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James Francis Cooke

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THE ETUDE
Music Magazine

December 1935

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THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIII No. 12 • DECEMBER, 1935

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

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

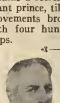
ESTANILAS MEJIA

MEXICO CITY has a government owned Conservatory of Music with an enrollment of more than six hundred students. Tuition is free to all talented musicians, and the activities of the institution date from 1868. Estanilas Mejia is the director, and the conservatory organizes opera and ballet performances as well as orchestral concerts, so that students have an active part in the artistic development of the nation.

THE CINCINNATI SYMPHONY ORCHESTRA, with Eugene Goossens conducting, is offering this season to its regular subscription audiences, performances of Wagner's "Die Walküre," "Die Meistersinger," "Tannhäuser" and "Tristan and Isolde," with the chorus and minor rôles provided by local singers.

ONE HUNDRED THOUSAND PEOPLE listened to a post-season concert, of the summer series in Grant Park, Chicago, in which the Chicago Symphony Orchestra, the Chicago Opera Orchestra and the Women's Symphony Orchestra played under the baton of Dr. Frederick Stock. The orchestra of two hundred and twenty musicians aroused such enthusiasm that the program was repeated on Wednesday of the following week, when the audience was equally large. Chicago knows how to do big things in a big way.

THE WANAMAKER ORGAN of Philadelphia, long known as the world's largest organ, has had but one "keeper," George W. Till, to whom John Wanamaker gave the commission to purchase and move to "Penn's Towne" the original instrument built for the St. Louis Exposition of 1904. Its perfection became a recreation and passion of the merchant prince, till numerous additions and improvements brought it to the present size with four hundred and fifty-one speaking stops.



FRANCIS WILSON

FRANCIS WILSON, a light opera singing comedian star of the first magnitude, in that brilliant constellation which lighted the musical annals of the last quarter of the eighteen hundreds, answered his last "call" on October 7th, in New York. Born on February 7, 1854, in Philadelphia, his career began with a minstrel troupe in the early seventies; in 1885 he achieved success as *Sir Joseph Porter* in "Pinafore"; and later he won lasting fame as *Cadeaux* in "Erminie." He founded and was first president of the Actors' Equity Association of New York. In 1920 Mr. Wilson broke a rather long retirement to resume his famous rôle of *Cadeaux* in a revival of "Erminie" staged by his many years friend, De Wolf Hopper, who had a leading rôle, and with Emma Weatherby, of Philadelphia, the original *Erminie* of America, again in the part which had made her name familiar from coast to coast.

"DIE SCHWEIGSAME FRAU (The Silent Woman)," a comedy opera by Richard Strauss, with its libretto based on Ben Jonson's play, "Epicene, or, The Silent Woman," had its first performance on any stage when given on June 24th, as the opening event of this year's Opera Festival at Dresden. The composer was present as guest and Dr. Karl Böhm conducted.

MAURICE EISENBERG is a young violoncellist who has been winning a remarkable success and following in Paris, where he plays frequently as soloist, is a member of the Yehudi Menuhin Quartet, and is a professor in the Ecole Normale de Musique.

THE SAN CARLO OPERA COMPANY of Fortune Gallo opened on October 14th a three week season at the famous Auditorium of Chicago, with a performance of "Aida," of which the cast included Cyrena Van Gordon, Bianca Saroya, Aroldo Lindi and Mostyn Thomas. Other works in the repertoire were "Madame Butterfly" with Hitzi Koyke in the title rôle, "Lohengrin," "Carmen," "Rigoletto," "Faust," "Il Trovatore," "Cavalleria Rusticana" and "I Pagliacci." Prices ranged from twenty-five cents to one dollar, with box seats at two dollars. One way to make opera popular!

CARL LODEWIJK WILLEM WIRTZ, dean of Dutch pianists, has died at Breda, Holland, at the age of ninety-four. Born at The Hague, of a German father and Dutch mother, he was long a leader of the musical life of his country and among his friends could count Brahms, Ysaÿe and Sarasate.

COPENHAGEN, DENMARK, boasts three symphony orchestras: the Philharmonic Orchestra, with S. Petersen leading; the orchestra of the Royal Theater; and the Radio Orchestra, developed by Kammersanger Emil Holm, "Grand Old Man of Danish Broadcasting." The Royal Theater is celebrating its one hundred and fiftieth birthday with a revival of the first Danish opera, Naumann's "Orpheus and Eurídice."

THE PHILADELPHIA ORCHESTRA, with Leopold Stokowski conducting, announces a transcontinental spring tour of five weeks, the first in the history of this organization and the first in many years, for a symphony orchestra of the major type. It will visit all the more important cities of the United States and parts of Canada.

FREDERICK HYMEN COWEN, eminent British composer and conductor, died on October 6th, in London, at the age of eighty-six. Born of English parents, in Kingston, Jamaica, he was educated musically in London, Berlin and Leipzig. During his career he was conductor of the celebrated Philharmonic Society, the Covent Garden Promenade Concerts, the Scottish Orchestra and several Handel Festivals at the Crystal Palace. A voluminous composer, he created in almost every form, including operas, oratorios and six symphonies. Of his three hundred songs several were in their day known wherever English is spoken.

THE JOHANNESBURG MUSICAL SOCIETY (South Africa) recently gave a program of sonatas for violin and piano, which included the "Sonata in D Minor" of Brahms, "Sonata for Violin and Piano" by Debussy (his only one), and "Sonata, Op. 18" by Gabriel Fauré.

THE COUNCIL AND DIRECTORS of the National Federation of Music Clubs met at Denver, from September tenth to fifteenth, at which time the president, Mrs. John Alexander Jardine, of Fargo, North Dakota, announced as the Program Committee of the Twentieth Biennial Convention, for 1937, in Louisville, Kentucky: Mrs. Howland Carroll Day, of Albert Lea, Minnesota, Chairman; Mrs. William Hoyt Raymond, Bowling Green, Kentucky, Vice-Chairman; with Mrs. Edward Philip Linch of Philadelphia; Mrs. Vincent Ober of Norfolk, Virginia; and Mrs. Edward Zoll of Colorado Springs, as other members.

THE PHILHARMONIC ORCHESTRA of Berlin has for its present season Wilhelm Furtwangler as regular conductor of six of the grand concerts, with Hermann Abendroth, Ernest Ansermet, Sir Thomas Beecham, Willem Mengelberg and Victor de Sabata as guest conductors.

MARY McCORMIC has announced that, following the five week season of the Chicago City Opera Company, she will present her own troupe in a series of performances at the Auditorium in a repertoire of standard operas in English, which she will later take on tour. Which reads like the eighteen-eighties when Emma Abbott, Clara Louise Kellogg and Emma Juch were at the head of their own organizations; and may Miss McCormic be as successful as were those intrepid bygone songsters.

ACCORDIONS, MANDOLINS, guitars, and other small musical instruments, are again coming into their own, if reports from many quarters are to be accepted. A healthy revival of the vogue of these amateur organizations of some decades ago would lend a fine stimulus to America's musical life.

CHARLES WAKEFIELD CADMAN, often mentioned as "the most American of our composers," has written a fantasy, "Dark Dancers of the Mardi Gras" for orchestra, with the piano as a featured instrument. Among the organizations which have given it performance, with the composer at the piano, are: Detroit Symphony Orchestra, Milwaukee Symphony Orchestra, Rochester Symphony Orchestra, Women's Symphony Orchestra of Chicago, and the Los Angeles Orchestra at Hollywood Bowl. While in Europe during the past summer, Mr. Cadman made numerous broadcasts of his works, from London, Oslo, Stockholm and Moscow.

MLLE. GINETTE NEVEU, the young French violinist who won the Wieniawski Prize in the Warsaw competition, is to have during the present season an appearance with the Philharmonic Orchestra of Berlin, with Eugene Jochum conducting.

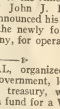
HARL McDONALD

THE NEW "RHUMBA SYMPHONY" of Harl McDonald of Philadelphia, had its world première when played on the opening program of the present season of the Philadelphia Orchestra with Leopold Stokowski conducting. The third movement (the *Rhumba*) stirred such enthusiasm that the audience burst into applause at its close, and Dr. Stokowski left the stage to bring the composer on to receive an ovation. The conductor then genially broke his habit of reprimanding unnecessary noise-making by complimenting the assembly on "breaking all the rules," and later reminding them that "once upon a time, when the Philadelphia Orchestra was playing Bach music, back in the seventeenth century, your great-great-grandfathers applauded at the wrong time."

SOFIA, BULGARIA, with a population of three hundred and fifty thousand, supports a grand opera company with one hundred and fifty-seven singers, choristers, dancers and instrumentalists, and with four conductors. It has also two symphony orchestras.

KARLETON HACKETT, one of the most distinguished voice teachers and music critics of the Middle West, died in Chicago, on October 7th, on the eve of his sixty-eighth birthday. Mr. Hackett studied with the greatest teachers of Milan, Florence, London and Munich; and later he achieved fame as a teacher of leading American singers. His whole professional life was devoted to Chicago, and the entire community is greatly in his debt for a so sane guidance in musical thought. He was president of the American Conservatory, founded by John J. Hattstaedt; and our last issue announced his election to the presidency of the newly formed Chicago City Opera Company, for opera was with him almost a passion.

THE BACH FESTIVAL, organized at Leipzig by the German Government, left a comforting surplus in the treasury, which amount has been added to a fund for a Wagner monument in that city.



DR. WOLF HOPPER

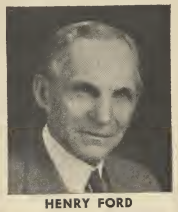
DE WOLF HOPPER, one of the brightest star comedians produced by the light opera vogue of the last decades of the last century, left permanently the stage of life on September 23rd. Born March 30, 1858, in New York City, his parents planned for him a law career, but the lure of the stage had its way, and for fifty-seven years he held the hearts of his public, with *Ko-Ko*, *Dick Deadeye* and *Wang* among his most distinguished impersonations. "Casey at the Bat" was interpolated in a performance of 1886; and in the course of years Mr. Hopper is said to have recited it more than ten thousand times.

(*Continued on Page 757*)

The Etude for 1936

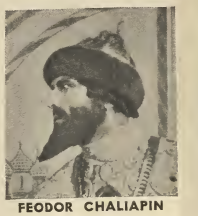
Our most notable offering in over half a century!

THE EXTRAORDINARY FEATURES ANNOUNCED ON THIS PAGE ARE JUST A FEW TO BE PRESENTED.



HENRY FORD

The world's greatest industrialist, in an exclusive conference prepared for THE ETUDE MUSIC MAGAZINE, after long negotiations, has given his valuable opinions in a rare article filled with the wisdom of the great manufacturer and giving many of his striking ideas on education. "Start the Day With a Song."



FEODOR CHALIAPIN

Admittedly the foremost living operatic basso, this artist is one of the few who can command immense audiences in all parts of the world. He presents through THE ETUDE his opinions in an exclusive article entitled, "The Singer's Art." He is here pictured in the rôle of *Boris Godounov*.

In Addition to These Features, The MUSIC SECTION Will Bring The FINEST MUSIC OBTAINABLE (18 to 20 Pieces Each Month)

SUBSCRIBE NOW AND ENJOY A YEAR OF INTENSE MUSICAL PROGRESS

HENRY L. MENCKEN

Eminent author and former editor, for ten years, of "The American Mercury," has related, in an exclusive conference secured for THE ETUDE MUSIC MAGAZINE, some remarkable experiences of a highly profitable nature and of great interest to all music lovers. The writing is entitled "Making Your Music Live."

Ray Jones

GRACE MOORE

A revolution has been in process in the world of moving pictures. The high-fidelity reproductions of today have made it possible to bring very remarkable operatic productions right down to the twenty-five cent cinema. Great artists like Lucrezia Bori, Grace Moore and Lawrence Tibbett, have been flocking to this new field. Harrison Lawler tells our readers this story in a very illuminating discussion.

ONLY $2.00 A YEAR

What a Delightful CHRISTMAS GIFT for Teacher, Student and Music Lover.

See SPECIAL GIFT OFFER on Page 750 of this issue.

LEOPOLD GODOWSKY

Godowsky is known as the pianist's pianist. Virtuoso after virtuoso has paid homage to his rare genius. Always a friend of THE ETUDE, he has again given many remarkable ideas in an article—of great interest to pianists, teachers, pupils and amateurs—entitled, "Technique and Interpretation."

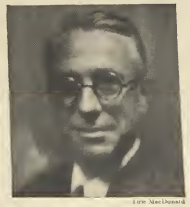
JASCHA HEIFETZ

Realizing the wonderful promise of his amazing childhood, this one-time prodigy, but now mature artist, contributes ideas of unquestioned value to all violin players. His distinctive opinions will be widely quoted.

Sedan

MARK HAMBOURG

The great Russo-Anglican virtuoso will continue his Master Lessons in THE ETUDE. These have attracted the widest comment. The next of these will be on Liszt's beautiful transcription of one of Mendelssohn's most gracefully melodious compositions, *On Wings of Song*.



Lynn Merrihewood

DR. JOHN ERSKINE

The able author and educator, Dr. John Erskine, President of the Juilliard Foundation, has given THE ETUDE his impressive and entertaining opinions upon "Music for All America," in an article which will be of great practical interest to amateurs and professionals alike.

Ray Lee Jackson

HENDRIK VAN LOON

This distinguished historian and geographer, known to millions through his books and radio addresses, is also an able musician. In a conference secured exclusively for THE ETUDE MUSIC MAGAZINE, he has given his original and helpful opinions upon "Getting Joy Out of Your Music."

—THE ETUDE MUSIC MAGAZINE · Theodore Presser Co., Pubs., 1712 CHESTNUT ST., PHILA., PA.—

All Hail the Prince of Peace!

THE OLIVE BRANCH
From a Painting by N. Barabino

BEHOLD, within his tiny hand, the olive branch!

Despite the age-old curse of wars, the song of the herald angels, "Glory to God in the highest, and on earth peace, good will toward men," will not, shall not, can not die.

War is the world's tragic way of purging itself of hate.

War is a disease of civilization, for which there is but one cure—human understanding and brotherly love.

Peace and music, joy and giving: these are the glorious motifs of the Christmas festival.

Surely there is deep significance in the fact that music is far more closely allied with Christianity than with any other faith.

Who can imagine Christmas without music—all kinds of music, from the carols of children at dawn, to the great symphony of joy which the little Prince of Peace brings to the hearts of men.

Not from the throats of cannon comes the real voice of victory, the victory that proclaims peace, but from the diapasons of great organs, from the choirs of human toilers chanting their faith in the best in man, and from the forests of spires throughout the world—spires with their deathless bells ringing—ringing—ringing, the Magnificat from the heavens.

May we understand in this hour of the feast of the Nativity, that each day our world is born again.

Shall we make it a day of joy, or gloom; of love, or hate; of peace, or war?

May Christmas live today and every day, in our hearts, with an exalted music that comes from nobler, kindlier, thoughts, a higher love for our fellow men and a richer joy in the realization of our endless blessings.

Behold, within his tiny hand, the olive branch!

All Hail the Prince of Peace!

Help! Please?

THE ETUDE will greatly appreciate your coöperation in the following matter, which in turn should be of telling value to all interested in music.

For years we have contemplated getting statistics from penal institutions relating to music in the previous lives of the residents of these institutions. The job, however, is too big for any one man. If our thousands of readers, however, will get in touch with their local prisons and reformatories and secure the following information, we shall be glad to classify it and publish it in THE ETUDE. Any real penologist, superintendent or warden, who is interested in this work, will doubtless be glad to give the information, if he knows that it is for a serious purpose. Therefore, will you kindly write to your local penal authorities and ask them to let you have the following information:

1. How many of the inmates of your institution have had a fair musical training in the past?
2. Do you find that music in your institution is valuable from a disciplinary or reformatory standpoint?

The success of this movement depends upon your unselfishness in helping us to carry it out. We hope that the response will be large and prompt. Send your replies to THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania, addressed to "Department P."

Recently, Dr. B. O. Schinner, State Director of Education of Ohio, said:

"Let the man or woman who would consider music a frill ponder seriously two illustrations. A survey of the state prison of Colorado disclosed the startling fact that not a single man behind the bars had learned to play a musical instrument in his youth. Since the founding of the Ohio State Reformatory for Women at Marysville, in 1916, only two inmates have been able to play the piano and only one has been a performer on the violin."

Music on Wheels

CAN it be because the band wagon in the circus gave us one of the thrills of our youthful days that we take such an extraordinary interest in the radio in automobiles? It seems so marvelous to go flying along the roads and to realize that with a twist of the thumb one may have a symphony orchestra, a choral society, a piano or violin virtuoso, or perhaps a world famous singer, as a guest in one's car. There is something jaunty and inspiring about it all, something that fills one with a realization of the fullness and greatness of the blessings of modern life.

Your editor has motored in many different kinds of cars and in many different lands, at least half a million miles, and can therefore claim to be something of an experienced driver. There seems to be some impression that the car radio adds to the hazards of driving. We have, nevertheless, the conviction that the opposite is true. A radio in a car is no more dangerous than an additional passenger and often far less dangerous than a nervous passenger. It gives, in fact, a kind of stabilizing effect which in our judgment is psychologically valuable. For instance, the writer for years has been listening each morning, coming to business, to the finely selected programs of the very able and gifted organist, Lew White, as they come in over WJZ. These programs are of course heard over thousands of domestic receivers, but unquestionably large numbers of business men in the East are now hearing them on their radios, as they go to work in the morning. The performer possibly has very little idea of the practical psychological benefits to those who hear this music. A little Chopin, a little Beethoven, or even some trite modern tune, may do more to iron out the troubled mind of an executive than would be possible for anything else. Here is a twentieth century blessing which any mind specialist must endorse in the highest possible degree. In the early days the auto radio was an expensive toy, often getting out of order; but, with the fine modern sets of Philco, RCA, Atwater Kent, Majestic, Motorola, Ford and others, it has become as much a part of the mental happiness to the driver as the carburetor is a part of the engine. The auto radio multiplies many, many times the joys of motoring.

A PROGRESSIVE MUSICAL FAMILY

"Something Really Worth While"

HERE are the Vinsons of Milwaukee, who have kindly succumbed to our request to permit us to print the very lovely domestic picture which we received through the courtesy of their teacher, Mr. John W. Schaum.

Mr. and Mrs. A. W. Vinson are musical enthusiasts and strong believers in the great importance of music in the home. Mr. Vinson writes:

"We get a great deal of pleasure from our music. We feel that piano lessons are a part of our girls' education; and the inspiration we all derive from our music makes us feel we are *doing something really worth while*. Renewing our own study has given us a joint interest with our girls."

Probably ETUDE readers will be interested in learning from Mr. Schaum how the Vinsons went about achieving these splendid results which should be an example in these times to thousands of bored, restless, nervous, apprehensive families in all parts of the country:

"The two Vinson girls have studied piano with me for the past three years. Last season Mrs. Vinson asked me whether I could arrange a lesson period for her and her husband. At first I thought she was joking. But she convinced me that they really meant it. They did not know what to do with the evenings of the winter months. Should they read aloud to each other at home certain novels and plays that are worth while; or should they revive their piano playing by playing duets together at home—that was the question?

"A few months prior to their decision they had heard Josef and Rosina Lhévinne play a recital. It was this sentiment of husband and wife having a mutual hobby that appealed to the Vinsons; and, when they approached me for lessons, it was their intention to study duets together with a little solo work thrown in. I had them work on the duet collection entitled 'Four Hand Exhibition Pieces.' From this they learned to play very artistically Tschaikowsky's *Marche Slav*; Rachmaninoff's *Prelude*; Grieg's *Norwegian Bridal Procession*; and several others.

"Time went on and I suggested that they work up a piano quartet—eight hands at one piano—with their two daughters. At first they wondered how they would all have room enough at one piano, but two benches solved that problem, so we started to work out Engelmann's *Taps* arranged for eight hands at one piano. The picture shows how the parts were distributed, and they worked it up in tip-top shape and performed it with great success at a recital of last winter."

"Music is the first, the simplest, the most effective of all instruments of moral instruction."—John Ruskin.

Copyright by Renato Toppo

Lotte Lehmann, in the rôle of the Marschallin of "Der Rosenkavalier"

Let Nothing Discourage You

An Interview With

Lotte Lehmann

PRIMA DONNA SOPRANO OF THE METROPOLITAN OPERA

Secured Expressly for THE ETUDE

By Rose Heylbut

Question: What do you consider the vocal student's greatest problem?

Answer: The development of that attitude of mind which enables one to rise above all difficulties and discouragements. The singing student must, first and foremost, develop self-confidence. Mind you, I do not mean arrogance or that unhappy state of feeling one's self always in the right! But in order to convince even one listener, in his own home, the singer must possess that surety, both vocally and interpretatively, which is not put into him by a teacher or a coach, but which emanates from within him as the result of study, thought, and experience.

Question: How is such surety to be achieved?

Answer: As to vocal surety, I have, alas, no definite "pointers" to offer. Every voice is so highly individual in its structure and its use that I believe it would be a serious mistake to lay down any general set of rules or "system" which might prove beneficial to one singer and distinctly harmful to another.

But, interpretatively, that is another matter! I believe that the only way to achieve a convincing interpretation is to work at a rôle or a song from what I call the human point of view. Leave the business of singing alone until you have thoroughly mastered the text, the meaning, the atmosphere, and the characterization of the piece, with both your mind and your heart. Go to work as though you were preparing for the speaking stage. Only after you have made the significance of a work your own personal property, are you ready to interpret that significance by means of music. I like to feel that my singing is not a finite thing in itself but rather the means of communicating my personal convictions. I never so much as glance at the music of a new part or a new song until I have carefully studied its human values. And I regard my familiar rôles—*Elisabeth*, the *Marschallin* and *Elsa*—as delineations of human life and character, to which the added grace of music gives supreme expression.

I can conscientiously advise other singers to go to work that same way. When the music is first learned and then the words and the stage business are fitted to it, there will be but an external interpretation. But where one creates a definite conception of a mood or a character, and then expresses that conception by means of singing, there is an approach to a new plane of living, and a fresh outlook on human values is communicated in exactly the same way that a painter uses his brush-strokes to express not merely lines and colors but also his personal philosophy of life. That, I believe, is what art music should do.

Question: Why do you believe that vocal "systems" are not helpful?

Answer: Because I have found this to be the case through bitter experience. Let me cite an instance which nearly ruined my life at the time it occurred, but which has served since then to keep me extremely humble in the matter of dogmatizing about what *must* and *must not* be done vocally.

When I was a very young girl, before I was even started towards my career, I entered the vocal studio of Mme. Etelka Gerster, herself a singer of great reputation and a teacher who had had excellent results in building other voices. For some reason, though, the methods used under Mme. Gerster's supervision—methods which, I repeat, had had success with other pupils—did nothing but bewilder me. As one exercise, I remember, my teacher made her pupils sing with a little piece of wood between their teeth, to fix in their minds the exact distance at which their mouths were to be open. Some of the pupils found this a great help, but I did not. That wretched little stick kept falling out all the time, for sometimes I opened my mouth wider and sometimes not so wide!

Again, we pupils were kept at work on one aria until that piece was thoroughly mastered, regardless of any difficulties, lack of sympathy or mental inhibitions which made such mastery nearly impossible at the time. I remember being given an aria from "The Marriage of Figaro" for study; and, although I had already learned pieces which were vocally more difficult, I found that aria, for some reason or other, extremely hard to learn. It would have been helpful to have been allowed to put it aside for a time and to work at something else until I was ready for it again. But I was kept at that song, and at that song only, until it built up a definite complex in my mind. I remember trembling with terror the moment the piano accompaniment was played. And I did not learn it perfectly, through sheer fear. It took me years, not of vocal practice but of mental reasoning with myself, to get to the point where I could approach that "terror aria" in the same spirit of ease and pleasure with which I approached my other work.

Well, to make a long story short, the methods which had done much for others, did nothing at all for me. Finally, Mme. Gerster had a serious talk with me and asked me to leave her studio. She said she was assured that I had neither voice nor talent, and that the best thing I could do was to go out and study stenography. That was the most crushing moment of my entire life. I believed I had ability, I had centered all my hopes on proving it and had made a great sacrifice to study at all. We had little money at the time, and, on the strength of such eminent opinion, it seemed both foolish and wicked to waste any more on singing lessons. But, in final desperation, I wrote a long letter to Mme. Mathilde Mallinger, telling her exactly what had happened and begging her to listen to me, at least; for, all discouragement notwithstanding, I still felt that I could sing. Despite the damaging circumstances under which I came to her, Mme. Mallinger listened to me. Then she said that I was not really as untalented as all that, and offered to teach me. Under her freer and more natural methods of instruction, my voice developed, my inhibitions left me, and I found my way into a career. I do not presume to say even now that the Gerster studio methods were "wrong" and Mallinger's, "right." I say only that they were "wrong" and "right," respectively, for me. And that experience has made me extremely wary about expressing an opinion as to the absolute value of any "system."

Question: How, then, would you advise a beginner to go about her work?

Answer: I should advise her to try teachers until she succeeds in finding one who thoroughly understands both her voice and her personal nature and then to stay with that teacher, working slowly, gradually, and avoiding too many random opinions about work and "methods." Even the much sought auditions with established artists can prove hazardous, as they too often but sow seeds of confusion in a student's mind. Personally, I avoid such auditions. Not because I do not want to be helpful, but because I keep seeing before me that bewildered girl I used to be; and she makes me afraid of judging a candidate's possibilities after one single hearing. I might make exactly the same mistake that Gerster made with that girl. It seems to me that the entire system of encouraging an ambitious beginner to seek one audition with a ranking singer, and then to pin her faith to the ensuing verdict, is as wrong as can be.

Do you realize that the greatest singer in the world cannot be fairly judged on one single performance? So many purely human factors combine to make or mar a single effort. An artist may be letter perfect in her work; and yet, if the weather is depressing, if she has heard bad news, if she feels nervous or ill, if she happens to be caught up in any one of a thousand unimportant, inartistic, plain human circumstances, she may give a performance that is not at all representative of her actual ability. This is all the more true of students, who at best cannot be expected to have the poised control of the experienced singer. I believe that the best way is to work slowly, with an understanding teacher, and to pin one's faith to continued and growing progress rather to one single, spectacular audition, which may defeat its own purpose through outside circumstances.

Question: Will you comment on those "freer, more natural" methods of instruction by which Mme. Mallinger aided you?

Answer: The value of such methods rests entirely with the discretion of the teacher. She must be ready at all times to adapt her methods of approach to the individual needs of each student. That was Mme. Mallinger's secret. After all, every one of us has his or her limitations. In school, I remember, I never did well in mathematics or chemistry, but I knew history and could write good compositions. Mechanical restrictions always held me back, while imaginative things spurred me on; and Mme. Mallinger dealt with me as I was, instead of trying to make me over.

Mme. Mallinger's art lay in presenting the work in the way that was most understandable, not to her, but to the pupil. You see the difference? A teacher may have a fixed goal in mind and she herself may approach it in a very definite way. But that does not mean that her way is the

only one. The wise teacher keeps herself mentally flexible enough to think up a number of ways of approaching the same goal. Mme. Mallinger did that. In teaching me, for instance, she soon saw that I became confused by a too frequent "don't" or "you must not," while I learned quickly where the goal was presented to me in such a way that I could visualize it as a finished whole. For example, she never said to me, "Raise your right arm," or "sing *forte*," or "take three steps to the left." No. That made me at once turn to stone. She would say, "The character wishes at this point to give extra emphasis to her words. How will she do it?" And I would answer, "By a gesture." And then I'd make that gesture in my own way. Or she would say, "Here the emotion becomes more intense. How would you normally give voice to greater intensity?" And, as a matter of simple reasoning, I would sing *forte*.

Personally, I believe that this is the only way to work. Indeed, if a singer cannot accustom herself to plotting her own effects, based on her own conception of human values, she is out of her sphere in dramatic art. I always work from the inside out. In coaching with my accompanist, I proceed as Mme. Mallinger did, never touching on material results, but trying always to make such material results the only natural outcome of human feeling. After all, it is not especially important for a singer to wax *forte* in one place or to raise her arm in another. The important thing is to express the emotions of the song or the part. And the fortes and the gestures must come as the natural result of your personal delineations of a character.

Question: What do you consider the greatest need of the American vocal student of today?

Answer: The need of wider training in dramatic art. Do not for a moment think that I am criticizing the dramatic capabilities of the American singers when I say this. I do not mean that at all. American artists show a distinct flair for the stage. Indeed, I think your eminent Mr. Lawrence Tibbett is one of the greatest dramatic personalities of these times. But I think that the vocal student's chances of thorough dramatic training are distinctly inferior here to what is offered in Europe; and that fault could be remedied.

It was a surprise to me to learn that, as a rule, the great private vocal studios—in distinction from the conservatories—no not have dramatic departments. Do you not think it would be a good plan if they had? The dramatic side of singing is all-important; and this does not apply to the field of opera alone. Concert platform deportment and the interpretation of songs are greatly enhanced by a sure knowledge of stage style and appearance. And just this, too often, is left unstressed, as an added sort of accomplishment, which may, or may not, be coached into a student, after the routine of vocal study had been completed. This is a pity.

The ideal way would be to teach singing and stagecraft together from the very start. The singer does not need the individual "business" of any one part nearly so much as he needs to feel secure behind the footlights, certain and easy in his walking, his sitting down, his getting up, his gestures, his handling of objects, his grace of motion, in fact every little thing to be done. And none of these ordinary gestures is performed in quite the same way on the stage as off. We move about our own rooms very differently from the way one moves on the stage, even the concert stage. Thus, I think that a greater emphasis on stage deportment, from the very beginning of vocal study, would prove of immense help to the American student.

Question: What, finally, would be your general advice to singing students?

Answer: I can give very hopeful advice to American students. And that is, get started at once. This is an ideal time for you to begin your careers. Let nothing discourage you, and be grateful for the wider and wider possibilities that are opening before you today. In Europe, the beginner's situation is pitiful. Money is scarce, chances of engagements are even scarcer, and the number of competent performers in the field automatically shunts each new candidate into the class of overproduction. Here, happily, that is not the case. Each season that I come here I find more and more opportunities; cities, that had little or no music last year, are having opera seasons and concert courses this year. Everywhere, doors are opening instead of closing.

Furthermore, there seems to be much greater interest in American singers than ever before. Americans are realizing the fact that they have excellent native material, and they are growing more willing to give their own young people a chance. Of course it is difficult to say whether any attempt to link art with nationalism can prove successful, anywhere in the world. But, while interest is rife and the experiment is being made, the young American singer's chances are being improved a hundredfold. The gifted young American who is fortunate enough to begin his career in his own land, today has the world before him. To the visiting foreigner, America looks like the land of musical promise. Be grateful for that and take full advantage of it. Work with your heart and soul, even more, perhaps, than you do with your voice; and, if you actually believe that you have something to give the world of music, let nothing discourage you! The world is to the brave.

Fifty Years Ago This Month

William H. Sherwood, perhaps the most completely equipped virtuoso pianist that America has produced, was quoted thus in our columns, on "Playing Broken Octaves":

"Arch the hand, covering the keys of the octave, from the thumb to the fifth finger. Keep the thumb, and the side of the wrist next the thumb, *down*, lifting the rest of the hand, keeping the fifth finger rigid in its curved and erect form, play many times with the fifth finger in this way, holding the thumb on the key and making as full a motion up and down with the rest of the hand as is possible. Then hold the fifth finger down in turn, with the outside of the wrist low, and roll the thumb side of the hand up and down, playing with the thumb. Afterwards, alternate with the extremes in broken octave practice.

"This method gives stronger and bolder results than in ordinary use, and may be termed a *wrist exercise*. It helps to loosen the wrist, and at the same time it gives the weak fingers a great power of motion. The fourth finger should then be substituted for the fifth, observing the same rules as before indicated."

So, this is the Hurdy-Gurdy!

No, the barrel organ or the piano organ or the hand-organ, as so many have called this perambulating instrument of the avenues and highways, is not—a hurdy-gurdy! Major Benton Fletcher of London, who has taken a great interest in ancient instruments at Old Devonshire House, Bloomsbury, has unearthed this old specimen of a real hurdy-gurdy.

The hurdy-gurdy is very ancient but its modern form dates from the eighteenth century. In France it was known as the *vielle* and in Italy as the *lira tedesco* (the German harp). It had at one time some serious consideration as a musical instrument and sonatas and duos were written for it. The most distinguished performers upon it seem to have been the brothers Henri and Charles Baton. They improved the instrument and then it took the name Musette. The *Musette* form, found in classical gavottes, took its name from a similarity it bears to the sound of this instrument. In Paris and London it became a very popular instrument with street singers. The writer, as a youth in France, saw many on the country roadways.

The instrument is shaped like a viol, the great distinguishing difference being a handle at the bottom which revolves a wooden wheel covered with rosin, which sets into vibration the strings as needed. One, two or more of these strings are known as drones. That is, they are like the pipes in the bagpipe which moan out the same pitch throughout the composition and give such ecstasy to the soul of the Scotchman. The melody is played on a keyboard running laterally with the fingerboard of the instrument. Hurdy-gurdys may now be seen in many of the world's large collections of musical instruments.

MAJOR BENTON FLETCHER WITH A SEVENTEENTH CENTURY HURDY-GURDY

Its origins have been traced to the ninth century and in medieval Latin it was called an "organistrum." At one time the instrument was so large that its operation required two players—one to turn the handle and the other to manage the strings. The instrument was widely used in churches until the organ came into general employment. Donizetti used it to accompany two songs in his "Linda di Chamouni."

The Bach Fugue Simplified

By Sylvia Weinstein-Schorow

The young student attempting to play Bach fugues for the first time, often encounters difficulty in recognizing the theme as it makes its appearance in the various voices.

The following plan of study has proved very helpful.

1. Play the highest (soprano) voice with a heavy touch while at the same time playing the other voices so lightly as to be scarcely audible. As the theme appears it may be underlined and numbered in consecutive order.

2. Next play the inner (alto) voice with a heavy touch while at the same time playing the remaining voices lightly.

3. Last, play the lowest (bass) voice so that it stands out, at the same time subduing the tone in the other voices.

The difficulty has vanished. The student will be pleasantly surprised to hear the theme stand out boldly in an inner voice. This practice will promote concentration as well as clearness of the voices when played simultaneously.

"Soul-Light"

By Carol Sherman

Balzac called music "soul-light." If this be true, the makers of "soul-light" are very essential to you and to the State. If anything happened to our municipal lighting plants, so that the great city was without light for a day or an hour, the public would be panic stricken. Perhaps none of us realize what it would mean to have the lights of our souls—those magnificent suns that we find in art, literature, music and education, turned off, if only for a few days. This world would be a very different sort of world, and for millions an unlivable world. Our very existence would become a tragic night which would be unbearable. Only in this way can we sense the music workers' value to the state and all those dependent upon the State.

MUSIC
The Magic Carpet of Radio

By Gustav Klemm

Music is the heart that beats in the body of radio. Sometimes, as in dramatic sketches, the pulses are rather feeble, but it is there just the same, threading the various scenes together and heightening the more emotional episodes. During the aerial periods devoted to educational talks or interviews, its pulse may disappear completely, only to flare up, throbbing strongly, in the following program, consisting perhaps, entirely of music. The average radio listener is apt to overlook radio's close alliance with music. Radio, one might almost say, *is* music. "Take music out of radio, and there would be no radio to amount to much," wrote a well-known magazine editor recently. Allowing for the fact that he obviously meant radio entertainment, the truth of his statement is patent to anyone who spends only a short hour before the loud speaker.

No matter how funny the radio comedian, his program will inevitably be introduced with music, this introductory greeting being known as the "signature." (It will, perhaps, be heard at other times during the program and invariably at the conclusion.) If the program is a long one and the comedian makes several appearances, music will usually herald his every return. Often, he will sing. On such comedian-programs, there is, almost invariably, an orchestra that will alternate with the comedian in the radio spotlight.

In dramatic programs, music plays an invaluable part. It can establish at once a mood that in the theater is left to the stage settings, costumes and many pages of dialogue. As scene fades into scene, use is made of music, a sort of magic carpet that bears the imagination of the listener quickly and easily to parts near or distant. From the quiet charm of a rural scene, the listener, through the playing of a mere ten or twenty measures of appropriate music, can be set down in the midst of a Turkish bazaar; after this, a fox-trot of wailing saxophones and throbbing drums, punctured by the snarl of trumpets, will prepare him for New York's Harlem. How stage producers, with thoughts of the huge fortunes they sink in costumes and scenery, must envy the ease with which a radio drama, through the wizardry of a few measures of music, gains the same ends!

Mountains of Music

As for the programs preponderantly musical, they dominate radio today as they always have and always will. That radio is well aware of its debt to music is apparent on a visit to the enormous libraries maintained by stations, especially those in New York that head the national networks. Practically every radio station, no matter how small, has a musical library of considerable dimensions; but those of the key stations are the last word in such mammoth musical collections. In a recent statement in the New York *Times*, Thomas Hepburn, librarian of the National Broadcasting Company, estimated his musical inventory contained several hundred thousand items. Every song, old and new, is classified and cross-indexed. Victor Herbert's beloved *Ah, Sweet Mystery of Life* from "Naughty Marietta" is available in no less than twenty-four different vocal arrangements! Wagner fares better, there being, aside from the numerous orchestral arrangements, something like three-dozen vocal adaptations from "Parsifal"! Julius Mattfield, who presides over the destinies of the library of the Columbia Broadcasting System, claims that his shelves contain one hundred thousand orchestrations, arrangements, vocal scores and sheet music. The library of WOR has thirty-five thousand selections catalogued.

Yes, radio fully appreciates the significant part music plays in the parade of programs that, day in and day out, marches from the loud speakers of the land. But the average listener, we fear, takes it too much for granted. He is prone, like his cinema-going brother, to overlook the color, glamour, emotion and interest provided by music.

The Herald's Horn

Of radio's many musical attributes, the "signature" is undoubtedly one of the most important. It is probable that, in the programs featuring that celebrated sable pair, the Messrs. Amos 'n' Andy, more time was spent on the selection of their theme song than has ever been given to the preparation of a dozen of their installments. Nightly, millions of radio listeners know that it is "Amos 'n' Andy time" when they hear the strains of Joseph Carl Breil's *The Perfect Song*, originally written as the love theme for the motion picture, "The Birth of a Nation." And what is true of this program may be said of most of the others. It is the knock on the door that announces the arrival of a friend. No matter how we may have felt a moment earlier, this characterizing signature puts us at once into the proper mood for the particular radio favorite it introduces. It is an ethereal greeting, a "Hello, how are you? Here we are again."

The very first radio programs, a decade and more ago, settled on the use of a musical signature as a trade-mark, the one thing that would help to set each radio feature apart from its fellows. In doing this, the radio was undoubtedly influenced by the movies, which in those dim, dear days had not yet learned how to talk. At that time most of the larger picture emporiums featured a good sized orchestra, which, while it might take a rest during the shorter subjects on the program, would invariably play for the feature film. In arranging their scores, the orchestra conductors would follow the example of those more important pictures provided with original scores and would settle on a theme for each picture. It was usually of a sentimental nature and would be heard during most of the love scenes. As the picture would end (almost always in a fond embrace and kiss) the full orchestra would burst into the theme, which the audience would go out humming or whistling. The builders of the first radio programs, having experienced the effectiveness of such a theme in the movies, quite naturally appropriated the idea for radio and gave each of these early programs its signature.

GUSTAV KLEMM

A Significant Item

From this beginning, the selection of a theme has formed a highly important part in the building of every program. In the case of a commercial period, the signature must be in character with the product advertised. An airy Chopin waltz would be scarcely the thing for a manufacturer of railway supplies; nor, on the other hand, would it be advisable to use a brassy Sousa march to herald a skin lotion program. It must also be remembered that the theme must be of the sort that can stand daily or nightly repetition and not wear out its welcome. It would never do for the signature to breed that contempt so often the result of too great a familiarity. Occasionally a clever signature is made of a number by applying it to a product that makes an unexpected use of its music or words. This was done by a national advertiser of toothpaste who used the famous Callahan-Roberts war song, *Smiles*. The subtle suggestion of the benefits of this toothpaste to the nation's smiles was obvious to the most casual analyzer of theme songs.

"Let the Punishment Fit the Crime"

Selecting the right signature is an interesting procedure. Days may go into its discovery, when the program offers no convenient peg on which to hang a theme. And then again the signature may suggest itself almost at once. Something like this happened a few years ago when we were preparing a program for a manufacturer of spices. The firm was anxious to exploit its Bee-Brand Products. What more natural than to use Rimsky-Korsakoff's *The Flight of the Bumble Bee?* This shimmery, buzzing fragment opened and closed every program of the series and gave the announcer an excellent opportunity to link it up with the product which also "flew over" (covered) a great territory.

Years before this, a program was built for a ginger ale manufacturer who was anxious to stress the fact that his beverage was highly carbonated and would continue fizzing hours after the bottle was opened. As a theme, selection was finally made of the old popular number, *I'm Forever Blowing Bubbles*.

For another program, rather fantastic in design, use was made of the first two strains of *Fete Bohême*, the fourth movement of Massenet's suite, "Scenes Pittoresques." It opens with full orchestra and then goes into the second and quieter strain in which flute and piccolo dance about. The proper carnival spirit was at once established. The announcer would always start talking over the lighter orchestration featuring the flute and piccolo. On another occasion, the signature selected for a group of dairy dealers was *In Arcady*, from Jerome Kern's "Nobody Home."

As often happens, the largest library may fail to yield the desired theme. When this occurs, a composer is called in and a special theme is prepared. We were forced to do this some years ago for a national gasoline account that was anxious to stress, first, the power of its product and, after this, certain other features. In our theme we used, after a series of fanfares, some heavy, clumping chords suggestive of power and then went into a bright march trio.

When next you sit before a radio, listen

for the theme and try to analyze why it was selected. As a pastime we can think of others far less profitable. The evocative power of these themes is truly remarkable. Many radio stars are forever known by their signature. Jessica Dragonette will never lose her association with Harold Sanford's lovely *Mem'ries*, written six years ago as a signature for a series of programs devoted to tabloid presentations of operettas by Victor Herbert, Gustav Luders and other melodists of yesteryear. Of whom do you think on hearing the first four or five notes of the popular ditty concerning a moon and a mountain? Or the one about the blue of the night? And will we ever think of any other but that dapper gentleman with banjo eyes when we hear *One Hour With You?* A clever program might be built of nothing but these important signatures, well-known and those less well-known, and the listener could be invited to guess and name the programs they introduce.

The Instrumental Idiom

AND NOW LET US take a glance at the use made by radio and its signatures of the characteristics of the various orchestral instruments. Earlier, we mentioned using *I'm Forever Blowing Bubbles* as the theme for a ginger ale program. The featured instrument in the orchestra was a xylophone. The signature opened with the xylophone, solo, making a "bubbling" glissando from its lowest note to its highest. Then "the bottle opened," as it were, when the orchestra started playing and the xylophone danced in and about the melody, sparkling up and down the scale in arpeggios, glissandos and varied ornamental figures. Each program would include several brilliant xylophone solos. Thus, through the constant featuring of the "sparkling" xylophone, the listener would unconsciously associate the program with ginger ale.

For a program redolent of the tropics, prominent use is made of the marimba and such traps as castanets and gourds. When the product suggests great strength, power and energy, a brass band may be used. If, on the other hand, a homelike atmosphere is desired, a definite tranquillity can be acquired with a string group, well divided. For the idyllic countryside, a flute or two will often be featured in the orchestration.

With radio making so much and such constant use of music, largely orchestral, care must be taken to vary the instrumentation of these orchestras so that, in following each other on the air, the result is not monotonous to the listener. Thus it is that one orchestra will stress its string section, while another will let its brass predominate a bit. Additional individuality is given by the use of, say, an accordion, a harp or an organ. Often two pianos are featured.

After every possible effort is made to achieve orchestral individuality, the orchestra leader then looks to his arrangements for additional aid. A whole article might be written on the importance to radio of its vocal and instrumental arrangements. Radio gave birth to a new school of arranging which is leaving a permanent stamp on such work. The importance of the orchestrator to radio can not be overestimated. The ability of each orchestrator goes still further to impart the desired individuality. Very few conductors do their own arranging, although the average listener is often left under that impression. Many of the more important programs keep in constant use a corps of men to do the so necessary arranging. It is no exaggeration to say of many of the radio orchestras today that they are only as good as their arrangements. One sponsor of an hour program featuring a large dance orchestra used to spend five thousand dollars a week on orchestrations alone; and ten men were kept in constant employment on this important feature. Some of these men, whose names were never mentioned in connection with the program, were composers of considerable renown. And so it is, to a lesser degree, with nearly every program on the air. These men, in their arranging, bear in mind at all times the desired characteristics to be stressed and thus help to make their orchestra as unique as humanly possible.

Expanding Resources

WHILE VARIETY in any entertainment medium is always desirable, care must ever be taken, in attaining it, not to tip the apple cart. In the case of a program anxious to suggest home and hearth, a "torch" or "blues" singer would be utterly irrelevant. Nor would a mixed quartet singing *The Old Oaken Bucket* be at all appropriate on a program exploiting a Parisian perfume. A program maker is always anxious to include a novelty, but not at the expense of the personality of his program.

Radio has made considerable use of two piano music in its programs. Many aerial features, for reasons largely economical, present a vocalist or vocalists supported by nothing more than two pianos. Such a combination was comparatively rare until recent years in radio. Dance orchestras, too, have featured two pianos in their constant effort to achieve a maximum of variety and orchestral color in their arrangements. Listen carefully to any good dance orchestra, as its tunes come trickling from your loud speaker, and you will notice how even a single chorus, or a song is broken up into solos for as many as four or more instruments. In the early days of orchestration, a violin might play an entire chorus; but today, in their search for vivid, varied color, the orchestrators will let the violin predominate in perhaps only the first four choruses, after which the theme may pass to the alto saxophone, only to be taken up a few measures later by muted trumpet, which in turn will hand it over to the full orchestra. Naturally, in such arranging, the piano also had its moment in the spotlight, and before long another piano was included for additional brilliance and color. Since then two pianos have become a definite "radioism," and their literature is rapidly developing. A number of truly distinguished artists may be heard nightly. In writing for this combination, an amazing use is made of every contrapuntal device; and the intricacies of the arrangements used are such as to make the two piano repertoire of yesteryear seem as dated as a hobble skirt.

In the early years of radio, certain conventions, so far as orchestral make up is concerned, were observed. An orchestra had always been composed of certain instruments, and the published orchestral arrangements were made for this same instrumentation. It was not long, however, till radio broke these bonds and started charting a new course. Certain registers of certain instruments of this conventional orchestra were banned; and before long this boycott actually extended to certain instruments. Then radio began forgetting what instrumentations *should* be used and, experimenting with all sorts of combinations, concentrated entirely and most sensibly on the results as they came from the loud speaker. From this point began the real development of the *radio* orchestra which, to be sure, is often a freak combination, although the listener might never suspect it. The day is now passed when a radio orchestra leader will say to the program builder pleading for novelty, "But you can't make an orchestra of four trumpets, a piano and an alto saxophone," or, "But who ever heard of two kettle-drums, three muted violins and a harp?" Nobody, perhaps, except the redoubtable Berlioz; who, if he did, must have shuddered and passed on to more sober devices. But, strangely enough, these freak combinations are often productive of amazingly satisfactory effects through the loud speaker. And so entirely new musical vistas have been opened.

A New Musical Art

WITHIN THE PAST five years, many leading composers have experimented with compositions written especially for radio. R. Raven-Hart, in *The Musical Quarterly* for January, 1930, mentions Künnecke's "Symphonic Dance Suite," Goldbach's "Radio Listener," Herrmann's "Suite for Radio," Humpert's "Music for Radio," Pepping's "Kleine Messe," Fitelberg's *Serenade for Radio*, Eisler's *Tempo der Zeit*, Gross's "Chamber Cantata," Goehr's "Pep" and the Hindemith-Weill *Lindbergh's Flight*. These composers, in scoring their works for orchestra, employed, throughout, only such combinations, instruments and instrumental registers, tonal balances, and other resources, as are radio-effective. The results have been highly interesting. Stunning effects have been achieved in most of the compositions, by having a solo instrument or voice dominate a full orchestra, the latter often playing full volume. Such orchestral schemes are possible on radio by letting the solo instrument play directly into the microphone, thus being given an opportunity to dominate no matter how large the orchestra. In these radio compositions the lowly viola is at last coming into its own.

Radio is a great experimental musical laboratory. There is a constant bubbling and boiling in the mental test tubes of its imaginative components. Music is radio's right hand, and more and more use is made of its magic. At the key stations, a staff of seventy-five to one hundred orchestra musicians forms the nucleus from which most of the many orchestras are drawn. Also composers, arrangers, copyists and vocalists are employed in wholesale quantities. Music is the tie that binds together nearly every program and makes it palatable to the eager listener. A program devoted entirely to a rollicking male quartet is followed by a program of dance music; next, a drama against a musical background, after which, by professional cross the Atlantic to a gay night in Montmartre, the score compounded of French melodies; then in steady succession, programs of symphonic music, a comedian known for his songs, a military band, a trip down the Romany Trail; and so, on and on through the evening, all of them borne on music, that magic carpet of radio.

Why Every Child Should Have A Musical Training

By Miss Jean M. Hunt

Of London, England

(One of the letters which just missed winning a prize in our recent contest under the above heading)

TO SAY "Not all children are naturally musical" may be in the nature of a platitude; but nevertheless music is a most important factor in the argument concerning the musical training of every child. This subject has been much discussed by those interested in the music of the schools; and it is steadily becoming more widely accepted that singing and the Theory and Appreciation of Music should be included in the ordinary school schedule and not be confined to that formidable and evergrowing list of "extras."

The advantages of early training for the musical child are considerable. What a boon it is for a person to be able to read music as easily as literature; what a blessing to have conquered technical difficulties by the time the interpretative faculties have developed; what a social help to be able to converse easily with musicians, backed by the knowledge acquired by a thorough musical education.

We musicians know how much is missed by those who have not tasted of the sweets of this art. Perhaps they only connect it with toilsome scales, with squeaking saxophones, with long orchestral works not nearly understood. An early training would have carried them further than mere technic, into the realm of true appreciation; it would have shown them the very best that music can give and would have taught them to distinguish between modern jazz; it would have initiated them into the wonders of form and instrumentation and made them follow with breathless interest the gradual unfolding of a noble symphony.

It is well known that interest is awakened by knowledge; and, once interest has been established in a subject, it needs but little persuasion for appreciation to follow. This appreciation is our aim when we set out to give every child a musical training. We do not expect to create a nation of instrumental geniuses and prima donnas, nor do we hope to see a family orchestra in every household. What we want is a country full of people who have learned the joys that music can give and who can provide innumerable audiences worthy of the finest music ever written.

Where Does American Musical Composition Stand?

ERIC CLARKE in "Music In Everyday Life," (a work sponsored by the Carnegie Foundation and published by Norton and Company) devotes one chapter to Composers in which is the following excellent estimate of our main musical accomplishments:

"Where does American composition stand? To judge fairly we must think of it internationally—only by mentally crossing the Atlantic and looking from there can we survey our music with the same impartiality that we show towards the product of European countries. In this light, young though we are in music, we have already an interesting record. Four distinct claims may be entered. American music is noteworthy: first, in sentimental song and minstrelsy, typified by the tunes of Stephen Foster; second, in the spirituals and jubilees of the American Negroes; third, in a revolutionized military band music, notably in the six-eight march developed by John Philip Sousa; and fourth, in the application of new dance rhythms, a process which began with rag-time and other syncopation a generation ago and continues to-day its influence on occidental music. No record such as this could have been achieved by any but a musical nation. Clearly, therefore, America must be one."

"If you ask me whether Liszt was great as a teacher, I answer that he was a great musician, a powerful musical personality."—Rosenthal.

A Fiddle Box of Memories

By Sam Franko

An Interview Secured Expressly for

THE ETUDE MUSIC MAGAZINE

By R. H. Wollstein

ON THE OCCASION of his seventy-eighth birthday, recently celebrated in New York, Mr. Sam Franko told of some of the outstanding memories of his rich experience. Distinguished violinist and ensemble musician, teacher of his brother, Nahan Franko, of Frederick Fradkin, Jacques Gordon, Emily Gresser, professional coach of Yehudi Menuhin, and founder of the orchestra of "Concerts of Old Music," Mr. Franko is perhaps best known as a musicologist. His editions of violin and orchestral works, and his discovery and preparation of old and little known music, have earned him the recognition of the musical world.—Author's Note.

SAM FRANKO

DURING THE nearly four score of years in which I have devoted myself to the loveliest of all arts, I have seen and learned a number of things; but, in looking back over them today, it seems that no one thing I learned is nearly so important as the experience of learning! That fact has been brought home to me in the ever fresh and interesting question of "methods."

What is the correct method of violin playing? Well, I had the good fortune of studying under Joachim, Léonard and Vieuxtemps, of playing quartets as co-student with Ysaÿe, and of knowing and observing Dancla, Sarasate, Wilhelmj, Auer, Wieniawski and Sivori (the only pupil of Paganini). And what did I learn from them about methods? That there is no one method of violin playing! There is only one result—good, clean, true, rich, full-bodied playing. The method of achieving it varies with each individual performer. Any man's method is as good as the result he produces.

Technic Building

THE MOST important points in violin playing, however, are intonation and tone production. Thus the development of the right arm becomes infinitely more important than that of the left fingers. The left hand, which performs so fleetly on the strings, is the artisan; the flexible, tone-producing right is the artist! Tartini tells us that his most valued exercises were those he performed with his bow. Viotti's daily practicing included a perfected study of the long-drawn tones for the bow—the *sons filés* which are all too much neglected today. The most ravishing tone I ever heard was that of Wieniawski. His mastery of the different kinds of bowing—détaché, martelé, spiccato, and the like—was unequalled in violin history.

Scale work in all its variations offers the best means of progress towards finger technic; that and the difficult passages from the great works themselves. These, I have found, are far better than any invented finger exercises, which have no direct relation, as a rule, to any other music. But the best finger work in the world will carry a violinist no farther than the powers of his tone producing right arm. Always, the artisan must follow the artist!

And Masters Still

IT IS BOTH curious and interesting to study the influence of different teachers. What is it that makes a teacher great? All too frequently, alas, we measure the stature of the teacher solely in terms of his pupils' public success! Yet the celebrated Leopold Auer, for instance, was less remarkable as a pedagogue, in the proper sense of the term, than as an influence for confidence and enthusiasm. Certainly I am not suggesting that Auer was not a great teacher! He was. But the secret of his success did not lie in any distinct method of violinistic technic or approach. It lay, rather, in that almost uncanny gift he had of penetrating into the very core of the nature he dealt with and of bringing forth the best there was in it. No matter how different his pupils were temperamentally, Auer never failed to comprehend them, and then to encourage them to give forth the best they had, confidently and inspirationally. We must not forget that most of Auer's great pupils were already competent performers when they came to him. He taught them little, as regards the mechanics or æsthetics of violin playing, that they had not heard before or might not have gotten from someone else. But he put his imprint upon them by drawing greatness from them, by giving them self-confidence, stature and poise. That was his genius.

The exact opposite of Auer was the great Joachim. His teaching lay entirely in his own magnificent playing. Indeed, we pupils sometimes felt that he did not thought in mind—to listen to Joachim and to try to copy him. And this was difficult to do, not only as a matter of ability, but also because he never played a piece the same way twice. As a teacher, Joachim paid little attention to technic; and he made only the most general remarks on bowings, fingerings, markings, and the like. He would, however, take great pains with the interpretation of the pieces we studied. But, when his talk was done and Joachim took up his violin to illustrate the points just made—presto, the piece was changed as if by magic, from the thing we had been talking about into the tone-fabric of sheer beauty that only the genius of Joachim could give it.

Study with him was delightful but a little disconcerting. Perhaps the real cause of our perplexity was that none of us was a Joachim. Always he would follow the inspiration of the moment. At his quartet rehearsals in Berlin, for instance, we students would sit in the back of the house, our scores on our knees, straining our eyes in the half light, to mark down faithfully every least indication of Joachim's interpretations, his phrasings, his bowings. Then at the concert, after we had been practicing to approach the goal he had set us, he would reveal to us an entirely different piece!

That is the reason why Joachim's influence as a teacher was less great than that of interpreter. Indeed, in a letter which he once wrote to a friend, and which I have since given to Yehudi Menuhin, Joachim admitted that he considered himself "a poor pedagogue." But he was none the less a great teacher, in that he revealed to us undreamed of sublimities of tone and concept. Joachim's tone did not dazzle its hearers by its sensuous beauty. It was limpid, transcendental, ethereal. He never tried to be an "effective" performer. The rapture of his playing was the pure expression of a great spirit.

An Olympian Feast

IT WAS DURING those happy Berlin days that I had the luck to hear three of my musical gods perform their own works. They were Brahms, Wagner, and Johann Strauss. Strauss was engaged at that time to play his waltzes at an open air beer garden; and the effect of his fascinating melodies and rhythms, his elegant appearance and his Viennese verve, was irresistible. Joachim and Brahms often came together to hear him. They would sit there the entire evening through, sipping that humbler eyes were offering a measure of reverent devotion to them.

I heard Brahms play his first concerto in D-minor at a great, draughty old concert hall—the Reichshallen on the Dönhoffsplatz. Glowing as I was with admiration for Brahms's music, I knew the disappointment that only an enthusiastic youngster can know, when his playing turned out to be far from sublime. When I later spoke of this to Joachim, he told me that Brahms often played badly, "either because he had no respect for his surroundings, or because it was too much trouble to play."

A Treat by Stealth

IT WAS in 1875 that Wagner conducted a few orchestral concerts in Berlin, at which he performed excerpts from "The Ring" music, for the first time. That was a year before "The Ring" was given at Bayreuth. All Berlin was agog with interest, and the price of the tickets soared. It soared far beyond my meager limits, and my grief was boundless when it seemed that I was not to hear that wonderful concert. But on the day of the first rehearsal, I got a wicked inspiration. Tucking my fiddle-box under my arm, and pulling my hat well over my eyes, I slipped in at the stage door, along with the musicians of the orchestra. There were but two other guests at that rehearsal. One was a famous patroness of music, Mme. von Schleinitz, and the other was the scientist, Helmholz. I slipped into the darkest, most hidden corner of the house; but I heard Wagner conduct the Nibelungen music!

The strange new harmonies were breath-taking; and then there was Wagner! He was punctiliously polite to the men of the orchestra, apologizing to them for keeping on his velvet cap while he conducted, "because of rheumatism." All throughout the rehearsal he kept taking pinches of snuff, against nervousness. He was clear in his instructions, forceful of personality, and decisive in his beat. As the rehearsal progressed it seemed that the second oboe part had been lost or mislaid, and Wagner handed his own score to a young musician, ordering him to recopy the missing part at once. When, at the next day's rehearsal, the young man handed the finished work back to Wagner the original copy had been found in one of the other books.

Years later, in New York, I told that incident to Anton Seidl, at the Café Fleischmann. "I remember it well," laughed Seidl, "I was that young copyist; and it took me all night to copy that music."

A Belgian Titan

IT WAS AFTER the Berlin days, though, when I got to Paris, that I was privileged to work under the greatest violin master of all—Vieuxtemps. He was quite paralyzed at that time and unable to play a note. I never heard him play, and yet his influence remains the greatest of my life. Why? Because he was a stickler for getting things done exactly as he wished them. He was warm and kindly, but very severe. No detail was too slight to escape his attention. Technic, bowing, markings, interpretation; everything was of vital importance, and all resolved into one clear, orderly whole, under his lucid explanations. Then, too, he was entirely approachable and lovable, far more so than Joachim. Joachim was a sort of super-being, whom one revered; Vieuxtemps was a great and human man, to whom one could feel near. A severe taskmaster, Vieuxtemps was always very definite. He had the Gallic clarity of mind which can analyze and simplify matters down to their foundations. A great saying of his was, "What you can play in the first position, never attempt in the third." The grief of his life was the fact that other violinists took liberties with the markings and bowings of his compositions, after he had taken pains to mark them in the most careful and musical manner.

Once I witnessed something that has always seemed as tragic as Beethoven's deafness. On my way upstairs to my lesson I heard the sounds of the most elementary, untutored violin playing coming through the door. Those raw scratchings were really quite dreadful, and I marvelled that a master like Vieuxtemps would give his time to listen to such a candidate. On entering the music room, however, I saw a spectacle to inspire the deepest pity. There stood Vieuxtemps himself, his poor paralyzed body held rigid, trying with labored movements to draw his bow across the strings that had once held the world enchanted.

He looked up in delight when he saw me. "Well, Franko!" he cried; "you see it is going better! Soon I shall be well and able to play again."

The Simplicity of Greatness

THE WAY in which I came into contact with Vieuxtemps at all proves the sheer human greatness of the man. I had come to Paris in order to study the distinctly "French school" of violin playing, and began work there with Hubert Léonard, a most sensitive musician. But soon my

money ran out and I was faced with the prospect of having no more lessons at all. Again I had an inspiration. I had heard that the great Vieuxtemps was very approachable, and so I sought an interview with him. I played for him, and to my rapture, he offered to teach me. Then I explained that I had no money for lessons, even for cheap lessons.

"I never accept payment for teaching," he said briefly. Like Liszt, Vieuxtemps felt that the help he gave struggling youngsters was an offering at the shrine of music itself; and thus the seeming obstacle of being too poor to study with a lesser master, was the means of bringing me to the greatest of them all.

During the winter months, Vieuxtemps held musical soirées at his home, and he himself coached a quartette that played at these parties. Ysaÿe, his star pupil, was first violin; Benjamin Godard and a M. Charles alternated at the second violin; Hollman and Hekking alternated at the violoncello; and I played the viola, alternating with Ysaÿe. The musical world of Paris gathered there, and we had the happiest times. Once Ysaÿe and Mlle. Tayau played from manuscript Godard's suite, *Duettini*, with Godard himself at the piano. The fourth number of this suite, *Minuit* (Midnight), is a charming work, and part of its effectiveness lies in the final measures where the piano softly sounds twelve notes, representing the stroke of midnight. On this occasion the effect was heightened by the ensemble coöperation of the clock on the mantel, which suddenly began to chime the midnight hour, in exact time with the music It was entirely accidental, but the effect was unique.

A Rendezvous with Music

A WONDERFUL company used to gather, too, at the salon of Madame Viardot-Garcia, for musical recreation. There were Gounod, Massenet, Ambroise Thomas, Saint-Saëns, Arthur Sullivan, Madame Essipoff, and the great Russian writer, Turgenieff. All would enter into the spirit of music making, singing and playing not as a performance but for the sheer joy of it. Such a music spirit surely is the greatest in the world! Sometimes Mme. Viardot would sing for us; and, though her voice was then well past its prime, her penetration into the soul of the music and her dramatic rendering of it made her performances memorable. One occasion stands out especially, when Saint-Saëns at the house organ and Gounod at the piano played her accompaniments by heart. Then, too, she would sometimes sit down at the piano herself and play some chorus of Mozart or Gluck and bid the entire company join in the singing. I made my own vocal début under this wholesome influence of Madame Viardot-Garcia.

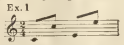
In New York, in the eighteen-eighties, I met Wilhelmj, Theodore Thomas, Dr. Leopold Damrosch, Anton Seidl, Rafael Joseffy, and the Hungarian violinist Eduard Remenyi. In those days the entire New York music season consisted of twelve symphony concerts, with preceding public rehearsals. When we reflect on the musical riches which our metropolis affords today, we are hardly justified in talking regretfully of "the good old days." For my own part, I prefer the "good new days," and I am happy to be still taking a part in their activity. Today I collect the fruits of my experience with Vieuxtemps, Joachim, and Léonard in order to play ensemble music with friends. Do not let anyone tell you that our musical life is going to ruin. The widespread interest in hearing and making music is greater today than ever and augurs well for an even more interesting development. Yes, the "good new days" are the best of any—but perhaps one has to be seventy-eight years young in order to appreciate this. Anyway, each added year but makes life the richer and happier.

Counting the Group

By James R. Baldwin

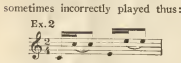
THE uneven playing of groups of notes is caused in many cases through insufficient attention to the counting of the notes in the group. The passage

Ex. 1



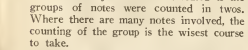
is sometimes incorrectly played thus:

Ex. 2



This deficiency would be remedied if the groups of notes were counted in twos. Where there are many notes involved, the counting of the group is the wisest course to take.

Ex. 3

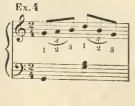


This procedure ensures evenness of the group. (Counting the beats of the measure may, at times, be left until later, when the group difficulty has been solved.) A seemingly difficult passage can be played almost immediately, with ease, because counting the notes in the group gives one a keener insight into the rhythm of the passage.

In pieces demanding a "moto perpetuoso" style of playing, counting the group, at first, is almost imperative, for a successful rendition.

Occasionally a student cannot get the hands to play together correctly, in which case it will be a great help to allow him to try counting the group, as in example:

Ex. 4



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One Way to Enjoy Music

Some expert musicians tell us that the best way to enjoy music is not to hear it performed at all. An attractive picture is drawn of an enthusiastic critic seated in an armchair with a score on his lap, listening to the work with his mind's ear, free from all the distractions of public performance. Thus he communes directly with the composer. The music enters his brain unalloyed by the imperfections of interpretative artists or the disturbance of whispering neighbors and late arrivals. This ideal state of things is, of course, beyond the reach of the vast body of music lovers. It is not given to many to be able to take in music thus readily from the printed page or to find time to acquire such a capacity.—R. W. S. Mendl.

Music Teachers' National Association Convention of 1935

MONNETT HALL OF OHIO WESLEYAN UNIVERSITY

THE FIFTY-SEVENTH Annual Convention of the Music Teachers' National Association will be held in Philadelphia from the 27th to the 31st of December.

With the prospect of a gathering of several hundred of the leading musicians and musical educators of America, this promises to be one of the most important, interesting and auspicious of the convocations of this, the oldest educational group of musicians in America. THE ETUDE MUSIC MAGAZINE takes especial pride in welcoming the members of the Association and its guests to The City of Brotherly Love; since THE ETUDE itself, and all of the various extensive musical enterprises that have evolved from it, were inherited from the Music Teachers' National Association.

The first meeting of the Association was called in 1876, by the late Theodore Presser who was then Professor of Music at Ohio Wesleyan University of Delaware, Ohio. The first session was held in the room lighted by the last window at the right, of the first floor, of the accompanying picture of Monnett Hall, which was at that time Mr. Presser's studio. Believing that the Association should have an organ to publicize its ideals, in 1883 he founded "THE ETUDE," with an altruistic expectation of loss rather than profit. The struggle to put this publication on its feet, during its first several disastrous years, developed so much energy that Mr. Presser turned his attention from teaching to the publishing of materials for the teacher.

A Convention with Lures

ABUNDANT INTEREST is offered in the program of the coming Convention with its brilliant array both of discussions of themes vital to the progress of musical education and of musical entertainment, along with which is fine old Philadelphia itself.

No other American city offers so many and varied attractions in the way of historic and romantic interest; and a liberal amount of time will be given to the visiting of these shrines. All will want to see Independence Hall, with its Liberty Bell and priceless treasures; Carpenter's Hall, where met the First Continental Congress; the Betsy Ross Home, where "Old Glory" was born; Christ Church, with the pews where Washington and Franklin worshiped and the graves where seven signers of the Declaration of Independence rest in its churchyard; Holy Trinity Church, in the study of which Phillips Brooks wrote *O Little Town of Bethlehem;* Gloria Dei (Old Swedes') Church (dedicated 1700), oldest church edifice in Philadelphia, and musically memorable because Jenny Lind worshiped and sang there when visiting Philadelphia; and enough more to make a book. There will be also special tours to the Presser Home for Retired Music Teachers, and the RCA Victor Company.

Feasts for the Musical Mind

SPEAKERS OF DISTINCTION will include Dr. Hans Weisse, on "The Music Teacher's Dilemma"; Dean Frederick S. Converse, on "Keyboard Harmony Related to Advanced Harmony"; Hans Kindler, on "The Promotion of Orchestras in America"; Mrs. H. H. A. Beach, in "A Plea for Mercy"; George Woodhouse (London), on "The New Way to Piano Technique"; George L. Lindsay, on "Instrumental Music in the Public Schools"; Russell V. Morgan, on "The Music Curriculum in the Public Schools"; Roy Dickinson Welch, on "The Musician and Society"; Nancy Campbell, on "Keyboard Harmony and Its Study"; Marion Keighley (London), on "The Story of Old English Music"; Edgar Schofield, on "Speech to Song"; Bruce Simonds, on "Matthay and His Work" and Edwin Hughes, Dr. Frances Elliott Clark, Joseph Yasser, Olin Downes, Max Schoen, Henry S. Drinker, Ernest La Prade and Hubert Kessler, on themes that will be none the less vital.

Entertainment that will cater to the connoisseur. Among the organizations and artists will be the Philadelphia Orchestra with Leopold Stokowski conducting, and with Jeanne Behrend and Alexander Kelberine as soloists in the world première of the "Concerto in D Minor for Two Pianos and Orchestra" by Poulenc; the Dorothy Johnstone Baseler Harp Ensemble; the American Society of the Ancient Instruments; a Curtis Ensemble; the Masbaum Vocational School Orchestra, of Philadelphia; Kathryn Meisle, contralto; Charles Hackett, tenor; Alice Ehlers, harpsichordist; Sascha Jacobinoff, violinist; George F. Boyle and Evelyn Swarthout, pianists; Elizabeth Gest and Mary Miller Mount, duo-pianists; Marie Stone Langston, contralto and Bernard Poland, tenor.

The Active Personnel

THE EXECUTIVE OFFICERS of the Music Teachers' National Association are: Frederic B. Stiven, University of Illinois, president; Edith Lucille Robbins, Lincoln, Nebraska, vice-president; D. M. Swarthout, University of Kansas, secretary; O. W. Demmler, 217 Dalzell

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Music of the New Day

A Conference With the Well Known Composer-Pianist

Mana-Zucca

"I Love Life," by Mana-Zucca, is one of the most heard songs of the New Century

MANA-ZUCCA

TO PARENTS who were not musically trained but nevertheless devotees of that art, Mana-Zucca was born in New York City, of Polish ancestry. Her first lessons, at the age of three and a half years, were from the Russian pianist-composer, Platon Brounoff, who lived in her parent's home. Later she studied piano with Adele Margolies, Alexander Lambert, Leopold Godowsky, Ferruccio Busoni and Josef Weiss, the famous Brahms disciple. She then studied orchestra with Herman Spielter and Max Vogrich and singing with Van zur Muehlen. Her début as a pianist was made with the New York Symphony Orchestra at Carnegie Hall, under the baton of Walter Damrosch.

Mana-Zucca's compositions include a large range of works for orchestra, piano and the voice. Some of her songs rank among the most popular ever written and have been sung by great artists the world over. These include I Love Life; Rachem *and* Nichavo. *She is famed for her brilliant powers as a conversationalist and as a wit. Mr. Irwin M. Cassel, Mana-Zucca's husband, is himself a trained musician whose career has been that of a business man. He has written the words to many of his wife's successful songs.*—Editor's Note.

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We Want What We Want

WHEN "TOMORROW" arrives, it will be "today"; and human beings who today are continuously clamouring for the wonders of tomorrow will go on being just as dissatisfied as many misguided people are at this moment. It is interesting to speculate about the music of tomorrow, but I feel that a great deal of time is wasted by those who are continually seeking something different, when they are surrounded by works of immortal beauty.

As for the music of tomorrow, the great test of course will be, "How does it sound? How does it listen?" The public is bewildered by comments upon "atonality," "whole tone scales," "ancient modes," and so on; but the only thing it really cares about in music is its appeal to the ear.

When we buy an automobile, the salesman fills us up with all sorts of technical jargon about every manner of metal and gadget, while the only things in which we are actually interested are, "How does it look? How does it ride? How will it wear?" When we get a radio, the dealer confounds us with all sorts of scientific arguments about the highly delicate coils, tubes, vibrators, and so on, in the interior; when all that matters is, "How does it look? How does it sound? How does it wear?"

Melody the Indispensable

AS WITH THE RADIO, the music of yesterday, today and tomorrow has one supreme test, and that is the human ear. How does it sound? When Mark Twain said that Wagner's music was "not as bad as it sounds," he was merely trying to be funny; for, according to his daughter Clara, Mark Twain was a great admirer of Wagner. In Wagner's day, however, there were thousands of people who did not like his music; and many said so in very torrid print. The public, however, disagreed with them; and the public is, in the end, the supreme court. If, through the course of a number of years, the public demand for an art work is pronounced, it makes very little difference what a congress of critics may say. That is the comforting thing about art and music. If a work is really fine, the public finds in it an appeal to the great æsthetic and human principles, and it gains recognition of its own force. Thus, in this day, when everyone is talking about the music of tomorrow, what do we see? The programs of the great orchestras show far more of Tschaikowsky, Beethoven, Wagner and Bach than of any composer born within the last fifty years.

Some of the music of the so-called moderns seems to have been done by people with very immature minds. There must be craftsmanship in all fine art. One learns how to do a thing by doing it. That is the reason why most of the fine teaching pieces for piano are written by people who have been practical teachers. The piano pedagog seeks to develop certain muscles, certain sensitivity to touch, and other important matters; and when he composes for the piano he has this in view. Somehow I have a very strong feeling that piano playing is losing in quality today largely because of "short cut" methods. These methods, which are confessedly made to dodge work, also dodge fine results.

The playing of pupils does not seem, in many instances, to be nearly so good now as it was only a few years ago. The legato is not as smooth and the *fingerfertigkeit* (finger facility) is lacking. There is a lack of polish, a lack of healthy, natural elasticity and sensitivity, a lack of velvety smoothness, and a lack of inherent power which cannot come from anything but real practice. The insane desire to get to places quicker implies transient means, and this leads to transient results. No one ever made a runner by riding him around in an automobile. To be a runner, one must exercise his muscles. There is no other way. Do I believe in scales? Yes, miles of them, and I have never met a real piano pedagog who did not agree with me. Czerny, pupil of Beethoven, lived on them; and he fed them to his pupils, Liszt and Leschetizky, and they fed them to the great virtuosi who were their pupils, which means about ninety percent of all the great players since that time.

Work, and work only, will spare us from becoming a race of musical cripples or musical weaklings. Of course children "kick" when they are directed to do this kind of practice. They "kick" also when they are told to wash behind their ears; but that is no reason for neglecting them. Some day they will learn that bathing is a pleasure; and it is very much the same with Czerny, Bach, and the other fine masters.

In considering the music of tomorrow, one must recognize the vast improvement in the past ten years, in popular music. Why is popular music condemned? Usually, because of trite themes, arranged without regard for musical grammar or good taste and associated with words that, if they are not degrading, are likely to be in many other ways either objectionable or inconsequential. In these days, however, we find excellent themes, accompanied by suitable and effective harmony, by really gifted musicians and scored for orchestra with surprising skill. This is one of the best harbingers I know of a public demand tomorrow for better and better music. The cheap forms of jazz are disappearing, and in their place we find all manner of ingenious syncopations. Augmented chords and unusual harmonies, which were caviar yesterday, are the bread and butter of the popular composer of today.

The Source of Longevity

IN MUSIC the thing that lives is melody. Harmony and counterpoint are only the raiment for beautiful melody. This accounts for the persistent popularity of the melodies of the masters; let us say, those of Schubert. Sing or whistle the theme of Schubert's *Serenade*, without any accompaniment. See how lovely it is. It seems to carry its own harmonies. The same might be said of the wonderful tunes of Stephen Foster.

Melodies that are of any lasting value to man cannot be manufactured. They cannot be patched together like a crazy quilt. They must be spontaneous. No one can account for melodic inspiration. People wonder how it was possible for Schubert to write four or five songs a day. The answer is that the songs wrote themselves, and Schubert could not have prevented their coming. If they had not come spontaneously, they would not have been worth anything.

Among composers there seems to be absolute unanimity of opinion that inspiration comes like a flash and invariably without conscious effort. My song, *I Love Life*, was written complete in fifty minutes and never changed thereafter. I have no idea where the melody came from. The melody seemed to sing itself.

There is nothing that anyone can do to tell any other person how to produce a really worth while melody. Of course the composer's training must include a good general knowledge of intervals, rhythms, periods, phrasing—all parts of melody writing—and he must have a sense of harmony. This may be acquired by books. Sometimes, in rare cases it seems to be instinctive, as in the instances of untutored negro singers, who make up melodies and harmonies which they could not explain, but which are, nevertheless, very beautiful.

Feed the Musical Soul

OF COURSE the composer must continually hear as much as possible of the best music of the past. Do not fear that this will lead to musical plagiarism. Hearing much music is merely food for the normal musical brain. The influence for originality comes from within.

The music of tomorrow runs into one possible danger which serious composers must keep constantly in mind. Great works of art are organic. That is, they seem to develop from within, make their own structure, and develop into an integral whole,

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A Christmas Prayer

Dear Lord, we ask Thee to receive our thanks for the endless gifts Thou hast bestowed upon us this year,

—the discords which make all music sweeter.

—the fears that prove we cannot live without faith.

—the rains that make the sunshine brighter.

—the disappointments which make all attainment seem far finer.

—the tribulations which help us glean the grain from the chaff.

—the bitterness, without which we might not understand the higher love.

—the privations which make our every gift a treasure.

—the pains which reveal new joys in health.

—the tears of little children, which make their laughter sweeter as they learn the lessons of living.

—the weaknesses which magnify the glory of our ideals.

—the frowns that make our smiles a triumph.

—the blackness of the night, which makes the stars in the Eastern sky point with endless brilliance to the advent of the new born King.

For these, and gifts without number, we humbly and reverently pour forth our gratitude at this holy Christmastide.

Amen.

The Boston Symphony Orchestra

Its Origin, History and Activities

By Florence Leonard

SERGE KOUSSEVITZKY

IN THE YEAR of 1796 there was an arrival in the Puritan city of Boston, which might well have been announced with tall headlines in the newspapers. The reporters did not know the importance of this arrival, neither did the man himself know that he would one day be conspicuous in the chronicles of music. Before long he was known as the only oboe player in America. But he had a further claim to distinction, he had played oboe in Haydn's orchestra when the twelve "Salomon" Symphonies were first performed. He was to give still another reason why posterity should remember his name. Some years after his arrival he got together a group of musicians with some slight professional experience, and these he organized into a Philharmonic Society which practiced Haydn's symphonies for its own edification. This society is cited by Mathews as the beginning of orchestral music in America. It existed for twelve years. The last concert was given November 24, 1824, at the Pantheon, in Boylston Square.

Just before 1812 an English Doctor of Music came, also, to Boston—a Dr. G. K. Jackson. He too became important to musical development, for he conducted the famous Peace Jubilee in 1815, which celebrated the close of the war of 1812.

Song Leads to Parnassus

THERE WERE amateur musicians in Boston, there were musical magazines. But the chief interest in music, aside from the amateur performances, was in singing—in chorus and choir singing. The chorus which had been formed and trained to sing parts of the "Creation" and of the "Messiah" for the Peace Jubilee, led to so much enthusiasm that in March of 1815 Graupner, T. S. Webb and Asa Peabody called a meeting for the purpose of founding the "Handel and Haydn Society," which afterward became famous. Lowell Mason was of course one of the musicians summoned, he who had brought about the teaching of music in the Boston Schools. This Society "in many ways laid the future of American music under lasting obligation." Between the years of 1815 and 1841 it gave six hundred performances; and the number in following years was proportionately large.

Sporadic efforts to give orchestra music resulted in concerts by the Amateur Orchestra, the Academy Concerts (at which the "Sixth [Pastoral] Symphony" of Beethoven was performed on January 15, 1842), and the Musical Fund Society. That now famous band of Germans, who came from Berlin in 1848 and formed the Germania Orchestra, visited Boston and had there, as elsewhere, an important influence on musical taste and enthusiasm. There were twenty-four of these players still in Boston, in 1852, giving the Beethoven symphonies (among them the first Boston performance of the "Ninth") under the leadership of Bergmann. Concessions to the primitive tastes of the period still, however, had to be made; and it was in Boston, on the floor of Music Hall, observed by the audience which sat in the galleries, that the prototype of "Pacific No. 231" appeared in the shape of "the 'Railway Galop'—composer forgotten—during the playing of which a little mock steam engine kept scooting about (by clockwork?) with black cotton wool smoke coming out of the funnel," says William F. Apthorp.

As late as 1863, when the "Great Organ" had just been installed in the Hall, there was such a curiosity of program making as a fantasia on themes from Wallace's "Maritana," played as a duet for mouth harmonica and the Great Organ. Nevertheless these remarkable performances were not typical of the serious efforts of serious music lovers, who were constantly laboring for the fulfillment of such dreams as those of Dwight—"frequent performances of the best music, and a constant audience of which the two or three hundred most musical persons in the community shall be the nucleus." Carl Zerrahn, one of the Germania Orchestra, began the concerts of a Philharmonic Society in 1857; and thus various activities progressed until the coming of the Civil War.

A Plan Germinates

BEFORE and during this there had been a growing desire for a "great" orchestra for Boston. In 1837 was organized at Harvard College the Harvard Musical Association, which comprised a group of young men who had been members of the Pierian Sodality, that little club which made music for many social occasions and college exhibitions. One of the ultimate objects of the Association was "to raise the art in general respect, particularly among the authorities of the College." It was this Association which at the close of the war began the annual series of Symphony Concerts, which continued until the Boston Symphony Orchestra had become an established fact. The first season was 1866-1867; and six concerts were given, with the averred object of providing greater purity in music and presenting "only composers of unquestioned excellence." Carl Zerrahn was appointed conductor and held the position as long as the orchestra existed. The choruses which coöperated were the Harvard Chorus and the Handel and Haydn Society. In May, 1875, the one hundredth concert was given by this Association, and during this time one-third of the numbers they performed were played for the first time in Boston. In 1886 the concerts were discontinued. The very principle, which had made for their success in the beginning, had been too rigidly maintained, and too great conservatism led into monotony of programs.

"A Musical Mecalnas Appears"

MEANTIME in 1869-70 the Thomas Orchestra had made its first visit to Boston and had presented to enthusiastic audiences new ideals of style and of technic, besides glimpses of those newer compositions which Thomas was quick to recognize as of enduring merit. The problem, as Mathews saw it, was now to rival or surpass these performances of Thomas. As Dwight saw it, "it has now become a problem of urgency, so much so that its practical solution cannot be far off."

This solution was found by Henry Lee Higginson, in that orchestra which he called "his yacht, his racing stable, his library and his art gallery—or it takes the place of what these things are to other men of wealth, with other tastes."

Major Higginson was born in New York in 1834, of New England stock. Failure of his eyesight obliged him to leave Harvard before the end of his freshman year, and he went to travel in Europe. Then he decided to study music there. As a friend wrote home, "Henry is going to study music for three years. With immense good sense he sees that he will be far more of a man and no less of a merchant when he has duly cultivated the best gift nature gave him." He himself wrote to his father that he was "only carrying out your own darling idea of making an imperishable capital in education."

Every devoted student of music will sympathize with the bitterness of his disappointment when, in the midst of his enthusiasm, he learned that through overwork and unskillful surgery he had lost all chances of becoming the artist to which he aspired. Every musician will know how much that intense study added to his power to give the city of Boston the ideal orchestra of which he dreamed. It was in the very period of disappointment, "when one dream was dissolving, that a richer dream began to take form," says Bliss Perry. Higginson wrote, in later years, "Disappointed! Yes, but what of it? I could saw wood, and so have sawed. There are wood-sawers needed, and they are paid well—in cash though not in joy, unless the woodpile can light a good fire and heat mankind." What a magnificent warmth has come from his "sawing!" How fortunate he was to "create a fellowship of artists, in which he himself was a comrade." Out of two of his underlying traits, his supreme interest in persons and his passion for music, this dream and this warmth were fashioned.

A Dream Materializes

IN THE SPRING of 1881, Major Higginson had formulated and written out a plan for his enterprise. In that same spring it happened that Mr. Georg (now Sir George) Henschel, who with his talented wife had been concertizing in Boston, conducted one of his own compositions at the concert which closed that season of the Harvard Musical Association; and the effect of his conducting was so striking that within a remarkably short time he had been engaged by Higginson to conduct the new orchestra for one year, and a statement of the project was given to the newspapers. There were to be sixty players, whose time was to be engaged in advance for whatever rehearsals were necessary. There were to be twenty concerts, at a cost for the season of ten or five dollars, according to location; and single seats were to be had at seventy-five down to twenty-five cents. For the afternoon rehearsals, all seats were to cost twenty-five cents, none being reserved. Almost all of the musicians were living in Boston.

"It is hard to realize," says an early account, "the opposition to Mr. Higginson in founding the Orchestra." There were

THE BOSTON SYMPHONY ORCHESTRA WITH SERGE KOUSSEVITZKY CONDUCTING

cliques which had unhindered access to the press; there was some resentment in the ranks of the supporters of the older orchestras; there was even a sort of suspicion because of the startling basis of the new one—under private auspices for public benefit. There was, besides, diversity of opinion, expressed in the most outspoken manner, as to the desirability of the new conductor.

Disagreements and Dollars

BUT THE VERY BRILLIANCY and temperament of Henschel seem to have been what was needed to bring the orchestra rapidly into shape. For the second season, the decision of Mr. Higginson and Mr. Henschel to have the men play only under Henschel raised a "tempest in a tea-pot." This was allayed, however, as the public began to realize the benefit to be derived from the arrangement, in which the men were not debarred from all outside activities, but only from those which interfered with the proper development of the orchestra.

The concerts soon became so popular that when the season tickets were sold at Music Hall, for the second season, purchasers stood in line from Saturday morning until Monday morning; and when the sale began there were about three hundred and fifty persons in line. The second person in the line was said to have sold his position for thirty-five dollars. As rain had begun to fall, some few were discouraged and left their posts, but the majority remained. In order to provide a fairer distribution of tickets, the plan of selling them at auction was tried, and has been continued since that third year. This sale is for the reserved season tickets only, and does not apply to the twenty-five cent seats. There have been a few occasions when particularly desired seats brought extravagant premiums, such as one hundred to one hundred and fifty dollars; three hundred and eighty dollars: and for two seats at the evening concerts, five hundred and sixty dollars each. In these cases "the buyers who could thus afford to gratify their whims have contributed correspondingly to meeting the cost of the concerts; and there never has been a time when many excellent seats were not available at a premium of a few dollars." The cost of the season tickets—ten and five dollars—rose in 1914 to eighteen and ten dollars; and there has been since then a still larger rise to meet increased expenses. (The climax of endeavors to buy those desirable seven and a half dollar seats, which were not sold at auction, was reached in 1888 when two hundred and fifty to three hundred men and boys stood in line from Saturday night till Tuesday morning. In 1886-7 one hundred thousand dollars were taken in five days to pay for forty-eight concerts of the severest classical music.)

An Era of Perfection

AFTER THREE YEARS Henschel returned to Europe to continue his career as a singer, and Wilhelm Gericke came from Vienna to succeed him. It was Gericke who trained the orchestra into what came to be its tradition of perfection. After the second concert he said to Mr. Higginson, "There are some musicians here; but it is hardly an orchestra."

To Gericke, as to Henschel, and indeed all the succeeding conductors, Mr. Higginson gave entire artistic freedom, thus supporting them in their endeavors to perfect the orchestra. After his first season Gericke went to Europe to engage new men. Franz Kneisel was one of them, to become the new concert master. Gericke also established a precedent by exacting of the men entire devotion of their talents to the orchestra. The result proved to be an ensemble which soon had the world's attention. Under him, nearly all the details which Mr. Higginson had originally planned, and others which he himself had suggested, were fixed, and to an extraordinary degree have been carried out through all the succeeding years. Gericke began the out of town tours; he originated the "Pops," or Popular Concerts, which are given in May and June: and he gave a short series of Young People's Concerts. The symphony concerts continued to be short, ending at 9.30 or 9.35 o'clock. The orchestra gave its first New York concert during this period (1887), after long postponement of the venture until Gericke was sure of the fitness of the orchestra. And the reception of the orchestra on these tours added much to its prestige at home.

Analytical notes on the programs were also introduced by Gericke, at first as a "Music Hall Bulletin," and later, in his last season, as a pamphlet of thirty-two pages.

But such a work as Mr. Gericke performed for Boston is a heavy strain upon the physical resources of a man (in 1888-9 the orchestra gave one hundred and twelve concerts to audiences averaging twenty-five hundred); and after five years he was obliged to return to Vienna to regain his health.

The baton now passed to Arthur Nikisch from Leipzig, and he found an organization so highly trained under the severe and intelligent discipline of Mr. Gericke that he exclaimed (according to a credible report) after first hearing it, "All I have to do is to poetize!" This remark foreshadowed the fresh spirit which he imparted to the playing of the organization. He conducted at first from memory, but later made use of the score. Apparently it was in Boston, during the engagement of Nikisch, that "the conductor cult," as a New York critic phrased it, became "a form of social activity." The "prima donna conductor" is a later phase, perhaps, and one which flourished in New York as the earlier one had in Boston. On tour, the orchestra was more than ever successful under Nikisch. At the first Philadelphia concert in 1892-3, the audience numbered three thousand, of whom seven hundred were obliged to stand.

Unfortunately, the very subject of tours was the one which led to a misunderstanding in regard to his contract; and after sacrifices or concessions on both sides, Nikisch returned to Buda-Pest, to become Director-General of Royal Opera (1893).

A New Home Arises

IT WAS AT THIS juncture in the affairs of the orchestra that the question of an adequate home for the organization became urgent. The old Music Hall was to be torn down, and there was no proper building for the continuance of the concerts. Various friends of the orchestra therefore took the matter in hand, and arranged for the subscription of four hundred thousand dollars for a new building, for which the plans were begun in the fall. Meantime the concerts continued in Music Hall, until the new building could be completed.

An attempt was made to secure Hans Richter for the new conductor, but he was under contract to remain at Vienna, and Emil Paur, who had succeeded Nikisch in Leipzig, was engaged and came to what he later called "the best orchestra in the world" and an institution which was "unique." These years of 1893-8 were a period of serious business depression, which delayed the building of Symphony Hall and caused the abandonment of the western tours. But Nikisch brought about notable results in the concerts nearer home.

In 1898 Mr. Gericke returned for a second period with the orchestra he had made so conspicuously his own: and he was, as he himself says, "received with open arms."

During this second period two important dreams became realities—a Pension Fund and Symphony Hall. The Pension Fund had been suggested by Mr. Higginson, in 1881; and in 1903 was established the Boston Symphony Pension Institution. There are initiation fees and annual dues, but the chief source of income is the Pension Fund Concerts. A background of security is thus provided for the players; a sense of permanence in the relations of the orchestral body and its individual members is afforded, and the brilliant concerts for the Pension Fund are rare enrichments of each musical year.

The Passing of a Tradition

THE LAST CONCERT in the old Music Hall was an occasion of deep sentiment. For nearly fifty years the best music of Boston had been heard in this building; and for twenty of these it had been the home of the orchestra. In April, 1900, it was abandoned; and the new Symphony Hall was opened in October. The architects were McKim, Mead and White; and the Hall is the result of analytical study of all the halls considered, and of synthetic planning based on this study. This work was done by Professor Wallace C. Sabine of Harvard University. The nearest approach to the desired result was furnished by the old Boston Music Hall and the Leipzig Gewandhaus. The program of the first concert in Symphony Hall was made up of a *Chorale* by Bach, a report by Mr. Higginson, *The Bird of Passage, an Ode to Instrumental Music*, by Owen Wister, and Beethoven's "Missa Solennis." The Cecilia Society and other singers assisted.

In the final season of Mr. Gericke's second term, two regular concerts were conducted by D'Indy. "This compliment to the modern French school of music, and to one of its chief exponents, stands alone in the history of the orchestra"; and it was "a token of a really broadening scope in the repertoire of the orchestra." Other foreign conductors had been leaders at Pension Fund Concerts but not in the regular series. Near the close of this season had occurred the earthquake and fire at San Francisco, and one of the last appearances of Mr. Gericke was on the occasion of the benefit concert which the men of the orchestra planned and which he volunteered to conduct, resulting in a generous gift to this urgent cause. On account of a failure to agree on the terms for the renewal of the contract, his engagement terminated in 1906, with hearty expressions of "the just and warm feeling of indebtedness" to this conductor.

The Process of Conductors

HIS SUCCESSOR, Dr. Karl Muck, had been conductor at the Royal Opera House in Berlin. After long negotiations by Mr. Chas. A. Ellis, the engagement with him was made, the consent of the German Emperor having been first obtained. "At the first concert conducted by Dr. Muck he paid the orchestra a remarkable compliment; and at the same time he assured the audience of his complete confidence in the Boston players, by laying down his baton in the midst of a Beethoven symphony and letting the music proceed without direction. He had already "commended especially the wisdom of securing French musicians for the wood instruments, German for the brasses, and many Austrians and Americans for the strings." "If, from beginning to end, there have not been more Americans in the Orchestra," writes Mr. Howe, "it is only because better musicians of other nationalities have been obtainable. The question of quality has been held supreme."

One marked change after the advent of Dr. Muck was in the program making; for he held that the classic and the frankly romantic should not be thrown together in a single concert. He also desired to present musical works in their completeness; and therefore he avoided selections, arrangements, overtures and other fragments. He also increased the number of horn players from six to eight. In 1908 he was recalled to Berlin; and, at his suggestion, Mr. Max Fiedler of Hamburg was engaged in his place.

Mr. Fiedler restored the overtures and fragments of Wagner to the programs. He also increased the length of the concerts. After four years which he declared to have been "artistically, the happiest of my life," he returned to Europe, and the reëngagement of Dr. Muck was announced During his absence from America, Dr. Muck had received the title of General Musical Director, awarded at the same time to Richard Strauss. This title had been previously bestowed only three times in the two hundred years of existence of the Royal Orchestra—upon Spontini, Meyerbeer, and Mendelssohn. On his return he continued the longer programmes of Fiedler, and he alternated, broadly speaking, the classical concert with the modern. He limited the appearances of soloists, already much restricted, and required that the accompaniments should be played by the orchestra instead of the piano. Under him "the artistic supremacy of the orchestra . . . has clearly become one of those points of permanence to be maintained through all the years to come," wrote Mr. Howe in 1914.

"The interlude"—as so aptly chronicled, again by Mr. Howe—in the affairs of the orchestra, which came with the World War, is now a matter of history. The vicissitudes of that period and the efforts to reconcile artistic loyalty to the men of the orchestra and to the Viennese associations of his youth, with the patriotic loyalty of a veteran of the Civil War who had throughout his life evidenced a rare devotion to his country; these grievous difficulties had a great share in breaking the health of the founder of the orchestra, and at the same time nearly wrecked the orchestra.

Time Works Its Changes

THE CHANGE that was inevitable included not only a rebuilding of personnel and a new conductor, it required a different financial support and, in the words of President Eliot of Harvard, "a more institutional aspect." It had reached what Mr. Higginson rightly called, in 1918, "its highest mark"; it also had reached the end of its existence as his personal orchestra.

In April, 1918, the decision was made known that nine trustees, prominent citizens of Boston, headed by Judge Frederick P. Cabot, had applied for its incorporation and would take entire charge of its destinies. At the same time Mr. Ellis retired as manager, and Mr. William H. Brennan, who had long assisted Mr. Ellis, became Manager, with Mr. George E. Judd as his assistant. Anonymous guarantors helped to meet the increasing deficits. France afforded the best available musicans, and the new conductor, Henri Rabaud, who had just had his opera, "Marouf," produced in New York was also a Frenchman. Pierre Monteux came from the Metropolitan to conduct until Rabaud could arrive.

The following year, 1919, the "controlling hand" of Monteux was sought for a longer period, and he came as a "new builder," to remain for five years. Notable achievements were the surmounting of the "strike" in 1920, and, artistically, the leading of the orchestra to reflect the post-war change in musical life—the first of the orchestras which had done this.

"After Monteux," writes Mr. Howe, "the time was ripe for another Nikisch. And once more a superb orchestra was ready to do his bidding." Sergei Koussevitsky, who had been conducting in both Paris and London, was the chosen successor. Innovations which he has made have been changes in the seating of the orchestra, placing all the violins together on his left, the violas and violoncellos on his right, and the trumpets and trombones in the rear center; replacing many of the older players with younger men; reducing the number of soloists and using singers only when they are required by the score. The ideal of Mr. Higginson, "a permanent

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How Famous Composers Break All the Rules

By the Eminent German Musical Theoretician

William Strasser

Secured Expressly for THE ETUDE MUSIC MAGAZINE

By Florence Leonard

THE AUTHOR of this article, William Strasser, was born in 1875, at Pressburg, Hungary; and he was musically educated at the conservatories of Vienna and Prague, under Grün, Ludwig Bruckner, and Dvořák. During his stay in Prague he was organist of the Dominican Monastery and coach of soloists under Dr. Karl Muck of the Royal Theater. He later was successively conductor at Gratz, Paris and Bucharest; and following these engagements he conducted opera in Mantua, at La Fenice of Venice, and at the Politeamo Verdi of Milan.

A development of ear trouble turned his career from conducting, and he became an assistant to Rimsky-Korsakoff and Massenet, did editorial work for the Jurgenson publishing house, and studied etching with Rundalzoff in St. Petersburg. At the outbreak of the World War he came to America, where he has been an editor for Carl Fischer, Inc. and the Composer's Music Corporation; and he has made orchestrations for many publishers and composers. For six years he has taught orchestration in the Curtis Institute of Music at Philadelphia.

Mr. Strasser's compositions include a "Symphony in D"; "Suite a l'Antique"; "Josset"—a lyric drama for the theater; a String Quartet; a "Sonata for Symphonic Orchestra"; and a "Chinese Quartet."—Editor's Note.

* * * * *

MANY YOUNG musicians who have devoted themselves to the study of Composition, must have asked themselves, during their earlier labors in Harmony, Counterpoint and Form, "Why do we have to bother with all these rules and laws; and why do our teachers reckon it as a deadly sin if we break the rules? For in the works of many composers, even the greatest, there are to be found on almost every page instances of breaking these same rules.

One could reply to them that there are no rules which cannot be evaded; and, if they were to glance into Arnold Schönberg's "Harmony (Harmonielehre)," they would discover that, according to his hypermodern, eccentric ideas, there are no rules and laws at all for composition. This book is from beginning to end the negation of everything which had been accomplised in Theory of Music and Composition, up to the time of its publication.

Liberty, Not License

IF WE disagree with Schönberg and follow the principles of our good old schools; then, when the students have completed these courses in theory and enter the classes in free composition, they will be allowed many deviations from rules which were formerly strictly forbidden to them.

The laws of music, like all other laws in existence, can be evaded, if one can give the reason why. The only valid and acceptable justification for having writter "contrary to the rules" is perhaps this, that a composer's training may be so complete that he can say, "I know perfectly well that this or that is forbidden, but I like it just the way I have written it."

A poet must know all the rules of grammar, of the construction of sentences, of the turns of speech in his language, before he should dare to compose a drama. Just so, he who composes in tones must be familiar with all the laws of his art, must have perfect command of its theory. Then he can give play to his imagination. And if the new ideas of Harmony, Voice Leading or Form which he permits himself to use are kept within logical limits, then that which he creates will have a certain artistic value. But if, on the other hand, he has no such background of thorough theoretical study—and this is the case with many of the recent composers, who laboriously assemble their compositions while seated at the piano, and are not satisfied until they have evolved extreme, unheard of effects, packed full of the most impossible disharmonies—then in the mere reading of such a concoction the lack of musical training and the amateurish treatment are instantly apparent.

Freedom With Limitations

TODAY we are no longer walking in the paths of the old school which forbade us to write this or that. Composition in these days is permitted every sort of freedom, both in harmony and in form, and is bound by no unalterable rules.

If we look into the scores of Bruckner, Mahler, Rimsky-Korsakoff, Tschaikowsky and others, we perceive at the first glance that these artists are not only great composers but also great masters of the theory of music. Even though they have done many things, and very many things, contrary to the teachings of our instructors; yet, all in all, what they have written is thoroughly thought out and wholly logical.

The form of their symphonic compositions is always balanced. Their harmonies are often striving toward the modern piquancy, yet that is only a trait of the modern tendencies, and every artist must keep pace with the times in his creations or his works will be classed as old-fashioned. This last circumstance explains why our great composers break the rules of our art.

Wherever our famous composers present to us something strange, or even repellent, they are only expressing some desired effect; and, even if it is not permitted by the rules of music, yet every such phrase is carefully considered.

If we regard most critically all that has been written by those of our composers who were moderate in their tendencies, and that which has value in our modern music, we shall find, in all, development, logic and result.

If we look at nature, and study a tree, a mountain, or an entire landscape, we shall find that they gain instead of lose through irregularities. The same thing is true of the human countenance. If it is regularly beautiful, without one distinctive feature: then, despite its beauty, it has an effect of monotony. The slight irregularity is what gives especial charm. Similarly, variations from the beautiful are what give character to music. If we were to listen to a work composed entirely of consonances, the impression would soon be extremely wearisome; but, as soon as it is interwoven with dissonances, the whole effect is improved.

The æsthetics of music regard dissonances as wholly justifiable, because these are what give color to the composition. Of course, all that is startling must be handled with moderation and not as is the habit in the works of the most modern composers, where from the first measure to the last, melody, form, unity of rhythm and every well-sounding chord are wholly discarded and only a riot of meaningless dissonances remains.

A Master of Theatrical Music

IT IS EVIDENT that such a tendency in art, which may well be called morbid, whether it appears in symphony, chamber music or opera, will find but few supporters, and we can see, everywhere, that compositions showing this tendency are received with only partial approval, and therefore can have no lasting success; whereas compositions of the more moderate modern style succeed far better.

As an example may be cited Puccini, our greatest poet for the stage. Many times has he broken our musical rules, yet all the instances show music that is clear, well thought out, logical, and, most important of all, it sounds well. In such of his works as "La Bohême," "La Tosca," "Manon Lescaut" and "Madame Butterfly," the melody, that is, the beauty of the song, is the dominating factor. Part of his harmonizing is carried out in the older style, part of it in the more modern ways; yet never does it overstep the limits of æsthetic laws, never does it seem forced.

The master shows also a definite feeling for form; and, because of the melodic beauty of all these operas, they have become great favorites. But wherever he begins to experiment with the new school, especially in his "Girl of the Golden West," his success has not been great, but only moderate.

The Mission of Music

WHAT IS TRUE of opera is equally true of symphony, chamber music, chorus and song. That which our new composers offer us can only be called the product of a morbid mind. With regard to melodic flow, harmony, modulation and form, it is a senseless groping which does not deserve the name of music. For music ought to satisfy the mounting emotion of the listener, not whip his nerves with irritating sounds.

With our eyes we are able to distinguish objects only up to a certain limit. The same is true of our sense of hearing, which has in the course of centuries accustomed itself to the sound of good music and cannot overnight change about and adjust itself to the new. The new is strange to us. The great composers are well aware of this, and therefore they go about it very carefully when they introduce unaccustomed ideas into their compositions; whereas our most modern composers imagine that we should as a matter of course understand their modern thoughts and accept them, something which is impossible for a musically trained ear and equally trained deep, musical sensibility.

We shall soon have the opportunity of hearing the newly completed opera of Richard Strauss, one of the greatest composers of our day. In this he foreshadows the passing of the dissonance, and he himself says of this work that he wrote it with reference to melodic quality especially, and that for this reason he anticipates its success.

After all, the younger generation of composers should hold before their eyes this fact, that the fate of their works depends on the verdict of the masses. Therefore they have a certain obligation to address themselves to the taste of the public. For they depend on the favor of the public, while the public can not be compelled to listen to music which it finds tedious or unintelligible.

This does not mean that we should retrace the paths pointed out by the old school and write after the fashion of those days. For our art has taken another direction in the course of a century. Neither should we on that account resort to extremes. We must ever remember that the well-sounding is today still the chief element of music, and it is only the beautiful which can arouse pleasure.

Now the beautiful in music can be only that which affects the ear agreeably, not that which is deliberately chosen for its ugliness. And yet this latter is the standard among the works of the new composers. It can surely appeal only to those who are especially inclined toward it, and cannot impress the others.

Scriabin, Charpentier and Respighi are certainly to be reckoned among the moderns. Yet, although they have broken many an old rule, they make sure, in their compositions, of form and of part-leading. With regard to harmony also, they always strive not to exaggerate too much. Their dissonances, be it observed, are the result of their style of polyphonic writing, and they always afford the listener points of rest, after the harsh harmonies. Such points of rest—melodious phrases—are refreshing to the listener, and are characteristic of the above mentioned composers.

Because of the changes from dissonance to consonance, and the reverse, because of the perfection of form and the decisive rhythm, the listener feels no weariness; while, after the performance of one of the works of extremists, he leaves the concert hall or the theater exhausted.

We cannot learn to walk, to write or to read in a short time. It is equally impossible for us suddenly to grasp and to understand a completely new tendency in art, such as has developed within a few years. The ear must be educated, in order to find its way through all the new ideas. This cannot be done in a few years, as our modernists suppose, but the process must extend over generations, even as the soaring flight of music, from the day of Palestrina to that of Richard Wagner, could not be accomplished in a moment but developed slowly, step by step.

The Master May Wink at Rules

THE SCOPE of this article does not permit the analysis of a whole masterpiece, yet certain unaccustomed practices, forbidden by the old school, may be mentioned. There are, for instance, the consecutive fifths in Puccini's *Introduction to the Second Act* of La Bohême."

Tschaikowsky begins the Finale of his "Symphonie Pathétique," in B minor, with the altered six-four-three chord on the

mediant (third degree of the scale).

Ex. 1

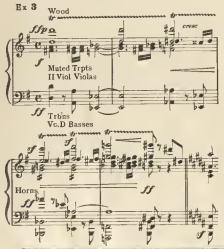
This does not follow the rules, which, in our books of theory, directed us to begin with the Tonic or Dominant, or at least with the Subdominant.

Similarly Mahler departs from the same rule when he begins his "Seventh Symphony" with the altered six-five chord on the first degree of B minor (Tonic).

Ex. 2

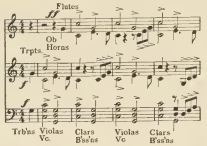
The following extract from the first movement of the same Symphony may be somewhat unintelligible for students.

Ex. 3



But if we look closely at it, we find that, in spite of the dissonances, the progressions of the voices follow the old rules.

The next example, from the last movement of this symphony, strikes the hearer as strange and scorning all laws. For the progression in the flutes is doubled in the bass instruments, while the middle voices carry the melody.



Passages such as these would be struck out by any teacher of theory who held strictly to rules; yet large numbers of them may be found in any work of our most famous composers. The student is not to condemn them as mistakes, although they seem like errors and infractions of rules; for they do not arise from ignorance but rather from an intentional departure from what is customary, for the purpose of introducing something new. Yet in spite of what he does not understand he ought to follow, conscientiously, the A, B, C of his theoretical studies, for solid preparation is, and always will be, the foundation of all knowledge, ability and worth while achievement.

The Voice of Experience Inspects the Hammond Electric Organ

The Voice of Experience (right), famous radio counselor, inspects the electric pipeless organ, invented by Laurens Hammond, at the Industrial Arts Exposition in Rockefeller Center, New York. The Voice, whose name is Marion Sayle Taylor, was one of the first purchasers of the instrument, although an accident which crippled his hands prevents him from playing it. During his youth the Voice was noted throughout the mid-west as an organist, playing in churches where his father preached. In 1904, at the age of 14, he was guest organist at the St. Louis World's Fair.

Electrical keyboard instruments of this type and of the type known as the "Philaton," invented by the Russian American, Ivan Eremeef, are heard continually over the radio. They are not organs, in the general understanding of the term, as their sound is not produced by the vibration of air in pipes, but by electrical vibrations. The tones are often exquisitely beautiful, and this instrument, as a keyboard instrument, offers a notable field for artistic treatment and development.

RECORDS AND RADIO

By Peter Hugh Reed

It is with much gratification that we receive the announcement that the National Broadcasting Company's Music Guild, which, for more than a year, has sponsored the best in chamber music on the air, now offers three awards to American composers for original chamber music works; this would seem to prove conclusively that radio can and does popularize the best in music.

Among the new programs, which began this Fall, we recommend for variety, as well as quality, the following: Music Is My Hobby (Thursday evenings—NBC-WEAF network); Detroit Symphony (Sunday evenings CBS network); Damrosch and Symphony Orchestra (Sunday afternoons NBC-WJZ network); Voorhees Orchestra with Lawrence Tibbett (Tuesday evenings—CBS network).

Stokowski and the Philadelphia Orchestra continue to re-record former successes, which is as it should be, considering the advances made in the art of recording during the past year and a half. The latest of the so-called "higher-fidelity" recordings to enlist the services of this distinguished Philadelphia conductor and band is Dvořák's "Symphony From the New World" (Victor set *M273*), and Bach's "Toccata and Fugue in D Minor" (Victor disc 8697).

The "New World Symphony" has been said to be founded upon American Negro themes, but this is not true; it was merely inspired by them. It is however closely allied to America, for, as one writer has said, in it "a poet from a distant land, at the same time and in the same tones, utters his longing for his own country and expresses the pathos and the romance of the new."

People who love this simple, graciously spontaneous music, with its nostalgic sweetness, will find this recording a very gratifying one, and Stokowski's reading of it vivid and vital.

Stokowski's arrangement of the famous Bach organ "Toccata and Fugue," needs no introduction or exploitation, for his initial recording of it has long been popular. Needless to say, this new recording reproduces its tonal eloquence, its architectural grandeur and its drama with greater richness and realism.

We have often wondered why Haydn's "Drum Roll Symphony," the eighth of the dozen symphonies he wrote for the famous Salomon concerts in London, was not recorded. For it is work replete with thematic freshness and rhythmic vitality. Haydn often referred to it as his best symphony.

Golschmann and the St. Louis Symphony, in a recently released performance of this work (Columbia set 221), give us a straightforward rendition—a rendition in which vitality supercedes nuance. But since Papa Haydn is more vigorous and generally materialistic than say, Mozart, this is as it should be. The recording here is of an extensive range—one of Columbia's new "Wide-range" recordings—and for this reason needs a modern machine to do it full justice.

The violoncello is a singer—a singer, someone once said, with a soul. It is good to find that Bernard Wagenaar, the Dutch-American composer, believes this and that in his "Sonatina" for violoncello and piano he has realized both the soulful and singing qualities of his instrument. This work is one of the loveliest and most impressive ones of its kind that we have ever heard. Without sacrificing his modernism, Wagenaar keeps this "Sonatina" melodic and expressively poetic. A recording of this work, by Columbia (set 223), wisely enlists the services of Naoum Benditzky, violoncellist of the Gordon String Quartet to whom the "Sonatina" is dedicated, and the composer himself at the piano; hence it is beautifully played.

Eleven years ago Paul Whiteman in a now-historic concert introduced Gershwin's "Rhapsody in Blue"—one of the first efforts of an American composer to extend American jazz beyond the confines of the dance. The popularity this work attained in a very short time was amazing. It speaks well for Gershwin's modern "Lisztian bombast" that it still retains its popularity. Hence, a modern recording of this provocative work is not surprising—it is timely. The protagonists of the new recording are Jesus Maria Sanroma, the Boston "Pops" Orchestra, and conductor Arthur Fiedler. And the recording is by Victor (discs 11822-23). If one doubts a symphony orchestra's ability to project such music favorably, we suggest that he hear these discs. The results will not only surprise, they will impress.

The Roth String Quartet is one of the finest organizations of its kind appearing before contemporary audiences. Their performance of Bach's "Art of the Fugue," issued by Columbia this past year, has been justly praised as one of the great artistic achievements of the phonograph. Their latest recording (Columbia set 222), which again attests their splendid artistry, is a less familiar quartet by Mozart—the fifth, in A (K 464), of the six which he played with Haydn and later dedicated to him. Like its companions, this work was not written to order, but instead to satisfy an inner urge which Mozart felt and sustained. The quartet is distinguished for its *Andante* section, a theme and variations, the beauty of which has long been highly praised and valued.

The songs of Frederick Delius, which Dora Labette—the English soprano—sings on Columbia disc 9092M, are welcome because they are unhackneyed. Students of singing will be rewarded if they take the trouble to acquaint themselves with this disc, and the music lover will find their intrinsic beauty a charming experience. True, these songs do not represent the essential Delius, yet there is about them a certain youthful yearning, an early tenderness, which makes them distinctly worth while. The three songs are *Evening Voices, Cradle Song* and *The Nightingale*. Originally, they were written for and dedicated to Nina Grieg, the wife of the Norwegian composer, who was a great friend of Delius.

We recommend the following recordings: the Choruses from Handel's "Messiah" sung by the Royal Choral Society of London (Victor discs 11824-25), Backaus' performance of Beethoven's "Moonlight Sonata" (Victor discs 8735-36), and Stravinsky's *Air du Rossignol* and *Marche Chinois* from his opera "Le Rossignol" in the arrangement for violin and piano, which Samuel Duskin and the composer play on Columbia disc 68334D.

"Education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purpose, it must equally envisage the character. It must foster taste and seek to minister to that subtle, undefinable and comprehensive thing which we call the soul."—Otto Kahn.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Utility in the Band

By Walter Kaye Bauer

In planning the amateur band of today, much care and thought must be exercised, if an ideal musical unit, free from dissension, and at the same time complete in instrumentation is to be had.

First it must be taken into consideration that most young wind instrument players are from necessity spending a great deal of time in dance playing, and if we are to hope for excellent attendance at rehearsals, there must be something attractive for them as an inducement.

Overlooking this point is dangerous, and if the band is to be successful, it must be possible for the players to derive some financial benefit from it, as well as the fun, experience, and genuine musical pleasure that is a part of every band.

The exception to the above is of course, the high school and college bands, which have their rehearsal periods during the afternoon or morning hours, thus leaving the evening free to the players for the pursuit of their commercial musical advantages. However, we are speaking of the bands sponsored by the American Legion, Veterans of Foreign Wars, and various fraternal organizations, whose memberships usually include boys, young men, and men of more advanced age, who in normal times, would not be forced by economic conditions, to commercialize their talents in the dance field.

Most sponsored bands of fraternal or veteran organizations, are large by comparison with the so called professional bands, and for the most part, are conducted by capable band-masters, who work untiringly to advance the bands to the status of the professional organizations, and much credit must be given these earnest directors for their enthusiasm. At the same time they are deserving of much sympathy, since they are often forced to labor through a rehearsal that is decidedly "short handed" because some of the "boys" are playing a dance engagement.

While the band concert towards which every director bends his efforts is always an attraction, no one can deny that the concert that is followed by dancing will sometimes draw the larger crowd, and this in turn means greater swelling of the band's treasury. Naturally such a concert and dance will attract the younger element, and while it is freely admitted that they come chiefly for the dance portion of the evening, it is also admitted that the financial returns are greater; and, incidentally the young folks are given an insight into good band music. It remains therefore as a solution to one of our many problems, to organize one or more dance units from the membership of the band.

Details of Organization

In planning the band of today, it is well to take into consideration first, the versatility of the players, and second, the exact size of the band to be assembled. A most important point also to consider is the availability of every man for both concert and marching purposes.

There has been much discussion recently concerning the isolation of the concert band from that of the so called "marching band." We feel free in making the statement however, that bands always will march, and rejoice in the fact that the band is the only musical unit that can play concerts indoors or out, and march as well. At any rate it would be well if all band masters were to insist upon every member of the band being able to participate in some capacity, in all parades.

Our plan therefore, is to develop a band that will be able to function as a *real* concert unit, that will be also an excellent marching band, and that will have within its personnel, a fine dance unit. It does sound a little difficult, but it can be done; and so the interest and usefulness of the group will be many times multiplied.

Consider as an example, a certain sponsored American Legion Band of fifty-four players, in the suburbs of a New England city, the population of which is about 160,000. The band master of this organization detests "skeleton" lines in parade work, and with the exception of the two bell lyras that march directly in back of the drum major, every rank and file is complete and unbroken. An exact line-up of this band as it appears "on parade," is shown in the following:

			Drum Major			
			Band Master			Bell Lyra
Bell Lyra						
Tuba	Tromb.	Tromb.	Tromb.	Tromb.	Tromb.	Tuba
Bar.	Bar.	Horn	Horn	Horn	Horn	Tuba
Cor.	Cor.	Cor.	Cor.	Trpt.	Trpt.	Trpt.
Sn. Dr.	Sn. Dr.	Sn. Dr.	B. Dr.	Cymb.	Picc.	Picc.
Bass Sax.	Bar. Sax.	Ten. Sax.	A. Sax.	A. Sax.	S. Sax.	E♭ Clar.
Clar.	Clar.	Clar.	Clar.	Clar.	Clar.	Al. Clar.
Clar.	Clar.	Clar.	Clar.	Clar.	Clar.	Bass Clar.

His Majesty's Coldstream Guards Band of London, perhaps the most famous military band in all the world, here is swinging into the Rue Royale, one of the show places of Paris, with just back of them the Church of the Madeleine, one of the most beautiful and most famous of all pieces of ecclesiastical architecture.

The actual instrumentation of this band is as follows:

1 Piccolo, 2 Flutes (One plays C piccolo on parade, one plays bell lyra on parade), 1 Oboe (Plays C soprano saxophone on parade), 1 Bassoon (Carries bass drum on parade), 1 E-flat Clarinet, 12 B-flat Clarinets, 1 Alto Clarinet, 1 Bass Clarinet, 2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone, 1 Bass Saxophone, 4 Cornets, 3 Trumpets, 4 Horns, 2 Baritones, 1 E-flat Tuba, 2 BB-flat Tubas, 1 String Bass (Officiates as Drum Major for parade work), 2 Snare Drums, 1 Bass Drum, 1 Tympani (Snare Drum on parade), 1 Cymbals, 1 Glockenspiel and utility player (Bell Lyra on parade).

Every man in this band is useful for both concert and marching purposes. The band master could see no reason for exempting the oboe, the bassoon, the flutes and the string bass from parade duty, and consequently he created a job for each of these players. The best part of it is—they love it. The real surprise however, is the fact that this band has been in existence only eighteen months.

Versatility Plus

The very first engagement booked by this band, called for dancing to follow the concert. This apparently meant the engaging of a special dance orchestra. As this would cut in on the receipts of the band, which was striving earnestly to complete its uniform and library fund, the astute bandmaster determined to attain his objective, and supply the dance unit from his own personnel. He reasoned (and quite wisely) that there must be within his band, several who could play other instruments reasonably well. Quite naturally, there were plenty of saxophone, brass and percussion players, but—behold the result of his inquiry.

The bass drummer was a splendid guitar player, and also a good pianist.

The glockenspiel-utility player was an especially fine pianist.

The oboist was a good banjoist.

One of the horns was a splendid pianist.

Two of the clarinetists were excellent violinists.

One of the flutists was a good pianist.

One of the baritones was a good violinist.

One of the horns was a splendid violoncellist.

One of the clarinetists was a good banjoist.

Needless to say, three excellent dance teams were formed as follows:

Unit A

2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone, 1 Banjo, 3 Trumpets, 2 Trombones, 1 Tuba, 1 Piano, Drums.

Unit B

3 Violins, 1 Guitar, 1 String Bass, 1 Piano, 2 Alto Saxophones, 1 Tenor Saxophone, 2 Trumpets, 1 Trombone, Drums. (Occasionally the violoncello is used with this group.)

Unit C

2 Alto Saxophones, 1 Tenor Saxophone, 1 Tuba, 1 Banjo, 2 Trumpets, 1 Trombone, 1 Piano, Drums.

It will be noted, that each group has a slightly different instrumentation, the first being similar to a well known dance orchestra, the second unit being on the style of most radio dance bands, and the third utilizing the line up of the average dance band. Each unit is under the direction of a leader also selected from the band's personnel, and best of all, is the fact that forty of the band's total membership of fifty-four players are utilized for dance purposes.

The selection of the dance unit to be engaged, is left to the person or persons who are sponsoring the band concert and dance. In this way a friendly rivalry exists, with each team trying to out-do the other. The fact that each unit is a portion of the large concert band, is also an advantage, since the latter acts somewhat as a booking agency. The plan has served to hold interest in the band, has created chances for each player to earn a little extra money, and has developed the morale to the extent that each man attends rehearsals and drills cheerfully and willingly. It has also been the means of keeping the cream of the

(*Continued on Page 745*)

MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature of practical value, by an eminent Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

MORNING CANTER
By Evangeline Lehman

Fast, light and breezy is this latest offering of Miss Lehman. The first theme is built throughout on triplet figures divided cleverly between the hands. The sixteenths in the right hand are to be rolled off *legato*, against the *staccato* eighths in the left.

Use the pedal sparingly as marked. Dynamics are important and should be closely observed, since the swells and diminuendos played as indicated, add definite life and color to the composition.

Note that the composer directs the first theme to end without ritard. Triplet figures are abandoned for a time in the second theme, and in this section the melody lies in the upper or soprano voice, well sustained but light in quality.

At measure 25 the melody is heard against the familiar triplet accompaniment. The end of this theme is also played without ritard and leads back to the first theme, D. C. terminating finally with the short but rather brilliant Coda.

This piece offers valuable practice in themadizing, rolling off triplet groups, and combining melody and accompaniment playing in one hand. It definitely has the Lehman "touch," which is readily recognizable by readers familiar with the many numbers by this composer which have appeared recently in The Etude.

ON SKATES
By Ella Ketterer

This interesting number is designed to develop the playing of extended broken chords (divided comfortably between the hands) and also left hand melody. Following the brief four-measure introduction the first theme opens in F major. The left hand immediately assumes the melody which consists of short phrase groups. Carefully accent and phrase these groups exactly as marked. Rhythm is kept active by the right hand accompaniment chords which are played lightly and in the most strict time. Note the accent marks appearing on both low and high notes of the arpeggio group found in measures 9 and 10. The swell and *diminuendo* are important in the playing of this figure.

In the short episode of eight measures (beginning at measure 37) the dynamics cover wide range. The section opens *fortissimo* and is followed two measures later by an *arpeggio* played softly. This leads directly into the next theme (key of B-flat) where the theme is assumed again by the left hand and continues to the end of the section.

While covering a generous portion of the piano keyboard, this number lies comfortably under the hands. It looks, and in fact sounds, a great deal more difficult than it is in reality. This is a quality in a composition not undesirable from the standpoint of either teacher or pupil.

MARCH OF THE GNOMES
By Anna Priscilla Risher

Forearm *staccato*, gracenotes and the rolling attack all come in for a fair share of attention as applied in this number to the triplet groups. It should be played quite obviously in march *tempo*. Give the opening theme crisp *staccato* treatment—all accents well marked and the grace notes well "clipped." A touch of *misterioso* will be found helpful throughout in interpreting this little composition.

The first theme of eight measures is in C major—the four opening measures played *forte* and the next four *piano*.

The next section is in the relative minor key—A minor. In this section appear the triplet groups which should be rolled off rather than fingered.

When playing this piece try to develop as much variety in *staccato* playing as in *legato* playing. Too many performers dismiss a *staccato* note as merely a "short note." When developed for quality, *staccato* offers as much color to the musical picture as does *legato*.

FROM A DESERTED CABIN
By Lily Strickland

From the suite, "Blue Ridge Idyls," this piece by Lily Strickland breathes the loneliness which is inherent in the atmosphere of all deserted houses, be they large or small, in a city or lost on a mountain range.

The short three measure introduction is a sort of improvisation and should be played as such. It is followed by the opening theme in F minor which is really a lament. Play this section *piano* with the strictest possible *legato* and try for a fine singing tone in the upper voice of the right hand. The rhythm, seeming a bit complicated at first glance, proves quite simple upon analysis. The triplet divisions are clearly marked and the problem becomes simply a matter of dividing the quarter into three parts instead of the usual two when playing eights. The second theme is in the relative key of A-flat major and consists of full but moving harmonies.

This theme is later repeated, beginning at measure 24, against a left hand *arpeggio* accompaniment which requires a bit of separate hand practice.

The piece ends on a *coda* composed of the opening strains of the first theme. Use this number as a study in tone production and melody playing.

ALONG COUNTRY ROADS
By Allene K. Bixby

Merrily up and down the keyboard goes the chase in the first theme of this composition. A bit of careful practice is therefore in order for the person with sluggish fingers who desires to perform it. The *arpeggio* figures in the right hand must be played fluently if they are to have the sparkle intended by the composer. The pedal too, must have attention, and on this score there is no excuse for error since pedal marks are all clearly indicated.

The first theme is in D major. The second is in the subdominant key-G major and is to be played *grazioso*. The sixteenth notes in the right hand are to be flipped off with all the sprightliness of grace notes. This theme, by the way, is played more quietly than the first.

The next section, beginning at measure 29, develops the arpeggio figure again and leads back to a reëntrance of the first theme. The piece closes at the end of measure 20 marked *Fine*.

MAZURQUE CARACTERISTIQUE
By J. Frank Frysinger

It is said that Chopin made the whole world mazurka conscious; and small wonder!

The mazurka has an appealing rhythm all its own. Sometimes it is true, the waltz and mazurka rhythms overlap so subtly that each is hard to distinguish. But when either is characteristic there is no mistaking one for the other. This composition by Mr. Frysinger leaves no doubt as to its origin, since it strikes the Polish note from its very first measure. The opening measures of the first theme offer a nice bit of pianism in the matter of getting the thumb under smoothly and easily so as not to break the *legato* of the right hand figures.

Follow all pedal marks exactly. Also the *sostenuto* marks to be found in almost every other measure.

In the second theme are found examples of the accent falling on the second beat—a characteristic of mazurka rhythm. The third theme, marked *Con Energia*, is played in robust manner, the melody being asserted in octaves and well marked at all times.

A repetition of the first theme follows and ends at *Fine*.

A MERRY HORNPIPE
By Percy E. Fletcher

Here is a little tune which will doubtless find a place on the list of "pieces for a special purpose," carefully kept by every modern teacher for instant reference.

Mr. Fletcher here presents the scale both as melody and as an accompaniment figure. The alert teacher always has on hand plenty of pieces in which the scale is used otherwise than as an exercise. The psychological value of this is evident and obvious.

The piece under consideration is composed in the style of a *Sailors' Hornpipe* and the scales run up and down the keyboard in a fascinating manner. The pupil should play the scales *legato*, being careful to apply *staccato* to the eighths which follow. These *staccato* eights mark the steps of the dance and are important to good interpretation. Here is a little number heartily recommended as study and recital material.

EXCERPT FROM SONATA, Op. 10, No. 1
By Ludwig van Beethoven

Perhaps the greatest test of a composer's real worth lies in his ability to create a slow movement in lyric style. Where every note is pure music, unadorned by dazzling pianistic figures, ornaments, complicated rhythms and so on, the feat is indeed a most difficult one. In his slow movements Beethoven is always outstanding, towering like a Colossus over most other composers in this respect.

The example chosen this month for The Etude is from the "Sonata, Op. 10, No. 1" for piano.

Note, first of all, the *tempo*. Most pupils play this music too fast. It is marked *Adagio, molto*. There is only one tempo slower than *Adagio* and that is *Largo*. This is marked not only *Adagio*, but *Adagio Molto—Molto* meaning much.

Beethoven puts the melody in the upper voice of the right hand. In the margin at the bottom of the page will be found written out in full, the proper manner in which to execute turns and other ornaments encountered in this *Adagio*. Keep the tempo sedate, but at no time allow the momentum to drag. This procedure requires real discrimination on the part of the pianist. It is something that cannot be taught and which must be *sensed*, as it were, by the player.

Beginning at measure 33 there are some changes in pace, all marked, but the original *tempo* is reëstablished in measure 46 where the first theme reënters against a syncopated chord accompaniment. The syncopation remains in effect to the end of the movement, which closes with a *decrescendo* and *ritard*.

WALTZ IN A-FLAT
Brahms-Burmeister

This is probably the most popular of all the beloved waltzes by this master. The arrangement under discussion this month is that by Burmeister.

It is vitally important to the success of this music that the right hand groups be slurred exactly as written. Phrasing, too, is important. It gives the characteristic rhythmic "flow" so obviously intended by the composer. Without this phrasing the composition loses much of its charm and becomes just another waltz. This music is heard so frequently in concert and over the radio that not much needs to be said with regard to its interpretation. It is suggested, however, that before trying any subtlety of interpretation it would be wise to study the double notes in the right hand as an exercise, until they can be played with mechanical ease. After this phase is mastered, attention may be safely directed to the interesting matters of tonal coloring, rhythmical inflection and so on.

FIRST LOSS
By R. Schumann

How typical of Robert Schumann is this short and charming little number! Schumann was at his best in the smaller forms. When pianists think of Schumann, do not their thoughts fly to such works as "The Carnaval," "Pappillons," "Davidsbündlertänze," and "Fantasiestücke," rather than to the sonatas or the concerto?

First Loss has all the phrasing and tonal devices used by Schumann in his larger works. This edition is particularly good; and one needs only to follow the markings faithfully to present a creditable interpretation.

This little number should constitute part of every pianists repertoire.

SUNNY JIM
By Ada Richter

Every first grader who owns a pet dog will like this piece. Perhaps it will have a special appeal for boys. Sunny Jim is the name of a puppy who follows his young master to school only to be sent home by the teacher. The hard hearted school-board apparently has a rule against the education of dogs; and there is an eight measure section portraying Sunny Jim scuttling sadly home with his tail between his legs. The repetition of the first theme shows the reunion of the young master and his dog after school hours and all is well again.

The piece is written throughout in single notes divided between the hands. The two sections present an opportunity to teach major and minor modes—or "happy and sad moods," according to the approach preferred by the teacher.

CHRISTMAS EVE
By Milton D. Blake

This little waltz with a flavor of Yuletide opens in the key of C major. The first theme is in the right hand. It requires a good sustained singing tone to stand out

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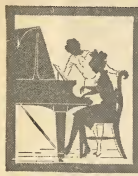


THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Playing Without Looking at the Hands

Will you please tell me how to cure myself of looking at my hands so much when I practice my piano lessons? I have been taking lessons for a year or so, I can play third and fourth grade pieces, but I feel as my present teacher does, that this habit of looking at my hands is a great drawback to me. I am in my late twenties and acquired that habit when I began taking lessons in childhood. When I try to play without looking at my hands, I do not strike the right notes. Should I keep on playing just the same, or should I stop and begin over the measure in which I made the mistake?

Sometimes I get very discouraged and I want to discontinue taking lessons. My teacher thinks that I read music exceptionally well and that I shall get over this bad habit in time. What do you advise?—L. B.

Your letter puzzles me a little for I have never heard of a good sight-reader who was compelled to look constantly at his hands. Your teacher says that you read "exceptionally well." If this is the case you should not be in the least downhearted for that is quite a pianistic virtue in itself!

The very fact however, that you are so serious about your musical problems, that you are so zealous, and that you are more and more approaching the age where your music will be a solace and joy, are good indications that you should continue to work hard.

Do you know Gustav L. Becker's "Exercises for Developing Accuracy in Piano Playing"? I know of no other work which would be of as much help to you as this. It is a truly masterful course of short, concise, yet comprehensive, exercises of all sorts of skips, intervals and combinations to be played without looking at the keyboard.

In addition to the excellent material given and the many references to examples for practice in the works of other composers, there are several pages of very clear explanations of the problems involved and their solutions. It is a unique work.

I am sure you will make fine progress if you conscientiously follow that book. In my own teaching I am very insistent that much practice be done without looking at the keyboard.

Teaching Factory Workers

I have a class of piano pupils in a community of factory workers. Owing to the uncertainty of work, these past few years, I have been forced to reduce my fee to fifty cents for a forty minute lesson. I use the Williams' books, Oxford Piano Course, Theodore Presser Red and Blue Books and Mathews' books; also "First Steps in Bach" and the Burgmuller Studies with pieces and an occasional sonatina. Have no pupils beyond the third grade, at present.

For technic, I give them the major and minor scales, with the chords and arpeggios and Hanon Exercises. As I have to watch the cost of their music closely, I have not been using any books of pure technical studies. Do you think they are absolutely necessary? If so, what do you recommend for Grades two and three?

I have never received a teacher's certificate, as all my studying was with private teachers in a suburb of Boston. I have had about twelve solid years of study under a teacher. I try to keep studying by reading, and so on, along with my teaching. Could I receive a teacher's certificate by taking an examination at a music school or would I have to take a course?

From what I have written, do you think I am teaching correctly?

—Mrs. A. E. R.

I do not think you need much advice or guidance in your teaching plan. You are solving the problem so admirably that all I can say is that I myself would follow practically the same road that you are taking with your factory students. Since you are evidently giving them so thorough a technical groundwork I see no reason for using many technical etudes during these early grades, except where a student is really gifted, wants to acquire an advanced technic, and frankly enjoys working for speed, endurance and control. But for the sake of diversity (for yourself as well as your students) I suggest the following works:

John Thompson, "First Studies in Style," for Grade one and early Grade two. This is attractive music and, in addition excellent technical material.

Heller, "Studies in Musicianship, Book 1," which you no doubt know and which are still unexcelled as Grade three material.

Rogers, "Double Note Velocity," some of the best studies for this special field (Grade two and three).

Bilbro, "Melodies in Difficult Keys," lovely "tone" studies for Grade three.

"Czerny-Liebling, Book 11," which is excellent for all sorts of technic (Grades three and four).

Would it not be a fine idea to start piano classes of children or adults in your town? There is nothing quite so stimulating as a small group, especially of beginners, to arouse and to hold interest, to keep you on your teaching toes, and (incidentally but important) to increase your income. You could, for example, charge, say, thirty-five cents each for a group of four, or forty cents each for three, and if you have never tried such a class project, you will find it fascinating. The students progress faster, they learn astonishingly quickly by watching each other, and what is more important they quickly lose their self-consciousness. Do try this plan and write me how it works out. You see, I too live in Michigan and have for many years taught piano classes of all ages and grades.

As to your question concerning teachers' certificates I advise you to repeat your question in a letter to the State Department of Education at Lansing, Michigan.

Counting for Beginners

1. How long should a beginner continue counting aloud?
2. What should a beginner know at the end of one year?
3. What would you do with a beginner who learns from memory a first grade solo in one week? Should one give more difficult solos?
4. Please advice a teacher who wishes to keep up her music, but has only from forty-five minutes to one hour a day to practice. What should she practice?—A. M. C.

1. If only teachers were more insistent about counting aloud! But most of us get so tired nagging our pupils on this point, year in and year out, that we finally do the counting for them. Which does no good, and just encourages their laziness. It seems to me that only by persistently counting aloud, not alone as a beginner, but all through the years of study, can we be sure that the student knows rhythm. If we do not thoroughly know the very basis of all music, the meter and the rhythmic patterns which make it, then what *do* we know?

2. It is almost impossible to say how much a beginner should be able to do at the end of a year, for it depends on age, amount of practice, inherent ability, and other things. But generally, he ought to know the chords of all keys, the diminished seventh, the dominant sevenths, and be able to play all major and minor scales two octaves slowly, hands together. He ought to be able to play simple accompaniments to any easy melody, to read early Grade one material easily at sight, to know a large number of easy 8 and 16 measure pieces and be able to play at least five longer two-page (Grade one) pieces musically and easily by memory.

3. Obviously the thing to do with a beginner who "eats up" music at such a rate is to feed him more solid fare. What a teacher's joy he must be! Let him really "feel his oats"! Give him something substantial to chew on!

4. If you have an hour a day for practice, try to reserve the same period each morning when you are fresh and unhurried. Spend no more than fifteen minutes on technic, but make this really a concentrated technical drill, not just a senseless repetition of scales or studies. For one week plan to do short exercises for finger action and independence; during the second week work intensively at a few scales and arpeggios, and in the third week practice thoroughly a Czerny Etude. Then start the cycle all over again. Fifteen minutes of the remaining time should be used for review pieces, and thirty minutes for a new work. I cannot be too emphatic in recommending that this new piece be short, moderately difficult, and gracefully effective when played for your friends and students. It is a mistake to work at long, difficult pieces when one has so little time (and energy) for practice. Above all, study first-class music rather than cheap, exhibition pieces, for your spirit needs the nourishment which only beautiful music can give it, to offset the terrific drain on its resources from those long hours of teaching.

"Springiness" in Playing

After four years spent in one of the best of German music centers studying piano (partly at a leading conservatory) I find that I do not have the "something" which I am conscious of hearing in the piano playing of others and which seems to be a kind of "springiness" or "vitality."

While my technic in no way approaches that of Horowitz or Gieseking, for instance, I cannot fail to see that they possess a kind of digital control which makes their fingers seem alive and equal to any task, while my touch seems dull or dead. I realize that there is something fundamentally wrong, but no teacher has been able to show me what it is and I am in despair with the fear that it may be psychological or possibly mental. I have invested a great deal of time and money in my education in music and have strong ambitions to continue. Yet I do not seem to have that technical alertness or sprightliness which I know I must depend upon as an essential part of good interpretation of brilliant passages when required.

My singing tone seems to be satisfactory. My health is generally good and I lead an active life, keeping my mind in touch with the best current thought. I have practiced (when in training) about four hours a day.

Will you please give me your advice?—C. S.

Your exceedingly intelligent question impresses me very much indeed, and the "holy discontent" which you reveal shows that you have a high musical ideal. When you used the word "springiness" you were very close to the solution of your whole problem. So few teachers realize that the piano is essentially a "springy" instrument, that since its mechanism springs and rebounds, the physical approach of the player should also be that of a spring. In other words, as soon as a tone is played, there should be a quick release of arms and fingers from the keyboard.

From the very first lessons this should be emphasized. Until this "rebound" becomes a habit there can be no free, vital playing. The springy feeling can best be described as follows:

Place the third finger on the key, letting the other fingers hang down below the keyboard; this implies of course a low wrist; depress the damper pedal and keep it down; hold your arm easily over the keys and concentrate on your elbow-tip. Think of this tip as floating lightly and freely in the air; then with the third finger touching the key, push the elbow tip outward and upward, at the same time playing the tone softly. The finger then releases the key immediately and the arm springs up lightly, afterward dropping to the lap. This can be done to a formula of four slow counts, thus:

1. Play and spring.
2. Drop lightly to lap.
3. Rest in lap.
4. Prepare (get fingers ready on next tone).

This is what is known as a springing or bounding up-touch, and can soon be applied to both hands; that is, using only the third finger, play C with the left hand and E a third higher with the right; then try small major triads and also diminished seventh chords (four and five tones in each hand). Watch carefully that there is no striking or hitting; the fingers, once prepared on the keys, do not lose contact with them until the instant after they are played. There must be no effort before or after playing, simply a light push (*not* a jerk!) to make the key sound.

After the above exercise has become thoroughly "second nature," practice with the springy feeling but *without actually leaving* the key after playing. Instead of flinging the arm to the lap, keep the finger on the key and let the elbow and arm describe a wide circle to the count of four. Caution must be taken not to press on or hold tightly to the key after it is played.

Space does not allow me to go further into this "springiness" question here, but if you will carefully work out the above exercise and report the results to me, we may be able to examine it more thoroughly.

JOSE ITURBI

Honesty in Piano Study

By the Eminent Spanish Pianist and Conductor

Jose Iturbi

A Conference for the Serious Student Secured Expressly for THE ETUDE MUSIC MAGAZINE

By Florence Leonard

WHEN I discuss the needs of the serious student, I must ask to which subject we are referring, to piano playing or to music. For I always separate the two subjects; yet the first one must, in any case, serve the second.

In piano playing, the greatest necessity is technic; and in technic, strength. Playing is like life; if you wish to live well, you must have money—capital. When you have acquired your fortune, you can spend it as you will. If you have good taste, you will buy beautiful things. If you have poor taste, you will buy ugly things or foolish things.

So, in piano playing you must have capital—technic. After you have acquired it you can play what you will. But we should develop technic only to put it at the service of feeling. If we gain technic for the sake of technic alone, merely for itself, our playing is no better than that of an electrical piano.

The greatest enemy of the piano student is weakness. How often an amateur is heard to begin playing with a pleasing tone. But what happens in a few moments? Perhaps within four or five minutes strength may begin to give out. The tone becomes weak and shallow. Or suppose he is playing passages which should be solid and brilliant. Notes begin to fall out here and there; the left hand, when playing basses, is loud, to cover the mistakes and the difficulties of the right. The whole fails of solidity and precision.

Strength Before Beauty

FOR DEVELOPING strength in my pupils, the tone at first may be allowed to be hard and dry. Then after a time, when the training has gone far enough, I can say to them, "Now, leave it alone, relax," and the tone becomes more beautiful.

If a pupil thinks, at the beginning, of making only a "nice" tone, he will never learn to make the piano "sing," for singing requires strength; tone must carry. There is a world of wisdom in the old French adage, "He who can do the most can do also the least;" but the converse is not always true.

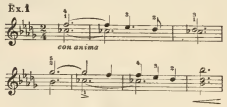
How does the sculptor work? He takes his huge block of marble and cuts first the planes. It is only after these planes are established that the work of modelling begins and little by little the curves of the whole figure appear.

So if a student does not look for big tone when he first forms the muscles, he will never get it later. It is because of my own experience in teaching—I began to teach at the age of seven—that I lay so much stress on these points. We should begin with the rudimentary teaching, training our students in that which is the most difficult to acquire—strength.

Wby are young men sent to schools, to gymnasiums, to military academies? Is it that they should spend their lives in fighting? No, but that they should become able-bodied men.

Suppose a student is given a *cantilena*, such as the one from the Chopin *Scherzo in B-flat minor.*

Ex.1



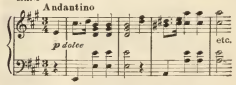
He tries to play it, having developed no "muscles." His tone is weak, he is not satisfied. He tries again, using his arm in the wrong way because his fingers are not yet ready; his tone is thin, pinched, hard. He may be told to make the piano sing; but he does not know how; he tightens his arm again and gives a hard, downward, punching movement, perhaps. Still he is not singing, for these nervous contractions in finger and arm give a very disagreeable tone, like a slap, or the crack of a whip. No, it is the finger which must sing, and which must have strength in order to sing, and to give a deep tone.

Strength Has To Be Cultivated

AGAIN I REPEAT, begin with training the fingers for strength. Because finger strength is not present in the finger. It has to be created and then cultivated. The arm is there. We can use it whenever we need it. But finger strength we cannot use unless we have worked to acquire it. Therefore, we must begin at once.

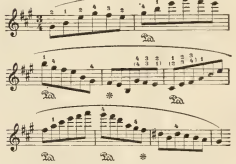
Without finger strength, the repertory is very limited. We can play certain compositions with chords, or we can play soft harmonious pieces such as

Ex.2



But as soon as you come to a passage which requires clear articulation, such as this,

Ex.3



we will have no effect without finger strength. We must have solidity from the beginning. We may be able to play fast, or nicely, or clearly, without finger strength, but not solidly.

Who has not heard students and players making excuses for themselves when their playing lacks solidity? They will say, "The piano action is too stiff;" or "My hand is not in good condition," or something else, when the fact is that they have not the strength in each finger.

Pianissimo and Strength

I AM OFTEN asked how I make my *pianissimo*. It is the result of strength. How is it with an oboe player? He must fill his lungs with a great amount of air, in order to put intensity into his tone, which he makes by expending only a very small amount of air.

Among our pianists, perhaps ninety-nine and three-fourths per cent play with arm strength alone. And they look in vain for the effect, after having neglected to prepare the strength which is the cause of the effect. The time to lay the foundation is not after the house begins to fall down, but when we begin to build the house. In my opinion, it is a great mistake of musicians and teachers not to prepare the technic thoroughly at first, not to build music on good foundations. We should not confuse music and technic. If we cannot play any difficulty whatever, then we cannot talk *music*. I am always observing the logic of Life, and comparing it with the logic of music. Suppose my daughter says to me, "I like ermine," or "I like mink." Before she can have ermine or mink, she must have the money to buy it. So we must build and develop the technic, not as an end in itself but so that we may use it for the interpretation of music.

Solfège Should Precede Study of Instrument

HOW, THEN, shall we train our students in music? Please remember, again, that I am speaking now of the serious student, the one who wishes to make music his profession. Such a student should begin his training in music before he touches his instrument. He should have one year of *solfège* (a capella sight singing with rudiments included) till he has rhythm and perfect intonation; and then he should know all the seven clefs before he begins his technical training, on whatever instrument. Is the musical training less important than the technic? Why, there are even people who give concerts, not pupils, but people appearing as professionals—violinists as well as pianists—who are amazingly ignorant of *music*. They know none except the G and F clefs, having perhaps a hazy notion that there are clefs of C. Their playing is full of errors of various kinds. The only explanation I can make of their being able to play at all, under these circumstances, is that they play by instinct. For they have had no solid training. If they were even playing by intuition, the playing would be more musical.

In regard to *tempo*, for instance, is not an *Allegro* an *Allegro?* One may be allowed a slight liberty of *tempo*, occasionally; but after all, *allegro* means a certain speed and style of movement, from which there should be no great deviation; above all, no sudden changes of *tempo*. These and like errors should be avoided by thorough, early training in *music*.

If technic is the money of Life, then *solfège* is the moral aspect of Life. If you have the technic of music and the technic of the instrument, and combine them, that makes a musician.

Daily Training

TRAINING IN THE TWO branches must continue year by year, constantly. Technic of the fingers and technic of the brain—they must be continually exercised.

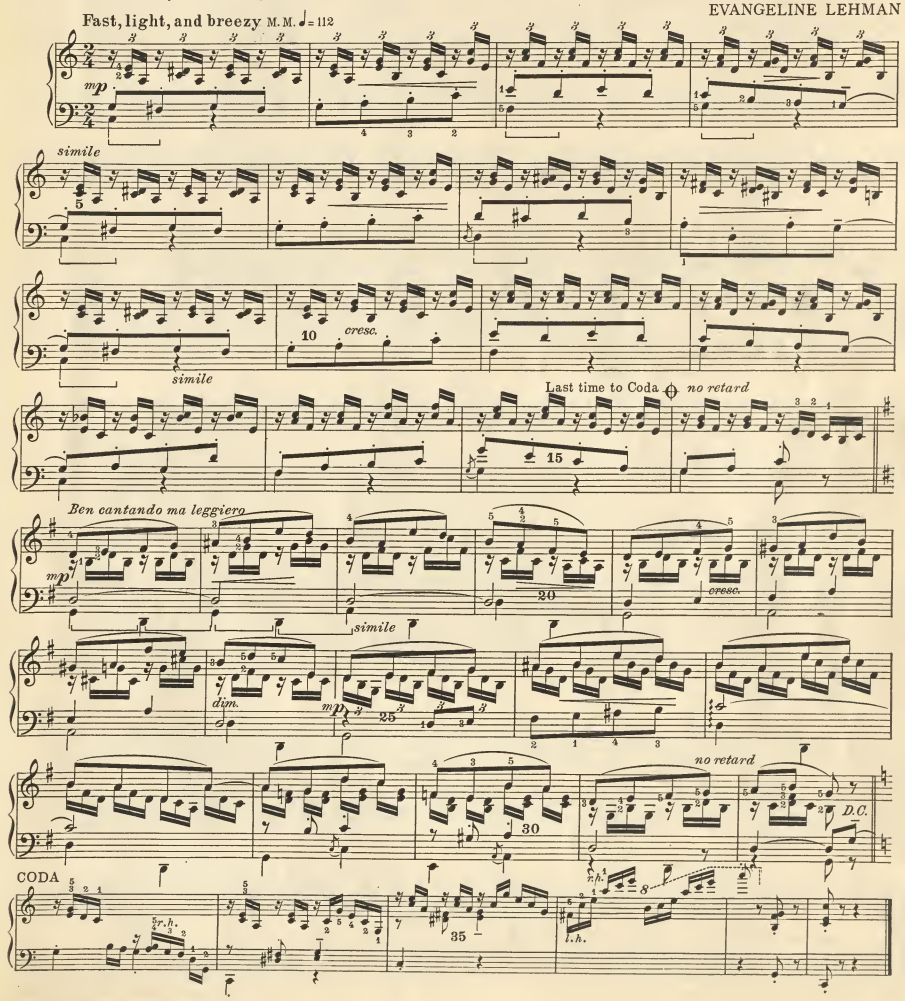
(*Continued on Page* 745)

FASCINATING PIECES FOR THE MUSICAL HOME

MORNING CANTER

Morning Canter in the forest of Chantilly is another evidence of the brilliant pianistic talent of Evangeline Lehman. Like her now famous *Juggler in Normandy,* this promises to be another very successful piece for study and recital. The picture of a brisk canter through a sundrenched forest in the French countryside is alluring in itself. Grade 4.

EVANGELINE LEHMAN



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ON SKATES

Grade 3.

ELLA KETTERER

Allegretto M.M. ♩=176

mf cresc. rit. a tempo p

mf p mf

mf p mp

mf p mp

Last time to Coda

ff p rit.

dolce a tempo mp p

mp

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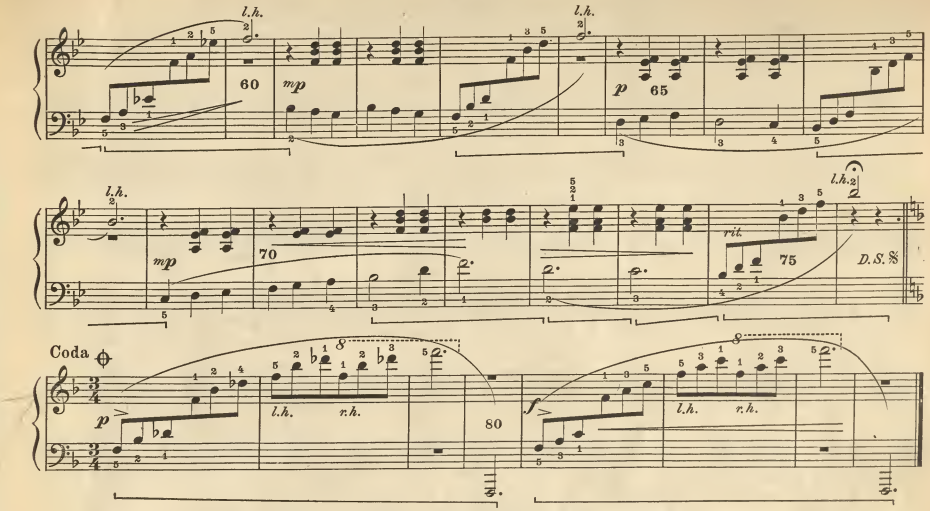

MARCH OF THE GNOMES

Grade 2½.

ANNA PRISCILLA RISHER

Moderato M.M. ♩ = 100

f p mp

f sf mp f sf dim.

mp sf mp

rall. sf a tempo f p ff

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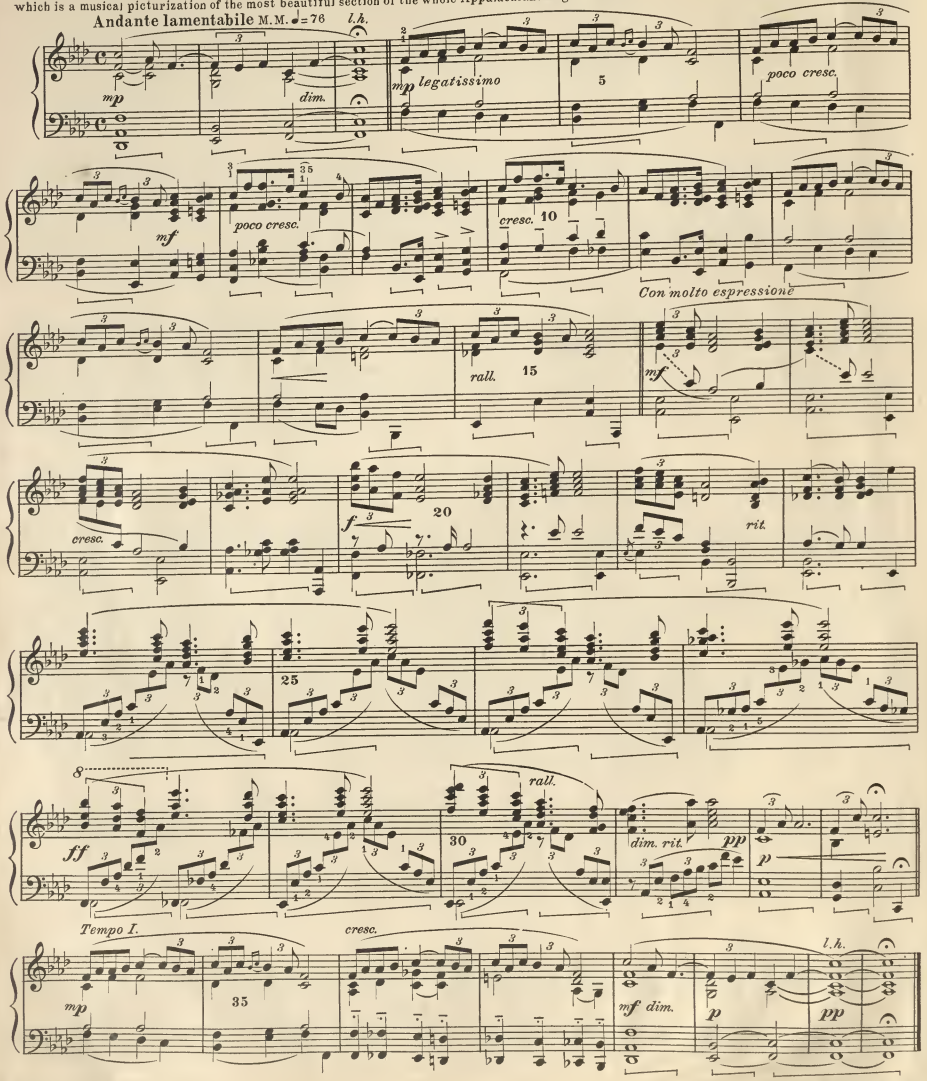
FROM A DESERTED CABIN

The famous American composer, Lily Strickland, here portrays the moods of her own homeland. This piece is taken from the suite, "Blue Ridge Idyls," which is a musical picturization of the most beautiful section of the whole Appalachian Range. Grade 5.

LILY STRICKLAND



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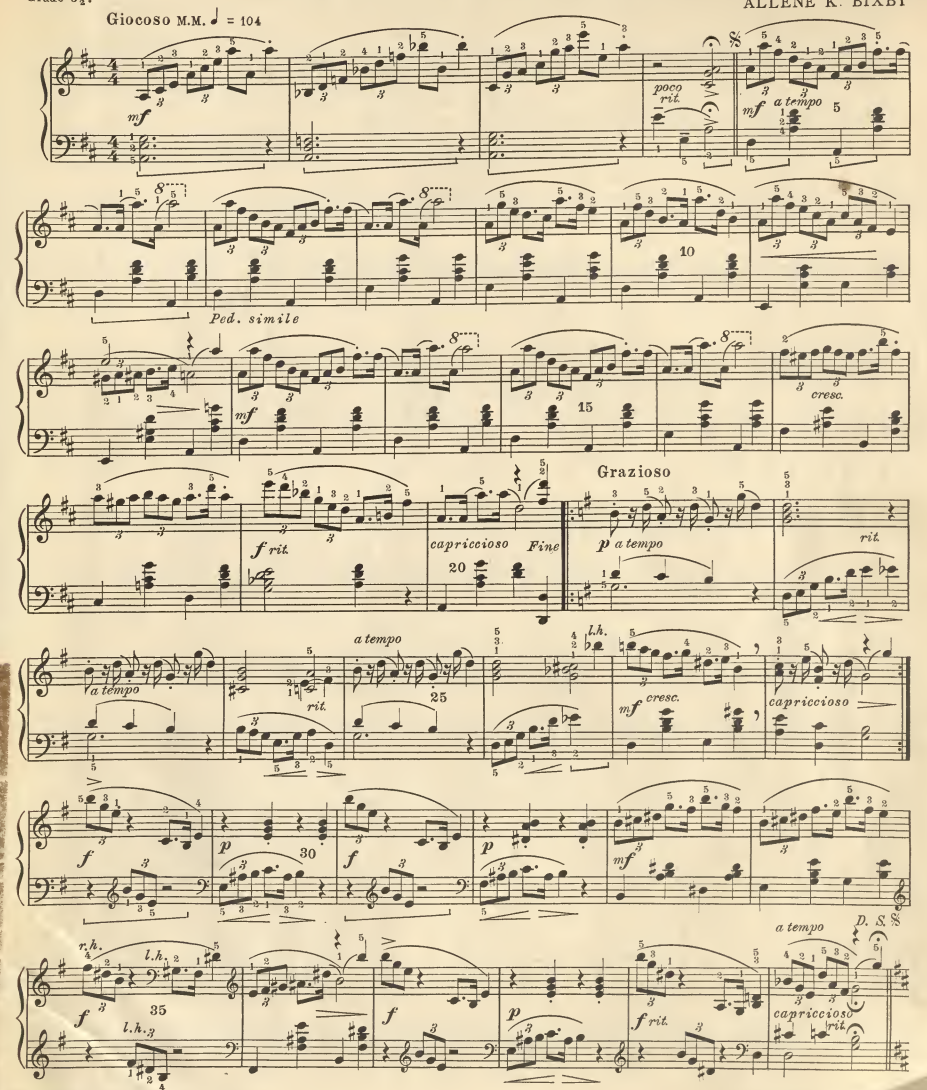
Edith Bliss

ALONG COUNTRY ROADS

Grade 3½.

ALLENE K. BIXBY



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MAZURQUE CARACTERISTIQUE

Grade 4.

J. FRANK FRYSINGER, Op. 73

Maestoso

Tempo di Mazurka M. M. ♩ = 126

ff *rit.* *p* *cresc.* *dim.* *molto rit.* *f senza rall.* *sf* Fine *pp leggierramente* *dolce* *senza rall.*

Tempo I

p *cresc.* *dim.* *molto rit.* *f senza rall.* *sf*

Con Energia

ff *melodie ben marcato* *mf* *rit.* *rall.* D.S.

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A MERRY HORNPIPE

Grade 2½.

PERCY E. FLETCHER

Gaily and brightly M. M. ♩ = 104

f *Last time to Coda* *mf* *mf* D. C.

CODA *cresc.* *ff* *sf* *sf*

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MASTER WORKS

EXCERPT from SONATA Op. 10, No. 1

Beethoven's giant genius lay in his strong organic nature. That is, his compositions never appear to be artificially contrived, but rather seem to grow from within of their own internal force. This lovely *Adagio*, from the Sonata Opus 10, No. 1, is an excellent example of this.

LUDWIG VAN BEETHOVEN

Grade 8. **Adagio molto** M.M. ♪ = 69

WALTZ IN A FLAT

This charming excerpt from Brahms' Waltzes for four hands, Opus 39, has been made into an excellent solo version by the famous Liszt pupil, Richard Burmeister. Strange as it may seem from Brahms' great reputation as a composer for orchestra, he started his career as a composer for the piano.

BRAHMS-BURMEISTER

Grade 5. **Andante** M.M. ♩ = 100

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poco cresc.

dolce

FIRST LOSS

Grade 3.

R. SCHUMANN, Op. 68, No. 16

Moderato M. M. ♩=66

Etwas langsamer
poco meno mosso

a tempo

cresc.

FROLIC OF THE IMPS

LEOPOLD J. BEER, Op. 77, No. 2

Allegretto

VIOLIN

PIANO

sempre staccato

Last time to Coda

D. C.

CODA

mf cresc.

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ETUDE
BUTTERFLY
SECONDO

FREDERIC CHOPIN, Op. 25, No. 9
Arr. by E. P. SHERWOOD

Allegro vivace M.M. ♩ = 112

p leggiero

p

f

sempre cre - scen - do

appassionato

ff

rit.

f

p a tempo

leggieriss.

l.h. dim.

pp non rit.

8 *bassa*

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ETUDE
BUTTERFLY
PRIMO

FREDERIC CHOPIN, Op. 25, No. 9
Arr. by E. P. SHERWOOD

Allegro vivace M.M. ♩ = 112

p leggiero

p

p

f

sempre cre - scen - do

ff appassionato

rit.

p a tempo

pp leggieriss.

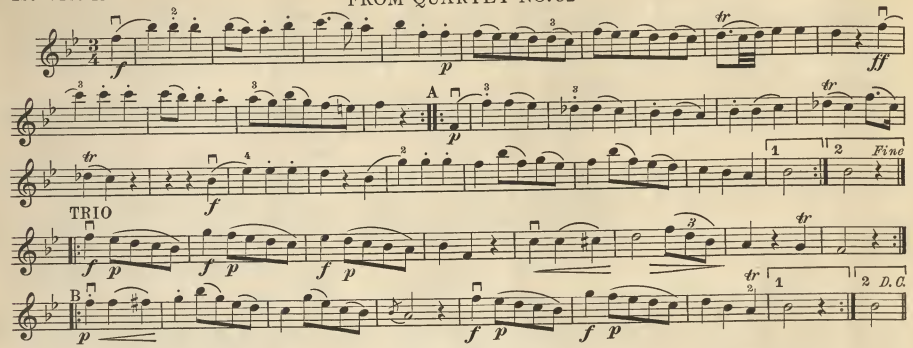
non rit.

The Committee on Instrumental Affairs of the Music Educators National Conference recommends this easy string quartet in their Survey of Musical Material.

1st VIOLIN

MENUETTO
FROM QUARTET NO. 52

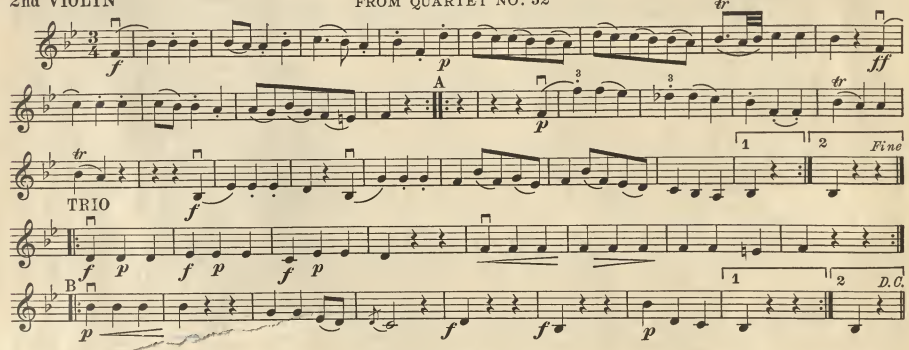
F. J. HAYDN, Op. 1, No. 1



2nd VIOLIN

MENUETTO
FROM QUARTET NO. 52

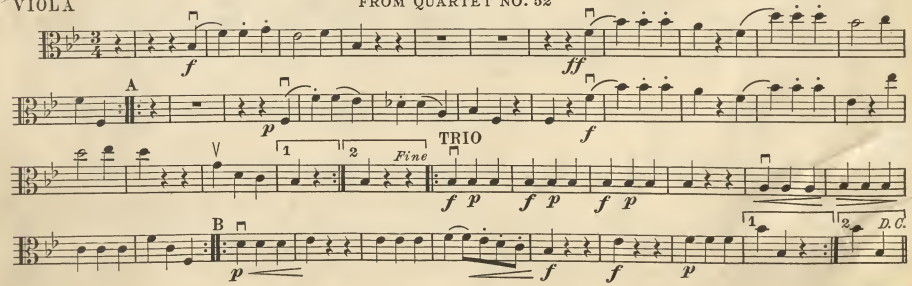
F. J. HAYDN, Op. 1, No. 1



VIOLA

MENUETTO
FROM QUARTET NO. 52

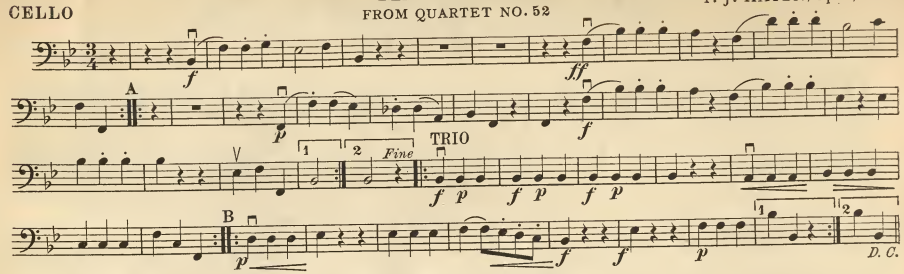
F. J. HAYDN, Op. 1, No. 1



CELLO

MENUETTO
FROM QUARTET NO. 52

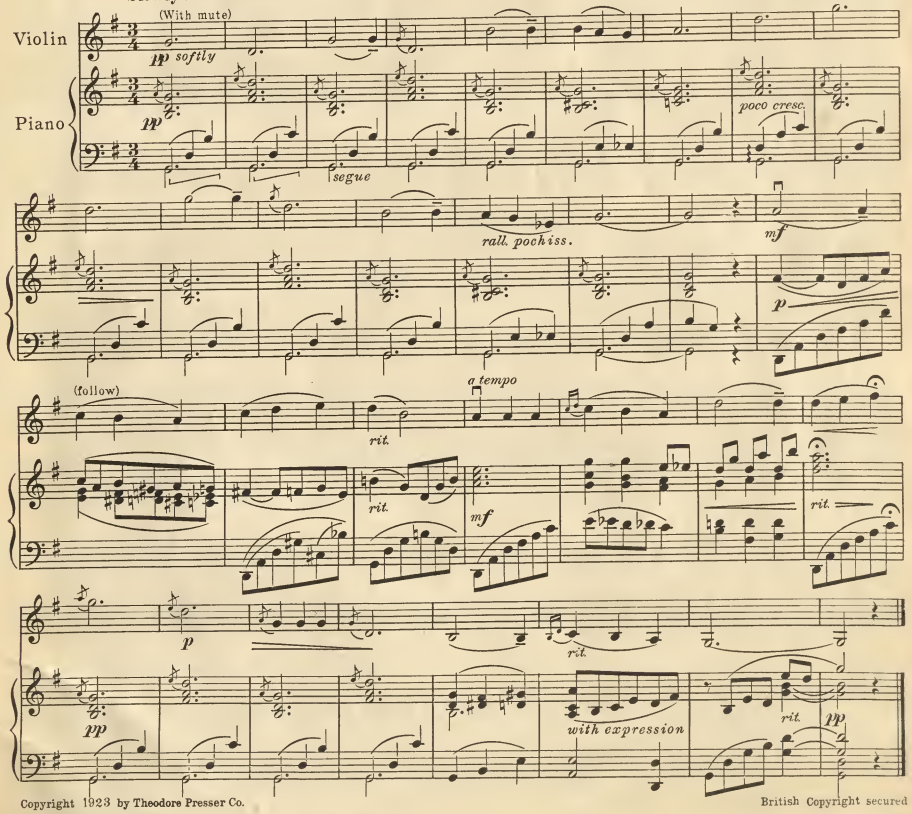
F. J. HAYDN, Op. 1, No. 1



CRADLE SONG

Slowly and with much tenderness

ARTHUR HARTMANN, Op. 35, No. 2



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SUNNY JIM

Grade 1.

ADA RICHTER

Moderato M.M. ♩=112

mf 1. I have a lit - tle pup-py dog, His name is Sun-ny Jim; He barks and begs and wags his tail Un - til I play with
2. I hur - ry home right af - ter school To see poor Sun-ny Jim; He barks and begs and wags his tail Un - til I play with

him. He fol - lows me to school each day, But teach-er will not let him in; She says it is a - gainst the rule For
him. He does not seem to mind at all That he can nev - er go to school; I think he un-der-stands quite well That

a tempo *rall.*

Sun - ny Jim to be in school. *Fine* *Sunny Jim goes home sadly* *p* *rall.* *D.C.*
he can nev - er learn to spell.

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CHRISTMAS EVE

WALTZ

Grade 2.

MILTON D. BLAKE

Tempo di Valse M.M. ♩.=54

p *cresc.* *cresc.* *Fine* *p* *Smoothly with singing quality* *rall.* *D.C.*

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IN AN ENCHANTED GARDEN

Grade 1½.

MILDRED ADAIR

With swaying motion M.M. ♩=144

p *cresc.* *dim.* *p* *mf* *p*

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FIFI

The Little Ballet Girl

Grade 2½.

BERTRAM ALTBAYER

Tempo di Valse M.M. ♩= 132

mf

Cantabile

rit. *Fine* *f a tempo* *Ped. simile* *D. C.*

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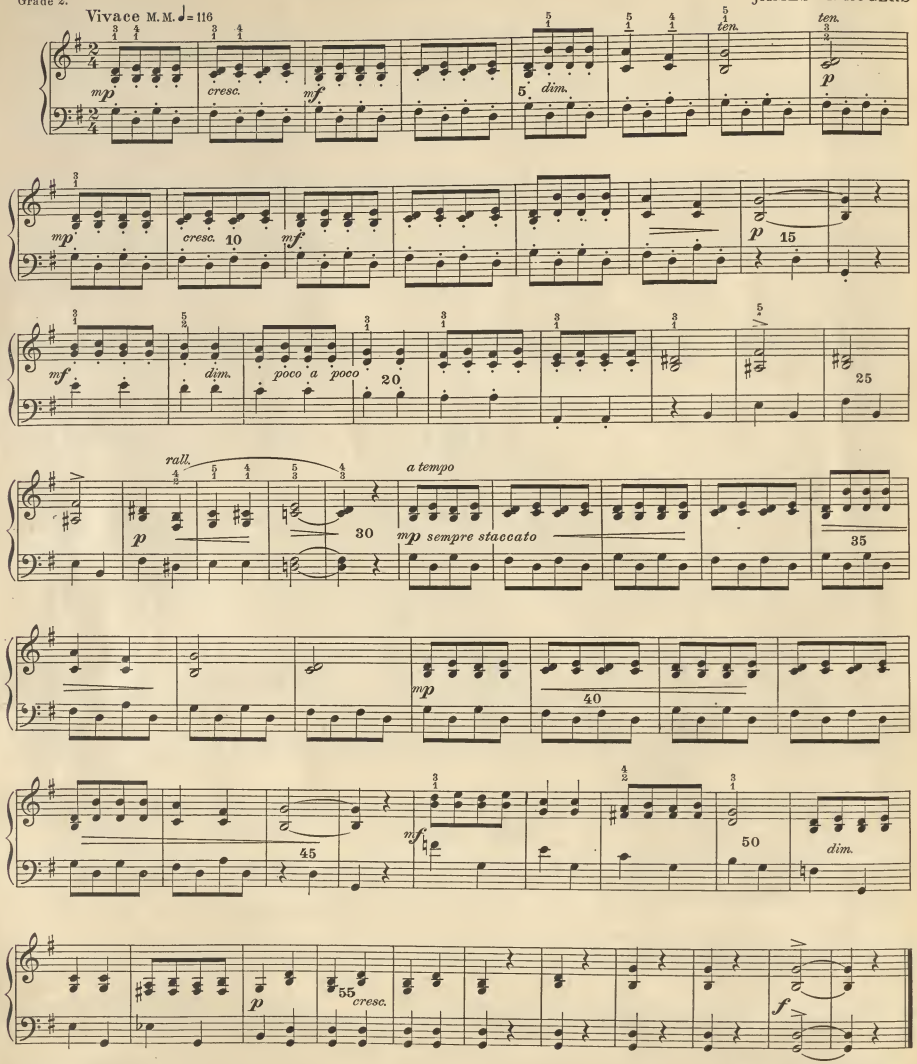
THE MERRY-GO-ROUND

Grade 2.

JAMES H. ROGERS



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The Boston Symphony Orchestra

(Continued from Page 710)

orchestra with a permanent conductor," remains the ideal of the present organization. Guest conductors appear each winter, however, in the shape of two distinguished visitors. Composers have appeared as pianists in their own scores, and still others have conducted their own works, many in "first time" performances.

Titanic Achievements

THE ORCHESTRA gives twenty-four Friday afternoon and twenty-four Saturday evening concerts, a Monday evening and Tuesday evening series of six concerts each, five concerts each in New York, Brooklyn and Providence, with single concerts in other cities *en route*. Young People's Concerts, the Pension Fund Concert, and the regular series of "Pops," besides the Festivals and other extra concerts. The concerts have had the assistance of the Harvard Glee Club under Archibald T. Davison, the Radcliffe Choral Society under G. Wallace Woodworth, and the Cecilia Society under Arthur Fiedler, in the production of choral works.

A Beethoven Festival, a Schubert Celebration, and a Brahms Festival have taken place under Mr. Koussevitsky; and a Bach Festival, six days in length, was the tribute to Mr. Higginson which marked the fiftieth anniversay of the founding of the Orchestra. This Festival presented the "Mass in B minor," in two performances which opened and closed the series of programs, the "Magnificat," four *Cantatas*, two "Brandenburg Concertos," "Concerto for two violins," "Piano Concerto in D minor," *Preludes and Fugues* from the "Well Tempered Clavichord," a group of pieces for the harpsichord, and also organ compositions. Other events of the fiftieth anniversary season were first performances of scores written especially for the orchestra by French, Russian, Italian and American composers. The season was opened by Sir George Henschel, the first conductor of the orchestra, who repeated the original first program, with the exception of the overture by von Weber. This program was: *Overture, "Dedication of the House,"* by Beethoven; *Air ("Orpheus")*, by Gluck; "Symphony in B-flat," by Haydn; *Ballet Music* ("Rosamunde"), by Schubert; *Scena* ("Odysseus"), by Bruch; *Festival Overture*, by von Weber. The soloist on that first night was Annie Louise Cary, eminent American contralto and one of our first singers to command European recognition.

The orchestra has ever pursued one of its chief duties—"the instruction of the unwilling—the gradual and difficult direction of desire," as Mr. Howe expresses it, "from the days when Brahms and Wagner were acridly denounced, and audiences walked out from Strauss, to the more recent day when a subscriber wrote to a newspaper, "I refuse to pay more than a nickel for subway noises." It has also preserved certain great traditions in frequent performances of the famous masterpieces of all periods.

The concert masters have been Bernard Listemann, Franz Kneisel, Willy Hess, Carl Wendling, Anton Witek, Frederic Fradkin and R. Burgin. In the fiftieth season the orchestra numbered one hundred and thirteen.

Some Plumed Knights

THE STAGES through which the orchestra passed under such very different conductors as Henschel, Gericke, Nikisch and Paur, have been aptly characterized by H. T. Parker as "the primitive, the expert, the romantic." Henschel, with his vivid temperament, his pronounced personality, his insistence upon his own colorful interpretations of his colorful programs, gave to the first seasons a brilliancy which was of the greatest value to the young organization.

Mr. Gericke was born in Schwanberg, Styria, a man under forty when he came to Boston. Himself a product of most exacting training, he demanded of his players the attention to technic, the mastery of finesse, which they needed, and which could be acquired only by hard and persistent drilling. He eliminated excesses, he trained in delicacy and precision. There was "no guesswork with Gericke," writes one critic. "What was wrong and what was right in interpretation, he knew exactly." Restraint was a necessary part of this interpretation, and it is said that the double basses exclaimed, "He scarcely allows us to touch our strings"; and that the brasses cried, "He sits on the bells of our instruments." Indeed there was a story of a tuba player who resigned because "he would have perished of lung trouble if he had remained. Every time he took a full breath Mr. Gericke eyed him and put forth that repressive left hand. The poor brass player had to swallow his own smoke, so to speak; and as consumption threatened him, he came to this city, where he blatteth as he listeth." During his second term of conductorship Mr. Gericke gave evidence of increasing sympathy with modern schools of music, frequently revealed in performances of splendid enthusiasm and devotion.

Arthur Nikisch was born in Hungary. A personality of pronounced poetic quality, he put into his conducting "all his power, passion and wonderful skill in producing results." If he relaxed some of the rigid discipline of his predecessor, it was, perhaps, time. "A magnetic swayer of men," he taught them to obey his beat at a moment's notice. "The orchestra became one great complex instrument, upon which he could play as he pleased at any time. Next to nothing was ever predetermined at rehearsals; few ever knew what that terrible baton was going to do next." "When at his best, he was simply glorious," wrote a critic, in summing up his work.

Emil Paur, born at Czernowitz, Bukowina, was the next conductor. He, too, was of a poetic strain, with great intensity and energy. "He sought the utmost in all things," and he brought to the interpretations "a vigor and largeness hitherto unknown." He also had a spirit of hospitality toward the newer music—in his day, Strauss and Brahms, conspicuously.

Dr. Karl Muck, who succeeded Nikisch, was born in Darmstadt and held the degree of Doctor of Philosophy, as the result of studies at the Universities of Leipzig and Heidelberg. Of his work with the orchestra, one critic wrote, "Mr. Gericke left the Symphony Orchestra a perfect instrument; Dr. Muck has given it a living voice." At the end of his second period, Philip Hale wrote, "Fortunate is he in having at his command this orchestra largely his own creation; wholly the superb interpreter of composers, as he shares in their emotions, confessions, declarations, grief and longings."

Max Fiedler, born at Zittau, resembled Paur rather than Muck in style and programs. His personal vigor, sweeping emphasis and broad effects were combined with a sincerity which added much to their value.

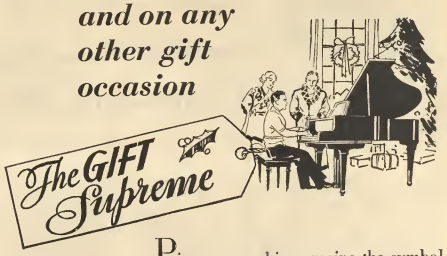
Henri Rabaud, artist and theoretical musician, hampered in his choice of music by the conditions at that time confronting the world, naturally stressed the music of France.

Pierre Monteux, tried technician, patient

(Continued on Page 755)

AT CHRISTMAS

and on any other gift occasion



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Eliminating the Vocal "Break"

By Edward Ellsworth Hipsher

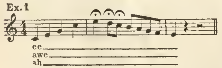
ALMOST EVERY VOICE, until it has been carefully trained, has a rather noticeable "break" just as it goes over into what, for want of a better name, we call the head register; and by that term we simply mean that upper division of the voice in which the tones receive the larger part of their reënforcement from the resonance cavities in the frontal part of the head.

Now, until this "break" is eliminated by being absorbed into a change so elastic and gradual as to render it unnoticeable to both the singer and the listener, there is sure to be for the singer an uncertainty and lack of spontaneity of tone production at this point which will detract from the art of his song; and, for the auditor with a sensitive ear, a certain feeling of uneasiness which he will realize even though he may not be able to diagnose the cause.

This change of direction of resonance in the voice will vary with the different types of voices. With the very low bass it may be anywhere in the neighborhood of the B-flat below Middle C; for the baritone it will be about Middle C or the D-flat just above it; for the real tenor it will be near E or F above Middle C; while the contralto and soprano will find their troublesome tones located an octave higher than the last two as respectively mentioned, that is, on the upper half of the treble staff.

And now to overcome the difficulty. Try the following exercise.

Ex.1



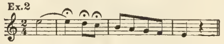
Each student must, first of all, find quite definitely just which is the point at which there is this uneasiness in the tone production. Then the study just mentioned must be transposed into a key in which the step from the fourth to the fifth (highest) note of the phrase will just bridge this gap so that as the upper tone is taken the voice will just easily and naturally "turn over" into a clear frontal or head resonance. There must be no effort to cause the voice to do this; it must just naturally "do the trick" of its own accord. When this has been done, pause on the note till the sensation of the tone has been quite assimilated in the memory, and then just glide down the scale not too fast and carrying the head resonance a tone or two lower than the last one of the first measure, from which you stepped over into the head resonance.

Practice this first with the Italian *ee;* and to make this the mouth will be opened so that the tips of two fingers lying side by side may be inserted between the teeth. Now prepare the vocal mechanism as if *oo* were to be sounded and, while maintaining this condition, sound the *ee.* At first this may seem something of an effort, because in our careless formation of the English vowels we have almost universally lost this beautiful, open *ee.* But it can be acquired, and once this is done, it will insure the greatest ease of vowel production on pitch, and throughout the entire compass of the voice.

Follow the use of this vowel with *awe,* and last of all, follow these with *ah.*

We now are ready for the second study.

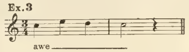
Ex.2



It will be seen that this begins with the highest tone of Ex. 1; and it must be very certain that this is done with the same ease and beauty of quality as in the former study. There must be very careful mental preparation for this, and not the least of muscular tension should be allowed to creep in. Do the whole thing as if it were one of the easiest and most pleasant things imaginable. After all, all singing should be a joy. This study will follow the same course of treatment as the former.

Then we will try a little study which employs only those tones lying right about the place of uneasy tone production.

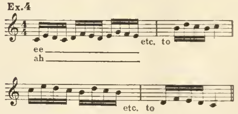
Ex.3



Take the first tone with a fair portion of the reënforcement of the tone coming from the chest. That is, have the feeling of this tone resting on a column of air which gets its lower support from the chest. Then, as the upper tone is taken, let this feeling of reënforcement glide gently over into the frontal cavities of the head; and as the next two tones are taken let this resonance gradually glide back to its first point of support.

And now we are ready for figured scale

Ex.4



work, which is of the very greatest value for the purpose of smoothing out the scale of the voice. The rapid gliding over and about the various little changes of direction of tone, is of the greatest possible benefit in acquiring the ability to do this unconsciously. Try the study not too fast at first, so that there may be time for just an instant of thought as to tone direction when arrival is made at the point of leaping over that upper "break." The fact is that by the time this point in practice has been reached the careful student should begin to feel release from concern about there being any break at all. But some voices will be more stubborn than others; which is just another way of saying that some students have naturally or have developed a more sensitive imagination than others. The voice will surely respond to careful thought.

Exercise 4 may be done with many variations of the grouping of the notes, a few of which are here given.

Ex.5

Do not try to do all these studies at the first practice. In fact, for several days only the first one should be used, with a few repetitions several times a day; but better done at each repetition, till there is a certain sensation of sureness and ease in making that little leap over into the upper reënforcement. Then, as the days pass and there is ease and certainty at each step taken, gradually advance to the other studies. "The mills of the gods grind slowly," and this is nowhere more certain than in the building of a voice. Let there be absolute certainty that each step is secure before the next is taken.

Counterfeit Vowels

By Grace Grove

THERE ARE mixed vowels which, because they cannot claim legitimate relationship with the compromise vowel, may be called "counterfeit vowels." These spurious formations, although alike hostile to verbal coherence, nevertheless spring from two widely diverse sources: first, from an unfair use of tonal prerogative; second, from a lax lingual habit. But however far these contrasting origins may separate their tonal histories, these vowel mongrels still speak (from the point of intelligibility, at least) as one.

The first, born of the vocalise, inherits a tonal ancestry which brands as "barbarian" all vowels outside its own patrician class. The second, in direct contrast, is the plebeian offspring of colloquialism—reared in the lingual laziness of careless speech. The first seeks ever to speak from the tonal heights of the vocalise; the second, to dress the thoughts of poetic genius in the drab garments of workaday speech.

Two Waifs of Speech

THE ENGLISH *uh* and *ih* are probably most subject to vowel counterfeit. Although Dr. Fillibrown calls these the most "primitive" of English vowels, still their verbal legitimacy cannot be questioned. In song, however, they are often regarded as vowel nobodies—requiring a tonal grooming beyond that which a mere compromise vowel can provide. These two barbarians, *uh* and *ih,* therefore frequently speak under the strict supervision of an Italian vocalise vowel—but not, however, of one alone. In fact, *ah, o, e* and *eh* may in turn seek to bring these untutored primitives to their tonal senses. It is necessary, however, that this tonal chaperon must be one which has proved itself kind (in the vocalise, at least) to the singer's own vocal idiosyncrasies. Under its direction, "sun" and "lull", "limit" and "infinite," all become veritable schools for vowel reform. And finally, when all tonal amenities have been met, *uh* and *ih* are discovered as hopeless victims of lingual amnesia—and their words are dead.

Uh and *ih* are not, however, alone liable to vowel counterfeit. In fact any verbal vowel may, from time to time, be forced to accept first aid assistance from any vocalise vowel—and in spite of an almost certain sacrifice of word clarity. Even that darling of the vocalise, *ah,* should it show the least sign of tonal wavering, may find itself speaking from behind an overshadowing *aw.* In consequence, "pond" becomes verbally false as a pseudo "pawned"; and "fond" is blurred in an approach toward "fawned." The personal pronoun "I" strives to imitate the first syllable of "oyster" and loses its own identity in the process. Through an exchange of tonal courtesy, "born" suggests an indistinct "barn"; "adorn," "a darn"; and "paw," "pah." Even "*e*," although a reputable Italian vowel, may, in the solution of some temporary vocal problem, become veiled behind a thick cloud of *oo;* while *oo,* itself, is persuaded to better its tonal condition by an ill-mated union with *eh.* In fact, the tonal and verbal gropings of these counterfeit English vowels suggest at times only an inept mimicry of German umlauts—perhaps a little drunk.

And now the colloquial cousins of these vowel counterfeits. It is unfortunate that these slovenly vowels, although taboo in the vocalise, should so often gain a back stair entrance into song. A lax vowel vigilance, outside the vocalise, easily grants to them, however, their privilege of uncensored speech. Thus *oo* may consort at times with a too pallid *ih;* while the bright and colorful *o* becomes dull and bedraggled from association with a colloquial *uh.* Such a mésalliance between vowels in song can result easily in the destruction of verbal caste. For, after all, words can rise no higher than the lingual level of their own vowels. Neither can they employ a language more cultured than that of the singer's own speech.

The counterfeit vowel, whether tonal or colloquial, can in fact only "make a fool" of itself and the word which carries it. Until it can be eradicated, therefore, the place for its singer is obviously in the studio—that is, in the laboratory where he may, in seclusion, conduct his experiments upon verbal vowels and at the same time seek to perfect his habits of speech. For, after all, the counterfeit vowel can, at best, offer only its counterfeit word—and the counterfeit word is indeed an empty conveyor of poetic thought in song.

Never in the annals of song has the audience demanded so much of the singer, in the way of beautiful and distinct pronunciation and enunciation. And the singer's conquest of this treasure is through the gateway of a meticulous study of vowel values.

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Good and Bad Habits in Singing

By Eva Emmet Wycoff

THE SINGING VOICE in the adult would be perfect, were it not for the fact of imitation of the elders in childhood. As children grow in years they more and more take on the habits of parents or those with whom they come in contact. A little girl will hear a man or woman sing very high or very low, and her efforts to do likewise illustrate this point.

We have all heard children perform in attic circuses or shows, at maybe a pin admission. They screech or roar, according to their model in mind. There was the case of a young girl who had a high shrill speaking voice which over-powered any speaker present. When asked why she did this, after repeated efforts were made to stop her by her voice teacher, she replied, "Well, every member of the family at home tries to be heard above every one else, *at the same time.*" This corresponds with our first statement. Her efforts to overcome this bad habit were heroic.

The Natural Way

SINGING should be simple, straight forward, easy. Why stiffen and grow nervous? Greatly because of false ideas. There is too much talking about it, each student telling how nervousness affects him. Why not discipline the physical? Mentality is what counts—*right thinking.*

The student, whether artist or amateur, goes to a teacher to learn to sing. But he really goes to have his ideas reconstructed. Consequently we witness the effects of all kinds of voice use. Nasal, throaty, and pinched voices, as well as those that come forth as naturally and freely as a flower blooms. As the teacher wills, so the student responds.

Let Nature Lead

ERECT, easy posture is absolutely necessary for the singer. He will always show ease in his singing, if this is emphasized. Keep the stomach muscles always high. "Stand tall"—never slump. Then do not worry about the shoulders. They will automatically lift themselves.

Coördination of all the parts required in singing affords quick results. These are the lungs, ribs, abdomen, larynx, vocal cords, tongue, teeth, lips and jaw. Relax in singing, and allow each of these organs to perform its natural function.

The teacher must be sure of himself, else he cannot sway the mind of the student to assimilate properly his ideas. Through his own sureness he makes his teaching clear, and results come with absolute certainty. But it takes time and patience on the part of both teacher and student.

Building a Program

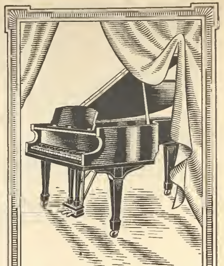
By W. D. Armstrong

ONE great mistake, made by young singers thrown on their own resources, is that of singing only such numbers as appeal to their personal taste.

As the student progresses in musical appreciation, musical themes and melodies which, at the beginning of study, do not appeal to them as tuneful, become later, through education, most tuneful, while those which originally appealed to them become commonplace and uninteresting; and so on upward they go until they unconsciously merge, as it were, into an atmosphere of appreciation which develops a favor for compositions sufficiently above common tastes to loose general appreciation. The result of this cultivated preference is that the singer is unconsciously singing over the heads of the greater number of his audience; and, being unconscious of this fact, he attributes lack of interest to a "cold" audience, when he, himself, is responsible for the "coldness."

Many young singers seem to think that to sing in a foreign language is the height of vocal artistry; but they are very much mistaken. Song artistry is not reflected in ability to sing operatic arias and song classics in a foreign language. A singer may do all of these things and still not be an artist. Voice, with all its technical perfection, is to the artist a more or less perfect instrument through which his conceptions, expressed in words and melody, reach the understanding of his hearers and awaken in their minds like emotions. Therefore, as responsiveness is subject to understanding, the singer singing in a foreign language is in somewhat the same position as an orator addressing a multitude in a foreign tongue, the only difference being that the singer meets with the admiration of those of his audience who are affected by beautiful tone irrespective of word understanding, and the orator is ridiculous.

We do not mean to suggest that the singer shall sacrifice art to commercialism; what we do mean is that he shall more frequently descend from the clouds and sing to the people in language and melody within their understanding. But, the young singer argues, do not some of the world's greatest artists sing whole programs in a foreign language? Yes, some of them do, but you are not yet a great artist. When you are you may do many things which would never be countenanced in the student, for you will then have the psychological support of the word "great."—*The Musical Leader.*



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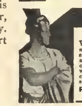

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Making the Most of an Old Pipe Organ

By Carroll O. Whaley

THE ONE WHO is called upon to play a very old pipe organ of limited resources has at once a problem and an opportunity. Most of the mid-Victorian "battleships" are plentifully supplied with mutation stops—the Twelfth, Fifteenth, and even mixtures are often included in the specifications of old organs of very modest proportions. Consequently there is no deficiency of volume; but the organist who wishes to avoid monotony in the softer voices has a problem which the following suggestions may help to solve.

Try a passage on the Flute Harmonique 4 Ft. of the Swell Organ, and play an octave lower than the music is written. This will prove a welcome contrast to the overworked Stopped Diapason, and it is a delightful registration for the introduction or interlude in the accompaniment of a pastoral song. If this Flute is the only four foot stop on the organ besides an Octave or Principal, it is probably too loud for many uses. Try using the Aeoline 8 Ft. (or Salicional 8 Ft., if it is soft enough) with the manual Bourdon 16 Ft., and play an octave higher. This arrangement gives one the equivalent of a delicate Gedeckt 8 Ft. enriched by an exceedingly soft four foot string stop. If you can spare the great manual, draw the Swell to Great octave coupler, and you have the combination without transposing. In this event, there is left the option of adding the Dulciana.

Some Pleasant Inventions

IF THE ORGAN has a Swell to Great sub-octave coupler (sometimes called a sixteen foot coupler), draw it together with the great Dulciana and the swell Stopped Diapason, and play on the great an octave higher as before. This Dulcet 4 Ft. effect will impart a delicate brilliance to this Swell stop, which so often sounds commonplace because of the restricted choice of tones in a small organ.

Perhaps the only two-foot stop at your disposal is in the Diapason Chorus, and the Fifteenth is certainly too loud for solo work. Here again transposition comes to the rescue. Draw the Bourdon 16 Ft. and the Flute Harmonique 4 Ft. of the Swell, and play one octave above. With or without the tremolo, this combination is a welcome relief from the maid-of-all-work Oboe solo.

The Oboe, by the way, especially the old low-pressure Oboe, is about the first rank of pipes in the organ to betray age, neglect, or extremes of temperature. At such times the melody may be played on the great Dopple-Flute or Gamba, accompanied by a suitable eight or eight-four combination on the Swell. Either of these stops will stand a fairly loud accompaniment, for their tone is clear and penetrating, and the pipes are probably not enclosed with expression shutters. The Gamba, too, will prove to be an excellent solo stop of sixteen foot pitch, by playing the melody an octave higher than it is written.

Other Colorful Combinations

ONE OF THE PLEASURES of playing a large organ is a sixteen foot string-toned stop, presumably on the choir manual. It adds dignity to *mezzoforte* playing, where a contrast to the Swell Bourdon is desired. This effect may be imitated on a two-manual organ by playing on the great an octave below, having drawn the Gamba (which thus becomes a Contra-Gamba), the Octave or Principal (which becomes a brilliant Second Diapason), the Swell to Great Octave coupler, and as much of the swell organ as is desired, omitting, however, to use the manual Bourdon. A similar effect, but much softer, can be secured by using only the Dulciana with one or two delicate swell stops, and then playing on the Great as before, with the same super coupler.

Most congregations enjoy an occasional hymn-tune played softly at some part of the service. This is a challenge to the organist to avoid the monotony of four-part playing. Play the soprano part on a solo combination, or transpose it an octave below, accompanying it with the alto and tenor parts on another manual, with the bass being played on the pedals.

Some Simple Adjustments

THE MUTATION stops already mentioned are nearly always too loud to be generally usable. They may be muted by covering the pipes with a box, if the pipe work is not too crowded. This box should be made of fiber wallboard, lined with cloth or felt, and then provided with a vent for the escape of wind. (If the air pressure in this mute box rises appreciably, the pipes will not speak their true tones.) This plan was successfully followed on an old Chicago organ. The mixture pipes of the three upper octaves were covered with a box four feet long, one foot three inches wide, and one foot high. The full organ no longer sounds unpleasantly shrill.

One thing with which the organist of an old instrument has to contend is an occasional pipe going off pitch. The wooden bungs or stoppers in certain wood pipes shrink with age and then slip down the tube, causing an untrue tone. The best remedy is to cut a piece of soft chamois skin, tie it over the bung, and re-insert it. Then, with a helper at the keyboard, tune the pipe to its octave, or to the corresponding pipe of another stop. Or, the trouble may be caused by the vibrations of heavy traffic, causing the pipe to work partially off its wind slot. Twist the pipe, and the tone is up to pitch again. Fortunately this is not likely to happen to pipes over four feet long.

Much of the rattling in organs not regularly serviced can be avoided by tightening the screws in the case panels or by inserting an occasional wedge. It may be that some pipe, perhaps a "dummy" in the organ front, is rattling through sympathetic vibration. Hold the note, and ask your helper to find the offending pipe. Usually a twist in its socket or a cushion of felt or cotton will stop the noise.

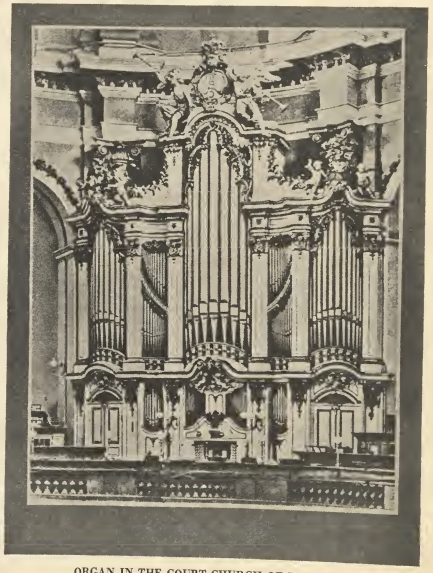
In Conclusion

THE FOLLOWING suggestions will prove helpful to organists who are young in service:

1. Avoid being a one-legged organist. In other words, do not slight the upper half of the pedal keyboard because of the swell pedal.
2. The pedal organ need not be played continually.
3. Unless you have a good reason for doing otherwise, use both hands on the same manual.
4. Remember that the indicated registration is only suggestive. Look it over, get the composer's idea, and then adapt it to your own organ. The stops, the keyboards, and even the interpretation may be changed and yet be kept within the range of good taste.
5. Remember, too, that music is primarily mental—a manifestation of eternal Mind; and that, like the music of the spheres, it continues unto everlasting. With a clear idea of mental harmony—whether the organ be new or old, large or small—your playing may lift the thoughts of your listeners and prove to be a real channel for the healing Truth.

After all, with a reasonable technic already acquired, perhaps there is no teacher for the organist better than experience well seasoned with good common sense, and these served with plenty of practice.

THE ETUDE



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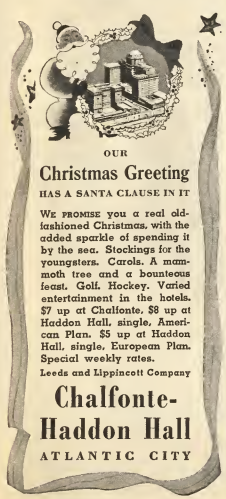


Essentials of Early Organ Study

By William Reed

THE CHARACTERISTIC basis of organ playing being the *legato* touch, sufficient time should be devoted by the pupil to the acquiring of this touch as a practically unconscious habit. This has been aptly termed "taking hold of the organ." Seeing also that example comes in through the eyes and the ears, the teacher will do well at the outset to illustrate liberally the *legato* by means of improvising or otherwise. This will afford the pupil a good start in the exercises to follow.

These same exercises for finger substitution may at first be done on a reed organ, different keys being used and the exercises played at a moderate tempo, to be gradually accelerated. Well laid out hymn tunes and simple voluntaries for manuals only can be added by way of variety and interest. Then should come finger marking, by the pupil, of such passages as the teacher may prescribe. This is an excellent plan to follow, both at this stage and later on.

Some Fundamentals

REASONABLE facility in the use of the *legato* touch having been reached, the pupil may now proceed to the organ proper and pedal work may be started. Here the teacher should illustrate the different methods of pedalling, also such points as the relative positions of the arms, feet, and body, and—an important item—the use of the balls of the feet for the purposes both of forming a firm touch in the playing of diatonic passages and of developing flexibility of the ankle joints. Familiarity with the position and *feel* of the pedals will precede duet playing, that is, right hand with the pedals, and left hand with pedals. From this point and onward, there should be no looking at the pedals.

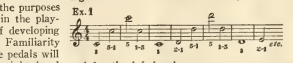
Then will come trio playing. This should be done on two different manuals with pedals, the registration being well balanced and fundamentally varied. The value of trio playing cannot be overestimated; its use will become increasingly apparent as the pupil advances, since reliable independence of the hands and feet can be attained by no other means. The pupil must ever bear in mind and exercise the different motions—similar, oblique, and contrary—the last named demanding particular attention.

In four part playing, combined sight and hearing are called into additional use. Because of this, trouble is sometimes found in separating manuals and pedal. In such cases pupils may at first be allowed to double the bass part on the pedals, while playing the four parts on the manuals. This will be some encouragement at least; but it should not continue long enough to deteriorate into a habit.

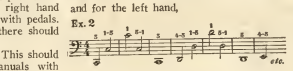
Knowing the Instrument

INTEREST will be always added to the lessons by information given by the teacher concerning the pitch of different registers, their ordinary combinations, and even some details of organ construction. This information can be added towards the end of the lesson. But just here it may be well to warn the pupil against experimenting with the registers during his practicing—or at any other time. This is a not uncommon tendency that not only wastes time but also leads to next to nothing in elementary organ study. Let the pupil adhere strictly to such plain registration as his teacher marks. Colorful effects will come later, in their proper place.

As progress is made, manual exercises should not be neglected, sixths and octaves, in particular, being necessary for increasing the flexibility and control of the phalanges, and the general strength of the hands. For the same purposes, the following exercise can be recommended,



and for the left hand,



If good results are to be attained, a reasonable continuity in study is necessary. Intermittent or desultory lessons and practice are unsatisfactory to both teacher and pupil, since such methods will hinder the forming of a true foundation for the later grades of study, and may even cause a lapse into faulty habits. "Sticktoitiveness" and a sustained interest will all the more quickly mean material progress, and will rapidly unfold alluring prospects of good things to come.

The Transcription in the Church Service

By Edward A. Mueller

LET US GIVE just a few serious moments to consideration of the propriety of transcriptions in the church service.

Occasionally one hears the admonishing phrase: "Let the music be dignified and worshipful." I do not think one needs only to pray with the organ. It is also a good medium with which to preach. I do not suggest as much freedom as a preacher will take when he introduces in his sermon a humorous story or a joke, as the best of them do. Perhaps that is why they are the best. But there is room for more in the music of the church than unctuous dignity and folded hands. Life, vigor, joy, praise, love, courage, sacrifice, grief, consolation, spiritual exaltation—all these are clarion notes in the song of the human soul and sound the progress of man's struggle upward. And all these may be found in the great master works, in every conceivable form and application of musical thought.

A label is not always indicative of the contents. In Boellmann's "Suite Gothique" there is a menuet that is frankly a dance. And the *Toccata* that we all love could scarcely be characterized as worshipful. On the other hand, the *Larghetto* from the "Clarinet Quintet" of Mozart, as an organ transcription, is as spiritual and chaste as a Rafael Madonna.

As a final example, there is one composition so wedded to the organ and church that all the king's horses and all the king's men can't pry it loose. That is Handel's *Largo*. If you don't know this, don't be shocked—in its original form it is an aria from a most paganish opera called "Xerxes."

So I say: The selection of music fitting for church service is not in any way incumbent on its source. It lies entirely in the taste and discrimination of the organist. —*The Diapason.*

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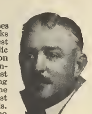
A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

GEO. L. SPAULDING



Great renown is attached to the names of a number of composers whose works have been highly favored by the best musicians appearing before the public and by leading critics commenting on those works to the public, but the general public perhaps has not the slightest idea that the name of Geo. L. Spaulding represents the composer who was one of the most successful, if not the most successful, writer for young piano pupils. There are a great number of his piano compositions in the early grades which sell by the thousands every year and some of these have been used by piano teachers for over a quarter of a century.

Geo. L. Spaulding was a big man with a happy, jovial soul and although he wrote some successful popular songs, operettas, and other works, he seemed to get a particular pleasure in writing numbers that would win the interest of young piano beginners. What is true of compositions published over his own name is equally true of some of his works published under pseudonyms. Teachers have made great favorites of quite a few such numbers upon which the composer's identity has been hidden.

Spaulding was born at Newburgh, New York, on December 25, 1864. His mother's maiden name was Mary Victoria Lee, and his father was William W. Spaulding. He studied piano with local teachers from the time he was eight until he was sixteen and then, in 1881, the Spaulding family moved to Brooklyn, where he took up the study of harmony.

As a composer, Spaulding might be said to be very much of an inspirational writer who was largely self-developed. He was very prolific in his melodic gifts. When a young man he secured employment in a music store and later went into business for himself doing some very successful music publishing. He left the music publishing business and took up the teaching of piano and from that point on he specialized in writing the delightful, tuneful piano teaching pieces which are so justly well liked.

Mr. Spaulding for awhile resided in Philadelphia but the last twelve years of his life he dwelt in Roselle Park, New Jersey, where he enjoyed the society of his many friends who ran over from the nearby metropolis of New York to visit him. His death occurred in Roselle Park June 1, 1921.

Mrs. Spaulding collaborated with her husband under the pen name of Jessica Moore, writing the texts which lend added charm to many of Spaulding's little first and second grade piano pieces.

The appended list covers but a small number of his popular piano pieces among which are *Sing, Robin, Sing; Airy Fairies; June Roses; Pretty Little Song Bird; Child's Good-night,* and others which reach especially high pinnacles as best sellers.

Compositions of Geo. L. Spaulding

PIANO SOLOS

Cat. No.	Title	Grade	Price
11226	After the Rain	2	$0.25
6482	Airy Fairies	1	.30
6946	Birdies' Singing School. *With Words*	1	.25
11507	Blue Jay. *Mazurka*	2	.25
17530	Chase of the Butterflies	2	.30
17540	Cheerful Hearts	2	.30
11822	Christmas Day	2	.25
11581	Climbing Blossoms	2	.25
16759	Climbing Morning Glories	2½	.30
11513	College Boy's Dream. *March*	3	.40
6547	College Colors. *March*	3	.40
11347	Dahlia. *Waltz*	2	.25
7040	Daisy Chains	1	.25
17534	Dance of the June-Bugs	2	.30
6460	Ding Dong Bell. *With Words*	1	.25
5716	Dollie's Dream	1	.25
11302	Fairies' Lullaby	2½	.35
11827	Flag Day	2	.25
17528	Flight of the Fireflies	2	.30
7429	Floral Parade	2	.25
15417	Forest Revels	4	.40
11316	Frivolity. *Valse Vive*	3	.40
11555	Good Night, Golden Curls. *With Words*	1	.25
16323	Happy Children. *In G. Five-Note Melody*	1	.25
17585	Hop o' My Thumb	2½	.25
12857	Hope. *Reverie*	2	.25
5839	Humpty Dumpty	2	.25
11332	I've a Sleepy Doll. *With Words*	1	.25
17818	In a Hurry	2	.25
17182	In Clover	3	.25
11534	In Slumberland. *Reverie*	2	.25
11825	Independence Day. *Introducing O Columbia the Gem of the Ocean and Yankee Doodle*	2	.25
12155	Jolly Bugler	2	.25
5789	Jolly Raindrops. *With Words*	1	.25
15411	June. *Pearl*	2½	.25
5738	June Roses. *Song Without Words*	3	.25
5531	Just a Bunch of Flowers. *With Words*	1	.25
17631	Levee Capers	2	.25
5833	Little Bo-Peep	2	.25
11949	Little Skeptic. *Christmas Song. With Words*	1½	.25
5719	Little Stranger	1	.25
6942	Little Tommy Touslehead. *With Words*	1	.25
16012	A Little Word of Love	1	.25
15322	Lost Kitten. *In A-minor. Five-Note Melody*	1	.25
11229	May-Day Frolic. *Rustic Dance*	2	.25
5571	Minster Bells	3	.35
14513	Monarch of All. *For Left Hand Alone*	3	.35
6943	Morning Glories. *With Words*	1	$0.25
7221	Mountain Pink	2	.25
5553	Mountaineer's Call	3	.35
17056	Musings	2½	.35
12125	My Lesson Today. *With Words*	1	.25
16321	My Music Teacher. *In C. Five-Note Melody*	1	.25
15990	Obliging Guest. *Introducing Black Hawk Waltz (Walsh)*	2½	.40
7473	On a Visit	1½	.25
15887	Our Boys. *March*	2½	.30
5494	Passing Clouds	2	.25
6452	Peacock. *With Words*	1	.25
14097	Perfume of Violets. *Waltz*	3	.40
7121	Pink Pearls. *Waltz*	1½	.25
15375	Pretty Little Song Bird	1	.25
16752	The Primrose	2½	.30
18094	Radiant Rays	2½	.25
11300	Restful. *Reverie*	2	.25
15850	Rustic Holiday. *Introducing Joyous Peasant (Schumann)*	2½	.35
5309	School Flag. *Patriotic March*	3	.35
11453	School Review. *March*	2	.25
11557	Scouts Are on Parade. *With Words*	1	.25
19582	See Saw	2	.25
11893	Shower of Kisses. *Waltz*	3	.50
6834	Sing a Song of Sixpence	2	.25
5785	Sing, Robin, Sing! *With Words*	1	.30
15328	The Skaters. *In C. Five-Note Melody*	1	.25
7144	Sleep, Baby, Sleep. *With Words*	1	.25
16623	Sleighing in the Country	2½	.40
16543	The Star Dreamer	1½	.30
11429	Starbeam. *Reverie*	2½	.25
12084	Stars Are Saying Good Night. *With Words*	2	.25
17579	Step Sprightly. *Introducing When You and I Were Young (Butterfield). March. With Words*	2½	.25
6679	Swaying Trees	2	.25
6835	Taffy Was a Welshman	2	.25
5788	Tale of a Bear. *With Words*	1	.25
6949	Tale of a Kite. *With Words*	1	.25
7425	Tassel Dance	2	.25
15256	Tinkling Bells	1½	.25
5787	Tin-pan Guards' Parade. *With Words*	1	.25
12136	Tired and Sleepy. *Lullaby*	2	.25
16207	Tripping Lightly	2	.40
11814	Tuning Up! *Humoresque*	2½	.25
7147	Vanities. *Valse Vive*	2½	.35
11505	The Whirligig	2½	.25
6947	Wise Old Owl. *With Words*	1	.25

PIANO DUETS

Cat. No.	Title	Grade	Price
17531	Chase of the Butterflies	2	$0.50
17541	Cheerful Hearts	2	.50
18852	Climbing Morning Glories	2	.50
17535	Dance of the June-Bugs	2	.40
19518	Ding Dong Bell. *With Words*	1	.25
17529	Flight of the Fireflies	2	.40
13116	In a Garden. *With Words*	1½	$0.40
13353	Just a Little Sunshine	1-2	.40
19184	Pink Pearls. *Waltz*	1	.40
7364	School Flag. *Patriotic March*	3	.40
13055	School Review. *March*	2½	.40
22807	Sing, Robin, Sing! *With Words*	1	.40

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* * * * *

When certain measures refuse to "stick" in the student's mind, it is best not to force him. Usually he can get them quite easily the next day. When all else fails, he can conquer obstinate passages by writing them out on paper. When they have thus become a part of him, they are not apt to escape again. However, there is no sure method of memorizing anything, as every great pianist has learned; and the surest results are obtained from much repetition, even when one has a fine natural memory.—Alexander Raab.

ORGAN AND CHOIR QUESTIONS
Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

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

Q. A church choir has been organized, in which are a few talented singers, but they are literally scared to death of classical music. Will you suggest some numbers in four parts that will lead up to an appreciation of the oratorios and so forth? Please suggest some Christmas cantatas. What will keep the members of the choir interested?—W. H.

A. Some fairly simple numbers for such a choir include: *God so Loved the World,* Marks; *God is a Spirit,* Bennett; *The Radiant Morn hath passed away,* Woodward; *Lord of our Life,* Timmings; *Litany,* Schubert; *Break forth O Beauteous Light,* Bach; and *Seek ye the Lord,* Roberts.

For Christmas Cantatas you might find one of the following useful: "The Birth of Christ," Wooler; "The Holy Child," Adams; "The Shepherd's Vision," Berge; "The World's True Light," Stults; "The Word Incarnate," Stults; "Glory to God," Peery; "The Birthday of the King," Dale; "Immanuel," Dale; "The Hope of the World," Schnecker; or "The Birth of Christ," Richter.

Unless you want to use some social feature to maintain the interest of the members of the choir, our only suggestion would be to use music that is interesting enough to make them want to be on hand to take part, and to appeal to their sense of loyalty to the church and its music. Irregular attendance is one of the unfortunate aspects of the volunteer choir.

Q. I have been asked to do some research work on "What contribution has been made to the Musical World by Negroes?" Will you kindly tell me how and where to get this information? Will you also tell me how to get in touch with Nathaniel Dett?—O. S.

A. We suggest your investigation of the following books: "Afro-American Folksongs," Krehbiel; "Negro Workaday Songs," Odum and Johnson; "American Negro Folk Songs," White; "Slave Songs of the United States," Allen-Ware-Garrison; "Religious Folk Songs of the Negro," Dett; "Negro Folk Songs Book," Burlin; "Utica Jubilee Singers Spirituals," Johnson; "Seventy Negro Spirituals," compiled by Fisher. Any of these may be secured from the publishers of THE ETUDE.

Nathaniel Dett may be reached by addressing him at Room 209, 154 East Avenue, Rochester, New York. You might communicate with H. T. Burleigh, 823 East 166th Street, New York, who is also an authority on the subject.

Q. Please advise me of a company that manufactures harps, and one that furnishes chimes that can be attached to a reed organ. Also name prices.—G. S.

A. Communicate with the following firms in reference to the matter, asking for prices on harp and chimes and stating that they are to be attached to a reed organ: J. C. Deagan, Inc., 1770 Berteau Avenue, Chicago, Illinois; R. H. Mayland's Sons, 54 Willoughby Street, Brooklyn, New York; and Rangerone, Inc., 574 Parker Street, Newark, New Jersey.

Q. I am playing a two manual organ and have five combinations which I try to use to bring out different effects, but I do not seem to get much variation. I am sending you the names of the stops and ask your advice on combinations. Organists have told me I do not have much to work with.—M. C. G.

A. The organ you specify is of course limited. You do not indicate what combinations you use nor the purpose for which they are used. Some solo effects you might try are: Oboe; Violin and Ludwig's Tone; Ludwig's Tone or Violin and 12th; Bourdon and Flute d'Amour; Concert Flute and Flute d'Amour; Gedeckt and Flute d'Amour; Gedeckt and Piccolo.

For accompanying congregational singing, try Great Organ—Horn Diapason and Concert Flute; Swell Organ—Full, except Bourdon and Ludwig's Tone; Pedal Organ—Major Bass; Couplers—Swell to Great, Swell to Pedal, Great to Pedal. For additional brilliancy, add Great to Great 4′ coupler.

Q. We have a reed organ made by the Farrand Company. Is this company still in existence? Are the names on the stops the same on all reed organs? If so, will you please tell me what these names are? There are twelve stops on the organ. Where can I secure preludes, interludes, offertories and general church music for the reed organ?—R. J. A.

A. As the Company you mention is not included in The Music Trades Directory of 1929, we presume they are no longer in business. All makers of reed organs do not use the same names for stops; and we, of course, do not know what stops you have.

You might find the following books of interest: "Classic and Modern Gems for the Organ," Jackson; "Reed Organ Player," Lewis; "59 Original Pieces for Harmonium," Franck; "Landon's Reed Organ Method." The last book contains an article on "Stops and their Management." Any of these books may be obtained from the publishers of THE ETUDE.

Q. I am director of a small choir consisting of about eight boys, ten ladies and three men. I would like to know how to get the best results from the choir. Would you advise allowing them to do as they have been doing—singing in unison, or try would you to cultivate the parts? Please give me the name of a good publishing house that would have simple unison music.—H. M. B.

A. It is, of course, more satisfactory to have the choir sing in parts; but you evidently have a shortage of men and, under such circumstances, it might be advisable to limit your selection of music to the ability of your choir. The most desirable thing to do would be to secure more men if possible. We are having the publishers of THE ETUDE send you a catalog of music which includes unison numbers. You might also investigate the following books, which may be had from the publishers of THE ETUDE: "Children's Anthem Book," Barnes; "Junior Intermediate Anthem Book" (One and two parts), Harper; "Twenty Unison Anthems for Junior Choirs," Barnes; "Unison Anthem Book," Barnes; "Unison Choir," Fearis; "The Junior Choir Anthem Book" (Unison with optional alto part), Mueller.

Q. In an organ with single expression is there any advantage in having two expression pedals, one to open each half of the swell shutters? The instrument on which I practice has a Bass Drum which, when installed, was stretched too far and bursted. Will this have any effect upon the drum so that it cannot be used? Please name a set of stops that may be made from a group of string toned pipes for a unified organ. Is the Quintadena a string toned stop? What is the maximum wind pressure of the Diaphone; and, in an organ with a Tuba and Diaphone, which should be voiced on a higher pressure? Why, usually, is a unified instrument better than a straight organ for theater use? Will you please explain the use of scaling ratios (Diapason, Ratio: 1:2.66) and what they signify? What is the address of The American Organist? When the specifications of the Atlantic City organ are printed will you send them to me or shall I write to The American Organist? Can you give me the name and address of the firm who installed the Wanamaker store organ? I do not fully understand the use of the mutation stops, especially the Twelfth. Will you give me some idea of how it is used? Can you give me the address of The Robert Morton Organ Company and name some of their installations? How many pipes would a set of unified stops require as follows: Bourdon 16′—Concert Flute 8′—Flute 4′—Twelfth 2⅔′—Piccolo 2′—and Tierce 1⅗′?—E. N.

A. We do not see any advantage in having two swell pedals to operate one set of swell shutters. We should not think the Drum would be usable under the conditions you name. If the head only was damaged it might be replaced with a new one. A string toned stop can be unified at any or all pitches covered by the number of pipes included. The Quintadena is not a string toned stop; it is a stop in which the twelfth is prominent. So far as we know the highest wind pressure used for a Diaphone is 50″ and the highest for a Reed, 100″. The organ in Convention Hall, Atlantic City, includes two Diaphones (16′ and 8′ pitch) on 50″ wind, and a Tuba Harmonic on 100″ wind. The unified organ is not necessarily better for theater work, but it can be constructed at less cost than a "straight" organ of similar resources and satisfies the audiences so far as individual tone colors are concerned, though ensemble combinations are not usually satisfactory. The figures 1:2.66 indicate a scale in which the diameter of the 18th pipe is half that of the first pipe. Audsley, in "The Organ of the Twentieth Century," informs the reader that, to those who desire to study the mathematical formulae by which the measurements are obtained, pages 33-38 of Robertson's "Practical Treatise on Organ Building" will doubtless be of interest. The American Organist is published by Organ Interests, Inc., Box 467, Richmond Station, Staten Island, New York. Information as to the publication of the specification of the Atlantic City organ may be obtained by addressing as above. The firm who built the original Wanamaker Store (Philadelphia) organ is no longer in existence. Mutation stops are used in ensemble effects to produce overtones and to color individual effects. The Twelfth may be used in ensemble or for color effects—such as that produced by the use of Salicional 8′ and Nazard 2⅔′. So far as we know the organ firm you mention is no longer engaged in the building of organs. 101 pipes would be required for the unified stops you name, but the 8′ Flute could not be a Concert Flute, as that stop would require pipes of different character.

Q. I am practicing on a one manual reed organ about twenty years old. Three of the draw knobs have no effect. What is wrong? With the exception of the three stops mentioned, none of the draw knobs can be moved. How can this be remedied. Do you think that part time practice on the reed organ supplemented by practice on the pipe organ will help me?—G. E. R.

A. You do not state the name of the stops that do not produce any volume or change of tone. They may be stops that are not intended to add volume because of being included in some stop already drawn among those which you cannot move. One might be a tremolo which produces a "wave" in the tone of other stops. The cause of the "sticking" stop knobs may be swollen stop rods. If so, take the stops out and insert new felt in the stop holes, or rub down the stop rods very slightly, with sand paper. Practicing on a reed organ may help you somewhat as preparation for pipe organ study, but piano technic is much preferable for the purpose.

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Bands and Orchestras

(Continued from page 713)

city's available players within the band's personnel.

It has been of course, quite a job to accomplish all this in the short space of eighteen months. It is well also to emphasize the fact that the player who is "jazz mad" only, was given no place in this band.

In this day and age, it is comparatively easy to find players of all instruments who are versatile enough to play more than one instrument well, play concert music in the manner and spirit demanded by the score, and depart from the sublime to the ridiculous, when the commercial demand presents itself, in the way of dance orchestra playing.

Honesty in Piano Study

(Continued from Page 716)

Their "toilette" must be a daily labor. Must I not shave every day? Is it enough to know that the alternative is a long beard?

Suppose I point to some notes on the page and ask, "Do you know these?"

"Oh, yes," answers the student. "I know; those are sixteenth notes."

Yes, and how does he play them? It is not enough to know sixteenth notes. One must feel them, rhythmically and tonally, and then be able to play them with rhythmic and tonal correctness. And there is no way to accomplish this except through the daily "toilette." If I do not practice my technic I cannot make my sixteenths correct. To know them theoretically is not enough. I must save three to four hours every day for practice, and I let nothing interfere with this.

And again, thorough musical training includes very many things. These people—not students alone—who play Concertos, do they know other than their own piano parts? Some of the most scrupulous will work on the arrangement of orchestra for the second piano, after first having learned their own part. I find this most often true of violinists. But, for me, a concerto means the whole composition. What does the name mean? The piano or the violin is only part of a whole.

Singers Need to Study Music

IN MY LONG acquaintance with singers I have found almost always that of all performers they are the most ignorant of music in general. They take all kinds of liberties, making as their excuses the limitations of the vocal organism and of the breathing capacity.

But I believe that this weakness is because they almost never thoroughly study music in general. In other words, they have no foundation, no background, and no training, musically speaking.

I can explain to myself this lack of knowledge. As a general rule, a singer discovers his voice at the age of sixteen to eighteen years. Therefore, he does not know what to do with it except to make music. Then he begins to study the absolutely indispensable foundation of music; but even this study is very superficial, just enough for building a repertory of opera, or, what is worse, of songs. Of course I have known singers who are competent musicians, but these are fewer than few.

I know that singers rather than instrumentalists fill the houses, as a rule. But this is because their art is much easier to understand (since it is more superficial and emotional) and therefore appeals more to the masses who can understand it without preparation. To enjoy Bach one must have preparation. To enjoy Puccini no preparation is required.

Artists and Musicians

THE MAN who is an artist has feeling; it is "in his blood" to express his feeling. He has soul and heart. But he is like a diamond in the rough, which must be cleaned and cut before it becomes beautiful. The race horse must have blood and breeding. But it also has to be trained.

The man who is a musician has the training. He knows how to express himself, though he may not have much to express. The two faculties are like capabilities and manners in Life. We may admire a man's character and capabilities; but, before he can be wholly acceptable, he must have polished manners as well. The real artist is a musician; the real musician an artist.

The "How" of Technic Important

BUT TO RETURN to our subject of teaching. In assigning a task to a pupil, I always tell him how I wish him to play it. But I tell him at the start that I shall try to convince him as to my ideas; and I ask him, if he is not convinced, will he please discuss the subject with me? In the technic I begin with the greatest difficulty, the highest point, the top—the high lift. This is for strength. If you are going to punch something, you can not punch hard if your hand is touching the object. Therefore, if we are to make strong muscles and tone, we must lift high. If we play from near the key, the tone is not large. If we try to help out with the arm, wrongly, the tone is nervous, dry and short.

To develop the finger, I use extreme tension in the hand, with the fingers lifted high. Suddenly, I play swiftly and strongly with one finger; it flies back into its original position immediately, and the next finger follows. The movement is swift, but there is a wait after each finger, so that the exercise as a whole is very slow in tempo, and very intently considered. I play thus, for instance, with the right hand, a scale of two octaves, fingered 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, so that each finger shall be exercised. With the left, meantime, I may play the tonic triad on only the first note of the scale. But this, of course, is only one exercise. The tone must be solid; it must be a carrying tone, that can be heard across a large hall, even in *pianissimo.* If the tone is properly formed, with strength; then, afterward, when I wish to play it softly I have only to relax.

Exercise of All Muscles

TO ATTAIN the necessary conditions for playing, one must have not only strength of finger but also great power in all the muscles of the arm and shoulder. I must carry out my physical exercises every day in order to train these muscles and to preserve their great strength. Everything I do is directed toward command of the keyboard.

Why do I not play tennis? Because it hardens the wrist. In life, we regret all movements which are merely nervous movements. They are no more serviceable at the piano than elsewhere. Do you wish a thin tone, founded on nerves? Do you wish a sharp, harsh tone like the crack of a whip, because your body is not trained? Rather close the piano and prepare

(Continued on Page 750)

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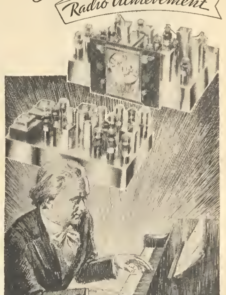

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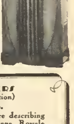

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THE VIOLINIST'S ETUDE

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ROBERT BRAINE

It is the ambition of THE ETUDE *to make this department a "Violinist's Etude" complete in itself.*

Luigi Tarisio

Carpenter and Connoisseur of the Violin

By R. Alfred Glenn

THE RÔLE of the violin, not as a musical instrument, but as an object of near adoration for the collector, is made possible by the fact that, aside from being a thing of beauty, in line, color and mass, capable of producing tone beyond any other instrument conceived by man, at its best it is rare as a pearl in a rajah's crown. Along with these it has that unique quality of improving rather than deteriorating with age.

In an earlier period fiddles, awkwardly constructed and little prized, had next to no commercial value. Nor did a development in craftsmanship help matters greatly. Even the now famous Stradivarius violins were at first in little demand. In the latter part of the eighteenth century, Cervetto, the father of the famous violoncellist, failed to find a buyer for a Stradivarius violoncello priced at five pounds (twenty-five dollars). The great Cremonese instruments, their worth unrealized, were becoming scattered throughout the countryside. A few more years and the name itself would have meant nothing.

The person who brought about a change in this condition, who gave a peculiar value to old violins and a meaning to violin collecting—who, in his small way, made history—was a certain Italian peddler, Luigi Tarisio. He it was who, with a definite idea in his head, resolutely shouldered his pack on a morning in the year 1820 and set out afoot through the country districts of France.

Luigi Tarisio, carpenter and fiddler, had lately begun to take a curious interest in violin construction. His own fiddle was a poor one, not so much because of its tonal flaws as because of its careless workmanship. With his craftsman's eye he observed and surmised. He examined other violins. His eye fell by chance on a Cremonese instrument. Enough! His life had gained a focus.

The Carpenter Travels

SO WE SEE him plodding up hill, down dale. We hear his friends mutter, "A good carpenter gone wrong. That's what comes of not sticking to one's plane and chisel." But Tarisio, walking through the early morning mists, his eyes seeking peasant cottages, his ears open for monastery bells, has other thoughts. And, strangely enough, they are not of the bargains he will strike, once he reaches Paris, though he is canny enough to chuckle over these, but rather of that marvellous Stradivarius he has seen, irridescent as a pigeon's throat, with the rhythm of a graceful woman and the voice of an angel.

Well, he is a practical knight errant, in any case. At a farmhouse he asks for an odd job or two to do—"any mending, any old fiddles to be repaired?" To which the farmer casually replies, "Well, we've got an old fiddle up in the attic there. Been lying around for years." It is fetched; and Tarisio sets to work. First, he must slyly learn whether or not the instrument is a good one. Then he must wheedle them into accepting his brand new fiddle in exchange for this poor wreck of a thing, and along with it a piece of good, black bread and honey to finish off the bargain. In scarcely more time than required to tell it, the bargain is made and Tarisio plods on down the road, trying to keep from looking at his treasure until he is over the nearest hill.

In 1827 Tarisio appeared in Paris for the first time, his bag bulging with instruments that today would set the musical world agog. But, strange to say, no one then knew, save this uncouth carpenter, the worth of what he carried. And he it was who was finally to teach the world a worshipful regard for probably the most delicate and precious instrument ever created by the hand of man.

To M. Aldric he went first and laid his instruments lovingly on the counter. But if Aldric took him for a country bumpkin or an impractical visionary or just a plain tramp, he had quickly to reverse his decision. Here was a close bargainer, entirely cognizant of the worth of what he had to sell. When that day's work was done Tarisio had a neat sum with which to get more new fiddles, for trading about the countryside.

Mystery and Romance

SO TARISIO plied his craft of connoisseur—in farmhouses and inns, in monasteries and castles—plied his trade at a time when the chances of confusion were practically nil—that is, before the art of imitating labels was known. The field was clear—and never was there a better master to till it. To Tarisio goes the credit of saving for posterity hundreds of instruments that otherwise would have gone the dusty path to oblivion—and not only of rescuing them, but rescuing them with such aplomb as to put to shame P. T. Barnum's blatant showmanship. For Tarisio knew the value of mystery, of romance, of secrecy, and he imbued his instruments with these as with a faint perfume.

The stories of how he obtained his instruments read like adventures of the Arabian knights. In Paris he sees the belly of a Stradivarius gathering dust on the shelves of a shop; he inquires where this was bought and runs down to Spain to the shop of the man who sold it. Here he is told that the back and sides are in the possession of a wealthy Spanish lady who had the front replaced by a new shiney one, the original being cracked in several places. Off Tarisio scampers to the Spanish lady. She is coy and crafty by turns, bringing out wholly unsuspected qualities of gallantry in her ardent bargainer, until finally he gets the bass with every appearance of a person who has chivalrously allowed himself to be tricked into paying too much. Exultant, he boards a homeword bound ship. Not many hours pass, however, before a storm breaks and nearly ends the career of both Tarisio and his dismembered charge.

His Work Finished

AFTER ALL the colorful course in his life, death raised the curtain on its very personal drama. None had ever been allowed to enter the little garret where Tarisio stayed while he was in Milan. He spent his time there so quietly that no one had any idea of the nature of his work. His neighbors would notice him slowly climbing the steps and hear the usual locking and bolting of the door. Then they would know that Signor Tarisio was in his room again after his travels. But on one of these occasions they heard him walking slowly about the room and heard finally the bed springs creak their rusty welcome. The next day passed and the next—and no descending steps were heard. The neighbors began to take alarm. They knocked at his door. When no answer came they summoned the police. The door broken in, an amazing sight met their eyes. Tarisio's body lay literally surrounded with violins—violins on the table, on the chairs, hanging from the walls, festooned across the ceiling. And the silence of all these creatures of his care merged with the silence that muted their master's lips.

Vuillaume, clever Parisian dealer, got the news and hurried to Milan. He succeeded in coming into possession of over two hundred violins, violoncellos and altos, among them the most treasured of all Tarisio's darlings, the "Messie" Stradivarius.

Many times in the latter part of his life Tarisio had boasted he could present a Stradivarius violin still virgin of any bow stroke. So often indeed did he refer to its advent—and to its miraculous qualities that his friends began jokingly to refer to it as "The Messiah." Here it was now, the violin that had been preserved for sixty years in the collection of Count Cozio di Salabue on whose death in 1824 Tarisio had bought it. Mute this latter master also kept it for thirty years, concealing its whereabouts entirely, the further to increase its mystery. Vuillaume, coming into possession of it, kept it in a glass case in his shop. Finally it went to the Messrs. William Hill of London.

"The Messiah" Stradivarius, the most famous violin in all the world. Made in 1716, it is the model for scale measurements of this family of instruments.

So were dispersed the many instruments of this indefatigable collector—but dispersed, let us remember, not among peasants nor among the unwary fiddlers of the country where they had been culled, but rather into the hands of the greatest connoisseurs and artists of the time—to be put to a use far exceeding in scope and quality that ever expected of them before the days of their début at the hands of their carpenter impresario.

Tarisio was as much master of his craft of selecting as was Paganini of his art of playing this first water gem among musical instruments. And, as Paganini had imitators, so Tarisio has had also his. Alas for imitators, always! It has been the unskilled, the bungling, the unscrupulous dealer who has started the traffic in labels—that disreputable habit of counterfeiting the yellowish tag pasted on the inside opposite the F-holes. Through this, labels have become so unreliable that none but the most expert of experts can judge their authenticity.

Perhaps the reader too, as he recalls a possibly neglected treasure, will say, "Why, it seems to me that that old violin in the attic has a Strad label in it. I must get it out and see. Perhaps—?"

And history starts again.

The Viola as a Solo Instrument

By Frank W. Hill

THE VIOLA section in amateur orchestras is often weak and not infrequently entirely absent. As a solo instrument, the viola suffers not from lack of tonal virtue but from lack of skilled players and adequate literature. A study of this condition reveals some interesting facts which may constitute some of the reasons for this unfortunate state of affairs.

First, a poor viola is worse than useless as the tone from such an instrument lacks depth and luster. Good violas are hard to procure and are costly. Violin makers realize the fact that the student hesitates to invest heavily in an instrument which does not enjoy the popularity of the violin and they, therefore, confine their efforts to making violins.

Second, teachers who encourage pupils to study the viola and who are competent to instruct them seem to be nearly as rare as the instrument itself. Without teachers there can be no pupils.

Third, while the larger symphonic works contain viola parts that are not only interesting in themselves, but also as intricate as the first violin passages, the fact that viola music is written in the alto or C clef bewilders the young violist who is usually familiar only with the treble clef.

As a solo instrument, the viola displays a vibrant, rich, though somewhat somber voice in contrast with the more brilliant and sparkling tone of the violin. A small viola necessarily will have a small tone. This does not mean that every large viola is a good instrument but it is impossible to obtain a satisfactory tone on an instrument whose proportions are too small for its tonal compass. The true viola quality is more akin to the violoncello than to the violin. To get the best tone from a viola, the bow hair should lie flat on the string and not too close to the bridge. The bow should not be drawn too rapidly across the strings. The player should hold his instrument well up; do not muffle the tone by allowing the back of the instrument to come in contact with the clothes. Care must be taken that the fingers of the left hand press the strings firmly against the finger-board.

It is not surprising that the viola is so little appreciated when one considers that it is rarely brought before the public, except in the string quartet or the orchestra. It is difficult to obtain solo viola literature such as that included in the immense category of the violin; short, expressive numbers suitable for informal concert use. Contemporary composers are turning more and more to the viola as a medium of expression but their compositions are rarely of a grade appropriate for beginning students.

Modern solo literature for the viola is apt to be of a heavy type; long and difficult sonatas which, while containing a great deal of musical worth, do not fill the place of the lighter, simpler numbers which are the mainstay of any instrument's popularity. It is not easy to obtain transcriptions of the better known violin pieces and, indeed, many violin compositions are not practical, from the standpoint of tonality, for the more somber and deeper voiced viola.

It is quite possible that if the need of a more universally appealing literature for the viola is filled, this really beautiful instrument will gain the place it deserves by virtue of its distinctive qualities.

These selections, with piano accompaniment, are procurable in the viola clef, are easy and are generally familiar: *Cavatina*, Raff; *Orientale*, Cui; *Erotik*, Grieg; *To Spring*, Grieg; *Nachtstück*, Schumann; *Valse Triste*, Sibelius; *Angel's Serenade*, Braga; *Gavotte* from "Mignon," Thomas; *Gondoliera No. 5*, Barri; *Plaisir d'Amour*, Martini; *Reverie du Soir*, Saint-Saëns; *Ave Maria*, Bach-Gounod; *Aria*, Tenaglia; *Serenade*, Drigo-Ambrosio.

If the student wishes numbers of a more ambitious character, he may try: *Country Dance*, Busch; *Valse Caprice*, H. Waldo Warner; *Tanz*, Becker; *Fantasie de Concert*, *Rougnon*.

These numbers for violin and piano are easily played on the viola: *Andante Cantabile, Opus 11*, Tschaikowsky; *Song of India*, Rimsky-Korsakoff, *Berceuse*, Jarnfeldt; *Deutscher Tanz*, Dittersdorf; *Cradle Song*, Brahms; *Minuet*, Lully; *Minuet in Olden Style*, Hochstein; *Serenade*, Pierne; *Berceuse* from "Jocelyn," Godard.

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By Ada E. Campbell

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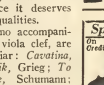

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VIOLIN QUESTIONS

Answered

By Robert Braine

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

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the inquirers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Violin Varnish.

D. E. W.—If the varnish on your violin is in good condition, not badly scratched, or marred, or worn off in large patches, and is not sticky, I would advise you not to have it re-varnished. In any event, it is not a job to do the work yourself, but have an expert violin maker do it. I would not advise you as you suggest to send to England for varnish and to be genuine Cremona varnish such as was used by Stradivarius, and other Cremona makers. Hundreds of pupils claim to have discovered the real Cremona varnish, but their claims have not been proved, and it is doubtful if the secret has really been found. As you are interested in violin varnishes, I would advise you to get the little book: "The Violin and How to Make It, by a Master of the Instrument," which can be obtained through the publishers of THE ETUDE. This book tells how to make many kinds of varnishes, and how to varnish violins.

Double Cases.

H. G.—Violinists, who do much professional work, very often have cases arranged to hold two violins. These cases are not much more expensive than cases arranged for one violin, and are not much more heavier. The artist usually keeps the two violins tuned exactly alike, and before each engagement examines both instruments to see if they are in good playing conditions. In case of an accident such as a breaking string, a breaking bridge, a broken tail-gut, a string loosened on account of a slipping peg, or any of the many mishaps which may occur, he can fall back on the other violin.

An accident in playing, which prevents the player from going on for some time, naturally makes him nervous and it is apt to affect his performance. Having another violin to fall back on, enables the artist, e.g. Thibaud, the great French violinist once told me that he broke seven lengths of E strings (these were the days of gut strings) on a very hot evening in the south. It caused him to adopt steel E strings, which he now uses.

The Violoncello Vibrato.

L. M. P.—I should want to see the violoncello part, before giving you advice as to the exact notes or passages to which the vibrato should be applied. The general rule in violoncello playing is to apply the vibrato to the long notes; for instance, in four-four time, the vibrato could be effectively used on the whole, half, quarter, and the long notes of the eighth notes. Do not try to use the vibrato on rapid passages, such as sixteenth, thirty-second, and sixty-fourth notes. This is highly inartistic. If you are not under instruction, watch good players, and note where they use the vibrato. You can learn much by going to good concerts, and watching the violins and violoncello players.

New Invention for Violin.

J. S.—I have not seen any of your inventions, consisting of improvements on the violin, so I cannot express an opinion on them. I would advise you to show the inventions to some of the good violin makers in your city, and get their opinion. It is many years since there have been any permanent improvements on the violin. The last were the chin-rest, and the E string tuner, which is attached to the tail-piece, and which facilitates the tuning of the steel E string. Since these two, I cannot recall any which have come into universal use.

The Klotz Family.

W. A. K.—The exact details of the Klotz family, famous German family of violin makers seems to be considerably mixed as to dates, and so on. Egidia Klotz (also spelled Aegidius), son of Sebastian Klotz, was one of the most famous of the members of the family, and his violins are considered of high quality. The following is a list, copied from one of his violins: "Aegidius Klotz in Mittenwald fecit der Iaer, 1790." Genuine Klotz violins sell for from $400 to $600, according to quality, beauty of workmanship, quality of tone, and as to which member of the Klotz family made the violin. There are various ways of spelling the name.

Repairing a Violin.

J. H. K.—Indeed you will find that the two long cracks which appeared in the top of your violin, after it fell on a cement pavement, will impair the tone very greatly. You no doubt know that a drum will lose its sonorous tone if the parchment develops cuts, or holes cut in it. It is the same with a violin, which must be perfectly tight. There must be no cracks, or nothing loose in any part of the violin. The top and back must be tightly glued to the ribs; the linings and blocks must also be securely glued, and no other parts must be loose. You will have to get a first class repairer to close all cracks, and all loose parts. Do not employ a "fiddle tinker," or carpenter to do this work, for you wish to have your violin sound its best, but a good professional repairer.

A Thier Violin.

J. W. S.—There were several violin makers named Thir, sometimes spelled "Thler," who made violins in Vienna, and Presburg. Their violins possess considerable merit, but would not be classed among famous violins. They worked in the 18th century. I do not know where you could get an extended account of their lives and work. The following is a copy of the label of Mathias Thir, in which you are especially interested: "Mathias Thir, fecit, Vienne, Anno 17[illegible]." This is probably the best maker of the family. The translation of the label would be: "Mathias Thir made this violin in Vienna, in the year 1777."

Changing Teachers.

D. Z. L.—I cannot advise whether it would be beneficial for you to change teachers at this stage, because I do not know your present teacher, and how well he has instructed you. I should want to hear you play also, to see if you have been correctly taught. 2—I should not advise you to change from class instruction. Nothing is so good as individual, private lessons. If, in addition to your private lessons, you could play in a good pupil's orchestra, it would help you. 3.—The method, studies, and books of pieces you are studying are very good.

Correct Pitch.

M. F. L.—The pitch to which the piano should be tuned when it is to accompany the violin, is "Universal Pitch," (A) 440 (double) vibrations per second. This pitch is the one adopted by the National Piano Tuners' Association. The violin student should keep the A of his violin tuned to this pitch at all times, and he should see to it that the piano which is to accompany him should be tuned to that pitch. 2.—Better not do much violin playing for the orchestra until you have been studying two or three years, unless it is a juvenile orchestra where very easy music is played.

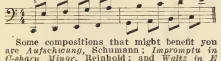
Violin Concertos.

G. T. B.—Mozart wrote six concertos for the violin. It is probable that the one in E-flat, Op. 76, is the most popular. This concerto is a favorite concert number of Jacques Thibaud, the famous French violinist. The "Gesangscene" concerto, by Spohr is probably his best, and the one most frequently heard in public. The concertos of Kreutzer and Rode are used at present principally for students, and are rarely chosen for public performances by leading concert violinists. Of the Viotti concertos, the 23rd is probably the best, and is the most often heard in public. It was a favorite concert number of Ysaÿe. 2.—See "Seventy-Five Studies, Op. 36," by Mazas, are excellent, and are used by violin teachers all over the world. Some publishers divide these studies into two volumes, "Special Studies," and "Brilliant Studies."

Three Years' Progress.

J. C.—Trying to map out a continuation of compositions for a pupil whom I have neither seen nor been with for years is a less guess-work. It would all depend on how well the compositions you say she has mastered in three years, have been worked over, keep the spread of your hand when taking the low note, the less distance you have to travel to reach the top one. This principle of eliminating extra movement is very important when speed is needed. I would suggest you practice broken tenths in various keys, as follows:

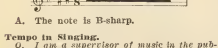
Ex. 2



Some compositions that might benefit you are *Andante*, Schumann; *Impromptu in C-sharp Minor*, Reinhold; and *Waltz in E minor*, Chopin.

A Bach Prelude.

Q. In this measure from Prelude No. 3, *of Bach's "Well Tempered Clavichord," is the fourth note B-natural or B-sharp?*—G. N.



A. The note is B-sharp.

Tempo in Singing.

Q. I am a supervisor of music in the public schools and I find that in general people want to sing songs faster than seems to me to be appropriate. In the case of American the Beautiful, *for example, it seems to me that the spirit is entirely spoiled by too rapid a tempo. May I ask you to tell me at what tempo you would yourself conduct each of the songs in the following list?*—M. J. A.

A. I agree with you that songs like *Old Folks at Home; Long, Long Ago,* and *The Home Road* are commonly sung at a too rapid tempo and I am glad to supply you with the tempo markings that I myself employ. These are as follows:

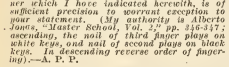
America, M. M. 80; *America, the Beautiful*, M. M. 84; *Old Folks at Home*, M. M. 69; *Old Black Joe*, M. M. 63; *Sweet and Low*, M. M. 88; *Old Kentucky Home*, M. M. 72; *All Through the Night*, M. M. 66; *Believe Me, If all Those Endearing Young Charms*, M. M. 88; *Drink to Me Only with Thine Eyes*, M. M. 84; *Santa Lucia*, M. M. 92; *Dixie*, M. M. 112; *Long, Long Ago*, M. M. 60; *Home Road*, M. M. 76; *Hymn from Palestrina*, M. M. 76.

Ein Feste Burg.

Q. I—I would like to know how to play these measures from Ein Feste Burg *from Mathews' "Graded Course, Book Two." I understand that the brace inclosing the B, F, and D means that those notes are played with the right hand and that the brace plays the C that follows the D in the tenor voice?*

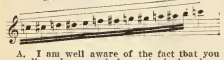
2—In the measures from Schumann's Melody of Love, *is the quarter note and eighth-note (inclosed in the circle) a triplet? My musical dictionary says that a triplet is three notes taken in the time of two of the same value.*—A. M.

Ex. 1



A. 1—Both C's are played with the left thumb; however, in Ex. B, if the hand is too small to reach from the bass 5 to the tenor C, the latter may be taken with the right thumb.

Ex. 2



2—This is considered a triplet. The figure 3 over—or under—the note informs you of that. The quarter-note is equivalent to two tied eighth-notes.

Irregular Groups of Notes.

Q. In Arkady's Waltz, *from* B-sharp, *how do I divide the groups of 9, 11, and 13 notes? 2.—The above is always a stumbling block to me. Is there any rule which might assist, generally speaking?*

3.—In Rubinstein's Kamennoi Ostrow, *beginning in the second movement in F-sharp minor—marked Andante—there are seven in a peggioie containing 11, 17, and 18 notes (written as quarter-notes). How shall I divide these?*—W. B.

A. 1.—In this particular composition, it makes no difference whether you play the greater number of notes on the first beat or on the second beat. Choose the way that seems the easier. But since there may come eventually should be perfectly even, it would seem best to divide the groups, and practicing the first page this way: Practice the right hand alone until you can play the run perfectly evenly. Then, with the metronome, see whether you can get each group on the beat. After you have mastered this, put the left hand with it. If this is difficult play only single melody notes first; later put in the rolling chords.

2.—There is no rule governing such runs. In some cases it sounds best to hurry the notes at the end, and in other cases it seems better to retard them. Trust to your own musical feeling.

3.—I think that all the arpeggios in this piece sound best starting the first few notes slowly and then increasing the speed as the passage ascends.

Mozart's Pigeon

Q. In the "magazine" section of a leading Boston daily newspaper, appeared a few years ago, there appeared an article headed: "Do Animals Enjoy Music?" It went on as follows: "The Great composer Mozart, when a boy, had a pet pigeon which never left him when he was playing upon the piano. This bird would fly to the young musician's violin and pluck at the strings with its beak in its anxiety that he should begin playing, and would sit quietly for hours on his shoulder while he played." Will you kindly tell me if there is any truth in the above statement?—A. W. H.

A. I can find no reference to Mozart's pigeon in any of the standard biographies and my guess is that this is just another of those silly sentimentalities that abound everywhere.

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College

Musical Editor, Webster New International Dictionary

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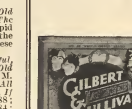

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Left hand ascending; little finger, one, two, three, thumb, one, two, three; descending, one, two, three, thumb, one, two, three, little finger. They do not seem to confuse the notes on which the thumbs fall.

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Honesty in Piano Study

(Continued from Page 745)

yourself to open it later and study. The sculptor can buy a mallet and a chisel for himself; but we cannot buy our tools; we ourselves must prepare them and build them; for our fingers and arms are our tools.

Students Should Be Disciples

BUT THIS INTENSIVE training of hand and fingers is severe, it is a tax on the muscles and it must be supervised by the teacher at every step. Every day the teacher should keep watch over this most arduous task; and even then he may awake to certain conditions too late for the best good of the student. When I was teaching I practically lived with my pupils. I like the word disciples. I believe that our students should be disciples, not merely pupils. Neither should they be parrot-like repetitions of the teacher's traits. But they should be his spiritual children, just as the pupils of the great painters—Rembrant, Goya, Leonardo—were disciples of their masters. To give a lesson one day from five o'clock till six, and then to say, "Come back a week from today at the same hour," that cannot be true teaching. When so much time elapses between the periods, how and when can the teacher influence his student. No! Let the student be constantly under the influence of the teacher.

Therefore the school, which provides collective teaching, does not give the best environment for the pupil of talent. Schools are necessary; I respect them. Not all pupils are geniuses; and the mass of humanity must be handled collectively. Moreover, for many students it is not possible that they can afford private lessons either in one subject or in several. But for the great talents, constant individual training gives the best results. Nothing will take its place.

Exercises and Etudes

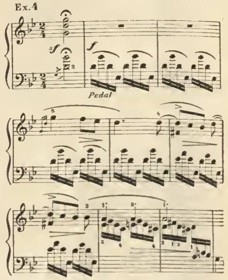
WHAT ORDER of exercises and studies should a pupil pursue? Of *solfège*, one year at least before beginning the instrumental work, and three years afterward, in conjunction with technical work. There are three volumes of *solfège* by Hilarion Eslava, which are admirable. For Etudes, there are Czerny, Cramer and Clementi; Clementi, Cramer and Czerny! These three comprise everything, for me; except that the fifteen "Etudes of Virtuosity" by Moszkowski and the "Etudes" of Kessler and Kullak (second book) have a most important function in developing technic. (I hear a student practicing over and over the *Octave Etude* of Chopin; but he will never succeed in playing it; because, instead of forming his octaves on Kessler and applying that knowledge to Chopin, he is trying to form his octaves on Chopin.) All the Pischnas, Hanons, Tausigs and many others are more or less repetitions of Czerny, and the sole advantage to be found in these is a commercial one, for compiler or editor.

The Beauty of Form

FOR BACH STUDY I advise beginning with the *Two Part Inventions.* Why? Because with these two voices, these two lines, there can be no concealment of imperfections. If a person has a deformity, if the lines of the body are not good, he can conceal the deformity with clothes. So, in piano playing, if in some compositions the line of one's technic in a passage is not good, this can be partially covered, provided there is an accompaniment in chords, or in any harmonic form which permits the use of the pedal as an accomplice. But in a composition with two voices only, the technic, the line, is naked. There are no "clothes" to conceal it. Therefore, the line must be perfect; just as the line of a statue must be perfect. There can be no deceit about it.

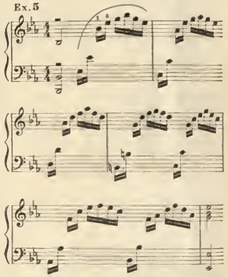
In the "Sonata in G minor" of Schumann, for instance, if there is no attempt to make a clear, unbroken line, one can "lie" a little.

Ex.4



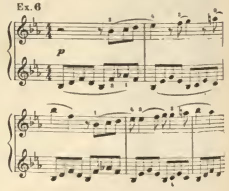
But there can be no deceiving in Bach,

Ex.5



or in Mozart,

Ex.6



My daughter has been very fond of Chopin. Just now, she is studying Mozart: and the other day she said to me, "Do you know, father, that Chopin is making my Mozart muddy?" This is not only true of my daughter; but I observe the same trouble in myself and in many pupils.

More Bach

AFTER THE "Inventions" of Bach, I advise the "English Suites." The "French Suites" have so much harmony in them that they are not so useful for dedeveloping the clear, pure line. And always I continue with Czerny, side by side

(Continued on Page 754)

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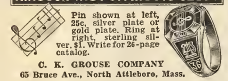

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By Frederick W. Wodell

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A Timely Question.

Q.—As a subscriber I ask that you set me straight. We had a disagreement among choir members on the point: How many counts do you hold "world" in the first phrase of the anthem, God so loved the world, *from Stainer's "Crucifixion"? Some claim it should be held throughout the counts for the tie, while others claim it is held only three counts, on account of the comma after "world."* (2) *Would it be considered good taste to use an anthem and hymn which contain the same text, in the same service?*—E. J.

A.—(1)—The tie connects the three beats on the dotted half note in one measure and the quarter note at the beginning of the following measure, to which the word "world" is allotted. Therefore give four beats to that word. Notes are signs for pitch and duration of tone. The comma might just as well come at the end of the dash after the word "world," so far as the music is concerned. (2)—We say nothing as to the "good taste" of the procedure you mention. We question the good judgment involved. It is usually less trouble to change the service hymn than the anthem. There are conceivably occasions when the good effect of a given text might be heightened by having it used first in an anthem by the choir, and later in the service as a congregational hymn, if the two were connected by purposeful comment from the pulpit.

The Relaxed Jaw.

Q.—My private teacher has taught me that, in order to get beautiful, light, resonant, tones, I must have perfect relaxation of my jaw, and the muscles of my neck. However, my music teacher in high school tells me that I should hold my jaw in, and to draw the muscles of my neck as tight as I can. Whose advice should I follow?—Wm. S.

A.—We know personally a number of the leading men and women now engaged in teaching vocal music in high schools, whose purpose and methods are directed to helping the pupils to obtain a free, responsive condition of the vocal instrument and a beautiful, expressive tone. But we have good reason to fear that there are too many school music instructors who neither know what is a good vocal tone nor how to assist their pupils to secure it. Your high school teacher appears to belong to the latter class. "Perfect relaxation" of the jaw does not mean that nothing is being done with the jaw in the act of singing. It does mean that the jaw is left without a particle of rigidity, in a state of freedom which makes it feel as though it were floating in the air, certainly not pushed out, nor "pulled" in. So with the so-called "neck" muscles—they are to be left in a state of "responsive freedom," of tonicity, readiness to act normally, certainly not in a state of rigidity or strain. It has been said that Francesco Lamperti, teacher of the late Madame Sembrich, once stated that he believed he could train a young singer to sing well simply by insisting upon a completely free jaw throughout her singing.

On Good Pronunciation.

Q. I would appreciate some pointers in the correcting of foreign accent, and in diction generally. It is said that practice with a dictaphone will be helpful. Any suggestion, or reference to reading, will be greatly esteemed.—M. S.

A. For your purpose it may be that working with a dictaphone would be helpful, depending upon the excellence of the instructions, and your ability to judge rightly the result of your efforts to carry them out. There is nothing to equal the personal teaching of a competent guide, to correct English speech and song. Undoubtedly there are in your city several first class teachers of singing in English, who can give you just the help you need. As to reading upon the subject, you might look at the following: "Diction for singers and composers"—H. G. Hawn. "Lyric Diction for singers, actors, and public speakers"—Dora Duty Jones. The publishers of THE ETUDE can supply these books.

The Self-Study Problem.

Q. I have been helping a young girl who has a fine voice. My help has been merely in accompanying, criticism and time, and general assistance. I am not educated to teach voice. However I am very anxious for this young lady to learn more about the technical side of singing, breath control, articulation, and so on. There are no vocal teachers here or in the neighborhood. Nor does my protégé have the funds to go away to study. Therefore will you recommend some books adaptable for self-study for her. Her range is from C to F-sharp, and I feel that it may be broadened.—G. E. R.

A. From your letter we judge you to be the possessor of what is called "good common sense," and feel like helping you and your protégé as much as possible. But, at the outset the question is, supposing the lady to be practicing exercises, who will know when the quality of her tones is good, and if not, how to provide a remedy? It is so easy to be deceived as to one's own tone quality, when inexperienced. However, you may be one who can at least say when the tone is unmusical, and can have the student abandon it at once. And you may be able to get hold of enough information from the little book by Wm. Shakespeare, "Plain Words On Singing," to be of assistance to your friend. But get her into the hands of a good teacher just as soon as possible.

The Falsetto Problem.

Q. Would appreciate it if you would advise on the following:

1. Is it advantageous to sing in the falsetto voice?

2. If practicing in the falsetto voice is desirable, how should it be accomplished? Should one sing falsetto only on high notes, or should one sing it down to the middle register?—S. D. F.

A. The Old Italian masters are said to have called that portion of the vocal scale next above the so called "chest" voice, coming before entering upon the highest range, the "falsetto." But, as Wm. Shakespeare says, "This has no reference to the English term 'falsetto.'" We make a distinction, in the man's voice, between the "falsetto," which is felt as though vibrating upon the middle of the forehead and has a disagreeable, "whoopy" sound, and the true "head" voice. The latter is usually felt as vibrating back of the upper teeth, "in the head." It is sweet but is comparatively weak for the use of a male singer in public. However, as this type of tone positively will not come, unless the vocal cords, larynx, tongue, jaw and soft palate are free from rigidity, it is helpful, in trying to secure a habit of good tone production, to use this "head" voice for practice, as far as possible throughout the compass. Even if the man singer fails to secure it, he is surely working upon right lines when seeking it under the above conditions of freedom, and with a controlled breath. The tone he does get may be broader than "head" tone; but it will be free and of good musical quality. "Head tone" is a "quality" and a "sensation," musical, mellow, flutelike, entirely different from the male "falsetto." See "The Art of Singing," by Wm. Shakespeare; "The Rightly Produced Voice," E. Davidson Palmer. To be had through the publishers of THE ETUDE

The Singer's Physical Development.

Q. I am a bass-baritone soloist, twenty-one years of age. My teachers have forecast a future for me, with perseverance and study. I stand six feet, four inches, and weigh two hundred pounds. Am a grocery clerk with long hours indoors since I was sixteen; and I have not had time for proper recreation, so that my occupation has tended to make me flabby and to put me in a condition not conducive to the best of singing. Would such a physical development course be of benefit to my singing?—R. E.

A. We are not acquainted with the correspondence course in physical development which you mention. The singer does not require the muscular development of the weight lifter; but his whole body should be in a state of muscular tonicity—readiness to respond freely and quickly to proper demands for singing. The man who lifts a weight closes his throat to imprison breath. Try carrying one end of a heavy trunk downstairs, and suddenly begin to laugh while doing so, and you will get a practical demonstration of what we mean. That sort of gymnastics is unfavorable to free production of a singing tone. It is well to have a full normal development of the chest and lungs, for the sake of good health as well as for singing. However, the singer who stuffs himself with breath invites a rigid body and a constricted throat, with resulting bad quality of tone. It is not so important to secure a big breath as it is to acquire the ability to use the singing breath economically and with skill. See the writer's book, "Choir and Chorus Conducting," pages 173-6, inclusive, for a series of exercises which have been useful in developing singers' chests, bodily tonicity, and ability to control the breath for singing. We recommend for you a daily brisk walk for some distance in the open air, with the top of the chest held well up but without strain, and the lowest part of the abdomen slightly retracted. This should be your position, whether sitting, standing, or walking. You may find it difficult to sustain it, but the result will repay your effort. If possible get in touch with an up-to-date instructor of physical culture, and tell him that you want development for singing not for gymnastic contests. Watch your diet. Eat only things which nourish you, and only sufficient to do that. No eating between meals.

The Contralto Compass.

Q. I have never had voice lessons but wish to become a singer. Kindly tell me what range a contralto should have?—B. D.

A. The average contralto should have a range from the G below middle C to the E-flat, fourth space of treble clef. For solo work, and especially in opera, a much longer range, both upward and downward, is required. We judge whether a voice is contralto, or "mezzo," as much by the breadth and richness of the lower tones as by the range downward.

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Music Teachers' National Association Convention of 1935

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Honesty in Piano Study

(*Continued from Page* 750)

with Bach. (Technic and music.)

Of Mendelssohn, the *Variations Sérieuses* are valuable, the *Scherzi*, the *Rondo Capriccioso* and especially the "Concerto in G minor." Mendelssohn wrote so splendidly for the instrument, whether it was violoncello, violin or piano, for which he was composing. There are certain people who profess to find Mendelssohn out of fashion. But it is only a snob who could despise a composer who is so great even though not deep.

Beethoven we must study according to the musical content of his works. For Beethoven was not a pianist, a violinist, a violoncellist nor a singer. He was a composer, first and always. Beethoven has feeling to express, and he has no consideration at all for the performer. He writes what he will. He says, "If you can not play it, I am sorry, that is all." Often he does not realize how difficult his compositions are. Must we not, then, have a sure technic prepared, with which to study Beethoven? Yet Beethoven, like Chopin, can spoil the technic, can make it muddy, but not in the same degree as Chopin.

Of what are called lighter compositions, by second or third rate composers of the day, I do not recommend any, for the reason that they are not fundamental; they present only one idea, or one phase of an idea.

A Student's Problems

WHAT ARE SOME of the problems which a young student must face? Some of them are memorizing, rhythm, octaves, good *tempo*, good tone and sight-reading. Proficiency in all these subjects, and I can not say it too emphatically, is the consequence of good foundation. If you have studied technic well, *solfège* well, these difficulties become nothing. *Solfège* is the technic for music—for the eyes, the brain, the ear. Finger exercises of every sort; these are the technic of the instrument. If you would understand phrasing, for instance, study *solfège*. It is the grammar of music. Suppose a man should say, "I write well with verbs but not with adverbs." What sort of writer would he be? A competent writer must know syntax, prosody, every branch of composition. A musician must know no less.

There is a treatise on composition, by d'Indy, in which are found the principles of phrasing. Phrasing must be based on principles, not on individual taste. Good principles are a school for taste. After you have absorbed the principles, you can know how far to yield to your own predilections, for you will have schooled your taste. It is as if you wished to write for the orchestra. First, you must study orchestration and know what it is to write correctly for every instrument and for all the instruments together. Then, after your taste has been formed, you can write as you choose.

Teach How to Learn

SUCH IS THE WAY a teacher must work. He must give his pupils principles, not individual instances merely. He must give them a background. He must teach them a method of how to practice music. If I give someone a good cigar, should I not tell him the name of the maker, so that he can purchase some for himself if he likes? How to learn, and how to practice, those are what we must teach our pupils, or they will have no foundation, no solidity in their work.

Such teaching is particularly necessary in regard to phrasing, because the editions of famous works vary so enormously. I, myself, know of no good edition of Scarlatti or of Mozart. If we knew music, we should not need signs for phrasing. These signs, in many, if not most cases, are based on the instinct of the editor or player, and not on method. The "Course of Composition" of d'Indy, on the contrary, is based on the study of music, from the days of the old neumes. There we have a classic, a work such as is needed for every student. Riemann's "Harmony" I find sympathetic to me, but his "Phrasing" less so.

The Gods See Not Their Error

TO GO FARTHER, we have today a condition which had its beginnings in the time of Liszt, von Bülow, Tausig and Busoni. They claimed that no one should profane the music of the old masters, that this music ought to be published in the original versions. But they themselves committed what they considered an offense, even a crime in others. For they published editions *pianistically* arranged, it is true, but completely altered from the original text, and they had not the modesty which would have indicated in these versions how much was the original and how much was written by themselves—and that was a lot!

So, from the beginning, and because they thus take advantage of the confidence of the public, they lead the student in wholly wrong directions.

Principles in Pedalling

FOR THE STUDY of pedalling, also, can you not apply the principles which you learn from the study of *solfège*, of phrasing? In Mozart, for example, which must be so transparent, we can use very little damper pedal, very little, just enough, now and again, to make a slight vibration without mixing the tones. In Bach, we can have even less. If the notes do not form a chord, we should not use the pedal. Even if they do form a chord, we should use very little pedal; because, if we do, we shall make a Bach of the nineteenth or twentieth century, and not of the seventeenth. But, indeed, my only advice can be, "Listen! Do not merely hear, but listen." The esthetics of Bach's time did not take into account the pedal, for the reason that the instruments of that day had no damper pedal, only registers. And it is plainly evident that a composition based on two voices requires clearness of line, not mixed, muddy coloring.

A general rule for pedalling is to take the pedal after the note, after the attack. And yet this rule has many exceptions.

Repertory

REPERTORY IS another problem of the student and player. This, too, may be solved by thoroughness in fundamentals. If the brain is trained in music, all the compositions remain in the memory. As to the practice of them, I repeat passages from my programmes, more or less, for tone, but I do not practice them very slowly. The extremely slow practicing I do in my daily exercises.

My own technic is not very big, but its quality is very honest. Whatever is honest is more brilliant than anything which is not honest. When I make a mistake, everybody knows it because it is too clear, too evident, too honest. In music, as in life, I must found my playing and teaching on facts. If theories of playing do not result in facts of playing, they are worthless. There will be found among players three varieties—artists before the concert, artists after the concert, and artists during the concert. These last are very few. Many people play with their tongues, but few with their fingers. It is the duty of the teacher so to train his students that they shall be honest in both technic and music; artists during their preparation and during their concerts.

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The Boston Symphony Orchestra

(*Continued from Page* 739)

and insistent worker, with an uncanny accuracy of ear, had to remake the orchestra, before he could shape the finer surfaces. Widely interested in the newer composers, he was the first conductor to play Stravinsky, and gave in Boston the second performance in America of *Le Sacre du Printemps*.

Serge Koussevitsky was born in Tver, a remote northern province of Russia. When studying at Petrograd, he chose as his instrument the double bass and soon became a virtuoso. Suddenly mastering the art of conducting, as he had mastered the bass, he organized his own orchestra and traveled through city and country with Beethoven and Scriabine. Later he organized his own orchestra in Paris. In him the Boston Symphony Orchestra has found a leader "of fine restraint, of steely flash, of impassioned lyricism," a conductor who has his own version of *tempi* and emphasis and other matters of interpretation. "He aims at the superhuman," wrote a London reviewer. He now has the instrument with which he may, if ever, realize his desires.

Henry Higginson once wrote, "To us all come hard blows from the hand of fate. At these times music draws the pain, or at least relieves it, just as the sun does. Several times when I have faltered in my plans for the future, I have taken heart again on seeing the crowd of young, fresh school girls, of music students, of tired school teachers, of weary men, of little old ladies leading gray lives not often reached by the sunshine, and I have said to myself, 'One year more anyway.'"

Music Extension Study Course

(*Continued from Page* 714)

against the chord background supplied by the left hand.

The second theme is in the key of G major—dominant to C—and in this section the left hand carries the melody throughout while the right supplies the chord accompaniment.

IN AN ENCHANTED GARDEN
By MILDRED ADAIR

Here is another waltz in C major. This time the left hand carries the melody from beginning to end. In playing a melody of this sort the pupil should strive to develop both quality and variety of tone. It is helpful in some cases to suggest to the pupil that he try to imitate a violoncello tone. This melody lies in what might be termed the "violoncello register" section of the keyboard.

FIFI
By BERTRAM ALTRAVER

The theme alternates between the right and left hand in this number. It begins in the key of F major with the melody in the right hand. The little figure in measures three and four should be practiced separately as an exercise before beginning the study of the piece. This figure calls for a smooth passing over of the hand and an unbroken *legato* in passing the thumb under.

The second theme is in the key of B-flat major, the subdominant key. This section may be played somewhat louder than the first theme. The pedal marks are clear and should be followed exactly as given.

THE MERRY-GO-ROUND
By JAMES H. ROGERS

One grows to expect something worth while from the pen of James Rogers; and this little piece satisfies expectations.

Merry-Go-Round is an excellent study in *staccato* playing and is also a tuneful and interesting recital possibility. The young performer can develop this little number to the point of quite dazzling his friends with his virtuosity. The reason for this is that it lies well under the hands and, once learned, can be whipped up to speed without much difficulty.

For purposes of contrast make the most of the few measures which are to be played in a sustained manner. These places are all clearly marked. The changes in dynamics too are well and clearly indicated, and should be followed closely to lend proper color to the piece.

Musical Books Reviewed

Whistling As An Art
By AGNES WOODWARD

From the days when Mrs. Shaw of those naive nineties of the last century enamoured the Sultan of Turkey by the dulcet strains from her sweetly puckered lips, whistling has never quite lost its charm as an art. Now we are in a renewed period of interest in this delectable accomplishment; and the author of the book under review has furnished a key to many of its mysteries.

Within the compass of a comparatively small volume are offered careful explanations of every fundamental that enters into the artistic rendering of music (almost every type. There are careful directions as to "Breath Control" and the execution of the various "bird calls," the trill, the wave, the "nedula" and the "cudalee" of the Mocking Bird, the technic of the lips and tongue in the mastery of these, along with every detail the punctilious student might desire to know. Then it closes with careful directions for the transcription of favorite melodies into the whistler's vocabulary; to which is appended a list of scores of compositions of every type that are particularly adapted to use in this art. A book calculated to fill study with pleasure.

Pages: 113.
Price: $2.00.
Publishers: Carl Fischer, Inc.

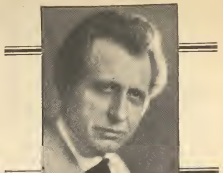
The Gregorian Chant Manual of the Catholic Music Hour
By MOST REVEREND JOSEPH SCHAEMBS, DD., SISTER ALICE MARIE, O.S.U., and REVEREND GREGORY HUGLE, O.S.B.

The comprehensive plan of teaching the singing of Gregorian Chant to children in the grades of the parochial schools is thoroughly covered in this 352-page book for the teacher. These instructions and suggestions accompany the exercises in the text books of The Catholic Music Hour Series, Books One to Five.

The above-named editorial board has prepared this work in collaboration with a distinguished group of the foremost American authorities on music instruction for children in the grade schools; and the plan of procedure, as here outlined, should prove of inestimable value to the teachers and music directors in the parochial schools and to normal school students.

Truly a monumental work, is this thoroughly modern, practical system of education in the art of singing the ancient chants. It represents years of study and research. No doubt this work will find a place in the library of every Catholic music educator.

Pages: 352.
Price: $3.00.
Publisher: Silver, Burdett and Company.


P. Marion Paulsen, Mus.Doc., Honorary Vice-President of the Sherwood Music School.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

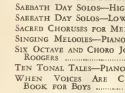
MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—December 1935

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Around the May Pole—Dance Tunes for Piano—Baines	$0.30
Birds of All Feathers—Musical Sketch—Adair	.25
Educational Vocal Technique in Song and Speech—Two Volumes—Shaw and Lindsay—Each	.40
Evening Moods—Album of Piano Solos	.30
Little Classics—Orchestra Folio—Parts—Each	.15
Piano Accompaniment	.35
Marchette Band Book—	
Parts, Single Copies—Each	.15
Parts, 25 or More Assorted—Each	.10
Piano (Conductor's Score)	.25
Piano Studies for the Grown-up Beginner	.40
Presser's Manuscript Volume	.60
Rob Roy Peery's Third Position Violin Book—Class or Private Instruction	.30
Sabbath Day Solos—High Voice	.30
Sabbath Day Solos—Low Voice	.30
Sacred Choruses for Men's Voices	.30
Singing Melodies—Piano Album	.25
Six Octave and Chord Journeys—Piano—Rodgers	.25
Ten Tonal Tales—Piano—Locke	.25
When Voices Are Changing—Chorus Book for Boys	.25

The Cover for This Month



The "Christmassy" cover on this month's issue of THE ETUDE was created by H. W. Benn, a Philadelphia artist. While only a comparatively small portion of the people of this country have had the privilege of enjoying a Christmas in the midst of such surroundings as depicted on this cover, nevertheless something of the real romance of Christmas deep down in the hearts of all who enjoy feeling things sincerely seems to be tied up with snow-covered scenes where one is likely to hear the jingle of sleigh bells and find open hearth fireplaces in the houses about.

And, of course, the true spirit of Christmas must have the church and the Christmas carols, so it was a very happy thought of the artist to blend into the scene a suggestion of that beautiful carol, *Silent Night*.

The Historical Musical Portrait Series

One of the most valuable features of *The Historical Musical Portrait Series* is the fact that contemporary celebrities are included as well as those of by-gone days. It is this feature that gives such a distinctness to the series. There are many sources where one may secure information about the musical artists who have lived in the past, but pictures and biographies of the musical folk who are making present-day history of music are not included in many published books.

The compiling of this Portrait Series is a large task and requires in many cases lengthy correspondence. In several instances the procuring of a desired photograph has been accomplished only through the courtesy and coöperation of a friend of THE ETUDE. In a recent issue it would have been necessary to omit a very important figure, but for the coöperation of a large Eastern college in having a copy made of a large portrait of this celebrity which was hung in the college library.

Many of our subscribers who do not wish to mutilate their ETUDES are taking advantage of the opportunity to secure the separate pages. These pages are available at the very nominal price of 5 cents, postpaid.

Holiday Bargains on Music Albums, Musical Literature, etc.

It's the *Thought* behind the Gift that counts! When you know that the one who presented you with a Christmas remembrance was thinking of you and your tastes, your desires, your hobbies, while making a selection, the gift is enhanced in value many times.

Musical folk appreciate a musical gift—an album of music, a book on some fascinating musical subject, a musical *objet d'art* for the studio or the home, an attractive piece of musical jewelry.

Each year at this season Theodore Presser Co. publishes a list of Holiday Bargains. You will find some of them listed in the advertising pages of this issue and the complete list is given in the illustrated booklet "Holiday Bargain Offers," a copy of which will be sent gratis upon request. Many teachers make a practice of presenting a gift (not necessarily an expensive one) to each pupil at Christmas time; classes "chip in" for a present to give teachers; parents make happy, with a gift of musical significance, their youngsters studying music, and relatives and friends are glad of the opportunity afforded them by these Bargains to obtain musical gifts for musical folk.

Especially noteworthy are the bargains in music books at greatly reduced prices. Indeed, some teachers seize this opportunity to stock up for months ahead on works suitable for use in teaching. Remember, these offers are good only during the month of December.

ADVERTISEMENT

The Day of Days

WHEN we come each year to the glad moment when we wish our friends a "Merry Christmas" we cannot help being reminded of the wonderful spirit of the founder of this business, Mr. Theodore Presser, who left us ten years ago. At Christmas time the spirit of the Festival so filled his soul with happiness and gratitude for his blessings, that he could hardly contain himself. Every little symbol and token of the Christmas spirit was dear to him. That same warm sense of gratitude which meant so much to him, has continued in our life like an ever-burning fire. It is that which we send forth to you now, with our deep sincerity and best wishes for a

Merry Christmas and a Happy New Year

Evening Moods

Album of Piano Solos

Just as the dusk of a Summer evening seems to bring a feeling of peace and quiet in nature, so the soft strains of beautiful music lulls the senses to rest and relaxation. Many deplore the prevalence of "jazz"; because it is so blatantly evident, some seem to think it is everywhere. But could these folk visit thousands of American homes, both in city and village, where family life is still of paramount importance, they would probably hear floating through the windows the sweet sounds of music, real music. Possibly a violin, mayhap a human voice, the finest instrument of all, but more than likely the universal instrument of the home, the piano.

There are published some excellent albums of piano music containing pieces of the calm, meditative type and, as most of the numbers are also suitable for playing in church and Sunday school, they are in great demand—the publisher's sales records prove this. To make these albums available to the greatest number, the selections are usually pieces in grades two and three, with an occasional fourth grade number.

There are many, however, supplying the piano music in church and Sunday school, and even more "home" musicians, who have attained a fair degree of proficiency. For these this album is being published. Here one will find fourth, fifth and even sixth grade piano compositions by the best composers, music that will satisfy even the most discriminating music lover.

The response to our initial announcement of this book's forthcoming publication has been most gratifying. Many advance orders have been received, some accompanied by letters expressing the writers' delight at the opportunity to obtain an album of this kind. While this book is in preparation orders may be placed for "first edition" copies at the special low price, 30 cents, postpaid.

ADVERTISEMENT

Marchette

Band Book

Just what the title suggests—a book of snappy *little* marches for band!

With the wealth of fine material in the Theodore Presser Co. catalog from which to choose, the compiler of this collection has selected sixteen of the very best marches imaginable, all of an easy grade for beginning bands, and with a wide variety of appeal. Most of these marches are already well-known and popular in other forms, but have now been arranged for the first time for band.

A glimpse of the contents reveals such titles as *Little Drum Major, Here Comes the Band, En Route, Pride of the Regiment, Our School Band, Taps, Radio Boys, Commencement Day, King's Review*, and seven others—all exclusively copyrighted pieces not available in any other band book.

The arrangements have been prepared by one of the foremost bandsmen in this country and will be satisfactory for large or small bands. In line with present-day trends, this collection will be published in thirty books, as follows:

D-flat Piccolo, C Flute and Piccolo, E-flat Clarinet, 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Soprano Saxophone, 1st and 2nd Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Solo B-flat Cornet, 1st B-flat Cornet, 2nd and 3rd B-flat Cornets, 1st and 2nd E-flat Altos, 3rd and 4th E-flat Altos, 1st and 2nd Horns in F, 3rd and 4th Horns in F, Baritone (bass clef), Baritone (treble clef), 1st and 2nd Trombones (bass clef), 3rd Trombone (bass clef), 1st and 2nd Tenors (treble clef), B-flat Bass (treble clef), Basses, Drums, Piano (Conductor's Score).

The advance of publication cash price for each individual Band Book is 15 cents; 25, or more, assorted, Band Books, 10 cents each; the Piano (Conductor's Score), 25 cents, postpaid.

Sabbath Day Solos

High Voice—Low Voice

To compile in one volume a selection of attractive sacred solos, suitable in their musical content and varied in text, is the purpose of the publishers in offering this new book of sacred songs.

The contents of the two volumes are identical. The one for high voice will be suitable for sopranos and tenors with an average vocal range, while the volume for low voice will meet the requirements of altos, baritones, and basses.

Those singers who are accustomed to find only a few usable songs in a given collection will be agreeably surprised at the rich repertoire offered by this useful book.

Place your order now for a single copy at the advance of publication cash price of 30 cents each, postpaid, specifying whether the high or low voice is desired.

Around the Maypole

Eight Maypole Dance Tunes for Piano with Instructions for Dancing

By William Baines

Directors of physical education and dancing instructors, as well as those interested in material for recreational purposes, will find this book of great value in formulating plans for the annual May Day rites and festivities.

In addition to complete directions for costuming and setting of the scene, this work combines in one volume a brief history of the maypole dance, two unison songs, instructions for the eight dances—simply told and effectively illustrated, together with music drawn from various sources for the accompaniment of the dances.

The low advance of publication cash price of 30 cents, postpaid, should be a special inducement to place your order now for a single reference copy.

Birds of All Feathers

A Musical Sketch

By Mildred Adair

We all enjoy a "show," and many piano teachers have discovered that it pays to entertain the group that attends pupils' recitals. Even parents and relatives of the young recitalists, who come, primarily, to note the musical progress of the particular youngsters in which they are interested, are apt to become more enthusiastic if a novel entertainment is presented in connection with the recital.

Miss Adair has been most successful in presenting her own large classes in musical playlets, and her two previously published sketches *In a Candy Shop* (40c) and *From Many Lands* (50c) have been used by teachers, everywhere.

This new sketch gives an opportunity for presenting a wide variety of entertainment features and the matter of staging and costuming easily can be arranged. Wonderfully colorful costumes can be made of crepe paper or inexpensive materials, and plants and flowers, to form a woodland background, readily are obtainable. There is a nice balance in the musical numbers and considerable novelty, too. A violin solo, a rhythm band number and a musical recitation are unusual features, in addition to which there are the usual children's songs, piano solos, duets and trios. Besides the play goes "modern," with not only one, but two, masters of ceremonies—a boy and a girl.

Publication plans call for the completion of this work in ample time to prepare for next Spring's recitals, but a single copy may be ordered now, to be delivered when the book is published, at the special advance of publication cash price, 25 cents, postpaid.

Educational Vocal Technique In Song and Speech

By W. Warren Shaw *In Collaboration with* Grover L. Lindsay

In Two Volumes

The remarkable development of chorus music in the public schools throughout the country has created a demand for text books convenient for use in class vocal instruction. It's a long forward step, indeed, from the "singing school" of Mason's day to the impressive massed chorus singing of our present-day groups.

Mr. Lindsay, Director of Music in the Philadelphia Public Schools, is in an excellent position to know the most practicable procedures in group vocal instruction and training, and his contribution to this work is of inestimable value in presenting the vocal method of Mr. Shaw, which hears the enthusiastic endorsement of such noted artists as Lawrence Tibbett, Gladys Swarthout, Frederick Jagel, Armand Tokatyan and other "stars" of the Metropolitan Opera and the radio.

This work, to be published in two volumes, consists of twenty-five units, each of which contains explanatory text, an educational song, vocalises and an art song. In addition, there are studies, exercises and many valuable suggestions for teachers and pupils.

Within a short time this work will be published, but during this month orders still may be placed at the special advance of publication cash price, 40 cents each volume, postpaid.

Singing Melodies

A Collection of Piano Solos with Words

After the feeling for rhythm, singing is our most primitive form of musical expression. Children now successfully begin music at 4 and 5 years of age because modern pedagogy recognizes the above truth. The youngster who becomes a member of a rhythm band early develops a love for music, and one who begins piano study the "easy way," pleasing tunes with fascinating texts, willingly spends much time in practice.

Talented "piano teacher" composers have produced excellent whole hooks of "singing melodies" for young students; some are deservedly popular. But in collections of pieces by one composer a certain similarity is almost certain to be noticeable. In this book the little pieces have been selected from the writings of a number of the best composers of juvenile study material. This will make for a much greater variety; hence added interest on the part of the pupil.

We know that every successful teacher of juveniles eventually will want to possess a copy of this book. Why not order yours, now, while the special advance of publication cash price, 25 cents, is in effect?

Six Octave and Chord Journeys

Piano Study Pieces

By Irene Rodgers

The compositions of Miss Rodgers are known to many teachers who appreciate their originality and the thorough musicianship exemplified in them. Naturally, the inspiration of many of these pieces was found in the composer's own teaching experience.

How many times have you not wished for something fresh and new, something attractive, when it came time to launch an intermediate grade pupil on the sea of chords and octaves? Well, here is the material you've been seeking. There are only six study pieces in this book, but each covers a technical phase necessary in preliminary octave and chord study.

The teacher whose success methods are based on giving lesson assignments in "homeopathic doses" will be delighted with this work. It surely will be little trouble to get students to complete the study of a book so musically pleasing, so brief and so readily are obtainable. There is a nice balance in the musical numbers and considerable novelty, too. A violin solo, a rhythm band number and a musical recitation are unusual features, in addition to which there are the usual children's songs, piano solos, duets and trios. Besides the play goes "modern," with not only one, but two, masters of ceremonies—a boy and a girl.

Publication plans call for the completion of this work in ample time to prepare for next Spring's recitals, but a single copy may be ordered now, to be delivered when the book is published, at the special advance of publication cash price, 25 cents, postpaid.

Ten Tonal Tales

Melodious Studies for the Development of Style in Piano Playing

By Harold Locke

The interest of the piano pupil, which teachers strive so diligently to arouse during the first lessons, must be maintained. In the second year of study this is not so difficult, but there is still considerable danger of the pupil being discouraged, and pleasing study material is apt to produce more frequent practice and, consequently, better results.

Here in this book the student finds ten tuneful piano compositions; the teacher finds ten studies covering the essential points at this stage of the pupil's advancement—crossing the hands, triplets, repeated notes, grace notes, staccato and legato touch, left hand melodies, etc. That there is always use for a book of this kind, every teacher will agree.

In advance of publication we are booking orders for single copies of this work at a special introductory cash price, 25 cents, postpaid.

Presser's Manuscript Volume

It is good forethought to place serious efforts in music writing in manuscript on the staff-ruled pages of a well-bound manuscript book. Many have made valuable use of this because of haphazard handling of separate manuscript sheets. This applies, not only to efforts in composition, but also to special studies which some conscientious and competent teachers write out for particular individual work with an earnest pupil. Years later in pursuing the teaching of music as a profession, that pupil often has wished that those little manuscript "squibs" of special exercises had been preserved.

Meeting the need for protecting manuscript from wear and tear or misplacement, Theodore Presser Co. is bringing out this substantial bound volume which will have manuscript pages 9 x 12 inches in size, each bearing twelve well spaced staves. The paper will be of good quality and will be suitable for pencil or pen, and there will be approximately 80 pages in the book.

To have this amount of music manuscript paper between two cloth bound stiff covers will prove a convenience to many and the price of 60 cents, postpaid, at which a copy may be ordered in advance of publication, is so reasonable as to be an excellent bargain.

Little Classics

Folio for Orchestra

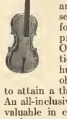
Supervisors of instrumental music in the schools who order this new folio for orchestras may be assured that it is really and truly a book for beginning grade school orchestras. Violin parts are strictly in the first position, with the exception of a Solo Violin for slightly more advanced players, and all other parts are correspondingly easy, both as to range and musical content. There are parts for all the usual instruments of the modern school orchestra.

Fifteen little compositions from master composers make up the generous contents of this collection. Bach is represented by a *Minuet* and *Polonaise*; Schubert by his *First Waltz* and *Cradle Song*; Handel contributes a *Gavotte*; Schumann, the *Soldiers' March*; Mendelssohn, a *Reverie* from his *Children's Pieces*; Mozart, the lovely *Blushing Roses*. Other composers represented include Gluck, Beethoven, Haydn, Verdi, and Padre Martini. While the selection of this material has brought to light compositions not generally known to orchestral players, each work selected adequately represents the characteristic style of the composer in question.

Until the advance of publication offer is withdrawn, parts may be ordered at the special price of 15 cents each, piano accompaniment, 35 cents, postpaid.

Rob Roy Peery's Third Position Violin Book

For Class or Private Instruction



Although there are many fine first instruction books for the violin available, both for class and private instruction, there seems to be an insistent demand for a really practical and comprehensive third position book. Of course plenty of third position study material is procurable, but here in this book, the student obtains everything that is needed to attain a thorough mastery of this position. An all-inclusive book of this kind is especially valuable in class teaching where, frequently, students are obliged to watch pennies in purchasing music supplies.

The material in this book is presented along the same lines as that in *Rob Roy Peery's First Position Book (Fiddling for Fun)* ($1.00), a work that is enjoying much success. Most of the material is original; some has been chosen from the standard studies of recognized authorities and carefully and thoroughly edited for this book.

The work of editing is now completed and it will not be long before copies are ready for delivery. Place your order now this month, before the special advance of publication price, 30 cents, postpaid, is withdrawn.

Sacred Choruses for Men's Voices

Judging from the immediate and lively demand for copies of this volume, now in course of preparation, there are a great many more worthwhile groups of men's choirs than the average individual would imagine.

The make-up of this book looks very promising. It is a collection such as every men's chorus should have to meet the demands made upon it at times for sacred numbers. It is not unlikely that the excellence of the contents may offer the inspiration for some choirs groups to contribute of their good musical work to various church services.

The arrangements are of a grade not too difficult for the average group of singers. The contents include anthems by the best contemporary composers and, in addition to many original choruses, there are arrangements of *The Heavens Are Telling* by Beethoven, *Holy Art Thou* by Handel, *O How Lovely Are Thy Dwellings* by Maker, and other selected favorites.

A single reference copy may now be ordered at the special pre-publication cash price, 30 cents, postpaid.

(*Continued on Page* 758)

ADVERTISEMENT

World of Music

(*Continued from Page* 697)

ERICH KORNGOLD is reported to be in Hollywood adapting Mendelssohn's music to the screen version which Max Reinhardt is making of Shakespeare's "A Midsummer Night's Dream," for Warner Brothers. The score is being arranged for an orchestra of sixty instruments, with voices. The estimated cost of the production is one million dollars.

RIO DE JANEIRO has a new orchestra which devoted its first concert to works founded on the folk lore of the nation. It is sponsored by the Preparatory Institute of Music of that capital.

EDWARD MOORE, eminent Chicago music critic and fervid advocate of "Opera in English" as a stimulus to the creation of an American art of this type, died suddenly in Chicago, on October 6th, at the age of fifty-eight. He had been music critic of the Chicago Tribune since 1921, was widely known through his book, "Forty Years of Opera in Chicago," and he was a leading spirit in planning and exploiting the Chicagoland Music Festivals of recent years.

WILLEM VAN DER BERG, for some years the first violoncellist of the Philadelphia Orchestra, has been released from his contract, to make it possible for him to accept an engagement as solo violoncellist and assistant conductor of the San Francisco Symphony Orchestra.

"THE EVER YOUNG," a new opera by Rutland Boughton, the distinguished British composer, had its world premiere when given at Bath, England, on September 10th, with the composer conducting. It was a feature of festival week devoted to the works of this fine musician and was well received.

COMPETITIONS

A FIRST PRIZE of five hundred dollars; second and third prizes of three hundred dollars each; and fourth, fifth and sixth prizes of one hundred dollars each, all are offered by Ginn and Company, for songs suitable for school use. Only native or naturalized American musicians may compete; and full information may be had from E. D. Davis, 70 Fifth Avenue, New York City.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

THREE PRIZES, of One Thousand, Five Hundred and Two Hundred and Fifty Dollars each, are offered by the National Broadcasting Company, for chamber music compositions by native composers or foreign born composers who have taken out their first naturalization papers. The competition closes February 29, 1936; and full particulars may be had from the National Broadcasting Company, 30 Rockefeller Plaza, New York City.

THE WESTMINSTER CHOIR SCHOOL invites American composers to submit compositions for solo instruments, ensemble groups and for a cappella chorus, to be performed at a Festival to be held in May, 1936. The works will be broadcast over a national hook-up, will be recorded, and will be used in the concert repertoire of the artists of the occasion. Entries close February 1, 1936; and further particulars may be had from Roy Harris, Westminster Choir School, Princeton, New Jersey.

A ONE HUNDRED DOLLAR PRIZE is offered by the South Side Women's Chorus of Chicago, for a setting of Alvin Winter Gilmore's poem, *Spring Journey*, for three part women's chorus, with piano and small string ensemble accompaniment. Particulars may be had from Lucille Wheeler Moore, president, 1533 E. 66th Place, Chicago.

When Voices Are Changing
Chorus Book for Boys

Our editors are very happy with the way this book is shaping up. Its main purpose is to supply choruses for just the period indicated by its title, and in going over a fine lot of choruses as well as songs which seem to offer possibilities for good chorus arrangements, the editors are keeping in mind the facts—that for boys they must be careful as to the selection of texts in order to have the numbers interesting, that the numbers must be attractive in melodic and rhythmic contents, and that in any choruses selected, and in any arrangements made, the parts will be in ranges which will not go beyond a compass that is safe for school boys' voices.

Of course, when this book is actually completed and copies are printed, bound and ready for delivery, the listed price will be higher than the normal price here quoted for those alert school music educators who order a copy in advance of publication. Orders for single copies only will be accepted in advance of publication at the special price of 25 cents, postpaid.

Piano Studies for the Grown-Up Beginner

The adult beginner at the piano presents a special problem and, with the present greatly increased interest in the study of the instrument, many teachers are seeking suitable study material for these interesting and profitable students. Some excellent and helpful books for grown-up beginners have been published, most of them devoted exclusively to teaching the fundamentals in the most attractive manner. But thinking teachers and ambitious students are demanding something more substantial, something that will bridge the gap between the first instructor and those satisfying piano compositions of intermediate grade that are, as a rule, the goal of the amateur pianist.

Experienced teachers know the answer—Czerny, Heller, etc. But few adults will have the patience to "wade" through whole books of studies by these and other standard writers of educational piano material. Some students, too, will object to the expense.

Here in this new book one will obtain a selected, carefully-graded group of piano studies by the foremost composers, probably enough material for the average student from the conclusion of the first instruction book to the point where some proficiency is attained in playing, say, third grade pieces.

We believe that many teachers will want to make the acquaintance of this book as soon as it is published. Adults who have neglected piano practice for some years will also find it helpful. Now is the time to order a copy at the special advance of publication cash price, 40 cents, postpaid.

Beware of Magazine Swindlers

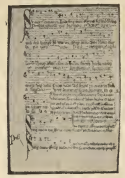
We again caution our musical friends to be careful when placing subscriptions for The Etude Music Magazine with strangers. Thousands of reputable men and women make their livelihood in the subscription business but, unfortunately, there are some unscrupulous individuals who will offer to sell magazine subscriptions at any price as long as they can collect some cash. These invariably pocket the money—and the music lover loses.

Read carefully any contract presented to you before paying cash. Assure yourself of the responsibility of the representative. Canadian subscribers, especially, are warned to beware of a man working under the alias of Bellamy. Davies, Jackson, Baker and other names. This man carries false receipts of the Curtis Publishing Company, Philadelphia, the National Circulating Company of New York and the McCall Company of Dayton, Ohio. Help us to protect you from being imposed upon.

Changes of Address

When changing your address, we should be advised at least four weeks in advance. Always give both the old and new address. Co-operation of the subscriber will prevent copies from going astray.

As Against Manuscript Days



For about three-quarters of the Christian era everything that was read was confined to a very limited few who had access to manuscripts. Most music seems to have been unrecorded and passed along in traditional manner or improvised by the performer. Even from the time ascribed to the *Sumer Is Icumen In* music manuscript, thought to be of about thirteenth century origin, there followed hundreds of years before music lovers could buy printed music.

As against these limitations of the days of manuscripts, music publishers now must make frequent reprintings of editions, often running into the thousands, of a wide variety of music publications which are constantly wanted by musicians and music lovers everywhere.

Following is but a selected list of some of the items on the publisher's printing order of the last month which will keep the lithographer's presses very busy. Teachers and professional musicians may obtain copies of any of these for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
19391	Play Time—*Story*	1	$0.25
22974	Swing High, Swing Low. *Waltz—Rolfe*	1	.25
24795	The Race—*Bassos*	1	.25
8410	Hello! Is This the Weatherman? *With Words—Rowe*	1	.25
16497	Dosing Dolly—*Spaulding*	1	.25
19688	The Ghost—*Wright*	1	.25
26118	A Visit to the Farm—*Stairs*	1	.25
26139	Sailboats—*Stairs*	1	.25
26168	Betty's First Waltz—*Light*	1	.25
19685	The Bouncing Ball—*Wright*	1	.25
17585	Around the Christmas Tree—*Risher*	1½	.25
4184	The Little Drum Major. *March—Engel*	1½	.25
26234	Tripping Along. *With Words—Thomson*	1½	.25
25124	Merry Shipmates—*Valdemar*	1½	.25
26253	Toy-town Soldiers—*Stairs*	1½	.25
26209	Indian Medicine Man—*Richter*	1½	.25
25429	The Big Bassoon—*Grey*	1½	.25
16358	The Big Bass Singer—*Rolfe*	1½	.30
11822	Christmas Day—*Spaulding*	2	.25
7236	Ripples—*Lawson*	2	.30
26141	March of the Pumpkins—*Copeland*	2	.25
7687	Waltz of the Flower Fairies—*Crosby*	2	.35
13530	Holy Night, Peaceful Night—*Greenwald*	2	.25
4187	The Gondolier's Serenade—*Engel*	2	.25
4228	Song of the Leaves. *Folka Caprice—Kern*	2½	.35
26246	Dance of the Debutantes—*Kerr*	2½	.40
26321	Blue Danube—*Johann Strauss*	2½	.25
19732	Song Birds' Return—*Johnson*	2½	.25
16184	The Fir Tree—*Kroeger*	2½	.25
17517	A Blushing Rose—*Lawson*	2½	.25
2728	The Arrival of Santa Claus—*Engelmann*	3	.40
2088	La Princess. *Spanish Dance—Merz*	3	.50
14996	Yellow Butterflies—*Loeb-Evans*	3	.40
25729	Russian Gypsies—*Krasloff*	3	.35
26060	Viennese Refrain—*Arr. Hodson*	3	.25
26175	Gondoline—*Strickland*	3	.35
23850	Chimes in the Valley—*Krentzlin*	3	.35
13242	The Dreamer—*Gradi*	3½	.25
18408	Banjo Caprice—*Morrison*	3½	.35
26099	Dance of the Castanets—*Brown*	3½	.40
26206	Sweet Jasmine—*Andrews*	3½	.35
26098	Meadow Dance—*Johnson*	4	.35
26188	Melodie Russe—*Bordewyk*	4	.35
22981	Glittering Raindrops—*Kern*	4	.50
12045	The Telephone. *With Words—Spaulding*	2	.25

SHEET MUSIC—PIANO DUETS

12137	Come to School. *With Words—Spaulding*	1½	$0.40
17268	Rose Petals—*Lawson*	2½	.25
7615	Under the Mistletoe—*Engelmann*	2½	.50

SHEET MUSIC—TWO PIANOS, FOUR HANDS

36314	March of the Tin Soldiers—*Tschaikowsky-Sutro*	2	$0.60

PIANO SOLO COLLECTIONS

Souvenirs of the Masters—*Spaulding*	$1.00
Gems of Melody and Rhythm—*Stevenson*	1.00
Girl's Own Book	.75
Sprightly Rhythms	.75
Twenty-five Primary Pieces—*Wright*	.75
Autumn (Around the Year with Music)	.50
Winter (Around the Year with Music)	.50
Miniature Melodies, *Vol. 3—Gaynor-Blake*	.75

PIANO STUDY WORKS

General Study Book. *For earlier grades—Dilbro*	$0.75
Mastering the Scales and Arpeggios—*Cooke*	1.50

ADVERTISEMENT

PIANO CLASS MANUAL

Cat. No.	Title and Composer	Grade	Price
	Teaching Piano in Classes		$0.50

SHEET MUSIC—VOCAL SOLOS

7526	The Song the Angels Sang (*Medium*) —*Stults*		$0.50
8563	O Heart of Mine (*Medium*)—*Galloway*		.50
30181	O Master, Let Me Walk with Thee (*Low*)—*Hammond*		.40
30594	When You Are in My Heart—(*Medium*)—*Lawson*		.50
30176	Behold, the Master Passeth By (*Low*) —*Hammond*		.50

VOCAL METHODS

Methodical Sight Singing, *Part 2 (The First Time Through the Keys)—Root*	$0.60
The School Singer—*Reddale*	.60

VOCAL COLLECTION

Songs for Girls	$1.00

SHEET MUSIC—PIPE ORGAN

16941	Christmas Postlude—*Hoemer*	3	$0.30
26139	Idyll—*Duddy*	3	.40

PIPE ORGAN COLLECTION

Ecclesiae Organum—*Carl*	$2.50

OCTAVO—MIXED VOICES, SACRED

35306	The Ninety and Nine—*Sprose*	$0.20
20355	Praise to God—*Stults*	.12
10822	Lead Us, O Father (*S. A. T.*)—*Stults*	.12
10925	Ponder My Words, O God—*Gillette*	.08
15580	I Heard the Voice of Jesus Say—*Rathbun*	.12
20091	Great and Marvellous—*Turner*	.12
10929	I Will Extol Thee—*Ob*	.15
15739	Far From My Heavenly Home—*Rathbun*	.12
5985	The First Christmas Morn—*Newton*	.10
10470	The Holy Night (*Christmas*)—*Mueller*	.10
10627	Hark! What Mean Those Holy Voices?—*Neidlinger*	.15
10756	Glory to God in the Highest (*Christmas*)—*Stults*	.15
20423	A Joyful Christmas Song—*Gewert*	.12
26590	There Were Shepherds (*Christmas*) —*Vincent*	.12

OCTAVO—MIXED VOICES, SECULAR

20376	The Colored Band—*Tompkins*	$0.12
26898	The Gypsy Trail (*S. A. B.*)—*Gallowayn-Felton*	.12
35106	There's a Friend in the Homeland—*Havens*	.12
35071	Autumn—*Grechaninof*	.12

OCTAVO—TREBLE VOICES, SACRED

		Parts	
10480	Jesus, Name of Wondrous Love—*Grant*	2	$0.10
10901	I Need Thee, Precious Jesus—*Warhurst*	2	.10
20685	Christmas Chimes—*Calver*	3	.12
21186	The Christmas Star—*Kinder*	4	.12
35018	Recessional—*DeKoven*	4	.10

OCTAVO—TREBLE VOICES, SECULAR

20024	Hear Thy Lover's Cry—*Lawrance*	3	$0.10
20684	Sea Gardens—*Cooke*	2	.12

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Renew your own subscription now, and remember some good musical friend who will appreciate the fine issues being prepared for 1936. Many teachers will want to take advantage of this opportunity to make presents of Etude subscriptions to their pupils. On all gift subscriptions we will send, if requested, a fine Christmas Card bearing your name as the donor. Make each number of The Etude during the coming year mean a monthly Christmas greeting.

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Thousands of readers each year let The Etude Music Magazine do their Christmas shopping. How? The plan is simple. Make a list of musical friends who are not subscribers to The Etude Music Magazine, get in touch with them, explain the pleasure and profit derived from each issue, which should be easy knowing The Etude as well as our subscribers do, and then secure a one year subscription. A dollar $2.00 and send it to us. For each subscription we give one point credit toward any gift listed in our premium circular. Standard merchandise is awarded for one, two or more subscriptions. Make your own selections. You can do your entire Christmas shopping without one cent cash outlay. Drop us a post card for new list of premiums offered.

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Three Compartment Bon-Bon Dish—This new and attractively designed bon-bon dish is set off by a smart colored catalin black knob. Diameter 7 inches. Height 4 inches. Only one subscription (not your own).

12-Piece Knife and Fork Set—Stainless steel, genuine Marbalin non-burn handles. Six knives and six forks. Green, red or onyx handles. Only two subscriptions.

Keystone Food Chopper—The Keystone chopper will grind any kind of meat, raw or cooked; all kinds of vegetables, coarse or fine. It is easy to operate, easy to clean. Only two subscriptions.

The Pequot—An attractive clock with a 30 hour movement, visible through a transparent case. Available in clear or green with black and silvered dial, and in amber and black and polished gilt dial. For home or studio. Height 4⅞ inches. Only two subscriptions.

Address Book—Gold stamped address book, gilt edged, ruled pages, alphabetically indexed, size 6¾ inches x 5¼ inches. Only one subscription (not your own).

Needle Book—Contains nearly 100 different kinds of needles and bodkins, together with a pair of scissors. One subscription (not your own).

Clothes Line Reel—You may need this handy reel in your kitchen or laundry. Only one subscription (not your own).

THE ETUDE MUSIC MAGAZINE

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Mr. Chubby's Trick

By Hermia Harris Fraser

"Hello, hello," called Lynn, as he reached the "Odds and Ends Shop" in the middle of Lost Lane.

The proprietor, Mr. Chubby, was bent over a book, as Lynn entered, and frowning fiercely. Everything in the shop smelled of varnish and glue, for Mr. Chubby was always mending things, from violins to footballs and clocks and toys. He was especially busy around Christmas time, for there were so many jobs to be done to get things ready for Christmas.

Lynn dropped his music case on the floor and sat down in the only other chair in the shop, Mr. Chubby's things being spread all over the biggest chair. Mr. Chubby looked up from his book, but did not change his expression.

"Let me see, page three in my 'Free Advice Book,'" began Mr. Chubby. "I don't approve of your stopping your piano lessons."

"Now, that is queer, your saying that," Lynn remarked, "because I have just decided to do so, and I have not told a soul."

Mr. Chubby laughed. "Well, it is written all over your face. She scolded you and said you would not pass. Your scales were full of mistakes, the fingering was wrong, and your rhythm poor. 'Am I not right?'"

"Yes, but I have to go to so many rehearsals for the Christmas play, and I do not have time to practice scales," said Lynn.

"Nonsense," said Mr. Chubby, "Utter nonsense!" You really like music. You have good piano hands and a good head. It's people who bother you, isn't it, and things."

"You certainly are clever," exclaimed Lynn. "Which people bother me?"

Mr. Chubby rubbed his chin. "Well, there is your father now. He does not like to hear practicing because when he comes home at night he is tired."

"That's right," said Lynn, "scales annoy him so I never practice when he is home."

"And that pretty girl, your sister, she wants the radio on all the time except when she is doing her own practicing." Mr. Chubby grinned.

Lynn looked quite dismal.

"And that friend of yours, Ben Smith, he whistles under your window so you cannot concentrate."

Lynn really thought Mr. Chubby was a wizard. "And you don't always like your mother to remind you to practice, do you?"

"Well, sometimes I feel rather stubborn and the more she tells me to practice the less I want to. I'm just made that way, I guess."

"Nonsense," said Mr. Chubby, "utter nonsense. Nobody is made any special way, and you can be just the kind of a person you want to be. You do your own making, you know, and you'd better make a good job of yourself before it is too late. Give that to yourself for Christmas," he said, nodding at Lynn with a twinkle in his eye.

Slowly and solemnly Mr. Chubby turned the pages in his big book, as he fastened on his horn-rimmed spectacles. "Now let me see what it says in my 'Free Advice Book.' I usually find the answer to everybody's problems, and I do love to give away free advice. In fact it is the only thing I have to give away."

Lynn listened carefully while Mr. Chubby read: "Free advice for Lynn. OBSTACLES make the race more interesting. LEARN in spite of them. Figure out ways of BEATING them, such as, REFUSE to play for a whole day with the boy who whistles. Ask sister to help you with the COUNTING by clapping her hands. (She will thus become interested in your progress.) Ask Dad for his favorite TUNES, and help him pick them out. Play MELODIES when he is present and SCALES when he is absent. TACT, my boy, TACT! Tell your mother you intend to practice an HOUR A DAY, and make out a schedule for it. And as for the rehearsals for the Christmas play, why boy, you have plenty of time for them, and for practice, too. Time is the only thing the poor man has as much of as the rich man—each has exactly twenty-four hours a day."

Lynn sat thoughtfully for a moment, then picked up his cap and music case.

"I must be going now, Mr. Chubby, but I am going to take your advice with me."

And he did, and the results were splendid, though it took a little effort to carry it out. He was especially interested in what Mr. Chubby told him about being the kind of person he wanted to be.

The next time he visited the shop again the big book fell on the floor. "Look," said Lynn, picking up the heavy volume. "I do not believe there is any free advice in your old book at all. It is all full of figures."

"Nonsense," said Mr. Chubby. "utter nonsense! It is all there in invisible ink, boy, and it's the only thing I have to give away."

"Well, thanks. I like it and I came to get some more," said Lynn gratefully.

Musical Magic!

By Frances Gorman Risser

See that this one thing you do,
Listen for clear tones and true,
Only take your time and see
What an artist you can be!

Practice with the greatest pride,
Really feel that you have tried
Always, every practice hour,
Ceaselessly to find new power,
Tirelessly to train your hand
In all ways to take command;
Charmed, obeying your least thought,
Every finger has been taught—

By

SLOW PRACTICE!

Hearing Ourselves As Others Hear Us

By Ruth L. F. Barnett

Eloise was having her second lesson with her new teacher, and this teacher was EVERSOMUCH more particular about things than her first teacher had been.

She went through the motions of playing eight staccato notes in a row, but the result was two staccato notes, four slurred together and two more not distinguished by any definite manner of playing. And yet Eloise thought she was playing staccato, for she was moving her fingers and wrists up and down, so why wouldn't it be staccato, she thought to herself, as the teacher corrected her manner of playing.

"Try again," said the teacher, "let's have real staccato this time."

Eloise played again, but the results were no better, not a bit. She knew how to work her fingers and wrists for staccato, but her ear had never been trained in the business of telling her whether she succeeded or not. So, in her note-book the teacher wrote the notes G, A, B, C, five times.

"Now, Eloise, I am going to play one of these exercises for you and you are going to listen and see which one I play." And Miss Brown played, and with such a lovely staccato that Eloise forgot to listen carefully enough. "The first one," she announced.

"Listen again," said Miss Brown, and listen more carefully.

"Oh, its the fourth one," she said eagerly, for now she heard the detached tones she had not noticed before.

And for the first time in her life she found out the difference between playing what she thought was staccato, and REALLY making it sound staccato.

Charade

By Dorothy Tudor Jenks

My first is short for Albert,
Sometimes for Ahlert, too.

My second is an ancient tale,
And also, what hens do.

Mothers watch their children
To see they do my third.

My whole means "quick" in music,
At least so I have heard.

(Answer: Al—lay—grow; Allegro)

The Mistreated Dot

By Frances Taylor Rather

I am a much-neglected DOT,
And though I'm plainly placed,
I'm treated like an ugly blot
That needs to be erased.

You'll never find me quite alone;
Close by the note I'll be;
Throughout its value hold the tone,
Then half as long for me.

When in your march, or song, or dance,
I stand out in plain view,
Just wait a bit; give me a chance
To show what I can do.

The NOTE'S the most IMPORTANT thing,
But I too, am worth while;
I help to give good rhythmic swing,
And other charm and style.

Because I'm silent when you play,
Don't slight me, girls and boys;
For silence often can convey
More meaning than mere noise.

If you'll take careful heed of me,
I'm sure you won't regret;
We all need caution, you'll agree,
At times, "lest we forget."

Music and the Daily Dozen

By Gertrude Greenhalgh Walker

BRADLEY was *supposed* to be practicing his scales. Now and then a sigh could be heard, then a scale and another sigh. His father sat by the reading lamp looking over the sports page. "Say, Dad," called Bradley, "wouldn't it be great to play the piano as well as Babe Ruth plays baseball! And think of the money he gets, too!"

"Yes, but think how hard he has to work for that perfection. You think he has nothing to do but get out there and hit a few balls. He WORKS, I tell you."

The next day, which was a holiday, found Bradley and his father going straight to the ball grounds early in the morning—entirely too early to see a game. But the players were there, and of course Bradley thought they would at least be playing a practice game, or having a catch, or just batting balls. But, no indeed!

There they were, doing calisthenics!

One player was jumping rope, to exercise his leg muscles. Jumping rope! Just imagine.

Another was punching the bag, to improve his arm muscles.

Another was doing some queer things with Indian clubs, or something.

Bradley certainly was surprised. "Why, I thought they practiced only baseball," he said.

"No indeed, son," said his father, "baseball is only the last thing they practice. Each man must do his setting up exercises every day to insure accuracy and coördination of the eye and muscles. That's the only way to achieve success."

"Well, I never though those things were very necessary, but maybe they are," confessed Bradley.

"But can you mention anything that can be a great success without a good foundation?"

"Maybe not," said Bradley slowly, thinking that perhaps success was not just an accident, as he used to consider it.

"And so, just remember in music too, you have to have a good foundation, and just as these great ball players practice their setting up exercises you must practice your scales and arpeggios, and all those things that make a good foundation for success in music."

"Right-O," said Bradley with spirit, "I'll practice them well, beginning today."

"And remember the motto, too, POOR PRACTICE MAKES WORSE PLAYERS."

LETTER BOX

Dear JUNIOR ETUDE:

Our Music Club, called the Allegro Club, meets every Saturday to learn to appreciate good music. We take great delight in the JUNIOR ETUDE contests and some of our members have won Honorable Mention.

In our last recital we had an ensemble number in which two members played the piano, seven played violins and the remaining six sang. We are enclosing a snap shot of our club.

From your friends,
NORMA AND MAXINE RUNKLE,
Indiana.

JUNIORS OF LAFAYETTE, INDIANA

Dear JUNIOR ETUDE:

I have been interested in music for several years and play the piano in our high school orchestra and I am in the school Piano Club, Boy's Octette and Junior Chorus.

I have been thinking for some time about the idea of a monthly contest for compositions. I think that a child with any constructiveness would like to compose a little tune or piece for the contest. I fully appreciate that most children know very little harmony but I earnestly believe it is worth consideration.

From your friend,
CHARLES IRWIN BOWERMAN (Age 13),
New York.

N. B. This is a good idea but it could hardly be worked out very satisfactorily as so much depends upon the natural talent of the pupil and the opportunities for study along these lines. The contest, therefore, would be too uneven and unfair.

HONORABLE MENTION FOR SEPTEMBER PUZZLE:

Mary Wempe, Blanche Wempe, Margaret Elliott, Jane Fuller, Audrey Wilkinson, Alice Jawarski, Waverly Hundley, Margaret Schneider, Lillian Marie Tyatt, Hilda Hotchkiss, Anna Katherine Swinney, Hope Elizabeth Baker, Jane Croskl, Faith Irish, Evelyn Reichart, Bernard Lafond, Tim Cahill, Carmen Hayes, Margaret Schornke, Marjorie Mae Finch, Sara Flanders, Bernadette Gelato, Blanche Selm, Edythe Grady, Leonora Pullo, Lily King.

Jumbled Instruments Puzzle

By Alfred I. Tooke

THE window dresser in the music store meant to advertise a special sale of instruments, but he got his alphabet all mixed up. Passers-by were amazed to see this sign in the window:

Special Sale on—
LOSE FAT LEG
SET CORN
SHARP
IN SOAP
BY CLAMS
PIG BE SAP
BAT US
SUN HAIR MOM
BONERS TOM
EELS LUKE
BEAR OUT MIN

What did he mean? Each line spells the name of an instrument when you unjumble the letters.

Junior Etude Contest

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

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month, "A Sense of Rhythm." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender written clearly, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the eighteenth of December.

Names of prize winners and their contributions will be published in the issue for March.

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

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have your own preliminary contest, and send in the best five papers.

Competitors who do not comply with all of the above conditions will not be considered.

My Favorite Composer
(Prize Winner, Class C)

My favorite composer is Beethoven. I like him because of his interesting life. I think he is interesting because of the fact that he strove to develop his talents even after he became deaf, and his family were living in poverty. While deaf he composed some of his most famous symphonies. I like him because he did not give up all of his time to his music, but gave some of his time to his parents, who encouraged him through life. His mother was his particular guidance while she lived.

One of my greatest ambitions is to know more about Beethoven and to understand and enjoy his wonderful compositions more fully. He makes one feel the spirit of his compositions.

MINTA WALLACE MCCALLUM (Age 10),
North Carolina.

Nationalities Game

By Riva Henry

The players gather in a circle, the leader in the center. The leader calls the name of a country and points to a player who must answer with the name of a composer from that country before twenty is counted. The players who fail are "out," and the last one remaining wins.

No composer should be named more than twice, and the following are some reminders:

GERMANY—Bach, Beethoven, Brahms.
RUSSIA—Tschaikowsky, Stravinsky.
AMERICA—Foster, MacDowell.
FRANCE—Debussy, Saint-Saëns.
ENGLAND—Purcell, Elgar.
CZECHO SLOVAKIA—Smetana, Dvořák.
ITALY—Verdi, Puccini.
POLAND—Chopin, Paderewski.
AUSTRIA—Mozart, Schubert.
SPAIN—Albeniz, Granados.
SCANDINAVIA—Grieg, Sibelius.
HUNGARY—Liszt, Goldmark.

HONORABLE MENTION FOR SEPTEMBER ESSAYS:

Alice Jawarski, Evelyn Reichart, Lucy McClemm, Mary Alice Hoste, Mary Catherine Solbach, Gladys Henderson, John Herrold, Frieda Koehler, Margaret Ahern, Joseph Solbach, Adele Ralston, Ruth Marie Casper, Helen Amoriello, Mary Berry, Ruby Alice Clark, Charlotte Wark, Florence Hollister Garvin, Charlotte Clutton, Frances Edwards, Mary Amoriello, Margery Gier, Grace Gimbel, Betty West, Audrey Wilkinson, Mildred McGlothlin, Mary Elizabeth Gulin, Nancy M. King, Waverly Hundley, Anna Marie Solbach, Marjorie Hall, Lorna Sloane, Wanda Marie Byers, Marie Gwinn, Charles Ludington.

Dear JUNIOR ETUDE:

Dick and I belong to a large county Music Club for boys and girls. Our branch meets once a week when each member plays, sings or dances. On Saturday morning we broadcast over our local station, and we all wear sailor suits. I am enclosing a picture of Dick and me, who sing duets together. I am nine and Dick is seven.

From your friend,
ROBERT BALLARD (Age 9),
New York.

My Favorite Composer
(Prize Winner, Class A)

My favorite composer is a man who is known throughout the civilized world as the "Master of Masters," because of his compositions and of his reforming and developing the study of technic.

I admire this man, because when he lived with his stern, selfish brother he had enough courage and love of music to copy score after score of music from a forbidden book. When candles were denied him to work by, he waited for moonlight nights and used the moon for his light. This was such a strain on his eyes that he later life he became blind.

This beloved musician, who spent his leisure moments at the organ or the clavichord, was Johan Sebastian Bach. He has been described as "the man who suddenly surpassed all that had been done before him, while at the same time anticipating all that was to be written in the future."

ROBERTA SENO (Age 14),
Nebraska.

My Favorite Composer
(Prize Winner, Class B)

Beethoven—the Titan who freed music from its conventional fetters and who developed a technic of his favorite instrument far in advance of his time.

Beethoven—a leader among the musical Titans who have tried to scale Olympus.

I consider him the greatest composer. Think of his famous symphonies and sonatas. Again, notice his courage in keeping on and giving the world greater compositions, even after he became deaf.

He was a small, lively person with extraordinarily bright eyes, much respected and esteemed as a musician. It was not only men who were attracted to him, but also the ladies of the court. A great man of character. One who knew all the principles of music.

At his funeral twenty thousand mourners paid tribute to this "Great Master's Gift."

BURKE O'NEAL ESAIAS (Age 13),
Arkansas.

ANSWERS TO SEPTEMBER INSTRUMENT SQUARE PUZZLE:

Piano
Harp
Violin
Saxophone
Trombone
Horn

PRIZE WINNERS FOR SEPTEMBER PUZZLE:

STELLA VIRGINIA TATLOCK, Class A, (Age 15), Indiana.
HELEN HODGSON, Class B, Illinois.
FANNIE MINK, Class C, (Age 9), Maryland.

Music of the New Day

(*Continued from Page 707*)

like a definite living entity. Musicians of experience are noting that much of the music that is being done now, under the classification of modern music, seems to lack that internal melodic structure which is so ever present in the works of Beethoven, Schumann, Brahms and Strauss. In other words, the compositions seem to be like empty costumes, with no living beings inside. Place them on a stick and they become scarecrows. No matter how gorgeous the orchestral hues or the harmonic colors, they will not stand by themselves; they must have an inner structure. Many of the works I hear seem to have only a cuticle—no flesh, no muscles, no nerves, no skeletal structure.

What of the Morrow?

THE MUSICAL FUTURE of America is of course tremendous. Up to a comparatively few years ago, Europe had unquestioned advantages over America. There were many times more opportunities to hear music over there than here. This was due partly to the greater number of concerts in the music centers and partly to the vast distances in America. It is hard to explain to a European that the distance from one end of Texas to another is greater than from Paris to Warsaw, or from London to Rome. In such a sparsely settled country, only a small part of the population could expect to hear fine music more than a few times a year. The radio has now changed all that. America, with its millions of radios and its great number of broadcasting stations, has far more opportunities to hear the best music than Europe. Country has become music conscious and we have millions of music [illegible] did not exist twenty-five years [illegible] streams of marvelous music [illegible] every hour cannot [illegible] powerful impression [illegible] younger generation. [illegible] now, but in days to [illegible] north and new genius [illegible] history.

[illegible] encourage these young [illegible] listening will never [illegible] work. I have always [illegible] matter how great or [illegible] the way to make the [illegible]

Work,
Work,
Work.

Parents especially should realize that conditions today are different from those in the days of [illegible] Chopin or Rubinstein; except that the pupil has more advantages and more is expected of him. Therefore, unless the pupil works, there can be no one to do his work for him. Vicarious success in music is unthinkable.

For a time there seemed to be an impression that the desire to sing would be smothered by the radio. Singers who had mediocre voices, it was thought, would hesitate to bring them forth in comparison with the great artists singing over the air. That is really nonsense. The desire to sing is perhaps greater than ever. The sense of exhibitionism is very strong in all of us; and, once we have the impulse to sing, it becomes irrepressible. Major Edward Bowes, whose "Amateur Hour" is said to be the most popular period on the air, recently told me that he had applications from hundreds of singers daily. Unquestionably the radio is promoting this desire, and singers and voice teachers will develop splendidly through it.

Yes, the music of tomorrow must be tremendous. Children who yesterday were put to sleep with nursery tunes now are lulled away to the strains of Bach, Wagner and Stravinsky. Our musical perceptions and our ideals cannot fail to be elevated. Would it not be wonderful to be able to project ourselves into the future and hear a concert in say 2135 A. D.? What kind of instruments will there be? What harmonies? What audiences? Who knows?

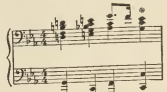
* * *

"We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives; when thwarted, starved or denied, they turn to poison within us."—Otto Kahn.

A Serious Omission of an Accidental

By William Parks Grant

IT IS A common error to forget, near the end of a measure, an accidental which occurred in the early part of the measure and which is still in effect. A very serious instance of this occurs in one of Chopin's most frequently played compositions, *Prelude in C minor, Opus 28, No. 20.* The mistake occurs in the third measure, on the highest note of the last chord.

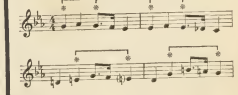


over your playing of this *Prelude* and see if you also make this mistake.

There may be some musicians, who, after having their error pointed out to them, insist that E-flat is really correct, but that the flat was omitted through an error, or that it is a matter on which various editions differ. However an examination of a facsimile of Chopin's original manuscript disproves this claim.

"But," the persistent pianist, accustomed to the incorrect E-flat, may answer, "perhaps Chopin really intended E-flat and himself forgot about the E natural of the second chord.

Although this is possible, a close inspection of the harmonic construction and unity of the composition tends to disprove such a theory. Examine the highest line of notes of the first four measures—the nearest to a melody this essentially harmonic piece contains. In the first two measures the highest notes of the first and third chords are identical, while in the third and fourth measures the highest notes of the second and fourth chords are the same.



Substitute E-flat for E natural as the last note of the third measure and this scheme is upset. The incorporation of this device into the *Prelude* was probably done instinctively and entirely unconsciously by the composer, but it is an unmistakable indication of the work of a master.

Next Month

THE ETUDE for JANUARY 1936, Will include These Features Rich in Practical Interest

FEODOR CHALIAPIN

THE WORLD'S GREATEST OPERATIC SINGER

Feodor Chaliapin, the illustrious Russian basso, has honored THE ETUDE with his advice upon the singer's art. No other living singer has so long held a pre-eminent place on the musical stage.

WHAT MAKES A SUCCESSFUL PIANO PIECE

Proofs of this article by Herbert Stearns were sent to fifty famous composers. Many were so interested that they read it three and four times. It will clarify many problems of composer, teacher and pupil.

BEETHOVEN'S LOVE OF NATURE

An old subject discussed from a fresh viewpoint by a new writer, Jerome Bengis. The author has opened up new vistas into the influences of nature upon the sensitive artist.

THE DEVIL DANCERS OF INDIA

Lily Strickland, famous American composer, who lived a decade in the Orient, tells in a very intriguing manner of one of the most picturesque of Indian Folk Dances.

THE HARMONICA BAND

Max Kaplan, who earned his way through college by teaching Harmonica Bands in the local Y. M. C. A., Boy's Club, and in commercial organizations, tells how this simple and popular instrument may be used to start the youngster on his way to music study.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

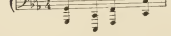
The Musical Flyer

By Ada E. Campbell

AN EASY and interesting way to teach the young beginner the names of notes and the meaning of the musical signs is to play the game called "Train." Make cardboard placards about five by eight inches and on each card show a musical sign or the staff, clef and a note to be named. These cards are placed around the room to represent stations, and the child pretends to be a train naming the sign or note on each card he passes without coming to a full stop. He must aim to be a Non-Stop Flyer.

Many such games may be invented, the use of which will train the child to quick and accurate thinking.

Perhaps the majority of pianists make the mistake of forgetting the E natural in the second chord, and, arriving at the fourth chord play not E natural, which is correct, but E-flat, which is incorrect.



Although the writer has never heard a great artist make this error, he has heard a number of competent amateur and semi-professional pianists do it; *they had memorized the piece inaccurately.* Check

Surprises

By Edna Faith Connell

FINDING that recitals, parties and the usual get-togethers were becoming tiresome to many of the writer's younger pupils, a change seemed to be necessary in order to create continued interest.

A surprise or a mystery is always attractive to children, so an idea was developed along this line.

One afternoon in each month was devoted to a surprise affair. The teacher appointed one of the children as he or she entered the studio, to act as leader. Each one was eager for a turn, and the one chosen was usually the one who least expected it. (Names could be drawn, provided any jealousy appeared.)

Each member was expected to have a surprise which the leader could ask for at any meeting.

One small girl surprised the others by announcing that she could pronounce and spell the names of four composers commencing with B.

A boy knew the names of three famous band leaders, and could give the names of nearly every instrument in the local band.

Another girl knew the names of six world famous violinists and pianists.

Any inquiry could be made of the teacher between meetings, and books and musical magazines were always at hand for desired information, but the meetings were solely for the pupils and the teacher remained an interested visitor.

This plan worked out well for two seasons and the amount of musical knowledge gained, was most astonishing.

Only a few Leading Articles are listed here. The Musical Index is Complete.

Concise Index of The Etude for 1935

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