to the tone.

In order to guarantee the adequate economy of the breath, it is necessary to know that the correct action of the vocal mechanism depends upon the unhampered vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance spaces? We should never lose sight of the fact that very little breath is required for good tone production.

Any muscular contraction which prevents this condition of the vocal mechanism in action is termed an interference.

The Common Interferences

The soft palate:

The roof of the mouth ends posteriorly in the soft palate which rises in the act of swallowing, to prevent the entrance of food into the cavities of the upper pharynx and nose. If the soft palate is raised during tone production, these important cavities, constituting the larger part of the resonating spaces, are shut off. When this condition prevails, our apparatus for voice analysis records the loss of the four highest partial tones, and shows a decided reduction in the strength of the fundamental tones. A voice loses more than one half its volume (intensity and carrying power) by this great loss of resonance. Any contraction of the muscles (palatopharyngeal) of the soft palate attached to the large cartilage of the larynx (thyroid) interferes with the pitch mechanism.

The false vocal cords:

These are located just above the true cords. Their function is to close the opening into the larynx and prevent the food from dropping into it during the act of swallowing. Any contraction of the muscles of the false cords interferes with the free swing of the true cords, thereby weakening the fundamental tone which is essential to both tone-volume and quality.

The tongue muscles:

The muscles of the back of the tongue (hyoglossis), when contracted, force the

epiglottis backward and downward, thus interfering with the air-waves as they emerge from the larynx.

The chin muscles:

These extend from the hyoid bone to the lower jaw and from the floor of the mouth. When they contract they "fix" the cartilages of the larynx, as do all interfering muscles. This combined interference deprives the singer of two-thirds of the pitch governing capabilities, that is, the lessening of the vibrating length and weight of the vocal cords. The third factor is tension.

We must further know that all the factors of interference are directly controllable by the will, because under the natural law these muscles are voluntary. This is not so with the tone producing muscles or those that properly control the tone producing mechanism, the true vocal muscles. These are not directly under the will power and never can be; because, under natural law discovered and proven by man, but not man made, these muscles are known to be involuntary in their action, not voluntary.

Important Facts

ALL VOCAL TONES are originated by the true vocal cords. The false cords, which are directly over the true ones, have nothing constructive to do with the tone production. The false cords and the lips produce the whisper only.

All tonal vowel sounds in the human voice are complex; that is, they have a fundamental tone and a number of overtones.

Overtones are the vibrations of various segments of the vocal cords. In producing each and all tones, the vocal cords vibrate as a whole and in segments. The vibration of the cords as a whole produce the fundamental tone.

In order to produce the best quality of tone, the fundamental tone must be stronger than any of the overtones or partials.

The fundamental tone gives the bigness and fullness to the voice.

The overtones, in proper conjunction with the fundamental tone, give richness to the quality, which cannot be otherwise obtained.

Imagination

THE FLIGHT of the undisciplined imagination may lead us skyward or earthward. We may rise or we may fall by following thing; a fanciful idea. An abstract idea is one thing; a concrete idea is quite another. Undisciplined imagination may be very dangerous, if given sway, and right here is where vocal troubles generally begin.

The imagination must be disciplined by knowledge of facts; and this is the crux

"It were well if pupils, yes, and professional singers, too, were conscious of just one thing—that the singing tone is to be found in the resonance of one's own body, in the chest and head resonances and not in the auditorium into which the singer strives solely to project his breath to produce big tones."

—LILLI LEHMANN.

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How To Remove Interferences

THREE SETS of muscles are concerned in interference, the muscles of the soft palate, the muscles of the back of the tongue (hyoglossus), the muscular structures known as the false vocal cords or ventricular bands.

The low and forward position of the soft palate gives the use of the upper pharynx and nasal cavities for resonance. This is the position of rest for the soft palate.

The high and forward position of the back of the tongue gives the largest possible space for resonance purposes. This is the position of rest for the back of the tongue.

The widely separated position of the false cords during tone production permits the free vibration of the vocal cords which originate the tone sounds. This is the position of rest for the false vocal cords. Herein lies the secret of correct tone production. All the other muscles concerned

are involuntary in their action. They need only to be let alone to act correctly during tone production.

Now if we have a position of rest for these three sets of muscles, then the matter of tone production must be involuntary.

Interference then is voluntary, while correct tone production is involuntary. It now becomes perfectly clear why the singer should not try to do anything with the tone producing mechanism, because the only thing he can possibly do is to interfere with the correct action of this mechanism.

This is in conformity with the natural law of voice production, which is non-interference with the vibration of the tone cords and the full use of resonance.

To remove interferences, articulate well and work with the tip of the tongue and with the lips. So far as possible disassociate vowels and consonants.

Breathe rhythmically. Don't try to check the flow of living breath.

Advice To Students

WORK UNCEASINGLY and do your level best all the time.

Get your heart into your work, whatever it may be; for work without heart is dead.

Be patient and persevering. "Aspiration without perspiration brings vexation."—Forbes.

Work not too hard but steadily.

Plan for tomorrow, but plod today.

Remember that most failures are self-made.

Expect much, but be content with little. Think while you work. A machine works but does not think; a man must work and think too.

Keep tab on your progress.

Don't be too anxious. Anxiety begets restlessness and dissatisfaction.

Maintain high ideals. Aim high and, if your aim is good and you have enough powder, you will sooner or later hit the

mark and score toward sure success.

Maeterlinck says: "You will do well to have visions of a better life than that of every day, but it is the life of every day from which the elements of a better life must come."

And Roosevelt: "Far better is it to dare mighty things to win glorious triumphs than to rank with those poor spirits who neither enjoy much nor suffer much because they live in the gray twilight that knows neither victory nor defeat."

Steel your heart against the emotion of jealousy.

Seek the verification of truth in all things. Truth is not always easily discernible. Falsity loves to masquerade as truth. Therefore prove all things so far as possible. The torch to the path of wisdom is lighted by discrimination and investigation.

Be kindly. Kindness begets kindness.

Beautiful Singing

WHAT constitutes beautiful singing?

Beauty is a universal attribute of things spiritual as well as material, which commends itself to all normal people.

The poet expresses beautiful thoughts in beautiful language, ranged in beautifully rhythmic phrases.

The artist draws and paints beautiful scenes from nature, in harmonious colors which delight the eye.

The singer sings beautifully when he expresses beautiful thoughts through har-

monious tones of the voice coupled with appropriate nuances of vocal shading.

We are charmed by the tonal delicacy as well as by the virility of a suitable expression of the ideas which are presented in a song.

We recognize in beautiful singing the intelligent and sympathetic reading of the text, the rhythmic grace in delivery of the phrases, and the tonal beauty of the voice itself.

Breath in Singing

BREATH is not a primary factor in tone production. Imperfect knowledge of physical and physiological facts account for an erroneous conception in this matter, which is responsible for many of the vocal troubles of teachers, as well as students, in this age. Very little breath is required in singing, when there is little or no interference with the normal action of the vibrator—the true vocal cords—and with the resonator.

There are only two primary and funda-

mental factors. These are the vocal cords, which originate the air-waves (voice), and the resonator, which amplifies the air-waves after they leave the vibrator.

The mouth, pharynx (upper and lower) and the nasal cavities form one compound resonator. Breath can neither originate the air-waves nor amplify them after they have been originated. Therefore it must be only a secondary factor in voice production.

"As to the singer who wishes to scale the operatic heights, I can say, out of my own experience, that in order to qualify for an operatic career she must resign herself to sacrifices, must subordinate everything else to her artistic ambition, and distrust herself most when she begins to feel that she has neared perfection. And what she cannot begin to do too early is—to think for herself and not let others do her thinking for her—at any time!"

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Edited for December by
CUTHBERT HARRIS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
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How To Improvise, For Beginners

THE ABILITY to improvise, whether it be a passage of only a few measures, or a short piece to precede divine service, is one of the most important points in an organist's equipment. This article is written on the presumption that up to the present the reader has not attempted to deal with the subject systematically or by any method but has been content merely to play a succession of chords more or less at random and without regard to "form" or the "development" of a musical idea. The contents of this article will be easily followed by those having only a slight knowledge of harmony, such as cadences and the way to modulate to nearly related keys; and, for the purpose of improvising, this knowledge may lie more readily to hand if it is intuitive or gained by practical experience rather than by the working of exercises from a harmony book.

At the End of a Hymn Tune

FOR THE first example it will be supposed that a few measures for organ alone are necessary at the conclusion of a hymn such as *Jerusalem the Golden*, sung to the well-known tune, "Ewing." Instead of playing a succession of chords having no connection with what has gone before, the improvisation should be based upon some idea in the tune. In this particular case the first two measures of the tune could well be used in some such way as follows:



In adding harmonies to the above it would be preferable that these should be somewhat different from those in the hymn-tune. The following shows sufficient variety of harmony:



Should the above be not quite long enough for its purpose, four more measures could be added in the form of a drawn-out plagal cadence:



Another example will now be given of a short improvisation following the conclusion of a hymn. In this example the last four measures of the well-known tune "Rockingham" (to the words, *When I Sur-*

vey the Wondrous Cross) are used:

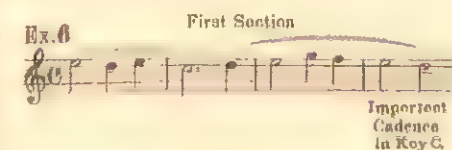


Here, as in the previous example, will be seen a slight "development" of the idea (measures 1-2) by its repetition at measures 3-4. This is followed by the last four measures of the melody in their original form. This little improvisation may end at measure 8, but, if required, four additional measures may be added in the form of a drawn-out plagal cadence as shown in the following:



The reader will call to mind many hymn-tunes which present opportunities for treatment similar to that in the two examples given, and these should be used for practice before attempting the improvisation of longer passages.

The improvisation of complete musical sentences of sixteen measures will now be dealt with. In form, cadences and modulations, these are often very similar to ordinary four-line hymn-tunes. A sentence of sixteen measures will usually consist of four sections each of four measures. The first section will usually end (measure 4) with an imperfect cadence in the tonic key. The second section may modulate to, and end (measure 8) with a perfect cadence in the dominant key. The third section (measures 9-12) may contain modulations to the subdominant major and supertonic minor keys, while the fourth section will modulate back to and conclude with a perfect cadence in the tonic key. This procedure is illustrated in the following passage in the key of C major:

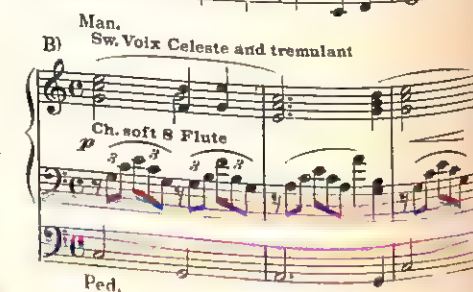
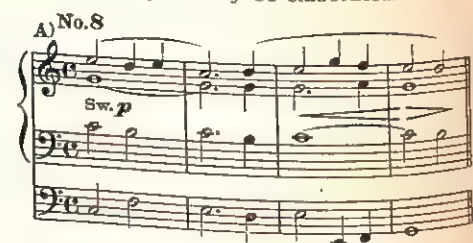


The beginner will derive considerable benefit by transposing the preceding passage into other keys and memorizing the order of the cadences and modulations. Should a longer improvisation be desired, a second sentence of sixteen measures in the relative minor key (A minor) could follow:



As the first sentence is in the key of C major, it is obvious that the piece cannot properly end with the second sentence in the key of A minor. The first sentence should therefore be repeated to bring the piece to a conclusion in the original key, C major. This repetition of the first sen-

tence should be different from its first appearance either by (1) registration, (2) style of treatment, or (3) means by which the melody part may be elaborated.



In the preceding examples four measures are given as suggestions for the style of treatment of the first sentence. Example (a) shows the style which may be used at its first appearance, while examples (b) and (c) show two entirely different, yet equally appropriate styles of creating the theme at its repetition. In giving such excerpts as are here presented no claim is made for their musical value. They are written solely with the idea of assisting the beginner to a knowledge of form and method in his early attempts at improvising.

Are Bach's Fugues Often Played Too Quickly?

THE ANSWER to the question, "Are Bach's Fugues often played too quickly?" would undoubtedly be in the affirmative. Also, some of the greatest recitalists have been sinners in the matter. Frequently it seems that little or no regard has been given to the size and acoustic properties of the building in which they are performing, and the audience hears little more than a blurred and confused jumble of sounds from the organ.

At an organ recital given by one of England's greatest performers some forty years ago, the writer was present in the company of Dr. E. H. Turpin, himself one of the finest organists of his day, and one

"It is gratifying that women recitalists are coming into high favor. This has been demonstrated over and over again. The character of their playing and the high musicianship maintained are equal to the best. All honor to the American women who have gained this enviable place in the organ world!"—WILLIAM C. CARL.

of the founders of The Royal College of Organists. The hall in which the recital was given was a large one with an unusual amount of echo. During the performance of Bach's great *Tocatta and Fugue in C Major*, Dr. Turpin turned to the writer with the remark, "Too fast! Far too fast!" and added that he had the metronome rate at which Bach himself played the work. This had been handed down from an organist who had frequently heard Bach play. On comparing the two speeds we found that Bach's was little more than half of the pace we were treated to that evening.

King Edward VII and the Organ

ONE OF THE most versatile monarchs that ever lived, King Edward, was not only a lover of music in general but possessed particular knowledge in regard to the qualities of a good organ. Some years ago a friend of the writer was appointed organist of Sandringham Church where the King was a regular attendant when staying at his Norfolk home. During my friend's term of office a new organ was erected in the church by one of the most famous firms of English organ builders. On its completion the King expressed his wish to hear the new instrument, and my friend was commanded to meet the King at the church on a certain afternoon.

The king first asked to hear the diapasons, then the softer flue work, and lastly the reeds. He commented upon the qualities of them all in the language of an expert and expressed his highest satisfaction.

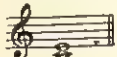
Then my friend was asked to improvise so as to show the effect of the full organ and the various solo stops. When my friend had concluded the King remarked (referring to the improvisation): "You have a great gift and should cultivate it to the utmost."

Another incident showing King Edward's discrimination in musical matters occurred on an occasion when two or three distinguished performers were commanded to appear at Sandringham House. Among them was a world-famed violinist who played as one of his solos an arrangement of Chopin's well known piano *Nocturne in E flat*. At its conclusion the King walked over to him and said, "Splendid! Magnificently played! But still I do think it sounds better on the instrument for which it was written." Needless to say, no more violin arrangements for pieces written for the piano were heard that evening.

Differentials and Summationals

YOUNG ORGANISTS are often puzzled by the humming or "buzzing" sounds they hear when holding two notes, such as:

Ex. 1



on a soft 8ft. open Flute. This is because they hear two other sounds in addition to the notes played, the sound below being the *differential*, and the sound above, the *summational*. The acoustic series in which the above two notes occur is as follows:

Ex. 2



The numerals of the two notes C and E, previously given, are in the acoustic series

seen to be 4 and 5; the *differential* (the note representing the difference) will therefore be number 1, which, as will be seen, is the lowest note in the acoustic series:

Ex. 3



The *summational* (4 plus 5), will be number 9 of the acoustic series:

Ex. 4



The intensity of these *differentials* and *summationals* varies considerably. In some organs they are scarcely perceptible, while in others they are quite pronounced, specially so if the two notes given are played also an octave higher.

An Elgar Story

SIR EDWARD ELGAR, one of the greatest composers of all times and perhaps the greatest master of orchestration of the present day, was in his early days organist of a church in Worcester (England).

The following amusing story the writer had from the composer's own lips. While on a holiday a few years ago Elgar found himself in urgent need of a few sheets of scoring paper. Entering a music shop he

asked if they had any manuscript paper with twenty-four lines. The youthful assistant (not knowing who his customer was) replied, "Yes, but we don't call them *Lines*, we call them *Staves*." The manuscript paper was duly wrapped up and on handing it to Sir Edward the assistant added, "If you mean to try to score something for orchestra, you'll find it a more difficult job than you think."

The Oboe as a Solo Stop

AS A SOLO stop the oboe is often felt to be somewhat "thin" and disappointing. If so, add a soft 8ft. stop as the *Gedact*; this will give the oboe more fullness and

"body." For emotional and very expressive passages this combination, used with the tremulant, is most effective. Few stops have so much individuality.

Stop!

WHEN Sidney Smith, blithe and caustic British wit, was Canon of St. Paul's Cathedral in London, he was approached by (Sir) John Goss, the recently appointed organist, who came with a plea that the organ be repaired and more stops added.

The Canon replied, "Mr. Goss, what a strange set of creatures you organists are! First you want the 'bell' stop; then you want the 'tom-tit' stop: in fact, you are like a jaded old cab-horse—always longing for another stop."

"If I had my life to live again, I should certainly want to make music a part of my early training. My two sons fortunately have a love for music. One plays the piano and the other plays the trombone. It has seemed to me that American musical training in the past has been far too superficial. There have been very fine teachers, it is true; but apart from them there has been a most lamentable lack of thoroughness."—EDWARD W. BOK.



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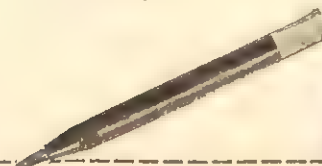


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Choirmaster's Guide

FOR THE MONTH OF FEBRUARY, 1930

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E C O N D	PRELUDE Organ: Melodie Impromptu... Timmings	PRELUDE Organ: A Breath of Lavender, Preston-Barrell
	ANTHEMS (a) Heavenly Father, Send Thy Blessing... Jewell (b) The Lord is My Shepherd... Heppe	ANTHEMS (a) Blessed be God... Thompson (b) Great Jehovah, King of Glory... Lee
	OFFERTORY O Love that Wilt not Let Me Go (B. solo)... Forman	OFFERTORY Jesus, Lover of My Soul... Hope (T. solo)
	POSTLUDE Organ: Short Postlude... Hopkins	POSTLUDE Organ: Trio in G... Mozart-Hamilton
N I N T H	PRELUDE Organ: Morning Serenade... Diggle	PRELUDE Organ: Prayer... Armstrong
	ANTHEMS (a) Lead Me, O Lord... Harris (b) Glory Ye in His Holy Name, Baines	ANTHEMS (a) Praise the Lord, O My Soul, Scarmolin (b) Thy Will be Done... Ruebush
	OFFERTORY God Heareth Me... Dichmont (S. solo)	OFFERTORY Alone with Jesus... Forman (A. solo)
	POSTLUDE Organ: Scherzo... Pallatt	POSTLUDE Organ: Hymn of Triumph... Harris
S I X T E N T H	PRELUDE Organ: Chromatic Chorale... Armstrong	PRELUDE Organ: Souvenir Romantique, Gordon Balch Nevin
	ANTHEMS (a) O Praise the Lord of Heaven (Adoration)... Borowski (b) God is Love... Hosmer	ANTHEMS (a) Thou art, O God, the Life and Light... Hosmer (b) God, Be in My Head... Colborn
	OFFERTORY Bend Low, Dear Lord... Ruebush (S. solo)	OFFERTORY Adagio (Violin, with Organ or Piano) Corelli
	POSTLUDE Organ: Allegretto... Commette	POSTLUDE Organ: A Song to the Stars... Kinder
T W E N T Y - T H I R D	PRELUDE Organ: Idylle... Overholt	PRELUDE Organ: Hymn of Faith... Armstrong
	ANTHEMS (a) Saviour, Again to Thy Dear Name... Ambrose (b) The Splendors of Thy Glory, Lord... Lutkin	ANTHEMS (a) O Jesus, Thou art Standing, Barrell (b) Softly Now the Light of Day... Stuitt
	OFFERTORY I Would Love Thee... Marks (Duet for S. and A.)	OFFERTORY Spirit Divine (Duet for S. and T.) Beach
	POSTLUDE Organ: Minuet... Bolzoni-Barnes	POSTLUDE Organ: Moonlight on the Lake... Marks

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ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question 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.

Q. Several people have wanted to take up the study of organ with me. They had not (in my opinion) had sufficient training in piano, so I refused to teach them. Was this the correct thing to do?—C. H. W.

A. It is undoubtedly a great advantage if a prospective organ student is equipped with a facile piano technique. A flat refusal to teach those not so equipped may not always be advisable. The matter should be discussed frankly, and the applicant advised to take a preparatory piano course. If the prospective student for some reason wishes to begin organ study at once, the two courses, piano and organ, might be taken at the same time. It is, of course, possible to acquire a certain amount of technique by working exclusively on the organ, but the piano technical preparation is preferable.

Q. As organist of one of our local churches I am having difficulty in trying to carry out my part of the church service along the lines of the organist who preceded me. One of my problems is the modulation from the hymn used at the beginning of the service into the key of G in which the Doxology is written. I have read "in modulation the new key will be established through the introduction of its own dominant." Rather than just play the V chord or the V⁷ I wish to know how I can compose about two measures or a phrase to be used in modulating. Another of my problems is the accompanying of the soloist—the proper combinations to use. I suppose a definite registration cannot be suggested for use with different voices, that it depends on the quality of the voice and the character of the piece. Am enclosing the specification of our organ. Will you suggest a combination for accompaniment?—M. M. S.

A. To compose the modulating phrase implies a knowledge of harmonic progressions sufficient to produce a smooth transition from one key to another, the question of the relation of the keys entering into the progression of the passage. We quote an illustration of a short modulation introducing the dominant of the new key—from B flat major to G major.



Rhythm must also be considered. The following books might be of service to you in this connection: "Scheme Modulations" by Anich, "Practical Modulation" by Christian, "Tables of the 24 Major and Minor Keys, or Modulation Classified" by Cornell, "Modulation" by Higgs, "Modulation" by Foote, and Palmer's "Book of Interludes," which includes modulations. As you suggest, accompanying a soloist, the registration for pending on the character of the accompaniment, the voice, and so forth. We suggest that you might find it useful to adapt some sages of similar character in your accompaniment, using such stops as Clarinet, French Horn and Clarabella for solo effects appearing in accompaniments. We suggest these specification, which is one of rather unusual arrangement.

Q. Will you furnish me with the addresses of some manufacturers of pipe organ accessories? I am experimenting on an instrumental and would like to purchase some material.—E. L. P.

A. The A. Gottfried Company, Erie, Pennsylvania; Pittsburgh Organ Parts Company, 1012 Forbes Street, Pittsburgh, Pennsylvania; Hurst, Boegle and Company, 32nd and Hazel Streets, Erie, Pennsylvania; Guttschick and Schopp, Alliance, Ohio; August A. Klann, Waynesboro, Virginia.

Q. I have taken a full course in theater organ playing and have had actual experience in playing pictures. Now it seems there is no chance to get a position because so many theaters have music reproducing systems. Is there any chance for a beginner to get started? How can a player get experience to qualify him to play feature solos? Would you suggest my taking up the church organ?—M. C. W.

A. We presume the conditions you name apply generally, though of course many theater organs are still in use. We would suggest your practicing feature solos until you are well qualified, and then making an effort to get in touch with theaters where they might be interested in your work. This feature seems to be the type for future requirements for theater work. Perhaps if you want theater organ schools they might be able to assist you in securing a position. It might be advisable for you to take up church organ, as in this way you would be equipped for work along either or both lines.

Q. I have studied piano for seven years, church organ for three and theater organ for two. I had intended to take up theater organ playing as a profession, but, due to the inroad made by the Vitaphone, Movietone, and other systems, the future of the theater organist looks very dark. In regard to the three manual theater organ specification published in the August, 1928, ETUDE, will you give me the approximate cost of such an organ?

A. If an organ of that size were to be placed in an open room, not a church nor theater, what should the dimensions of the room be to allow for full organ?—R. C. F.

A. We are advised by the builder who furnished the specification that the price of such an instrument would be about twenty-five thousand dollars, depending somewhat on built to order it can be built for a room seating from one thousand up to three thousand people and be absolutely satisfactory in either place.

Q. Would it be possible to attach an electric blower to a small reed organ? The organ is used in a church, and frequently the complaint is that it is "very hard to blow."

A. It is possible to attach an electric blower to a reed organ. We would suggest your getting in communication with a reed organ factory, a very prominent one being located in your state.

Q. I am fifteen years of age and have studied the pipe organ for six months. I find I can play with ease fourth and fifth grade choirs. I am assistant organist to one of our music for church service, but feel I ought to be able to play lively music as well. Will you please give me a list of pieces of this character? Am I making good progress, and is there any future for me in this field?—F. L. D.

A. You might try the following pieces: Scherzoso, by Rogers; Scherzoso, by Woodman; Hosannah, by Dubois; Esultemus, by Kinder; Festival Prelude on Ein Feste Berg, by Faulkes; Festivity, by Jenkins; Grand Chœur, by Rogers; Jubilate Deo, by Silver. If you are preparing your work accurately and carefully you are making good progress. Your finding you can play with ease leads us to advise care as to details and so forth. There is a future for good church organists.

Q. In looking over recent organ specifications I find something like the following: "inch wind." What does "inch wind" or "12-inch wind" mean? Has this come into usage in the past year? How many pipes are there in a rank? What is the main difference between a mixture and a ripieno? Is the

Is the direct electric action of the organ considered good? Is the organ a good instrument? An organ representative of our city is designing an organ to be placed in our church some time in the future. His specification calls for an organ of about ten stops with harp and chimes. It is to be a unit organ. I asked him why it is that it was so small and the answer was so to provide proper setting for an Episcopal specification for an organ which appeared in the June issue of "The Diapason." Apparently, how much would this organ cost? half the stops installed and the rest prepared for?—J. L.

A. The words "8-inch wind" and "12-inch wind" indicate that the stops included under the winds specified are supplied with the pressures named. These wind pressures are usually found by using a pressure gauge or manometer into which water is poured. An illustration of such a gauge appears on page 540 in the July, 1926, ETUDE. Admission of air to the gauge forces the water level of the two surfaces of water is measured in inches, the result indicating the wind pressure.

Andrley, in his book, "Organ Stops and their Artistic Registration," gives the following description of ripieno: Italian, "the ligate a mixture." As the term ripieno is supplied to a compound harmonic-corroborating stop of the organ. Mixtures of two, three, four, and five ranks are respectively labeled ripieno di due, ripieno di tri, ripieno di qua, to be installed in New York City the ripieno is quoted as ten ranks, 305 pipes, but since it includes a 5-rank mixture with the addition of the instrument, the real mixture includes 61 pipes to each rank.

We, of course, cannot answer questions pertaining to individual builders and their systems in these columns.

We do not approve of a completely unified (Continued on Page 942)

THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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

Holding the Fingers Down

ONE of the most difficult things in teaching the violin is to get students to understand the importance of keeping the fingers pressed down on the strings, as they are used, until it is necessary to move them. Take the following passage, for instance:



If this is played on the piano, each finger must be raised after the key is struck while the next finger is pressing its key. For, if one should keep each piano key pressed down, the tone of each note would continue to sound, making a series of discords and, by the time one had reached the top note, the first five notes would all be sounding at once. For this reason only one key at a time must be kept down in playing this passage on the piano.

In the violin the very opposite is true, for each finger must be kept pressed tightly on the string as each successive note is played, until, as A (the top note) is reached, all the fingers will be pressing the string to the fingerboard.

Let us see what will happen if the fingers are lifted up one after the other as the notes of this passage are played. In the first place if the player lifts the finger after each note is played and then puts it down again later on, when it is needed in the descending parts of the passage, the fingers will be doing double work. On the other hand, if the fingers are held down in the ascending portion of the passage, they will be ready in place and only have to be taken up quietly one after the other in descending.

At the same time the passage is much more apt to be played accurately in tune if the fingers are held down. (Try it and see.)

The finger that is held on the string anchors the hand to the position, so to speak. If all fingers were removed as soon as used violin playing would be a very wild and uncertain affair.

The passage as given in Ex. 1, done on each string, is excellent for the student to practice constantly during the first year of violin playing. The teacher should explain that the purpose of it is to gain a better control of finger lifting and depressing and should see that the pupil holds down all the fingers as long as they do not interfere with the notes being played. This is an excellent introduction to scale study and fixes in the pupil the correct habit of keeping the fingers on the string as he plays up the scale. Schradieck's "Violin Technique, Book 1," is an excellent work for fixing the habit of keeping the fingers down.

In some passages two or more fingers are held down as shown in the following passage from Hubert Ries' "Violin School":



Each finger is held down as far as the end of the dash following the finger mark. Quite a number of instruction books and sets of studies are available in which the duration of the holding down of the fingers is indicated by dashes printed after the finger marks, 2—, 3—, 1—. The teacher

should see that these dashes are faithfully observed and the fingers held down for their duration. Once the habit of keeping the fingers down is established, the pupil will instinctively apply the principles involved, so that he will play music, even where no dashes are marked, in the proper manner.

The holding down of the fingers is especially important in playing arpeggios, although we find many students constantly breaking this rule. It need hardly be said that no more absurd mistake is possible in violin playing. Arpeggio is the production of notes of a chord in rapid succession instead of simultaneously. For instance, we have the arpeggio of the common chord of A major, as follows:



In playing it, all the fingers needed are placed firmly on the strings at the beginning of the passage and not a finger lifted during the sounding of the eight notes. What a lot of useless labor it would be to take each finger up after its note had been played only to put it back in place as soon as it is again needed! Instead the bow does all the work without the change of a finger. It is a very helpful plan to play arpeggios as chords first, as this will give the pupil the idea of keeping the fingers down when playing arpeggios in their usual form.

For advanced pupils, the thirty-sixth of the Fiorillo Studies (the last in the book) is admirable for practice of this kind.

The study is written in chords which are then to be played in arpeggio form, with many different bowings. It should be practiced first in chord form which will necessitate keeping the fingers down and thus form correct habits for arpeggio playing.

In making extensions it is of great importance to hold the finger or fingers down just preceding the extension. In fact, if this is not done faulty intonation is almost sure to result. In the following passage from a study by Mazas the 1st and 3rd fingers must be held firmly on the string while the fourth finger is extended to make the note E. They will then be in place for the latter part of the passage. The first finger stays down throughout the entire passage.



Beginners and self-taught violinists so often neglect this principle of keeping the fingers down wherever necessary that they often even make the absurd mistake of alternately raising two fingers in producing a trill. For instance in the following trill (written out):



they will raise both the first and second fingers, instead of placing the first finger firmly on the string and keeping it there, while the rising and falling of the second finger is made to produce the trill. Thus they not only do double work but the resulting trill is sure to be out of tune.

Pre-eminent American Violinists from 1876 to 1926

By CECIL BURLEIGH

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PART I

IN COMING down through the years from 1876 it will be obvious to all that the list of violinists and teachers whom I shall mention in no wise includes all of the men and women who have done so much toward the musical development of the nation. In my desire to remain within bounds and not carry this paper to unreasonable proportions I have referred only to some whom I think representative of this class and whom I happen to know either personally or through a study of their own works and their friends' comments. Biographies have been omitted because of a natural wish, as Mark Twain puts it, not to turn myself into a bulletin board. Anyone can consult our numerous reference books for such data and would doubtless resent being besieged with it here. Therefore, I trust, in its place, that I may be permitted to offer my own interpretation of the influence of their work on the country in the past and what it will mean to the future.

During the earlier years it seems astonishing to reflect on the crude condition of the nation's musical culture in the violin world as compared with the present. Those were pioneers indeed who endeavored to till this soil, especially when trying to reach the masses outside of the comparatively few musical centers then existing. When Vieuxtemps, Sarasate and Wieniawski visited our shores they simply catered to these conditions, playing many of their own artificial works which pleased for the moment but which had few moments of elevated thought to enhance their pages.

Such music corresponded to Bill Nye's humor, quite the vogue in its day but to be supplanted later by the infinitely greater wit of Mark Twain. It is possible that many of these foreign artists did not always reveal their true selves, one even making the remark that he could not play "classical music" in America. Certain it

is that they enhanced their own reputations and returned with bulging pocketbooks but without having contributed much of educational value to us. We needed men and women of more serious purpose to steer us into higher musical altitudes, and it was a little later on that Maud Powell and Franz Kneisel began to loom on the horizon.

In that truly native American, Maud Powell, whom I heard in her later years, we had what is all too rare among violinists, a thoroughly adequate technic combined with splendid musicianship, a tone of great beauty and strength and a naturally majestic style—qualities which profoundly made their impress upon everything she played and which resulted in an inspired interpretation. She belongs almost at the pinnacle because of her devotion to the development of our musical life, as expressed in her many tours, visiting, in later years, the smaller places at her own wish, where she could reach those who rarely

had the opportunity of hearing the better music in our music centers.

A Master Schooled to Serve

FRANZ KNEISEL was just such another musical giant. His many years with the orchestra and quartet had naturally expanded the violinist into the great musician, an equipment that made itself powerfully felt in his long career as a teacher for it gave to his students what Leopold Auer so pricelessly contributes, a profound understanding of the more serious works in the violinist's repertoire. While exacting as to technical equipment, he did not stop there but showed them what to do. We need more of just such men and women, those who are not merely violinists and teachers but who are primarily musicians back of it.

Another pioneer, Bernard Listemann, belongs to the West where, in Chicago, he made his home for so many years. While

his playing revealed the scholarly musician, it impressed me as having more of the letter than the spirit. Having a splendid technique, he avoided, however, the mere exploitation of it. The more emotional side of his nature rarely asserted itself but found a more natural outlet in his teaching. He left many notable students as a memorial to his long career in this capacity.

Why Max Bendix, another great artist associated with the Thomas Orchestra and the founder of his own quartet, should have dropped out of the violin world is mystifying. Here was another musician of the Kneisel order who enraptured his hearers with his commanding style, lovely tone, and sound playing, but whose violinistic career came to a close before he could thoroughly identify himself with our musical life.

Charles Martin Loeffler, through his many sterling works in the field of composition, has contributed greatly to our growth and expansion. We are also deeply indebted to the late Mr. Eugene Gruenberg's many contributions of a technical nature. Both men, because of their additional solid standing as pedagogues, have done much to give Boston its unique place and high standing as an art center.

Stars of the First Magnitude

WE NOW come to four more luminaries: Theodore Spiering, Arthur Hartmann, David Mannes, and Albert Spalding.

I am tempted to hold in the same mental picture Spiering and Kneisel. Both had orchestral experience, were founders of quartets and became eminent teachers. Spiering mainly appeared in the rôle of conductor of various orchestras. He was, above all, the profound musician. Some-

what nervous as a violin performer and, to me, overly fastidious in his teaching, besieging students with petty details, he nevertheless stamped his fine musical understanding upon his students, and this is the main thing, after all. For it is what they will carry away with them and hand down to others.

Like Max Bendix, Arthur Hartmann, after his numerous concert tours abroad and in this country seems, like the Arabs of old, to have taken his tent and stolen away from the concert field to other pursuits more congenial to his taste. Mr. Hartmann has been active in quartet playing, notably at the Eastman School of Music. I heard him play only once, when he presented some of his own transcriptions. It was a performance of the rarest artistry and I have never heard playing that surpassed it for artistic finish, lovely tonal quality, and a refined, delicate touch, always used in subordination to a thoroughly sound musical sense. His many masterly transcriptions have alone added greatly to our growing list, supplying the violinist with a greater wealth of musical substance from various sources.

In no other way can the American assist to greater extent in our growth. Too long has the literature for violin in smaller forms consisted of such twaddle as Sarasate's *Caprice Basque*, also empty stuff in much of the work of Paganini, Vieuxtemps and even Wieniawski. It has taken years to outgrow the influence of such fireworks. We still associate the violinist with them, expecting the usual run of tricks, but it also apparent, in the growing life of the nation, how this music is gradually losing its foothold, with our numerous transcriptions slowly but surely choking it out.

Daily Care of the Violin

By JULIUS POKORA

TRYING to play with soiled hands or on a violin which is not absolutely spick and span is a great handicap to the violinist. The sight of fingernails which are not as clean as they might be is irritating, to say the least, and soiled fingertips or a fingerboard which is sticky are hindrances to smooth and rapid position changes. They are obstacles which cannot be counteracted by technical skill. They must be removed.

A piece of soft cloth, about the size of a handkerchief, should be part of the equipment of the violinist, and with it he should thoroughly clean his instrument each time after using it. The neck and the fingerboard of a violin are (or should be) entirely unvarnished and may be vigorously rubbed daily in order to remove all rosin and perspiration. When rosin has been allowed to accumulate on the fingerboard, it may be removed with a cloth on which a few drops of wood alcohol have been spilled. This, however, must not touch any other part of the violin, for alcohol dissolves varnish.

The myth that a large accumulation of rosin and dust on the top of a violin improves the tone of the instrument is one which the teacher must constantly explain away. The best way to convince a student of the fallacy of this assumption is to have him play any long tone while the teacher stands behind him and places two fingers on the top of the instrument directly beneath the strings and between the *f* holes. The merest pressure on the wood will

produce a muffled tone which is replaced by the normal tone quality only when the pressure is removed. This slight weight of the fingers corresponds to the muffling effect of a layer of rosin. Old and hardened rosin must be removed with the specially prepared liquid sold by all large dealers, but daily practice will make the use of anything but a dry cloth entirely unnecessary.

Dust and particles of rosin collect inside of the instrument and should be removed at least once or twice a year. Two tablespoonfuls of rice poured into the violin through the *f* holes and well shaken will loosen and bring out a surprising amount of dirt and will often produce a noticeable improvement in tone.

All superfluous rosin on that part of the string which comes in contact with the bow must be removed although it should not be entirely cleaned away as the bow hairs be grip the strings best when there is some rosin on them. The portion of the strings touched by the fingers must be thoroughly cleaned, however. The bow-stick deserves the same care accorded the violin.

The habit of giving this little but important care to the violin takes no more than two minutes daily and is well worth while, for the student with a fine instrument may then feel assured that his investment is constantly increasing in value, and one with a poor instrument may feel satisfied that he is making the best out of circumstances.

"It is often stated that the hand must be regarded as if it had nothing to do; but as this should never be the case, the statement is misleading. What is probably meant is that the hand must be extremely supple and sensitive, so as not to interfere with the natural spring of the bow."—THISTLETON.

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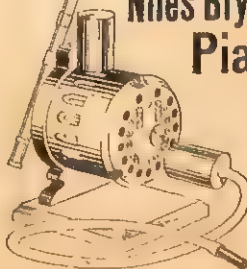
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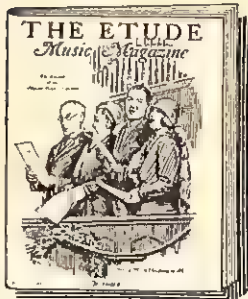
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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question 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.

When Fiddlers Strike Up In Manitoba

TO THE ETUDE: There have been several articles in THE ETUDE in the past few months concerning "old-time fiddling" and vamping or chording. There is a great deal of that done in this country (Manitoba, Canada), especially in the rural districts where the dances are held in the farm houses. It was a new kind of music to me when I first came here from Boston. You cannot imagine how it amused me or how crude it seemed, but I like it just the same.

There are some excellent players among the so-called "fiddlers." Some of them can get a lot of music out of an old fiddle and can draw a tone both smooth and sweet.

Vamping is nothing more nor less than marking time with chords in harmony with the melody. The tonic, sub-dominant and dominant-seventh chords are used with the bass-note in the left hand (single or octave) striking the first beat of the measure in waltz time and the two accented beats in other times.

Although a great deal of the present day popular music is played, many of the old time tunes are still used, especially in quadrilles. Tunes such as *Little Brown Jug*, *Buffalo Gal*, *Girl I Left Behind Me*, *Devil's Dream*, *Clementine*, and various others even older than these mentioned are still being given. There is always a "caller-off" at the square dances. A rignarole such as the following is sung or shouted to the tune of *Buffalo Gal*:

First couple up to the right,
Birdie in the cage and three hands around,
Birdie fly out and hackey fly in.
And hackey fly out and give birdie a swing.
To the tune of Irish Washerwoman, the following is sung:
First pretty couple, jump into the middle,
Shake your big feet and keep tune to the fiddle,
The lady swing out and the gent swing in,
Then the gent swing out and the lady swing in.

There are quite a number of others, but these show the type of songs which still hold the day in these regions.

Mrs. E. WHEATON.

Paganini Virtuosity.

T. T.—The Schradieck "Scale Studies" are admirable for scale practice. If you can play really well through this book from cover to cover, you will find nothing in the entire literature of the violin, in the way of scales, to bother you. The various scale studies you have already practiced and others you are thinking of purchasing are all good. Most books of advanced scale studies cover practically the same ground. 2. Having taken Kreutzer, Fiorillo, Rode, and so forth, you have already had the principal foundation bowings. I would advise you to get the work, "Forty Variations," Op. 3, by Sevcik, for violin. A piano part can be had, if desired. You will find these exceedingly interesting, especially for bowings of the *spiccato*, *ricochet*, *flying staccato* and *arpeggio* (staccato) type. Other Sevcik works on bowing will prove helpful. 3. I do not know of any better book than that of Emil Kross for giving hints on the study of the Paganini "Caprices." Works of such difficult character, however, should be studied with the help of a teacher. As your instructor will resume teaching in September, why not wait until then before starting to study this work? 4. It is quite true that the "talkies" have deprived a large number of orchestral violinists of work. Whether this situation will be permanent or only temporary it is impossible to say at present. 5. Paganini is said to have had but two real pupils, the eminent violinist, Camillo Sivori, and Catarina Calcagno. 6. Lack of space forbids the discussion of the "secrets" of Paganini. Read some of the biographies of Paganini, of which there are quite a number, some of which you may find in your public library. 7. If you are studying for the profession, it would be better for you to go to a large city where you could hear great violinists and good music of all kinds. You could study either in a conservatory or with a private teacher. The city in which you live is too small to accomplish much in worth-while musical study.

The Arched Bridge.

H. S. R., India.—Gasparo da Saló, Brescia, Italy, b. circa 1542, d. 1609, is considered the creator of the modern violin. His instruments are large in size and have very big f holes. The varnish is of a deep yellow or dark brown, and of fine quality. There is some difference in spelling between the original label and that in your violin, and it would be all but a miracle if your violin should prove genuine. But this, of course, is not absolutely impossible. You will have to show it to an expert in judging violins. I do not know any such experts in India, but there may possibly be some in Bombay or Calcutta. 2. For practicing double stops you can not do better than get Schradieck's "Scale Studies," which have all the scales in thirds, sixths, octaves and tenths. If you find the double stops in the higher positions too difficult you may practice those in the lower octave until you gain enough technique to play the entire scale. 3. In the f holes of the violin you will find little notches. Place your

bridge so that the feet lie opposite to these. The sound-post is placed from an eighth to a quarter of an inch back of the right foot of the bridge. The exact spot, that at which the best tone may be produced, can be found only by experimenting. 4. No special kind of a bridge is required for playing double stops. Only one kind of bridge is required for violin playing of all kinds, but it is a great advantage if it is fitted and adjusted by a master repairer. The famous violinist, Ole Bull, played with a rather flat bridge, that is, one without a very distinct arch. This master was very fond of playing compositions containing much three and four part chord work, and the slightly arched bridge facilitated this kind of work to a great degree.

Mittenwald Makes.

L. S.—Of the two violins about which you inquire, only one is mentioned in works giving lists of famous makers and that one in a single line, as follows: "Anton Jais, Mittenwald, 1748-1836." The label of the latter maker is as follows: "Anton Jais, in Mittenwald an der Isar, 1836." From this you will see that these makers are of no great note, although they may have made some good violins.

Stradivarius Cello.

W. E. S.—A few years ago I interviewed Pablo Casals, the eminent cellist, for the ETUDE. He told me that he had offered \$10,000 in gold for a Stradivarius cello owned by a wealthy banker in Berlin but that the offer was refused. At that time Casals was 2. This cello was of the usual standard full size. 3. Stradivarius made a number of cellos, but so far as is known Joseph Guarnerius never made any. At least there is none of his in existence. 4. You ought to be able to get a good modern (new) cello fit for an artist for between \$300 and \$400, although good old cellos are very scarce and high priced, and that is the reason why many cellists have to content themselves with new instruments. 5. The late eminent concert his concert work. 7. In violin playing the widely accepted, even by concert violinists. 8. Just as is the case with violinists, cellists have their individual preferences as regards number of cellos. 10. The following works on "bats to Cello Students" by Broadley; "The Cello Playing" by Straton; "Violoncello and its History" by Wasielewsky; "Violoncello and Literature" by Roth; "Violoncello and its History" by Stigand.

Rapid Development.

L. B.—Your question is one which it is quite impossible to answer without a personal hearing. If, starting at the age of twenty-five you have progressed, in three years and a half, to a point where you can play Kreutzer and the "Ninth Concerto" of Dvornik really well, you have made extraordinary progress; but I should want to hear how well you play these numbers before venturing a positive opinion as to your progress.

One-Piece Back.

S. F. C.—Stradivarius occasionally made violins with the back in one piece. 2. Some of the Cremona makers sometimes inlaid their violins with pictures and figures.

Vibrato Attempts.

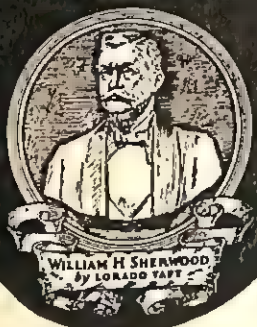
H. M.—As you are playing in public and your teacher says you have an excellent ear, you are probably ready for the vibrato. The ETUDE very often publishes hints on acquiring the vibrato, and if you will look through your copies for the last year or two you will find a number of articles on the subject. There are very clear explanations on the vibrato in the book, "Violin Teaching and Violin under instruction, your teacher is the one to help you to acquire it. If your teacher that you can acquire it by reading articles and books on the subject. Why do you not take a few lessons on the vibrato and violin fundamentals? 2. The time required for have had pupils achieve a quite respectable vibrato in as little as six weeks, while others and instinctively, without their teachers ever saying a word about it. You can learn much well and trying to imitate them.

Technical Study.

R. F.—You would find the "Fifty Daily Exercises" by Dancalia very good to use in connection with the exercises you name. 2. "Scale Studies" by Henry Schradieck will study. Later on a fine foundation in scale studies for the violin, Book 1, by Henry Schradieck. 3. There are several "Pupils' Concertos" by Seitz, which you might use Op. 18, lies entirely in the first position. Nos. 1, 3 and 4 involve position work and are much more difficult.

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Pedagogic Principles of Piano Playing

(Continued from page 882)

The Pupil's Practice

DETERMINE for each pupil, according to his individual circumstances, what should be the length of his daily practice—insisting that this practice, to be effective, should take place each day at the same time, preferably in the morning. The maximum amount of daily instrumental practice is five hours.

(2) Divide the practice of each pupil in time-table fashion, placing these time-tables at the beginning of his notebooks.

(3) Have the pupil keep a notebook, planned as the teacher may direct, in which shall be mentioned the music studied in the course of a year and the dates when begun and completed—these last details being added by the teacher. This notebook is to be brought by the pupil to each lesson, and the teacher will give out at each lesson notes numbered 1 to 20 which will be used as a complimentary basis for the notes of the term examinations.

(4) Be careful to lead the pupil into two types of study whose parallel use best assures rapid progress—that is to say, for general improvement, the study of compositions adapted both to a balanced training and to the talents and knowledge of the pupil and, for the clearing up of details, the study of works (sight-reading, especially) of a degree of difficulty well within the pupil's capabilities.

(5) Require the best editions for the pupil's use, especially of the more important of the classics.

(6) Ask the pupil which piece he would especially like assigned for his practice. If it be possible to concur with his wishes, do so; if not, give him the reasons for your refusal.

(7) In general accompany the assignment of a piece by a short discussion—supplemented as often as possible by examples at the piano itself—of the general character of the piece and the main tempo.

(8) Accustom the pupil to establish the first contact with a new work by the sole means of mental study.

(9) Of course the teacher must stress the fact that the goal of practice is to obtain the maximum result with the minimum of time expended—through the means of intelligent application, that is to say.

(10) For memory practice, whose usefulness is here envisaged from the purely musical point of view, accustom the pupil to replace the use of the empirical means of repetition of the performance of the same passage (which leads only to finger-memory) by that of mnemotechnical means, based on the analysis of harmony and form.

(11) The teacher should require that at least one piece per month be memorized.

(12) Be careful to see that pieces formerly learned are not allowed to be forgotten.

(13) From these latter will thus be formed a repertory of pieces whose execution is so good that it could not be criticized by any pianist or teacher whomsoever.

The list of these works, determined according to the degree of ability, will be drawn up by the teacher. The study notebook of each pupil must, at the end of the year, mention the titles of about ten of these, any one of which the pupil should be able to play at the discretion of an examiner.

Always bear in mind that the pupil must be won over to the cause of music.

Make your pupils like you. Do not forget that, especially with beginners, the desire of pleasing the teacher and of gaining from him some word of encouragement generally accentuates the intrinsic usefulness of the pupil's work.

Do not forget that for beginners the study of music, its complicated rules, and the difficulties involved in the first contact with the instrument, may seem absolutely incomprehensible if you do not take great pains to illuminate with entertaining stories, attractive examples or similes, the abstract subject which the study of the elements of music and piano playing represents.

Treat all your pupils with equality. Do not allow yourself to show personal preferences, nor any lack of interest. Every pupil is entitled to the same attention from the teacher.

Refrain from ridiculing the faults of a pupil, before his fellows. Stimulate rather than discourage. Do not ever permit a cheap sort of music to be played.

Make the pupil love music itself, instead of merely the piano.

Do not forget that it is in the light of your instruction that your pupils will later on perpetuate the cult of music.

SELF-TEST QUESTIONS ON MR. CORTOT'S ARTICLE

1. What are three points in measuring the pupil's ability?
2. What three subdivisions should be impressed on the pupil in outlining a program of study?
3. Make an outline of the things to be observed at the lesson.
4. How shall the pupil's note-book be kept?
5. What is the final goal to be kept in mind always?

MASTER DISCS

(Continued from page 888)

opera and sent it to his librettist, Piave. That his creative genius and energy were then at their height is proven by the fact that he composed both "Il Trovatore" and "La Traviata" at the same time.

Wagner Arias

RICHARD CROOKS, the American song category for a change, records the Prize Lied from "Die Meistersinger" and the Narrative from "Lohengrin," Victor disc No. 7105. Both are sung with fine artistry and an especially fine diction. Two important operatic discs of definite interest are the Prologue from "Boris Godounov," Victor disc 9399, and the Opening Chorus from the Coronation scene coupled with the Polonaise from the same opera, Victor disc 9400. They are sung by the Royal Chorus of London and excellently recorded.

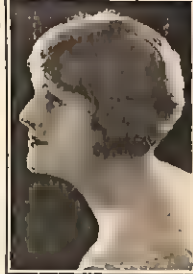
Violin Recording

FOR THOSE who like violin recordings we wish to recommend Georges Enesco's perfect performance of "Folies d'Espagne" by Arcangelo Corelli, the noted Seventeenth Century violinist, whose music is concise and lucid in form and aristocratic in its charming simplicity (Columbia, No. 50161 D). Yelky d'Aranyi, one of the foremost living women violinists, brings to our attention an attractive composition called "Silhouette" by A. Walter Kramer, the American composer, coupling it with an Andante Cantabile from a violin concerto by Nardini, Columbia No. 50165 D.

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"The Path of Glory"

By H. EDMOND ELVERSON

WERE a census of the world to be taken, for the purpose of learning the identity of the musical artist, whose name—for combined popularity, admiration and affection, together with appreciation of superb achievements—should "lead all the rest," that one doubtless would be Ernestine Schumann-Heink.

Listen to a part of her simple, candid tale of her own life.

"I am a soldier's daughter, the child of an Austrian army officer. My mother's name was Charlotte Goldman; and my father's name was Hans—Hans Roessler."

Came the vicissitudes of war. The father was transferred to a distant post, and the mother left to send the little "Tini" to school with "a big bottle of black coffee and a piece of dry, black bread" for lunch. Then time moved tardily while she, at long intervals, received gratuitous vocal training from the opera singing daughter of an officer; then sang the contralto solo of Beethoven's "Ninth Symphony," for the munificent honorarium of six dollars.

Her little teacher, Marietta von Leclair, like Columbus to his men, still commanded, "Sail on!" Then came Levi, a little Jew, a singer's agent, who had heard the "buzzings" of the Vienna opera house, about the young girl with the contralto voice. He brought an offer from the Dresden Royal Opera to pay her expenses in order that she might be heard.

An engagement at nine hundred dollars for the first year; a debut as *Azucena* in "Il Trovatore"; one performance in the part, and then a wise but depressing fiat that only small parts must be undertaken, in order that the young voice should be saved. Followed years of struggle with poverty, struggle in the smaller opera houses of Germany, with restriction to mostly minor rôles. One day it was *Katisha* in "The Mikado"; the next, *Fides* in "Le Prophète." One day it might be to dance in the ballet; the next, to portray the towering *Amneris* in "Aida." Twenty years of unflagging struggle in the firing lines of the laboratory from which comes the "gem of purest ray serene," the artist complete. Then the Royal Opera of Berlin, the Metropolitan of New York, epic Wagnerian rôles, concerts on far-flung shores, a World War with "Mother" Schumann-Heink singing in the camps of the comrades of three of her own boys, the crowning of a great career, the advent of the world's best beloved of singers.

That many, though different, of such inspiring lives may be placed before our readers, we are each month presenting a fresh group in our "New ETUDE Gallery of Musical Celebrities." Earlier issues of these, which perchance have been missed, may be had by correspondence with the publisher.

Romance of the Christmas Carol

(Continued from page 880)

St. Nicholas for a figurehead and who made him patron Saint of Manhattan Island, now New York City. Thanks to these sturdy old Dutchmen with unpronounceable names who brought to us so many delightful customs of Holiday observance!

According to the late Laurence Hutton, our carols seem to have come from the Holy Land itself, our Christmas trees by way of Germany, our Santa Claus from Holland, our stockings hung in chimneys from France and Belgium, and our Christmas cards, yule-logs, plum puddings and mince pies from England. Turkey and pumpkin pie seem to be our chief American contributions.

Christmas has rich associations in our national history.

On Christmas night of 1776, Washington crossed the Delaware and succeeded in capturing the Hessians after their revelry—which Frederick the Great considered the greatest strategic feat in history.

Martha Washington held her first public reception in the White House, on Christmas Eve. At Yuletide, a few years later, in 1799, the country mourned the death of its beloved "father."

In Lincoln's time, two proclamations were issued at Yuletide, one freeing the slaves, the other "An unconditional pardon to all" concerned in the late insurrection; this was issued on December 25, 1868.

America can claim as its own these familiar and loved carols:

"We Three Kings of Orient are"

"O Little Town of Bethlehem"

"It Came upon the Midnight Clear"

There are others not quite so well known but also interesting. Carry It On is a Christmas song of a Dakota tribe of American Indians. Rise Up, Shepherds, and Follow is an American Negro song; and Christ Was Born in Bethlehem is a carol from the Kentucky mountain districts.

Are You Making Your Scales Real Ladders to Success?

(Continued from page 889)

that matter, the contrapuntal and polyphonic intricacies of Godowsky as represented by such compositions at the Schubert-Godowsky *Ballet Music from Rosamunde*, the Schubert-Godowsky *Moment Musical* and the Albeniz-Godowsky *Tango*.

We cannot help but be aware that some of the sounds of these scale combinations are at first anything but attractive. To be quite frank many are decidedly "sour." But, if we are at all ambitious to delve into contemporaneous music of the higher grade, which is often contrapuntal and polyphonic when it is not outspokenly atonal, we shall here find a splendid preparation. In subordinating one melodic outline to another dynamically we shall often find that their apparent ugliness disappears. We have, in piano playing, such phenomena as well-sounding dissonances. They assume their euphony only through bringing out, in strong dynamic relief, one

or more of the discordant or dissonant elements.

We shall never educate our sense of hearing by not using our ears at all. We shall never spoil our sense of hearing by using it intelligently! Let us use scale practice and study as a means toward intelligent ear-training to superintend the training of our playing mechanism.

SELF-TEST QUESTIONS ON MR. SILBER'S ARTICLE

1. What three musical means are to be employed in scale practice?
2. How should speed in scale practice be recorded?
3. Why is it possible in homophonic music seemingly to "concentrate" on two phases simultaneously?
4. What aid does practice of scales in contrary direction afford?

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April 6, 1860 ~ September 8, 1929

Mrs. Carre Louise Dunning was born in Mt. Morris, New York, on April 6, 1860. She came from an old established family and was a member of the D. A. R. Following study in her chosen field—Music—with such distinguished pedagogs as William Mason, Fraulein Prenter and Leschetitzky, she began teaching advanced pupils. Finding among her students a deplorable lack in a general knowledge of the fundamental principles of music, Mrs. Dunning set out to devise a system whereby these principles could be taught in such a way they could be appreciated by the child mind. So successful was this newly conceived system that the idea spread rapidly and was taken up by teachers in many parts of the country.

In an effort to meet the demand for instructors of the successful system, Mrs. Dunning opened Normal Classes for Teachers, and in the later years of her life it must have been gratifying to her to realize that her system not only was taught in the United States and Canada, but also had found its way to the South American and European countries.

Mrs. Dunning passed away on September 8, 1929, but the fruits of her life work will be perpetuated in a board of teachers who were appointed in her will, and who are familiar with her ideas.

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The Christmas Gift Beautiful

BEAUTIFUL music and the giving of gifts are two offspring of Christmas-tide, and, when the members of THE ETUDE family make plans for the coming of this Divine Season, they should see to it that these Blessed Children come linked together.

ETUDE readers, teachers and mothers who have an abundance of music in their studios and homes and in the homes of their friends and associates and who are generously supplied with tickets to numerous concerts and recitals are prone to forget that there are many people starving for music. For the majority of this united, busy, ETUDE band music has become actually commonplace, and the conclusion is drawn that because of the plenitude of musical instruments, radios and mechanical players, everybody is musically provided for. But such is not the case. The writer recalls two instances that prove the point.

The first is that of a Norwegian working woman who labors by the hour in making a living for a tubercular husband and a small son. This woman has heard a great deal of good music "in the old country," and knows many of the classics. When she cleans in the writer's home she starts the phonograph. Her feet and fingers fairly fly to the inspiring music and her face glows with joy while she is doing the roughest and hardest kind of work. And this is because the world of music is usually closed to her. Every waking moment must be turned into cash for the actual needs of her family. She has no money for tickets nor the time and strength to attend concerts if the tickets are furnished her. And in few of the homes in which she works is she musically privileged.

The second instance is of an old colored woman who was regularly hired in the home of the writer in former years when she was actively engaged in teaching. This capable old woman confided one day that she had been offered better wages elsewhere but was content to serve for the lesser sum because she loved to hear the music going all day while she worked. Here was real sacrifice for the joy of music.

Of Far-Reaching Good

THIS leads up to the theme of our message for the month. With the true Christmas spirit urging us on, we propose that every mother in the Home Department inaugurate a movement in her household for the combining of the Christmas

spending money of the entire family for the purchase of a radio or mechanical player, this for the use of the poor people of the neighborhood. This instrument is to be placed where it will be accessible to the very poorest people in the community. If in a small town, it should be put in the public rest-room, the day nursery, the Red Cross headquarters, the Mission Church parlor. Or, if the community is only a settlement and lacks any other central meeting place, even the general store may be used for this purpose.

If in a larger city the musical gift should be placed in some public building in the district where the poorer classes live. But wherever it is housed it should be wholly accessible to the people whom it is intended to serve. It should be placed where the humblest person, even the socially outcast, may feel welcome to enjoy it without restriction or wounded pride. No one should feel the necessity of "dressing up" to go in and use it, because this would shut out most of the poorest people.

The adoption of this altruistic suggestion will, of course, mean a great sacrifice of personal interest on the part of the entire family. Every member has doubtless set his heart on some certain thing he desires and has planned some special gift he wants to make each relative and his most intimate and best-beloved friend. But the true Christmas spirit should be that of self-denial and of ministry to the unfortunate.

There should be an endeavor to get away from the over-worked habit of merely exchanging gifts. This will be a fine opportunity for mother to test the spirit of unselfishness and generosity in the various members of her family. If she succeeds in getting their cooperation in this act of charity and good-will, every member will find joy and an abiding satisfaction in watching the development of the project. It will, moreover, be a more lasting and gratifying achievement than of mere trivialities of boxes and bundles so frequently vanishes with their attainment.

Make your fireside attractive and cheerful for the Christmas Season. Fill your home with good will, good food, and good music. But let the family slogan be: Giving and not getting, ministering to the musical needs of those less fortunate musically.

"In Europe the boy who has artistic ability is looked up to. Here he is not looked at at all, or he is regarded askance. In this country the great majority of art and music students are women; in England the men and women students are decidedly in the majority."—HAROLD L. BUTLER.

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Music, Munich and the Mad King

(Continued from page 881)

science, industry and related subjects, is so great—there are nine miles of exhibits—that the only way of giving an idea is to say that parts of the building are open on special days while other parts remain closed, in order to provide an adequate staff to care for the objects on display.

One huge gallery, for instance, is devoted to aviation, another to the printing arts, another to musical instruments, while still another is a coal mine one hundred feet deep. In the section devoted to astronomy one may see the Planetarium which is to be duplicated in various parts of the world, including America.

The visitor enters a huge dome-like room in the center of which stands something resembling an upward pointing cannon. All the lights are extinguished and, by means of marvelously contrived mechanisms, the hemispherical ceiling is suddenly lit by stars projected from the cannon. The wheels begin to whirl, and in five minutes one can witness a transit of the celestial bodies in their orbits such as would ordinarily take twenty-four hours. Surely only the ingenuity, patience and scientific training of the German could make possible the creation of a plaything based on the movements of the heavenly bodies!

The practical educational value of this contrivance is enormous, and your editor learned more about astronomy in an hour than he had previously learned in a lifetime of occasional reading of astronomical books and magazines, to say nothing of a few peeps through telescopes here and there. We wondered what Camille Saint-Saëns, composer and astronomer, would have thought of this uncanny mechanism. Don't miss the Planetarium, if you go to Munich!

Munich After the War

THE PROSPERITY which marks many of the Northern German cities and injects an activity not unlike that of our western boom towns is wholly absent in Munich—and we were glad of it. Not that we did not wish all possible prosperity to our good Bavarian friends, who have contributed so many distinctly important artistic creations to the world. But we valued, none the less, the more dreamy lassitude of the city. True, the traffic moves briskly and the Bierhalle are very noisy and industrious spots. But the mark of suffering and poverty resulting from the war has touched Southern Germany apparently more than Northern Germany, or else they have been slower to recover.

We had the impression that there was somewhat too much willingness to spend time in the restaurants accumulating girth rather than to devote energy to new artistic ventures. Possibly there was some-

what less Gemüthlichkeit, that inexplicable combination of geniality and good fellowship, than there was before the war. There was also a readily understandable tinge of bitterness. What effect this may have upon the future musical art of one of the most fascinating cities of the world is hard to tell.

The people take their enjoyment from simple things, perhaps because they have no means for the expensive amusements of Americans. Bicycles run everywhere; the individual who can afford a private motor car is a rarity. Pleasures are elemental. Food is simple. *Hofbrau*, *Spatenbrau*, *Löwenbrau*, (famous German cereal beverages of anti-Volsteadian content) together with *Schwartzbrod* (black-bread) and a *Schnitzel* (cutlet), make a substantial meal. There are few distractions. Perhaps such an atmosphere is better for art productivity than the hustle and bustle of our so-called modern cities.

The musical art life of Munich revolves around four main institutions:

1. Der Staatlichen Akademie der Tonkunst (Hochschule für Musik).

(Formerly known as the Royal Academy of Tone-art.)

2. The Residenztheater. (A small theater attached to the former Palace of the King.)

3. The Nationaltheater. (A larger theater adjoining the Residenztheater.)

4. The Prinz-Regenten-Theater. (A newer theater on the outskirts of the city, devoted largely to Wagnerian performances.)

The Nationaltheater

HISTORICALLY the Nationaltheater is the most important, because it was in this building that Wagner's great genius commenced to display its fullest flower. Richard Wagner (1813-1883) was fifty-one years old in 1864 when King Ludwig II (Louis II) of Bavaria sent for the master to come to Munich. Ludwig (1845-1886) was then an eccentric boy of nineteen. His paranoiacal tendencies were evident in early manhood. The last act of his queer tragedy ended in Lake Starnberg near Munich, where the King escaped from one of his fabulously extravagant palaces and drowned himself. His neuropsychopathic delusions were almost too numerous to mention. Insane as he was, so many of his tendencies leaned toward the support of the arts that a career that otherwise might have been immediately forgotten really turned out in history to be on a higher plane of accomplishment than many of his saner contemporaries in the *Almanach de Gotha*.

(To be continued in January)

ORGAN QUESTIONS ANSWERED

(Continued from page 932)

organ for church use. We do not object to a limited amount of unification where funds are limited. If the latter is the case, why not dispense with the Harp and Chimes, both of which are costly and are not necessary for service playing. The price of the specification you quote will vary, of course, according to the builder. We should say approximately ten thousand to thirteen thousand dollars. We see no reason why the instrument could not be installed as you suggest, with some stops prepared for. This is done quite frequently. In the specification we would suggest the use of a Clarabella stop in place of the Gross Flöte included in the Great and Choir organs.

Q. Please give the names and the publishers of several collections of organ compositions suitable for a dignified church service.—R. E. M.

A. We suggest the following for your purpose, all of which may be secured from the publishers of THE ETUDE: "A Book of Organ Music," Rogers; "The Contemporary Organist," Morse; "The Church Organist," Morse; "The Modern Organist," Shelley; "Thirty Postludes," Carl; "Thirty Preludes," Clough-

Leighter; "The Organ in Church," Eddy; "The Church and Concert Organist," Eddy (3 Vols.).

Q. I have studied piano for six years and am now twelve years of age. The study of the pipe organ now attracts me and I would like your opinion on the following questions:

(1) Am I far enough advanced in piano to take up the organ?
(2) Would it be advisable to take organ and piano lessons on alternate weeks?
(3) Am I old enough?
(4) Would I be strong enough physically?

—M. F. T.
A. If you have acquired a facile finger technique on the piano it will be all right for you to take up organ study, but by all means you to continue your piano studies your suggestion for alternate organ and piano lessons is a good one. You are old enough, if you the two ends of the pedal board, to reach physical strength is required to play the modern organ, and you can easily ascertain your fitness in that direction.

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Master Lesson on "Senta's Ballad"

(Continued from page 898)

hand instead of with the right, as it is printed, for this change of hands imparts more grace to the execution of the phrase. In measure 51 the hand should be lifted from the keyboard in the treble after the tied quarter note F on the first beat, before taking the sixteenth note G which follows it. This action will lighten the sound of the phrase and give the correct value to the sixteenth notes in time and in tone. Proceeding to measure 54, the first note in the measure, the quarter note, B, and the following eighth note, D, can also be taken with the left hand, for the same reason as is given in measure 42.

Senta's Prayer

THE SECOND main theme of pity is succeeded in measure 56 by a very beautiful development of melody in which Senta prays for the redemption of the Dutchman. At measure 62 this lovely prayer, breathing forth faith and hope, comes to a close, and the ominous calls of the bass horns are again heard very markedly in the left hand, but *piano*, as though in warning, and then with a crescendo up to measure 68, from whence the music returns to *diminuendo*. Coming to the end of measure 68 on the last up beat, Senta's initial narrative theme is resumed with ornamentations, and here the notes of the song should predominate well over the running chromatic accompaniment in the left hand. The first two sixteenth notes of this figure in the lower voice should be taken by the right hand in conjunction with the fourth G and D in the treble, whilst accents should be given on the first notes of the sixteenth note passages in measures 70 and 71. Continuing to measure 72, as in the end of measure 68, the two sixteenth notes in the lower part should be taken by the right hand.

From the end of measure number 72 until the end of measure 101, the music is a repetition of what has already been noted, and must be performed in a similar spirit. Where the trumpet calls develop in measure 85, into a descending sequence of progressions, the chords, as in measure 39, must be made very rhythmical and fierce in expression. There is a D eighth note on the fifth beat in measure 95, in the treble which should be played by the left hand, and also D and F eighth notes on the third beat of the following measure. Arriving at measure 98, the melody is repeated *piu mosso* and in the declamatory phrase in measure 99, the last three eighth notes, G, F and D, should be played by the right hand. The succeeding phrase, however, starting on B quarter note, the first beat of measure 100, should be given to the left hand, for the varying change of hands helps to give more point and significance to the passages. In measure 102 there arises an impassioned development of

Senta's prayer for redemption of the "Doomed One," and this proceeds with ever advancing intensity, and with a slight broadening of tempo in measures 108 and 109, leading up to a sort of breathless pause at the end of 109. This pause only tends to make a more overwhelming effect of the fervor of emotion which reaches its height in measure 110 where the octave passage comes crashing down in a perfect frenzy. Returning to measure 103, the two last eighth note octaves in this measure should be stressed, and going on to measure 112, the lower notes of the octaves here, which are written in the music for the right hand, are easier played by the left hand in octave with the bass notes.

The Pity Theme

CONTINUING to measure 114, the second principal theme (the one of "pity," as I call it) of Senta's song returns, and should be played proudly and slowly with great emphasis, until measure 117 is reached, when the music, gathering momentum as it again rises to excitement, should quicken its tempo, and the rhythmic figures which now reappear and which I have elsewhere likened to the summoning calls of brass instruments, should become more and more wildly turbulent as they reiterate their feverish appeals.

In measure 120 the melody again revives, and the tempo must slow down, only to get faster in measure 123, which is similar in spirit to 117. So also are the succeeding measures, until we arrive at 126 where the song bursts forth in the key of E major (but in the original tempo) for a final enunciation and gathers into an apotheosis of the prayer for redemption in measure 130 which must be played more slowly and with great force of passion. In measure 134 there is a slight *ritardando* leading to "a tempo" in measure 135, where in ever-intensifying excitement the music whirls us on till it reaches a tremendous climax of trumpet calls in measure 142 which must be performed very heavily and majestically, producing a spirit of exultation, of finality, of destiny fulfilled! Thus the piece is brought to a triumphant close: the sacrifice has been completed; the *Flying Dutchman* is redeemed and is born up with his devoted Senta into Paradise.

SELF-TEST QUESTIONS ON MR. HAMBOURG'S ARTICLE

1. Give a short sketch of the legend of "The Flying Dutchman."
2. In what act does Senta's song occur?
3. What effect is to be brought out just after the close of Senta's Prayer?
4. How should the repetition of the "Pity Theme" be played?
5. In what mood does the composition close?

TEACHERS' ROUND TABLE

(Continued from page 892)

high marks in your academic work under these conditions.

A certain amount of such school playing is a good experience for you; but it seems to me that you are overdoing the matter, since an hour or two a day is quite sufficient. During this strenuous playing, too, you should be especially careful to play easily and not to stiffen the muscles.

3. Palestrina was a church composer who wrote almost exclusively for unaccompanied chorus and organ. Gluck and Wagner (opera composers) and Berlioz (orchestral composer) appear on the piano only in arrangements by other writers. I

may suggest the following for your use: Handel, *Fantasia in C major*; Haydn, *Gipsy Rondo or Variations in F minor*; Gluck-Brahms, *Gavotte from "Iphigenia in Aulis"*;

Mozart, *Sonata in A major*; Weber, *Rondo brillante*; Schumann, *Des Abends and Grillen from Op. 12*;

Wagner-Liszt, "O thou sublime, sweet evening star"; Brahms, *Ballade, Op. 10, No. 1*;

Debussy, *Clair de lune and Golliwogg's Cake-Walk*.

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POPULAR ENTERTAINER (at showing of his latest talkie): "Would you mind repeating that, Agnes? I was singing so loudly I couldn't hear you."

A Decade of "The Six"

(Continued from page 883)

Ex. 3



Poème, Darius Milhaud

(2) Thinness of texture to the last degree. Notice this example:

Ex. 4



Mouvement Perpetuel, Francis Poulenc

(3) Emphasis on counterpoint instead of harmony. Counterpoint is the art of writing one melody or more against a given melody, to sound simultaneously with it. Counterpoint is created horizontally; harmony is created vertically. (4) Polytonality; that is, writing music in two, or even three, keys at once. Suppose you were to play *America* thus: with the right hand playing the melody in G major, allow the left hand to play the accompaniment in D-flat major. The result is not guaranteed to please your Uncle Tobias, who suffers from neurotic complaints; but it at least will give you some small insight into polytonality or "Polyharmony." Quite lovely effects are often produced by these means. Here is a notable instance in the writings of Germaine Tailleferre (*Ty-fayr*) who goes so far as actually to use a different key-signature for each hand:

Ex. 5



Ballade, Germaine Tailleferre

(5) Emphasis on strong, elemental rhythms, relentlessly carried out. See this example from Auric (*Oh-reek*):

Ex. 6

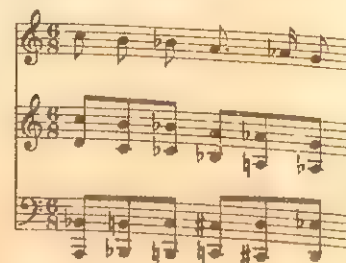


Trois Pastorales, No. 1, Georges Auric

(6) Absolute freedom of form.

Probably M. Milhaud is the most drastic member, musically speaking, of his group. Poor Claudio Monteverdi, the Milhaud of his time (1567-1643), would have a bad case of palpitation of the heart could he but hear the following measures in which the composer uses what amounts (enharmonically) to a succession of descending major sevenths against an ascending series of augmented octaves:

Ex. 7



Poème, Darius Milhaud

And yet, in such works as the piano suites,

Saudades do Brasil, Milhaud has produced music which is most invigorating and attractive.

Germaine Tailleferre has occasional moments of what a conservative Brahmsite would probably term 'repentance,' when she writes something charming and light and in the manner of Cécile Chaminade. Such a one is her *Romance*, commencing:

Ex. 8



Romance, Germaine Tailleferre

Like Louis Durey, she is no longer a member of "The Six," having withdrawn some time ago. New members have been added, so that to-day, instead of six, the group contains seven or eight. The original members of "The Six" were: *Darius Milhaud, Arthur Honegger, Germaine Tailleferre, Louis Durey, Francis Poulenc, George Auric.*

A Picturesque Figure

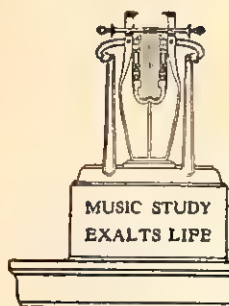
WITHOUT DOUBT, Arthur Honegger is the towering figure of the group and is representative of all that is best in their iconoclasm. Still in his thirties, he can already look back on triumphs of his art and of his personality, both in Europe and America, such as are the lot of few composers. Honegger was born in Havre in 1892, of Swiss parentage. His early teachers were R. Charles Martin and Lucien Capet; and later he for two years attended the conservatory at Zürich, Switzerland. In 1912 he entered the Paris Conservatoire, where his teachers were Widor, Gédalge and d'Indy—three of the greatest of modern musical pedagogs. Among the outstanding works of this brilliant and versatile composer are as follows: two *Sonatas* for violin and piano; *Sonata* for viola and piano; *Sonata* for violoncello and piano; *Sonata* for two violins, unaccompanied; *Le Chant du Nigamon* (orchestra); *Pacific 231* (orchestra); *Le Jeu des Jeux du Monde* (mask); *Horace Victorieux* (orchestra); *Rugby* (orchestra); *Le Roi David* (for chorus and orchestra).

Pacific 231 created much excitement in America, later inspiring the Boston composer, Frederick S. Converse, to write the clever musical parody, *Flivver 10,000,000*, portraying in tones a certain rather well-known type of automobile.

Looking Ahead

IT WOULD be interesting to be able to see ahead a hundred years and to ascertain the niche in musical history to which "The Six" will be assigned by the critics of that far-off time. Will this French group be thought hopelessly old-fashioned?

There are musicians today who think that, before the present century has elapsed, music will have become one of the decadent arts, incapable of further development. It would be sad, however, to be forced to believe that the tale is nearly told. Instead of decaying and decaying, to the point of final annihilation, music—the loveliest and the most spontaneous of all the arts—should spring up anew, and more wonderfully than ever before. Whatever influence, one way or the other, "The Six" will have had, must be left for coming years to decide.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



CHRISTMAS GIFTS FOR THE MUSICAL

Each year, shortly before the Holiday Season, we are literally deluged with requests for suggestions of gifts for musical folk. It is but natural that friends and relatives of active music workers, teachers and students of music should wish to remember them with appropriate gifts at this season, and what is more calculated to please one devoted to the art of music than a good book on the subject, or a volume having within its pages material for many a pleasant hour at the keyboard, the console, or with the beloved violin?

Then, too, many teachers make it a practice to remember their pupils with an inexpensive gift such as a piece of musical jewelry, a calendar with an attractive musical subject, or one of the booklets in the *Child's Own Book* set by Thomas Tapper, the *Petite Library* or the *Musical Booklet Library*. On another page of this issue there is an advertisement of attractive remembrances, and for the convenience of those seeking musical gifts for musical folk we also have prepared a most comprehensive little booklet, our Annual Holiday Offer, in which will be found listed and described all of the foregoing articles as well as many others.

Musicians who receive gifts of money frequently utilize the opportunity afforded by our Annual Holiday Offer to add to their libraries some long-desired book on music, or an album of music that will provide material for suitable additions to the repertoire or pleasing numbers for diversion. Send today for a copy of our Annual Holiday Offer Booklet.

OUR COVER THIS MONTH

Christmas Season, in addition to its paramount joyous religious significance, stirs the soul with its many other sentiments, memories and the captivating romance of the yuletide festivities of medieval days.

In the handsome and colorful decorative design upon the cover of this issue of *The Etude*, the artist, F. Sherman Cooke, gives the romantic appeal of medieval days. Although the medieval bell ringers are vigorously sounding the message of the joyous Christmas Season, there are certain cathedral-like aspects which, with the prominence of the star in the faultless blue sky, pleasingly bring to mind that, pervading all the joyous doings of the "Merrie Christmas" Season, the true message of the Christmas bells and the promise of the star should not be forgotten.

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Surely we dare not fail to give satisfying service to such new friends, and most decidedly do we feel it a necessity to show appreciation to old friends by according them every convenience and economy, accuracy and promptness in serving them. Thus, to those who call upon us for musical information at any time, we are alert to give service that indicates a constant endeavor to merit the good-will of the professional and other music workers. Today is a good time to write for information on our convenient charge accounts and examination privileges and, at the same time, request helpful catalogs on any class of music publications in which you are interested.

Advance of Publication Offers—December, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

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The calendar offered music teachers last year, as a nominally priced Christmas message, proved such a tremendously well-liked item that we set about early this year to secure a subject for 1930. During the first seven months of this year, hundreds of musical pictures secured from scores of European and American sources were gone over before a selection finally was made.

We had to keep in mind a subject that was not antiquated, that was dignified and in keeping with the dignity of the educational field of music and that possessed a richness of color without clashing with tasteful surroundings in well-appointed homes and studios. This is no little undertaking, but an effort was made to get something rich and satisfying and yet at a price appealing to the majority of teachers or music lovers, wanting just some little remembrance to send to music students or music lovers.

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—LUTHERANUS XXXIII. 17

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Are you, Mr., Mrs., or Miss Musician, prepared for your contribution to the joyous Christmas celebration? If you are a choirmaster, the cantata or anthem is probably well along in rehearsal; should circumstances have caused a delay, may we suggest that by writing us immediately, outlining your needs, a selection may be had for examination. Our experienced clerks, many of whom are actively engaged in choir and church work, will select for you music that may just suit your needs, whether they be for solos, anthems, cantatas, services for Sunday School and choir, or organ compositions.

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By JOSEPH E. MADDY AND WILFRED WILSON

After some excusable delay, work is now going on steadily on this new collection. It is to contain twelve numbers, chiefly suited for concert, contest and exhibition purposes, arranged especially with a view to performance by school and amateur bands and orchestras. There will be twelve numbers, admirably selected and most effectively arranged, both for band and for orchestra. The instrumentation in both cases will be full and rich without being difficult for any of the instruments. The special instrumentations employed are in accordance with the most approved lists.

In ordering, be sure to state which band or which orchestra parts are desired. The special introductory price in advance of publication for instrumental parts, either for band or orchestra, is 25 cents each, postpaid. The piano accompaniment for the orchestra book is offered at 40 cents in advance of publication.

THE RISEN KING

EASTER CANTATA
By ALFRED WOOLER

We take pleasure in announcing this new work for Easter. It is in Mr. Woole's best manner, a compact, melodious, well written work. The text is a well chosen selection of Scripture quotations, together with extracts from appropriate hymns. The chorus work is especially good, all of it rhythmic and with a good swing. The various solos are suitably appportioned. All are good. This musical service at Easter time and, as it is not difficult, it will not require undue rehearsal.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

BEGINNER'S METHOD FOR THE TRUMPET (OR CORNET)

By HAROLD W. REHRIG

With the increased number of bands and orchestras being formed in our schools a demand has come for modern and up-to-date books of instruction for the various instruments, works that safely may be placed in the students' hands for daily practice. Such a book is the recently published *Beginner's Method for the Saxophone*, by H. Benne Henton, a work that not only teaches thoroughly the fundamentals of saxophone playing but lays a strong foundation for virtuosity, if the pupil is inclined further to pursue his studies.

This new *Beginner's Method for the Trumpet* is an instruction book along the same lines and, as the trumpet and the cornet are similar in mechanism, it also may be used by one beginning the study of the latter. Everything is explained clearly and logically, and interspersed throughout are pleasing tunes that will do much to increase the student's interest.

While this work is in preparation, orders may be placed at the special advance of publication cash price, 65 cents, postpaid.

NEW RHYTHMIC ORCHESTRA COLLECTION

Teachers have long since recognized the rhythmic orchestra as an important factor, not only for teaching the child the fundamental principles of rhythm, but also for providing practical experience in ensemble playing. No matter what instrument the child may be studying he will be helped by taking part in a rhythmic orchestra.

Teachers have found that their recital programs are given a touch of novelty by the addition of a rhythmic orchestra number. Our new collection of pieces for the rhythmic orchestra will contain only the best numbers available. Special attention is being directed to the preparation of this new work and it gives promise of being an exceptionally fine collection and one that will merit the attention of the progressive teacher demanding only the best. In addition to the piano part and the teacher's score, it will contain the complete parts for each of the toy instruments.

The special price, in advance of publication, of the complete book, is \$1.00, postpaid.

REQUIEM MASS

FOR TWO-PART CHORUS

By GEREMIA M. FABRIZI

There is a real need in the majority of parishes for a Requiem Mass of this type. Many of the Requiem Masses used in the past have been most inappropriate, owing to the trifling and somewhat commonplace character of the music. It is not desirable that a Requiem Mass be difficult or ornate. The new *Requiem Mass* by Fabrizio is strictly in accordance with the *Motu Proprio*. It is complete in every respect, including the very beautiful and dignified settings of the "Common of the Mass" and the prescribed Gregorian setting of those portions known as the "Proper of the Mass."

The special introductory price in advance of publication is 35 cents per copy, postpaid.

THE PASSING UNDER OF THE THUMB

TECHNICAL EXERCISES FOR THE PIANOFORTE

By I. PHILIPP

This is one of the most exhaustive treatments we have ever seen of a highly important technical device. The management of the thumb lies at the very foundation of all worthwhile pianoforte technique. As a matter of fact, unless the thumb is correctly trained there comes a point in piano playing where the student really gets no further. The new book of Prof. Philipp may be used as part of one's daily practice through a term of years.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

EASY ALBUM FOR 'CELLO AND PIANO

The very decided increase in the number of 'cello students in recent years is an encouraging sign. It encourages the publisher to devote increased attention to this instrument. We have now in preparation a new and very attractive album for this instrument. It is similar in style and scope to our *Collection of First and Third Position Pieces* for the violin. It will consist of original numbers and arrangements and transcriptions of successful pieces. No number in this book will be found in any other collection. It will start off with very easy pieces and progress gradually. The pieces are chiefly in the first position with a few introducing the third position. We anticipate a great success for this volume.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

LOUISIANA SUITE FOR THE PIANOFORTE

By WALTER NIEMANN

This is one of the best and most distinctive sets of piano pieces published in recent years. The pieces are unique treatments of certain Stephen Foster melodies, done by one who is accomplished both as a pianist and composer. The pieces are as follows: *The Mississippi Steamboat's in Sight* (Introducing "The Glendy Burke"), *My Old Kentucky Home* (Introducing the well known Melody), *The Interrupted Serenade* (Introducing "Old Black Joe," "Massa's in the Cold Ground," "O Boys, Carry Me 'Long," and "Gentle Nettie Moore"), *Longing for Home* (Introducing "Swanee River"), *Carnival in New Orleans* (Introducing "Dixie Land").

The special introductory price in advance of publication is 60 cents per copy, postpaid.

FIRST LESSONS IN BACH

Book Two

FOR THE PIANOFORTE

By WALTER CARROLL

The extent to which teachers have used Book One of *First Lessons in Bach* by Walter Carroll, has prompted the publishing, in the Presser Collection, of Book Two of this excellent work. The collection of Bach's easier compositions as compiled by Walter Carroll has found great favor among teachers who desire to introduce their pupils, at an early age, to the works of the master. While Book Two is being prepared, teachers may place their orders for copies at the special price in advance of publication of 30 cents a copy, postpaid.

FIRST EXERCISES FOR THE VIOLIN

By AD. GRUENWALD

A new edition of this standard work is soon to be added to the *Presser Collection*. As supplementary to any method or instruction book, the *First Exercises for the Violin* by Gruenwald are very useful. Excellent material for practicing the different kinds of bowings is provided. These exercises are all in first position and a number of them are arranged for two violins, giving opportunity for two pupils of the same grade to play together. The new edition will have the same careful attention that is shown in all our other *Presser Collection* works.

The special price in advance of publication is 40 cents, postpaid.

SCHOOL OF VIOLIN TECHNIC

By O. SEVCIK, Op. 1, Book III

The Violin Studies of Sevcik have come to occupy a most important position in all violin teaching. Many of Sevcik's works are considered absolutely indispensable by many violin teachers. Book III of Sevcik's *Opus 1* is widely used. It is designed especially to afford practice in all the possible shiftings made necessary by changes of positions. Our new edition of this volume will be superior in all respects.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

FACILE FINGERS

TEN SHORT MELODIOUS STUDIES FOR PIANO

By CEDRIC W. LEMONT

Mr. Cedric Lemont is well known for his many melodious teaching pieces for the piano. His latest work, now announced for the first time, is a set of very interesting studies suitable for students advancing from the second grade into the third grade. Each study is intended to serve some important purpose. They are as follows: *Triplet Study* (C Major), *Light Chords* (A Minor), *Balanced Hands* (G Major), *Cello Solo* (E Minor), *Bell Chords* (D Major), *Staccato Thirds* (B Minor), *Scale Runs* (F Major), *Chromatics* (D Minor), *Arpeggios* (B-flat Major), *Left Hand Finger Cross* (G Minor).

The special introductory price in advance of publication is 30 cents per copy, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Three unique works that have been included in the works described on these pages for the past few months are now on the market and accordingly the special prices quoted in advance of publication have been withdrawn. They are:

Necessary Jingles, For the Pianoforte, by Blanche Fox Steenman. A little book for children from five to eight years of age in which fundamental technic exercises are given in the guise of Mother Goose jingles. These jingles are to emphasize fingering and correct hand position and, if presented as directed, will save many hours of explanation and tiresome practice at some future stage of the student's pianistic development. Price, 75 cents.

Light Opera Production, For School and Community by Gwynne Burrows. Here is a book that many active music workers have been looking for, a book that will do much to eliminate unnecessary worry and possibly may be the means of turning what would be ordinarily an indifferent performance into a bright, sparkling entertainment. The explanations and directions are clear and concise and presented in non-technical language so that anyone may easily comprehend and profit by them. Price, \$1.50.

The Trio Club for Piano, Violin and Cello. Contains numbers, most of which have never appeared in a similar collection, such as *Breath of Lavender*, *Preston*; *Love Light*, *Kohlmann*; *An Old Palace*, *Cooke*; *Estrellita*, *Ponce*, etc., all arranged for performance by players of moderate ability. The ensemble that furnishes music of the better kind in hotels, theatres or at private functions will welcome this book as an excellent addition to their repertoire. Price, \$2.00.

DELIGHT A FRIEND WITH AN ETUDE SUBSCRIPTION

No better gift to a musical friend than THE ETUDE MUSIC MAGAZINE. You give a year's pleasure at an exceptionally small outlay. Our artist has prepared a fine Christmas gift card to go with every subscription. Send us your orders, give us the names of your friends and we will see that this beautiful card in four colors arrives on Christmas morning, bringing cheer and good wishes. You can save money by giving more than one subscription.

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Seven " "	1.65 "
Ten " "	1.60 "

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Look out for the man or woman who offers THE ETUDE at ridiculous bargain rates. The price of a single year's subscription is \$2.00. Our representatives carry our official receipts. Pay no money to strangers unless you are willing to accept the risk. Read any contract or receipt offered you before paying cash. We cannot be responsible for the work of swindlers.

ADVERTISEMENT

WORLD OF MUSIC

(Continued from page 873)

THE ONE HUNDRED DOLLAR PRIZE offered by the Swift and Company Male Chorus for the best setting of Catherine Parmenter's *Outward Bound* has been awarded to Franz C. Bornschein of Baltimore.

MRS. MARY LAYTON, founder and conductor of the Layton Ladies' Choir, of London, through which she made both herself and that organization famous throughout Great Britain, died recently in her eightieth year, at her home in historic and classic Chelsea. At the *Concours International de Musique*, held in Paris in 1912, The Layton Ladies' Choir took first place in both classes of singing in which it was entered. Mrs. Layton was the first woman in England to take the Fellowship of the Royal College of Music (in 1872); and her Choir was the inspiration of a large quantity of serious music written by British composers for women's choirs.

A RECENT MOZART DISCOVERY has been made by the choirmaster of the parish Church of Vaden, Austria. It is a hitherto unknown mass with the title page inscribed (translated) "Harmony Mass in B, for soprano, alto, tenor, bass, two violins, viola, two clarinets, two fagottos, two horns, violoncello, double bass and organ. Author, W. Amadeo Mozart." Later advice states that expert examination has proven this to be a spurious work by a Mozart contemporary. We give this to correct publicity already given the "discovery."

CANADIAN MUSICAL TALENT is to be featured in a series of twenty-five concerts to be broadcasted over the coast to coast network of the Canadian National Railways. The Toronto Symphony Orchestra, reputed to be the best of its kind in the Dominion, is to furnish the orchestral background, with a Canadian soloist of international reputation appearing on each program.

TO HONOR HARRISON M. WILD, for more than a quarter of a century the conductor of the famous Apollo Musical Club of Chicago, a committee has been organized to raise a trust fund for the permanent endowment of that organization.

THE WORCESTER (MASSACHUSETTS) MUSIC FESTIVAL, at its seventieth session this year, gave prominence to American works, among which were: Werner Josten's "Ode to St. Cecilia's Day," a cantata for mixed chorus, soprano and baritone solos and orchestra; Howard Hanson's "Lament of Beowulf," for mixed chorus and orchestra; and Louis Gruenberg's tone poem for orchestra, "Isle of Enchantment" in its world premiere.

A WASHINGTON OPERA HOUSE is planned for the national capital, to be erected within the coming year, at a cost of about one and a half millions of dollars. It is to seat three thousand people; there will be an orchestra pit for seventy-five musicians; and the stage will accommodate the largest productions.

A BRUCKNER FESTIVAL is announced by the Baden Musical Society, to take place at Karlsruhe, Germany, from November 6th to 10th. Among the works to be heard are the master's fifth and eighth symphonies, the String Quartet and the "Mass in F Minor."

THE SULTAN OF ZANZIBAR, with his son Prince Abdulla, recently visited the London recording rooms of the Columbia Company. He requested that a party be sent to West Africa to record the folk-songs and dance music of the Swahili, whom the Sultan claims to be "as musical as the people of the West and possibly more so."

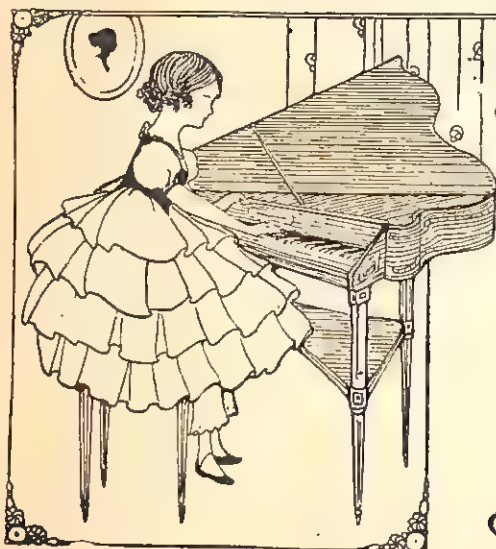
A DOLMETSCH FOUNDATION has been created by music patrons of England, to perpetuate the researches and workshop activities of the Arnold Dolmetsch family who have done so much for the preservation of the earlier forms of instruments and of compositions written for them.

LORENZO DA PONTE, through whose efforts Italian opera gained largely its footing in America, is to be the central figure in a book of memoirs. At one time the first professor of Italian in Columbia University, da Ponte in his life showed the versatility of being successively poet, priest, tradesman, distiller, bookseller in England, friend of Casanova and librettist to Mozart.

JULIAN JORDAN, composer of the once extremely popular ballad, *The Song that Reached My Heart*, and a well-known tenor of his younger days, died at his home in Mt. Vernon, New York, on October 13th, at the age of seventy-eight. For years he had been a successful teacher of singing; and he gave several lessons the day before being taken to the hospital about two weeks before his passing. Many of his sacred compositions achieved considerable popularity. He was a twin brother of the equally famous Jules Jordan who died March 5, 1927.

COMPETITIONS

ONE THOUSAND DOLLARS is offered by the Hollywood Bowl Association, for a Symphonic Poem for orchestra, not to exceed twenty minutes in its performance. The contest closes February 1, 1930, and full particulars may be had from the Hollywood Bowl Association, 6777 Hollywood Boulevard, Hollywood, California.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



A Musical Dog (A True Story)

By JEAN G. MYRA

SCOTTIE is a huge golden and white collie four years old. At the age of six weeks he came into the home of a piano teacher and, in these four years, besides becoming very attached to his mistress, he has learned to love and appreciate music.

If Scottie is tired or worried, only the piano can soothe and refresh his worn-out nerves.

One evening, after a long day's teaching, his mistress decided to do some studying and carried her books to the living room, with Scottie close upon her heels. This was not what the collie wanted. With a great question in his eyes, he placed a large heavy paw in her lap. Miss Music Teacher, realizing she needed another book, went, with the joyful collie following close, to the music room, procured the book and returned to the living room. Again came the same beseeching look and the same heavy paw in the lap of his mistress.

"Does Scottie want to go out doors?"

"No."

"Does he want a drink of water?"

"No."

(If you really know and love a dog it is quite possible to carry on an intelligent conversation with him.)

Then came the question—

"Do you want me to play for you?"

Like lightning came the answer:

"Yes!"

Scottie's eyes sparkled, his ears and tail stood straight up, and with a joyful bound he followed his mistress to the music room.

She sat at the upright piano and played a few short phrases. Then came a long nose under the arm lifting her hand from the keyboard.

"Why! What's wrong?"

"Please," said Scottie's eyes, "Use the other piano."

Miss Music Teacher went to the other piano, a lovely grand piano and Scottie's favorite. With a great sigh of contentment the collie stretched himself out on the rug to enjoy his evening of music, lifting his lovely head only occasionally to plead for more and more.

DEAR JUNIOR ETUDE:

My teacher has formed a Junior Music Club and we meet in her house the last Friday of every month. We read the little biographies of great composers and have many musical games and puzzles. We hope to send some money to the MacDowell Artist Colony.

From your friend,
MILDRED SPIEGEL (Age 12)
Massachusetts.

The Night Before Christmas

By HOPE STODDARD

IT WAS Christmas Eve, and Janie had seen the huge Christmas tree dragged up the snowy steps and into the wide front parlor. There it had reared its great height, sighing in all its branches, and now awaited the night-time when it was to be trimmed. Janie wanted to help her mother and father, but she knew that if Santa Claus were to come and find her still out of bed, he might think that she had grown up and didn't need toys any more. So she let herself be tucked in as usual and shut her eyes as tightly as ever she could.



She lay there a long time, for hours it seemed to her, and yet could not seem to get to sleep. Whispering little night-noises danced around her ears and candle-light fairies tapped lightly on her eye-lids. At last she could lie quietly no longer, so she opened her eyes widely and sat up in bed.

And the strangest thing had happened! She was still between her fluffy covers, but the walls and ceiling of her room seemed to have stretched out and out until they looked like the sky itself. And on them were hung glittering stars and a small crescent moon. And, throughout the



great blue-black space between her and the stars, were tiny fairies, with dresses like blue candle flames, scurrying here and there as busy as ants on an ant hill.

When Janie sat up hundreds of the wee people flocked to her and sat on her knees, on her hands and on the tips of her ears.

"Oh, Janie!" said one softly. "We are the Christmas-Eve fairies and we are getting ready the presents for the Christmas tree. We must have them ready before Santa comes, but there are so many! Won't you help?"

"Oh, goody—yes!" said Janie, and threw the covers off.

"Wait a minute!" said one fairy. "Don't get up! We'll bring them to you and you can sort them out."

So Janie waited. But what a queer lot of presents they did bring! There was one package labeled "Snow-flakes," and another "Fresh North Wind," and another, "Deep Red Sunset." All had printed on them, "Not to be Opened 'til Christmas."

Janie laughed with delight as each new package was brought to her; but when one especially large one was tugged over to her bed by the fairies, she was fairly tingling with excitement. On it was written in bright letters:

Christmas Music

Janie's face fell, for she had to confess that, if "Christmas Music" meant practicing scales and finger exercises, she didn't think that any sort of present. She was almost decided not to open it at all.



The fairies must have noticed her down-cast looks for they crowded about her with much surprise on their faces. "Janie!" they exclaimed. "The 'Christmas Music' box is one present you may open right away, for it is at midnight that you can enjoy it most of all." Janie fumbled with the string but not eagerly, and it did not come loose.

Finally the fairies opened it. And what do you think there was inside? Why, neatly packed therein, was, first of all, the Sighing of the Winds in the Pine Trees. It seeped out of its tissue paper wrapper like a long slim whiff of smoke and made Janie drowsy just to hold it. Then there was the Ringing of Bells, soft and beautiful; then came the Whir of Snow-Flakes.

(Continued on next page)

?? ASK ANOTHER ??

1. Name three composers whose names begin with G.
2. What is a dominant triad?
3. What finger comes on C sharp in the scale of F sharp minor?
4. What is a keyboard of a pipe organ called?
5. What was the nationality of Chopin?
6. What is a polonaise?
7. What is meant by *piu animato*?
8. Who wrote *Träumerei*?
9. Name the opera by Wagner which is built on the legend of an enchanted swan?
10. From what is this taken?



My Practice Hour

By ELVIRA JONES

When I practice every day,
I pretend I'm far away.
I'm the Captain of my crew,
My fingers all my orders do.

I take ten strong little men,
And show them where they must begin.
First they climb the hills of scales
Slowly, so that no man fails.

Up and down they go with might,
Until each can march just right.
Then I let them dance about,
Left and right, in and out,

Through the fields of tunes and airs.
They have lost their training cares!
When my practice time is done,
I have had an hour of fun!

DEAR JUNIOR ETUDE:

I was delighted to see my first letter in the JUNIOR ETUDE and think it is a great honor.

I am very much interested in the music clubs about which your correspondents write. The American children are very fortunate to live in the midst of such clubs. Australia is following closely in the American footsteps although it cannot be expected to do quite so much to increase musical knowledge as more musical countries. For it is a much younger country and its population is less. The director of music here has just returned from a long trip to other countries in the interest of music, and he says that the methods used here in Australia are as up-to-date as those of any other country.

From your friend,
FLORRIE GEHRIG,
Villa Maria, Lagoon St.,
Narrabeen, Sydney, Australia.

Merry Christmas



JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 24—Grieg

CERTAINLY all juniors play ever so many compositions by Grieg! Some of his things are very well known, and others, equally beautiful, are not often heard. But he wrote so many simple things, as well as larger ones, that there is more for Juniors to play than in the case of Brahms, for instance.

Edvard Hagerup Grieg was born in Norway in 1843. His mother was a very fine pianist and gave him his first lessons; then, at the age of fifteen he entered the Leipzig Conservatory.



1843—Grieg—1907

The music of Schumann and Mendelssohn was very much played at that time, but Grieg being a Scandinavian preferred to play and study the music of his own country rather than be too much influenced by these German composers. So, after several years at the Leipzig Conservatory, he went to Copenhagen, in Denmark, to

do some more studying. He made several tours through Europe and England as a concert pianist, playing many of his own compositions, including the brilliant concerto for piano and orchestra.

He founded a choral society in Norway which he conducted for many years and also conducted some orchestral concerts.

One of his most famous compositions is the "Peer Gynt Suite" (pronounced Peer Ghint). This is a set of four short descriptive compositions, written as incidental music to the story of Peer Gynt by Ibsen; they include *Asa's Death*, (pronounced Asa); *Anitra's Dance*, *Morning* and *In the Hall of the Mountain-King*. His piano concerto is very well known and frequently played, as is his violin sonata. He also wrote many songs and small piano pieces. In all of his compositions he has preserved a distinct Norwegian "flavor," and in many of them he uses the melodies of Norwegian folk songs and dances.

Grieg died in Norway in 1907.

Some of his smaller compositions that you can play at your club meetings are:

- Watcher's Night Song*, Op. 12, No. 3.
- Valse in A Minor*, Op. 12, No. 2.
- Norwegian*, Op. 12, No. 6.
- Butterfly*, Op. 43, No. 1.
- Birdling*, Op. 43, No. 4.
- Erotik*, Op. 43, No. 5.
- To Spring*, Op. 43, No. 6.
- Spring Dance*, Op. 38, No. 5.

Questions On Little Biographies

1. When was Grieg born?
2. What was his nationality?
3. What are some of the characteristics of his music?
4. Name some of his well-known compositions?
5. When did he die?
6. What instrument did he play?

To Be or Not To Be Neat

There are two funny things about the September contest. The first one is that it is every year a heavy contest—just lots and lots of essays and puzzles come in, baskets full of them. That is probably because you all feel like doing things after your long summer vacations, and you are not as busy with other things as you will be later in the year.

But the other funny thing about the September contest is that it consists always of the most untidy, careless and unneat work sent in. Now what is the reason for that? It must be that during those long and pleasant vacations everybody slips backward. Of course there are a

happy few who are always neat and careful with their work, and they are generally the prize winners. But as for the others—well, it's just too bad! Many puzzle answers came in which were perfectly correct but went right in the waste-basket because they were so "sloppy"; and, worse yet, many others were too carelessly done even to bother reading them. So, if you do not find your name in the honorable mention list, you know the reason, and it is nobody's fault but your own. Certainly very few of you could look at your own papers and be able to say "That is my best work!"

LETTER BOX

DEAR JUNIOR ETUDE:

We have a rhythmic orchestra now. Our teacher plays the piano for us. We meet once a week after school, and so far we have five girls and five boys. We enjoy it very much. We have triangles, tambourines, cymbals, gongs and drums.

From your friend,
JAMES SCHRUBB.
(Age 11) Ohio.

DEAR JUNIOR ETUDE:

I have been taking piano lessons two years. I received a metronome for Christmas and find it very useful to practice with. In school I play piano for the toy symphony band. I expect to become a good pianist and singer.

From your friend,
ROZELLA BUSH (Age 12).
Missouri.

Impression of Grieg's Butterfly

By LAURA VIRGINIA BEAVERS
(AGE 10)

TWILIGHT! Everything still—not a sound to be heard. Every breeze seemed hushed as I sat alone in my flower garden. Gazing idly about I saw a yellow butterfly flitting

that I was reminded of the lovely butterfly music of Grieg.

The opening measures seem to flit from one blossom to another as did this real butterfly. Can it be that the master was inspired to write his exquisite music from watching the play of butterflies in his garden?

My teacher says we play this piece too fast, forgetting the tiny pauses that separate the music thoughts. Notice the butterfly; like a bee he stops now and then to taste the sweetness of some particular flower before passing on to another. The lovely little runs remind me of the butterfly's painted wings, dainty, airy, yet at times brilliant.

With the picture of the butterfly soaring from the bed of sweet alyssum to the top of the highest hollyhock, I resolve to work until I can interpret the music, as taught to me by my little friend, the yellow butterfly.



hither and thither in circles just beyond me. Presently it alighted on a pink rose, paused a moment, then flew away. But back came the beautiful creature. I think it liked my garden, for it flitted about from flower to flower in such rapid succession

The Night Before Christmas

(Continued from page 948)

and the Singing of Christmas Carols. All this was in the box and more, too. For a tiny fairy hopped out, clothed all in grey, fluttering garments that shone in the starlight as she darted hither and thither singing:

*I'm one Hour's Practice,
Proven now if you must;
Then I sink down weeping
Grey and dull as dust.
I'm one Hour's Practice,
Smile now—and you might!
Then I dance and shimmer
Bright as candle-light!*

Then she made a deep curtsy, and smiled so sweetly that Janie smiled back. But before she could say a word the fairy was gone.

"Just going to take up her lodgings in the Exercise Book," explained one of the

fairies. "You'll hear her laughing the next time you open it."

"But I want her now!" called Janie and started to get out of bed. Somehow or other, though, all the fairies kept tugging and tugging to keep her in and singing meanwhile in such sweet voices that Janie found herself, in spite of all her efforts, going to sleep, but smiling all the while as she heard the Christmas sounds that the fairies had revealed to her:

*Wind in pine tree,
Soft and low,
Far-off sleigh bells.
Whir of snow.*

So this is how it happened that when Janie awoke in the broad daylight, even before she saw the great tree heavy with presents, she hurried to the piano and played a few scales from her Exercise Book—just to hear the fairy laugh.

Answers to "Ask Another"

1. Gluck, Gounod, Grieg.
2. The triad that is built on the fifth tone of the scale.
3. Third finger in each hand.
4. Manual.
5. French. But he had a Polish Mother.
6. An old court dance of Poland, or the music for such a dance.
7. More animation.
8. Robert Schumann.
9. "Lohengrin."
10. *To a Wild Rose* by MacDowell.

PUZZLE

By FANNIE M. BRUESER

Each sentence contains the name of an opera.

1. Cousin Ada went to London. Juanita remained at home.
2. We went to see the chrysanthemums at the flower mart. Have you been there?
3. She bought a big red top for William. Tell Otto to come and see if he can spin it.
4. Erna nibbled slowly at a piece of

bread, and gave the crust to Fido.

5. We went down town to see the new car mentioned in the paper.
6. Her life was saved by first aid after the accident.
7. Neither Ann nor Mary can play a good march.
8. Marian's favorite flowers are roses and mignonettes.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Horse Race, by William Baines.



This is a truly exciting affair. It reminds us of circuses, with handsome, high-bred horses, dashing 'round and 'round the ring and nearly toppling off their riders.

Do you know, we wonder, what the word *presto* means? Years ago, when magicians were more frequent visitors, the mysterious phrase "presto change-o" was often heard.

At the exact moment when their magic took place, this phrase was used to show that, in a trice—which is scarcely a second's time—the empty hat, for example, had become inhabited by a real, live bunny. Speed was therefore the main thing to be inferred when "presto change-o" was uttered. In a like manner, speed, and as much speed as you can accomplish, is required when the word "presto" heads a musical composition.

The middle part of this piece is rather loud, or *mezzo forte*, whereas the rest is loud or *forte*.

Down in the Deep Blue Sea, by Frank H. Grey.

Here is a pleasing left-hand melody involving wide skips. It is written in imitation of a bass song, and the title is derived from the fact that so many songs for the bass voice discuss the "deep, blue sea."

Do not allow the right hand accompaniment to become staccato—and keep it ever a shade softer than the melody.

Dolly's Birthday, by Walter Rolfe.



You know how much you enjoy birthdays, with their presents and their candle-lit cakes. So, now that dolly's birthday has come around, do not forget how much she, too, would enjoy these things; and try to make her day a wonderfully happy one.

There is nothing against which to warn you in your playing of this little waltz, unless it be not to play the left hand accompaniment too heavily.

Animato means *animated*, full of life.

Keeping Time, by Adam Geibel.



In the second measure, and frequently thereafter you will find a quarter note on the third beat slurred to an eighth on the fourth beat. In this case, the quarter note is to be played with a quite pronounced accent, but the eighth note receives no stress at all. When you come to the second section of the march, you will see that the composer has indicated this way of performing the slur by placing an accent—in the shape of a >—over the quarter note.

A Snowy Christmas Eve, by Allene K. Bixby.

Here is one of the most attractive sketches for rhythmic orchestra which we have yet seen. The "scoring" is for triangle, tambourine and sleigh bells, the combined effect of which will certainly produce a real Christmas atmosphere.

For the pianist great care will be required to make the triplets of sixteenth notes smooth. Other than that, the only difficulty consists in the crossing of the hands, a trick which by now ought to be easy for you.



Santa Claus is Coming, by Bela Varkony.

The coming of whom, let us ask, is awaited with such excitement and such ill-concealed impatience as the annual advent of dear old Santa? Mr. Varkony has quite captured, in this short and somewhat staccato composition, the spirit of "the night before Christmas."

Strepitoso means *noisily*, *boisterously*. Take care to follow the volume markings indicated.

The quarter rest in the second and third measures from the end of the piece must be strictly observed.

Finally, add a sense of humor—that wonderful sixth sense—to your interpretation, if you want your audience to oblige with applause and praise.

Educational Study Notes

(Continued from page 927)

Mr. Banks is a Philadelphia, an organist and composer of note, and his music always has originality and is excellently moulded. He has written for the organ, violin, solo voice, chorus groups and orchestra. He could not have achieved more honestly gipsy color had he himself been a Romany.

March of the Acolytes, by Richard J. Pitcher.

This arrangement of Mr. Pitcher's interesting second grade piano piece contains, as extraneous material, a coda which we added to furnish a good organ climax.

The march is a very easy one, the only conceivable difficulty being the pedaling in the A minor section; and here we have indicated the best toe-and-heel maneuvers.

Acolytes are lads, or young men, who remain—during a liturgical service—within the chancel and assist in minor ways the priest or clergyman. The word is pronounced *Ak'o-lights*.

More Musical Fun!

By JOE RUSSELL

I like to play

The "Key of A,"

It makes me feel so bright;

To F and C

Of Key of D

I've added G,

And with the three

The whole next scale is right.

And so I study all the day

Till everything I learn to play

Is sure to be,

Right to a "T,"

Just as my teacher showed the way.

Answers to Can You Tell?

GROUP
No. 29

SEE PAGE 897 OF THIS ISSUE

1. The old ecclesiastical, or "Gregorian," music, based on the eight modes of St. Ambrose and St. Gregory.
2. A vertical line across the staff.
3. A, C-sharp, E, F-double-sharp.
4. Cristofori, at Florence, Italy, invented in 1710 an instrument which he called *Clavicembalo con piano e forte* (a keyed dulcimer with soft and loud—from the manner of the key stroke). From this phrase, the word *pianoforte* evolved.
5. G-double-sharp.
6. A single beat.
7. Beethoven; for violin and piano.
8. Mozart's "The Magic Flute."
9. In 1774, at Philadelphia, by John Behrent.
10. An *Oratorio* is similar in form to an *Opera*, being written for chorus and solo voices, with orchestral accompaniment; but it has a sacred text and is performed without scenery, costumes or action.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE".

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

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

Subject for story or essay this month—"Memorizing My Music." 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.

Music and Life

(PRIZE WINNER)

Music is a story of life in all its different forms. It interprets the sentiments of human beings and tells of the beauty of nature. Music is meant to express emotions. And what is more emotional than life? Joy, pain, sorrow and anger, all can be clearly understood through music, better, perhaps, than in any other way. The study of music influences the choosing of higher ideals for life. If everyone loved music and could study it, people would be bound together by an unbreakable chain. Music has the power of comforting and therefore tends to make living happier. I think that the words of the Etude "Music Study Exalts Life," express the true relation of music and life.

SHIRLEY R. BARAW. (Age 13),
Vermont.

Music and Life

(PRIZE WINNER)

Music is not absolutely essential in life, but it certainly is an important factor. Music, like someone's life, can inspire great deeds. A piece of music, played over the first time, is not unlike life. It is usually full of mistakes. Unlike music, however, we cannot go over our life again to correct the mistakes. If we could, probably we could soon live a perfect life, just as eventually we learn to play our piece perfectly. Even as it is, we do not often make the same mistake twice. We must be content to live as well as possible with music to aid us by cheering us and inspiring us.

LOUISE DROTT (Age 14),
Louisiana.

Music and Life

(PRIZE WINNER)

Music and life are interwoven. Music exists in the soul of everyone. It may be called a mind trainer, because it cultivates the mind to higher thinking. It exerts a powerful influence on the lives of children. When music is in the soul of a child there is no room for anger, hatred or malice. It also exerts a great influence over our religious and moral lives. The prophets were inspired by music. Saul's violent temper was calmed by music. At times when people are under a nervous strain, music will calm them. Music arouses the best in our natures; it refines our characters. It is regarded in the schools as a valuable asset in the lives of all children; and that is because music and life are so closely interwoven.

MILDRED M. ANDERSON (Age 11),
New York.

PRIZE WINNERS FOR SEPTEMBER PUZZLES

Neil Rasmussen (Age 9), Utah.
Theresa Menzel (Age 14), New York.
Leota Huston (Age 11), Iowa.

ANSWERS TO SEPTEMBER PUZZLES

1. Chord (or line).
2. Signature.
3. Key.
4. Note.
5. Measure.
6. Time.
7. Beat.
8. Tie.
9. Accent.
10. Scales.

HONORABLE MENTION FOR SEPTEMBER ESSAYS

Ione Bensch, Lowell Newton, Vivian Bowen, Robert C. Blunt, Ruth Alden, Allene Clure, Lucille M. Young, Eleanor Bradford, Vernal Marlowe, Lucille Campbell, Emily Mangum, Marlon Garner, Beryl Alford, Isabelle Devaux, Barbara J. Dean, Roberta Livingstone, Magdalene Rodgers, Daisy Legman, Marguerite Conklin, Marguerite Mason, Kathryn Rabe, Evelyn Potter, Grace Logan, Kathryn Moorman, Cordella Hamilton, Eleanor Ryan, Gwendolyn Hughes, Martha Jean Wade, Lois DeBlek, Anna Jean Lauback, June Edwards, Marlon Downs, Phillis M. Adams, Helen E. Knapp, Annie May Babin, Helen C. Hartzler.

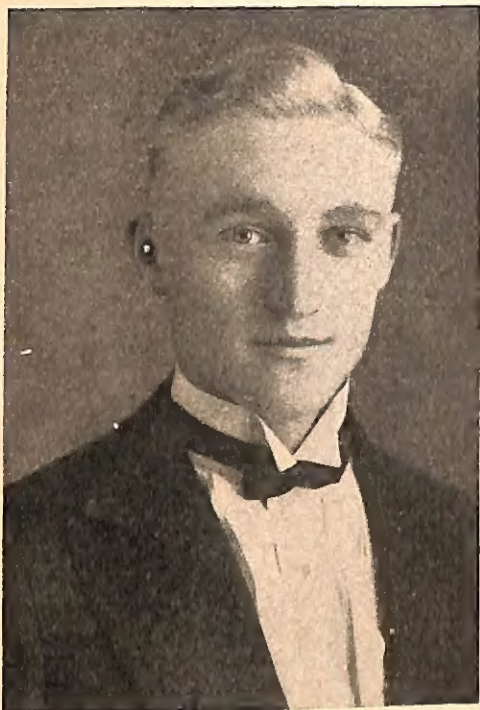
HONORABLE MENTION FOR SEPTEMBER PUZZLES

Irving Cohen, Kathryn Rabe, Shirley Barnwell, Bruce D. Chowning, Virginia Barton, Eleanor Bradford, Marlon Garner, Katherine Hilbring, Lucille M. Young, Ernestine Forsell, Dorothy Robinson, Dorothy Hadsell, Elizabeth Hadsell, Grace Tallman, Esther Hon-Baraw, Allene Clure, Wilberta Allen, Elsie Lass, Frances Quantius, Josie Mae Doug-Romero, Anna M. Knudsen, Bernice Jr., Betty Black, Louise Solomon, Norma Clarke, Frick, Frances E. Venuti, Helen E. Knapp, Marlon Downs, Wilma E. Tull, Sidney Medred O. Mirosofsky, Hazel Schoonmaker, Grace Carolyn Moseley, Grace Logan, Rosalind, Dorothy Thomas, Sylvia Mae Eiler, Nettie Klinek, Edith Lynn Martin, Kathryn Sloop, Eleanor Ryan, Cordella Hamilton, Frances Bamb, Roberta Livingstone, Elizabeth Winters, Mildred Moorman, Regina Graciosa, Joan Gossor, Matt Alexander, Shelly F. McAllister, Rita J. Price, Roberta Paterson, Irene Muchlinski, Nancy McHugh, Florence Vinacour, Lenore Paterson, Cliff Shirley Patrick, Rhoda Coulson, Ruth Snell, Epton, Virginia Woodburn, Grace Hansen, Lewis, Daisy Legman, Hilda Vallue, Margaret Becker, Mabel Irene Troendle, Georgia Candless, Lois DeBlek, Jean Brandt, Mildred Overton, Vernal S. Marlow, Edna L. Edwards, Virginia F. Mikell, Helen Marie Magnuson, Elizabeth Skinner, Mabel Parehman, Doris Ald.

DEAR JUNIOR ETUDE:

The letters sent by Juniors to the Letter Box are especially interesting. I am in first grade high school and have taken music six years. At the annual Eisteddfod I won two prizes for playing piano.

From your friend,
IRENE UPTON (Age 14),
Ohio.



HENRY O. WEETH

University Extension Conservatory,
702 E. 41st Street,
Chicago, Illinois.

GENTLEMEN:

A few months ago I accepted a position as director of bands in this Nebraska town. One of my bands is a school band.

In order to teach music in the schools of this state, one must pass an examination given annually by the State. I was among the youngest who took the State Music examination this summer, and my grades were among the highest. I do not say that all of this was due to what I have learned through your courses, but what I learned from the lessons of the University Extension Conservatory was a mighty big help to me, and every day I have chances to apply my learning.

At first, I was skeptical about correspondence music lessons and I couldn't conceive the idea of learning music and instruments by correspondence courses. I asked for information and received your sample lessons sent on approval. They proved very interesting, so I enrolled for three different courses.

I have now completed these courses and will soon start with others. I am working toward my Degree in Music, and even if I should never attain that, the courses to me are worth many times what they cost.

Very sincerely yours,

HENRY O. WEETH,
Stratton, Nebr.

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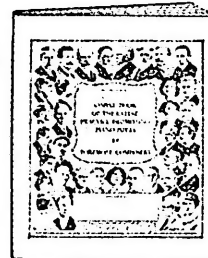
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Titles of Many of the
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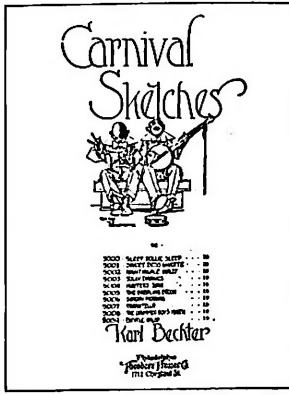
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Key of G. May be both played and sung.			
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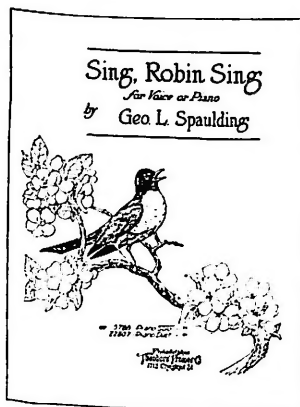


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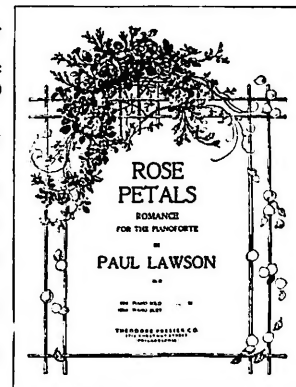


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GRADE TWO—With Left Hand Melody

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