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James Francis Cooke

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THE ETUDE

Music Magazine



December 1934

Price 25 Cents



Christmas Eve with Schubert



Progress in Piano Playing and Teaching

A Conference with the Famous Pianist-Conductor

OSSIP GABRILOWITSCH

SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE

By R. H. Wollstein

"Your Honor," replied Aunt Mercedes, with a frigid smirk. "I do not see what that has to do with this. This is strictly our own family affair. State the fine; I will pay it, and we will get out."

"Wait a minute, my lady. Wait a minute," snorted the Judge. "We don't handle things that way in this court. No, not even with people whom I happen to have met socially. This case is a little deeper than that. Here is a boy who, you say, has been singing solos in one of the most fashionable churches in town. He also has been brought up in a typically aristocratic home. Suddenly he takes it into his little head to disguise himself and to go out into the streets and beg. He is such an actor that he gets away with it to the extent of three dollars a day."

"I'll answer for him in every way," bitterly pleaded the little old lady from Washington Square. "Please have the goodness not to keep us in this horrible place any longer. I'm his aunt. He is my sister's child. I'll be responsible for him."

"Hurvey? Hurvey?" mused the Judge. "A very unusual name. Didn't we used to have a famous actor of that name? Wallace Hurvey? He was a wonderful figure at Daly's. What an Othello! I can hear him now. 'But the pity of it, Iago.'"

The little fellow's face beamed, as he raised his eyes and looked keenly at the Judge, clapping his hands and saying, "Oh Iago, the pity of it, Iago."

"I thought so," grinned the Judge.

"Wherever did he learn that?" gasped his aunt.

"Better tell everything, young man," said the Judge, good-naturedly.

John Addington found himself in tears.

"Come, come, kid," urged the court officer. "Do what His Honor tells you."

John Addington tugged at his handkerchief and said, "I didn't know I was doing anything wrong, sir. Honestly I didn't. I knew all of the Christmas carols. At home they made me sing them over and over. Aunt Mercedes told me the story of the Christmas waits and how they went around the streets of London singing to help the poor. Well, sir, last summer I saw a gentleman in the Square who looked at me so sadly that I spoke to him. I met him every day after school and he told me wonderful stories and all about the great plays—'Hamlet,' 'The Merchant of Venice,' 'Othello,' and all that. Did you ever see Ada Rehan or Mansfield, sir? They must have been wonderful. The gentleman was lovely to me. Then one day, when the leaves were dying on the trees, he asked for my name, and he told me who he was and made me promise I would never tell anyone at home. I kissed him, but I was awfully frightened, sir. Just after Thanksgiving he got sick, and one day I walked back with him to where he lived. The next day he couldn't come out, and he hasn't been out since. He's awful poor. The lady at the house said he couldn't keep him there any longer and would have to send him away. What could I do? The very first day I took in seventy cents. That was ten days ago. I took the money to the lady. I took something every day, but, honestly, sir, he never knew I was doing it. That's the truth, sir."

The Judge tapped his desk with his pencil for some time and then said, "Madam, your identity is unknown to anyone but myself, the court officer and this child. I take it that you want to keep it so?"

"If you please, Your Honor," said John Addington's Aunt, covering her face with her handkerchief.

The Judge continued, "Young man, you have the right stuff in you, and that father of yours—it seems to me that you have every reason to be proud of his splendid past. I know that he has thrilled me many times. I have no doubt a way will be found to provide for him."

Aunt Mercedes silently nodded her head.

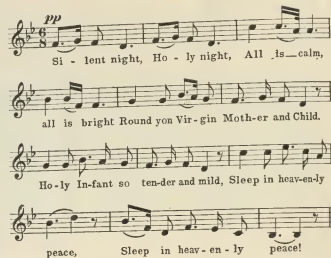
"Tomorrow is Christmas Day. What a wonderful thing it would be to make it a real Christmas for him and for you. Let us remember that the little Babe who was born in Bethlehem lived to save."

"And forgive us our debts, as we forgive our debtors."

The courtroom was unbelievably quiet.

"Is that all, Judge?" sobbed the lady of Washington Square.

"All, unless the little fellow wants to sing a carol for us." John Addington raised his eyes as though he could look straight through the massive, lofty ceiling of the courtroom and sang:



Officer Mulcahey, whose forty years had seen so much of human misery that they said his eyes were as dry as marbles, whipped out a handkerchief, nose too clean, and whispered to the tipstaff, "Sure, God in His heaven niver made any more beautiful music than that."

And (now do not repeat this to anyone) Miss Mercedes Symonds descendant of at least seventeen notable pre-Georgian families, was seen by three (possibly more) witnesses to turn and smile directly at Officer Mulcahey and exclaim:

"Merry Christmas!"

"Merry it is for them that makes it," laughed Officer Mulcahey. "Sure, music's a wonderful thing, it is that. Do you know, Mum, I wouldn't mind ownin' that lad meself. Merry Christmas to ye, kid, and many of them!"

STRETCHING THE CONCERT HALL

CARNEGIE HALL, New York, where Dr. Walter Damrosch has done most of his public conducting (apart from opera and radio concerts) seats three thousand people, or thereabouts. On the occasion of the conductor's seventy-second birthday, he commented upon the fact that for eight years he had been conducting radio concerts and was grateful for the privilege. On Friday mornings he reaches six million school children. Think of it; six million! He regrets that the number is not twelve million, but why fuss about a few millions?

As a child and youth in New York, your editor looked forward with the keenest delight to hearing the Thomas, the Damrosch and the Seidl concerts weekly. Of course there was the thrill of going to the great concert hall and watching the performers, but the main thing was the music itself. Only a comparatively few youngsters in the entire country could ever hope to hear these great masterpieces.

Now the concert hall has been stretched beyond belief; so that, without leaving the desk or the fireside, the child receives the greatest of music directly into his school or home. That is, the hall which seated three thousand has been expanded two thousand times. Put it another way. One great orchestra would have to play to crowded houses, such as Carnegie Hall, once every day for nearly seven years to accommodate six million children. This Dr. Damrosch does at one of his many children's concerts.

The effect of this colossal dissemination of fine music, upon music education in America, almost requires an astronomical imagination to measure it. It certainly points to far greater importance and security for the proficient teacher of music than he has ever experienced.

THE PIANO TEACHER'S chief problem, as I see it, is that of guiding his pupil to penetrate into the musical core of the pieces upon which he is working. Perhaps this sounds too simple and obvious to most of us. For example, the student who is studying Chopin's *Waltz in G-flat*, with its wide leaps, should be given exercises in mastering those wide leaps; while the student who is learning Dargu's *Le Coucou*, should be given exercises in close, even finger work. There is small point in beginning the lessons of both these pupils with an unrelated performance of the D major scale.

I have come to hold this view as the result of bitter experience. When I was a youngster in the Conservatory of St. Petersburg, I was held pretty closely to the older, more rigid order of schedule—so many hours a day for scales, simply as finger scales; so many for exercises, and so many for studies. The result was that, while my finger muscles were in fairly good form, I never got around to practicing the pieces I had to study, until late afternoon or evening. Then I was tired and did not make the progress of which I felt myself

capable. It was discouraging. Then I went to Leschetizky, in Vienna. He heard me play and at once completely reversed my order of study. He had me to begin my day, when my zest and my energies were freshest, with the important piece itself, detaching technical passages that needed special work, but always building up the piece as a musical whole. Pure technique, as such, was to be held in reserve until after supper! I did not need my freshest, most thoughtful energies simply to keep my muscles flexible. My best work went directly into the music; and then I felt myself beginning to live! I can conscientiously pass on these results of my own experience as the best way of making progress, not in finger work alone, but in music.

Lending Inspiration

AFTER ALL of our talk about musical progress, however, there remains the old pedagogic problem of guiding the pupil according to wholesome methods, yet in such a way that he does not become discouraged. Advancement is bound to be slow, particularly in the earlier stages of piano work, when the pupil is handicapped

by a naturally inadequate technical equipment. The enthusiastic child, eager for self-development, is likely to fall into the arms of a dilemma. Either he will grow discouraged with the simple beginner's pieces which do not delight him, and his work will lag; or he will demand better sounding music, which is beyond his state of technical progress, and he will hasten the advent of more interesting music?

The best solution, I believe, lies in a little of both methods, judiciously blended. The conscientious teacher will want to aid his pupil on his technical journey, and still keep his vision fixed on the goal of genuine musical worth. First of all, the teacher must make it his business to see that the pupil not only gets piano lessons, but that he also has plenty of opportunity of hearing good music, regardless of fixed lesson assignments. It is a good plan to set aside a few moments of each lesson, simply to play for the pupil some brief but not too difficult piece, like a Beethoven *Allegretto*, or a Brahms *Waltz*. The pupil may hear good things and be stimulated to work towards better playing himself.

It is also a good plan to secure the child's parents as allies in this cause. They are the ones who guide the child's tastes and habits, and they can contribute greatly towards his development by giving him personal music at home, if that is possible; and, if not, by providing him with a reasonable number of good records, good records, and worthy radio programs. They can materially aid the teacher in inculcating the idea that music is something pleasant to be lived with, and not merely an annoyance reserved for piano lesson days!

Creative Listening

THE NEXT STEP is to point out to the pupil that merely passive listening, even to the best of music, is only half the fun. Just as, in the playing of games, those who participate derive the greatest enjoyment from the sport and, indeed, remain the envy of those who merely sit by and look on, so, in music, the one who does the actual playing himself has the most pleasure from it. So much for developing an attitude of mind, which must be translated into action, before the goal of musical progress is reached.

The wise teacher will counteract the danger of discouragement by slowing up a bit on serious, necessary assignments and will give the spare time to provide his pupil with supplementary music which does not come under the heading of routine study at all, but which will provide a wholesome outlet for the child's natural desire to play pretty pieces. An added step is gained if such music is presented as an exercise in sight reading.

For this purpose, I recommend good, simplified editions of piano classics, symphonies, and even operatic overtures. A youngster will derive immense pleasure from reading *The Blue Danube Waltz*. He will enjoy not only the sound but also the sense of achievement that comes from reading through a fine piece himself. He will become practiced in reading, he will grow familiar with good music, and, last but not least, he will know the undefinable thrill

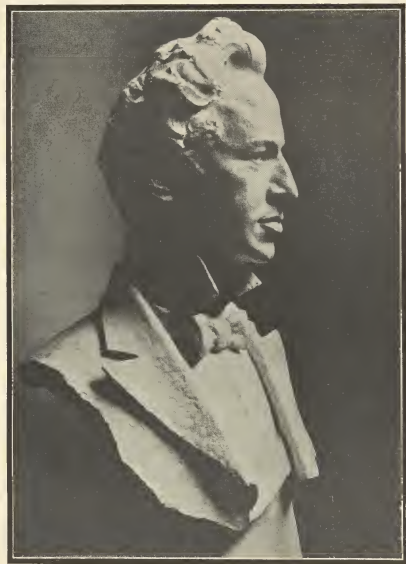
The Teacher a Pilot

THE CHIEF responsibility in solving it lies with the teacher. The average piano student, especially in the early stages, does very well if he practices faithfully. He should not be expected to direct his own studies as well. It is the teacher's privilege not only to hear correct notes at lesson time but also to guide his pupils' vision, to impress upon them the fact that they are working towards a musical goal, and that even the most troublesome technical difficulties must remain subservient to it.

The best and quickest means of arriving at a musically wholesome, and not merely mechanical, technical equipment, is to study technique in close association with music. Indeed, the two should never be separated. Take, for instance, the question of the even scale. I have heard many a discussion on how scales should be played, but I have never heard a really satisfactory answer; because there is no one correct way to play them. The method always varies with the musical meaning of the passage in which the scale work occurs, and the interpretation of the music is the only test of correctness. It means very little, after all, simply to tear off scales, as scales, without any musical correlation.

Technical Study Essential

CERTAINLY, I am not opposed to technical practice—scales, exercises, and the like. They are necessary and beneficial. But we must not overdo them. I would not stress too heavily the importance of unrelated technical work, nor would I spend too much time upon it. Above all, I would avoid the rigidly subdivided lesson, which always begins with scales as scales and exercises as exercises, and then arrives, after twenty minutes or so, at the music. I would begin both lessons and practice periods with the important piece to be studied. I would base all technical problems upon the difficulties



OSSIP GABRILOWITSCH

of finding a connecting link between the small realm of his own activities and the music that is performed professionally in the great world. And let me repeat that such reading need in no wise interfere with the serious studies to be mastered as regular lesson work. Here again, I speak from my personal experience.

The Lively Interest

I WAS STILL quite a youngster at the time of the Petersberg Conservatory. At the age of ten, my hands were small and my abilities as yet moderate, and most of the things I longed to play were far beyond me. On my way home from the Conservatory I had to pass a little music lending library which held me completely enthralled. Each week, for my lesson, I would go in there and browse around, borrowing great stacks of unassigned pieces—symphonies, operas, anything and everything! Then I would arrive at home with my arm full of Conservatory music in one hand and in the other a huge bundle of music with which, strictly speaking, I had no business at all. To the occasional disapproval of my elders, I would then spend hours reading through these treasures, actually playing with them. Today I can honestly say that these surreptitious excursions did me more good than harm, and for the benefit of other young pianists I would advocate taking the surreptitious quality out of them and making them over into pleasurable exercises. The child who practices assignments for an hour a day, and then devotes half an hour to music about which he is interested and curious, will make better progress than the one who is kept at scales and exercises and boredom for an hour and a half.

This, I believe, is the best hint I can give to the great body of American piano teachers, who are privileged to hold in their hands the large share of America's future musical development. The main thing is to keep the pupil progressing musically in an interested fashion. Purely technical details and pianistic problems will be solved when and as they occur. Frankly, I find it of small help to talk about how to play the piano. Music begins where the technical ends, and one man's view, given in a general way on a printed page, can be of very little practical help to hundreds of different people faced with hundreds of different problems. Going back once again to my St. Petersburg days, I lived through a very striking example of this!

Lessons by Proxy

THE DIRECTOR of the Conservatory was Rubinstein, and his duties were largely executive. He did very little teaching. He had no more than half a dozen pupils in all, and these were only the most advanced. Before, very young I was among them; but I had a friend who was, and this friend, in the goodness of his heart, would explain to me, after his lessons, all that Rubinstein had said about this or that piece. He even lent me his music, marked in the margins with Rubinstein's own com-

ments, in Rubinstein's own handwriting! I fully believed I had a short cut into pianistic excellence, simply by studying those annotations.

Sometimes, though, they puzzled me. For instance, if the marginal notes read "Faster!" I would stop and think "Well, how much faster?" And faster than what? And again, if they read "More dramatic!" I would once more ponder: "More dramatic than what?" And how much more dramatic? Still I went about, comforted by the knowledge that whatever I did now, with those notes before me, was indicated by Rubinstein himself. And at last I had mastered the piece and was ready to play it for my kind friend. Where they said "Faster!" I played very fleetly indeed; and where it said "More dramatic!" I was utterly eloquent.

"There?" I cried, when I had finished playing, "is that what Rubinstein wants?" And to my bitter disappointment, my friend answered, honestly enough, "Not in the least!"

Since then, I have been more than a little leary of consulting purely pianistic devices at long distance!

The Indispensable Teacher

AFTER ALL, it is a mistake to imagine that mere hints about how to finger, or to pedal, or to interpret can make for accurate playing. All this is too individual to be set down in routine form. Each person's method is as good as his finished musical results prove it to be. That is why, happily enough, the simplest music teacher can be of greater assistance than the general remarks of the greatest artist in the world. No amount of advice can replace the teacher's practical services. His is the task of guiding individual finger problems at the same time that he assumes the still larger share of America's future wholesome musical habits.

I believe that music students can be aided by imitation. It is impossible for the average child of music lesson age to think out individual interpretations for himself. Let him deliberately imitate, in a discriminating way, those points which he most admires in the performance of a reliable teacher or artist. Let him have all the opportunities possible for hearing and collecting fine musical impressions. But let the teacher, in his turn, realize the fact that the most fluent performance his pupil can master, is, simply as a performance, less important than the important and penetrating driving into the core, the meaning of the music before him.

SELF-TEST QUESTIONS ON MR. GABRIELWITSCH'S ARTICLE

1. What is the chief object of musical instruction?
2. What routine of practice is here recommended?
3. Shall the teacher play for the student?
4. On what shall the student browse?
5. Why is the individual teacher indispensable?

Letting the Pupil Select the Music

By H. EDMUND ELVERSON

Why not sometimes allow the pupil to make the selection of a piece for study. This really can be made a means of creating much enthusiasm.

Of course there must be some guidance of the young musician. But this is not difficult, if the guidance be not too obvious.

The lesson is coming to a close, and there is need of a new piece for study. The teacher should have well in mind some types of pieces which would serve to advance the pupil; then she can gently turn the conversation into the channel of how some of these would help advance the pupil's equipment. Make this as lively as possible, with an occasional little side

reference or bit of musical knowledge added.

When the student has been interested, then quickly turn the conversation with bright. "Do you not know of some piece which you have heard, and which would help you to train those fingers of yours into doing some of those tricks which have been bothering us?"

The chances are that there will be a fairly apt choice and that the student will be thrilled into doubled effort in doing it. This is his very best manner, because he can say to his friends, "This is the piece my teacher let me choose for myself!"

How to Write a Good Musical Advertisement

By JOSEPH RUSSELL

IN TRYING to extend his professional and business connections, the music teacher is confronted with a significant problem. How may students, not in the immediate locality, be attracted?

There are several means of accomplishing this, and one of the best lies in the printed advertisement. Incidentally this is the most lucrative. What is the better way to go about it?

Make Observations

SECURE SEVERAL musical magazines and compare the various advertisements. Boil down to a few words, if not to a single word, their greatest lure. Thus, "A catchy sentence," "vivid," or, "unusual." Analyze the advertisement by self-questions. "Why did it attract me?" or, "Were I the potential student, why should I select this teacher from the twenty others?"

And to my bitter disappointment, my friend answered, honestly enough, "Not in the least!"

Since then, I have been more than a little leary of consulting purely pianistic devices at long distance!

Turning Research to Account

AFTER RECORDING the observations and reflections, write out five short ad-

vertisements. Strike out the superfluous verbiage. Weigh each phrase, clause and sentence: every word must count. Be as brief as possible. The majority of interested pupils will be attracted to a new banner in advertisement and will read it thoroughly; while the lengthy sort is perused in the same spirit that a young violinist practices the scale of C-sharp.

Lay the five advertisements aside for at least one hour, while the mind is occupied with something else. Then go back and select the one of the five which, in your judgment (not someone's else) is the best. The purpose of allowing an hour before a reconsideration of the five advertisements is that the mind will be fresh in order to be prepared for the final decision.

Making Old Moments Count

THAT TIME on the street car or in the bus, those minutes while waiting to fulfill an engagement, if these are used and harnessed to this problem they will bring profitable results.

It is necessary to add that the advertisement that is turned out just a little better than the average one will help in these times.

The teacher, who would succeed, must display her wares attractively.

Removing the "Jounce"

By LEONORA SILL ASHTON

AMONG the wonderful tributes to the life and work of Mr. Theodore Presser which have appeared in *THE ETUDE*, there was one which contains a lesson concerning careful grading of all teaching pieces, which should be treasured by every music teacher not only for the fact that it is born in the mind of this great man himself, but also for its own intrinsic value.

Mr. C. A. Woodman, the author of this tribute, quotes Mr. Presser as saying, "Did you ever see a little child go out to coast with his sled on a slide used by older children, that had a big jounce right in the middle of it? That jounce was a source of delight to the older children but terrifying to the younger child. Did you ever see a first-grade teacher teaching material that flowed along so easily and smoothly just like a slide and then suddenly there appeared a measure of third or fourth grade that was just as terrifying to the child as the jounce in the slide? I make it my particular business to see that all 'jounces' are removed from every teaching number."

The thoughtfulness of the teacher as well as that of the publisher lies behind this association. To emulate the teacher the teacher should make a profound study of his pupils and have a clear view of their capabilities in his mind, placing not only the teaching pieces but the whole teaching material of the lesson within range of their capabilities.

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has gained the proper position and flexibility to grasp them. It is not possible that these are terrifying to the child who is perhaps too proud or too shy to say so?

Discouragement comes easily in the musical world. Every music conservatory which made it blind to the compositions of Schumann, Liszt, Wagner and Brahms in their early careers. That is not, however, the case today. Under the direction of the liberal Max Pauer, it has made great advances. But just listen to some of the "upper harmonies" that are wafted upon the breezes as you stand near the conservatory tower.

Behold the mantle of modernism has fallen upon this German holy of holies! True, you will catch strains of Beethoven, Brahms, Chopin, Debussy, Dvorak, Liszt, and even Mendelssohn; but with it all is the music of the present day revolutionary mind, music even the masters, once exiled from its halls, would have difficulty in tolerating.

Max Pauer is known in America as a virtuoso pianist. He was born in London, the son of the Austrian Court Pianist, Ernst Pauer, who lived in London for forty-five years. His father was a distinguished pedagogue and his son is a worthy successor. Pauer for many years was at Stuttgart and prior to that was a professor at the Cologne Conservatory.

THE ETUDE

THE ETUDE

Famous German Musical Centers

LEIPZIG

TWENTY-SECOND IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

PART II

ENTIRE CREDIT for the foundation of the Leipzig Conservatory must be given to Felix Mendelssohn. The King of Saxony allowed him a sum of 20,000 thalers, and the school was founded in 1843, with an illustrious faculty which included Mendelssohn himself, Robert Schumann and Ferdinand David. Later the staff included Moscheles, Gade, Plaidy, Richter, Jadassohn and Reinecke. For years this music school stood at the very top of the musical institutions of the world, and its present position is no indication of the lowering of its standards or a lessening of its efficiency. On the contrary, owing to the very activity of this wonderful conservatory, and to the excellent training it has always afforded, many other schools have been founded, through the influence of its graduates, in other centers of Europe and America, in which the musical and technical ideals of Leipzig have been transplanted and have flourished to an extent that in many ways has placed them on a par with Leipzig. It resembles in this respect the fine constructive expansion work done by our own New England Conservatory, Peabody Conservatory and the Oberlin Conservatory.

With more modern equipment, schools derived from older schools often seem to have an advantage; but in those patterned after Leipzig the old Leipzig spirit always remains. This school has suffered to some extent, at times in the past, from over-cautiousness in conservatism which made it blind to the compositions of Schumann, Liszt, Wagner and Brahms in their early careers. That is not, however, the case today. Under the direction of the liberal Max Pauer, it has made great advances. But just listen to some of the "upper harmonies" that are wafted upon the breezes as you stand near the conservatory tower.

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A Noble Band

MANY YEARS AGO we secured from the Leipzig Conservatory a complete list of its pupils and set out to make an analysis of this roll, to ascertain how many achieved sufficient fame to entitle them to admission to musical institutions. While the proportion was possibly greater than from almost any other conservatory covering a similar period, it was ridiculously small. Nevertheless, the thousands who never got their names into permanent print have unquestionably rendered a service to music quite as important as their better known fellows. Large numbers of American students imported musical culture from Leipzig, which is now a regular part of the musical background of America, and which accounts in many ways for the

very high standards of our leading music schools, which now rank with the finest in history. Among the best known Americans who studied at Leipzig in the past have been Busch, Paine, Clendick, Presser, Mason and Sherwood. Think of the constructive work that these men of other days have done for the music of America, and do your list. Henri Marteau, master violinist, Robert Teichmüller, famous teacher, expert, Julius Klengel, cello virtuoso, and Max Pauer, have attracted large numbers of pupils to the conservatory in recent years.

The Opera Catches

LEIPZIG IS NOT so distinguished for its opera as are Berlin, Munich and some other centers, but the performances are of a high standard. The Leipzig Opera is what is known as the New Theater—distinguishing it from the Old Theater which is devoted to comedy and drama. Here is an excellent musical orchestra which is directed by Luchner, Nessler, Mahler and Nikisch. Gustav Bruchner and his *repertoire*, Walter Bruckner, have in recent years distinguished this theater by very novel and artistic settings of the latest works, such as Krenek's "Jonny Spielt Auf," of Albert's "Blauk Orchid" and other productions given in this opera house for the first time.

The presentation of opera in Germany has improved immensely in recent years, as indeed has opera in all countries. When, in our student days, we first saw opera in Germany (save for the performances in Bayreuth and at the Prinz Regent Theater in Munich), we were greatly disillusioned. Much of it had the effect of being both gawky and academic, a fatal com-

bination. The stage direction was stiff and mechanical; the costumes, unattractive; the wigs, "impossible." In fact a performance, most likely to resemble a musical works come to life.

The Wagnerian influence, as well as that of such great stage directors as Max Reinhardt, and possibly most of the cult of aesthetic rhythm as developed by Isadora Duncan, Jacques Dalcroze and Mary Wigman, have worked an enormous change. Many of the performances now are given with a kind of Hellenistic air, economy, which has made many German opera presentations models of aesthetic beauty.

We remember years ago sitting through a Wagnerian performance at a German opera house—a performance remembered as a nightmare of ugliness, with a wooden orchestra, ungainly singers with *papier-mâché* countenances, scenery which looked as though it had been made by a student of mechanical drawing, an antique ballet corps and execrable lighting. Recently we saw the same opera at the same house and it was given with splendid smoothness, real inspiration and consummate taste. And the members of the ballet had lost about forty years and as many pounds.

The New Opera Production

AT THE HOME of Frau Robert Forberg, widow of the noted Leipzig publisher who established the firm of Robert Forberg (now fully managed by the genial Horst von Röbel), we met at dinner Prof. Dr. Max von Schillings. Schillings is one of the foremost living operatic conductors and also looks upon himself as one of the leading composers of Germany. He is a giant, physically and intellectually, and has a splendid fund of humor. He has

traveled far and wide as an operatic conductor and was received at the Metropolitan in New York, with great acclaim. When the notable advance in German operatic presentation was mentioned to him, he said that he felt that Germany had the natural ambition to lead the world in this field, stating that:

"Opera is greatest when the imagination is not the object of the opportunity to extend the composer's meaning, by too great stage realism. There must be nothing in the production which can interfere with the picture which the auditor would have, were he imagining and ideal performance of the work. The scenery, the singers, the orchestra, the conductor and the lighting are best when they are least conspicuous and all join in making a perfect artistic ensemble."

Schillings' own operas and symphonies have won him wide renown. Later we heard him give a series of Wagnerian performances at the Gewandhaus. As seemed among them, we had ever known.

Preserving Memories

THE MUSICAL VISITOR will find many commemorative tablets upon houses which have become famous as the residences of such musicians as Mendelssohn, Schumann, Schumann and Wagner. In the New Gewandhaus he also will be thrilled by seeing the music desk from which Mozart, Wagner, Brahms, Liszt, Grieg, Berlioz, Schumann, Weber and others conducted the concerts. In fact in many museums and in private collections of the city are stored a vast number of the great historical relics of Germany. The visitor also should not fail to see the powerful statue of Beethoven by Max Klinger, in the museum. Klinger, one of the greatest modern painters, sculptors and grave-diggers of modern Germany, is a native of Leipzig.

Leipzig is one of the great educational centers of the world. Its University boasts as former students, among hundreds of other famous men, the great Goethe and Lessing. The city is also one of the great publishing centers of history, not merely of music but also of all kinds of literature. Its music publishing interests are prodigious. Here also was published those famous papers *Neue Zeitschrift für Musik* (founded by Schumann) and the *Allgemeine Musik-Zeitung* (organ of Richard Wagner), which later were combined by the publishing house of Siegel-Lindemann. The writer was for some time on the staff of this paper.

There are, at the University of Leipzig, courses in the Science of Music leading to the degree of Ph.D., as there are at Berlin, Bonn, Breslau, Cologne, Erlangen, Freiburg, Gießen, Göttingen, Greifswald, Halle, Heidelberg, Kiel, Königsberg, Marburg, Munich, Münster and Tübingen. Relatively few "go in" for these courses, in the United States, but those studying music at conservatories and with private teachers. Those interested may obtain information from the *Deutscher Akademischer Austauschdienst*, Schloss Berlin, C. Z. American students, however, are advised to carefully the exceptionally fine opportunities offered by leaders among our universities, which have attracted large

numbers of students from other countries. Prof. Dr. Max Reger was for some time Music Director at Leipzig University.

The commercial element in Leipzig life bursts forth at the time of the famous *Leipziger Messe*, when the whole city seems to turn itself into a kind of municipal fair which attracts merchants and buyers from all over the world. The fair squats right down in the leading square of the city and seems to spread everywhere. It is really an event of notable interest and affords visitors a kind of international acquaintance with the industries of many countries.

Passing Notes

By FLORENCE LEONARD

Composing to save his life: Ignaz Pleyel, Kapellmeister at Strassburg, 1789, was in danger of losing his liberty if not his life. He offered to write a brilliant musical composition to glorify the Revolution. The National Assembly accepted his offer and he escaped all harm. This work required field guns and seven alarm bells for performance.

Rossini in his student days was called by his fellow students "il tedesco," "the little German," because of his fondness for the works of Haydn and Mozart. His earlier compositions were strongly influenced by them.

Berlioz taught himself orchestration by reading the score of an opera while it was being performed. He wrote two overtures, "Les Francs-Juges" and "Waverley," without really knowing if it were possible to play them.

patriot: Verdi was identified in his younger days with the cause of Italian unity, and his very name was used as a rallying cry, its letters standing for the patriotic toast, "Vittorio Emanuele Re d'Italia" (V-E-R-I-D-I).—Biphan.



THE FAMOUS THOMASKIRCH OF LEIPZIG

The Etude Music Study Expansion League

Great Revival of Interest in Practice

The Etude Music Study Expansion League is succeeding far beyond first expectations.

The movement, which is now nation wide, was given its original impetus so that it would establish itself along natural and distinctive lines without being forced. An Advisory Board including many of the country's most famous musicians and teachers has been formed and their enthusiasm for the ideals of the project is unbounded. A list of these names will be published later.

It is now clear that an organization of very great force, without arbitrary rules or restricting regulations, with no national expense to the members and with unlimited possibilities for increasing the musical activities of the music lovers and students of America, has been successfully launched.

Thousands of members already have signed the pledges and are busily and happily engaged in practice. Practice pledges are sent by the League, entirely without cost. Write for the number you can profitably use. Pupils are delighted to have them in their possession. One great western music school has just asked for two hundred.

Music Study League Local Centers

League centers have come into

existence as a natural sequence. Like Topsy, they "just grewed." These centers have started to take the names of famous American musicians, such as:

Etude Music Study League
MacDowell Center

(or) Mason Center, Foster Center, Nevins Center, Chadwick Center, Sousa Center, Hadley Center, Hanson Center, Liernecker Center).

Those who have started these centers have made it a point not to encumber the

real work of the League with parliamentary ropes. The less of this the better. However, to enable some, who look for a more definite organization, to have what they desire, we present herewith a very simple constitution which might be adopted by such a group. It should be remembered that the obvious object of such a center is the expansion of the music study idea, supplemented by meetings designed to permit the study of books, magazines and the performance of music for the mutual benefit of the members. There should be no fees or expenses, other than the occasional *pro rata* division for any expenditures for necessary stationery or refreshments, upon which the members may decide.

We desire to have all League members inform us at once of the formation of a center, giving the leaders and their addresses and the name of the center. Just imagine how American music would advance if every city and town in the nation had a center in proportion to the number of its music lovers!

A Suggested Constitution
ARTICLE I

In order to promote the study of music and insure daily practice along the ideals of The Etude Music Study Expansion League, we, as members of the

(Continued on page 759)

THE ETUDE MUSIC STUDY EXPANSION LEAGUE PRACTICE PLEDGE

Realizing that never before in the history of the world have there been such opportunities as now to enjoy and to appreciate the finest music;

And realizing that to avail myself of these opportunities I must make a contribution of personal effort that can only come through regular daily practice;

I HEREBY PLEDGE myself during the year following this date to practice and to study music at least _____ minutes every day, and

I FURTHER PLEDGE myself to induce as many other musically interested persons as possible to sign one of these pledge cards.

I understand that signing this Practice Pledge entitles me, without any cost or other obligation, to membership in *The Etude Music Study Expansion League*.

If I send in the attached card, this pledge becomes a certificate of membership.

(Signed) _____

Date _____
(This Pledge is to be retained by the signer)

Additional copies of this Pledge Card may be secured without cost from application to The Etude Music Study Expansion League, 1712 Chestnut St., Phila., Pa.

Schumann Discovers a Young Genius

By HENRY EVANS EUSTIS

SCHUMANN, on his own thorny path to fame, found time to plant a flower in the garden of a young brother aspirant. In "The Unknown Brahms," by Robert Haven Schaufler, the author tells how, after having extolled the talent of the youthful Johannes in that momentous article, *New Paths*, in the "Neue Zeitschrift für Musik" and having stormed the Parnassus of the publishers of Leipzig, in favor of the bringing out of some of his early works, he suddenly shifts the scene to the home of the struggling youth.

"In Hamburg, meanwhile, the humble Brahms family was shocked into a delirium of joy by the arrival of a letter about the absent one, written and signed by the great Schumann himself. Wildly brandishing the sheets, Johann Jakob (the father) burst into the room of his old crotch, Fritz Becker, seized him by the collar, and shouted in his broad Platt-Deutsch: 'Schu, Fritz, now what do you say to this? Schumann declares my Hannes is a great, important artist, and he'll be a second Beethoven.'

"The good Fritz was outraged. This sounded to him like blasphemy. 'What,' he cried, 'that foolish towheaded old urchin is to be a Beethoven? Have you gone off your head? In all his days your Hannes will turn into no great man. How can you believe such nonsense?' And he went on refuting the proud father's documentary proofs until Johann Jakob, though somewhat dampened, withdrew with the Parthian shot, "But Schumann says so!"

Santa Claus wears the usual red Santa Claus suit. Mrs. Santa Claus should wear a long, old-fashioned, full skirt of a dull shade, with an old style apron, and a large cap which entirely covers her hair.

Little Sambo should wear a tow sack with black hose and long black gloves, while the other Ethiopians may have varied costumes.

The Elites costumes should be made of either brown or blue denim, with pointed caps. Paddling should be used to make the bodies "round and jolly." Bed room slippers, with small wavy six inches long, and bent V-shape, the ends sewed to each side of sole, then covered with material like suits, gives the pointed toe effect necessary to complete the costume.

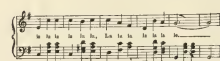
Other nations may be represented, if desired.



A MUSICAL CHRISTMAS OF OTHER DAYS

Santa Claus' Surprise Party

By MABELLE C. FLINT



(Lead groups are heard outside the room, which interrupt her song. Mrs. Santa jumps up and runs to the door. She meets the four elves, Millicent, Fillicent, Billiecent and Pilliecent, all carrying poor old Santa Claus. They help him to a couch. One covers him with a blanket, another rubs his head, of the other two, each takes one of his hands and rubs it. Mrs. Santa wrings her hands, imploring Santa to tell her when she will be home. But he only groans louder and louder. Finally, she goes to the telephone and rings hard and long.)

Mrs. Santa. Hello! Is this Earth? Give me Doctor Washington at once. . . Hello! . . . Is this Dr. Washington? . . . This is Mrs. Santa Claus. . . Yes, Mrs. Santa Claus. . . Oh doctor, can you get an airship and come up here at once? Poor old Santa is very ill. . . All right, doctor. I'll give him some hot tea at once, but mind now, you hurry!

(She hangs up the receiver, rushes out of the room and presently returns with a cap of tea. Placing her left arm under Santa's head, she holds him up and makes him sip the tea. All this time the elves have been rubbing him, but when she starts to drink, they go and sit in a row on a low bench to left of stage. Just as Santa finishes his tea, an auto horn sounds outside. The elves jump up and run to the door. They meet Dr. Washington who is bundled up in a big fur coat, cap, mittens and goggles. Mrs. Santa rushes to the door, helps the doctor remove his coat and other wraps and gives them to the elves who hang them on a coat rack. Then the doctor goes over to couch and feels Santa's pulse.)

Dr. Washington. Well, well, Santa, I'm not surprised at this. I warned you last summer, when you came down to earth to buy all that varnish and paint, that you were getting too old to keep up this work. (Lifting to his heart beat.) You're going to be all right. What you need is rest and plenty of it.

Santa. Yes, I know, doctor, but Christmas will be here next week; my presents are all ready to deliver; and I simply can't disappoint the children.

Doctor. Well, we'll see, we'll see. I'll fix you up some medicine. (Opens his bag and asks Mrs. Santa for a glass of water. He puts medicine in it and has Santa to drink. Then Santa has back on pillow and soon goes to sleep. All except Mrs. Santa who motions for the doctor to

come over to the other side of the room.) Mrs. Santa. Doctor, I have been thinking. We must manage some way not to disappoint the children. Why can't we have them come here, instead of Santa going to them? You know a trip like this would be easy, with an airship to make it in. Doctor (patting her on the shoulder). Why is Mrs. Santa, of course the children can come here; and how they will enjoy it, too! I have heard many a little chap say he wished he could go to Santa Claus' house; and he's going to have a chance to do it. Well, I see Santa is sleeping soundly, so just let him rest there until morning; and manage somehow to keep him in bed until the children's party. (Walks over to get his wraps. Mrs. S. holds his coat. Elves hand him his cap, mittens, and so on.) You might call me up in the morning and tell me how old Santa is feeling. Goodnight. Take good care of Santa, my little elves! Goodbye! Goodbye! (Hurries off stage.)

CURTAIN
SCENE II
Same living room. Mrs. Santa walks in with a pencil in one hand and a piece of paper in the other. She sits down near the telephone and reads aloud.

"Uncle Sam, Red, White and Blue; 1776 (Kings telephone) Hello, Earth. . . This is Mrs. Santa Claus. I want to speak to Uncle Sam, please. . . Hello! . . . How are you, Uncle Sam? . . . That's good! Now, Uncle Sam, we are going to be compelled to reverse things this Christmas. Poor old Santa Claus is sick in bed with a nervous breakdown. I called Doctor Washington to see him, last night. He ordered him to bed and said that he positively could not make his rounds this Christmas; so I have decided to give a big Christmas party right here in our house and to invite all the children to come. Eh? You say you like the idea? Well, I'm glad you do. . . Yes. . . They can all meet in America and come up in one of our big airships. Now I am going to be very busy getting all the presents ready; and I shall serve refreshments, too; so I am asking a favor of you. Would it be too much trouble for you to call up the children and invite them to the party? . . . Well, that certainly is kind of you. . . Now be sure and don't overlook any of them. . . What's that? . . . Yes, I have heard that. I'm afraid it is not complete. I'll read it over to you and you can copy it. . . Also their telephone numbers. . . Get your pencil ready. . . Johnny Bull, England, No. 9725. . . Hans and Gretchen, Germany, No. 9634. . . Carlos,

Spain, No. 1853. . . Rubloff, Russia, No. 5386. . . Ivanoff, Iceland, No. 7418. . . Huidia, Holland, No. 0648. . . Yoldi-San, Japan, No. 535. . . Antonio, Italy, No. 8415. . . Oh, yes! We mustn't forget little Sambo of Africa. His telephone number is Watermelon, 7 come 11. You will have to look up the rest of them. Tell them to meet you early and to come directly to our house. Get here by half past seven on Christmas eve, and I will see that Santa is up and answers your knock. Well, Uncle Sam, I'll leave it to you to make our party a success (hangs up the receiver and leaves the room).

CURTAIN
CHILDREN enter at front door and come down the center aisle, through audience. All carry packages. They practice and dance along as they sing.



Uncle Sam (who has led in the march and also the singing, now walks up close to Santa's door, puts his fingers to his lips and says). Sil-Sil-Here is Santa's house.

Little Sambo. Is you all shuah dis place?

Uncle Sam (whispering). Yes, I am positive. You know that time I flew around the North Pole with those explorers we dropped down here, thinking we would spend the evening chatting with Santa Claus; but just as we were getting ready to make a landing, we saw him and his reindeers dashing over a mountain peak, so we were disappointed. But come on, and remember, when Santa opens the door we are all to call out, Surprise! Surprise! (Uncle Sam walks up to the door and knocks, while all the children crouch up close to him. Presently the door opens just a little and Santa sticks his head out.)

Santa. Hello! Hello! Who comes here?

Children. Surprise! Surprise!

Santa (opening the door wide). Why children, children! Where did you come from?

Children. We came from the earth, to surprise you on Christmas Eve.

Santa. Bless you! Come in! Come in! (Shakes hands with Uncle Sam and calls, then puts his hands to his mouth and cackles.) Mother! Mother!

Mrs. Santa (rushing in all out of breath). My goodness! What does all this mean? Santa (very much excited). My little friends have come up to surprise me.

Uncle Sam. Dear Santa and Mrs. Santa Claus, we heard about Santa's illness. Dr. Washington told us he was not able to visit us this year; so we decided to come and visit him. For years and years he has brought us presents, candy and toys, and yet not once have we thought of him. We have gifts for both of you.

Santa. Bless your little hearts (sitting on a couch).

Mrs. Santa. Well, you certainly have surprised us. Just come over here and put your boxes on this table. (All walk to the back of the stage and leave their packages.) Now sit down on these benches and I'll call our little elves, who will sing and dance for you. (Children take seats. Mrs. Santa goes to the door and calls. Four elves come bounding in. They stand in a row, each with the index finger of his right hand touching his cap.) Now, my elves, I want you to introduce yourselves to these children, and then to sing and dance for them. (Mrs. Santa sits beside Santa on the couch.)

First Elf (stepping out two steps). My name is Milliken.

I tend the lightfoot reindeer, and feed them coats and hay. To keep them in condition For journeys far away. (Steps back in line.)

Second Elf (stepping out). My name is Billiken.

I make all the choo-choo trains, And all the toys and sleds; And I paint them up in colors bright, With yellows, blues and reds. (Steps back in line.)

Third Elf (stepping out). My name is Pilliken.

I make the pretty dollies, Who shut their eyes so tight; Who say "Papa" and "Mama," When they are squeezed just right. (Steps back in line.)

Fourth Elf (stepping out). My name is Filiken.

I make the candy that will fill Each child a sock each year; It gives to old and young alike A list of Christmas cheer. (Steps back in line.)

HI-HO, HI-HO

With a message from our children That we're loyal, all to you, Olay!

From a distant northern country, I have sought you in this nice land, Just to bring a loving message From the little ones of Iceland.

Shibbi.

You can see, dear Missis Santa, I am but a tiny tot;

Just the same, we love dear Santa, Through our country's blini hot.

Yoh-San.

In a lovely Far East region Of the world lies fair Japan; And her children send you greetings Through their herald, Yoh-San.

Shi (he-kou-toos to Santa).

Snooby.

I have come from bonny Scotland With its heather and its plaid; When the children know I've seen you, They'll surely make me glad.

Antonio.

From our fair Italian country, With its skies so very blue, And her children send you wishes Through their herald, Yoh-San.

And their fondest love to you.

Start with the left toe tapping floor directly in front; count 1-2 (Hi); lift foot and place toe to left, counting 3-4 (Ho). Repeat. Now all take three steps to left, counting 1-2-3-rest (Jolly time). All move to right, taking three steps and counting 1-2-3-rest (elves are). Repeat. Then start with the right foot and do through to end of music.

2nd Step. Each releases shoulder position and holds both arms out to left, full length. Bend body well over to left, with left arm down and right up in air. Step on left foot, count 1-2 (Hi). Step on right foot, bend to right and count 3-4 (Ho); left foot, 1-2 (Hi); right foot, 3-4 (Ho). Keep turning to left with these steps and positions until facing front. Then start with right foot and do same steps to end of strain. At the end of the dance all take their seats.

Children clap their hands, then stand and, with Uncle Sam leading, sing Merry, Merry Christmas, after which they are seated.

MERRY, MERRY CHRISTMAS

Uncle Sam (standing). Now Santa, you are well acquainted with all our children; but this is the first time they have seen us, so I will introduce my friends to her. (He goes over and takes Hulda by the hand.)

Hulda (walking over to Mrs. Santa and making a bow).

I am from Holland, with windmills galore; The children send greetings, for you they adore.

She returns to her seat; then Uncle Sam takes the next one, and so on until all have spoken.

Yabing.

I come from distant Russia's Many million girls and boys, Who will miss their dear old Santa With his jolly smiles and toys.

Johnny Bull.

I come from Merrie England, Just to bring a "Ho-ho" to you. With a message from our children That we're loyal, all to you, Olay!

From a distant northern country, I have sought you in this nice land, Just to bring a loving message From the little ones of Iceland.

Shibbi.

You can see, dear Missis Santa, I am but a tiny tot;

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I have come from bonny Scotland With its heather and its plaid; When the children know I've seen you, They'll surely make me glad.

Antonio.

From our fair Italian country, With its skies so very blue, And her children send you wishes Through their herald, Yoh-San.

And their fondest love to you.

After all have been introduced, Uncle Sam goes over to a table and picks up some packages. He then walks over to Santa and Mrs. Santa, who now stand.

Uncle Sam. We now are going to distribute your presents. We want you to open them and then tell us if you like them.

Mrs. Santa. Billiken, bring in my sewing table. (Billiken gets a folding table, which she places at the center front of the stage, and places it at the center front of the stage, and Mrs. Santa starts unwrapping the presents. The four elves dance and frolic around. Santa gets a big overcoat, cap, mittens, underwear, handkerchiefs, and so on, which he shows to all the children.

Mrs. Santa gets a fur piece, a dress, a bath robe and a comb.)

Mrs. Santa. Well, well, children, I was never in my life so agreeably surprised. All these nice presents from you girls and boys! But I'm sure I don't know how to use this one (holding up compact).

Hulda (coming forward). Here, Mrs. Santa, let me show you how to use it.

Mrs. Santa. All right, my child. I will sit in this chair (pulling the big rocker to the front of the stage, so she is facing audience) and you can make me up. I believe that is what they call it, isn't it?

Hulda. Yes. Now sit real still, so I won't get the red on your ear instead of your cheek. But Mrs. Santa, your cheeks are already so rosy that I won't have to use much. (She makes up Mrs. Santa's face, then stands back and looks at her.) There! You look more like a Queen than like Santa Claus' first elf!

(Mrs. Santa picks up a hand mirror, looks at herself, and turns her head from side to side, while the children all clap their hands and laugh.)

Uncle Sam. Oh, Mrs. Santa Claus, you are really beautiful! Now won't you go and put on your new dress for us?

Children. Yes, please do, Mrs. Santa.

(Mrs. Santa leaves the stage and makes the change. While she is gone, Santa tries on his new coat, cap, and other articles of dress, and the children and elves sing merry until Mrs. Santa returns. She walks to the center front of the stage; Santa walks over, inspects the new dress, turns her around, and snatches out her hair.)

Santa Claus. What do you say, children? Children. Oh Santa, she is lovely!

Mrs. Santa takes Santa by the hand; they face the children and sing.

WE THANK YOU, SANTA

Good-bye Santa Claus, you've been so good to us, We'll never forget you, and we'll love you, too.

CURTAIN

GOOD-BYE SONG

Good-bye Santa Claus, you've been so good to us, We'll never forget you, and we'll love you, too.

Good-bye Santa Claus, you've been so good to us, We'll never forget you, and we'll love you, too.

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When the song is finished, the children stand up, clap their hands, and then sit down. Mrs. Santa remains standing by Mrs. Santa, who sits on the couch.

Uncle Sam (standing). We are glad to have given you so much pleasure tonight (sits down).

Mrs. Santa. Now, children, I am going to give you some candy and apples, and then distribute your presents. (The elves follow her out of the room and soon return with refreshments, pass them around; and, after each child has eaten a short time, Mrs. Santa gets their boxes from the Christmas tree. As she calls out the names, the children stand, and the elves pass the presents around. After each has received a box, Uncle Sam stands up.)

Uncle Sam. It is getting late; we have a long journey ahead of us; and so we must bid you "Good night." (Children form a group near the exit and sing "Good-bye Song" once through; then, on the repeat, waving hands, they slowly back away and disappear at the end of the song. Mrs. and Mrs. Santa, who have been standing near the couch, facing the children, wave their hands as the curtain falls.)

GOOD-BYE SONG

Good-bye Santa Claus, you've been so good to us, We'll never forget you, and we'll love you, too.

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Good-bye Santa Claus, you've been so good to us, We'll never forget you, and we'll love you, too.

The American Singer's Opportunities

By GLADYS SWARTHOUT

PRIMA DONNA, METROPOLITAN OPERA COMPANY

An Educational Conference Secured Expressly for the Etude Music Magazine, by Rose Heylbut

THE MOST IMPORTANT thing a young singer can do to find himself. Dozens of earnest young students write to me each week, asking for advice as to method and teacher, or begging me to tell them the "secret of singing"; and that is the best counsel I can give. Finding myself, vocally, involves at the very start, a sense of responsibility which no few young people are able to grasp. While good teachers and correct methods are extremely important, they are only the hand-holds which enable one ultimately to stand firmly on his own feet. Antonio Scotti once said very significantly: "There are no good teachers . . . there are only good pupils!" Certainly, Scotti intended no slur upon our hundreds of capable vocal masters. He simply meant to emphasize the fact that nobody can do for you what you can not, or will not, do for yourself!

I worked ten years before being entrusted with any really major tasks; and I had begun at the age of thirteen, with all the most plastic years behind me. Even then, it is only within the last two or three years that I have begun to feel sure of myself. It has taken me about fifteen years to find myself—and please believe me when I say that it really seems that I have only just begun. But in this process of finding myself, I have made a number of important discoveries.

Finding the Voice

IN THE BEGINNING, I followed quite slavishly all I was told to do. When my voice developed as a contralto, I concentrated exclusively upon deep, contralto chest tones. When I was told to relax, I slumped together so nervously that I could do nothing but feel like jelly! When told to watch my tongue, I thought so much about that difficult member that my mouth felt as if full of heavy, hot potatoes. I am sure that all of us go through this stage. Those with any experience in study will know exactly what I mean. All the instructions given me were right enough—but part! But it was not until I stopped my blind obedience and began thinking for myself, trying to adapt these instructions to my own particular, individual needs, that I felt myself making any real progress.

For instance, having set out with a natural contralto voice, I worked diligently on contralto tones; but, by the time I began to master them, I noticed that my upper and middle registers were by no means as easy as they should be. Over-specialization was tending, as it always does, to weaken the less used muscles. Through trying to be too good a contralto, I was robbing my other registers of the ease and power which they rightfully should have had. This meant that an entirely new start must be made, with the purpose of developing a middle and an upper register, including distinctly soprano tones. And this, in turn, involved an entirely new means of vocal approach. The higher tones, which came less naturally, required an immense amount of practice; and, in working at them, I learned the value of attacking a note from the top down. I do not mean that this had not been explained to me; but I learned it only by feeling it for myself, in an effort to better my work.



GLADYS SWARTHOUT

Knowing One's Self

AFTER THAT, I began experimenting. Since the newer, higher tones felt so rich and free through this (to me, new) upper attack, I tried out the same method in producing my own, original low tones. And, to my delighted surprise, they came clearer, richer, easier—free of the thick, heavy, spongy, "hoaty" quality which results from the chest-upward attack, and which all too frequently characterizes the contralto voice. No matter how deep their pitch, the tones I now produced were suspended, hung down from the top, floating—as good tones, of course, should be. Thus, while my teachers were undoubtedly correct in starting my work in my natural contralto register, I did not arrive at a real mastery of that natural register until after I had worked through my entire scale, applying the results of new study to the old formula. I mean by this that I was changing my own self, probably no teacher in the world could have predicted that my best deep tones would develop as a direct result of a weak upper register! I had discovered my weakness, thought about it, and experiment in overcoming it, and this for myself!

Similarly, in the matter of relaxation. It was only after a year of intense application that I learned that the counsel of "re-

laxation" cannot be swallowed too literally. For my own needs (which, in their turn, must not be taken too literally by other singers, to whom they may not have the slightest application), I worked out a satisfactory plan by drawing an analogy between singing and golf.

Now that is not so funny as it sounds. The sheer mechanics of singing are just as much a matter of muscular control as the motions of golf—a sort of vocal sport! I was told to relax when I learned golf, and I soon saw that I would not work. Relaxation means the slumping-through non-control that leads to nothing but sleep. The relaxation needed in golf was not the easy, vitalized, lifted feeling, involving a very definite, expansive tension in the muscles doing the work.

I tried this vitalized ease in my singing, as well, and got much better results. I know that a great many people insist upon relaxation, and I have no wish to presume harshly upon weaknesses against their view. I have seen colleagues actually throw themselves upon a couch, in the midst of their work, to induce the supine relaxation they believe in. And they do it with a very good reason. But, in my own case, I can do better when I "play golf vocally" and feel my muscles expanded by this vitalized, easy tension. I had to discover this for myself, too.

The American Method

WE AMERICAN SINGERS have the best opportunity in the world for self development. We are a pioneer people, after all. Our most successful industries and enterprises are those in which we have cut loose and blazed trails for ourselves. And now, at last, we are beginning to apply this strictly national trait to art as well as to trade and science. Do you appreciate the fact that we no longer have so much about the necessity for foreign musical training? There are two reasons for this. Not only have we developed excellent teachers of our own, but we are evolving also our own school of singing!

The very things that people used to sigh about, a decade ago, are showing themselves to be of distinct advantage to the young singer. We used to deplore the fact that we had no scholarly musical traditions of our own; that our vocal studies had to seek salvation in the distinctly foreign styles of France, Italy, and Germany. But within the brief span of my own student years, I have witnessed an entirely American school of singing in its developing. This school is the selecting of the best points of all the others and building them into a new and distinctive whole, which is eminently our own.

The Best of Each

YOU WILL AGREE, I think, that our truly American singers present a style and a finish which, while different from those of our foreign colleagues, are in no wise inferior. This has been made possible by a truly American system of selection and rejection, of plain, practical trial and error. Let us have a look at what has happened.

The outstanding feature of the Italian school is its direct, free, floating, natural tone production. But the very ease which makes Italian tone so singularly beautiful can tend to render Italian diction fairly unpractical. I worked out a satisfactory plan by drawing an analogy between singing and golf.

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Christmas Again

Oh, the joy of it! Christmas again!
Wonderful, jubilant, Christmas again!
The holly, the carols, the candles galore,
The gift-laden Christmas tree, wreaths on the door.
Animals Noah ne'er saw in the ark,
All out on parade for a glorious lark.
The doll that says "Mama," the little toy drums,
The canes made of candy, the bright sugar plums.
And father's suspenders, and uncle's cigars,
And sister's silk nothings, and junior's new cars;
And slippers and neckties and hankies, oh, look!
That new silk umbrella—why that's for the cook!

Get the smell of the turkey and cranberry jell,
And festive plum pudding and coffee, oh, well,
There's only one time that it comes in the year,
And what is so jolly as good Christmas cheer?
So here's to you all, a thousand times o'er,
A real Merry Christmas, a million or more!

The saint and the sinner at Christmas are one,
For the Lord of Forgiveness knows not what they've done.
So, sing all ye heralds, your psalms increase,
All hail to the Saviour, the great King of Peace.

Sing, bells in the snow mist, sing, stars—oh, the stars
That shine just as brightly on paupers and czars.
Like all of the happiness Christmas can bring,
They measure far more to the child than the king.

Oh, the joy of it! Christmas again!
You hear it, you smell it, you feel it, you see it!
There's naught in the world that is like it, I ken.
It's Christmas, just Christmas,
Your Christmas, our Christmas,
Glorious, redolent Christmas again!

—James Francis Cooke.

The Vital First Year of Music Study

Selecting Right Materials for Children

By ELLA KETTERER

A very successful teacher of children tells how to pick out the teaching pieces and books which inspire the child to interested study

Capitalizing Native Aptitudes

A CHILD'S imagination and spirit of adventure usually are very active. Why not use both of these delightful traits of childhood to good advantage in teaching music? There are so many things to be taught in the first year, that surely every lesson can be made a brand new adventure into the beautifully varied realm of music.

The choice of a beginning book (and there are many good ones) is of the foremost importance. Every alive teacher knows how a child will practice, and practice, and practice, in order to be able to stand on his head, wiggle his ears, snap his fingers, or do some equally interesting stunt. The idea is to make each new thing he is to do in music seem as well worth while as the above-mentioned accomplishments. That task is the teacher's responsibility. Certainly, the book chosen for the beginning work is going to help immeasurably.

The Good "Beginner's Book"

WHAT MAKES a good beginning book? There are many requisites. First, the studies must be short, so that at least one new one may be conquered each lesson.

Second, every study must progress. By that, we mean there must be at least one thing which is entirely new to the pupil.

which may therefore be presented as a joyous adventure, and which will make him feel that he is distinctly making progress.

Third, no matter how simple the study may be, it should be melodious, easy to listen to and to sing, therefore easy to memorize. Studies with words which fit the music are best; also those with titles which stimulate the imagination.

Fourth, is the book which slowly but surely develops technique, not by the use of long tiresome exercises, but by a steady introduction into the little pieces, of certain things which are technic building.

Fifth, the ideal book is one which covers approximately one season's work with the average pupil. If the book progresses properly, the pupil should be well into the second grade at its conclusion.

First Year Technic

THE TECHNIC required for the first year should be varied. First comes the important principle of curved fingers, with the proper lift from the finger joints nearest the wrist, and the requisite relaxation of the arm and wrist. There are exercises and more exercises which may be devised by the teacher to strengthen these curved fingers, finger exercises in intervals of seconds, thirds, fourths and fifths. But let them be short and practiced for only a few minutes a day.

This may be a very dry, uninteresting subject; but it is often possible to get the pupil to accept the necessary exercise as a sort of "stunt" or "trick," as did one of my small boy pupils. I had spoken to him, at his first lesson, about the position of the fingers; but he evidently had not given it the thought at all during his week's practice. So I explained to him again the importance of curved fingers and showed him how they might be trained by careful thought and practice. Finally he looked up and said, "Why that's just a trick, isn't it?" "Yes, I suppose it is," I answered. Then, very thoughtfully, he said, "Well, my hands are just like my dog's. He's pretty dumb, but I've taught him most every trick in the world. I'll get that trick next week."

Learn Thumb Action the First Year

THE OTHER big principle to be learned the first year, from a technical standpoint, is prompt and easy thumb action. There are countless ways of varying this practice; and never need it prove uninteresting.

After conquering these two important points, is it not true that an excellent foundation has been laid for all further technique? Scale playing at a moderate pace should, of course, be begun in the first year, but what is that but a constant exercise of finger action and position, together with good thumb action? A thorough knowledge of major scales is more important, at this stage, than is speed in the playing of those scales.

From the very first lessons, appropriate pieces should accompany work in the book. The writer has seen too many little faces light up with joy, to delay giving the child one of the biggest thrills he will ever get in his musical career, his first piece of "sheet music." The pleasure he derives from that piece is greater than any he will ever have from a Chopin or Beethoven composition at its proper season.

Short Steps for Little Feet

IF THIS first piece is to be thoroughly enjoyed, it should be simple, short and melodious. Pieces with only one theme, and a Coda, or with perhaps two short themes, are best; also those using only five notes in the right hand and six in the left, which will call for no complicated fingerings. One sharp or one flat seems to make no trouble, and the selection of pieces is wider. After that piece is memorized comes the thrill of playing before an audience. It does not matter if that audience be members of his own family, some of his little friends, or a real audience; he is sure to be proud of his ability to play. This pride is a great incentive toward bigger things.

Children rarely have any misgivings as to their ability to play in public. In fact, I think that this is the greatest difference between adult beginners and children. The adult thinks he cannot play in public, the child knows he can. This God given self-confidence of the child is one of the things I am most thankful for in my teaching. It conquers many and many a difficulty, and one of the surest ways of encouraging and strengthening it is to give him pieces he can and does play well.

Faith in Oujia

I HAVE KNOWN cases where a thoughtless word from the teacher or



ELLA KETTERER

parent, as to the child's ability to do certain things, has shaken this to be desired self-confidence; and I recall one time when the self-reliance of a certain pupil was considerably disturbed by the supernatural (?). It now seems an amusing incident; but at the time it was not so funny.

This pupil, a boy of nine, who played very well, had been invited to appear before a Women's Club in Philadelphia. He was very proud of the invitation and had worked hard to perfect the two numbers he was to play. Then, two weeks before the occasion, he played them miserably and confessed that he had not practiced them at all week, as he knew he would not play well anyhow. Somewhat puzzled (as he never before had shown any lack of confidence) I probed for an explanation; and finally it came. "Well, last week, after my lesson we were playing with the Ouija board, and when it was my turn to ask a question, I asked whether I should play well in Philadelphia." The answer was "No?" so what the use of practicing?" I took a lot of time to persuade that child that the Ouija board, as much about it as ability to play well as the Ouija; but he did play well and his absolute faith in the truthfulness of the Ouija must have been at least slightly shattered.

Unpaid Services
PARENTS' only could realize the conscientious teacher often gives far more attention and consideration to the pupil's welfare away from the lesson, than at the lesson, the child's progress and services would be more justly appreciated. As in the case of the reputable doctor, each case is a matter of deep concern, as he assumes the responsibility. The selection of the right new piece takes hours of the teacher's valuable time. She cannot pick out any old thing that comes up in catalog or in her studio files. The piece must have a definite element of newness, to hold the pupil's interest and to give

him the assurance that he is going ahead. Nine times out of ten, pupils lose interest because they have a series of pieces they do not like, probably because they are too difficult or too long, or perhaps they simply do not make any appeal to the child mind. This choosing of pieces is a real problem for the teacher; but it is certainly easier in the case of first year pupils, who are so impressionable. It is a good plan to choose pieces which illustrate certain points already taught in the book, and to call the pupil's attention to similarities of rhythm, phrasing or harmonies. Pretty covers undoubtedly please the child, and most of the children's pieces are published with attractive cover notes, so that it is possible always during the first year's work to find pieces which will appeal to the child's eye, ear and intelligence. Teachers who give sufficient attention to this matter often may save themselves the chagrin of losing their patrons.

Class Method, or Personal Instruction
AFTER A LENGTHY study and experience with the class method of instruction, I am forced to believe that, in the majority of cases, it cannot equal lessons from the teacher in private. The method of study, which gives each pupil concentrated individual attention, is, in the long run, the most economical for both the child and the teacher.

The class advances at the speed of its dullest pupil. The class system puts a serious strain upon the teacher's patience and industry. It does not seem right that these pupils should be held back, nor is it fair that they should be used to drag mediocre pupils ahead. It may be advantageous to use the process of regimentation in some branches of education; but the piano is a solo instrument, and the individuality of the player must be preserved, otherwise its performance becomes a fearfully monotonous and lifeless experience.

How to Improve Mind and Muscle Coordination

By STELLA WHITSON HOLMES

TO SOME young piano students, the difficulty of making the muscles of hands and arms obey the will is so great as to prohibit all further effort at piano playing. How to help such a student is an especially hard task for the teacher.

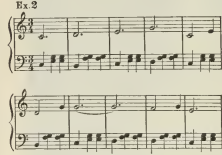
A child with such a difficulty as this is undertaking too much at once when she attempts to play with hands together on the keys, even though the part for each hand may have been learned well separately. She should be taught to command the hands in simultaneous motion as a separate act, before complicating this task with many intricate problems involved in notation, time, fingering and accidentals.

The following plan has given the writer excellent results. Simply make dots in the child's note-book indicating when each hand is to strike "in the air," so to speak, and tell her to practice this exercise every day as she does other parts of her lesson assignment. Have her note the marks simply as dots, not notes. See that she keeps the wrists rigid and tips the hands sideways when she while curve the hands to the dots indicate. The following is a simple and good example of such an exercise:

Ex. 1 Right Hand: • • • • •

Left Hand: • • • • •

This will be interpreted as follows: "right, right, right—left, left, left—both, both, both—left, left—both, both, both." Let her repeat the words as her hands make each mark. The teacher should be constantly on concentration, which in turn is an aid to the goal sought.

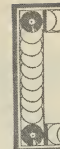


The teacher, by making the corresponding dot-exercise in the child's note book, prepares the way for proper execution by separating the problems and taking them one at a time. Here is the corresponding dot-exercise for the same measures in *My Partner Waltz*.

Ex. 3 Right Hand: • • • • •

Left Hand: • • • • •

In making the dots to be used as a motion for both hands together, the teacher may use a red or blue pencil for further emphasis.



RECORDS AND RADIO

By PETER HUGH REED

MUSIC LOVERS who have wished it were possible to procure a practical, portable, inexpensive unit which would permit them to play records through their radio speaker with a comparable degree of fidelity and volume will be glad to know RCA-Victor have placed just such a unit on the market.

This new invention, which is designed to convert practically any radio into an electric phonograph, consists of an electric driven turntable, capable of playing either ten or twelve-inch discs, and an electric pick-up housed in a walnut finished chest no larger than a cigar humidor. It is designed to operate from 110 volt, 60 cycle socket power, and can be easily attached to one's radio. Because of its favorable size, the new unit can be moved about, placed on a small table or the arm of a chair, and thereby operated at a distance from the radio receiver to which it is connected. The switch on the radio permits one to shift at will from record to radio reproduction.

Stokowski and the Philadelphia Orchestra give us a carefully planned, but not a satisfactory performance of Beethoven's "Ninth Symphony" (Victor Set M236). Seemingly, to gain beauty of tone, Stokowski sacrifices timbre and rhythmic drive. This is true in the first two movements, for the elemental strength of the first movement is missing and the blood coursing vitality of the second movement is diminished. In the elegiac third movement, Stokowski is more successful, for here, through the beauty of orchestral tone and his feeling for Beethoven's poetic mood, he achieves an utterance of purest sublimity. The exaltation of the last movement, which the conductor unquestionably feels, is somewhat marred by poor singing, the use of a bad translation, and the fading "out" and "in" of the recording in the middle of the more dramatic "Ode to Joy" section. This system of fading "out" and "in" adopted recently by Victor, to preserve the spirit and flow of a real performance (such recordings without the aid of a conductor pausing during the movements to allow for the change of record sides), may have its advantages, but in this case it is certainly misapplied.

Schumann's third, or so-called "Rhenish Symphony," which owed its inspiration to the Cologne Cathedral and the Rhine (it was written following Schumann's removal to Düsseldorf), for some strange reason is the last of his four symphonies to be recorded. And stranger still, perhaps, is the fact that the recording was made in France rather than Germany, for Piero Coppola and the Paris Conservatory Orchestra are the exponents of its first recording (Victor set M237). It has always seemed to us that Coppola has a tendency to overstate a breadth of line upon occasion and hence become somewhat ponderous. And this is exactly what he does to do in the present work, although Schumann's orchestration, which lacks requisite clarity and fire, may be partly the fault in this case. The fact, however, that Coppola keeps his reading alive and also sustains our interest, must be duly accredited, and also the fact that the recording is a vital and realistic one.

Honegger, who has given us ingenious musical transcriptions of a locomotive and football game effects, us, in his *Pastorale d'Est*, his impression of the dawn of a summer day (Columbia disc 68209D). This latter work, written in Switzerland during the summer of 1929, was awarded a prize at a contest in Verley the following year. It is a composition, alternating between tranquility and gaiety, of which the success in performance depends upon better emphasis and clearer definition of the figures in the accompaniment, as well as in the melodies, than is obtained by the composer in the present recording.

Three of the four parts of Respighi's "Second Suite of Old Dances and Airs for the Lute" (*Rustic Dance, Bells of Paris and Bergomask*) come to us played by the Royal Opera Orchestra (Rome), under the direction of Bellera, on Victor discs 11138 and 39. This is most delightful music, filled with an old world charm and grace, which deserves to be widely known. Particularly beautiful is the *Belle of Paris* (disc 11139) with its lovely middle section (*Largo espressivo*) founded upon an *Air* attributed to the celebrated sixteenth century Franciscan monk, Martin Scereno.

Dvořák's "Quintet in A Minor, Opus 81," nevertheless one of his best. It is melodic and rhythmic. Particularly noteworthy is this true in the first two movements, for the elemental strength of the first movement is missing and the blood coursing vitality of the second movement is diminished. In the elegiac third movement, Stokowski is more successful, for here, through the beauty of orchestral tone and his feeling for Beethoven's poetic mood, he achieves an utterance of purest sublimity. The exaltation of the last movement, which the conductor unquestionably feels, is somewhat marred by poor singing, the use of a bad translation, and the fading "out" and "in" of the recording in the middle of the more dramatic "Ode to Joy" section. This system of fading "out" and "in" adopted recently by Victor, to preserve the spirit and flow of a real performance (such recordings without the aid of a conductor pausing during the movements to allow for the change of record sides), may have its advantages, but in this case it is certainly misapplied.

There has been always a divided opinion among musicologists as to which of Brahms' two piano quartets, the one in G major, Opus 11, and the one in A minor, Opus 26, is the better. Both are splendid works. The first is perhaps more vital and powerful, broader in its lines and loftier in its inspiration, while the second is a shapely pure lyrical inspiration. Although both have been recorded (they were released last year in England and at the same time), only the first has been brought out to date by Victor (set M234). This set, which is eminently performed by three members of the Pro Arte Quartet with Arthur Kohnstein (a most sympathetic and understanding pianist) is a work which grows upon one with repeated playings; for it is full of that smoldering fire and fine masculine energy which makes Brahms such a satisfying composer.

Recommended recordings: Rachmaninoff's lyrically spontaneous "Suite for Piano," played by Vronsky and Bahian (Victor set M213); the tuneful *On the Dder Fledermaus* (Johann Strauss), played by the Berlioz Orchestra (Columbia disc 908M); Haydn's "String Quartet in D minor, Opus 76, No. 2," also excellently performed by the Poltrineri Quartet (Columbia disc 908M); and the "Sonata in A major" for violin and piano (violinolo transcription), played by the violoncellist, Gregor Piatigorsky (Victor disc 8442-3).

This attitude on the part of the players, particularly in the brass section, is responsible for much of the "deadness" or lack of brilliance in amateur bands and orchestras, as contrasted with the sureness of attack found in professional groups. It may be corrected to some extent by much rehearsal of individual numbers, but if the treatment goes no further, the difficulty will crop up again in sight reading. A very few players who lack the "courage of their convictions" can effectively spoil the brilliance of any brass ensemble.

Assuming that the player has a fair mastery of his instrument, there are two reasons for the "bad mistakes." The first may be named, broadly, technical sloppiness. The second is a lack of appreciation of the nature of the part to be played, indicative of insufficient ground work in the history of ensemble music, and the rôle of his instrument in it.

The first of these is too often ascribed to pure laziness. The admonishment, "Put your feet on the floor and play the way you hear your shoes," is frequently the only attempt to correct the trouble. True, too many players are just plain lazy, and no

amount of cajoling will persuade them to take a sustained interest in the work being rehearsed. But there is another cause for indifference, which is probably as prevalent as this.

The Love of the Dance-band

HIGH SCHOOL musicians, especially in cities, are afflicted with *dance-banditis* and will probably continue to be so, as long as one of the bunch can report that So-and-so from the home town is making fifty dollars a week at some distant resort. There is also the ever present stimulus of an occasional two-dollar job in the neighborhood, although few students stop to think how disproportionately small is such compensation for the effort spent in gaining the skill needed for even this kind of an engagement. However, conductors of amateur groups must realize that these bands are here, and that the young musicians in them are playing music often hardly worth the name, and playing in the absence of experienced conductors or older musicians who could direct the younger performers' efforts so as to bring at least a semblance of unity to the group.

In rehearsals no one thinks of playing accurately, all that is required being a fair balance, if possible, toned down sufficiently to make room for the melody parts to lead, and with enough of brass and drums to give the rhythm.

These players now come to the band or orchestra rehearsal, bringing with them the careless habits they have acquired in their own small groups. If the larger organization has enough of group spirit and the conductor can draw their interest to the finer music, they may respond very well. Too often, however, this is not the case; the players continue to "blow into their

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

Good Mistakes

Some Practical Suggestions to the Brass Choir

By CLEMENT E. ROWE

THE FINEST orchestra conductor under whom the writer ever played as a student had as his unflinching motto, "Don't be afraid to make a mistake, but when you do, let it be a good mistake." There is much sound psychology in the advice. "To err is human," and even the best of musicians will play the right note at the wrong time or the wrong note at the right time, upon occasion. The really bad mistakes are those made by players who are not just quite sure whether to come in or not; they try to slide in so that they can answer "here!" if they are expected, or gently back out if they have counted the measures wrong.

This attitude on the part of the players, particularly in the brass section, is responsible for much of the "deadness" or lack of brilliance in amateur bands and orchestras, as contrasted with the sureness of attack found in professional groups. It may be corrected to some extent by much rehearsal of individual numbers, but if the treatment goes no further, the difficulty will crop up again in sight reading. A very few players who lack the "courage of their convictions" can effectively spoil the brilliance of any brass ensemble.

Assuming that the player has a fair mastery of his instrument, there are two reasons for the "bad mistakes." The first may be named, broadly, technical sloppiness. The second is a lack of appreciation of the nature of the part to be played, indicative of insufficient ground work in the history of ensemble music, and the rôle of his instrument in it.

The first of these is too often ascribed to pure laziness. The admonishment, "Put your feet on the floor and play the way you hear your shoes," is frequently the only attempt to correct the trouble. True, too many players are just plain lazy, and no

Practical Clarinet Playing

By WALTER R. OLSEN

CLARINETISTS in school bands seem to have about the same troubles. Some of the common faults are:

1. The awkward change from third line B-flat to second line A-natural; that is, from the chalumeau to the clarion register.
2. Poor tone.
3. Clumsy fingering.
4. Improper tonguing.
5. Lack of knowledge of the alternate fingerings.
6. Improper breathing.
7. Neglect of the chalumeau register when a beginner.
8. Treatment of throat tones.

The change from the chalumeau to the clarion register can become smooth and even only with long hours of diligent practice, and then only if done correctly. The secret lies in keeping the right hand fingers covering the holes, all the time, and keep-

ing the left finger of the left hand down on the left B-key when making both B-flat and B-natural. Many professional clarinetists hold the right hand fingers down when playing second space A-natural, and the left hand fingers down when playing third line G. The writer does this in his own teaching, but some teachers do not recommend it, claiming that it muffs the throat tones. The left thumb should be as nearly parallel with the barrel of the clarinet as possible and comfortable. It will then act as a hinge and tend to draw the other left hand fingers down closer to the tone holes.

Tone Quality
POOR TONE is a common, and due to many causes. One of the main difficulties is that most clarinetists do not know what a good tone is when they hear it. They have no ideal. The solution for this

is the radio and concert hall. Clarinetists in the symphony orchestra have quality of tone that can be accepted as the ideal. Students should listen to them and try to imitate their quality of tone. The tone should sound even, smooth, continuous and have a hollow ring. A steadiness of the embouchure and a well developed tone. The left thumb should be as nearly parallel with the barrel of the clarinet as possible and comfortable. It will then act as a hinge and tend to draw the other left hand fingers down closer to the tone holes.

Finding the Cure
A SIMPLE CURE for these ills of musicianship would be an elixir leading to a conductors' Utopia. However, by attacking the problem right at the source, some good may result. First, the conductor of a band of younger players should acquaint himself with the better dance orchestras which are on the radio, and note their good points, and encourage his players to notice how in these organizations the principles of good musicianship are observed. In the last few years jazz music has lost much of

its cacophony and blatanee, and there are dance bands in which persons of good musical taste can listen for a time with pleasure. The best of these groups are certainly not haphazard affairs, and the good college bands, among others, depend for their livelihood on the excellent musicianship of their members.

For the lack of appreciation, part of the cure lies, also, in the intelligent use of the radio. Why not devote a small part of rehearsal periods to discussion of the previous week's symphony broadcasts, emphasizing points such as (in the case of the brass section) the logical places for brass entrances and the type of part given in this section.

Fortunate indeed is the player who finds himself in an orchestra which plays enough compositions of the old masters to allow him to become familiar with the classical use of the brass section. This will teach him the original purpose of his instrument in the orchestra, and he will be able to appreciate that, even in his freer use in modern times, it must still retain its distinctive force of attack and martial clarity. When he knows and feels what is demanded of him, he will know instinctively the right entrance. He can ultimately all must dispense with counting measures and may be able to sit back and enjoy the rehearsal, securing perhaps an even better understanding of the compositions before him than the players having more complicated parts. It is thus ready to understand the broader use of his instrument from Wagner's time to the present day, since he now has knowledge of the original and basic purpose of the brass section. His mistakes will now be good mistakes, since he will be confident of himself and his understanding of the work in hand.

Controlling the Tongue
IN GENERAL, the tonguing is far too sharp for good clarinet playing. About half an inch under the reed is the proper place to apply the tongue. Many students act as though they were all thumbs. The

Square Holes for Square Pegs

Studio Types and How to Treat with Them

By ROYAL ALFRED GLENN

THERE IS that brief period in which the pupil stands in the door of the studio, eyes wide, music case held tightly by a chubby hand, when the teacher quickly, almost automatically, puts the child into a category. She need not give a name to her conclusion; it may be altogether unconscious. But whatever opinion she arrives at is rather sure to regulate to a considerable degree her future attitude toward this pupil.

Now we maintain that because this mental classifying, more often than not, is done in a rather haphazard manner, many teachers later find themselves confused in their judgments, and many pupils are made unhappy by an attitude they do not understand and to which they are not responsive.

So it is with the hope of making more clear the mental process in which the teacher already has engaged, that some types are herewith enumerated and described. The writer gives no promise that his classification is more authentic than any other. He knows that "types" constantly overlap, merge into one another, change their identity entirely. What is said here is but a starting point to further understanding of the pupil—his special attitudes, his likes and dislikes, his inner motivations.

The Sociable Type

LET US LOOK, then, at this little girl gravely settling her ruffles on the piano. She chatters away about her mother, about old Sarah, the cook, about her brother Peter. She tells about her friend, Ruth, who plays the violin. "Maybe she and I can play duets someday!" she says, and looks inquiringly at the teacher. Let us call her the *Sociable Type* and realize that her life is already one in which people play a large part. She is already measuring herself, in a small way, by this and that person. She finds great joy in being in the midst of groups of people, and their reaction to her means much. And here she sits before us, a little fidgety, but bright-eyed and smiling. What is to be done with her?

The teacher here must be wise enough to sense how far the little girl is as yet from an interest in music itself. To her it is but another chance to be with people, to form relationships, to have fun. These all are healthy aims and may be skillfully employed to a furthering of her interest in music. A suggestion of a contest will make her all alert. Prizes to be given will stimulate her to unsuspected zeal. And the monthly "get together" of the pupils will be an event to which to look forward and for which to labor.

Of course the "Sociable Type" may also be represented by a boy who will revel in games and contests and will absolutely slave in order to win a prize. (Incidentally all the types that are to follow may be of either sex.)

The Conscientious Type

FIFTEEN MINUTES before time for his lesson to begin, a little boy will be waiting outside on the bench, his music roll clutched in his hand. His hair is slicked back and his face is polished to a high luster. When the time comes for him to go in, he jumps up and goes to the piano immediately. He makes no conversation and begins spreading out his music in order before him. "I did my scales five times each day," are his first words. With this

he have him "placed." He is the *Conscientious Type*. Most teachers thank their lucky stars that he has appeared and then do nothing more about it. They figure that he will take care of himself. Nothing can be farther from fact. The child has one of the most valuable of virtues and no doubt will go far. But, without careful direction from the teacher, without her sympathy and understanding, he is apt to become a mere plodder, unimaginative and perhaps finally dull.

So the teacher, while stimulating his desire for work, in giving him schedules to follow out and reports to bring in, must stress most of all expression in whatever he plays. His very industry she must lead into channels of "bringing out this melody," or of "getting the composer's idea in this passage." He must realize that work must be made to imagination, and with expressiveness. It is he who must be taught to appreciate, to relax, to enjoy.

That hour ends with the little lad gravely putting away his music, with a new freshness stirring in his heart.

The Affectionate Type

NEXT COMES a child, eyes gleaming and feet dancing, because he is going to have a lesson with Dear Teacher. He has forgotten some of his music, in his hurry to get here, and he is sorry because Teacher is sorry. His scales are sloppy and he is disappointed that, though the teacher scarcely has the heart to reproach him. He is obviously eager to please her—and, see, he even has brought her a shiny marble, a blood-red agate!

This child, the *Affectionate Type*, is particularly hard to deal with. For, if the teacher reproves him, he is so crestfallen that his fingers lose what quickness they have. And he does not concentrate, for he

can scarcely associate work with the delightful fun of taking a lesson. However, once the child is made to see he can please the teacher best through the channel of music, that a pearly scale is of greater worth even than a red agate, he becomes fine material for progress.

The Spoiled Child Type

FIFTEEN MINUTES late, the next pupil languidly greets the teacher and sinks down on the music bench as though every movement were an effort. She calmly states that she has not practiced during the week—because she has not felt much like it. Besides she does not like the piece. The teacher presses her lips together and prays for patience. This type is one we all know—the *Spoiled Child*.

Now it is not for the teacher to make a new child out of this one, overindulged and selfish. There is not time in the brief weekly hour to effect this miracle. What the teacher can do is to put the child's very selfishness to work. She must, in a word, point out how music needs her—how important it is that she bring out the beauty that lies there. Here then she becomes the center of things. Music lies asleep and she may awake it. Her own ten fingers gave her a lesson with Dear Teacher. She will do it willingly, even eagerly. Who knows but that, when she does at last bring out of some passage an unexpected beauty, it may lead her to forget herself (of whom she is in reality weary). Long enough to form a desire to create this thing called

The Lazy Type

A LANKY adolescent hurries in now, flings himself at the keyboard and

"Now the faun lies wounded, and a little wind springs up in the trees."



From the New Yorker, by PERMISSION

begins to chatter out the latest "hit." "See, I learned it last night! Swell, isn't it?" he exclaims. He puts in a few flourishes in the treble. The teacher labels him without any difficulty—the *Lazy Type*.

Now the teacher may do of several things. She may "put her foot down" and forbid jazz in the studio; she may ridicule to scorn the inanity of the melody; she may give the boy a "teacherly" talk, telling him the facts of musical life; or she may simply decide then and there to give him up as hopeless.

But there might be some point in agreeing with the boy—at least to the extent of admitting that he does put more life into that one than any of his other pieces. And meanwhile the teacher may point out how much more conducive to real feeling is a piece by one of the masters—how in their case every emotion is used, while in jazz numbers only the same old everlasting "pen" is played up. There can be a promise of a really good jazz piece (*Chopsey in Blue*, for instance) if he masters certain other compositions first.

The Sentimental Type

ANOTHER ADOLESCENT following on the heels of this is a girl, a little giggly, a little gushy. The *Sentimental Type*, she is shimmering with adoration—of a kitten, of a sunset, of a movie star, of just anything at hand. Coming to the keyboard does not calm her. Neither do scales. She begins then gaily and plays them badly. At this point, instead of a lecture which subdues but does not convince, the teacher takes out a *barcarolle*, a *Song without Words*, or a *rhapsody*, and lets the girl put her surge of feeling to some good use, lets it be worked out through music which the girl really feels and enjoys. For she is a pupil who will want to give expression to her feelings in music, who will practice till her fingers are tired, if only she can put into tones all that she feels in her heart.

So, under her fingers, let the raindrops fall, let the petals blow, the kisses be given. They can be a sufficient substitute for the actual, may even, in rare cases, be fused into something really beautiful, as beautiful as reality itself.

The "Real Boy" Type

SCARCELY HAS this pupil breathed herself away before the teacher hears a sturdy stamp of feet and sees a boy's small flushed face appear at the head of the stairs. He turns to admonish a mangy dog—Go back, Tick—then shoves his cap in his pocket and comes on grinning. He has forgotten his music—the teacher sees that at once—but is as blissfully unconscious of this as of the dirt on his face. He stumps over to the piano and thistles himself up on the seat. One hand wriggles into his pocket and brings out what looks like the tail of a lizard. He gazes at it fondly and shoves it back. The teacher utters a short prayer and begins.

"Well, Jimmy, I think we'll take scales first." Jimmy goes at them willingly enough, and skims his fingers through the desired notes. Then comes the new piece. It is called "Fawn at Play"—the only piece of his grade that she has on hand. She explains what a fawn is. Jimmy looks grim. She shows the passage in which the breezes play with each other. Jimmy

(Continued on page 754)

FASCINATING PIECES FOR THE MUSICAL HOME

DANCE OF THE MIDGETS

AIR DE BALLET

Cadman's little grotesquerie was one of his earlier pieces. It is a dainty teaching piece when properly played.

CHARLES WAKEFIELD CADMAN, Op. 39, No. 1

Grade 3. Tempo di Valse M.M. ♩ = 66

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MELODY AT DAWN

In playing this composition, one must imagine a lovely, rich contralto voice singing the solo with the accompaniment of a harp or a guitar.
Both the pedaling and the phrasing are important in this piece. Grade 3.

LOUISE MARQUIS

Moderato M.M. ♩ = 104

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PERPLEXED

This pensive little piece by a well-known American offers fine opportunity for phrasing and nuance. Observe carefully the minor accents represented by the straight line over many notes. Grade 4.

Allegretto scherzando M.M. ♩ = 60

CHARLES HUERTER

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JUBILEE MARCH

FREDERICK A. WILLIAMS, Op. 55

Grade 4.

Tempo di Marcia

ELVES

James H. Rogers must have had just a little spiritual communication with Mendelssohn and Grieg when he wrote *Elves*. Although entirely original, it has the style of the classic *Scherzo*. It is not at all difficult. It must be played up to speed, however. Grade 8.

Fast. Lightly M.M. = 144

JAMES H. ROGERS, Op. 50, No. 1

25 *sempre f*

30

poco tranquillo

dim - in - u - en - do

35 *poco a poco*

Vivo

rit

p 40 *mf*

45

cresc.

molto dim.

p 50 *più allegro*

55

mf

60

cresc.

65

f

70

ff

75 *mp dim. molto*

pp

MASTER WORKS
—*—
FRAGMENT
FROM SONATA IN C# MINOR

Of all Haydn's fifty-three Sonatas and Divertimenti written for keyboard performance, the *Sonata in C# Minor* is by far the most vigorous and imposing. Although certain passages call for a characteristic Haydn-like delicacy, the general outlines of the first movement are big and broad.

Grade 7. Moderato M.M. ♩ = 92



JOSEPH HAYDN

75

p

80

p

85

p

90

p

95

p

100

p

105

p

110

p

115

p

120

p

125

p

130

p

135

p

140

p

145

p

150

p

155

p

160

p

165

p

170

p

175

p

180

p

185

p

190

p

195

p

200

p

205

p

210

p

215

p

220

p

225

p

230

p

235

p

240

p

245

p

250

p

*In this movement the sign ∞ does not signify an ordinary turn: , but serves as an abbreviation for the figure:  which, in analogy with the initial motive, must be followed throughout the movement wherever the sign occurs in the same connection.

DANCING LEAVES RONDO

This fluent little piece by the great master Mozart is a splendid study in velocity. First play it very slowly and with extreme accuracy, observing the phrase marks and the marks of expression. Note the contrast in phrasing, legato in the right hand and staccato chords in the left hand. Grade 2½.

Arr. by William M. Felton

Allegretto Alla turca (In Turkish style)

W. A. MOZART

TIPTOE DANCE

GAIL RIDGWAY BROWN

IN OLD JUDEA

Words by
RICHARD HENRY BUCK

THE ETUDE

Music by
ADAM GEIBEL

Andante con espressione

dolce

1. In old Ju -
2. In old Ju -

de - a, a - mid the plains a - far, Mine eyes be - hold a bright - ly shin - ing
de - a, where Christ, the Lord, was born, In Beth - le - hem, that bless - ed Christ - mas

star;
morn;
Bathed in the splen - dor that floods the east - ern skies, With - in a
The stars still shin - ing, in beau - ty o - ver - head, On all the


man - ger, a sleep - ing ba - by lies. — Though meek and low - ly, a ra - diance
world — its lov - ing beams are shed. — The crim - son glo - ry of Cal - vry's

ho - ly Il - lumes the place with won - drous light, While on the
sto - ry Is hal - lowed by its soft - ened glow, While all the

Copyright 1929 by Adam Geibel

hill - side, and in the val - ley, The an - gel host sings through the night: —
 peo - ple of earthare sing - ing The an - gels' song of long a - go: —

f *maestoso tempo*



"Glo - ry to God, all glo - ry to God!" Voi - ces ex - ult - ing - ly

ring; "Peace and good will in the hearts of men,

poco a poco *3* *3* *accel.* *ff* *3* *poco riten.* 1st time

Hail to the new - born - King! Hail to the new-born King!

D. S. ¹ last time

King! ¹

Musical score for "The King of the Tabor" (No. 100). The score is in 2/4 time, key of B-flat major (two flats), and consists of 16 measures. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano (p) dynamic and a *dim.* (diminuendo) marking. The tempo is marked *allegro*. The score includes various musical notations such as slurs, ties, and dynamic markings. The title "The King of the Tabor" is written above the staff in a decorative font.

MARCH OF THE WISE MEN

Registration:
 Gt. All 8' stops
 Sw. Full (Sw. to Gt.)
 Ch. All 8' and 4' stops
 Ped. 16' and 8' (Gt. to Ped.)
 (Sw. to Ped.)

E.S. HOSMER

Tempo di Marcia M. M. ♩ = 104

Manuals *mf* Gt.

Pedal

piu f

f

mf Sw. closed

Gt. to Ped. off

f

mp

a tempo

poco rit.

Gt.

Fine

piu f

ff

TRIO *mp* Sw.

dolce Ch. *mf*

add reeds

Sw.

poco rit.

Reeds off

a tempo Ch.

poco rit.

D.C.

TWO CHRISTMAS MELODIES

SECONDO

Arr. by A. GARLAND

Andante maestoso M.M. $\text{♩} = 84$ "O HOLY NIGHT"

Musical score for the Second part of "O Holy Night". The score is written for piano in B-flat major, 4/4 time. It consists of 16 measures. The tempo is Andante maestoso, marked with a metronome of 84. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), *ff* (fortissimo), and *a tempo*. The piece concludes with a *rit.* (ritardando) and a final *ff* chord.

TWO CHRISTMAS MELODIES

PRIMO

Arr. by A. GARLAND

Andante maestoso M.M. $\text{♩} = 84$
"O HOLY NIGHT"

Musical score for the First part of "O Holy Night". The score is written for piano in B-flat major, 4/4 time. It consists of 16 measures. The tempo is Andante maestoso, marked with a metronome of 84. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), *ff* (fortissimo), and *a tempo*. The piece concludes with a *rit.* (ritardando) and a final *ff* chord.

SECONDO

Maestoso M.M. ♩ = 96
"ADESTE FIDELES"

Arr. by William Hodson

OH! SUSANNA

SECONDO

STEPHEN FOSTER

Lively

THE ETUDE

PRIMO

Maestoso M.M. ♩ = 96
"ADESTE FIDELES"

Arr. by William Hodson

OH! SUSANNA

PRIMO

STEPHEN FOSTER

Lively

mf I came to Al-a - ba-ma Wid my ban-jo on my knee, I'm goin' to Lou-si - an - a My
true love for to see. It rained all night de day I left, De weath - er it was dry; De
sun so hot I froze to death; Su - san - na, don't you cry. f Oh, Su - san - na, oh,
don't you cry for me, For I'm goin' to Lou-si - an - a, wid my ban-jo on my knee.

FONCASTA MARCH

VICTOR LAMBERT
Arr. by JOHN N. KLOHR

1st Violin

Piano

Musical score for 1st Violin and Piano of Foncasta March. The 1st Violin part begins with a forte (ff) dynamic, followed by a mezzo-forte (mf) section. The Piano part provides harmonic support with chords and arpeggios, also marked with ff and mf dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

VIOLIN OBBLIGATO

FONCASTA MARCH

VICTOR LAMBERT

Musical score for Violin Obligato of Foncasta March. The part features a series of eighth and sixteenth notes, with dynamic markings of ff, mf, and f. It includes first and second endings at the conclusion of the piece.

1st CLARINET in Bb

FONCASTA MARCH

VICTOR LAMBERT

Musical score for 1st Clarinet in Bb of Foncasta March. The part starts with a forte (ff) dynamic, followed by a mezzo-forte (mf) section. It includes various musical notations such as slurs, accents, and dynamic markings.

ALTO SAXOPHONE

FONCASTA MARCH

VICTOR LAMBERT

Musical score for Alto Saxophone of Foncasta March. The part begins with a forte (ff) dynamic, followed by a mezzo-forte (mf) section. It includes various musical notations such as slurs, accents, and dynamic markings.

1st CORNET in Bb

FONCASTA MARCH

VICTOR LAMBERT

Musical score for 1st Cornet in Bb of Foncasta March. The part starts with a forte (ff) dynamic, followed by a mezzo-forte (mf) section. It includes various musical notations such as slurs, accents, and dynamic markings.

1st & 2nd HORNS in Eb
or Eb ALTOS

FONCASTA MARCH

VICTOR LAMBERT

Musical score for 1st & 2nd Horns in Eb of Foncasta March. The part begins with a forte (f) dynamic, followed by a mezzo-forte (mf) section. It includes various musical notations such as slurs, accents, and dynamic markings.

CELLO or TROMBONE

FONCASTA MARCH

VICTOR LAMBERT

Musical score for Cello or Trombone of Foncasta March. The part starts with a forte (f) dynamic, followed by a mezzo-forte (mf) section. It includes various musical notations such as slurs, accents, and dynamic markings.

MISTER FROGGIE

BERNIECE ROSE COPELAND

Grade 1.

Allegretto M.M. $\text{♩} = 76$

mf Said Mis-ter Frog-gie to his mate, "Now watch me jump!" Ker-plank! Ker-plank! He jumped so far, I'm sad to state, Deep in the mud he sank and sank. *mf* He cried, "Oh me! Oh me! O my! Come res-cue me be-fore I die!" Said Mis-tress Frog-gie to her mate, "I watched you jump. Ker-plank! Ker-plank! You jumped so far, I'm sad to state, Deep in the mud you sank and sank."

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Grade 1.

Tempo di Valse M.M. $\text{♩} = 108$

BETTY'S FIRST WALTZ

FRANCES M. LIGHT

p 10 15 20 *Fine* *f* 25 30 *D.C.*

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A WINDING STAIRWAY

IRENE RODGERS

Grade 2.

Allegretto M.M. $\text{♩} = 132$

mp 10 15 *mf* 20 *cresc.* 25 *dim.* *p* 30 *mp* 35 *poco rit.* *p*

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A HUNDRED PIPERS

Arr. by William Hodson

This old Scotch tune makes an excellent piano piece of its type. Play it with a brisk rhythm and fine spirit, and don't forget to hear the bagpipes in imagination while you are doing it.

Brisk and merry

OLD SCOTCH AIR

mf *mf* *mf* *Fine* *mf* *D.C.*

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BLUEBEARD

EVE JUDITH ROBINSON

Grade 2.

Mysteriously M.M. $\text{♩} = 80$

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Grade 1.

Allegretto M.M. $\text{♩} = 100$

A VISIT TO THE FARM

LOUISE E. STAIRS

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THE ORGANIST'S ETUDE

Edited for December by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Prelude and Postlude

By HOWARD H. EDGERTON

THE MODERN church organist is being bombarded with more or less vociferous propaganda from two different camps. On the one hand are those who think that only such music should be used in the church as is unquestionably sacred by intention, and on the other, are those whose rather unthinking "broadmindedness" leads them to believe that almost anything sort of dance music or popular songs is suitable for worship.

Many thousands of pieces might do well for the prelude or the recessional, which are not usually classed as "sacred," but which, when given the proper setting and performer, might well be called "divine." Equally, it is impossible to reconcile some very sober and many classical works of undoubted excellence with either of these portions of church formality.

To explain our attitude toward the prelude and postlude, it is necessary to consider the church organ itself as used in this connection. It is manifestly true that there is something more direct and intimate about the tone of wind instruments than about the tone of strings. The latter seem, even in their most passionate songs, to have that element of thoughtfulness about them which distinguishes their section of the orchestra from all others. Wind instruments touch the player's lips, as well as his fingers, and speak with his own breath, taking on the characteristics, as it were, of a second larynx. The organ, with its mechanical operation and relatively remote control, while yet being sounded with air, would seem to stand approximately halfway between the two types, taking toll from the best attributes of each. Surely it must be evident to anyone who will take time to reason, that the organ is placed in the church to express the delight which the congregation has, presumably, in spiritual things.

Singing As Devotion

WHEN CHURCH musicians will admit that their duty is to assist in actual worship, there will be less misunderstanding about church music. The musician, of all people, should have least reticence in things pertaining to the Lord; but so far has the highest function of the human mind become debilitated that the average professional is ashamed to be heard mentioning the name of the Deity, except in singing sacred songs. Incidentally, it is matter for wonder that a "week-day atheist" can give any imitation of sincerity at Sunday service.

Many an organist also, like his brother, the singer, seems to have the idea that a church service is merely a beautiful formality built up around a musical recital. The music is actually but a part of the whole, a part necessarily and appropriately subservient to the sermon.

To Create a Mood

THE PRELUDE to worship, then, should be meditative, expectant, uplifting, joyous, prayerful or glorifying. It should prepare the mind for what is to fol-

low. If a church musician feels something distasteful toward what he might be pleased to call "old fashioned sanctimony," he should remember that some of the greatest masters of all time wrote voluminously for use in the church as it is unquestionably sacred by intention, and on the other, are those whose rather unthinking "broadmindedness" leads them to believe that almost anything sort of dance music or popular songs is suitable for worship.

But much of the secular work, also, of those men, as well as numerous compositions by such creators as Palestrina, Scarlatti, Maréchal, Beethoven, Schubert, Brahms, Schumann, Nevin and Oley Speaks, are ideal for religious overtures. So long as the piece has that spirit of preparatory worship, it is eminently appropriate. It will be easily conceived that anything meditative cannot move very rapidly or speak very

loudly, that the expectant pulse is slightly quicker and that a mood indicative of spiritual joy or gratitude admits of a tempo a bit more accelerated and of a larger tone. This will serve to assist in the analysis of prospective compositions.

The Theme of Thanksgiving

IN SEEKING material for the postlude, the discerning organist knows instinctively that what may do for one section of the service may be totally unsuited to another. The pieces played at the conclusion of worship should express the uplift which the congregation has, presumably, gained from the activities just past. A spirit such as this, one of jubilant gratitude or perhaps of tender adoration, might very well be expressed in faster rhythm and even with full organ. It is a deplorable

fact that often this part of the musical offering, which should be so thoroughly a voicing of reverent gladness, must be used to drown out the more than mild hum of secular gossip as the congregation retreats from before the pulpit.

Whereas the prelude may be and most fittingly is longer than a single piece, the postlude is generally quite brief. A portion, say the first period of some piece of normal length may be used to advantage. This matter is governed, however, by the individual peculiarities of form in each church. In considering music for special occasions, such as Easter or Christmas, it is well nowadays to remember that the radio and the phonograph, along with the innumerable concerts given at these times, give a deadening repetition of the better known appropriate works. So much is this so that it is the better policy to avoid anything very usual or well known at service, rather than add to the disintegration of interest in some perfectly good piece whose only fault is its popularity. For instance, on Christmas day and just previous to the holiday, with the aid of the radio, a concert and two church services, it is not unusual to hear the lovely and all too familiar *Adeste Fideles* ten or twelve times. This is good neither for listeners nor for composition.

We offer a tentative list of effective compositions.

PRELUDES

Meditation—Amani (arranged by Milligan)
Adoration—Cummings
Andante from "Sonata"—Rogers
Walter's Prize Song—Wagner-Westbrook
At Eventide—Harris
Contilene in B Flat—Hosmer
Berceuse—Kern
In Deepening Shadow—Stoughton
Twilight Hours—Paulsen
Stately March—Calraith

Thanksgiving

Cantique d'Amour—Tudor-Strang
Andantino in D Flat—Lemare
Christmas
Prayer and Cradle Song—Lacey
Berceuse—Barrell

Easter

Easter Joy—Hosmer
Dedication Festival—Stults

POSTLUDES

March in D—Scarnolin
March in F—Barnes
Choral Postlude—Armstrong
Short Postlude—Hopkins
March Scherzo—Kohlman
Festival Postlude—Loud
Chant Joyous—Sheppard
Postlude—Rogers
Joyous March—Rogers
Ecstasy—Cummings

Thanksgiving

Fanfare Triumphant—Armstrong
Thanksgiving—Hosmer
Christmas

Grand Chorus—Becker
Nocturne in A—Peery

Easter

Festal March in F—Roberts
Triumphant March—Harris

THE STRING ORGAN, NO. 3, OF THE GREAT ORGAN IN THE CONVENT HALL OF ATLANTIC CITY, NEW JERSEY

If Pan had foreseen his small pack of whistles developing into this wilderness of tones, prayerful or glorifying, it should prepare the mind for what is to fol-

The Choir Director's Ten Commandments

By JESSIE L. BRAINERD

1. Thou shalt never scold thy choir, but always greet them with a smile at rehearsals and at all services.
2. Thou shalt take time to find out thy pastor's text so that thou may prepare music to correspond.
3. Thou shalt not tax thy organist's patience nor over tire her (or him), as thy accompanist's efficiency is important to the practice period and at all services.
4. Thou shalt not play favorites but distribute the solos and special parts so that each member of the choir will feel that he is essential to the organization.
5. Thou shalt occasionally go to a distant part of the church and judge the choir's work from the congregation's point of observation.
6. Thou shalt not hold rehearsals too long and run the risk of straining voices, but insist upon prompt attendance, hard work and concentrated effort during the time allotted to practice.
7. Thou shalt, when the occasion presents itself, go to other churches and study with musicians who are considered as new ideas and fresh inspiration.
8. Thou shalt reward all good work done by the choir, either individually or collectively, with kind words of encouragement.
9. Thou shalt repeat anthems very seldom, but prepare new selections to stimulate interest.
10. Thou shalt, at all times, keep thy good temper and patience when flares of temperance arise and differences of opinion are evident.

These suggestions have worked well in our choir and perhaps they may help some young leader to solve some of the problems which confront a new choirster.

An Italian Historical Program

This following program is so well worked out, chronologically, that we are glad to present it to our readers. With historical notes on the various composers, it could be made an epitome of the history and development of the Italian school of musical composition. The program was assembled for the Music Department of the Iowa City Woman's Club, of Iowa City, Iowa, by Maud Whedon Smith, who interpreted on the organ.

PROGRAM

THE STORY OF THE ORGAN
A Reunion of the Musical History of Italy
Erocle Paschini (1580-?)
Canzone Francesca
Giralomo Frescobaldi (1583-1643)—
Arcangelo Corelli (1653-1713)
Allegro Fiddle ten or twelve times. This is good neither for listeners nor for composition.
We offer a tentative list of effective compositions.
PRELUDES
Meditation—Amani (arranged by Milligan)
Adoration—Cummings
Andante from "Sonata"—Rogers
Walter's Prize Song—Wagner-Westbrook
At Eventide—Harris
Contilene in B Flat—Hosmer
Berceuse—Kern
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Ecstasy—Cummings
Thanksgiving
Fanfare Triumphant—Armstrong
Thanksgiving—Hosmer
Christmas
Grand Chorus—Becker
Nocturne in A—Peery
Easter
Festal March in F—Roberts
Triumphant March—Harris

On Extemporizing

By FREDERICK KITCHENER

THOSE OF US who have assisted organ pupils to extemporize—to "give lessons" in extemporization is rather a misnomer—must have been surprised at the varying degrees of gift in this art that are manifested by the different pupils. Some, who have considerable executive capacity and taste, have no power of extemporization whatever; while with others the faculty seems to be inborn and natural.

In these latter cases the gift needs careful training, or it may be wasted in vain "tooting" without form, measure or reason. The best practice seems to begin with the good old eight-measure form, something in the shape of a hymn-tune, and then to go on gradually to larger efforts, with a given subject to be introduced in the four different parts successively, in regular form and, above all, with well-defined rhythm.

We take it for granted, of course, that the pupil is well grounded in harmony and counterpoint and knows something about the various musical forms, such as sonata, fugue, variation, and the various song models. With very gifted people the process of extemporizing resembles that of composition, but is much more rapid, as the labor of writing down the notes has not to be undertaken. It does not follow, however, that a musician's style of extemporizing always resembles the idiom or even the style of his compositions. As a case in point, the piano extemporizations of the writer's old master, Silas, were much more free harmonically and more modern in idiom than his compositions, which inclined to the Mendelssohnian style. Silas, by the way, could extemporize a fine four-part fugue on a given subject on the piano.

—Musical Opinion.

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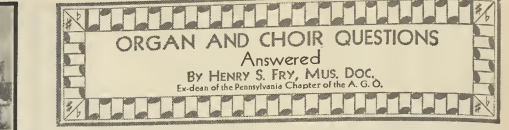
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THE BELLEVUE-STRATFORD

By HUGH ELBERT EWEN

generation bore this out by a similar reference to music. "As in music, there must be a complete sinking of the self and personality—an absorption of self into the character of the creation," she said. "I might risk perhaps two evenings or three without this peculiar absorption of part, but I should leave the stage at once on finding that this power had permanently left me."

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By WALTER KAYE BAUER

Etude Advertisements are Bulletins of Splendid Buying Opportunities

(Continued from page 713)

Proper breathing should be studied. Long, deep breaths should be taken. The student should learn to expel the breath as evenly and smoothly as possible. It may be likened to a thin stream of oil flowing out of a bottle. The more practice the student has in controlling long breaths the easier it is to play steadily and smoothly without a ripple in the tone. Endurance is gained by this practice.

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

Otakar Ševčík

Master Violinist, Musician and Teacher

By HANA MUŠKOVÁ SHAW

THE RECENT death of Otakar Ševčík, famous teacher of the violin, robbed not only the Bohemians but also the whole artistic world of a strikingly significant musician. His American pupils who came to him in Bohemia and those whom he taught in America will always remember this retiring, simple man who, during much of his career, withdrew to his modest town of Písek to devote himself entirely to his epoch making work; for he perfected finished musicians; he was a teacher of virtuoso—a master of masters. His ideas of violin technique gave a revolutionary touch to the history of music and will insure his name immortality.

While his trips to America and other foreign countries broadened his fame and reputation, they were comparatively rare. In the simple, quiet little town of Písek was the real Mecca for devotees of the art throughout the world.

In his youth Ševčík commenced his work under Bouneviz at the Prague Conservatory of Music, with the intention of becoming, himself, a virtuoso, but his destiny led him to a not less important role—that of instructor of the violin.

Opens the Gate to Fame

HIS LONG experience in teaching in the Russian Conservatory of Music gave him a clear visualization of the modern trend in violin instruction, and then he surprised the whole world by developing a score of violinists of international reputation.

Among his most famous pupils is Jan Kubelík. There can be no doubt that Ševčík made Kubelík, and in turn Kubelík brought fame to Ševčík, for the skill and reputation of the young virtuoso's magical playing brought the attention of the world to his master. Kubelík did not follow the example of Caruso and hide the name of his master so that none might learn the secret of his artistry.

Two years ago the Museum of Písek arranged a quiet celebration to commemorate Ševčík's eightieth birthday. It was then brought out that his pupils, outside of the students at the conservatories where he

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Prof. Otakar Ševčík

OTAKAR ŠEVČÍK

An autographed photograph of the eminent Czechoslovakian violinist and teacher who died on the eighteenth of last January, at the age of eighty-two.

trained, numbered all of fifteen hundred. During 1924 to 1926 he gave private lessons to one hundred and thirty-four, of whom thirty were studying with the year

trained, numbered all of fifteen hundred. During 1924 to 1926 he gave private lessons to one hundred and thirty-four, of whom thirty were studying with the year

The Use of The Thumb

By EDITH LYNWOOD WINN

The position of the left hand has for a long time troubled teachers. Loeffler and other artists have concentrated the attention on physical preparedness. According to their system the thumb is placed horizontally on the neck of the violin, under the violin. Then, with the first finger on the A-string, first position they played alternately open A and first finger B several times, always attacking from a distance, the hand being absolutely free. The thumb naturally is far to the right. This position of the hand insures ease and accuracy. The teacher should use Ševčík's studies at this point. Now the student may practice A, B, C, D, and E, using the fourth finger. In the Ševčík

book the pupil is told to keep the first finger on the strings when the fourth plays. In the case of a small hand, the first and second fingers are raised when the fourth plays. All this time the thumb is placed horizontally on the neck of the violin. In the case of pupils who have very short thumbs, the thumb must always be kept under the neck of the violin.

Now that freedom of the hand is secured, we come to the third position. First, we must play A, B, C, D, E, F, and G, going from the first to the third position. In resting, the thumb may be advanced downward by a quick movement, and then the hand moved in the direction of the thumb and hand. The followers of the

French School use this, making a very rapid movement, in passing the first finger to the first position from the third position. This requires practice but may be done successfully, if time is taken to study it to perfection.

The preparation of the left hand is by far the most important thing in the early stages of playing. A very serious fault in children is tipping the finger forward on the strings, so producing a sharp pinch. The child also tips his finger over to the right side. In little children this is a most serious fault and can be offset only by such exercises as have been indicated. It must be seen to that the fingers, curved,

late at night he was never idle. Even during his periods of instruction he was always working on his books of violin technique and teaching which later became sought after and used by teachers, both private and in conservatories, throughout the world. From these he received in financial returns, for example, five times as much as Gounod obtained for his Fant.

Over the years Ševčík made several visits to America where he taught at Itasca, New York, in the National Association Studio of Music in Boston, and in the Busi Conservatory of Music in Chicago.

The basis of his method was simplicity itself and, as he himself stated, was drawn from his observations of the manner in which a child acquires thorough knowledge. His method opened a new era in violin pedagogy, since through its perfection in the art of violin playing is absolutely assured.

Blazing New Trails

ŠEVČÍK CREATED a system in which two of the most important parts of violin art are combined. They are the technique of fingering and articulation of tone. The principle of his method was to have each of his pupils solve all technical problems and so thoroughly to master them that there was no possibility of erring. Then the further education was to strengthen the pupil's artistic understanding and feeling; and this Ševčík accomplished through personal contact with his pupils, by talks about the musical works and their analyses. The very highest degree of artistic finish was then left to the genius of the pupils themselves.

Surely these pupils, scattered perhaps to the far ends of the earth, are proud to echo, with his fellow countrymen, the words of Ševčík's eulogist:

"We Bohemians have three great names in our musical world—those of our composers, Smetana and Dvořák, and that of our teacher of music, Otakar Ševčík."

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Shifting

By HARRY SIMONSON

IN SHIFTING from one position to another it is not the finger in use only that is moved up or down the string for producing the required note but the whole hand. This must be clearly understood from the start. The extended upward stretch of the fourth finger or the downward stretch of the first finger is an entirely different movement and has nothing to do with a change of position. Since playing in a higher position is nothing more than transferring the principles applied in the first position, we must arrive at a definite understanding of shifting or some systematic way of connecting these different steps or positions so that we may have the ability to get over the fingerboard and into the various positions in the easiest possible manner.

The Useful Thumb

IN SHIFTING to various positions, the left thumb is of first importance. Its proper coordination with the other fingers will help in maintaining relaxation of the left hand, so essential to freedom of movement. The thumb at all times retains its position with relationship to the hand, which means that, in shifting from one position to another, it and the hand must move as a unit.

In the upward shifting of the hand, the tone connection is accomplished by the finger last in use being moved up on the string until the hand is in the new position; then the finger to be used is placed on the string. To bring about the connection in shifting, use at all times the finger that has been played and not the one to be played. This principle of correct shifting should immediately become so firmly established as to be executed quite unconsciously.

While ascending from a lower to a higher interval is not so difficult, owing to the supporting pressure of the thumb, the descending movement from a higher to a lower interval or position is a much more involved matter. In order to enable the thumb in such cases to supply the necessary

counter-pressure, it must be moved into the lower position in advance of the gliding finger, while the latter is still in the higher position, the finger last used remaining in position until the preparatory movement of the thumb, and the finger to be used not being placed on the string until the hand is absolutely in the new position. The first finger should be kept down all the higher intervals, and to a certain degree it acts as an artificial stop for establishing the firm position of the hand and makes possible the measuring of the interval distances with greater exactness and certainty.

Ease and Flexibility

THE PALM of the hand may rest against the violin only when playing in these upper positions, and there should be no cramped adhesion of the thumb and first finger, or the rest of the fingers; each finger must work independently of the others. Flexibility and velocity depend upon observing these rules, while body of tone, resulting from strength of the fingers, is gained by practice, or repetition, and not by studied efforts.

The more finger pressure is exerted in the higher reaches of the fingerboard, the more fully and rapidly will the notes vibrate and respond beneath the slightest pressure of the bow. The fingers should be trained to come down upon the strings like small hammers, and each finger should perform independently of the others, with the little finger kept directly over the strings and not away from them. Holding the fingers at a distance from the strings means more energy expended and makes rapid fingering difficult.

Knowledge of the means of shifting, together with the proper application of the principles involved, will give the player absolute command of the fingerboard and will not fail to bring about a clean technique and a fearlessness which will stand in good stead when technical problems of great difficulty are encountered.

The Cultivation of Viola Playing

By WILLIAM REED

For orchestral and chamber music purposes, violinists should be as ready with the viola as with the violin. The interchange offers no special difficulty, the finger spacing of the larger instrument being soon acquired, and the general technique being practically identical with that of the violin. To some players, the alto clef is, for a time, confusing; so considerable reading practice may be necessary in order to insure notational familiarity. For those who find special difficulty in this respect, a serviceable plan is that of transposing short excerpts from violin parts into medley keys of the viola, as well as in practicing viola parts of easy passages from the early quartets of Haydn and Mozart.

Exercise in reading the alto clef is valuable for various reasons. Facility is developed in score perspective for conductors, students in theory and orchestration, and in the general reading of full scores. Familiarity with the viola makes such matters comparatively easy. More than this, viola playing gives musically insight into the intricacies of harmonic construction, which can be counted on. For orchestral purposes, the viola has, of course, its business side, efficient players finding their places sooner or later and filling them.

to emerge on the surface in orchestral writing. Mendelssohn has given the viola prominence in this way, as has also Wagner. In a certain symphonic movement, W. Sterndale Bennett has replaced the violin part by the viola. In Beethoven's "Trío for Flute, Violin and Viola" (Op. 25) the viola sustains the fundamental part. Beethoven's "Tríos for Violin, Viola and Cello" constitute excellent practice. Berlioz was partial to the viola and obtained striking effects in his exploitation of the instrument in his scores.

For those who take up the viola exclusively, preparatory material is available in the different Methods, while for private use can be recommended the "Marchenbilder" of Schumann, the "Nocturnes" of Kallwied, transcriptions from the cello writings by Goltzmann and so forth, to which may be added the "Divertimento" of Mozart.

The saying, "Once a viola player, always a viola player," contains a good measure of truth, especially in the case of those who devote themselves to the charm of chamber music, a satisfying interest and a musically appreciative construction, can be counted on. For orchestral purposes, the viola has, of course, its business side, efficient players finding their places sooner or later and filling them.

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Knowing What One Has To Work For

By RALPH KENT BUCKLAND

It is rather generally true that a complete knowledge of the difficulty to be surmounted brings greatly increased success. To know just what has to be done dispels much of vagueness in the manner of attack and concentrates effort toward the solution of the problem.

Scales are a bug-bear to the aspiring young piano student. This is due in part to the unquestionable fact that the young pupil is frightened at the time, ever changing complexity of scale study. Could he have the subject presented as one of comparative simplicity his task would more readily fall within his understanding and his power to execute.

Disregarding the almost never used keys of C-sharp and C-flat, and bearing in mind that the keys of F-sharp and G-flat are really identical from the standpoint of fingering, there are only twelve major scales, an even dozen.

Any bright pupil will at once say, "Humph! Only a dozen! Why, I ought to be able to get those. Just a dozen!"

And so it does, expressed in simple figures. Instead of the endless variety running close to a hundred—so his befuddled

brain pictures the perplexing situation—there is, after all, only an even dozen of scales to get within the grasp of the finger. He decides he can master a little more of a dozen scales, so he earnestly sets to work, knowing just how much he has to do, and he does it.

The minor scales come later, but they, too, can be reduced to an equally inconsequential total, there being a relative minor for each of the major scales, with three types for each relative minor—harmonic, melodic and mixed.

When the pupil finds that there is not so very much to do, no longer overawed by the stupendousness of the task, he is sure to redouble his efforts. Though not just pedagogical, as a gesture toward simplicity and variety it may be of help to let the child call his scales by numbers instead of by key name. He can then boast of having put in the way Nos. 1, 2, 3, 4, 5, and that No. 6 won't last long at the rate he is going.

This will reduce the problem to a sort of game, a means of attack which all children love, and which will, beyond question, still further accelerate the mastering of the scales.

Singing in a Foreign Language

(Continued from page 741)

effect. Latin, too, is a beautiful language and the consonant combinations not so very difficult, especially if they are pronounced in the Italian manner, which seems to be *à la mode* at the moment.

The Language Elegant

THE PRELIMINANCE of bright vowels in the French language, and the many nasal sounds which abound in that tongue, make both the speaking and the singing vowels of the French people sound white and thin to our ears. Nevertheless, French must be mastered by the American singer, because of its magnificent song and operatic literature. Bizet's "Carmen," Gounod's "Faust" and the "Samson et Dalila" of Paul-Saëns are three of the operatic best sellers. Then the truly magnificent songs of Debussy, Duparc, Fauré, and Ravel, to mention but a few, have become a necessary part of the modern singer's equipment.

The language Robust
THE VOWEL SOUNDS of the German are dark and full, and the preponderance of difficult consonant combinations, which are somewhat clearly articulated, make the singing of German except in the mouths of extraordinarily skillful artists—thick and somewhat guttural. The modified vowels, *ä* and *ö*, are trying for Americans, who find it almost impossible to reproduce them adequately. One can scarcely imagine concerts without Bach, Handel, Gluck (the last two, expatriates), Schubert and Hugo Wolf (Austrians), Schumann, Franz, Brahms, and the modern Germans. The field of Opera would be definitely poorer without Weber and impossible without Wagner, the greatest of all operatic geniuses, and his followers in every country, including Humperdinck, Richard Strauss and Korngold.

Extension Study Piano Course

(Continued from page 714)

The section beginning measure twenty-five has the melody in the left hand for the first two measures, answered by the melody in the right for the two measures following. Alternation continues throughout this section. The reentrance of the first theme follows and ends in *Fine*.

Try to inject an air of mystery in keeping with the title.

A VISIT TO THE FARM

By LOUISE E. STAIRS

A simple first grade piece for Junior Etude readers in which the melody lies in the right hand throughout while the left supplies a broken chord accompaniment in quarter notes. The accompaniment consists of the broken tonic chord, the dominant seventh (first inversion) and the subdominant triad (second inversion). Words supplied to fit the melody are made of this little piano piece a song if desired. A good chord study.

BLUEBEARD
By EVELYN JUDITH ROBINSON
This piece will develop the ability to play double treble. The opening figure presents an interlocking trill in double notes, played *staccato*. Observe that the last note in the second measure is *sostenuto*. The second section beginning measure nine presents single figures in each hand played simultaneously and rather *forte*. The last note of each trill is to be thrown off crisply on a *staccato* eighth.

QUESTION AND ANSWER DEPARTMENT

Conducted by
KARL W. GEHRKENS
Professor of School Music, Oberlin College

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

Legato or Non Legato.
Q. I am unable to locate any edition of this famous "marvelous non legato" however, I am sorry to know that it is not in the non legato. I think that in such a case it would be better to use the non legato. If you do not want to do so, I will try the composition throughout non legato.

Monotone Problems.
Q. I would appreciate having your definition of a monotone; also the causes of monotony; treatment of monotony; and so on. What percentage of school students are monotone?—E. J. I.

A. I know of no one who has made a real research in the case of the problem of monotony, but every teacher of little children has found it necessary to study the matter at first hand because, of course, the most important thing the child does when he comes to school is to learn to sing.

A monotone is an individual who cannot carry a tune. The word implies that he sings on one tone, but actually monotones usually sing several tones and often move the voice up and down in attempting to sing a melody—but not far enough to strike the right tones. We find further information about this matter in my recently published book "Music in the Grade Schools," which may be procured through the publishers of THE ETUDE.

Metronome Marks.
Q. Will you kindly give me the metronome marks for the following compositions?
1.—"Prelude and Fugue in A Major."
2.—"Bach's Italian Concerto" (3 movements).
3.—"Bach's Prelude and Fugue in A Major."
4.—"Bach's Fugue in G Major."
5.—"Bach's Fugue in G Major."
6.—"Bach's Fugue in G Major."
7.—"Bach's Fugue in G Major."
8.—"Bach's Fugue in G Major."
9.—"Bach's Fugue in G Major."
10.—"Bach's Fugue in G Major."
11.—"Bach's Fugue in G Major."
12.—"Bach's Fugue in G Major."

The Meaning of Signs.
Q. 1.—What is the meaning of the two small parallel lines in the following measure?
2.—No matter how good your first teacher would naturally give you easier things at first. I think you ought to be able to sing with a little patience you will master it. Individual note.

A. I think you are right to a great deal, although the timing is not perfect, it is like this:

Ex. 1
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 2
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 3
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 4
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 5
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 6
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 7
1 2 3 4 5 6 7 8 9 10 11 12

Ex. 8
1 2 3 4 5 6 7 8 9 10 11 12

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
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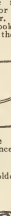


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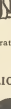
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