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Music Magazine

December 1936

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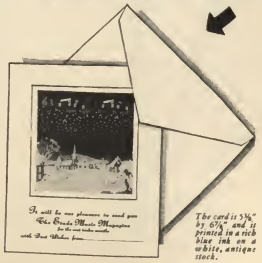

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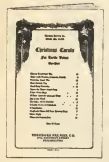

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John Nelson Pattison—B. Niagara Falls, Oct. 22, 1843; d. New York, 1905. Comp., pianist. Pupil of Liszt and Thalberg. Toured with Patti-Strakosch Opera Co. Composed over 300 works, many popular.

Lee Marien Pattison—B. Grand Rapids, Mich., July 22, 1896. Comp., pianist, teacher. Studied at N. E. Cons. and in Berlin. Has specialized with Guy Maier in recitals for two pianos.

Fred Patten—B. so. Manchester, Conn. Bass-baritone. Debut, N. Y., 1918, as Colline in "Boheme" at Met. Opera Co. 1927-28, soloist with leading orchestras and oratorio societies. Pres., nat. Mich. State Coll.

Willard Patton—B. Milford, Me., May 26, 1893. Comp., teacher. Organized Handel Assoc., Bangor, Me. Settled in Minneapolis, Minn., 1888. Fdr., Minn. State M. T. A. Music. wks.

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Max Pauer—B. London, Oct. 31, 1866. Pianist. Pupil of E. Pauer, his father, and V. Lachner. Made Prodigy appearance at Stuttgart Conc. in 1908 became its dir. Toured America 1912-14.

E. T. Paull—B. Gerardstown, W. Va., 1858; d. 1924. Comp. and publisher. His many marches and descriptive pieces, as *Red Fur Clarion Bear March* and *Burning of Rome*, widely known.

P. Marinus Paulsen—B. Aalborg, Denmark. Pianist, cond., comp. Studied in Chicago and Copenhagen. Guest cond., orchestras, 1926-31. Head, violin and orch. dept., Sherwood Music Sch., Chi.

Emil Paur—B. Czernowitz, Bukovina, Aug. 29, 1855; d. Czechoslovakia, June 7, 1932. Eminent cond. From 1893-98 cond. Boston Symph. Also cond., N. Y. Philh. Soc. and Pittsburgh Symph.

Irene Pavlosky—B. St. Johns, Que. Mezzo soprano. Debut as *Mozetta* with Montreal Opera Co. In 1935 became member Chicago Opera Co. Many guest appearances with Ravinia Park Opera Co.

A. Jackson Peabody, Jr.—B. Phila., Pa., Oct. 9, 1882. Comp., pianist. Pupil of D. D. Wood and Hugh A. Clarke. Until 1919 active in Phila. Songs and piano pieces. Res. Tulsa, Okla.

Albert Lister Peace—B. Holbeckfield, Engl., Jan. 26, 1844; d. Liverpool, Jan. 14, 1912. Comp., organist. First position at 18 years old. Best at St. George's Hall, Liverpool. Wr. organ music.

Charles William Pearce—B. Salisbury, Engl., Dec. 3, 1859. Comp., writer, organist. Was prof. at Trinity Coll., dean of mus., London Univ., and examiner for English universities. Miscl. works.

Stephen Austen Pearce—B. Lincoln, Nov. 1, 1836; d. Surrey, Engl., Apr. 9, 1900. Comp., organist. Was prof. of mus. at Trinity Coll., and examiner for Columbia Coll., lecturer at Peabody Inst.

Henry Ward Pearson—B. Pittsburg, N. Y., 1875. Organist, mus. dir. Studied in Boston, Vienna and Leipzig. Head of mus. depts. of various colleges. Many yrs. at Ill. Cons. of Music.

Alfred Humphries Pease—B. Cleveland, O., May 4, 1882; d. St. Louis, Mo., July 12, 1882. Comp., pia. Pupil of Kullak and Von Bülow. Made many Amer. tours. Orchl. wks., pia. pcs., songs.

Jessie L. Pease—B. Amherst, Mass. Comp., pia., teacher. Studied in Detroit, Boston and Dresden. Gen. Was teacher at State Normal Sch., Ypsilanti, Mich. Has wr. sgs. and mus. readings.

Rellia Pedro—B. Cambridge, Mass., July 11, 1879. Sing. Studied at Chicago Mus. Coll. Has sung with leading choral and orchl. organizations, incl. the Apollo Club of Chicago.

Carlos Pedrell—B. Minas, Uruguay, Oct. 16, 1878. Comp. lecturer. Nephew of J. Pedrell. Holds important posts in Buenos Aires. His operas and orchl. wks. have been presented in S. Amer.

Felipe Pedrell—B. Tortosa, Spain, Feb. 19, 1841; d. Barcelona, Aug. 19, 1922. Distinguished comp., musicologist. Considered the founder of modern Spanish art-music. Many works.

Rob Roy Peery—B. Sage, Japan, Jan. 6, 1900. Comp., clarinet., organist. Studied at Oberlin Cons. Violin teacher in southern colleges. Music critic, Theodore Presser Co. Vln., pia., vocal, org. wks.

Wilfred Pelletier—B. Canajoan, Que., Can., Feb. 20, 1896. Studied in Paris. Was accompanist for de Gogorza. From 1930-36 cond. at Met. opera House, New York. Has conducted many artists.

Frances Pelton-Jones—B. Salem, Oregon. Harpsichord. pianist, organist. Under Arnold Dolmetsch became a harpsichordist. Has given many historical lecture-recitals. Res., N. Y.

Joseph Pembaur—B. Innsbruck, Austria, May 23, 1848; d. there 1925. Comp. Studied at Vienna Cons. and Munich Royal School of Music. Was dir. of Innsbruck Music School. Many works.

Joseph Pembaur, Jr.—B. Innsbruck, Apr. 20, 1875. Pianist, teacher, cond. Pupil at Munich Cons. and Leipzig Cons. In 1912 was made R. Prof. at Leipzig. Cond. of an orch. in Leipzig.

Charles E. Pemberton—Southern California composer. His works include overtures for orch., an opera, songs, ensemble pieces. For many yrs., fac. mem., Coll. of Mus., Univ. of S. Cal.

Smith Newell Penfield—B. Oberlin, O., Apr. 3, 1867; d. N. Y., Jan. 7, 1920. Comp., organ., teacher. Fdr., Savannah, Ga., Cons. Was organ. in N. Y. Press., 1885-90. M. T. N. A.

Michael Penha—B. Amsterdam, Dec. 14, 1888. Violoncellist. Studied at Amsterdam Cons., con. in Frankfort and Paris. Prof., Amsterdam, as sub of J. Speyer, 1920-25, mem., Philh. Orch.

Arthur A. Penn—B. London, Engl. Comp., writer. Studied privately. Has written operettas and many successful songs, incl. *Smilin' Thru*, *Sonnie and Son* and *Eddie Green Valley*.

Ernst Pepping—B. Dortmund, Germany, 1901. A young German composer whose works have been favorably received. Teacher at the Berlin Sch. Church Music. Studied in Spandau. Writes for piano.

John Christopher Pepusch—B. Berlin, 1667; d. London, July 20, 1752. Comp. An authority on English music. Fdr. of Acad. of Ancient Music. Pianist, organist, organist. to Duke of Chandos.

Ernst Perabo—B. Wiesbaden, Ger., Nov. 14, 1845; d. Boston, Mass., Oct. 28, 1920. Comp., pianist, teacher. In 1852 moved to Amer. Many pia. works.

Frances Peralta—B. Manchester, Engl., d. New York, Dec. 22, 1893. Soprano. Sang in Italy, then with Boston Opera, Chicago Opera, and in 1905 became a member of Metropolitan Opera Co.

Effa Ellis Perfield—B. Lake Sinar, Ia. Educator, writer, organ. Has established normal classes in America and abroad. Her original methods in music study are noteworthy. Many wks.

Giovanni Battista Pergolesi—B. Jesi, Papal States, Jan. 4, 1710; d. Pozzuoli, Mar. 16, 1736. Comp. He began the modern era of harmonic simplicity (homophonic melodic) accompanied melody.

Charles Calahan Perkins—B. Boston, Mar. 1, 1823; d. Windsor, Vt., 1868. Comp., cond., art patron. For many years pres. of Handel and Haydn Soc., Boston. Chief contbr., constr. of Mus. Hall.

Charles William Perkins—B. England, d. there Aug. 2, 1927. Organ., comp. Held the position as City Organist, Birmingham, England, for 45 years. Retired in 1925. Gave many recitals.

Henry Southwick Perkins—B. Stockbridge, Vt., Mar. 30, 1857; d. Chicago, 1914. Comp., writer, teacher. Pac. mus. critic, Western colleges. Fdr., 1890, Chicago Nat. Coll. of Mus.

Theodore F. Perkins—B. Poughkeepsie, N. Y., July 21, 1851. Comp., singer, teacher. Held important posts in Phila. and Brooklyn. Taught voice at Princeton Univ. and Lafayette Coll.

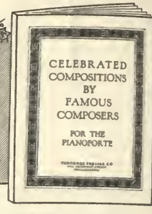
Denis Parnel—B. Wiesbaden, Germany, 1896. Pianist. Violinist. Pupil of Willy Pashirt and, at Paris Cons., of Edouard Nadaud. Has played under leading conductors of England. Many London recitals.

Lorenzo Perosi—B. Tortona, Italy, Dec. 23, 1872. Comp. Trained at Milan and at Ratisbon. For many yrs. maestro of the Pontifical Choir at the Sistine Chapel. Has written much ch. mus.

Edward Baxter Perry—B. Haverhill, Mass., Feb. 14, 1855; d. Cuernavaca, Mex., June 13, 1924. Comp., writer, pianist. Invented "Mary Ann" Tchr. of Yehudi Menuhin. Ord. fac., Juilliard Grad. Schl.

Louis Persinger—B. Rochester, Ill., Feb. 11, 1888. Vlnist., teacher. Studied Leipzig Cons. Soloist with orchestras, Europe and Amer. Tchr. of Yehudi Menuhin. Ord. fac., Juilliard Grad. Schl.

Gifts for Those Who Love Music



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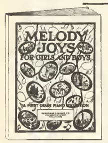

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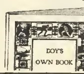

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SEE ALSO "SOUSA ALBUM FOR FOUR HANDS" LISTED WITH PIANO DUET VOLUMES ON NEXT PAGE

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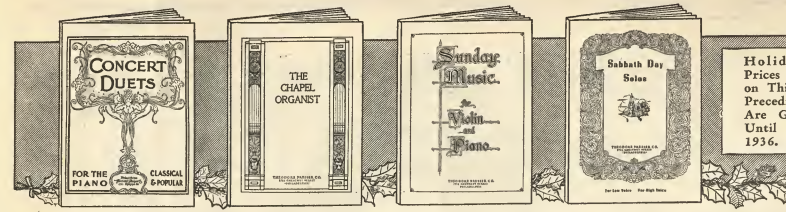

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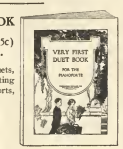

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THE ETUDE
Music Magazine

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

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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

DOMENICO CIMAROSA

OPERA IN ENGLISH will have encouragement in the present season of the Metropolitan Opera Company. The "Caponsacchi" of Richard Hageman and "The Secret Marriage" of Cimarosa will be novelties with English text, while Smetana's "The Bartered Bride" of last season will be retained in the vernacular.

THE APOLLO CLUB of Chicago will give at the Christmas season its seventy-eighth performance of Handel's "Messiah."

CLEMENS KRAUSS has been appointed Director of the State Opera of Munich, as successor of Hans Knappertsbusch. Plans are announced for a new opera house to be "a monument in stone equivalent to the musical masterworks produced within it," and finally to make of Munich a "metropolis of German art."

SEVEN HUNDRED ACCORDIONISTS and accordion friends of Montreal, Canada, attended the seventh annual Marrazza Picnic on the picturesque Ile de Rochon.

HARRY PLUNKET GREENE, one of the most eminent concert and oratorio basses of the past generation, died August 19th, in London. He had a remarkable vocal style, which won a wide public in both Great Britain and America.

THE RHONDDA VALLEY CHOIR, of Wales, has been giving concerts in Copenhagen, Denmark; thus carrying English traditions of choral art to the Continent. Programs of English and Welsh songs, in all their freshness and simplicity, were given over the radio.

THE WORCESTER MUSIC FESTIVAL held its seventy-seventh session on October 5th to 10th, at Worcester, Massachusetts, with Albert Stoessel conducting for the twelfth time. There was a chorus of four hundred and fifty voices; with Lawrence Tibbett, Josef Lhévinne, Paul Althouse and Helen Jepson as soloists. A performance of Gounod's "Faust," in English, was the chief event.

SIR WILLIAM S. GILBERT

THE CENTENARY of the birth of W. S. Gilbert, of Gilbert and Sullivan fame, has been celebrated with a banquet on November 15th, in the Park Central Hotel of New York, by the American Gilbert and Sullivan Association, with the D'Oyly Carte Opera Company of London as guests. It is the inimitable combination of literary and musical humor by Gilbert and Sullivan which perhaps has done most towards the recognition of English as a singer's language.

ONE MILLION AND NINETY-TWO THOUSAND music lovers heard the programs in Grant Park of Chicago, during July of the past summer; and the attendance of the entire season was six hundred thousand over that of any previous year.

CREMONA, ITALY, will commemorate, during the coming year, the second centenary of the death of Antonio Stradivari, her most honored citizen and greatest violin maker of all time.

THE BOARD OF DIRECTORS of the National Federation of Music Clubs met at Dallas, Texas, from October 15th to 18th, with Mrs. John Alexander Jardine presiding. Planning for the Biennial Convention of April, 1937, at Louisville, Kentucky, was the chief work of the occasion.

CARL MARIA VON WEBER, according to recent researches in Eutin, his place of birth, first saw light on November 18th, 1786, and not on the usually given date of December 18th.

THE BAYREUTH FESTIVAL of the past summer, with Wilhelm Furtwängler as general director, is reported to have reached the greatest artistic heights of recent years. A sumptuous performance of "Lohengrin" celebrated the semicentennial of the death of Liszt, who sponsored and led its world première on August 28, 1850, at Weimar.

EUGENE ORMANDY, associate conductor with Leopold Stokowski of the Philadelphia Orchestra, spent the latter part of the summer with various engagements in Europe, of which an important one was a festival concert at Budapest, commemorating the two hundred and fiftieth anniversary of the freeing of the city from the Turks.

BANDS OF RIO DE JANEIRO must "go Brazilian," by action of the Municipal Council of the Federal District. In all casinos, cabarets, radio stations and similar institutions, two-thirds of the musicians and entertainers must be Brazilian. Amusement houses with more than one orchestra must have at least one of them of Brazilian members. Excepting for the official Opera Season, all conductors must be Brazilian; and all members of the orchestra of the Municipal Theater must be citizens of the country.

MOZART has been represented on every recital program of recent years, at the Midland Conservatoire of Music of Nottingham, England; till a citizen lately suggested the motto, "Wherever musicians are gathered together, there you will find Mozart."

FRANCISCO MANOEL, author of the Brazilian National Hymn, was recently honored by a grand concert given in his memory, at The National Institute of Music, in which such eminent Rio de Janiero artists as Marietta Barrosa (singer), Chiaffitelli (violinist), and Arnaldo Rabello (pianist), had a part.

A GABRILOWITSCH MEMORIAL SCHOLARSHIP is being established by the National Orchestral Association. The committee to receive donations consists of Dr. Walter Damrosch, Harry Harkness Flagler, Bruno Walter, Richard Aldrich, Albert Spalding, Theodore Steinway, Felix Warburg and Allen Wardwell.

THE PREMIER PRIX for piano, in the Conservatoire National of Paris, has been this year awarded to George Themeli. It is said to be the first instance in which this coveted honor has gone to a blind musician.

THE DRESDEN STATE OPERA and the Saxon State Orchestra ensemble, with Dr. Karl Böhm as general musical director, gave guest performances from November 2nd to 14th, in historic Covent Garden of London, which is said to have been the first time a German company has appeared there with its own scenery and costumes.

VERDI'S "OTELLO," with Giovanni Martinelli of the Metropolitan Opera Company in the title rôle, is announced to open the Coronation season of the spring of 1937, at Covent Garden, London.

ERIC DeLAMARTER is reported to have resigned his post as associate conductor of the Chicago Symphony Orchestra. Thus ends eighteen years of service during which he led many notable concerts.

THE SAN CARLO OPERA COMPANY, with Fortune Gallo as director, opened on September 17th, in Montreal, its twenty-seventh annual transcontinental tour. Three operas of the repertoire, "Martha," "The Barber of Seville" and "Hänsel and Gretel," will be sung in English translations.

CARLOS CHAVEZ, eminent Mexican composer and conductor, startled musical circles of Mexico City when, at the recent first concert of the season of the Symphonic Orchestra of Mexico, he put into effect the "Stokowski ban" on late comers, by ordering all doors of the great concert hall closed throughout the first number of the program.

THE CHICAGO SYMPHONY ORCHESTRA opened its season on October 15th, in a program with Dr. Frederick Stock conducting. Twenty-three soloists are announced to appear during the winter.

FOUR THOUSAND MUSICAL RECORDS have been given to Swarthmore College, by the heirs of Senator Bronson M. Cutting of New Mexico. The collection includes the scores of many of the works recorded, so students may follow the music pages as they listen.

J. HENRY FRANCIS, Director of Music Education for Kanawha County (including Charleston), West Virginia, recently received the honorary degree of Doctor of Music, from Capitol College of Oratory and Music, Columbus, Ohio.

DR. MALCOLM SARGENT

DR. MALCOLM SARGENT, eminent English conductor of the Royal Philharmonic Society, has been making a tour of New Zealand and Australia, as guest conductor of orchestras and choral societies. At the Town Hall of Wellington, on August 15th, he received an ovation after leading a performance of Mendelssohn's "Elijah" by the Royal Choral Society.

THE ROYAL NATIONAL EISTEDDFOD of Wales was held this year on August 3rd to 8th, at Fishguard. Though chiefly a festival of song and literature, in recent years there have been additions of drama, painting and other arts.

LUCIEN FUGÈRE, eminent French baritone, one of the "glories" of the Opera-Comique, with his historical success as the creator of the rôle of the *Father* in Charpentier's "Louise," is to be honored by a commemorative plaque placed on the house in which he was born and a street of Paris to bear his name, by vote of the Municipal Council of the French capital.

THE HOLLYWOOD BOWL season closed on August 28th, with a reported attendance of two hundred and sixty thousand, and no deficit.

EDWIN FRANKO GOLDMAN, widely known band conductor, has received from the Czechoslovakian Government the decoration of "The Order of the White Lion," the third of such distinctions to be bestowed upon him.

THE PALESTINE SYMPHONY ORCHESTRA, founded by Bronislaw Huberman and composed of Jewish artists out of work because of political persecution, is announced to give its first concert on December 26th, at Tel-Aviv, with Arturo Toscanini conducting. It will journey to Jerusalem and Haifa, back to Tel-Aviv to repeat its opening concert; and then, with Toscanini still leading, it will visit Cairo and Alexandria in Egypt.

FELIX ROBERT MENDELSSOHN

FELIX ROBERT MENDELSSOHN, descendant of the great creator of the immortal "Elijah" and "Songs Without Words," has come to make his home in America and is located in New York City. As a student of the violoncello he won the silver medal of the Stern Conservatory of Berlin; he has been successful as soloist on this instrument, in both Europe and America; and his "Passion Opera, Christus" and a symphonic overture, written when he was eighteen, were performed under the direction of Artur Nikisch.

(*Continued on Page* 814)

THE NATIVITY OF CHRIST
"The Adoration of the Magi"

One of the greatest works of the pre-Raphaelite master, Alessandro (Sandro) Botticelli, (1444-(?)1-1510) is this "Adoration of the Magi." The painter was so inspired by this subject that he did it no less than five times. The Mystic reverence shown in this masterpiece, now nearly five centuries old, ranks it among the greatest works of art.

A Christmas Sanctuary

CHRISTMAS is the festal day of Christianity. No matter what your belief, or the lack of belief, you must be convinced that the great advances in life that we enjoy are fundamentally the product of a civilization which goes back to the principles brought to the world by the little Babe of Bethlehem.

Christian civilization has been copied by all lands, including those of totally different beliefs. Indeed, the evils that have come to the world from hate, fear and injustice, have come largely from those who have not risen to a true comprehension of the principles of Christianity.

In the Middle Ages the church edifice was the supreme sanctuary for all who were afflicted, oppressed, persecuted, down-trodden, or in danger of their lives. Once they crossed the sacred threshold, they were safe from their enemies. The Church, typifying Christ, opened its arms to all who labored or were heavy laden. He who dared to defy the Cross became the common enemy of all.

To-day, more than ever, humanity needs a sanctuary. And in this Christmas season, with the people of all lands still suffering from the withering strife that has come to them with wars, and in the wake of wars, the high sanctuary of the world is in the beauty and divinity of the life of the Master. Though many have shut their eyes to this, more and more people are turning to this comforting refuge, away from the confusion and the uncertainties of life. We cannot exist and prosper and advance without faith in the finest of the things which have made our civilization.

The world, more than ever, calls for a sanctuary, a refuge from evil, from brutality, from horror. This is best found in the blessings of Christian civilization. The tired souls who turn to great literature, great art, and great music, find a release from the pains and the terrors of one of the most crucifying epochs in history. Wars come and wars go, but the joyous message of hope and faith will ring eternally from the steeple tops on Christmas morning, summoning those who know the true meaning of peace on earth, and to all men good will, as revealed through the richness and beauty of the life of the Master.

We do not know what Christmas means to you. Most of us still hold fragrantly in our hearts, memories of our first impressions of Christmas morning, with its Santa Claus, toys galore, books, the red and white candy canes, the glittering tree with its perfume of the forest, the squeaky little tin trumpet, the carolers, the holly, the bells, the smiles on faces that seemed never to have smiled before, the dinner—oh, that wonderful dinner!—and then the sleep that comes only to bewildered and exhausted children. Perhaps someone told us the beautiful story of the Nativity and the song of the angels. Perhaps we realized that the spirit of Christmas was that of giving to others. From this

we have developed in later years our faith in the warmth and goodness of human nature and our belief in the truth that the Child Jesus brought to the world a sanctuary which is always to be had when we need it most.

Christmas, most of all, is a day of gladness, of happiness, of rejoicing. George Wither, one of the minor Georgian poets, sang of Christmas:

"So now is come our Joyfull'st feast,
Let every man be jolly;
Each room with ivy leaves is drest,
And every post with holly.

For Christmas comes but once a year,
And then they shall be merry."

After this year of war and clouds of war in other countries, we hope that our friends may find in this season a sanctuary of gladness and peace.

MERRY CHRISTMAS TO EACH AND EVERY ETUDE READER, EVERYWHERE!

Justice to Young Singers

GO INTO your butcher's shop and tell him that your club is going to give a supper and you extend to him the honor and privilege of making a donation of ten pounds of choice lamb chops. Tell him that as a reward he may make a bow to the kid-gloved applause of the consumers of the lamb chops. Be sure to stand near the door when you make this request, as the butcher may have a cleaver in his hand.

If it is just to pay the butcher, why is it not just to pay the singer? Why should the singer give, without a penny in return, something that has cost him possibly thousands of dollars to create. He is an artist, but he must make his living from art, if art itself is to continue.

Philip Maxwell, Director of the Chicago Tribune's "Chicagoland Music Festival," which draws upwards of 150,000 people to Soldier's Field each year, writes in an article in *The Kiwanis Magazine:*

"The vocal student is asked many times to sing gratis for a woman's club, luncheon club or similar gathering. This costs the student money—real money. There is a new song to buy; perhaps a new dress or at least a cleaning and pressing of the baritone's two-year-old serge suit. Then comes transportation and other incidentals incurred in making an appearance. The singer fulfills the date and comes away from the meeting with indigestion from having eaten luncheon hurriedly, and a great round of applause. Let me be fair—the club did pay for the luncheon.

"This same organization that wrote to the singer, or perhaps to his teacher, did not bat a collective eyelash when it paid for the food at the luncheon. After it was all over, and the dining room walls still rang with *I Love Life*, the entertainment chairman was given a cheer and made eligible for next year's first vice-presidency.

"Now if these brief recitals were for charity that would be a different story; but they are not. Your writer contends that even the smallest town group can afford to pay the singer something. What I am trying to say is that any vocalist, who is good enough to be invited to sing before the town's leading folks, is good enough to be paid something. In villages it might be only $3.00; in cities from $5.00 to $10.00. Think what that would mean, if 1900 clubs would pay an average of $5.00 fifty-two weeks in the year. Mathematics is not in my line. I will let you figure it up; but I dare say it would be highly appreciated by singers and, indirectly, help to pay the rent and light bills of the teachers of singing. Then suppose other organizations would follow the example of this one club—I did attempt to estimate it but I can't believe there is so much money in the world. The total sum looks like a war debt.

"Women's clubs, God bless them! My mother was president of one down in Indiana, and I'll always be for them; but they are among the worst offenders in asking artists to appear for nothing. The hold-out, that the singer will meet some of the nicest people in town and vocalize in the swankiest home on South Main street, theoretically is a pay-off, but it does not help to buy the necessary sandwiches which too often constitute the principal diet of aspiring sopranos and tenors."

A Notable Centenary

THE one hundredth anniversary of the birth of that extraordinary English wit, satirist and dramatist, W. S. Gilbert, has been widely celebrated throughout the world, by the ever growing cult of admirers of the delightful Gilbert and Sullivan operettas. The American Gilbert and Sullivan Association of New York devoted the fall issue of 1936 of its *Quarterly*, to this memorial. A banquet was given in New York on November 15, with the D'Oyly Carte Company as guests.

One interesting point brought out by the *Quarterly* is that "The Pirates of Penzance" was composed in New York, while Sir Arthur Sullivan was on a visit to this country. A tablet on the house at 45 East Twentieth Street, New York City, commemorates the event.

The expansion of the cult of Gilbert and Sullivan is indicated by the fact that a Gilbert and Sullivan dictionary has been issued in London, which attempts to define some of the brilliant flights of Gilbert's very volatile vocabulary. In New York there is even a Gilbert and Sullivan Opera Guild, which supplies professional directors, coaches and choral directors for amateur and professional performances, and also trains children in the intricate Gilbert and Sullivan tradition.

The Tie That Binds

THOSE Americans who have been in a group composed of citizens of the United States and of Great Britain and have joined in singing the words of "America" while our British cousins sang "God Save the King" have experienced a peculiar sensation of unity which is hard to describe. One of the finest and wisest things that the Pan-American Union in Washington has done has been the presentation of the series of concerts of Latin American music given by the Union, with a proper and elegant setting in their beautiful building in Washington. In these concerts the Marine, Army and Navy Bands have participated. Many of these very capable musicians "double in strings," so that a really very excellent Symphony Orchestra has been formed to play works that are not best adapted to the band. Many important guest artists from Latin-America have assisted.

Dr. L. S. Rowe, the Director-General, acts as the genial host at the concerts in the magnificent hall of the Union, and it has been due to the splendid foresight and vision of this scholarly diplomat that music has been employed so extensively to promote amity among the American republics. The concerts have been broadcast by the National Broadcasting Company, and the citizens of all the Americas United States, we have been able to hear many new and exceptionally beautiful works of Latin-American composers and thus to acquaint ourselves with the advance of musical culture in our sister republics.

The practical advantages of these concerts are enormous. If the same time were to be spent in oratory or in debate, the results might be disastrous. New controversies and disputes might arise, because words may be twisted into entirely different meanings and the thought ideals lost. Music has only one interpretation. It leads to no arguments. It leads to smiles and mutual understanding. The pride in the music of one's native land is natural and inspiring. It is very hard for an acrimonious politician to make wry faces while he listens to his national music. We have a very strong feeling that Dr. Rowe's able promotion of these programs may have obviated many an unnecessary misunderstanding. The musical "tie that binds" is far stronger than many of us realize.

Sentiment Versus Sentimentality

By the Distinguished Swiss-American Pianist, Conductor, Composer, and Teacher

RUDOLPH GANZ

A Short History (1900-1936) of the Development of the Ability of the American Student to Express Himself through Music

FROM A CONFERENCE SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE

Ernest Martin, Chicago

RUDOLPH GANZ

OF ALL the European-born musicians who have made America the scene of their artistic and educational activities, none has been of more importance to the New World than Rudolph Ganz. Mr. Ganz was born at Zurich, Switzerland, in 1877. He was a pupil of Freund (piano) and Hegar (violoncello) in Zurich, and of Eschmann-Dumur (piano) and Blanchet, Sr. (theory) in Lausanne and F. Blumer (piano) in Strasbourg. Thereafter, he went to Berlin, where he studied with Busoni (piano) and Urban (composition). After having appeared frequently in Switzerland as pianist and violoncellist, he in 1899 made his professional pianistic début with the Philharmonic Orchestra of Berlin, when he played the "Concerto in E-flat" of Beethoven, the "Concerto in E-minor" of Chopin, and the "Hungarian Fantasie" of Liszt. The next year the same orchestra performed his "Symphony in E, No. 1."

From 1900 to 1905 Mr. Ganz was head of the piano department of Chicago Musical College, as the successor to Arthur Friedheim. This was followed by extensive tours as a pianist in America and Europe. His programs have been marked by rare ability in selecting works of great interest, from the more modern composers. In 1921 he became conductor of the St. Louis Symphony Orchestra, retaining this post until 1927. In 1928 he returned to the Chicago Musical College as Director, and in 1933 he became its President. Mr. Ganz has written numerous works for orchestra and for piano, and over two hundred songs. He has acquired a wide reputation as a lecturer, wit and raconteur.—Editorial Note.

* * *

Art and Nationality

IN STUDYING the evolution of the music or the art of any country, we have to bear in mind the biological and racial make up of its citizenry. The native talent of Russia is a combination of the oriental and the occidental. A long history of folk lore, in poetry, dance and song, brings about a strong native art instinct, an asset most valuable in music. There is no wonder then that the enormous treasure box of national music has served to create what can be termed a very powerful, very virile Russian school, from Glinka to Shostakovitch and Miaskovski. The character of this music is based on sentiment. It has practically never known sentimentality. There is no room for sentimentality where emotions are deeply laid, deeply felt, and deeply expressed. For this very reason, I may state that all efforts to create a national Swiss, English or American school have failed. The roots were, and are, not there.

The folk lore of my glorious native land is charming, sentimental and tender (*lieb*). The cause, no doubt, is that these mountain people always have lived a simple, honest and undisturbed life. Together with the people of the Swiss plains, they have not gone through great political, economic and sociological upheavals. Their only hardship has been the effort of making a decent living from the hills. There is an air of geniality, simplicity and straightforwardness about Switzerland, and a lack of desire to be incessantly supplied with what may be called luxury. A man is willing to live the life he is supposed to live—the life to which his ancestors were accustomed. There have been no major disruptions, no wars, for hundreds of years. Whatever wars Switzerland was forced to face, she fought near her borders, victoriously, until she finally commanded the respect of the great powers that are her neighbors. This resulted in her neutrality and produced a condition of stability and security which has made of Switzerland the little land of peace to which people of all nations resort for inspiration, solitude and recreation. Because of the foregoing conditions of security and stability, Switzerland has produced two of the greatest educators in history, Froebel and Pestalozzi, whose ideas and ideals have had an influence upon all of the great educational systems of the world.

On the other hand, men whose lives have not been restrained by convention, men who have been forced into eventful careers, such as Byron and Wagner, have found in Switzerland a haven in which, under the exalting influence of the spell of the everlasting beauty of the Alps, they have produced many of their greatest creations. Wagner at Triebschen, Byron at Chillon, Brahms at Thun, reached the high pinnacles of their artistic resources and produced works of deep sentiment that Swiss masters have as yet failed to create. Another possible reason for the absence of a native idiom is the fact that among the four million Swiss, four languages are spoken—Allemannic, French, Romansch, and Italian. It is a small mountainous melting pot of Europe. But then, how many languages are being spoken in the United States, in this the greatest melting pot of all history since the Tower of Babel? How long will it take our own country to develop what we are all entitled to look forward to—a national school of music?

We must first of all discover our natural inclinations. In a great river the force of the water determines its own course, no matter what anyone may say or think. This is equally true of such a creative genius as Wagner, who said that as far as opera singing was concerned, it should be left to the Italians, because Italy is the land of song and melody. Wagner, you remember, called his own stage products music dramas, and not operas in the accepted style. Wagner, on the other hand, could not have suspected that a new country like our America would contribute to the twentieth century such gorgeous voices as for innate beauty and art would rival those of the rarest European songsters of the past. To me most of the outstanding American voices represent an entirely new type of God-given instrument, endowed with intonation or pitch that is well nigh perfect, with vocal volume that is full and responsive, and with a technic free of either French, German, Italian or Russian mannerisms. The golden, but cold voices of Eames and Nordica marked the beginning of this American era. They are said to have lacked real sentiment—inner warmth—but they were none the less too great as art exponents ever to fall into mere sentimentality.

National Art is Near

AS TO CERTAIN qualities, such as pitch and an extraordinary expression, I would go so far as to say that ninety percent of the so-called "blues" singers, torch singers, crooners and other vocal acrobats, are literally masters of their vocal technic. If they are off the key or off the beat, it is their professional prerogative to be so. Crooners and torch singers have created new levels of feeling, of sentiment (or may it be reinforced or overstuffed sentimentality?). They put into their songs (a maybe artificial) heartache which the listeners at large, however, seem to feel and understand. This new "emotion" has turned out to be somewhat of a guide, or standard, in the finer field of real artistic productivity. There are now American singers before the public who have outlived the era of sentimentality, despite the emptiness of so many popular songs that are in demand.

The presence of such singers in our musical life is a far greater guarantee of the eventual coming of American opera than anything else. We cannot produce master writers of opera by giving scholarships, fellowships, commissions, prizes galore, nor by the erection of gorgeous opera houses. When the time is ripe, masters will arise and American music, with opera included, will evolve naturally from the country's own artistic soil, as an original product, not as an artificial patchwork of worn out European models. The "Der Freischütz" of von Weber chased Italian operas and Italian operatic conductors out of Germany within ten years after its first performance. This same thing may happen here to opera sung in foreign languages. Of course there always should be American opera houses in which some of the great operas of European origin will be given in their original language. Prague, for instance, has its German Opera House, as distinguished from the National Opera House. The time is not distant when American opera houses will present many distinguished works by native composers, sung largely by native singers. May I pay my respects at this moment to those American operatic writers who have successfully paved the way to the greater evolution of American opera, and who will, no doubt, go down in musical history as the stepping stones to the greater masters to come.

A Cheerful Forecast

WITH MY EARLY Swiss background and thirty-two years in America (twenty-two of which I have spent in the mid-west, principally Chicago and St. Louis) in the service of musical education, through my pianistic and conductorial activities, as well as in the field of teaching privately and in master classes, I may be permitted to confess to the firm belief that the ultimate American musical speech, which may herald the long awaited national idiom in its highest development, will be heard from the mid-west, despite its distance from New York. Some years ago Mr. Deems Taylor wrote a very interesting article asking, "Is an American Beethoven being born at this moment in Hoboken, New Jersey?" I wondered, "Why Hoboken?" Why should not the

American Wagner be born in the mid-west? Why not, let us say, on a farm five miles out of Sleepy Eye, Missouri?

I can at this moment see the awakening of a personal native note in American music. Its realization will be a long awaited blessing and the overcoming of all influences that have held us back from unimpeded expression: The French school of impressionism, the Schönberg twelve-ton scale, the Hindemith atonal (horizontal) writing, the English "out-door" freshness, the American Red Indian calls and dance rhythms, the Negro spiritual and Negro syncopation, tin-pan alley jazz with its commercial eye, the Spanish-Californian and Creole influences; all of these must finally disappear or be transformed into newer and more potent patterns of expression, before we can achieve our own American musical speech. There is every evidence that this final evolution will have absorbed from jazz the only two distinctive and distinguished features that this much abused popular musical jargon of the day can claim—first, the brilliant, colorful and very individual orchestration, and then some rhythmical ingredients. I do believe that the gifted composer, Leo Sowerby, in some of his works, such as "Prairie" and "From the Northland" suite has transformed purely midwestern moods into musical characterization. The disciplined ruggedness of his *The Shining Big-Sea Water*, is to me a part of the coming American speech.

In my contact with American life, I have heard thousands of students from every corner of the land. When I recall the performances of those who were seeking my instruction in the early years of the century (please do not forget that I was a youth when first I saw the Statue of Liberty), I did not then realize that the average repertoire of the American student was largely made up of the favorites from Paderewski's programs—the so-called "Sonata Appassionata" and "Moonlight Sonata" of Beethoven; the "Second," "Sixth" and "Twelfth" Rhapsodies (did Liszt write any others?); the so-called "Revolutionary," "Butterfly," and "Winter Wind" Etudes, and the A-flat and the G-minor Ballades of Chopin, just to mention a few.

Mr. Paderewski was the greatest pianistic pioneer this country has known. He was at all times uncompromising. Pittsburgh, Kansas, heard the same type of program as Boston or New York; and the American student should well remember that such integrity makes of music the aristocratic expression it should be. Can one say that the bringing of music to the masses means a natural democratization of an aristocratic art?

I now am exceedingly bewildered by the tremendous growth of musical talent and intelligence that seem to have become so rapidly the backbone of an entirely new musical life in America. The American student, as I know him, has now entered the field of deeper sentiment in performance. Every educated person knows, or should know, that Bach, Beethoven, Wagner, Brahms, or Debussy cannot be approached through sentimentality, any more than can Petrarch, Dante, Shakespeare or Goethe.

Perhaps it may be well for me to provide for the final sentences my definitions of sentiment and sentimentality. Here they are. Sentimentality has charm and loveliness; but in Art it is superficial or surface feeling or "weeping in advance of the tragedy." On the other hand, sentiment is true inner feeling, a complete understanding of the emotions of the composer, to be translated and transfigured with the silent coöperation of every fiber of one's being. The Germans were the first ones to realize what is known as *Vergeistigte Technik* (spiritualized or musicalized technic); because real self-expression in music began with Bach. Beethoven added the drama: Chopin and Schumann, romance; Brahms and Franck spoke through romantic classicism; and Debussy and Ravel revealed to us the newer utterances through color.

In America we are able to make enormous advances toward real sentiment in interpretation by means of the widespread use of talking machine records and the radio. Despite the lack of artistic background in the average home, we are achieving in a few decades, by these magical means, what Europe accomplished only through the course of centuries. I know many young American artists and artist-students, who play *Intermezzi* by Brahms with a natural feeling of deep expression and the music of Debussy with Gallic sensitiveness and delicacy. The silent hopes of thirty-five years ago are beginning to be beautifully realized. The musical evolution of any nation, as has been the case in our country, usually begins with the higher development of the voice: then comes the proficiency of the instrumentalists; then the advent of symphony orchestras and their conductors; the instrument makers; then the transfiguration from sentimentality into sentiment; with all of these leading to the composer, the creative genius. New York is, in my humble opinion, to-day the musical center of the world. The time will come, in the not too distant future, when Europeans will travel to the New World for their artistic inspiration, just as at one time German students and composers went to Italy to receive stimulation and knowledge.

THE NATIVITY

A Musical Pageant

ARRANGED FOR HIGH SCHOOL GLEE CLUBS

By Constance Ohlinger

Characters:
Mary
Gabriel
Joseph
First King
Second King
Third King
The Reader
Shepherds (five are sufficient)
Angels, constituting the chorus (as many as desired).

Costuming:

Costuming may be as elaborate or simple as desired. The costumes herewith described are of minimum cost, yet highly effective.

For the angels, ordinary large sheets may be used, artistically draped over the bodies, covering them almost entirely. A single twist of silver tinsel about the head, and white cotton anklets or stockings, complete the costume. No shoes are worn.

Mary appears in a white robe made like that of the angels, but wears a blue veil thrown over the head and shoulders. The veil is a long, wide strip of sheer material, such as voile or netting, and should reach almost to the knees.

Gabriel's costume is like that of the other angels, with the addition of wings. The latter can be easily and inexpensively made from a length of heavy wire, cheesecloth, and white crepe paper. The butterfly wings should be measured to the person taking the part, so that the two upper lobes project slightly above and beyond the shoulders of the wearer. After the wire has been bent into the proper shape, cover it with the cheesecloth, to make a rather rigid frame. Crosswise upon this paste lengths of white crepe paper cut into long, pointed, feather-like scallops. (The scallops should be cut with the grain of the paper, not across it.) The wings are blindpinned at the center and in the two upper lobes, to Gabriel's robe. They are almost flat against the back.

The shepherds' costumes consist of ordinary burlap bags, into which openings have been cut for the head and arms. They may be belted in with any leather belt. The shepherds should be barearmed and barelegged. Some of them may hold crooks.

Joseph wears a striped robe, such as a light weight wool dressing-robe, and a headdress consisting of a square scarf thrown over his head and shoulders and held in place by a thick braided cloth bandeau, which fits snugly around the head. Ordinary shoes may be worn, if Joseph's gown is long enough to hide them.

The three Kings are robed in portières, of different colors, but preferably dark shades. Soft sandals or slippers should be worn, and crowns, or headdresses like Joseph's.

The Reader's costume is similar in style to that of the Kings.

Settings:

If the pageant is given in a church auditorium, little or no scenery is used; if in a public auditorium where scenery is available, Scene I may be a plain interior, and Scenes II, III and IV a landscape. A piano will be needed backstage, left.

Music:

All the songs are from "Christmas Carols We Love to Sing," which may be secured through the publishers of The Etude Music Magazine.

Scene I. The Annunciation

Prologue:

Reader (in front of the curtain): In the sixth month the angel Gabriel was sent from God, unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David. And the virgin's name was Mary. And the angel came in unto her and said: Hail, thou that art highly favored, the Lord is with thee; blessed art thou among women. And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be. And the angel said unto her: Fear not Mary, for thou hast found favor with God. And behold, thou shalt conceive and bring forth a son, and shalt call his name Jesus. He shall be great and shall be called the Son of the Highest, and the Lord shall give unto him the throne of his father David. And he shall reign over the house of Jacob forever; and of his kingdom there shall be no end. The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also, that holy thing that shall be born of thee shall be called the Son of God. And Mary said: Behold the handmaid of the Lord. Be it unto me according to thy word. And the angel departed from her.

A CHRISTMAS LOVE SONG IN OLD HOLLAND

(Curtain opens. Stage not too brightly lighted. Mary is reclining as if asleep, on a settee at center of stage.)

Angels (singing, backstage): *The Moon Shines Bright* (verses 1, 2, 3, 4).

(Enter Gabriel, from the left.)

Gabriel: Hail, thou that art highly favored, the Lord is with thee; blessed art thou among women. *(Mary starts.)* Fear not, Mary; for thou hast found favor with God. And behold, thou shalt conceive and bring forth a son, and shalt call his name Jesus. He shall be great and shall be called the Son of the Highest, and the Lord shall give unto him the throne of his father David; and he shall reign over the house of Jacob forever; and of his kingdom there shall be no end. The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also that holy thing that shall be born of thee shall be called the Son of God.

Mary (folding her hands over her breast): Behold the handmaid of the Lord. Be it unto me according to thy word.

(Exit Gabriel, left.)

Angels (singing, backstage): The Moon Shines Bright (verses 4, 5).

Mary (rising): My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden; for behold, from henceforth all generations shall call me blessed. For he that is mighty hath done great things unto me, and holy is his name. And his mercy is on them that fear him, from generation to generation. He hath showed strength with his

(Continued on Page 762)

The Manager States His Case

A Conference with

Lawrence Evans and Jack Salter

MANAGERS OF GALLI-CURCI, LAWRENCE TIBBETT, YEHUDI MENUHIN, NINO MARTINI, HELEN JEPSON, ROSE BAMPTON, DALIES FRANTZ, JOSEPHINE ANTOINE AND RUTH SLENCZYNSKI

JACK SALTER

LAWRENCE EVANS

Secured expressly for The Etude Music Magazine

By Rose Heylbut

What Managers Want

By Lawrence Evans

When the average music student has completed his studies and feels himself ready for a public career, his first thought is to get into the hands of a competent manager. He is inclined to look upon this manager as a sort of magical being. The manager, according to popular belief, can make or break a career. He can secure starring engagements at large fees. He can use his connections to put unknown musicians into spot positions. He can build up personalities and make names.

Thus, according to popular conception, all the beginner has to do is to find himself a wizard of this kind, and all will be well. But, it is said to be difficult to get the attention of these wizards, because they will not listen to newcomers. Only "pull" and "introductions" can reach them. Not everyone can command helps of this kind, and so the bulk of talent must wait, unseen and unheard, until it can get an outside "boost" into the office of one of the big managers, after which it, too, will be made. That, I repeat, is the popular conception—and *it is all wrong.*

In the first place, managers are not a kind of secret fraternity who can be approached only through "pull." Quite the contrary. We are constantly and eagerly looking for fresh, young, outstanding talent. We go to considerable lengths to find young musicians who carry within them the spark of future greatness. The only condition is—they must definitely show that spark. If a youngster appeared tomorrow with the sort of material that Lawrence Tibbett showed a dozen years ago, he would have no difficulty in finding a manager; more likely, he would be mobbed.

In the second place, a manager is by no means a wizard. He cannot, alone, make a career. His main function is to promote and direct those gifts and potentialities which the artist himself is able to show. It means that the manager must be somewhat of a combination of adviser, teacher, and general psychoanalist, studying his artist from the ground up and discovering possibilities in his art or his person that will be most useful in putting his best foot forward. Then teaching the artist how to project himself and his art, is enormously important. The manager must know something about audience psychology. On the one hand, there is the vast, heterogeneous public which will pay for musical entertainment. On the other hand, there is a smaller group of performers, eager to furnish this entertainment. The manager can work no miracles in either group; he simply uses his wits to bring these elements into contact.

Must Be Something to Sell

If a man owns a ramshackle old house with dingy rooms and bad plumbing, he would make himself appear foolish, indeed, by going to a fashionable real estate broker and saying, "Look here—I know you have a good clientele and excellent connections. Perhaps you could use the power of your name to sell my house to some millionaire?"

Yet concert managers are asked to do this every day. People with inferior musical equipment, with mediocre gifts, and no experience at all, come to us and ask us to put them on our lists, so that we can do for them what we have done for Menuhin or Martini. It is just this idea I would like to help explode. Neither we nor any other managers could do for Menuhin and Martini what their own great gifts did not justify or sustain. Their first claim to public attention lies, not in managerial hocus-pocus, but in those unique gifts of their own which raise them above the average violinist and tenor. Precisely those qualities are the ones which every manager seeks, and he is seeking them as much to-day as before the depression.

In listening to audition candidates, the manager looks for three points: general musicianship, talent and dexterity in the candidate's individual field (whether vocal or instrumental), and that elusive combination of intelligence, pliability, charm, fire, and leadership which we call personality. All three ingredients are absolutely necessary for a public career; but the last is perhaps most important in a beginner. His musical capacity may deepen; he will undoubtedly learn a great deal more about his art, if he is worthy of attention at all. But his personality, like the color of his eyes, remains the same because *it is himself.* It is just this personal quality which determines an artist's power to win audiences; which makes a singer, with a definite personal something to say, stand out from another dozen of just tenors.

There are thousands of young people in America who have studied, and can play (or sing) a creditable concert, without too many mistakes. And they, perhaps, find it hard to realize why the managers do not snap them up. Their teachers praise them; they may even have won some student's award. Then why do they not "click"? Because of lack of that peculiar personal quality of magnetism which is as vitally necessary over the footlights as musical feeling and individual technic. Lawrence Tibbett once said that, while he earnestly tries to make all his tones beautiful, he insists that they be vital. That is the best analysis of success that anyone could give. When a singer comes to us and tells us that he wants to sing concerts because he can do that as well as the next one, we advise him to find a post in a choir. But when, without telling us, he impresses us with his powers of magnetism and fire, we show interest.

The aspiring musician has taken the first step forward when he realizes that his musical equipment is just about one-third of what he needs for public artistic success. Then let him ask himself, not "How many engagements can I get?" but, "What is there about me that would make anybody pay money to hear me even once?" When he has arrived that far, he stands a good chance of amounting to something.

Finding One's Self

The BEST ADVICE to beginners is, do not seek out a big name manager but get all the small, provincial, beginner's experience you possibly can. Sing at local concerts, try out for Chautauqua, get to the attention of your local radio manager, try out for small parts in small opera companies. All these will add to your musical experience; but, more than that, they will develop your powers of expansion, of growth, of finding your way with audiences, of rubbing off the corners. And when you do eventually get a chance with a bigger company, do not tell the manager that you are willing to do only leading parts. Show him, instead, that you are able to project yourself across the footlights, even if you do no more than carry a spear.

The trouble with most beginners is that they believe themselves ready for big business the moment they are out of the studio. The truth is that an artistic career begins only long after studies end. Remember that the manager is only a professional business man, and that you have to offer more than correctly performed numbers, if you want him to regard you as an interesting business proposition. You must show him something unique, something individual, something that will make the public not merely accept you but demand you. If you have that, the managers will welcome you, for their own sake as well as for yours. If you have not this gift, you will spare yourself many a heartache by devoting yourself to other phases of musical activity.

The Manager's Problems

By Jack Salter

The MANAGER'S greatest problem is not getting rid of unknown beginners but filling his lists with the sort of artists which his particular public will want to hear. Not all managers do the same kind of business. Some deal entirely in stars of established names. Some make a specialty of launching beginners. Some work on the basis of strict artistry (regardless of whether the artist is a popular idol or not), while still others are willing to overlook a few artistic shortcomings if the performer can be counted on as a "sensation." Each field is a definite one, and the manager must make sure he can supply his buying clients with the artists they want. That, perhaps, explains why a certain artist may make a great success under one manager's direction and none at all under another's.

But it sometimes happens that after the stage is set the manager may find his diamonds a bit dull. Then, like any other business man, he must create ways of increasing public attention upon his star. This does not necessarily mean publicity. No real manager can do for an artist what the artist's talent does not warrant; and the wise man will never try to ram a performer down the public's throat, on false pretenses. That is why the publicity methods of a reliable manager can be trusted. No, focusing attention on a star means something else. Perhaps a change of coiffure will help; perhaps a more dramatic program, or a bit more warmth in meeting public response; perhaps an insistence on some trait that can be developed into a "specialty." I know a young singer whose voice is by no means extraordinary but

who won distinction through an emphasis on perfect diction. A building up of this kind requires intensive application on the manager's part, and ready coöperation on that of the artist.

Planning the Tour

BUT THE MANAGER'S PROBLEMS do not end with his artistic dealings. Once his engagements are ready and booked, he is solely responsible for giving the sort of performance which will please everyone in every way. Some of the means of achieving this happy goal have nothing to do with music. For instance, the date of each concert must be carefully planned according to local tastes. A Thursday Club will not book an artist for Wednesday. Some towns will accept no performances for a Monday. Others refuse Friday, for religious or superstitious reasons. And where there is no special concert hall and you have to depend on the local theater, the armory, the High School Gymnasium or the Auditorium, you may be often called upon at the very last moment to solve a sudden conflict with a touring theatrical company, a movie show, an athletic contest, a parents' meeting, or a National Guard drill.

Again, a concert course must afford the audiences the proper variety. No two instrumentalists may follow each other; neither may two vocalists, neither may two men, nor two women. The ideal arrangement is to alternate male singers with female instrumentalists (or male instrumentalists with female singers) throughout the season's bookings. This must be done, if clients are to have the satisfaction they deserve, but it takes months of routing, rerouting, changing, and planning before all is worked out straight.

Every artist wants a big tour, of course; but the traveling it entails often brings up serious problems. The big stars (especially vocalists) try to limit their tour work to no more than three performances a week. This permits them to arrive in each town a day before the performance and to enjoy a full night's rest at the local hotel. Some artists may average four appearances a week (instrumentalists often play five times), but that means a more strenuous routine of living—which may show in some form of tiredness or strain when time for the concert arrives. It used to be possible to arrange a tour in a single circuit or swing, so that the artist left New York in the fall, let us say, and made his way through the South and the West without once doubling on his route. To-day, however, when so many of our artists have regular radio engagements, all broadcasting from the same central point, every tour must permit time for the weekly visit to New York, and must then carry the artist back again to the point where the concerts are to be resumed. This means a great deal of traveling and of planning.

Changed Conditions

TRAVELING and living conditions are pretty generally first class throughout the United States—infinitely superior to provincial Europe. The greatest inconvenience one still encounters is bad meals at certain hotels (in which case the artist must scurry to go out for his meals), and a lack of practice pianos. Before the depression, piano companies thought nothing of sending instruments to the private suites of artists, regardless of the size of the town or its distance from their own warehouses. Often, grand pianos would be sent a hundred and twenty-five miles by truck, simply in order to permit the artist to practice for a few hours before concert time. But the precarious state of some of the manufacturers during the last few years has rendered this system obsolete; and now we have to depend largely on the pianistic resources of the hotels themselves. In some of the smaller towns the hotel may have only one instrument, and then the artist must make advance arrangements for the use of the parlor or the dining room (wherever the instrument happens to stand), for practice purposes.

The manager is often responsible also for the artist's accompanist. Only the established stars carry their own accompanists on their tours. In other cases the manager lists a number of good accompanists in certain key cities and draws on them for all concerts within a radius of some hundred miles of these points. It may be a useful, if painful, fact to know that women accompanists are not found desirable. This has nothing whatever to do with their musicianship. It is merely considered to present a disturbing picture to the eye of the audience to have two women on the platform together, or to have a man accompanied by a woman. As long as this prejudice exists, a woman, who prepares herself definitely for an accompanist's career, will find difficulty in securing engagements with the more noted artists. I know this situation is quite unjust, from a purely musical point of view; but still, it is a fact, and aspiring young performers may do well to realize it.

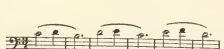
Furthermore, the manager helps to plan the programs, to see that they have the proper balance and variety, and that they provide the proper appeal to the various parts of the country. What is very important, too, he must keep his head cool enough to judge dispassionately of the value of each concert's success. It often happens that rousing applause may mean little more than the normal excitement of an evening's "going out." The artist, who lets himself become blinded by it, may get an entirely false perspective of his future work and standing. The adulation, with which an artist meets at concert time, does not always stand as a faithful barometer of his drawing powers. It is the calm after the storm that tells the true story.

But what is ever uppermost in the manager's mind is the intrinsic value of his commodity (if one may call musical artists by so undignified a term). He must see that his artist is constantly ready and willing to keep himself "on his toes," to work for public approval as eagerly in his tenth season as in his first, and to keep fresh and unsullied that personal fire, that glowing individual magnetism which his music must project towards his hearers, and without which the best singing or playing means nothing but a dull series of notes.

For Scale Practice and Hand Position

By Mary Losie

TO DEVELOP a curved thumb, a quick second finger, and a graceful fourth finger, take the opening phrase of the left hand in Cedric W. Lemont's melody, *By Moonlight*, and play it in the various major and minor scales, such as the C major Scale.



In addition to providing excellent scale practice, this exercise toughens the thumb, improves the pupil's *cantando* style, smooths out the rough spots in his execution of sustained melody passages, and emphasizes the preëminence of the primal leading note in a short phrase.

The Good Lesson Tree

By Mary Hilderburn Parsons

AS THE CHRISTMAS season approaches, many activities of church and school, pertaining to this particular time, seem to combine to defeat the efforts of both teacher and pupil, in their endeavor to make progress in the art and study of music.

For this reason, in the studios of "The Rhythmic Way," we last year decided to link up with and be a part of the general good time, by making as much as possible, the pre-Christmas spirit a part of the studio equipment.

With this idea in mind, we decided upon the Christmas tree as an aid in the solution of our problem.

Early in December we found, in a nearby forest, a shapely little hemlock that was surely meant to be somebody's Christmas tree. Roots and all, it was planted in a deep earthen crock and placed in the studio. A suggestion, that Christmas tree ornaments be procured and the children be permitted to hang an ornament on the tree for each good lesson, was put into action at once.

Santa Claus wares being everywhere on display, we selected boxes of colorful, glistening, fantastic ornaments, and brought them to the studio to be hung on the tree as awards for things accomplished, things well done.

Fine pliable wire, about three inches in length, and small paper labels for winner's initials, were kept in a box near-by. The ornament winner was permitted to place his own initials on the label, run the wire through one end of the paper, attach it to the ornament, and hang it on the tree. Needless to say, this was an important and thrilling bit of ceremony.

A prize was offered to the winner of the greatest number of ornaments and the contest became quite exciting. The children were fired with enthusiasm and ornaments bearing initials of winners began to appear in increasing numbers. Usually the lesson stressed four points: the two-octave scale in duple rhythm, sight reading, note spelling and memory work. Some lessons were of special merit; and, as the rivalry became more intense, two, three, and sometimes four ornaments were won at one lesson. Silver bells, the favorite rewards, were given for Christmas carols correctly read and played.

A good spirit seemed to animate this happy little tree. It was known as "The Good-Lesson Tree." It became the talk of

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From a "One-Fingered Virtuoso"

VICTOR MURDOCK, Editor-in-Chief of "The Wichita Eagle," has been for four decades one of the most influential leaders in the middle west. Energetic, progressive, close friend of Theodore Roosevelt, a fighting pioneer for right, he has, through his long service in Congress and his fine journalistic enterprise, won the confidence of millions. His high and encouraging opinion of the practical value of "THE ETUDE" to the modern business man is greatly appreciated.

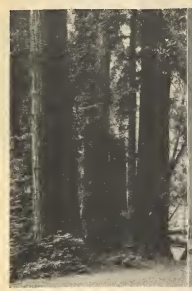
The Wichita Eagle
WICHITA KANSAS
VICTOR MURDOCK, EDITOR-IN-CHIEF
September 19, 1936

The Etude
1712-1714 Chestnut Street
Philadelphia, Pa.

For a long time I have had it in mind to write you telling you part the Etude plays in the life of citizens like myself. There must be really a million of us - men pianists who can read music and play it with precious little facility - men who come to analyze in time the art by which sounds in concord are made sweet - men who after a hard day's work drift to the keyboard and alternately try the hardest of the classics and the simplest of compositions and at every opportunity read what they can of the mystery of music. To these men - called in Kansas "one finger virtuosos," the monthly visit of the Etude has an intimacy of appeal which I doubt that even you suspect.

Yours,
Victor Murdock

VM/s


IN THE REDWOODS OF CALIFORNIA

WE START ON THE AIR MAIL EXPRESS

TAXCO, MEXICO'S MOST BRILLIANT VILLAGE

A Musical Aeroplane Trip Around The World

Musical Visits to Many Nations In Story Recital Form

By Lillian V. Mattern

FIRST VOYAGE

THE YOUNGER generation of today is decidedly airminded, and young folks find anything having to do with aeroplanes a matter of delightful interest. The Wright brothers made history by that first ride in an airship, at Kittyhawk Bay, North Carolina, in 1903; but it has been only in the last ten years that Americans have taken to the air for business and pleasure. Now thousands are flying daily, and the interest is ceaselessly mounting. A Musical Aeroplane Recital or Club Meeting has, therefore, fine possibilities.

Setting the Stage

A LITTLE ingenuity, in making the stage, in the home or the studio, look like an airport, will be found profitable. The "Five and Ten" stores have model aeroplanes, which might be suspended from wires over the stage. Advertisements and time tables of airways companies, clipped from magazines, may be set up. The leader of the recital, an older boy who can announce the numbers and read the text intelligibly, might be dressed with a cap, to represent the pilot or the conductor. The children in the audience are the passengers, and those who play musical numbers may be costumed in the garb of the country being visited at the moment.

Chairs for the pupils should be arranged in two straight lines, facing the audience, with an aisle at the center to permit the pilot to walk up and down and make his announcements. His first announcement should be:

"We are about to start for a trip around the world by aeroplane. All those travelers who have their passports properly visèd will please take the places assigned to them in the ship."

At this, the pupils, who have been standing in the back, will come forward and take their places in the seats.

The conductor then says: "As the noise of the ship may interfere with the calling of the ports, I shall place the names of the places we shall visit, on a placard in this frame at the front of the ship, giving also the name of the composer and the player as they occur in our trip."

The pilot then shouts: "All aboard. Turn the motor over. We're off for the redwoods of California."

(*A very interesting sound effect may be introduced here by taking an ordinary filing card and holding it to the edges of the blades of a revolving electric fan. To avoid any possible accident, this should be operated only by a mature person and should be done behind a screen or in another room. It is a fair suggestion of the sound of an aeroplane motor, and it should be continued during the time when the aeroplane is supposed to be in transit between the different countries.*)

Conductor's Announcements

I

"ALL OUT. Here we are in a grove of majestic redwoods in California These are the oldest and largest trees in the world. Some of them are two hundred and sixty-five to two hundred and seventy-seven feet high, and from fifty to ninety feet in circumference; and there is enough lumber in one tree to make a large house. 'Wawona,' the largest of all, is estimated to be four thousand years old. Look up and see the sun streaming through the branches of these forest giants that were standing here centuries before Christ was born. It was the poet Bryant who said: 'The groves were God's first temples. The calm shade shall bring a kindred calm, and the sweet breeze that makes the green leaves dance shall waft a balm to thy sick heart.' It was such a vision that the composer Victor Renton had when he wrote *Redwoods at Dawn* (Grade 3), which will now be played by .....

"All aboard. Turn her over. We are off for mystic Mexico.

II

"HERE we are on the outskirts of lovely Mexico City, which lies on a high plateau, 7434 feet in the air. See the peons gathering in the Square for a fiesta. Hear the guitars, the mandolins and the castanets. Behold the dancer in her dress of flaming red, like the blossoms on the poinsettia trees—yes, poinsettias grow to tree size in Mexico. Get the exotic rhythm of the dance, as Charles Overholt felt it when writing *Poinsettia*, a Mexican dance, which will be played by .....

"Now let us get into our trimotored aeroplane and sail over the Pacific to Hawaii.

III

"ALL OUT for the beach at Waikiki. See the monster waves rolling in with the dark skinned swimmers on beach boards. See the charming girls with leis made of flowers garlanded around their necks. Sense the odor of millions of flowers, watch the vermillion sun sinking in the ocean. This is the picture the American composer, Frank R. Grey, had when he wrote *Hawaiian Nights* (Grade 2½), which will be played by .....

"All aboard. Turn her over. We are off for wonderful Japan.

"IT IS Cherry Blossom Time. Long processions of Japanese maidens are passing the Temple gates, to kneel before a shrine. The tinkling music of a samisen and a flute is heard. A crane walks by with stately tread and the great bells of the temple ring out in solemn measure. Look through that group of fir trees, toward that mystical mountain, Fujiyama, perpetually crowned with snow. The moon is rising slowly over its sides. Night birds are singing. Geishas start to dance in a neighboring courtyard. This is what the English composer, Montague Ewing, had in mind when he was composing *Neath Fujiyama*—A Japanese Dance (Grade 3), which will be played by .....

"Our whirring motors will soon bring us to the Celestial Kingdom of China.

V

"WELCOME to the land of Confucius, of rice fields, tea gardens, poppies and firecrackers. A Chinese garden is said to be among the most beautiful in the world, with every manner of flower, from tiny pansies to great trees of azaleas. Let us walk around this garden on the outskirts of Pekin (pronounce it Bây-pîng') and listen to the Chinese nightingale, pluck peonies and delphinium, as the American composer, Overholt, must have imagined them when he wrote. *In a Chinese Garden*, which will be played by .....

"All aboard. Turn her over. We are off for India, soaring over mountains and plains and the Bay of Bengal.

VI

"HERE we are in Madras, India. See those lotus ponds over there. Here comes a procession of State elephants, dressed in velvet and golden trappings. There goes another procession. It is a funeral cortège; and at the end walks the young Hindu widow, who, according to the laws of old India, 'may never marry again, no matter how young she is. She is condemned to a life of sorrow, servitude, humiliation, and often of misery.' Lily Strickland, the American composer, who lived for years in India, wrote a set of Indian pieces, of which *The Young Indian Widow* will be played by .....

"Let us get into our aeroplane again and make a trip to Northern India. Turn over the engine. All aboard. We are off.

VII

"ALL OUT for Delhi, the ancient capital of India. India, the land of untold ages. Hear the gongs in the massive temples. See the throngs of worshippers. Watch that group of magicians with a bag full of cobras—messengers of death. Back there in the jungle are tigers and leopards. Yet, here is a group of Singh soldiers with their black beards; and there is a body of British officers in bright red uniforms. Over there is a man sitting under a mango tree, playing a pipe. Perhaps that is what the great Russian composer, Rimsky-Korsakoff, thought of when he wrote *The Song of India*, which will be played by .....

"Before we leave India let us go to the magic yale of Kashmere. All aboard. Get hold of the joy stick there and soon we shall be zooming to one of the most beautiful spots in the world.

VIII

"ALL OUT for wondrous Kashmere. Look up to that mountain. They call it Nango Parbat. It is 26,182 feet high, or five times the height of the tallest peak in the Adirondacks. Look at that hill blanketed with rhododendrons of all hues, in full bloom; smell the fragrance of the fields of lilies. Watch the stately peacocks. See the Kashmere stags on the distant hills. Night comes on and there is music. There on the steps of a ruined palace a lover sings the *Kashmiri Song*, by Amy Woodford-Finden, an English composer, born at Valparaiso, Chile, where her father was British Consul. She spent many years in India. She has made an arrangement of it for the piano, which will be played by .....

"All aboard, everybody. Turn over the engine. Set the controls. Give the joy stick a twist and we are off for the heart of Afghanistan, the City of Kabul.

(*Continued on Page* 805)

Yuletide Carolles Olde and Newe

Often on Legends with a Whimsy Background

By Katherine D. Hemming

ANCIENT SPRING, and other Pagan carols, that have been sung throughout the ages and afford such a fascinating field for study, were the forerunners of all Christmas carols. So, as an aid to understanding and enjoying our carols more fully, let us note two significant conditions. First, in these songs the ancients drew no line whatever between the sacred and the secular; and that no such demarcation appeared till the time of the Reformation. Second, that the early Christians naturally would build their new customs and music on those of their former faiths; and that consequently the early Christmas carols, unlike the hymns, are varied in character and use. They may be either historical, narrative, devotional, legendary, or toasting songs. Also, like folk songs, they are for the greater part of traditional origin and composed by the people for the people.

Although Christmas songs were in use from the beginning of Christianity, the word *carole*, as a name for them, was not brought to England till the time of the Norman Conquest (1066). It is derived from the Greek *choros*, from which we also have our words, *choir*, *chorus*, and *chorale*. It is interesting to note also that, irrespective of what they were called, carols have been almost always happy songs, set to dance rhythms, usually in three-four or six-eight measure, with the tempo regulated by the sentiment expressed.

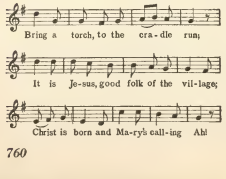
The words *carol* and *ballad* always have implied dancing as well as singing. Dante used *carolare* to describe the dancing of the saints in heaven; whilst St. Augustine, in 597, employed the word *ballare* when speaking of David dancing before the Ark.

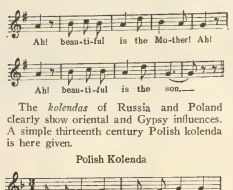
Some Early Origins

PERHAPS THE EARLIEST of Christmas songs were those of the two bishops, Clement of the first century and Telesphorus of the second century, who ordained that the "Angel's Hymn," *Gloria in Excelsis*, be sung at all Christmas services. From that time the Popes and clergy not only stressed song in the churches but also composed many carols, masses, and mystery and miracle plays. All countries and ages have contributed to the present colossal heritage of carols, almost all of which are to be had in English translations.

France has furnished many, of varied character, and possesses the largest collection of "Chants de Noël" of any nation of the world. A fifteenth century chanson, *Bring the Torch*, was carried over to England where it was widely sung.

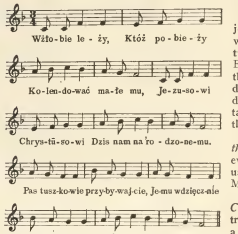
Bring the Torch





The *kolendas* of Russia and Poland clearly show oriental and Gypsy influences. A simple thirteenth century Polish kolenda is here given.

Polish Kolenda



The Nordic races, so famed for their vast fund of folk songs, are equally rich in carols. Many of these reached England as early as the eleventh century.

Germany, which has supplied Holland and other countries with many of their carols, possesses a wealth of *Weihnachtslieder* (Christmas songs), those for children being numerous and exceptionally beautiful—embracing such little gems as *Alle Jahre wieder kommt das Christus Kind* (*Every year comes again the Christchild*); and *O du Fröhliche, O du Selige, gnadenbringende Weihnachtszeit* (*O thou happy one, O thou sacred one, bringing Yuletide goodwill*).

The fine choral harmonies of the Gregorian Mode, as used in the sixteenth century, and with which Martin Luther as a singing monk would be naturally imbued, give beauty and solemnity to his many Christmas compositions. The greater number of these are well translated and as popular in English as in German.

Bach and Handel, two of Germany's musical giants, gave to the world Christmas oratorios that will continue to delight and inspire posterity in all lands.

The way of the carol throughout Europe unfortunately was not always smooth. As the monasteries became very wealthy, abbots, monks and nuns became self-indulgent. Carols and miracle plays written by the clergy, and sung and danced by them, with the populace, in the churches, became flagrantly coarse and vulgar; so that by the seventh century carols, plays and dancing were forbidden in both churches and monasteries. All carols found recorded on paper were ordered destroyed; and, unfortunately, in this process many treasures were irretrievably lost, and such as survived did so only by that so dubious method of being handed down from generation to generation, by word of mouth. Later, in the seventh century, the Pope sent Bede and the precentor of Rome to control the monasteries, to educate the monks, and to elevate the state of music.

Minstrels, minnesingers, troubadours and jongleurs were equally guilty of adding verses with meanings far from the original. Typical of these crude additions is this literal translation from an old French carol:

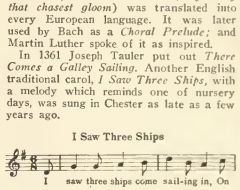
O God! who hast given to us the good wine
That has caused our heads so to ache;
In Thy mercy grant us sense enough
To find our way to our beds.

In the sixteenth century, with the objectionable parts discarded, carols and plays were again performed in the churches. Fortunately, during the interim and all over Europe musicians had been so busy that this period became one of great musical development. At a later date attempts to destroy the carols were made by the Puritans; but because of their traditional nature they have persisted through the ages.

In 1260, *Dies est Latitlea* (*Royal day that chasest gloom*) was translated into every European language. It was later used by Bach as a *Choral Prelude;* and Martin Luther spoke of it as inspired.

In 1361 Joseph Tauler put out *There Comes a Galley Sailing*. Another English traditional carol, *I Saw Three Ships*, with a melody which reminds one of nursery days, was sung in Chester as late as a few years ago.

I Saw Three Ships



Numerous Christmas carols and hymns date from the fourteenth century, including *Good Christian Men Rejoice;* and *Joseph lieber, Joseph mein* (*Joseph dear, Joseph mine*). Byrd's *A Carole for Christmas Day* has been recently reprinted.

The oldest carol found in printed form (1521), and still sung annually at King's College, Oxford, is *The Bore's Head in Hand I Bryngе*.

Among historical carols is the favorite *Good King Wenceslas*. Wenceslas was King of Bohemia, A. D. 1378-1419. The words and their moral, however, are based on a *Spring Carol* of much earlier date. The King's song from the Coventry play is another of this species.

The Magi came from the Orient land,
Now rock-a-bye, rock-a-bye, pretty baby;
They rode over rock and they rode over sand,
Right glad then were these three.

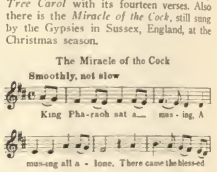
Mediæval carols often display the superstitions of that period. The idea of holly being male and ivy being female, and that the first brought into the house on Christmas eve denotes which will be master during the year, forms the subject of a lengthy fifteenth century carol, as this verse indicates:

Then spake Holly, I am fine and jolly,
I will have mastery in lands where I go.
Then spake Ivy, I am loud and proud,
I will have mastery in lands where I go.

Holly was also credited with having a charm to drive out witches. The well known Welsh song, *Deck the Hall with Boughs of Holly*, was used by Mozart as a theme for a composition for piano and violin.

Legendary carols include the *Cherry Tree Carol* with its fourteen verses. Also there is the *Miracle of the Cock*, still sung by the Gypsies in Sussex, England, at the Christmas season.

The Miracle of the Cock



Toasting songs frequently refer to the wassail bowl—the word being from the Anglo-Saxon *waes* (*good*) and *had* (*health*). Others on this theme are *Wassail all around the town*, and *Here we go a-wassailing*.

God rest you merry, gentlemen (notice the comma after "merry," where it belongs) is one of the best and always a favorite.

And the Moderns

DURING AND SINCE the Victorian Era, a galaxy of fine carols, possessing great charm, have been written. Among them are those of Sir John Stainer and Sir Joseph Barnby, Gounod's *Cradled all Lovely*, and *See amid the winter's snow* by Goss. *We Three Kings*, by Hopkins; *O little town of Bethlehem*, by Phillips Brooks; *Sleep, Holy Babe*, by Dykes; and numberless others are heard annually. These, whilst full of beauty and in keeping with the present mode of thought, appear more as delightful Christmas songs, when compared with the ancient carols that display the sincerity and rugged strength of the people who wrote and sang them.

By contrast, among Negro spirituals we find some modern carols that are as powerful in rhythm and sentiment as those of mediæval times. In *Rise up shepherds and follet*, and in *Go tell it on the mountains* is found an expression of the deep and fervid emotional character of this race.

The first record of carol singing in the streets is that of 1224, when Francis of Assisi arranged a *Play of the Nativity* at Greccia, where the people did not understand the Latin of the Church. He not only trained men and women, and used straw and live cattle to assist in the portrayal of the drama, but also he and other monks

(*Continued on Page 795*)

Fundamentals in Advertising

Developed From Notes Secured From An Address by

James M. Skinner

PRESIDENT OF THE PHILADELPHIA STORAGE BATTERY COMPANY, MAKERS OF PHILCO RADIOS

"That advertising is best which makes the most enduring friends"

© Underwood & Underwood

JAMES M. SKINNER

ALL OF THOSE who are engaged in any form of musical activity may read this article with unquestioned profit. Its interest is not limited to business men.

Billions of dollars in merchandise are moved along the channels of normal trade through the great modern impetus given to it by the employment of music. Vast multitudes of people listen to programs given over the air under the auspices of the foremost manufacturers of America, not because those manufacturers are music lovers, but because they know that there is nothing that commands the attention of large numbers of worth while people as much as music. Moreover, much of the music used over the air is the best that has ever been written, and this played by the world's foremost artists. Lovely music does what words cannot do. As an interesting educational by-product of this, the music loving public is, of course, able to hear at least one hundred times as much fine music as it could have heard a quarter of a century ago, and at a nominal cost.

If any successful business man of 1911 had been told that in 1936 he would be spending a small fortune for great music and great artists, and that he would find this outlay "mighty good business," he would have thought the speaker a lunatic. Apart from the fact that far more people hear good music than ever before, the utilization of music as a means of stirring human emotions has produced a decided effect upon the business man. Music is no longer, in his mind, merely the ecstatic dream, the ephemeral pastime of a few long haired crackpots. The business man now realizes that music is a tremendous, though subtle, power in human life, without which the wheels of industry, to say nothing of existence itself, would drag.

In these days the use of music in advertising is like a giant transformer, taking the manufacturer's ideas and changing them into selling energy. No manufacturer is any greater than his market. He must discover a market, or create a market, in order to remain in business. And what applies to the manufacturer applies to anyone who has anything to sell—the retail merchant, the miner, the farmer, the professional man, the music teacher, and the artist.

Study Your Advertising

THOSE OF US who are engaged in music, either as professional musicians, owners of radio stations, music dealers, publishers, concert managers, or musical instrument manufacturers, must possess a fundamental knowledge of the main principles of advertising. These principles are strangely similar in the successful distribution of any product or any service. The approach to the public is a vital matter to the manufacturer and merchant. This is done through various channels. All that has to do with the verbal and pictorial presentation in print is called "copy." No matter how widely the advertisement is circulated, if the "copy" is not right the cost of advertising mounts accordingly.

All forms of advertising now may be reduced to a few important general principles. For this reason, THE ETUDE considers itself fortunate in being able to present the ideas upon the subject of advertising advanced by the head of one of the foremost manufacturing companies of our country, Mr. James M. Skinner, President of the Philadelphia Storage Battery Company, makers of Philco Radios. Philco's vast advertising campaigns have been recognized as among the most successful in the whole history of the art of advertising.

Although these principles were first presented in part to a group of eight hundred and thirty-seven executives, distributors, dealers and staff members on one of the annual Philco "Floating Convention" cruises to the Caribbean isles, on the SS Monarch of Bermuda, all who are interested in advertising in the field of music, may read between the lines in Mr. Skinner's remarks, and learn much that is of great elemental and practical value.

James M. Skinner was born in 1889, at Philadelphia, Pennsylvania. He was graduated from the Central High School of Philadelphia, and later from the University of Pennsylvania with the degree of Bachelor of Science in Chemical Engineering. His whole business life has been devoted to problems of engineering, manufacturing and merchandising. He has become one of the foremost factors in the world of electricity and radio, here and abroad.

The following is not a direct quotation of Mr. Skinner's address, but a paraphrase of his main thoughts in discussing the fundamentals of advertising, supplemented by additional notes he has permitted us to present.—*Editorial Note.*

* * *

Have Something Worth Selling

IN NATIONAL ADVERTISING, first of all a proper foundation must be laid. If this is not done, all the money spent may be wasted. If the foundation is not right, one had better not advertise at all. To begin with, one must have a good product. It must be good from the standpoint of initial performance, and long life, and must at all times measure up to any advertising claims made for it. One of the reasons why certain manufacturing companies suddenly stop their advertising campaigns is that the product itself has not been found to stand the competition of superior rivals.

The next foundation principle of advertising is to believe in it. In other words, you must be so confident of your product that you know that if you tell enough people about it, it will be widely accepted. This means that you have to advertise ahead of profits and not out of profits.

The business world has no place for a timid advertiser. If you do not believe in your own advertising, then do not expect anyone else to believe in it. Be sure you are right, and then fire away. The most successful advertisers have been men of nerve, fine common sense, and the giant faith to wait until substantial results come through substantial advertising.

Third, and most important, the manufacturer must fix his mind upon the general public. Sell to the ultimate consumer first. Too often the merchant is content merely to secure "distribution" to retail dealers, and then wonders why stock stays in dealers' stores for months before it moves. The element of time ruins this system. The manufacturer's capital and the dealer's capital are tied up and in many commodities there is an element of perishability. Many national advertising campaigns are laid out to look good to the dealer. Fabulously expensive portfolios are prepared for the manufacturer's salesmen who are expected to use them to hypnotize the dealer into purchasing large stocks. Let us suppose that the dealer does buy a large stock. His chief concern is in seeing it move as quickly as possible, from his floor to the homes of satisfied customers. His great bugaboo is obsolescence; and the rapid movement of stocks depends upon the merit of the advertising addressed to the public, not upon the lovely portfolios designed to appeal to the dealer.

Patience and Persistence

AS WE HAVE NOTED, advertising, to be effective, must be persistent. Too frequently the first few advertisements are run and, because the manufacturer finds that they do not immediately pay, he loses his nerve and cuts his schedule with the fervent hope that the trade and the public will not notice the cut. Of course the trade and the public rarely do notice the cut, for the simple reason that, until the manufacturer has been advertising for a number of years, it is rather difficult to get either the dealer or the public to notice the advertising he runs, let alone the omission of advertising.

Spasmodic advertising, also, rarely pays. It is like opening your store doors once or twice a week, and keeping them closed at other times. The fundamental purpose of national advertising is to make friends with the public, to convince them of your honesty of purpose and your ability to do something for them that they want, and then to live up to all this by the product and by service that retain the friendship of the public, year after year.

No business or profession is too small and no nation is too great to disregard the value of friendship. King Edward VIII of England was an immense national asset to his country, because of his ability, when Prince of Wales, to make friends everywhere. In fact, one might almost take as an axiom that "No matter what you have for sale, that advertising is best which makes the most enduring friends."

The public does not make friends readily, because the public has been fooled too often. In popular parlance, most of the public is "gun shy," and the other part really is not much interested. It is too busy with its own affairs. It does not wait around to get the latest copy of its favorite magazine in order that it may turn eagerly to your advertisement to see what you have to say. In fact, its usual attitude might be said to be that it would rather not be bothered by your advertisement at all. Now and then it notices, and if the advertisement is interesting it may read succeeding ones. If there is a real desire or a need for the product, and the advertisement is convincing, the customer's next move is to visit the dealer where he can examine the merchandise. Then, if he is pleased with what he sees, he acts. That is the biography of a sale, in nine cases out of ten.

Safety in Sanity

IF YOU HAVE a reliable "year in and year out product" and your business, like every good business, depends upon cumulative patronage, you will avoid the spectacular or sensational in advertising. A flag pole sitter will draw a huge crowd, but he cannot sell grand pianos, automobiles or grandfather's clocks, radios, or good clothing to that crowd.

The flashy in advertising is always to be sedulously avoided. In America we are learning, as they learned long ago in England, that the public knows that most successes are not built in a day but are the result of sound, steady progress through a series of years.

There is, of course, a small section of the public that is taken in by sensation and ballyhoo. But this is composed very largely of bargain hunters who frequently discover all too late that their bargain is no bargain at all. The disease of bargain hunting, however, is chronic and they will go on to the end of their days submitting to fraud after fraud in their frantic hunt for something cheap. Every manufacturer realizes that this group does not represent a desirable buying clientele. Such buyers will desert the dealer tomorrow in the mad chase for more sensational ballyhoo and bigger bargains. They are not to be compared with the big majority of the public which must be cultivated because it can learn to respect and admire a useful product.

How do we get respect and admiration? Certainly not by overstatement, nor by screaming at people in big headlines. The public is shrewd. It is wary of traps filled with false statements, new and useless gadgets or shoddy materials. By and large, it seeks the greatest values, and the wise dealer is he who puts these to the front in his store and depends upon the public to recognize them.

After you have spent enough millions, over enough years, with the right kind of copy and the right kind of broadcasting, the right kind of store display materials, without exaggeration or sensational ballyhoo, one fine day the public will wake up and say, "These people are all right; we will admit them to our club."

They trust you. They feel safe in spending their money for your goods. This is pretty nearly the highest form of trust. You are in the inner circle and you have gotten the greatest asset any business can have—the confidence and the respect of the American people—and, if your appeal is wide enough, the confidence of the world. This is worth more than all the so-called tangibles, the building and equipment, worth more than millions in the bank, worth more than any amount of horse trading ability; and this comes wholly from the right product, the right service, and the right advertising.

The millions spent over the air by manufacturers, to broadcast the finest music the world can produce, are simply an investment in associating with a product the thought that the manufacturers are men who appreciate the best, that they are people of understanding with a high regard for the finest, and that, therefore, their products are likely to be something which will deserve the respect and the confidence of the American people. It seems logical, does it not? It has worked out fabulously, as the great success of many radio broadcasting programs indicates.

The Value in Friendliness

THESE REMARKS of Mr. Skinner have a bearing which even the local teacher of music or the local dealer in the small town may study with profit.

The first great principle is that all advertising must be "friend making," and then that the subsequent service must be "friend holding." The teacher or the storekeeper, who makes the most friends through a superior product or service, obviously will have the most success. Advertising is merely a way of telling the public about what one has to sell, so that the public will be interested. Advertising is an overture to friendship. One has to go out of one's way to make friends. After that he has to live his business life so that he deserves their enduring friendship. Customers do not just drift in. That is why advertising must extend in all directions. Many a performing artist's long record of success is due to everextending friendships. This was true in the case of Madame Schumann-Heink, of the late John Philip Sousa, and of Will Rogers. When Will Rogers died he left a nation full of friends who mourn his loss. He was one of the best advertised men in the whole world.

Finally, we would like to call our readers' attention to the value of persistence in advertising. It is foolish to expect results immediately. Have enthusiastic faith in your advertising, and keep it up as regularly as your piano practice. We have had evidences in THE ETUDE advertising, from our patrons and from our own experience, that advertisements printed years ago are still "pulling" results.

Advertising has become one of the greatest forces in modern organized society, and musicians may well be proud of the constructive power of this art as adapted to present day life.

The Nativity

A Musical Pageant

(*Continued from Page* 756)

arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted them of low degree. He hath filled the hungry with good things, and the rich he hath sent empty away. He hath helped his servant Israel, in remembrance of his mercy, as he spake to our fathers, to Abraham, and to his seed forever.

(*Curtain*)

Scene II. THE SHEPHERDS

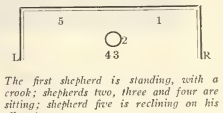
Prologue:

Reader (in front of the curtain): And it came to pass in those days that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem (because he was of the house and lineage of David) to be taxed, with Mary his espoused wife, being with child. And so it was, that while they were there, she brought forth her first-born son, and wrapped him in swaddling clothes and laid him in a manger, because there was no room for them in the inn. And there were in the same country, shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and they were sore afraid. And the angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: Glory to God in the highest, and on earth, peace to men of good will.

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us go now, even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

(*Curtain opens. Night. The shepherds are grouped around a camp-fire in the center of the stage, thus:*



The first shepherd is standing, with a crook; shepherds two, three and four are sitting; shepherd five is reclining on his elbow.)

Angels (singing, backstage): The Moon Shines Bright (verse 3); *It Came Upon a Midnight Clear* (verses 1, 2); *The First Nowell* (verses 1, 2).

(*Enter Gabriel from left. Stage lights on full instantly, if no spotlight is available. The shepherds cover their faces.*)

Gabriel: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day in the city of David, a Saviour, which is Christ, the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

(*Enter the angels suddenly, from left, singing* Joy to the World, *verses 1, 2, 4. They form a semicircle back of the shepherds. At the conclusion of the song, exeunt angels, left. Lights off.*)

First Shepherd: Let us go now, even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

(*Exeunt shepherds, right.*)

Angels (singing, backstage): Hark, the Herald Angels Sing (verses 1, 3); *Angels from the Realms of Glory* (verses 2, 3).

(*Curtain*)

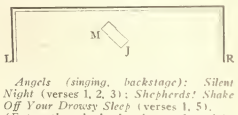
Scene III. THE ADORATION OF THE SHEPHERDS

Prologue:

Reader (in front of the curtain): And the shepherds came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning the child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things, and pondered them in her heart.

And the shepherds returned, glorifying and praising God for all the things they had heard and seen, as it was told unto them.

(*Curtain opens. Night. In the center of the stage, a manger. The stage should be very dim, except for the white light which shines from the manger. Mary is seated to the left of the manger; Joseph stands at the back, thus:*



Angels (singing, backstage): Silent Night (verses 1, 2, 3); *Shepherds! Shake Off Your Drowsy Sleep* (verses 1, 5).

(*Enter the shepherds, from the right. They kneel at the manger while the angels sing.*)

Angels (singing, backstage): O Little Town of Bethlehem (verses 1, 2); *Away in a Manger* (verses 1, 2).

(*As the pianist plays through* When The Crimson Sun *the shepherds leave, left.*)

Angels and shepherds (singing, backstage): When the Crimson Sun (verses 2, 3, 4).

(*Curtain*)

Scene IV. THE ADORATION OF THE MAGI

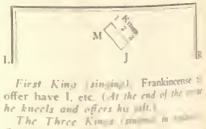
Prologue:

Reader (in front of the curtain): Now when Jesus was born in Bethlehem of Judaea, in the days of Herod the king, behold there came wise men from the East to Jerusalem, saying, Where is he that is born the King of the Jews? for we have seen his star in the East and are come to worship him. When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him: In Bethlehem of Judaea, for thus it is written by the prophet: "And thou, Bethlehem, in the land of Judah, art not the least among the princes of Judah: for out of thee shall come a governor, that shall rule my people Israel."

Then Herod, when he had called the wise men privily, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Bring me word again, that I may come and worship him also.

And when they had heard the king, they departed; and lo, the star which they saw in the East, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him. And when they had opened their treasures, they presented unto him gifts: gold, frankincense, and myrrh.

(*Curtain opens. Scene same as in I. Mary and Joseph as before. The pianist plays a short prelude to* We Three Kings of Orient Are. *The kings enter the auditorium at the rear center door and slowly come up the center aisle, singing in unison the first verse. They go upon the stage, right. The characters should then be arranged thus:*



First King (singing). Frankincense to offer have I, etc. (*At the end of the verse he kneels and offers his gift.*)

The Three Kings (singing in unison). O star of wonder, etc.

Second King (singing). Born a king in Bethlehem's plain, etc. (*He does as the First King.*)

The Three Kings (singing in unison). O star of wonder, etc.

Third King (singing). Myrrh is mine: its bitter perfume, etc. (*He does as the other kings.*)

The Three Kings (singing in unison). O star of wonder, etc.

(*At the conclusion, the three kings exit. Enter the angels, left, while the pianist plays through* Joy to the World. *They arrange themselves in a wide semicircle across the back of the stage. Pianist plays*

(*Continued on Page* 795)

Reflections from a Busy Musical Life

From a Conference With The Eminent Russian Composer

Alexander T. Grétchaninoff

SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE

ONE of the greatest of living Russian composers, Alexander Tichonovitch Grétchaninoff, was born in Moscow, October 25, 1865. He finished his course in piano playing and composition at the Conservatory, in 1893. Unlike many Russian masters, he has never had any fixed position but has devoted himself entirely to composition and to performances of his works as a pianist and as a conductor. His compositions for the Church follow the established traditions of Russian choral music and are magnificent in their impressiveness and simplicity. His secular works show Continental influences but are national in tradition. He has written two operas, ("Dobrinja Nikititch" *and* "Soeur Béatrice"); *two symphonies, three string quartets; an* Elegy *for orchestra;* At the Crossroads, *for bass and orchestra; two complete* Liturgies; Laudate Deum, *for chorus and orchestra; many choruses, songs and pianoforte pieces.*—From a translation made especially by the eminent Russo-American violinist, Alexander Skibinsky.

Baker's "Dictionary of Music and Musicians" *says of Grétchaninoff. "He is one of the most important of the modern Russian composers, a musician of real inventive power and solid attainment." The following is taken in part from a personal conference with the composer and from his book,* "My Musical Life."—Editorial Note.

MANY MAY IMAGINE that I am one of the favorites of Fortune, whose life path is strewn with roses. On the contrary, every step of my artistic career has cost me unbelievable effort. In the first place, my parents resented the idea of their son becoming a musician. Secondly, some of my professors at the Conservatory were unable to see that I had the adequate musical talent to enable me to continue my work. Finally, there were critics, brutally severe, who, not understanding my work, attacked it so violently that it was difficult to overcome their attitude. In fact, there were moments when these things so disturbed me that I could not decide in my own mind whether my gifts warranted my going on. Time and again I was at the point of giving up the art and going into something else. Such a state of mind, however, lasted but a short time, because life without creative activity seemed unthinkable. Gradually my work vindicated itself and I saw that my life path lay in the field of music.

My father was the owner of a "lavotchka," a very small grocery store, from which he derived a living. Like my mother, he was practically illiterate. Yet they were musically inclined and loved singing, although they had no conception of music as an exalted art. Their idea of the professional musician was correspondingly low. They thought of him only as they would of the itinerant players that passed the hut at tavern doors. Accordingly, they planned to give me a classical training. Everything proceeded finely until I came to the languages, Latin, Greek, German and French, and then I made a discovery. One must have an inclination or gift to succeed. I did not have the gift of tongues. No matter how hard I worked, I could not master languages. Although in other ways I stood at the top of the class, I could not learn languages and always have had difficulty with them, although I had a very strong desire to learn them. I still do not feel exactly at home in any language but Russian, although I speak French to some extent.

That Irrepressible Urge

I SANG in the school choir and later in the church. There were no musical instruments in our home, other than a music box which my father purchased. I cranked the box for hours and hours, with limitless joy, until I had memorized every note plucked out by the steel pins. Unfortunately, the tunes that the box played were of trifling value and not at all representative of the beautiful native folk songs of Russia. My brother came home on a visit and, to my intense delight, brought with him a guitar. Imagine what that meant to a musically starved boy! I did not then know that the guitar was the instrument with which Berlioz began his career as a musician. Alas, when my brother left, he took his guitar along, and I felt as though I had lost a precious friend! But the love for music won when for months I saved my lunch allowance, by foregoing the meal, until I had money enough to purchase a guitar for myself.

When I was fourteen, my father bought a piano for my sister, who was then studying at a boarding school. The piano cost ten rubles. Naturally, I adopted the piano at once and we soon became the best of friends. Somehow I learned to play it and soon thereafter harmonized to my satisfaction, *Hospodi pomilui* (*Lord, be merciful*).

My brother's fiancé was a pianist, who studied at the Moscow Conservatory. I remember that the family was torn with religious differences, she being a good Catholic and our family belonging to the Greek Orthodox Church. She began to teach me, but during the lessons she often wrote love letters to my brother, whom our family would not permit her to see. Finally the betrothed won their battle, the pair were married and my lessons became more regular. Although my teacher had never had any pedagogical experience, she introduced me to Mozart, Haydn and Beethoven, and transported me to another heaven of wondrous joy. Soon I was graduated from the first five grades of high school in a course amounting to that of a junior high school in America, but with credits sufficient to enter the Conservatory. My brothers wife prepared me for the entrance examinations.

ALEXANDER T. GRÉTCHANINOFF

At the Conservatory I first became the pupil of Nicholas D. Kashkin, a well known pianist and critic, and the biographer of Tschaikowsky. With Nikolai Rubinstein, brother of Anton, he was also a co-founder of the Moscow Conservatory. Kashkin was a fine man and an excellent musician, but an indifferent pedagog. For instance, without any technical training of my hands to meet the difficulties, he started me at once with Cramer's "Etudes" and the "E-flat Sonata" of Haydn. Only through the assistance of my sister-in-law, was I able to get through my lesson assignments. I was his first pupil in the morning, and it was, alas, his custom to read the paper at that time, so that my lesson received only part of his attention. In the same class there was a girl pupil who enraged Kashkin. When she made a mistake he would yell at her, "You have on your shoulders an empty pot instead of a head!" He would then turn to me and shout, "Here, you take care of her!" and he would leave the studio in a rage.

Somehow I managed to complete the first five years of the Conservatory work in four years. My best known colleagues in the classes were Serge Rachmaninoff and Alexander Scriabin. At that time Anton Rubinstein was giving concerts at the Conservatory. These were historical in type and reviewed the high spots in the literature of the instrument. They unquestionably were of great value in the development of taste. One of the musical gods of the hour was Tschaikowsky. When I played the celesta part in his *Mozartiana*, under the master's direction, he was so pleased that he came over and shook my hand. My comrades jokingly accused me of not washing that hand for a week.

A New World

NOT UNTIL I became the pupil of Vassily I. Safonoff did I realize how harmful was the careless teaching of Kashkin. Safonoff, energetic, conscientious and exacting, literally had to make my technic over again. Not until after two years of hard work and humiliation did I win my first compliment from Safonoff, when I played the *Prelude and Fugue in E major*, of Handel. Safonoff suggested a special course in composition, and I was placed under Taneieff for form and Arensky for fugue. Both of these masters were very strict, Arensky even cruelly severe. My break with Arensky, however, came about in a very curious manner. He was given to making jokes and what in America are called "wisecracks." These seemed very flat to me, although there were some sycophants in the class who purposely laughed boisterously to gain Arensky's favor. All I could do was to cast down my eyes. Arensky resented this and maintained that I had no creative gifts. This led to an incurable breach and, eventually, to my leaving the Conservatory. First of all, I felt an artist must be honest in everything, and I did not purpose counterfeiting mirth where I saw none. I left the Conservatory, greatly to the regret of Safonoff.

While at the Conservatory, no student was permitted to publish a composition; but as soon as I left I had three published, including my *Berceuse*, which still remains one of my best known works. I then felt the need of further work in composition and cast my eyes toward St. Petersburg, where the illustrious Rimsky-Korsakoff gave me a full scholarship in his classes in composition and instrumentation. Rubinstein was the Director of the Conservatory at that time and the object of my adulation. It was not until I had been in the Conservatory for some time that I discovered that even so fine and lofty a genius as Tschaikowsky could be the victim of a "koutchka," that is, a clique of fellow artists antagonistic to him. To my amazement, I found when I expressed my very great admiration for Tschaikowsky, this attitude was gently resented. In this clique were no less talents than Rimsky-Korsakoff, Moussorgsky, Borodin, Cui and Balakireff. It even went to the extent of some discrimination in the length of my lessons with Rimsky-Korsakoff. Once, when I played to him, he complimented me upon an original composition. I then said, "Your approval, master, pleases me immensely, but I have a feeling of dissatisfaction. It sounds like the style of Borodin." Rimsky-Korsakoff smiled and said, "Do not fear if your composition sounds like the style of another composer. Better fear when it does not sound like anything else."

A Career is Begun

AFTER GRADUATION in 1893, I engaged in my art—one that always has its moments of thrilling triumph and also its moments of cruel disappointment and despair. The bane of professional life is jealousy. In fact this is one of the unfortunate conditions in all arts. Obstructions are willfully thrown in the way of young musicians. These obstacles are the result of nothing but sinister, selfish influences of less capable rivals, who resent every success and every advance. Not until the art worker is acclaimed by the world can he have very much peace of mind.

Living in Russia was very different from that in the United States. There were few conveniences, and transportation was greatly restricted. One had to expect to live very simply. Perhaps this contributed to the artist's concentration. Certainly, in some ways, things were very primitive in contrast to the conditions in America. For instance, I remember that one summer I sought the seclusion of a little resort near the Volga. It was in a little country home on the bank of the river. The house was very small and very primitive. There were only two rooms. The more spacious room was just large enough to admit an upright piano, but was too small for a grand. The matter of getting a piano to the house took the better part of a day, as it had to be carried on foot by four stalwart porters of the type that Americans see representing the Volga boatmen in the movies. They carried the piano on their shoulders and I marched as the commander of the expedition, keeping them in step with their huge load and at the same time good natured. Onward we marched for miles with that musical instrument. When they got tired they would put the piano down and I would play a little recital for them, much to their delight. Naturally, I chose tunes that they knew and could understand. Once I played the *Song of the Volga Boatmen (Aye-yoohh-nyem)*, which they sang heartily. Again we stopped in a field and they asked for the Russian *Kamorinskaya*, which they danced with great fervor. Finally, after a day's labor, when the red sun was going down over the Volga, we carried the piano into my little workroom.

A Revolution That Retards

IN THE DUSK of my days I have to observe regrettable facts. At all times in the past, artistic genius moved the art forward and onward, sometimes consciously seeking a new road, sometimes striking it intuitively—with only one object in view, to express more truly and more vividly the thoughts and emotions which arouse one's feelings. This has proceeded almost invariably in an evolutionary manner. Beethoven's musical language of his last works differs sharply from the language of his predecessors, Haydn and Mozart, yet it is very questionable if Beethoven ever thought of the creating of a new language. He started to speak it under the urge to express the ideas and feelings which moved him at that time, and not in order to create a new form for the form's sake.

The attention of contemporary composers is too much centered on form, to the detriment of thematic merits. Children have decreed that the language of their fathers is worthless in conveying the newer ideas, and that music should be revolutionized, and they got busy and revolutionized it. What, then, is the result? A very few gifted composers, in spite of methods erroneous in their foundation, still succeed at times in producing a work capable of giving musical enjoyment. Their unfortunate followers and imitators, however, are composing a "kakophonia," a debacle of meaningless sounds, devoid of any reason for its existence. Under the mask of modernism, it is so easy to conceal the spiritual and mental mediocrity and emptiness, that it becomes very difficult for an average listener to pass the criticism such compositions deserve. For snobbism, however, they are opening an immense field. French people, known for their blind following of the styles in vogue, fall easily into this snobbishness. Under the influence of a certain "authority," for example, they decided that it was bad taste to like Tschaikowsky, and the decision was powerful enough to prevent the late Arthur Nikisch from conducting Tschaikowsky's symphonies in France. Now they are beginning to "accept" Tschaikowsky.

Judging from the way music is being written to-day, it is possible to think that the entire substance of the human spirit has changed. People seem to have forgotten to love. The beauty of nature seems to give them no joy. A tender feeling for a child seems strange to them. The finer feelings of simplicity and sincerity are discarded as a sentimental absurdity. Sound human relations seem to be displaced by hatred and fighting, and inspiration by a delirious nightmare. It seems as if real human life has vanished and only a grimace of life remains.

SELF-TEST QUESTIONS ON MR. GRETCHANINOFF'S ARTICLE

1. *How is Gretchaninoff rated by "Baker"?*
2. *Sketch briefly his childhood.*
3. *Outline Gretchaninoff's experiences at the St. Petersburg Conservatory.*
4. *How was Tschaikowsky rated by his contemporary composers?*
5. *What weaknesses does Gretchaninoff discover in modern musical composition?*

A Roll of Honor

By Sister Callista

IN THE study of music by little children, the teacher is constantly obliged to devise new means of keeping up enthusiasm. In our music hall we have a neatly ornamented chart bearing the heading "Roll of Honor for Music Pupils." This has proven a valuable stimulus with little children. They all seek to have their names appear upon this list.

In order to become eligible we have a means of giving awards to the children. In scale and arpeggio playing, if they do need encouragement, we give them a little picture of a great composer. These pictures may be purchased from your publisher or dealer at a very small price. If they do a study especially well, we give them a picture of a little larger size, and if they do a piece very well, they get a still larger sized picture.

These pictures they mount upon the page of an album; at the end of a year there is an exhibition of these albums, when a prize is given to the winners who have the greatest number of pictures and the neatest arrangement of the books.

When a pupil has completed a page in an album, which shows that he has accomplished so much work, his name goes upon the Honor Roll for that week. Many of the pages have been very decorative and they also have the effect of interesting the pupils in the masters themselves.

Try the Honor System.

* * * * *

"We should know foreign art, but not be ignorant of our own. Without art a country can have no history."—Eleanor Everest Freer.

RECORDS AND RADIO

By Peter Hugh Reed

A CORRESPONDENT writes, "Radio stands, in my estimation, between the living concert on the one hand, and phonograph reproduction on the other, and is basically subject to the faults of both, without possessing the virtues of either—when its sound is gone, it is gone forever. It has neither the repetitive virtues of the phonograph nor the living virtues of the concert hall." The point is well taken. The enduring qualities of the phonograph are not to be refuted. There is but one thing that displaces it—personal participation in music.

The Christmas season is almost upon us. What more appropriate gift for a music loving friend than a new recording of a great masterwork, played by a great musician?

Toscanini's performance of Beethoven's "Seventh Symphony" is a highly personalized reading, and a vivid and vital recording. The dynamic intensification in this performance is tremendous, both from Toscanini's concept and from the realism of the recording. The listener's attention is caught and closely held from the opening measures, and thereafter is never permitted to lag or even to relax. Toscanini's exuberance here is certainly amazing, the more so when we consider his years. Whether the music lover will prefer Toscanini's intensified reading to Weingartner's more factual performance is something to be decided by personal taste; therefore, both sets should be heard.

Another vivid symphonic recording is that of Brahms' "Second Symphony" by Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia set 265). Sir Thomas gives a vital, highly colored reading of this work. The "Second" still remains Brahms' best understood symphony, perhaps because its qualities are more earthbound than the others. Brahms wrote this "Second Symphony" during a summer holiday at a lake resort in Upper Austria, and it is the spirit of the holiday which we feel in the music.

One of the most ingratiating piano concertos that Mozart wrote is his "E-flat major," K-482. The poetic grace of the first movement may have its mannered moments, characteristic of its period, but the *Andante* is timeless in its poetic beauty. The third movement is not just musical coquetry, but an original utterance divided in sentiment between gaiety and thoughtfulness. Edwin Fischer, splendidly backed by Barbirolli and his Chamber Orchestra, plays this concerto with memorable artistry, impeccable technic and sensitive nuance. The recording is excellent. (Victor set M-316.)

Columbia's recording of Gluck's "Orpheus" (operatic set 15) is a fine performance and an excellent reproduction of a historically important score. Gluck, with this opera, evidenced himself as a reformer of the lyric stage. This version of the opera, slightly abridged, is notable for the singing of Alice Raveau, the French contralto, in the leading rôle. She is assisted by Germaine Feraldy as *Euridice*, and Jany Delille as *Love*. Henri Tomasi, the conductor, also contributes much to the success of this recording. Despite its eighteenth century flavor, its stilted sentiment, and its lack of action (the opera is really only a series of pictures), "Orpheus" is still a great operatic score. Through the phonograph, its semblance of realism is undeniably lost with a contralto in the leading rôle; but, since Gluck conceived the part originally for a male contralto, this is traditional. The excellent quality of this performance cannot be refuted; and, with the use of the libretto which accompanies the set, one's enjoyment should be complete.

Chamber music enthusiasts have much for which to be thankful. The Roth Quartet, one of the best organizations of its kind, have played Haydn's "Bird Quartet, Opus 33, No. 3" (Columbia set 257), a work which long has been a favorite with their audiences, and one which seems never to lose its charm. Then there is Georges Enesco's "Third Sonata" for violin and piano (Victor set M-316), played by those incomparable young musicians, the Menuhins—a work as strangely beautiful as anything we have heard in many a day. Though not actually founded on Roumanian tunes, this music owes its origin to Enesco's native Roumania—to its folk music and its Gypsy airs. Another work, Tansman's *Triptyque* (Victor discs 11944-45), is a rhythmic, vigorous composition, belonging to our own times—somewhat mechanistic, dominated by the pulse of modern life, but nevertheless melodic. It is played by the Curtis Chamber Music Ensemble of the Curtis Institute of Music in Philadelphia. The recording is excellent, better by far than an earlier recording of this work made by the St. Louis Symphony Orchestra.

Stokowski turns from Bach and gives us a Vivaldi "Concerto Grosso," the one in D minor, No. 11 from the composer's "L'Estro armonico," in a colorful orchestration of his own (Victor discs 14113-14). He plays this music with rare insight into its poetic qualities, and the recording faithfully projects the marvelous tonal qualities of his orchestra, a recording not to be missed by those who admire his Bach.

Saint-Saens' *Introduction and Rondo Capriccioso*, for violin and orchestra, is not a major work. In fact, it is music of no great intrinsic consequence, yet under the hands of a great musician it assumes total importance. Heifetz does just this in his recording of this composition (Victor disc No. 14115).

Chopin's *Polonaise in A-flat, Opus 53* is music of imaginative splendor, military in character. It takes a "hero of the keyboard," as one critic once said, to do it full justice. Clear passage work, clean rhythm, and the avoidance of sentimental stress, are requisite to a fine performance. Since Josef Lhévinne meets all these requirements in his recorded version of this composition (Victor 1765), it is recommended to all Chopin enthusiasts.

Gieseking takes two old favorites—Handel's *Air with Variations* from his "Fifth Harpsichord Suite" (commonly known as *The Harmonious Blacksmith*) and the *Alla Turca* section from Mozart's "Sonata in A" for piano, and endows them with the freshness with which they were originally conceived. Here assuredly is a record for the student to use as a guide in learning to play this music (Columbia disc 68595D).

Recommended: Marcel Ciampi's fine performance of Liszt's piano composition *St. Francis Walking on the Water* (Columbia disc 68591D); Marian Anderson's expressive singing of a Handel *Te Deum* and an aria from his opera "Siroe" (Victor disc 1767). Beecham's fervent performance of Sibelius' somewhat Nordic *Finlandia* (Columbia disc 68590D); Claudio Muzio's fine singing of *Tosca's Prayer* and *Mimi's Farewell* (Columbia disc 4140M); and the striking performance by the Coenraad Chorus of Antwerp and soloists of Milhaud's incidental music with sound effects to Aeschylus' famous Greek tragedy, "The Libation Bearers" (Columbia discs [illegible] 19M).

ON THE SEINE AT MIDNIGHT
In the distance is the Châtelet Théâtre, where the famous Concerts Colonne have been held for half a century.

Music Study in Paris

By Maurice Dumesnil

PARIS, 1936. Time marches on. Visitors who remember pre-war days, or even the prosperous years a decade back, are finding the French capital under a new "climate." No more crowds at Montmartre and Montparnasse. One can have a seat at the "Dome"* without difficulty. The exuberant spirit of former seasons has vanished from these places and the gayest quarters seem to have settled and become more conservative. Tourists—the few who remain—can get their mail at the American Express without waiting in line for a half hour. The gold standard and the "vie chère (high cost of living)" are on. With gasoline at seventy-five cents a gallon, the size of some automobiles has shrunk further, and the last few months have seen the appearance of lilliputian airflow models which ought to run at least forty miles to a gallon. The French, with their instinctive feeling for wit, already have dubbed them *"les petits cou-cous* (the little cuckoos)."

Along the Seine, many of the picturesque bookstands are closed, and also a number of restaurants in the Latin Quarter have gone out of business, due to high exchange rates and the lack of foreign trade. But the good old "bistros" continue on, with leather benches and sand on the floor, where one can always eat a "bifteck aux pommes" in genuine French style, cooked by the patron (the boss) himself. And there is food also for one's sense of humor. I found a real gem recently in one of them, not culinary but poetic, in the form of a large sign hanging well in sight in the middle of the room. There was an amazing quatrain on it, concocted and signed proudly by the same proprietor with better intentions than versification:

Un repas bien soigné
Arrosé de bon vin,
Mon client satisfait,
Et mon but est atteint.

This, done freely into English, would read something like,

A feast that's done fine,
And a sip of good wine,
All my customers pleased—
And my wish is appeased.

All in all, and regardless of passing conditions, Paris is still Paris; and, but a few miles away, Versailles, Chantilly, St. Germain and Fontainebleau are as magnificent as ever.

But let us come to the subject of music study. Upon my return from America I called on Monsieur Philipp, who also recently came back from the United States. He was in splendid shape and younger than ever, in mind and body, after such a long and exhausting trip.

We talked about American students.

"Tell me, 'mon petit', have you found many of them who can play *all* the scales?" The master often addresses his former disciples in this diminutive and fatherly way, delightfully reminiscent of Conservatoire days, and regardless of the fact that some of them (such is my case) have grown to the impressive height of six feet two inches.

"Well," I answered, "I can hardly think of any who could really play all of them; I mean, including the keys with five or six sharps and flats."

"With a few exceptions in some of the large centers, my experience has been exactly the same," retorted Monsieur Philipp.

America, however, has made tremendous advances in music study. Many of the greatest teachers of the world are now located there. Students from abroad will and should go there in the future, to patronize their fine music schools. That is as it should be, because music is international in every sense of the word. This is the greatest advantage for the student who comes to Europe to study. His entire mentality is changed. He is placed under different conditions, with different attitudes of mind; and, if he has had the benefits of the finest tuition in America, he can gain, in European music centers, new points of view and new technical and artistic conceptions, preparing him for a richer art life.

A Venerable Institution

THIS MAY BE USED as a preamble before introducing the dean of all music schools in Paris, the Conservatoire National. Young people of America have often come to me inquiring about the possibility of studying there. To be frank, it is quite difficult to make the grade, especially for the piano classes; and the above is only a faint illustration of how thorough the preparation must be. There is also the maximum age of eighteen, and an average of applicants going as high as three or four hundred for ten or twelve vacancies, sometimes less. Since the Conservatoire is a scholarship institution subsidized by the Government, the selection is made through a contest held at the beginning of the school year.

The Sure Foundation

HERE, we deal with an old institution, founded by Bernard Sarrette in 1795, and where permanent and established traditions are in full force; although modern music is honored as it should be and finds a large place on the curriculum. But at the Conservatoire there is no room for "short cuts," "systems" or methods which flare more of commercialism than of real usefulness. Solfeggio, or ear-training—*solfège* in French—holds a place of honor and is taught intensively, because it is rightly considered as the strongest foundation of musical studies. And, in fact, are not the very principles of music, the analysis of the resonance phenomenon, the constitution of modern tonality, the organic functions of certain degrees of the scale, such as tonic, subdominant and dominant, those admirable discoveries evolved by Guido d'Arezzo, are they not the necessary basis of musical education? All this, studied to the ground and accompanied by vocal exercises so as to develop the ear and stimulate the sense of rhythm, should precede the approach to the instrument itself. Unfortunately, solfeggio is too often neglected or discarded in the United States. This being said, I must add that a number of young Americans have succeeded at the Conservatoire, and others will do so in the future; but it was necessary to throw the proper light on its requirements, so that prospective applicants may measure up the size of their accomplishments before entering the race. A few places are usually available for foreign students; the only condition placed on their eligibility is that they must show themselves worthy of being selected, regardless of their nationality.

Where Conservatism Reigns

AT THE CONSERVATOIRE, there is no "program." The tuition is conducted on individual lines and according to the personal qualifications of each pupil. Likewise, there are no freshmen, sophomores, seniors, no credits or other such classifications. A youngster may well gain admission in October and win the first prize at the public contest the following June. Another student may remain the full limit of five years and never secure the coveted award.

The contests are open to the public and take the proportion of an important Parisian event. The daily newspapers cover them at length. Cards of invitation are eagerly sought, especially when singing, opera, opéra-comique and comedy take place, or even piano and violin. Violoncello and woodwinds are poor relatives, in terms of popular favor, with brass instruments and double bass way down the line.

Sometimes the contests turn out to be quite exciting. If the verdict of the jury coincides with the public's reaction, all is well and good. But it is not always so; and I remember one instance when the uproar took the aspect of a small revolution. Fierce yelling, catcalls and whistling interrupted the announcement of awards, and epithets of all kinds were flung at the terrified members of the jury. When things began to fly across the hall in their direction, they cautiously retreated. But this did not end the tumult. The infuriated crowds waited outside of the director's office where the jurors had locked themselves up, and a carload of gendarmes had to rush to the rescue and protect their exit. That day, the results were not officially proclaimed; they were posted on the billboard, instead.

At the Conservatoire, the position of "ensemble" is very highly regarded. All students attend special classes in chamber music and orchestral playing, chorus and oratorio singing, dramatic and operatic performances. Public exercises often take place and thus afford wonderful opportunity for testing out stamina and resources. Another important section of the

* The Dome is a famous café-restaurant patronized by the International Bohemians of Paris. It is in the Montparnasse district.

Conservatoire is devoted to harmony, counterpoint, fugue, composition and accompaniment. "Accompaniment," you might wonder, "what about it? Is it so difficult as to justify a special class?" Well, this is not the accompaniment of a song, which one may have in mind. In this class, the advanced students of composition are trained to sit at the piano and instantly reduce an orchestral score; to harmonize a bass; to improvise an original accompaniment to a given melody; to transpose at sight into distant keys; all of which represent achievements of the highest order. Claude Debussy excelled in this department, and his first prize is still remembered as a brilliant one.

From all the preceding, one can see that at the Conservatoire there is room only for people with a serious and definite purpose in mind. Students, who do not count their beats, disregard silences and dotted notes, play eighth notes like sixteenths and sixteenths like thirty-seconds, and cannot wade at first sight through a second grade teaching piece, certainly would never have a chance to get a look in.

I was going to forget the organ class. It is in charge of Marcel Dupré, colossal virtuoso and wizard improviser, worthy successor and guardian of the great traditions of Franck, Guilmant and Widor.

And Now Another

THE RESTRICTIONS placed on admission to the Conservatoire, and the age limitations which vary slightly according to the subjects, have, of course, stood in the way of many. Consequently, the need was long felt for another high class institution, one whose regulations would not be so drastic and could suit those who cannot or will not submit to high pressure training. With this view in mind, Vincent d'Indy founded in the late nineties the Schola Cantorum, and during the first years of this century the institution flourished and produced a valuable set of musicians. It will remain a high credit for the Schola to have contributed to the ultimate formation of Albeniz, who came there in his mature years and crowned his career with his masterwork "Iberia;" and Déodat de Séverac, the delicate tone poet of the piano suites, "En Languedoc" and "Cerdaña."

May I place here a little "aside," and mention also the name of Gabriel Dupont, who at the same time produced his admirable suites, "Les Heures Dolentes" and "La Maison dans les Dunes." He was not a student of the Schola, but of Widor at the Conservatoire. Like Séverac, he died in the prime of life. Here are in my mind the most significant pianistic productions published in France in pre-war years and apart from Debussy and Ravel. They are individual, poetic, romantic, eloquent and impressive. American pianists, in search of something novel, will do well to investigate them.

Coming back to the Schola Cantorum, it was unfortunate that a certain sectarianism prevailed there, much by the fault of many students whose excesses of opinion harmed the school and hindered their own progress. Musically, they erected César Franck as the Almighty God, with Vincent d'Indy as his prophet. Apart from them there was no salvation. In doing so these overzealous proselytes narrowed the scope of their vision. The death of Vincent d'Indy was a hard blow to the Schola. Dissension and various administrative difficulties have followed in recent years and complicated still more the problems of the school, from which the d'Indy partisans finally withdrew in order to establish a new "Ecole César Franck."

Shortly after the war, however, a move of still broader scope had been started by Auguste Mangeot, the editor of the "Monde Musical" magazine, toward organizing a school whose methods would be totally unbiased and unprejudiced. With the help of Alfred Cortot, he founded the Ecole Normale de Musique.

In fifteen years, this institution has grown enormously. It is distinctly cosmopolitan, and the students' enrollment comprises natives from many lands. Tuition rates are moderate and within the reach of modest budgets. All branches of instruction are available, in most effective fashion. Here, one can take any subject alone; but the most profitable way is to enroll for the complete course, which includes, apart from the instrument proper, all forms of theory, from the ground up. This leads to a final examination where, for instance, one does not graduate in piano alone, but also in history of music, pedagogic ability (by formulating a diagnosis on a pupil and giving him a lesson), harmony, counterpoint and analysis.

There is also the "licence de concert," for which the performance of a real recital program is required. Here the contestants are called by numbers, not by names. Last year I was one of the jurors, and the others represented five different countries, which insured an excellent diversity of criteriums coupled with entire fairness.

Alfred Cortot, great pianist and musician, is the guiding soul of the Ecole Normale. The staff includes a constellation of names such as Pablo Casals, Jacques Thibaud, Nadia Boulanger and Igor Stravinsky, who recently acquired French citizenship. Casals has, as assistant, the American violoncellist, Maurice Eisenberg, who is making himself conspicuous in Parisian artistic circles.

And Fontainebleau

BOTH THE Conservatoire National and the Ecole Normale run from the first week of October till late June, and there is no summer session. Let us, then, follow the seasonal trend, leave the city, and turn to the American Conservatory of Fontainebleau, which regularly opens its doors on June 25th of each year and for two months. This excellent school is well known in the United States, and it is hardly necessary to insist on its meritorious activities. Here, as at the Ecole Normale, there is neither age limit nor contest for admission. The aspect of the short term can best be described as one of "brushing up" and picking up new inspirations and ideas. Of these one will find a plenty. The feeling for Debussy and Ravel, for instance, can best be gathered if one lingers often through the verdant lanes of the historic park, under the shade of lofty trees and amidst colorful flower beds, and near the gorgeous palace built by Francis I. It is an experience which already has delighted more than three thousand American musicians, among whom we find the well known names of Thurlow Lieurance and Evangeline Lehman. Under the able leadership of Camille Decreus, the American Conservatory of Fontainebleau continues and will continue to prosper, because it represents an asset of a special kind and conflicts in no way with other establishments whose purposes and time of activities are entirely different.

Another phase of study should be recorded here in order to make this review complete, and that is, private tuition. Visitors of Paris are often on a hurried schedule and their time is accordingly limited. In this case, they will find a number of excellent teachers available at reasonable rates. Many of them are graduates of the Conservatoire and the Ecole Normale. And, if hotel proprietors object to piano practice, as is usually the case, studios can be secured at a nominal fee, in such places as the Maison Gaveau or the Maison Mustel, for instance, where American students are always welcome.

Prepare at Home

AS A CONCLUSION we would like to hold a short round table—not pedantic—for the benefit of those who are contemplating study in Europe. Nothing will be lost, and much will be gained even in terms of money, if they come with a degree of preparation as fine as possible. In this way, they will avoid much of the routine grinding through which any conscientious instructor would put them at first if they are really anxious to achieve results. May I say that in America, there is often too much hurry, too much "putting the cart before the horse." I have heard students who played Chopin and Liszt when they should have been playing Cramer and Clementi, and others who called themselves concert pianists after they had delivered one program before the music club of their home town. Why not go step by step, and only one at a time? If anyone wants to come to Paris for a coaching period on Debussy and Ravel, it will be best to prepare some of their easier compositions in advance, and to have the text correctly read. In this way the teacher will be able to pitch right into matters of tone coloring, instead of losing time in straightening mistakes; and the more difficult pages by these composers will be taken up gradually. Rome, indeed, was not built in one day; and piano study is a matter for slow patience.

Of course the above will matter little to a certain frivolous type of students, those one can find at Montparnasse, or loafing around the Dome or the Coupole. There you find the voice student who has come on scholarship money extracted from the kind hearts of public-minded citizens back home. Sure enough she is going to make the Grand Opéra and then return to New York to join the Metropolitan. In the meantime this coloratura from the backwoods sits around, smokes out of a long holder, exhibits her painted finger nails and talks loud so that no one at the next tables shall remain in the dark regarding her forthcoming stardom. There is also the masculine type who wants to look French, wears long hair and a pointed goatee, floating tie, and in fact apes the looks and attire of *Rodolfo* in "La Bohème." He may be a musician, or a painter, in whichever case he belongs, as is proper to the "fauvist"* school. One of these freaks once came into the lobby of a hotel where I was chatting with American friends. "Look," a girl remarked, "here is an authentic French artist" but the romantic-looking personage went to the desk. "Any mail for me this evening", he queried with an unmistakable Yankee twang.

Humorous stories of Americans in search of the so-called European prestige would easily fill a book. Some of them would have delighted Mark Twain. Who has forgotten the New York musical comedy singer who vanished during the war, then emerged as a bearded Belgian baritone, with a tale of woe concerning his orphan days in Brussels and London? There is also that Midwest conductor, born in a small town, who spent a few years in Vienna and came back posing as an Austrian and with a foreign accent. And last, not least, the almost incredible tale of a great tenor's Californian valet who left Paris after the death of his employer, sailed back to his native land, and opened a vocal studio, advertising himself as "former assistant" to the famous operatic star. Such frauds, of course, are invariably discovered and throw utter ridicule upon their heroes

(*Continued on Page* 801)

*Fauvist is derived from a French word which indicates a wild beast.

LE LAPIN AGILE

"The Agile Rabbit" is a little restaurant in the Montmartre district of Paris, where many of the world's famous musicians met for conferences.

NOONDAY AT MONTPARNASSE

Here is the famous sidewalk cafe of La Coupole, where artists and musicians from all over the world gather for conversation.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Possibilities of the Saxophones

By N. A. Pynn

IN ANY DISCUSSION of the merits (or demerits) of the saxophone, there are some individuals who insist that it is an instrument of furtive habits, whose only achievement is its comparative absence from the concert hall. Others there are who believe that the instrument has imparted new tints to orchestration and has greatly enriched the composer's palette. The former view is not without some foundation in truth, while the latter opinion also can be accepted quite readily; but let us not make any comparison; rather let us meet on common ground and consider and accept the saxophone on its own terms.

To say that this much abused instrument has an individuality as distinct as that of any other is to put it mildly; and this individuality, as must be supposed, is derived from its tone. The impression, in a solo passage with subordinate texture of woodwind, is that of an oriental in an occidental drawing room; not only a difference of pigment but also a difference of cultures, the evidence of a unique racial history. It can be passionate and demonstrative and it is brilliantly effective in passages of an unrestrained nature—wild, throbbing, exultant, rhythmic—which it emphasizes in a manner unlike anything else in the orchestra.

The shortcomings of the saxophone family may be somewhat generally said to be (1) The virtual impossibility of pure intonation, the result of an ill-adjusted mechanism; (2) A blurting bluntness of attack in lightly scored passages and small ensemble work; (3) An all too readily distinguishable "whine" above the middle register, and a low dynamic level.

In justice to the saxophone, however, let us remember that a perfect musical instrument does not exist. The clarinet scale is as irregular as the coast of Norway; and the flute is perhaps the only instrument that can play everything but the Chinese alphabet.

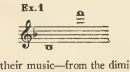
A Variety of Color

IN HIS EXCELLENT BOOK on orchestration, Forsyth remarks casually that the saxophone has no past history of which to be either proud or ashamed. That was in 1914. Since then the saxophone has become—inexplicably so to some—increasingly popular. Whether it is a matter of pride or shame, it is not the purpose of this article to decide, but much of the present vogue for the instrument is due to the evolution of the jazz band; for symphonists have been regrettably shortsighted in their treatment of its capabilities. This is unfortunate, for it is effective only when used with consummate knowledge of its technic, color, and mood.

The purpose of the saxophone in the orchestra is to bind together the brass and wood-wind, and consequently to enrich the middle harmonies, also to respond in polite fashion when thrown into the foreground. It fulfills the first duty automatically; but its use as a solo voice has been miserably misunderstood and misused; this despite the fact that the reputation of an orchestral piece can be made or marred by the beauty or balderdash of its instrumental dress.

We assume that the reader is familiar with the compass, tone, technic, and notation of the various members of the saxophone family. While the normal range is:

Ex. 1

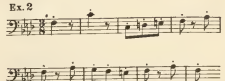


their music—from the diminutive Sopranino to the huge Contrabass—is written in the treble staff. Perhaps it is mere redundancy to say that saxophones are remarkably *easy to play* but *very difficult to play well.* The saxophone has been so little understood by composers and arrangers, and so abominably played, that the general public has come to regard its name as synonymous with a certain vibrant nasal twang. Yet, when well treated by the composer and executant, it responds with a luscious beauty of tone that can scarcely be achieved by any other instrumental jugglery. (This applies less specifically to the lower instruments. No one would deny that the E-flat alto, the F mezzosoprano, and the B-flat, or E-flat, soprano can "come through" with the best qualities of tone.) In a normal solo passage, or harmonic fill, it is capable of an infinite variety of tonal shades, from the Niagara-like fluidity of its extreme low notes, and the rich suavity of its middle tones, to the sometimes eccentric "whine" of its topmost register so alive with color.

It must be borne in mind that the saxophone is not simply a legato instrument, for it can perform also in a very grotesque manner. Indeed, the bassoon is no longer the sole burlesque personality in the orchestra. The bottom octave of the B-flat tenor is singularly responsive to the *scherzando* idea. The resulting effect is similar to the sound of a bullfrog with bronchitis!

The famous solo from "The Sorcerer's Apprentice," by Dukas

Ex. 2



etc.

is allotted to three bassoons in unison; yet one B-flat tenor saxophone probably could do the same job and set a new standard in instrumental buffoonery.

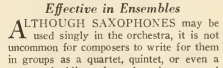
Composers must exercise the utmost care in phrasing the parts—excepting instances where this humorous *spiccato* is desired—to avoid the dry cackle which results when a reed is too hastily and roughly set in vibration.

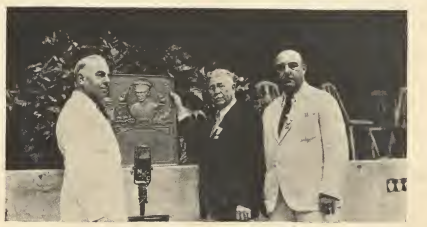
Effective in Ensembles

ALTHOUGH SAXOPHONES may be used singly in the orchestra, it is not uncommon for composers to write for them in groups as a quartet, quintet, or even a sextet, doubling the other instrumental voices. Composers have realized—perhaps unwittingly, and certainly not too effectively—that its weird wailing may be emphasized amazingly in a supporting harmony of its own kind. This fact is of vital importance, for when the distinctive saxophone tone is desired, it displays a remarkable facility for tonal emphasis in the company of its near relatives. The aversion of the trombone for other trombones is proverbial; and no mentally balanced composer would write a trumpet solo whose only accompaniment would be, let us say, a feeble flutter of low toned flutes.

If the composer desires the bright, piercing "wail," which is a characteristic of the instrument, he can do no better than to write his lead voice in the E-flat alto (or F mezzosoprano) and within this compass:

Ex. 3





PLAQUE HONORS SOUSA

In memory of Comm. John Philip Sousa, the American Band Master's Association has presented the above plaque to the Reading Room of the Library of the University of Illinois. From left to right will be seen Dr. A. Austin Harding, Director of Band Music at the University of Illinois; Herbert L. Clarke, Director of the Long Branch Municipal Band (California); and Frank Simon, Director of the famous Armco Band at Middletown, Ohio. Both Clarke and Simon were for years solo trumpeters in the incomparable Sousa Band. Commander Sousa's great library of music is now a treasure of the University of Illinois.

In this range the tone of the E-flat alto (or the F mezzosoprano) is full, rich and beautiful, and this peculiar pungency of tone can be accentuated by a smoothly flowing melodic contour over an accompaniment of other light or medium voiced saxophones. Rapid scales and *bravura* rob the instrument of its "bite," though this tonal modification is permissible and even desirable at times when the penetrating voice of the saxophone would be too much of an alien.

The saxophone is capable of virtually everything that the clarinet can do. Rapid scales and arpeggios (both *legato* and *staccato*) shakes, repeated notes, wide spaced skips, *crescendo, diminuendo, sforzando, sostenuto* (and this by no means exhausts the catalog of its activities), all are playable.

If the arranger wants brilliance, depth, and rich color, he scores for a quintet or sextet of saxophones in a pyrotechnic display. If soft shades of tone are desired he scores for a quartet composed of one B-flat tenor, two E-flat altos, and one B-flat soprano, all in their middle registers; although the F mezzosoprano could replace one of the E-flat altos in the latter combination. Pitched one tone higher than the E-flat alto, it has great beauty of tone and can be used as a lead voice for the entire family. Obviously, the combination of saxophones and other instruments must be left to the needs and discretion of the composer; however, if one is writing a full diapasoned piece, like Strauss' *Ein Heldenleben*, or Glière's epic symphony "Elia Mouramets," it matters not how one treats the saxophone. It will not be heard.

In a small ensemble, a quintet, let us say, composed of flute, saxophone (substituting for the oboe), clarinet, bassoon and horn it would not be in the best of taste to select an instrument larger than the E-flat alto; for so numerous are the cautions regarding the lower pitched members of the saxophone family that it would be no loss to dispense with them. (They are essential, though, in an ensemble consisting entirely of saxophones.) Even then, it is not improbable that the characteristic throatiness of the saxophone will penetrate the outer layer of instrumental color. It would not be amiss to confine the E-flat alto (or the F mezzosoprano, if that instrument is used) within this compass,

Ex. 4

the best part of the saxophone, to avoid the feeling of uneasiness it creates when employed uncovered in the high altitudes.

Of the B-flat (or E-flat) soprano one may say that it has no restrictions other than the necessary limitations of the rule of instrumental common sense. In fact the B-flat soprano may be said to be the best of the group for use in lightly scored ensemble where a single saxophone is desired. Although its lowest note is:

(*Continued on Page* 805)

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

DAWN LILIES
By Stanford King

This month's Etude falls out of Santa's pack with much of interest to readers and musicians.

The opening number progresses more or less chromatically hoth in melody and in accompaniment. Since it moves at fairly fast tempo—*allegretto*—the six-eight swing should be established at once and preserved through the entire piece. Play the opening theme with a sense of the freshness of dawn in mind, using a good singing tone and following the phrasing marks as indicated. It will be seen that the long phrases of the first four measures are broken into much shorter groups in the four answering measures. Careful observance of this point will add style to the performance.

The left hand groups should be rolled rather than fingered, so that the passages attain a flowing effect. Incidentally they will be found much easier of performance if played so. The pedal marks, which are so clearly indicated, should be followed exactly. In tonal effects the range is from *piano* in the first measure to *forte* in the eleventh, with adequate nuance between. At measure 17 the tempo quickens perceptibly, *un poco agitato*, and continues at this pace until measure 24 is reached, where a ritard and *diminuendo* are in effect, which lead back to a reëstablishment of the original tempo. Note the series of *crescendos* and *diminuendos* from measure 25 to 30, after which again a *diminuendo* and ritard are indicated.

The trio section, beginning measure 49, demands a more lyric or singing quality of tone. It is in the subdominant key (C major), and sings its way in long phrases of four measures each, to the end of the section.

The title kept in mind will help to create the proper atmosphere for this music.

ON THE CHATEAU TERRACE
By E. A. Mueller

All music written in the style of one of the stately dances of a bygone era should be played with due regard for the importance of *staccato* and *legato* passages. Since this number is essentially in dance form, rhythm comes very much to the fore for consideration. Observe therefore with much care proper accents and evenness of pace.

The first theme is introduced in C major and leads into the second theme which lies in the subdominant key—F major. This theme begins *piano* but builds in tone in the sixth measure. The tempo also accelerates a bit later—*poco vivace*—and reaches a climax in the measure marked *fortissimo*. Following this, the original tempo is resumed and persists until the *accelerando* is reached several lines later. Again the original tempo is in force and so remains to the end of the number.

CHANSON PENSIVE
By A. Gretchaninoff

This number, from the pen of one of Russia's foremost living composers, is an excellent example of musical writing in the lyric style. In reality it is a song for the piano, a song without words, and a form of writing which intrigues many composers.

As suggested by the title, the music should be played in a reflective manner and, as the text indicates, "always with much expression." It begins in the key of E major with the melody in the upper voice of the right hand. Sustain the melody well at all times. Pedal carefully with the harmony and phrasing ever in mind. The middle section goes into the key of the dominant—B major. The opening theme makes another appearance at measure 21 and leads into a *rallentando* and pause at measure 23. The theme is here picked up *a tempo*, and closes with a short three measure Coda.

While the actual notes of this composition will not present any special difficulty, a good interpretation calls for practice. Tonal gradations must be carefully considered, the proper mood must be established, together with proper shading, and the tempo should be unhurried and yet convey the feeling of continuous motion.

This is an entirely new piece, making its initial bow in the pages of The Etude, and should find a place in the repertoire of many pianists.

ROMANCE
By Reginald deKoven

Reginald deKoven was an American, born in Connecticut in 1859. He was the son of a clergyman and, at the age of 13, moved to England with the family. After graduating from college he studied piano, harmony and composition in Germany. Later he studied singing in Vienna and composition in Paris, one of his teachers being the well known Delibes. He was for a time music critic on both Chicago and New York newspapers, and from 1902 to 1905 be conducted the Washington Symphony Orchestra in Washington, of which he was also the founder. He became one of the most successful American composers of light opera and has as well, several grand operas to his credit. He wrote many songs and piano pieces and some orchestral works.

This number, a *Romance* for piano, is typical of his gift for melody. It should be played with much elasticity and freedom of style. There are many tempo changes—all marked—also frequent dynamic contrasts which are well indicated. A close observance of the text of this music will be very helpful. Despite many markings, however, in this type of piece a great deal is left to the individual taste of the performer, and the text serves only as a guide.

Practice this music until it lies comfortably under the fingers and then allow imagination full sway. The piece should be an interesting addition to a student's repertoire and a welcome tidbit for the perennial "American Program."

DRAGON FLIES
By James H. Rogers

To spend a few pleasant hours with James H. Rogers, in his charming California home, as the writer did last summer, is to understand perfectly why his compositions, even the teaching pieces, sparkle with vitality and geniality. Mr. Rogers, no longer in his first youth, has carried over into mature years a wide awake interest in the world about him. He is an interesting and clever conversationalist and many of the qualities which make him a charming person to meet are apparent in his compositions.

Dragon Flies is of about third grade difficulty and provides an excellent study in style. Observe in the first theme the two-note groups in the right hand, one a quarter note the other an eighth, played while the left hand accompaniment supplies a two-note slur in eighth notes. Let both hands employ a *drop, roll* motion.

This effective little figure persists throughout the first section. At measure 9 the tempo becomes slightly slower—*poco meno mosso*. In this section take care that the bass notes are well sustained. Later, at measure 17, the pace is again more lively —*Agitato*—and the tone increases to *Forte*. At measure 33 the first theme reënters. Keep the title of this little composition in mind, so that your interpretation may be as descriptive as possible.

WALTZ IN E-FLAT
By H. Raymaker

Written in waltz tempo, this piece makes interesting use of short passage playing. Establish the tempo in the first two measures, being careful to sustain the upper voices in the accompaniment. Contrive to suggest elasticity, even while keeping rather strict time.

The second section, in C minor, has double notes in the right hand; and most students in this grade of development will find that these require separate practice.

Roll the note groups found in the left hand from measure 54 to measure 57. To attain brilliance, clean finger work is necessary in this little number. Use the pedal with discretion, and allow the imagination to have full sway.

THE GYPSY SHOW
By M. Arnold

This amusing little number, in A minor, calls for clean *staccato* playing. Use a bouncing wrist attack in the left hand throughout the first theme, being careful to apply accents as marked. In the right hand *legato* and *staccato* should contrast sharply. Observe carefully the sustained tones in the alto voice in measures 11 and 12, and also, that this section is followed by passages in *legato* thirds. The next section, after the double bar, again presents thirds for the right hand with *legato* and *staccato* notes again mixed.

Give as much of a "drone" effect as possible to the repeated G's in the tenor voice of the left hand in this section. In most Gypsy music the heavily accented notes, *sforzandos*, and so on, indicate the beating on pots and pans which is the usual accompaniment to Gypsy dances around the camp fire.

MORNING SONG
By J. E. Roberts

Here is a good example of the scale used as melody.

The opening theme has the descending F major scale in the right hand, divided into eighths and sixteenths. The passage in measure 11—an ascending scale in thirds—is to be played *legato* and will undoubtedly be the better and smoother for a bit of separate practice. After the double bar the relative minor scale—D minor—carries on in the left hand. This figure is later tripled with octaves in the left hand (measure 25). However, a *molto ritardando* is indicated at this point, which obviates much of the difficulty for the student pianist.

After the reappearance of the first theme an entirely new theme is introduced in the key of B-flat major. Here the right hand plays a singing melody in the upper voice, against a broken chord accompaniment played *legato* in the left hand. Again *legato* thirds make an appearance, this time not nearly so difficult of performance as before. The piece then returns to the beginning D.C. and ends at *Fine*.

RONDO-GAVOTTE
By J. S. Bach

Mr. Burmeister presents to Etude readers his transcription for piano of the well known and much beloved *Gavotte* from Bach's "Sixth Violin Sonata." This sonata was first written for violin alone, and later appeared with a simple accompaniment for early keyboard instruments. At a still later time Schumann wrote a piano accompaniment for this number. In more recent years Fritz Kreisler also has made an accompaniment for this ever popular violin number.

It is in *rondo* form, which means, briefly, that the first theme is heard after the entrance of each new theme.

Phrasing is most important in this music; so pay particular heed to these marks. In reality they represent the bowing marks used by the violinist in playing it. The *staccati* should be crisp and clear cut; the *legato*, broad by comparison.

Keep the courtly atmosphere of the *gavotte* ever in mind; and make the tempo sedate, in accordance with tradition. Simplicity is the chief charm of this music, and it is a fatal mistake to read into the score effects that were never intended by the composer. There is nothing complex or profound to be penetrated in the interpretation; and as a matter of fact, the notes are nearly enough to "carry" the music before the attempt at interpretation begins.

This version by Mr. Burmeister is assuredly not easy and really should not be attempted by the student whose technic is inadequate. It demands a good stretch, good wrist and arm work, and a brilliant, sparkling *staccato*. It would be a good idea, before embarking on the study of this number, to hear it played on the violin. This procedure would help the student tremendously in playing it intelligently as a piano solo.

WINTER TIME
By R. Schumann

As is so often the case with Schumann, his "little" numbers, *Winter Time* among them, prove anything but easy to play. This one, for example, very simple to the eye, demands mature artistry in the matters of conception, tonal nuance, phrasing and general balance and proportion. In the opening short phrase, exactly the right amount of intensity must be given each voice, with adequate attention to the upper or "solo" voice. Each phrase must "breathe" as it is released. Care must be exercised that the result sounds like a breath and not a gasp! The short groups in sixteenths should be unhurried, yet played in strict time. Difficulty confronts the amateur in the fact that this short piece is played softly almost throughout. Almost anyone can play softly, but to play softly without *losing quality of tone* is quite another matter and assumes ability only possessed by the advanced pianist.

While this piece bears the effective title *Winter Time*, it is in no sense "program music." Rather it is pure music from first to last. It is not for the pianist who lacks mature conception and good technic.

THE CHOO-CHOO TRAIN
By Marie F. Hall

The *Choo-Choo Train* is a happy subject

(*Continued on Page 809*)

The Teachers' Round Table

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

What and How Much Technic?

Having been an ardent Etude devotee and occasionally a minor contributor since 1918, I wish to say frankly that I feel that the Teacher's Round Table has never been more interesting nor thoroughly handled than you are managing it at the present time.

I have studied under reputable masters and have taught piano for a number of years but can never solve to my satisfaction the problem: How to arrange my lessons in relation to technic and repertoire; I seem to swing from one to the other without the proper balance. I use John M. Williams' books, and I wonder how much technic in the way of special exercises and etudes should be supplemented.

What and how much technic do you feel that a teacher should strive to cover during the first two years, with pupils from eight to ten years of age? Do you feel that copious doses of Heller, Czerny, and so forth, stimulate the pupil as much as so called "real" pieces? And how can a teacher best cope with the problem of the pupil who will probably study two or three years only to round out his education, but with no great pianistic ambitions? I feel this problem keenly, as I believe it is as much the duty of the teacher to inspire the pupil with an ambition to love and strive to understand the message of music, as it is to drum a few mediocre pieces into her head and fingers.

And finally, could you recommend in your column some new or old material that you have found worth while, or books that could offer some inspiration to the busy and sometimes bewildered teacher?—M. C. W., New York.

May I reiterate that pure technical work is a necessity from the very beginning? In connection with any "method," a student should constantly practice short finger exercises, scales, arpeggios and etudes designed to give him (1) keyboard facility and (2) control. By the end of the first year I am already teaching such studies as Dorothy Gaynor Blake's "Keyboard Secrets" (sixty short "recreations" each solving a technical problem), or "First Studies in Style," by Thompson, or his "First Velocity Studies"; continuing with Burgmüller, Heller, Czerny, Chopin, and so on.

Some interesting new publications which you can use as etude material are "Six Octave and Chord Journeys," by Rodgers (Grade III), an excellent set of studies for adolescents and adults with large hands; "Pour les Enfants," by Tansman, Vol. 2 (Grade II-III), a delightful series of twelve short pieces by a well known modern composer; "The Bird Book," by Wardale (Grade II-III), six modern studies for light arm, and short rapid phrase groups—fine for adolescents who need their elbow tips loosened up (they all do!); "Poetic Studies" edited by Alec Rowley (Grade III), thirteen melodic pieces selected from various etude sources, especially good for adults (college and high school students).

I hope you use the "24 Miniatures," by Rheinhold (Grade II), that fine old set of pieces, already considered classics, which, though not termed "studies," are my own choice as etude preparation for Heller.

Roughly speaking, I use one-half the lesson and practice time for technical work (after the first year) until the advanced grade; then about one-third of these periods.

Imaginatively presented, the teacher can make technic as enticing to the student as "pieces"; and, indeed, I have in mind many young and not very musical boys who beg to be allowed to use most of their time in lessons and at home, on technical material —only because this is interestingly presented to them by a resourceful teacher.

A course in technic is one of the best ways to make students—even those who study only a short time—respect music, for they soon find out how hard it is for anyone to recreate even the simplest work of art. Once our young people learn this respect for music, teachers will have little difficulty in persuading them to spend a few years of apprenticeship, humbly working to understand and master the forces necessary to open up the inexhaustible treasures of the world's music.

The Three Year Old Child

How can I teach a three year old child to play the piano? I have never before been confronted with such a problem and so am at a loss as to what to do. I am convinced that the child has talent. She recognizes and can sing more melodies of the operas and music of that nature than many much older. She has a decided sense of rhythm; and she is anxious to learn. She will get on the piano seat and call out, "Teach me, please." Would you advise me what course to pursue and what literature I might use?—M. B., New Jersey.

From the Teacher's Manual of "Playing the Piano" (Maier-Corzilius), you will get some valuable assistance, especially from the chapter on "Experiments with a Three Year Old," the articles on "Touch" in the early part of the book, the pages of short motives and themes for pre-school children, and the directions for chord playing. You should have that fine old reliable "Music Play for Every Day"; and you might also examine "Bilbro's Middle C Kindergarten Book"; "The First Month at the Piano," by Mana-Zucca and P. W. Orem; "A Melody Picture Book," by Bernice Bentley, and also the same author's "Little Songs to Play and Sing" (highly recommended for the youngest beginners); and you can get valuable helps in pre-school piano teaching from the pamphlet by Bernard Wagness (this last without cost). These books may be procured through the publishers of The Etude.

The Overlapping Touch

My problem is one which I never have seen discussed in the Round Table; but I feel that many teachers must be bothered with it. I have a pupil who came to me from another teacher, with an "overlapping" touch: that is, she persists in holding down C, for instance, in the C scale, while she plays D, E, F, and so on. I have tried to correct this habit by reminding her again and again that it is incorrect, but nevertheless she does it again at her next lesson. Can you offer a solution?—F. M., Michigan.

Your student's difficulty is a very common fault, caused by "keybedding"; that is, the vicious habit of pressing down on the key after it is played. This is invariably the result of the old fashioned notion, still innocently held by some teachers, that the piano key is like a nail which the hammer (finger and arm) drives down to the bottom, and once there must be hung onto for dear life! It is also caused by that pernicious variety of exercise in which the pupil holds down one or more inner fingers while the others struggle vainly to attain freedom and independence. Such exercises should be cast forever into outer darkness! And why? Simply because of that elementary rule that you cannot make different sets of muscles pull violently against each other without rigidity, or, at the very best, intense contraction. Only the hardiest students—those with exceptionally good, natural coördination—survive such treatment. The others fall by the wayside. If a survey were made of the number of students who carry the scars of such training for the rest of their lives, the figures would appall us.

First have your student play short scale groups, very lightly *staccato*—the kind of *staccato* in which the fingers do not lose contact with the keys but ride quickly down and back, resting on the tops of the keys when not playing. These should, of course, be practiced only very slowly. After a week of such *staccato* work, play the same exercises *legato*, each finger tip feeling completely released the moment the tone is heard, the weight of the arm being at the same moment shifted to the next tone. Then after a relaxed moment of hesitation play this next tone . . . For practice purposes, it is permissible to use rather exaggerated forearm rotation, for the sake of freedom. This combination of *staccato-legato* practice ought to do the trick.

To make sure that there is no pushing on the key, the teacher can test the pupil's finger tip by gently flicking it with his own thumb and third finger. When the teacher "snaps" in this way, the student's finger tips should fly lightly and unresistingly off the key.

Or, try this as a last resort: right hand plays D, with second finger; as it is played, the third finger bounces once or twice silently on the top of E. At the same time the student says (almost like one word) "play-bounce." Continuing, he now plays E (3) saying again "play-bounce," this time bouncing the second finger silently over D. This should be done with very loose fingers and the lightest feeling elbow tip. Other, and longer finger groups should also be practiced.

Lime Tablets for Memory

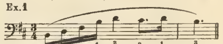
I enjoy your column for The Etude very much—it is full of fine ideas, with a sense of humor, besides.

Have you ever found any particular system for memorizing, outside of a good brain, that fitted most pupils? I can compose, modulate, improvise, sight read (I have specialized in ensemble and accompanying); but memory—well—I was "riz up" just to play a thing over and over until I got it—and I got it. Next I took up analysis, but I decided there was a missing link (or maybe I am). Anyway I never feel confident enough to play from memory in public. Of course I play, but not without the notes.

Gland specialists say a lack of lime in the system results in poor memory. I am beginning to eat it, so will let you know later. Perhaps each teacher ought to hand out so many lime tablets per page?—M. B., Ohio.

Before ossification or other alarming complications set in, I hasten to urge you to desist from your lime diet! The only possible utilization of your theory would be to offer packages of lime drops to your students as rewards for good lessons. You are by no means alone with the memorization difficulty. A great army of students and teachers is marching at your side, struggling with the same enemy. So, concentrate as hard as you can, grit your teeth, and advance boldly to attack the foe. Here he is: play this measure on your piano, slowly and softly, with your left hand. Remember, that you are to play it *only once*, and *perfectly* the first time, counting aloud, "One. and, two, and, three, and."

Ex.1

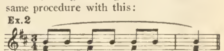


Now close your eyes and play it silently from memory, in your lap. Do not try to visualize the printed music as you play it, but imagine instead, the keyboard, and feel each finger playing its tone while, at the same time, you actually hear the pitch and length of every note you play. If you are "stuck" and cannot remember any portion, just glance at the music an instant (without playing), set yourself straight and try again. Under no circumstances are you to play the measure more than once with the music. On the other hand, you should go over the measure as many times silently, in your lap, as is necessary to fix it firmly in your memory.

Now, when you can do this perfectly in your lap, play it again very carefully on the piano from memory—but only once.

Then, using the right hand, follow the same procedure with this:

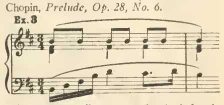
Ex.2



Be sure to count *aloud*, as before.

Now for the final test. Play *both* hands together silently (eyes closed!) in your lap. If you cannot see each key in your mind's eye, or if you cannot remember the tone or chord, refer briefly to the music. Chopin, *Prelude, Op. 28, No. 6.*

Ex.3



Persevere until you can play both hands in your lap without the music. Then (as a special treat!) allow yourself to play it once from memory at the piano. Do not let yourself give even one surreptitious glance at the music as you play it—and above all, do not play it at the piano until you are sure you can play it perfectly.

Now leave it for to-day. If you have any concentration left, study some more measures in the same way. In memorizing a measure, always include the first notes of the following measure, thus dovetailing the two measures. You should begin tomorrow's practice by trying at once to play the left hand of to-day, silently in your lap, from memory, thoroughly refreshing it in mind and fingers; then play it once at the piano. Put your right hand, then both hands, through the same process. If (as is likely) you have forgotten the measure or parts of it, return to the first day's procedure. If you stick to this routine for several days, you will be as sure of the measures you learn as any human can be. Above all, avoid repetitions at the piano, and do not memorize longer than five minutes at a time without change or rest between.

This, briefly, is the basis of piano memory. Space forbids justification and analysis of this method here, but I assure you it is the only nearly infallible way I have found in long experience with serious pupils.

Lime drops, I am afraid, will not help. Mental "elbow grease," I am sure, is the only effective remedy for defective memory.

Eight Hands on One Keyboard

Standard Piano Quartets [Four Players at One Piano]

By Nelson J. Newhard

BLESSED with a unique piano quartet, comprised of his own children, two girls and two boys, Mr. Newhard, well known piano teacher of Bethlehem, Pennsylvania, is naturally qualified to write on this subject. The Newhards have played in public for the past ten years, rendering many seldom heard piano compositions, and especially the standard quartets for four players at one piano. The stories of these selections are most interesting, some of which are shared in this article.—Editorial Note.

THE MODERN PIANO QUARTET for eight hands at one piano would have been impossible years ago, on account of the limited keyboard. The clavichord, the first keyboard instrument to make its appearance, had only from twenty-five to twenty-eight tones. The spinet or virginal came next, with a compass of three and a half to four octaves. Then came the harpsichord which had a compass of four and one-third octaves; and the clavier with four and one-half octaves. Next came the first pianos (trapezoid shaped) which stood on three legs and had a compass of four and one-half octaves. After that came the so called square piano which had four legs. This piano was longer than wide, with a compass of five and one-half octaves. Then came the grand piano, again having three legs and a keyboard with six octaves. This was followed by the vertical grand, or the grand turned on one end, which later developed into our modern upright piano. This also had six octaves. Beethoven had in 1816 a grand piano with six and one-half octaves. Instruments continued to be improved, and later the keyboards became seven octaves. Our modern piano has seven and one-third octaves, with fifty-two white keys and thirty-six black ones, or a total of eighty-eight keys. This keyboard answers the present day needs.

After the modern keyboard was introduced, as early as 1855, along came the modern quartets for four players. These were written mostly by European composers. Many music lovers, who know nothing about eight hand music, get the idea that it is all easy and commonplace. As a matter of fact, the better quartets require a well developed technic and are suitable for the best programs.

Many teachers, who envy others who have two or more pianos in their studios, may still have the interest that ensemble music provides by employing these pieces for use with one piano. There is a practical commercial value to this which should not be ignored. This is that parents and friends are impressed by the somewhat sensational effect produced by four players at one keyboard. These well meaning patrons may know little or nothing about music itself, but the four performers seem to produce effects of an orchestral character and this is often remembered and discussed at the home and in the office when the solos are forgotten. Therefore the teacher, without sacrifice of his art ideals, may consistently put some numbers upon the student recital program and profit by this thoroughly legitimate publicity. The interest of the pupils themselves is greatly amplified by ensemble playing.

Following the rapidly growing trend of class-piano teaching, several good books for two, three and four at one piano have been published, which are excellent for getting the quartet idea started. Among these are "Let's Play Together"; "In the Class"; and "Team Work Tunes." The comments on the following quartets numbered from 1 to 21, equally divided and graded from I to VI, were obtained from the composers and publishers. The selections are published in sheet music form, ranging from four pages to thirty-five pages each.

1. *Last Tag*, by Higgins

LAST TAG symbolizes a game of tag to be played by four children at one piano. Each time a single "D" is played, the child playing it succeeds in tagging another child. Each section of the piece is supposed to represent the children running around and away from each other, evading the tags from the one who has been tagged last. The quartet was written for two girls and two boys in one family, namely, Russell, Eleanor, Clifford and Bee Doeringer, friends of Miss Harriet E. Higgins, the composer. Mr. John M. Williams considered it his prize number for the year of 1929, and said he thought the first part of the quartet was the easiest ever written for human beings.

2. *Four Brave Sailors*, by Benson

THIS sturdy little quartet will be greatly enhanced if done in costume. The title page shows four small boys in sailor suits seated at one piano. They are spick and span and sure to please. The selection is written for first grade players and brings out shortened themes of *Columbia, the Gem of the Ocean* and *Home Sweet Home*. It was composed by Esther C. Benson, of Miles City, Montana.

3. *Medley of American Tunes*, by MacGregor

A SIMPLE little piano quartet which brings out three American tunes—*Oh! Susanna; Ten little Indian Boys;* and *Yankee Doodle*. These well known themes interest young students, and naturally they will want to play them together. Finding a great scarcity of quartets, led Miss Helen MacGregor, Teacher of Piano, of Upper Montclair, New Jersey, to write this number.

4. *Moqui Indian Dance*, by Bilbro

THIS quartet is very effective as a recital number, when played by a group of boys in Indian costumes. Among the Hopi Indians in the reservation in northern Arizona, formally called "Moqui," certain tribal dances are given in their yearly ceremonials. *Moqui Indian Dance* is reminiscent of a fragment of melody recurring frequently in one of the dances. This quartet is different from others, in that each player uses only one hand, bringing out four distinct voices with an additional optional part for four violins in unison. The composer, Miss Mathilde Bilbro, is well known and has to her credit many fine teaching pieces.

A "HOME" PIANO QUARTET
Consisting of the four young people of the Nelson J. Newhard Family

5. *Dawn on Mystic Lake*, by Benson

HERE is a quartet that was not written for any particular players, although the composer states that she generally has some one in mind when creating new pieces. The selection requires a third grade player and three first grade players, something different from other quartets. The author says there is no real Mystic Lake that she knows of, but that, when teaching, she adds some story of a mystic lake, to get the full interest of the four players. As a child, she was a native of Indiana and grew to love the lakes of that state. Many times, when visiting the lakes, the party would rise early and go boating to enjoy the beautiful dawn, which probably influenced Miss Benson in naming this composition.

6. *False Lorraine*, by Missa

THIS quartet may have received its name from the district of France called Lorraine. Missa wrote six quartets for four players at one piano, and this one is probably the most popular. At the Paris Conservatoire, where he was a pupil of Massenet, he won in 1883 one of the most coveted prizes. He composed not only piano music but has also to his credit a series of operas which were performed in Brussels and Paris. He was born at Rheims, on June 12, 1861, and died in Paris, January 29, 1910.

7. *Jingle Bells*, by Pierpont-MacGregor

NO SLEIGHING party ever fails to sing this song, in fact, it is the only one of its kind, and was written by J. Pierpont. When available, sleighbells can be used in the chorus with great effect. At banquets the tapping of forks upon glasses makes an effective substitute for bells. Miss Helen MacGregor made a very clever arrangement of this well known song, for four players at one piano. It is one of the most pleasing of the easier quartets on the market, and is sure to find favor with young pupils, teachers and parents alike.

8. *Four Square March*, by Martin

A BRIGHT march is always in order, especially when written for four pianists at one piano. This selection is most pleasing for young performers. The composer states that she had no one in mind when she wrote the piece, but felt a desire to attempt an arrangement for four players. The four red and white squares on the title page are quite attractive. The name "Four Square" was chosen because of its suggestion of honesty or uprightness. It was written by Mrs. Elizabeth B. Martin, of Illinois.

9. *Taps*, by Engelmann-Hewitt

TAPS by Engelmann, is a very popular number, based upon the "Good night; lights out" military bugle call, and is published as a piano solo, duet, trio and

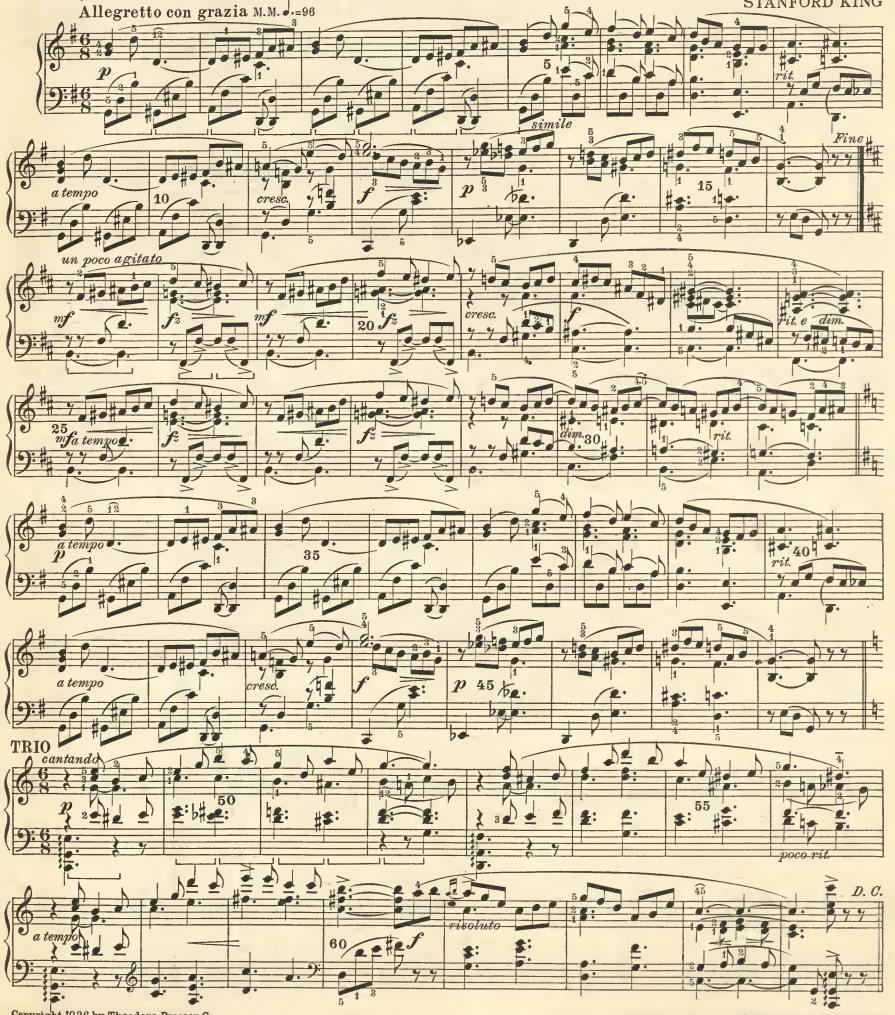
(*Continued on Page 836*)

FASCINATING PIECES FOR THE MUSICAL HOME

DAWN LILIES

This is one of the most ingratiating and haunting new melodic pieces we have been privileged to secure. We predict wide use of this composition by the brilliant young American composer, Stanford King. In addition to its charm, it has decided pedagogical value. Try to catch the spirit of the lovely water lilies as they open at dawn, live a few short hours, and then pass away. Grade 4.

STANFORD KING



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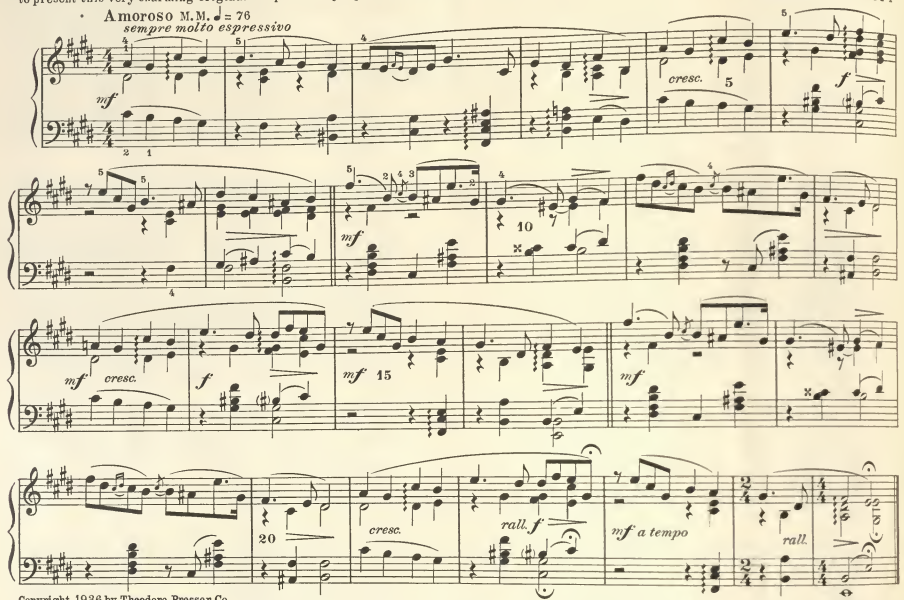
CHANSON PENSIVE

Gretchaninoff, one of the foremost living Russian composers, has not confined himself closely to Russian folk song material as have many other masters. The style of *Chanson Pensive* is current in all Continental nations as of the "Song Without Words" type. It is rare in these days to see a new work that is a real masterpiece in this class. *Chanson Pensive* is published here in The Etude for the first time anywhere, and we are proud to present this very charming original composition by a great modern master. Grade 3½.

A. GRETCHANINOFF



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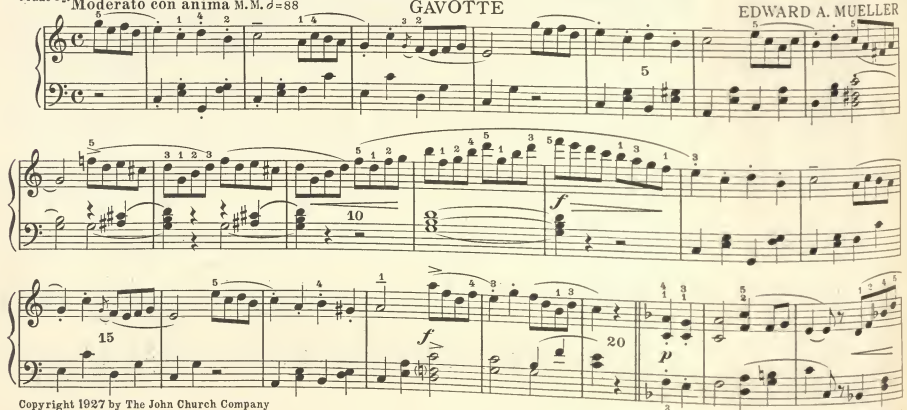
ON THE CHATEAU TERRACE

GAVOTTE

Grade 3½.

EDWARD A. MUELLER



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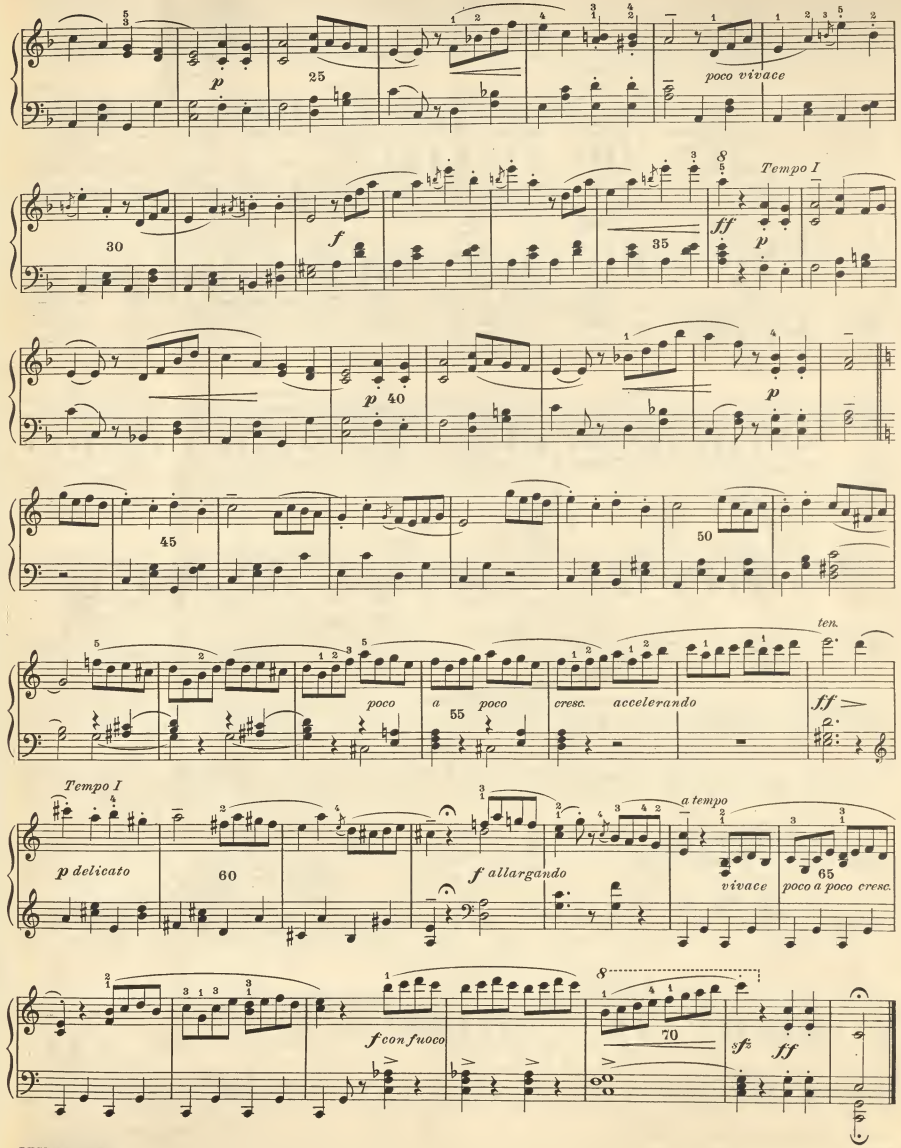

ROMANCE

REGINALD de KOVEN, Op. 379, No. 2

Reginald deKoven, composer of "Robin Hood," and one of the first melodists America has produced, wrote compositions in all styles, from his works for the Metropolitan Opera to very popular songs. This lovely idyl, which has been played in recital by Josef Hofmann, is one of his first works for piano and makes one wish that he had devoted more time to that investment instead of to the song and opera.

Grade 4. **Andante con moto e cantabile** M.M. ♩=69

con molto espressione, ben legato la melodia

poco sostenuto *mp* *poco cresc.* *mf* *dim.* *dolce.* *ritard.* *Last time to Coda* *poco meno* *p*

animando *cresc.* *dim.* *f* *allarg.* *p* *mf* *marc. la melodia*

Allegro moderato

poco cresc. *p* *rall.* *ten.*

a tempo *poco animando* *cresc.* *mf* *poco rit.* *p* *cresc.* *a tempo* *f*

animando sempre *dim.* *rit.* *mp* Tempo I *poco appassionato* *mf* *poco marc.*

a tempo marc. la melodia *rall.* *mp* *rit.* *cresc.* *a tempo* *mp*

D.S.

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Coda *poco meno* *p* *poco cresc.* *animando e cresc.*

f *allarg.* *rall.* *mf* *a tempo* *cantabile* *marc.* *rit.* *rall. molto* *p*

DRAGON FLIES

JAMES H. ROGERS

Grade 3. **Vivo** M.M. ♩.= 116

mf *poco dim.* *mp*

poco meno mosso *p* *il basso ben sostenuto*

Agitato *f* *mf* *sempre dim.*

rit. *a tempo* *p*

Tempo I

cresc. *f* *mf* *poco dim.*

mf *f* *sempre f* *sf*

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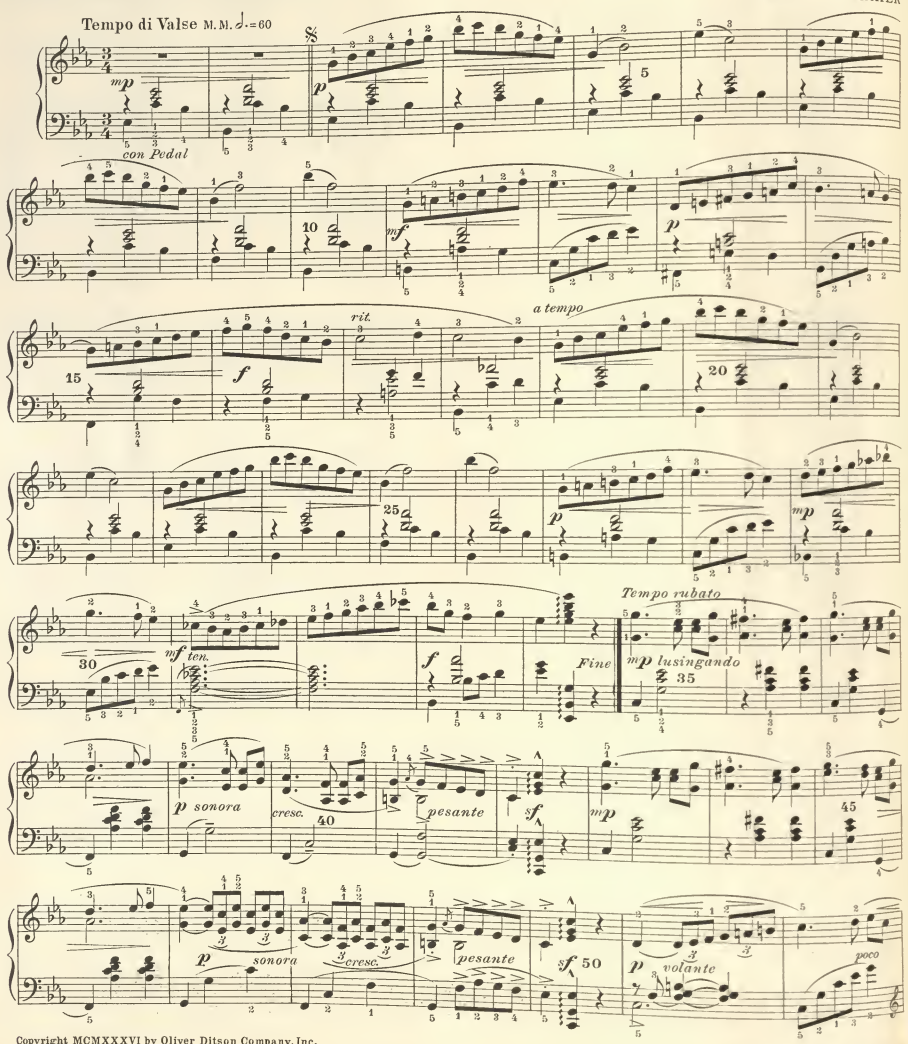
WALTZ IN E FLAT

Grade 4.

This waltz partakes of the type that made the compositions of Benjamin Godard so immensely popular. Watch the left hand closely and make a special study of it as a kind of background and then embroider the running melodies upon it.

HORTENSE RAYMAKER



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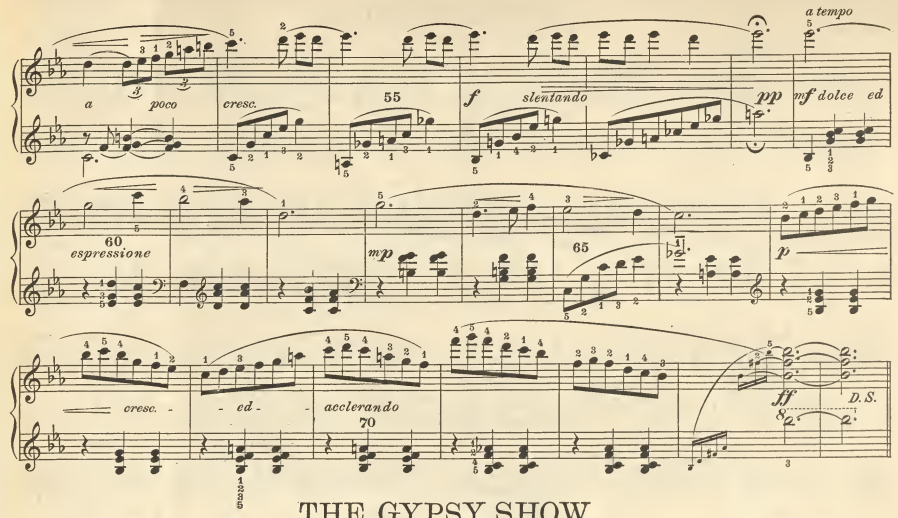
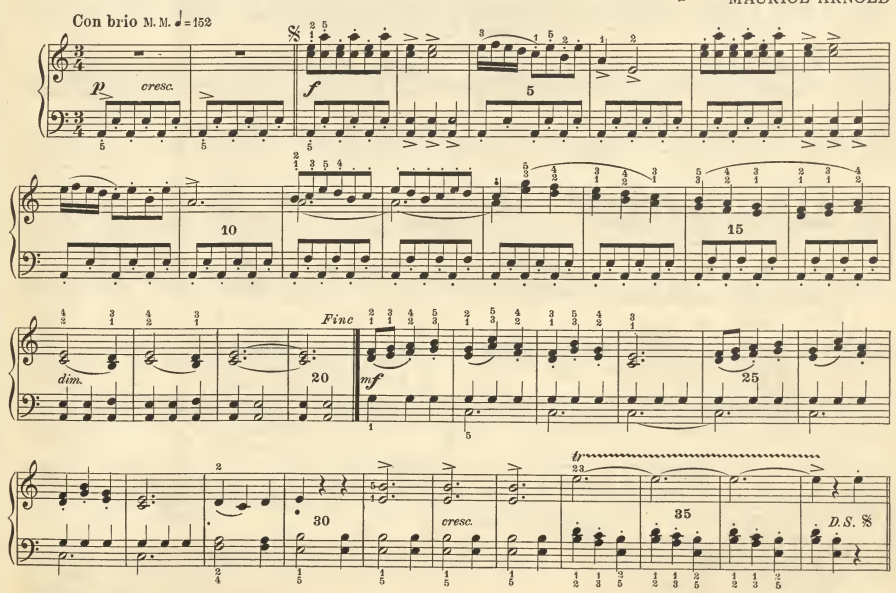


THE GYPSY SHOW

Grade 2½.

MAURICE ARNOLD



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MORNING SONG

Grade 3.

J. E. ROBERTS

Allegretto M.M. ♩ = 100

mf p mf f mp f rit. Fine a tempo f cresc. accel. ff molto rit. mf a tempo p mf mf f rit.

Cantabile

p a tempo mf f D.C.

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MASTER WORKS

RONDO-GAVOTTE

FROM THE SIXTH VIOLIN SONATA

This Bach selection, arranged for the piano by the renowned Liszt pupil, Richard Burmeister, is from one of the six sonatas written for violin and obligato clavier. That is, the accompaniment on the early keyboard instrument was not looked upon as an accompaniment but as a part of a duet between the two instruments. Most of the sonatas have a sorrowful tone in part which is believed by the great Bach authority, Richard Burmeister, to reflect the composer's sadness upon the death of his wife at Cöthen. This, however, is a lively brilliant movement.

Note carefully the use of the soft pedal, *una corda*.

JOHANN SEBASTIAN BACH

Transcribed by Richard Burmeister

Grade 7.

Allegro giocoso M.M. ♩ = 152

mf p una corda senza Pedale mf tre corde col Pedale cresc. f p cresc. f leggiero p più piano cresc. cresc.

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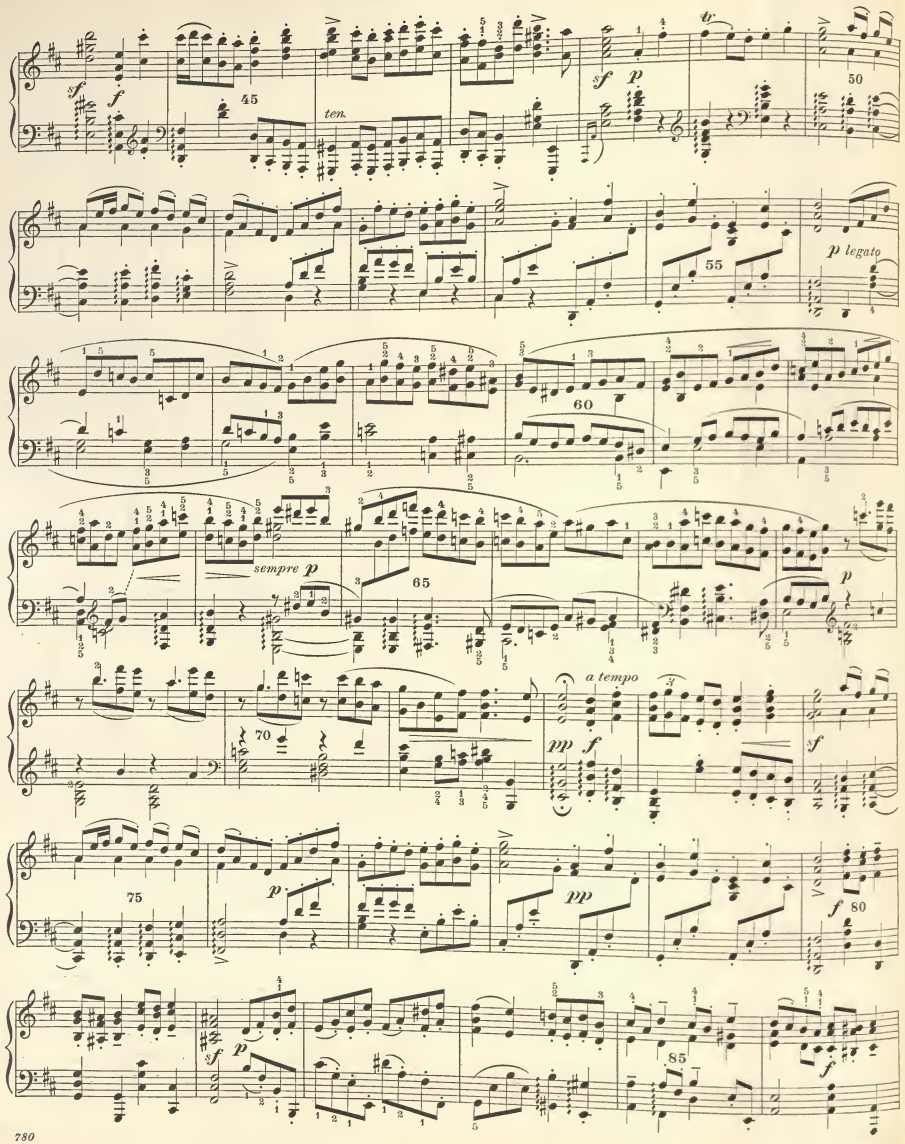

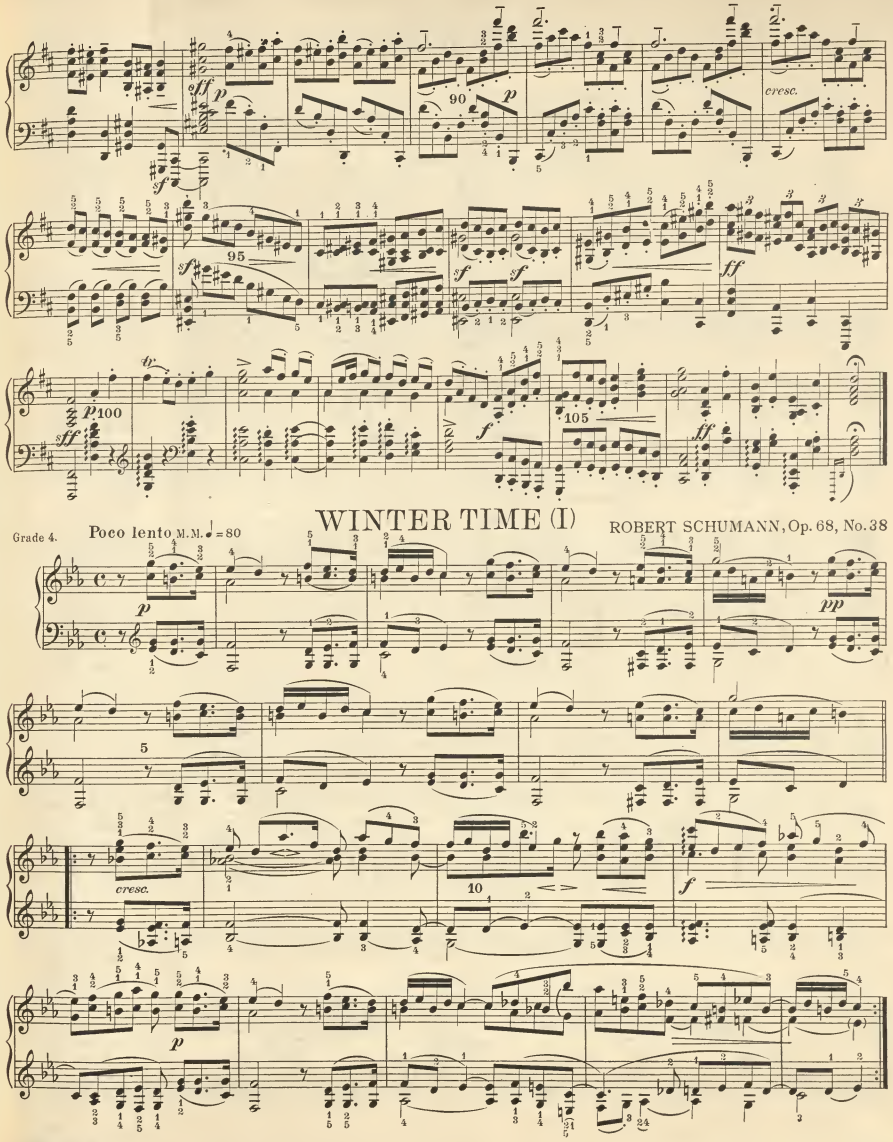

WINTER TIME (I)

Grade 4. Poco lento M.M. ♩ = 80 ROBERT SCHUMANN, Op. 68, No. 38

A KING WAS BORN

H. ALEXANDER MATTHEWS

Andante tranquillo

Organ

A - cross Ju - de - a's plains, While night was soft - ly creep-ing, A light! a heav'n-ly chant A - woke the world a - sleeping.

"Peace on earth," The an - gels sang, As Earth with an - sw'ring ech - oes rang, For lo! in a man - ger the Christ child lay, Lul - ly, Lul - lay. Si - lent night, ho - ly night, All is calm, All is bright Round yon Vir - gin Moth - er and Child, Ho - ly In - fant, so ten - der and mild,

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Sleep in heav-en-ly peace, Sleep in heav - en - ly peace.

A - cross Ju - de - a's plains The mes-sage still is winging That love came down that day As heav'n - ly hosts were sing-ing. Sing, sing as the an - gels sang, When heav'n with Al - le - lu - ias rang, For there in a man - ger far a - way A King was born, Lul - ly, Lul - lay.

FLORENCE E. EAKMAN*

MY SKATES
MUSICAL RECITATION

FRIEDA PEYCKE

Lively and vigorous M.M. ♩. = 76

(Gleefully)

Daddy brought me for a gift a brand new pair of skates, To

f *mf*

il basso marcato

(pouting)

go a-skating on the ice With all my boy play-mates. I bumped my nose and scratched my knees, And sat down 'neath a wil-low.

fz *l.h.* *r.h.* *fz*

(sadly) *(decidedly)* *(chuckling, solving the problem)*

So when I go to skate a-gain I'm going to wear a pil-low.

fz

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SILENT NIGHT
(GRUBER)

Transcribed by
CLARENCE KOHLMANN

Andantino con tenerezza

MANUALS

Sw. Flutes and Tibias, Vox Humana

Open Sw.

Add Horn Diapason

PEDAL

Bourdon 16′

Strings 8′ and Flute 4′
Sw.

Close Sw.

rit.

Gt. Chimes

Add Oboe Horn

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Open Sw.

Close Sw.

Sw. Strings and Orchestral Bells

Gt. Vox Humana, Tibia, Clar.

allargando

rallentando

morendo

lusingando

Sw. Strings

HUNGARIAN CAMP SONGS

17th and 18th Century

Arranged by
HELEN WARE

Moderato M.M. ♩ = 72

G string till Cadenza

Violin

Piano

a) These harmonics may be omitted, and the notes as indicated be played one octave higher. b) This measure may be omitted, at discretion.

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Allegro M.M. ♩ = 116

c) If desired the notes in smaller type may be omitted.

Presto

CANZONE AMOROSA

VENETIAN LOVE SONG

SECONDO

Arr. for four hands by
OTTILIE SUTRO

ETHELBERT NEVIN, Op. 25, No. 3

Andante con espressione

p cantando — sempre legatissimo — cresc. — più mosso *f*

più ten. — più agitato — con amore — dolce

Fine — *p*

"a - mo - re" — *p* doloroso — ten. — D.C.

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THE PENDULUM

SECONDO

JESSICA MOORE

GEORGE L. SPAULDING

Allegretto M.M. ♩. = 104

mf

Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock,

Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock,

Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock, Tick, Tock!

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CANZONE AMOROSA

VENETIAN LOVE SONG

PRIMO

Arr. for four hands by
OTTILIE SUTRO

ETHELBERT NEVIN, Op. 25, No. 3

Andante con espressivo

p — cresc.

più ten. — più mosso *f* — più agitato — dolce

Fine — leggiero

f — *ff* parlando con passione — D.C.

THE PENDULUM

PRIMO

JESSICA MOORE

GEORGE L. SPAULDING

Allegretto M.M. ♩. = 104

mf

This is the sto - ry of Go and Come, They spend their lives on a pen - du - lum, These

two lit - tle imps of good and bad, Can make you hap - py or make you sad, All day long they tick and tock,

On the pen - du - lum of a clock. Tick, Tock, Tick, Tock! Tick - ing the hours a - way.

MEDITATION

GEORGE FREDERIC HANDEL
(Germany, 1685 - 1759)

Andante cantabile M.M. ♩ = 63

1st Violin

Piano

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VIOLIN OBBLIGATO A

MEDITATION

GEORGE FREDERIC HANDEL

Andante cantabile

1st B♭ CLARINET

MEDITATION

GEORGE FREDERIC HANDEL

Andante cantabile

1st B♭ TRUMPET

MEDITATION

GEORGE FREDERIC HANDEL

Andante cantabile

B♭ TENOR SAXOPHONE

MEDITATION

GEORGE FREDERIC HANDEL

Andante cantabile

CELLO or TROMBONE

MEDITATION

GEORGE FREDERIC HANDEL

Andante cantabile

Grade 1.

THE CHOO-CHOO TRAIN

MARIE F. HALL

In a jog-trot rhythm M.M. ♩ = 126

mf The choo-choo train keeps run-ning, Keeps run-ning night and day, It some-times stops at sta-tions But nev-er stops for play. It al-ways keeps on go-ing, It has to, don't you know? For that's the way, for that's the way A choo-choo train should go.

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Grade 2.

SANTA CLAUS IN TOWN

WILLIAM O. MUNN

Merrily M.M. ♩ = 152

mf Oh, we hear the sleigh-bells tin-kle And we know that San-ta is in town, We hear the rein-deer pran-cing gay-ly As on the roof they jump a-round. San-ta Claus gives a soft whis-tle And comes slid-ing down the chim-ney black; *rit.* We *p* hide be-hind the so-fa quiet-er than a mouse While *a tempo* San-ta o-pens his big pack. His eyes are such a mer-ry blue, His cheeks are ros-y red, He leaves us toys of

marcato

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poco rit. *a tempo*

ev-'ry kind, He thinks we are in bed. Oh, we hold our things so love-ly As we wave good-bye to San-ta dear; We're glad he has-n't seen us, so we need not fear That he'll be back a-gain next year.

mf *f*

Grade 1½.

THE JOLLY WHISTLER

LOUISE E. STAIRS

Scherzoso M.M. ♩ = 138

mf There's a jol-ly lit-tle whis-tler down our way, And I hear him as he comes a-long; For he brings a bit of sun-shine to each day with his jol-ly lit-tle care-free song.

Fine

mp (Whistle)

D. C.

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OUTDOORS

Poem by EDMUND VANCE COOKE

FRANCESCO B. DeLEONE

Grade 1½. Espressivo M.M. ♩ = 176

p If you ask, who are we? We are play-mates three, The Sun, my shad-ow and I, And in all bright weath-er, We play to-geth-er, As we're go-ing to play by and by. For a house is a nice, snug place to stay. But the big out-doors is the place to play.

cresc. *f*

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CRICKET ON THE HEARTH

Grade 1½. **Brightly** M.M. ♩=132

ALEXANDER BENNETT

mf Lit-tle crick-et in the grass-es, Won't you sing a song for me? If you do, I prom-ise when it's cold You can come and live with me. There's a hearth-stone in my cot-tage With a ket-tle bright and new, Yel-low dick-y bird and the tab-by cat Will be friend-ly both to you.

rit.

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WHEN TWILIGHT FALLS

Grade 1½. **Moderato** M.M. ♩=96

CHARLES HUERTER

p

Poco piu mosso

rall. *Fine* *rall.* *D.C.*

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THE ETUDE

Yuletide Carolles Olde and Newe

(*Continued from Page 760*)

sang descriptive songs written for the occasion, in the language the people could understand. It is said that the people became so enthused that, after singing these songs over and over, all the night, they gleefully continued singing them as they returned to their homes in the early dawn.

Martin Luther, with other monks, sang carols on the streets on Christmas Eve, including no doubt some of his own composition, and perhaps the famous *Vom Himmel Hoch.*

Waits have been sung in the streets, from mediæval times, when they took their name from the *Wächter* (watchmen), who throughout the night chanted the hour and "All's well," followed by an appropriate verse of their own coining. During the weeks before Christmas, unauthorized men, who also were called *"Wächter,"* sang carols outside houses. This enchanting custom has kept, through the centuries, the world familiar with carols.

Almost universal favorites seem to be *Stille Nacht* (*Silent Night*), with its words by J. Mohr (1792-1845) set to music by Franz Gruber (1787-1863); Handel's *Joy to the world;* and *Adeste Fideles,* a seventeenth century Latin hymn, with its music from Ward's "Cantus Diversi" (1751). Sometimes one hears *O Tannenbaum,* with its melody so familiarly adopted for *Maryland, My Maryland.* What they sing, however, is immaterial, so long as we still hear them in the stillness of the night, or anytime; for Christmas without music would be but a lean festival.

Carols With Point

IN RURAL ENGLAND, on Christmas Eve the laborers still crowd on their master's porch, singing carols (each county having some special ones). This mummers' carol is sung on busses:

A glorious angel from heaven came,
Unto a virtuous maid;
Strange tidings and great news of joy
The humble Mary had.

The final verse, after singing several, always is,

God bless master,
God bless missus,
God bless the children all.

Of very different type is the following, that was sung by girls carrying their wassail bowl, which the master was expected to fill:

Good dame, here at your door
Our wassail we begin;
We are all maidens poor,
We pray you let us in
With our wassail.

Much joy into the hall
With us is entered in;
Our master first of all
We hope will now begin
Of our wassail.

The first and last verses of another amusing song show how scathing their lines were, if left unnoticed.

Give way, give way, ye gates! and win
An easy blessing to your bin.

. . . . . .

Alas, we bless, but see none here
That brings us either ale or beer,
In a dry house, all things are near.

Twelfth Night, when the Christmas season closes on January 6th, has many carols bidding doleful farewells to Christmas festivities.

Twelfth Night — Traditional

Mark well my heav-y dole-ful tale, For Twelfth night now has come, And I must now no long-er stay, And say no word but mum.

To this there is a second verse:

For I perforce must take my leave,
Of all my dainty cheer,
Plum porridge, roast beef and minced pies,
My strong ale and my beer.

Amusing travesties of carol singing can be heard in every country. Some of these perhaps are familiar to all. During the two weeks before Christmas, if one happens to live in a terrace of houses in London, about four in the afternoon a group of five or six leather-lunged children of both sexes, having learned the carols at school, may shuffle onto the doorstep and drone out, in various keys, *Ark the 'erald Hangels Sing; While shepherds washed their flocks;* and *No hell, no hell* (*Nowell*); with a whack on the knocker at the end of every verse. The same performance will then be heard, *da capo, da capo, e diminuendo,* as they proceed from door to door, down the street, with their voices growing less raucous as the distance increases.

And now the old Latin *Ecce navum gaudium,* so well translated by J. M. Neale, will furnish in the following stanza a fine summing up of the true Christmas spirit as it reigns in all countries at this season of the year:

Here is joy for every age,
Ev'ry generation;
Ev'ry tongue and nation,
Ev'ry rank and station,
Hath to-day Salvation,
Alleluya!

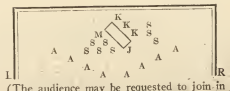
The Nativity

(*Continued from Page 762*)

a *prelude to* O Come All Ye Faithful.)

Angels, Kings (on stage) and shepherds (backstage): O Come All Ye Faithful (four-part harmony).

(While singing, the shepherds enter left and group themselves behind Mary and Joseph. The hymn is sung in its entirety, by angels, kings, and shepherds. The characters should be arranged on the stage as follows:



(The audience may be requested to join in singing this last hymn, if desired.)

(*Curtain*)

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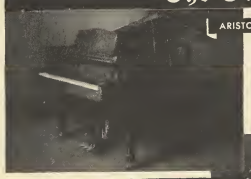

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THE SINGER'S ETUDE

Edited for December by Eminent Specialists

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

Getting the Gentle Art of Part Singing

By Herbert Wendell Austin

PART SINGING is easy; so easy in fact, that a quartet is possible in almost every home, and every school can have a part singing organization.

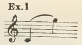
Follow these steps toward starting the work.

Voice Classification

BEFORE a singer is assigned to a special part the voice should be classified. For satisfactory part singing the voices should have at least the compass indicated below.

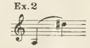
Soprano is the highest female voice, light in texture and quality, with at least the range,

Ex. 1



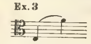
Contralto is much lower and fuller in quality than the soprano, though essentially it is a female voice with the range,

Ex. 2



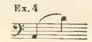
Tenor is a male voice, light in texture, clear, and high, with the range,

Ex. 3



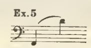
Baritone, a male voice, is deeper, fuller, and lower than the tenor. It has the range,

Ex. 4



Bass is the lowest male voice, deep, virile, and full on the low notes. It must reach

Ex. 5



Assignment to Parts

THE FOUR PARTS in vocal harmony are Soprano, Alto, Tenor, and Bass; and, of course the voices will be assigned according to their classification as already given. The voice taking the bass part must be able to take the lowest note of the composition easily and with considerable power.

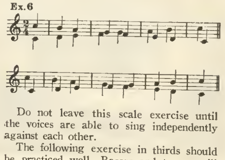
Male quartets will be made up of a First Tenor, Second Tenor, Baritone (or First Bass), and Second Bass. A good first tenor should be able to take high C in falsetto tones (for the male voice high C is C one octave above Middle C).

In such an organization, only music written or especially arranged for male voices should be used. In fact only music originally written, or skillfully arranged, to suit the ensemble using it, ever should be studied by a singing group. Otherwise there will be much see-sawing of parts across each other, and the whole effect will be muddy, unsatisfactory to the cultivated ear, and calculated to develop a vitiated musical taste among the members of the organization.

Every member of a vocal ensemble should be able to read music readily, so in this article we take for granted this achievement. But the part-singer must be able to do more than merely to read his music. He must be capable of singing independently; that is, of carrying his respective part against the harmonies of the other voices, and of doing this true to pitch and tone. This will come with practice. Many a person, unaccustomed to singing an independent part against others, finds himself unable to carry a most familiar air when singing with voices taking other parts. He finds himself tending to leave his air to sing in unison with the nearest voice (as a rule). To sing a part at sight is much more difficult than to sing a familiar air to the harmonies supplied by accompanying voices. So the singer must learn to stick to his individual part, no matter how the other voices progress.

Here are a few exercises to cultivate independence of parts. Let each voice become thoroughly familiar with its part, before uniting them. Sopranos and tenors will take notes with stems pointing up; altos and basses will take notes with stems pointed down. Sing in firm, sure but not harsh or too loud voice, regardless of the discords at certain points.

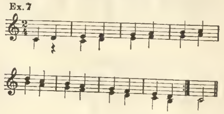
Ex. 6



Do not leave this scale exercise until the voices are able to sing independently against each other.

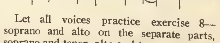
The following exercise in thirds should be practiced well. Basses and tenors will sing their notes an octave lower than written.

Ex. 7



We now are ready to move into better harmony with the following exercise, which should be sung slowly and smoothly, giving each interval time for perfect blending.

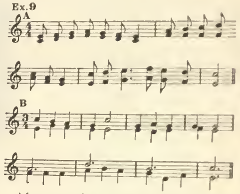
Ex. 8



Let all voices practice exercise 8—soprano and alto on the separate parts, soprano and tenor, alto and tenor, tenor and bass, in the same manner. Do not, however, force a voice into a part which is too high or too low for its compass; and in practicing the separate exercises, try to adapt the part to the voice.

The following two exercises, well practiced, aid greatly in training a voice to sing independently, and introduce a feeling for harmony.

Ex. 9



After mastering the foregoing scales and exercises, the voices will have attained the independence needed for part singing. Do not hasten. Be thorough in the beginning. Exercises are not beautiful to hear; and regular, faithful practice may seem a little monotonous and uninteresting, but in the end it pays. Even these simple studies may be made very interesting by singing them loud, then soft, increasing power to the middle and then decreasing to the end, and other such variations.

From the exercises given, the students may now pass to four-part harmony. Select something with simple harmony—some well known song with few accidentals in the voice parts. Master it one voice at a time and measure by measure, if necessary. Avoid difficult rhythms in any voice part, until the singer is able to take care of such movement against the other parts. Remember that efficiency comes from practice and a careful mastery of the fundamentals. The big fault with many teachers is that they permit pupils to pass into too difficult music before ample preparation has been made for it. Step by step advancement is best and certainly the most practical.

Blending of Voices

IT IS ESSENTIAL that the voices blend perfectly; yet, when new singers come together, this does not always happen. Each singer must be taught to study the voices about him and seek to sing tones that blend with them. When a group sings together with the purpose of improving the blend, little trouble in this connection will be encountered.

Enunciation of Words

IN GROUP SINGING, all singers should enunciate exactly alike. Each one should sing full, round tones. Every word should be pronounced alike by every singer. For instance, there would be a lack of finish in a rendition wherein two members of a quartet sang the word "burden" with a nasal sounding of the last syllable "en," while the other two singers pronounced it with the full toned "den" with the "E" as in "let." Pronounce such a word as if it were spelled "bur-den." Nasal tones in such endings must be avoided. Singers should go over the words carefully and decide on the musical enunciation of each. They then should be sung well rounded, well placed, and exactly alike.

Part singing is not difficult. Although the art can not be fully covered in a short treatise like this, one thing is certain, if the exercises and songs are practiced faithfully as here indicated, by persons of only average talent and voices, really artistic effects may be attained. Results have been accomplished through this simple work that were really thrilling, and these from people with no great musical pretensions.

The Rejected Falsetto Made Valuable

By Homer Henley

THE USE of the falsetto in men singers is anathema to the artistic minded. It is regarded as something outside the pale of any pretension to true art, the claim being that it substitutes, for the manly quality of voice, a sickly, feminine-sounding tone, fraught with mawkish sentimentality. A poor thing at best—a banal effect frustrating the very end at which it aims.

And this is true in the voices of American singers, in an even greater degree than in the voices of the men of older civilizations. Among European singers there are to be found definite voices of the very highest pitch. In England there is the male alto, a voice natural to the man who owns it, and a voice which never changes its character, from childhood. The music of the Church of England has a staff written for the male alto, and this singer renders beautiful and valuable effects in the music of that church. In Russia there is found a male voice, at once powerful and lovely, which is used to advantage in the male choruses. (We have heard fine examples of such voices in the Don Cossack Chorus which has often toured this country.) This voice is not falsetto, neither is it the true English alto. It is rather the result of the employment of peculiar gifts of head voice developed to extraordinary limits of range and power. Such voices are seldom heard among American singers; and when they do appear they are termed "counter-tenors," a very different thing from the gift of their European brothers.

The Singer's Testing

THE TRUE FALSETTO, almost universal to some degree among American male singers, has become something to be regarded as a liability, rather than as an asset; and, as such, it is avoided by both singers and their teachers, as a sort of latent menace to any adequate method of legitimate singing.

Yet the most feeble falsetto tone in a male singer's voice may be made to form a most useful link in the chain of tone control. Tone control means the ability of a singer to graduate to perfection every note in his scale, from the softest *pianissimo* to the loudest *fortissimo*, and to return to *pianissimo* without change of quality, and on every vowel sound. How many present day singers, professional or otherwise, can accomplish this difficult feat? Yet that requirement was demanded by all the ancient masters of *bel canto* in the control of the organ of human sound. And it is present to-day in the equipment of practically every great male singer on the concert or operatic stage. Did they have to acquire it, or was it a natural gift? In nearly every case it was acquired by the hardest kind of daily practice covering a period of years. It is sometimes, but rarely, found, complete and perfect, in the voices of untrained male singers; but the great majority have come by it only through prolonged exercise of the principles of freedom and breath control.

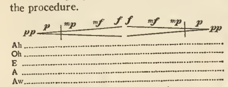
A Useful Liability

THIS ARTICLE is designed to point out the value and practicability of the use of the falsetto tone in the acquirement of a perfected *messa di voce* (swell and subsidence of the tone) among male singers. And here is how it may be approached.

Let an unskilled baritone attempt to begin a D-natural—fourth line of treble or second space above the bass staff—in his very softest tone and swell that to a *forte* and back again, without a "breaking" of the voice; and let an equally unskilled tenor attempt to do the same thing on an F-natural—fifth line of treble staff—without the occurrence of the same vocal disaster, and it will be found that almost surely both will fail. If each of these singers really starts the tone on its very softest sound, that sound will, in every probability, be a falsetto sound. When the inevitable change arrives between the falsetto and the true tone, a distinct "break" is heard, the result of the larynx changing position too abruptly. If that slight shifting of position of the larynx had been graduated by means of what might be termed vocal "shock-absorbers," then the gulf separating the falsetto sound and the true tone would have been bridged with smooth, firm tone. It would have come about through the skillful distribution of the break (caused by the abrupt movement of the larynx) over a more extended arca. And this would have been accomplished by the uniting of the falsetto with the true tone by so gradual an approach as to defy the most acute ear to detect just when the jointure occurred.

The process of mending the break—or of bridging it, or dovetailing it, or splicing it, or making it fluid—is not an easy one, nor is it a matter of quick results with little effort. It takes time and much patience; but the end is sure if the problem is approached rightly.

There are two methods by which this uniting of falsetto and true tone may be brought about. They are breath-support, and the emphasized employment of the head-cavity resonance ("nasal") as the dividing line between falsetto and true tone. The accompanying diagram will illustrate the procedure.



It will be noted in the diagram that, at each end of the tapering lines which indicate the swell and subsidence of the tone, there is a vertical line drawn between the *piano* and the *mezzopiano*. It is at this point, in both *crescendo* and *descrescendo* that the usual break occurs in the sound. And just here must occur the overlapping of falsetto and true tone. Let the singer—tenor, baritone or bass—try it at some note in his voice *below* the point where his break may occur. Let him, when his voice reaches the degree between *piano* and *mezzopiano*, employ an increased breath pressure, delicately but powerfully adjusted, to meet the approaching danger of the break which he knows will be present in notes higher than the safe one which he is singing at the moment. Then let him go up the scale, by semitones, until he reaches a note where the break is definite. Let him then experiment with his increased breath pressure on both sides of the danger line, until he has satisfied himself that, with time and patience, a bridge may be formed. Let him return to his original note, and, together with the increased breath-pressure, throw the voice strongly into the head cavities ("nasalize the tone"), and, when the break is approached, intensify both breath pressure and head cavity resonance to a controlled degree which will exactly adjust the cleavage between falsetto and true voice. Tenors should begin the experiment on G, second line of the treble staff; baritones at about E-flat, first line; basses, about middle C; all of which pitches will be actually produced an octave lower. (This is only a tentative estimate, and may be varied to suit the peculiarities of each individual voice.) The practice should extend through every note in the singer's scale, and on every vowel sound.

Here is a practical and invaluable step toward the evening of the scale of male voices. It is a device which, to the knowledge of the writer, has been mastered and employed by many of the foremost male singers on the operatic and concert stages of to-day. By its means, the voice may be so cunningly controlled as to draw out every gradation of delicacy or power into a line of perfect beauty, so tapered and modulated that it is quite impossible for the hearer to detect any semblance of break in the tone at any point. It is an important step toward vocal perfection; which, like perfection in any branch of endeavor, may be attained only by gradual mastery of principle and practice. But it is a vocal perfection entirely possible to every male voice.

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THE ORGANIST'S ETUDE

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

Achieving Variety in Tone Color

Through Organ Registration

By Henry Hackett

THE ONE WHO PRESIDES at an organ, be it large or small, may be likened to the artist with his box of paints, in that he has at his command a number of colors which can be used singly or in combination. The organ makes its appeal to the listener not merely by the music pure and simple, but in addition by the manner in which the performer uses the tonal effects of the instrument. In other words, the picture must be painted as well as drawn.

Most organs of the present time have a number of mechanical contrivances which control combinations of stops, and in some cases these can be arranged at the will of the performer. However, it would be nearly impossible to have access by such means to every stop or combination of the same; therefore to obtain the utmost variety a considerable amount of stop management must be made by hand. Many performers whose technic is quite satisfactory, fail to realize this, so the music suffers from lack of variety of color, and frequently use is made only of such stops as are brought into use by the mechanical helps.

Taking the following specification as that of an average sized organ, let us see what variety of tone color we can obtain:

Great Organ

1. Bourdon ..... 16 ft.
2. Open Diapason (large) .... 8 ft.
3. Open Diapason (small) ... 8 ft.
4. Hohl Flute ..... 8 ft.
5. Principal ..... 4 ft.
6. Harmonic Flute ..... 4 ft.
7. Twelfth .....2⅔ ft.
8. Fifteenth ..... 2 ft.
9. Mixture, 3 ranks
10. Trumpet

Swell Organ

1. Bourdon ..... 16 ft.
2. Open Diapason ..... 8 ft.
3. Stopped Diapason
4. Salicional ..... 8 ft.
5. Vox Celeste ..... 8 ft.
6. Principal ..... 4 ft.
7. Piccolo ..... 2 ft.
8. Mixture, 3 ranks
9. Oboe
10. Horn

Choir Organ

1. Stopped Diapason ..... 8 ft.
2. Dulciana ..... 8 ft.
3. Gamba ..... 8 ft.
4. Flute ..... 4 ft.
5. Piccolo ..... 2 ft.
6. Clarinet ..... 8 ft.

Pedal Organ

1. Open Diapason ..... 16 ft.
2. Bourdon ..... 16 ft.
3. Echo Bourdon ..... 16 ft.
4. Principal ..... 8 ft.
5. Bass Flute ..... 8 ft.
6. Trombone ..... 16 ft.

Couplers

Swell to Great
Swell to Choir
Swell to Octave
Swell Suboctave
Swell to Great Octave
Swell to Great Suboctave
Choir to Great
Great to Pedal
Swell to Pedal
Choir to Pedal
Tremulant to Swell and Choir Organs
Choir and Swell Organ enclosed in separate boxes

Assuming both Great and Swell have four combination pistons, they would be arranged somewhat as follows: *Great Organ* No. 1 piston would act on small Diapason and Hohl Flute. No. 2 would add large Open Diapason and Principal. No. 3 would then add 12th and 15th; and No. 4, the full great.

Mechanical Aids Insufficient

NATURALLY a certain amount of variety may be achieved if use is made of these combinations only; but this means that we get merely four varieties, and yet there are many more available if hand registration is used.

The 4 ft. Flute played an octave lower than the written music gives an additional soft 8 ft. solo stop and the 16 ft. Bourdon played an octave higher will serve a similar purpose. For variety in combining the Great Organ stops, add by hand the 4 ft. Flute to what is available by using the first piston. Should the Bourdon be of a light quality, it may be added also. Again, various types of *mf*, *f* and *ff* tone may be made. For brightness in *forte* passages, omit the Bourdon, Trumpet and Harmonic Flute from the Full Great *f*, but for weighty *forte* tone, 8 ft. and 4 ft. stops with the addition of the Trumpet may prove to be useful. The Open Diapasons are satisfactory for boldly displaying a melody, and should the Trumpet be of good quality it can be used effectively as a good solo stop, if suitably accompanied by the flue work of Swell and Choir coupled.

The Swell Organ

TURNING to the Swell Organ, the combination pistons will probably give No. 1, Soft 8 ft. stops; No. 2, the addition of more 8 ft. stops with Principal 4 ft.; No. 3, will add further registers; and No. 4, will give the entire resources.

Here again, we can obtain very much more variety than that provided by the mechanical contrivances. The addition of the suboctave coupler to the Vox Celestes—especially if the music does not lie too low—has an appealing effect. As with the Great Organ, the Bourdon used in the octave above makes an additional 8 ft. stop. The Stopped Diapason with Tremulant is suitable as a solo, if suitably accompanied by some soft register on the Choir Organ.

Should a massive tone color of a reedy nature be desired, try the reeds with suboctave coupler and 4 ft. stops.

An effective *mf* tone color may be obtained by the use of 8 ft., 4 ft. and 2 ft. registers with Oboe, and both sub. and super octave couplers. This combination is effective on many instruments. The best *ff* on the Swell Organ is obtained by omitting the Bourdon and 8 ft. flue work from the 4th piston. The two couplers may also be added when the music lies in the middle of the keyboard. In fact, this is by far the best combination for the 4th piston. The result is much clearer than when all the stops are used.

Choir Organ Registration

CONSIDERING the choir organ, the Stopped Diapason, Gamba and Clarinet are useful as individual solo stops and we may use as a contrast the 4 ft. Flute an octave lower. For an additional 8 ft. solo stop, add the Stopped Diapason 8 ft. played an octave higher for yet another 4 ft. solo. The Clarinet an octave lower is useful in providing a Bassoon coloring.

The Pedal Organ stops are rarely used to the greatest advantage. Vary the monotony of continual 16 ft. tone by using the Principal alone, coupled to the Great Diapasons, and sometimes (especially in service playing) dispense with pedal stops entirely, relying on the Great to Pedal coupler.

So far, the remarks have referred mainly to the manuals used separately, but when the couplers are brought into use, further possibilities are available.

The small Open Diapason and the Hohl Flute of the Great Organ coupled to the 8 ft. Diapasons of the Swell Organ with box open, give an intermediate degree of power between the aforesaid Great Organ stops (minus the swell coupler) and that resulting from the addition of the large Open Diapason.

The Hohl Flute of the Great Organ coupled to the Swell Oboe is suggestive of the orchestral horn; and the Great Flue work with reed coupled to the Swell Reed results in a massive tone color. Choir Flue work coupled to similar tone on the Swell Organ, with the boxes open, makes what might be described as a miniature Great Organ.

Technic Must Come First

THESE ARE BUT A FEW of the various combinations which can be obtained only by hand registration, and to acquire the skill of preparing them quickly should be the aim of everyone who aspires to play the organ. Needless to say it would be futile to attempt any of the foregoing suggestions before the technical difficulties of the music are mastered. One hand must on occasion, do the duty of two, leaving the other free to arrange the stops. The fixed combinations must be well stamped on the mind, for quick changes may often be readily obtained by the addition or subtraction of one or two stops from those provided by mechanical means.

The type of building in which the organ is situated must be taken into consideration, when planning the registration of all organ music; and a slower tempo must be used in large buildings with much reverbation, than in smaller ones with little echo. Brighter tone colors are needed for rapid passages than for those of a slow choral type.

In conclusion, one must recognize that the performer must practice the manipulation of the stops with as much care and foresight as he gives to mastering the technical difficulties of the music he desires to perform.

* * *

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A Plea for Rinck

By William Reed

WAS A TIME when the "Organ School" of Christian Heinrich Rinck formed the staple method used by teachers. The book was also used in part for church voluntaries, a proportion of its contents being well adapted for such purposes. Nowadays, the name of Rinck is not to the fore in that degree to which it is entitled, although the "Organ School" is known and used here and there by organists who value it for the above named purposes, as well as for the music it contains.

For the laying of a solid foundation in organ playing, and as an introduction to the works of Bach, the "Organ School" never has been surpassed. Rinck's elementary book "The First Three Months At The Organ," dealing with *legato* work for the manuals, makes a good starting point and may be studied on a reed organ, parts only of it being necessary. The "Organ School," on the other hand, comprises six books, of which the first, third, and fourth contain a sufficiency of material for the student. Following the introductory exercises of the first book, the *Preludes In All The Keys* embody short but charming excursions that provide material for study, and for suitable *Interludes* in the church service. These *Preludes* are written in a contrapuntal style of an attractive nature, some of them being gems of musical thought, well rounded off. Special mention should be made of the ones in E minor, F-sharp minor, E major, B-flat major, A-flat major, together with others that vary but little in succinctness and melodic attractiveness. The second book is of less service, although a few of the *Chorales Varied* claim notice.

A Churchly Style

A NUMBER of the *Postludes In The Fugue Style* of the third and fourth books possess a distinct value as church *Postludes*, being of a suitable length and, like the *Preludes*, ecclesiastical in spirit. Most of them are of moderate difficulty, while some of them are comparatively easy, according to present day standards. Attention may be directed to a brilliant *Postlude in A-flat major* that occurs towards the end of the fourth book. The first *Postlude* of the fifth book is somewhat like the last-named one, and is still retained on the syllabus of some Music Schools.

Time was when *The Flute Concerto*, and the variations on *God Save The King* appeared on organ recital programmes; but one would look in vain for them now. A useful *Fughetta* is found in the sixth book, but otherwise, the most desirable excerpts from the "Organ School" are centered in the first, third, and fourth books. From these a selection of good material can be made for church purposes, for Rinck's music is "churchy" in atmosphere, and is written in flowing counterpoint that effectively conceals its art. And it is these very elements that from the outset tend to develop in an organ student a liking for fugal writing that, beginning with the *Eight Preludes and Fugues* of Bach, leads to an appreciation of the master's larger works for the organ.

Style Developed

EDITIONS of the whole, and of parts, of the "Organ School" have appeared from time to time, and of these the edition of W. T. Best remains as a standard reproduction, it being well laid out, and sufficiently explicit as to fundamental registration. Pedal octaves met with are of course no longer needed on present day organs of resource, and may in most cases be excised. As in the original, the player is left largely to himself as to expression in the *Preludes*, but the nature of the music is—or should be—a sufficient guide to expressional procedure.

Even though Rinck be regarded in these days as somewhat old-fashioned, his style contributes a wholesome condiment to the great mass of organ writing we now possess, and cultivates in those who respect organ playing traditions a predilection for what is most characteristic of the organ itself. He may be always trusted as a guide of high ideals.

Neglected Consonants in Choral Art

By Parvin Titus

IT IS a regrettable fact that the words of choral compositions sung at concerts or at church services are not always printed on programs given to the audience. Naturally the audience demands that the sung text be understandable, that there be good tone, volume when required, good ensemble, and interesting interpretation of the music. What can a choral director do to meet these requirements? The following suggestions may be of some assistance.

In the rehearsal room the words of a composition new to the choir will be read through and the piece played as a whole, that its general idea may be understood.

The parts will be rehearsed separately for intonation, rhythm, attack and release, and vowel coloring.

Increasing attention will be paid to dynamics, ensemble and tempo, as the parts are done together, until the chorus begins to sing the work with a pleasing familiarity and spontaneity.

At this point begins the return to the text. It would seem sufficient to warn the singers to "pronounce the words distinctly"; but in most cases this does not seem to be enough. They must be told to "forget tone production and enunciate consonants clearly." Final d's and t's must be brought out, r's (either trilled or untrilled) must be produced forward in the mouth (a difficult procedure in some sections of America), and many such details mastered. Then there must be attentive practice till all consonants are pronounced simultaneously by all the members of the choir.

Good vowel coloring helps to establish mood and fine tone quality in sustained passages; but it is amazing and thrilling to the choir and audience alike, how a little careful attention to or even exaggeration of consonants will transform dull, uninteresting singing into a performance which commands the attention and admiration of a hitherto listless audience.

* * * * * *

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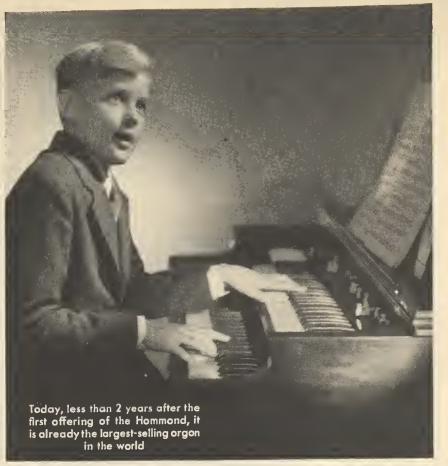

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ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

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

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Q. I am troubled with a cipher on our organ, while using the upper keyboard. What may be the trouble and how can it be stopped? Can it be fixed without calling in a tuner? Can it be fixed without calling in a tuner?—J. M. N.

A. You do not specify the type of action used in your organ, and we do not know what is causing the cipher. We suggest your having it corrected by a practical organ mechanic.

Q. I am inclosing the specifications of our church organ. Please name list of stops to be used for playing of hymns, both for large and small choirs. "The Octave 4' is very squeaky and the Melodia has a bad note, playing D-flat produced by D. Is there any remedy? Will you also list combinations to build "full organ"? Is the Octave 2' the same as Piccolo 2'? What is a piston? Is there any way to adjust the stops on these pistons (foot pistons) without an adjuster? Am I not handicapped by having only one pedal stop? What can I couple to get other pedal stop effects?—A. G.

A. The amount of organ to be used for singing of hymns may be more dependent on the singing of the congregation than the size of the church, though of course the larger choir may inspire more hearty singing from the congregation. For "medium" amount of organ we suggest Great—Open Diapason, Melodia, Dulciana and Flute 4'; Swell—Full; Pedal—Bourdon; all couplers. For more brilliant accompaniment we suggest the addition of Great Octave 4' and Octave 2' (this should be Super Octave or Fifteenth). The 16' Bourdon may be added to the combination if of proper "balance." We suggest your having the bad note in the Melodia remedied by a practical organ mechanic. We can also advise you whether anything can be done to improve the Great Octave 4'. For "building up" to full organ you might start with Great, Dulciana; Swell "Full" without Violin Diapason; Pedal Bourdon; all couplers. Make additions according to "balance" of stops—in, perhaps the following order: Great—Melodia, Flute d'Amour; Swell—Violin Diapason; Great—Octave 4', Octave 2', Bourdon 16'. The Octave 2' is of the same pitch as the Flevole 2', but not of the same quality or amount of tone. A piston or combination pedal is a contrivance for adding or taking off combinations of stops. The modern organ includes adjustable pistons, but we presume yours, if adjustable, would be changed by the organ tuner or mechanic. One pedal stop only, is always a handicap. The only additional pedal effects you have available are those to be obtained through the use of the manual to pedal couplers.

Q. Where may compositions by Widor and Vierne be purchased? Where may a list of their works be obtained? Under ordinary circumstances how long do reeds keep in tune? What might cause buzzing in the pedal? How often are large church organs tuned? What is the address of "The Diapason"? What books do you recommend for a young church organist who wishes to gain a thorough background in connection with the organ? Is Mendelssohn much played in churches to-day? What is your opinion of orchestral transcriptions for church service use? Will you name some preludes of a quiet dignity, preferably slow movements from symphonies or sonatas? Also some of a lighter character, but still appropriate for church service? What books would be helpful to a student with a good two years of organ study, who finds it necessary to continue alone for a while?—R. T.

A. The compositions of Widor and Vierne may be obtained through the publishers of THE ETUDE. A list of some compositions will be found in "The Complete Organ Recitalist, International Repertoire Guide" by Westerby. Their principal works include eleven symphonies by Widor and six symphonies by Vierne. The "staying-in-tune" feature of organs varies. We cannot give you definite information as to the cause of the "buzzing" in the pedals. Various conditions might cause such trouble—vibrations or rattling of pipes. Some large church organs receive frequent attention—every week in the winter season, and every two weeks in the summer season. The address of "The Diapason" is Kimball Hall, Chicago, Illinois. In addition to strictly technical works, you might read and study "Organ Playing: Its Technique and Expression" by Dr. Eugene Gigout. While Mendelssohn's organ works are not as popular as at one time, they probably are still used to quite some extent in churches. We see no reason why orchestral transcriptions should be used in churches. If the compositions are suitable for such use. Some movements from organ symphonies or sonatas include such movements from the Widor and Vierne symphonies; from the Mendelssohn, Guilmant and Rheinberger sonatas; *Priere* from "Suite Gothique" by Boëllmann, as well as transcriptions of movements from the sonatas and symphonies by Brahms, Beethoven and others. The organ sonatas and symphonies include movements of a lighter or brilliant character, which lends. Some numbers suitable for church use include: *Litania Solenne; Benedictus;* and *Pastorale Ancienne*, by Edmundson; *Prelude; Siciliana*, by Bogani; *Berceuse*, by Alkan-Lasquetnit; "Choral Preludes," by Brahms; *Sirains;* and *Intercession*, by Bingham; *Dawn;* and *Night*, by Jenkins; *The Walk to Jerusalem*, by Bach-Grunwald; *Intermezzo* (from organ Suite), by Rogers; *Clair de Lune*, by Karg-Elert; *Postlude* on "Ye *Watchers and Ye Holy Ones*," by Mailly; *The Guardian Angel*, by Pierne-Gaul; *Serenitina;* and *Melody*, by Barnes.

Books you might find useful for your continued organ study include, "Master Studies for the Organ," by Carl; "Studies in Pedal Playing," by Nilson; "Preludes and Fugues," by Bach; and "Choral Preludes," by Bach.

The various books and musical pieces mentioned may be obtained through the publishers of THE ETUDE.

Q. I am very much interested in organ and organ music. Is piano study necessary before taking organ lessons? Where can I secure an old organ for about fifty dollars? Who built the organ at Radio City? Where is the largest organ in the world? Which is best for student's practice—a pipe organ or the new pipeless electric type?—H. K.

A. We strongly advise the study of piano as a technical preparation for organ study. We are sending you information about reed organs by mail, thru recollection is that there is an Aeolian-Skinner organ in Radio City (Studio), though there is an instrument in the Music Hall or Theater and may be others in studios. The two largest organs in the world are in the Wanamaker Store, in Philadelphia, and the Convention Hall in Atlantic City. Either type instrument you mention may be used for practice purposes, provided the compass of the pedal board is sufficient and the measurements correct.

Q. The choir which I direct is made up of six sopranos, six altos, six tenors and three basses. What should be the proper distribution of seating to gain most effective results? A diagram would be very pleasing and appreciated. The choir faces the congregation on a platform, the choir loft—back-half to three feet above the floor level. All the choir seats are on the same level. I mention the choir should more nearly face the minister or pulpit and the various rows of seats be elevated about eight to ten inches for each row.—K. L. M.

A. Your diagram shows the choir to be seated in the conventional form—tenors back of sopranos and basses back of altos. Since your musical department seems to be unusual—the bass section—the only suggestion we have to make is the fact that the altos and basses be seated as follows

Alto	Alto	
Alto	Alto	Bass
Alto	Bass	Bass
	Congregation	

thus bringing the base section nearer the front. Of course, this may not be necessary if there is a change in the floor level of the various rows of the choir, which is desirable. The members of the congregation on the left side (facing the pulpit) may not hear the choir to quite the same advantage as those on the right side. This condition might be improved by having the choir pound diagonally across the choir space instead of being placed as at present. Conference should be so placed that, if possible, each member of the choir can see his directions.

Q. What is your opinion of our organs? (specification enclosed). I have opportunity to practice on this organ three or four times a week, but have to economize my time. I find it difficult to form a practice schedule. What could you suggest? What would you suggest for a real study and exercise book? Will you name a few numbers for a two manual organ, with much variety in registration, not too difficult, including Bach's Prelude, Postlude and Communion? What music schools offer scholarships in organ study? What do you think of the new ..... electric organ?—R. A. R.

A. The specification you send is fair, considering the size of the instrument. As we are not familiar with your schedule of engagements it is difficult to suggest a practice schedule, longer to advise daily practice if possible. For an organ study book, we suggest "Master Studies for the Organ," by Carl. Some numbers for your purpose include: *Dawn*, by Jenkins; *Jubilate Deo*, by Silver; *Alleluia*, by Dubois; *Andante Cantabile*, by Widor (Symphony IV); *Cantone Pastorale*, by Scarmolin; *Retrospection*, by Hogan; *Scherzoso*, by Rogers; and *Scherzoso*, by Woodman.

For a school in your vicinity you might communicate with The New England Conservatory of Music, Boston, in reference to scholarship. Almost every music school of any importance now offers some of these encouragements to talented and serious students. Our regulations are such that we cannot express opinions in this department upon the relative value of instruments. See notice at head of column.

FIFTY YEARS AGO THIS MONTH

JAMES HUNEKER, one of the most brilliant, resourceful and reliable writers on music that America has produced, had this to say in an article on Pianism and Poetry":

"Technic is only the means, not the end, and the quicker the end can be safely and reliably reached, the better; hence the attempt at condensation of technical material, the greater stress laid on a fine tone—and intensive powers, and a general elevation of the pianistic standard. . . . The result of all this will be more music and less display. Technic is looked upon now as a matter of course, as it is easier acquired and is no longer the *ne plus ultra*.

"Talent is innate—we all know that—and improved technical methods will not make an artist any quicker than of yore, but they will enable those who do possess the divine spark to reach their goal speedier and without so much stumbling by the wayside. And, above all, they will allow some time for the student to devote to outside culture; for, although I quite agree with 'Old Fogy' that it is not necessary to know the latest thing in theosophy and cerebro-spinal meningitis, still, general culture tells in the long run.

"Take two pianists of equal calibre, and develop the poetical side of one's nature by the best reading, and allow the other to study technic all day, and hear them play, and it will not be hard to discriminate between the two. Maybe all pianists have not the poetical bias; let them study scientific works, then; but we should recommend that those who are deficient on this side should study poetical literature; and then the pleasure of tracing the spiritual correspondence between composers and poets, Chopin and Shelley, Mozart and Schiller, Browning and Schumann, and other fanciful relationships, in the wide kingdom of art. What analogies might not be discovered between the stern Dante and Bach, both with a strong undercurrent of tenderness and sympathy! Tennyson has been compared with Mendelssohn, and rightly, too; their polished melodies and flawless workmanship are strangely akin to each other.

"Nor need the pianist keep to the poetical art solely; there is the broad domain of painting and sculpture to be explored. Fine engravings, as specimens of interpretative skill, should appeal always to the pianist as a kindred art, and the engraver standing on the same ground, translating the thoughts of others through different but suggestively similar mediums. Alas! how many piano recitals, even of Chopin's works, do we attend, and come away cold and hungry for music, for the living flame, and not this chilly reflection of it.

"Pianists, don't blame your instrument! With all its limitations, it *can* be played poetically, warmly, and music will live under proper conditions, if you know how to produce it; and it is safe to say that you never will produce it if you practice only obsolete forms of technic all your life and neglect the grand reality itself.

"So many earnest students of the piano never get even a peep into the outer vestibule of the temple of music, and it is not always their fault; there is no use, if talent in America, but it is strangled in its infancy by pedantry. Remember, then, only by a minimum of technic (in strongly condensed doses) and a maximum of music can the desired results be gained. A generous cultivation of the head and *heart* accelerates progress. After your eyes have been unsealed to the splendors of the inner sanctuary of art; then will you realize the inestimable prize you have won, and that poetry and pianism are indissolubly united."

Music Study in Paris

(Continued from Page 766)

Earnest American students on the Continent, of whom, I hasten to say, there is an immense majority, will laugh at such futilities. With their clear intelligence, they realize that nothing durable can be achieved through sensationalism and deceit. There is no substitute for straightforwardness of purpose in the pursuit of one's endeavors. Consequently, those who will come to Paris, not for the problematic touch of glamor which it may temporarily bring them, but for the assimilation of artistic treasures founded on centuries of carefully preserved traditions; those who will look toward the great city, located at the crossways of the world, not for entertainment but for a disclosure of new beauty hidden in intangible "atmosphere"; those certainly will reap a rich reward.

And now—excuse me, I am stubborn at times. Suppose you check up on your scale work, say, in the key of E-flat minor?

Do You Learn From Pupils?

By Doris Franklin

IT OFTEN SEEMS that we learn more from this teaching business than the pupils do. We have recitals once a month at our home, and once a year a bigger program; this year it was a play. While we were practicing for the play, and also learning pieces for one or two recitals, Mary, who had the most difficult part in the play, was kept on her play piece and a few recital pieces without much opportunity to learn new ones. Her mother called my attention to her lagging interest. I began giving her new pieces, easy enough so that she could finish them in one or two weeks. She is now doing well, was a credit to me in the play, and seems to have recovered her former interest.

Sometimes the children or their parents have music which they wish to learn. Experience has taught that it helps keep up their interest to let them use this material, if it is at all suitable. Both Mary and Elizabeth are learning pieces that their mothers had, and doing well. Variety adds interest, and the use of materials not available to the other children serves its purpose.

We have learned, too, that different methods of approach are better for different pupils. Rondine, who was seven, could always be persuaded to put the finishing touches to her pieces if I reminded her that people would think I was a poor teacher if I let her stop things too soon. The older ones usually respond to the suggestion that we want to do everything as accurately as possible so that people will enjoy our playing. Often, playing the piece so that the pupil may hear how pretty it is provides the necessary incentive.

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

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

For Muddy Passages, What?

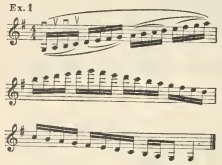
By Ronald Ingalls

IN PROGRESSING toward the advanced stage of playing, which demands, among other things, passages of lightning rapidity, many teachers despair because of the utter failure of their students to make the passages come out clearly. And how discouraged is the pupil as he hears himself! All this may and does occur after the teacher has conscientiously instructed the pupil to practice slowly, with separate bows, four notes slurred, and so on.

Let us analyze such a troublesome passage, to learn the true underlying difficulty; and then let us work out a series of exercises which will serve to clarify the playing of these notes.

If we practice the scale of G through three octaves in the traditional separate bows and slurred bowings,

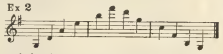
Ex. 1



there may be a favored few who will work it into a clear and brilliant passage. For the unfortunate many, it becomes more or less a study in teeth gritting which loyally accompanies the persistent endeavor to make the passage speak. They trust some great universal equalizer will repay them for their grim hours of toil by surprising them suddenly with a passage of bell-like purity. What a pity! Every added hour of such patient and determined work is rewarded only by one thing—the (little) satisfaction of having this patience and determination. And the passage is still muddy. What is the reason?

From the earliest years the music student learns to catch with his eye, and to accent mentally, the first of a group of notes under one connecting flag. Is it any wonder, then, that subconsciously he has spent all of these hours of practice preparing in his mind these notes:

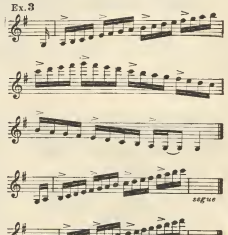
Ex 2



and leaving to care for themselves the notes between? In looking at the mountain peaks, he has failed to see the mountain ranges between.

If the student will place the accent one note later throughout the passage, the notes which will stand out in his mind's eye will be A, E, B, F-sharp, and so on. Carefully repeated practice will train his fingers to search out these notes. Follow this by moving the accent still another note, and then another, which will bring prominently to his mind each of the notes in turn. He may still see only the peaks, and miss the mountains between, but they will be different peaks.

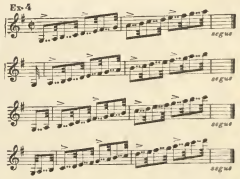
Ex. 3



The idea may have taken root that the bow is at fault in failing to coincide with the fingers in string transfers. The preceding exercises will open up the possibility of determining whether this is so, or, which is far more likely, whether the fingers are actually at fault.

Sufficient practice thus will bring the passage to a point of rather heavy but clear execution. It still remains to lighten the whole effect, which can be done by the double dotted rhythms thus:

Ex.4



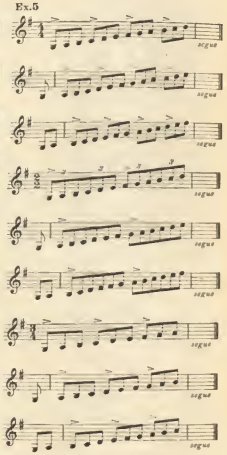
These exercises will be approached from an angle slightly different from the ones preceding. Whereas in the former, the accent has served as a mile post in guiding the student, in the dotted rhythms to follow, each dotted note gives him the requisite pause to prepare his wits for the notes to follow. He should link mentally each short note to its succeeding dotted note, executing the short note with a light, swift and effortless finger action. These will be played somewhat slower than the foregoing exercises.

After one feels a positive degree of proficiency with the exercises given thus far, the student may test his versatility by playing the scale in sixteenth notes with three beats in a measure, transferring the accent successively one note.

It is to be expected that he will find it more or less difficult to keep up with himself. Naturally, any mental tension will affect the fingers adversely. So in order to develop a higher degree of coördination between mind, fingers and bow, let him experiment in further rhythms, for example, six-four, two-four, three-eighth. Each new rhythm should be worked out systematically and patiently, including of course the double dotted rhythms, and always with pronounced accents. These added rhythms will aid greatly in improving mental and digital coördination, the mind forming the picture; the fingers executing it.

Now let us turn to triplet rhythms, which will facilitate a development of breadth and airiness. Each of the following exercises should be practiced also in double dotted rhythms:

Ex.5



As the last stage in the development of clarity by means of transferred accents, repeat the scale in a given rhythm, letting each successive repetition serve to transfer the accent, and continue repeating until the passage comes to rest on an accented beat. In doing this it is of extreme importance to keep the same slur figure until each exercise is finished. Follow this plan through each of the given rhythms. Now take up the study of broken chords through three octaves, employing the same plan of procedure which was followed in the scales.

For those passages lacking fluency and transparency, the material here presented may serve as a pattern for practice procedure.

VIOLA VIBRATO FOR VIOLIN STUDENTS

By Albert Green

A VIBRATO on the viola should differ materially from that used when playing the violin. The viola vibrato should be wider than the violin vibrato because, in order to obtain the amount of pitch variation necessary to produce the viola vibrato, the hand must travel a greater distance or vibrate over a greater area.

The viola is very sensitive to a vibrato that is uneven or irregular. A faulty vibrato may be due to stiffness in certain joints of the left arm or to incorrect practice. Undue strain at the shoulder or neck when holding the viola will cause the joints and muscles of the left arm to contract or stiffen. In order to pursue properly the study of a correct viola vibrato will first necessary to be certain that the left arm is relaxed so that motion in the finger, wrist and elbow joints is not retarded by stiffness.

In the early stages of vibrato study, it will be found helpful, in supporting the viola, to press the scroll against a wall. This does away with undue strain of the neck and shoulder in trying to support the viola and leaves the left arm free to vibrate without fear of dropping the instrument.

The finger, the wrist and the elbow joint each has its duty to perform in the vibrato. The finger, of course, must be pressed firmly upon the string when the vibrato is mastered, but in the elementary stage, if necessary, it may rest lightly upon the string. With the instrument held again the wall, as previously described, place the second finger on the D string in the second position and practice a wrist vibrato. This is done by slowly moving the hand back and forth with the movement emanating from the wrist. Now, practice with a movement from the elbow, allowing the upper arm to partake of the motion without the wrist itself having any part in it.

After becoming thoroughly familiar with these two methods of producing the vibrato they should be combined, so that we have a vibrato in which the whole arm is flexible and in which the movement takes place in the fingers, wrist and elbow joint and even in the shoulder. Only after a slow regular motion of the entire relaxed arm is obtained, should the pupil proceed with the mastery of a speedier vibrato. A wrist vibrato is then practiced with all fingers upon the strings in all positions. It is this vibrato that is used most of the time when playing.

In the high positions a wrist vibrato is very difficult to perform. Here the elbow vibrato, with movement also taking place in the upper arm, is more advisable. Some students may find this style of vibrato also more practicable when playing in a low position upon the C string. This is a matter of choice.

Pressure With Speed

SPEED OF THE VIBRATO having been acquired, greater pressure of the fingers upon the string and a tighter chin grip are permissible. The viola need no longer be supported by artificial means. If any difficulty arises, however, it should be studied before a mirror to ascertain any fault in the physical movement and then it should be practiced with the viola supported against the wall as was done in the elementary study.

Two things are necessary to a correct vibrato. First, a uniform speed at all times (only varied at the will of the performer), and second, uniform width or amplitude.

An irregular vibrato will result in uncertain, amateurish tone production. There are times when the tonal quality desired by the performer may necessitate a slight change in speed or width of the vibrato; but this does not mean, however, that a vibrato which is irregular at all times is justified.

The vibrato should start as soon as the tone begins or immediately thereafter, and should stop only when the tone has finished. Once a tone is begun, the type of vibrato used should not change.

In a high position on the A string the width of the vibrato should be made smaller, to conform to the length of the string which is in vibration; and conversely, in a low position upon the C string the vibrato should be at its widest.

In the final analysis the best type of vibrato will be produced when the viola is held firmly by the chin and shoulder, the arm relaxed and the fingers pressed firmly upon the strings.

The thumb should not be clamped to the neck of the instrument so as to retard free movement of the hand. Where this condition exists it is advisable to practice vibrato without the thumb touching the neck.

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The Young Left-handed Violin Student

By J. W. Hulff

WHAT ABOUT the young, left-handed child who comes to the studio with the conviction that he has a serious drawback for the study of the violin—the instrument that is said to be the most difficult of all?

The writer, who has specialized in the teaching of children for the past twenty-four years, has had this question presented to him many times; and has never found that left-handedness is a barrier to the successful study of the violin.

It is interesting to note that up to the time of Stradivarius and Guarnerius, it was customary to finger the violin with the right hand. Arcangelo Corelli (1653-1713), a famed Italian teacher in Rome, who did more than any of his predecessors to place violin playing on a firm foundation, undoubtedly influenced his pupil, Francesco Geminiani, to advocate holding the violin on the left side. However, the latter is credited with being the first publicly to recommend bowing with the right instead of the left hand.

As a rule, when the left-handed child commences the study of the violin, it is necessary to disabuse the student's mind of the idea that he has a handicap to be ashamed of. Then it usually becomes necessary to convince the mother of the child that close application to work and study will not bring on a nervous disorder, and that being left-handed will at no time be treated as a "problem."

The writer has found that, no matter what the parent may say or think about it, the first few lessons should be given with the violin in the left and the bow in the right hand. Often a left-handed child can be taught to play right-handed, but if he becomes irritable and discouraged, and his progress is thereby seriously hampered, the teacher should unquestionably allow the student to become a left-handed player.

Every student is grouped as one of these: Right-handed, left-handed, ambidextrous. Left-handed students who succeed in becoming right-handed players are, of course, in the ambidextrous class, but it is worthy of note that they are seldom found.

Medical men and leading educators seem agreed that the fact of being left-handed does not mark a child as abnormal or unhealthy, and that it is not wise to attempt the curbing of a left-handed tendency. Doctors tell us that persistence in forcing a left-handed child to use his right hand will eventually result in speech defects such as stuttering and stammering. Experiments have shown that these symptoms disappear immediately if the child is allowed to work and play in the way that is natural with him.

The teacher should try to imagine himself in the place of a new student and try to realize his reaction if a teacher insisted that his lessons be taken left-handed on a "left-handed violin." How relieved and eager he would be if allowed to continue the lessons right handed, assuming, of course that he were right-handed.

Tell your left-handed student that many of the world's greatest men and women in the fields of music, art and the sciences are left-handed; that more than twenty per cent of the population is composed of left-handed people; that being left-handed is not a handicap or anything to be ashamed of. By all means let him play left-handed if you see, after the first two or three lessons, that it is impossible for him to be comfortable otherwise.

The writer has proven, not once, but many times, that a left-handed student, given the average latent talent and love for the instrument, is never surpassed by the right-handed player. In reviewing the list of students who have become exceptionally proficient violinists, it was found that many of them were left-handed. Of these proficient students there was one who today is heard daily over a national radio network. He is a left-handed player who was not forced to play right-handed after the first three lessons. His tones are a delight to hear. His vibrato, as that of a number of other mature left-handed players, is impeccable; there is something, it would seem, in the muscles of the left hand and wrist that makes for a correct and most pleasing vibrato. Do not discourage your left-handed pupil.

* * * * *

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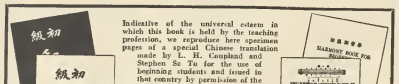

Indicative of the universal esteem in which this book is held by the teaching profession, we reproduce here specimen pages of a special Chinese translation made by L. H. Coupland and Stephen So To for the use of beginning students and issued in that country by permission of the publishers.

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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 writers 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.)

Maggini Violin Dates.

G. B. A., Jr.—While Maggini did not mark the labels of his violins with the exact dates when he made them, the approximate dates have been estimated by connoisseurs and experts, and we often find these estimated dates on labels in his violins. For instance, we have one of his best specimens, estimated to have been made between the years 1620 and 1630. Another specimen is estimated to have been made in "about 1610." Other Magginis are marked with estimated dates, although Maggini himself did not record them. The figures 1590-1640 on the label you send are the dates of Maggini's birth and death. Maggini violins are extremely scarce, and the details of his life and career are also hard to obtain.

Some Maggini violins have no labels whatever, either original, or estimated.

Viola Improvements.

M. E.—Many improvements (?) on the viola, making it larger or smaller, and with thicker or thinner strings, have been attempted, but none have come into general use. The viola, with the measurements now used, is the same in symphony orchestras, string quartets, and the various chamber music combinations. 2.—The viol da gamba was supplanted by the violoncello, because the latter is a much superior instrument as regards tone and technic. 3.—The Irish Gaelic harp is described by Gunn, an authority on harps, as thirty-eight inches high, and sixteen inches broad, with thirty strings. It is no more difficult to play than modern harps. It is not in general use except for novelty orchestras and combinations, and vaudeville shows. 4.—There is much discussion in regard to the respective merits of violins made by modern American and European makers, the latter contending that their violins are superior, in quite a few cases, of European, American and Canadian violins, certain of the latter two have been ranked higher than some of the violins made by European makers; but no general rule can be laid down. It is undoubtedly true, however, that in late years the American violin makers have made tremendous improvements in their instruments.

American Violin Making.

J. M. C.—THE ETUDE is glad to hear of the progress of the Homecrafsmen's Violin Guild for the advancement of all arts and science concerning the violin, with headquarters in Chicago. J. M. Chalupsky, president of the Guild, writes of its progress, "I wish to say that in connection with our Guild, we have been enjoying a free school of violin making, meeting once a week for two years, but from now on, I think we will have to meet every month, because of lack of time.

"We are now preparing for our second annual exhibit, for which the date has not yet been set, but it will be held some time late in the fall or during the winter. We have also started a library of literature on violins and violin making, which is growing quite rapidly, and eventually we intend to establish a laboratory for the research of varnishes.

"During our first year we worked on a Guarnerius model; last year it was the Amati; and this year we are taking up the Stainer. It certainly is interesting to see our class grow, and to see the progress our members are making in their work, as well as the interest that is being manifested; and it is our hope soon to launch a drive for out of town members, for we hope to make this a national affair."

Violin making is growing by leaps and bounds in America, and it is certain that this Guild will aid greatly in promoting this advancement. It is wise for the Guild to arrange for an out of town membership.

Violin Finger Board Charts.

M. E.—It is better for the violin pupil to learn to count mentally, and not speak aloud. Though some teachers do advocate counting aloud. 2.—Putting a new finger board on a violin is a job for an expert violin repairer, and not for a beginner in violin playing. A beginner, attempting to do this work would be likely to spoil several expensive ebony finger boards, and then put the violin into the job correctly. Take your violin to a good violin maker. Really good violin teachers do not paste fingering charts on the finger boards of their pupil's violins. Very little progress can be made where the pupil has to be continually looking down at letters pasted on the fingerboard. The pupil must learn to locate the notes by ear, by musical instinct, as it were. I have never known any good table schools of music to use such charts. 4.—underside of the top at a point just slightly the back of the right foot of the bridge. Placing the post in the center of the violin would detract very greatly from the tone. 5.—As a famous teacher once said, "The time for the pupil to take up the vibrato is when he is ready for it." The pupil would not hear the pupil play before answering this question. Some pupils "pick up" the vibrato without being specifically taught, while others must be painfully guided by the teacher to learn it. Get the book, "Violin Teaching and Violin Study," by Eugene Gruenberg. This book, which can be purchased through the publishers of THE ETUDE, gives the advice and theories of many great violinists in regard to learning the vibrato, and how it should be taken up and practiced by the beginner and the advanced pupil.

A "Faust" Arrangement.

T. H. K.—It is a very good arrangement of airs from Gounod's "Faust" is that by Delphin Alard, the great French violinist. It can be played by any pupil who has mastered Kreutzer, but it would be too difficult for comparative beginners.

Varnishing a Violin.

R. M.—In varnishing a violin, the varnish is applied with a brush, and not rubbed in with a cloth, as your letter suggests. In varnishing a new violin, several coats are required. I would advise you to get the little book, "The Violin and How to Make It, by a Master of the Instrument." This describes the process of varnishing, and how to make the various kinds of varnish.

Resuming Studies.

H. S. M.—Having had a rest of eight years from violin technical work, wishing to resume, I would advise you to brush up on some works on violin playing and teaching, as you suggest. Get the following works: "The Violinist's Lexicon," by George Lehman; "The Violin and How to Master It, by a Professional Player"; "Violin Playing and Violin Teaching," by Eugene Gruenberg; "The Art of Violin Playing," by Frank Thistleton. Then there is the work, "Violin Playing as I Teach It," by Leopold Auer, the famous teacher.

These works can be purchased through the publishers of THE ETUDE.

For beginners I advise, "Easiest Elementary Studies for the Violin," by Wohlfahrt, followed by the Kayser "Violin Studies, Op. 20"; "Special Studies," by Mazas; "Brilliant Studies," by Mazas; "Scale Studies," by Schradieck; books of studies by Kreutzer, Florillo, and Rode. The book by Gruenberg named above has lists of excellent studies and pieces.

Steel E Strings.

K. P.—Use steel E strings in preference to gut, by all means. They sound better, are more true, and brilliant. Practically all the leading violinists use them. For many years a few "die-hards" refused to change to the use of steel strings, but in time they recognized their superiority and adopt the change. Steel strings are seldom "false."

Working for Lessons.

V. P.—It is too bad that you had to give up your violin lessons, just as you were getting a good start. It is a pity that such a violin teacher who would give you lessons in return for running errands, or for some kind of work you could do for him. My own first lessons were obtained by copying music for a teacher, who taught me in exchange.

Most of the music you have is not need much at present. However the three De Beriot volumes contain some good material, which you could work on by yourself, until you can resume lessons. The Dancla "School of Velocity, Op. 74," is a good work, and you could practice a page or two of it daily, also Mazas' "Studies, Op. 36, Book 1." The Blumenstengel "Scale and Arpeggio Studies" is a standard work, and you ought to do a page or two of this every day. 2.—Without hearing you play, and giving you a thorough examination as to talent, I cannot even guess whether you could become an artist. Go to some good violinist, play for him, and ask his opinion. No one can tell without hearing you. 3.—When the figure 8, or 8va, is placed over a note, it indicates that the note is to be played an octave (8 notes) higher than written. 4.—*Fz* comes from the Italian word *forzando*, and means that the note over which it is placed is to be played very loud, with great force. 5.—The chord, taken from a study by Mazas, which you send (G and D open) is played *arpeggio* (plucked or picked) with the fourth finger of the left hand. All the other notes in the passage are played with the bow. The *pizz* chord is played exactly at the same time as the note "h" above it.

Letter Without Address

Mr. Julius Winkler asks for information about musical conservatories for violin study, but fails to give his address. If he will supply this information we shall be glad to answer his inquiry to the best of our ability.

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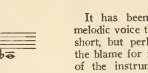
Bands and Orchestras

(Continued from Page 767)



this deficiency of range is compensated by a tone that blends easily, is bright, incisive and brilliant in the upper register, but tender and almost sensuously beautiful in the lower.

The point to be observed is that in a small ensemble the saxophone is unduly obtrusive and refuses to fit proportionately into the body of music. Only in the full orchestra does it receive the background necessary for the ultimate achievement of its capabilities. Here, amid a restraining influence, it can sing a pean of praise or a dirge of despair, if one can but fathom its singular but sincere speech.

It has been argued that as a purely melodic voice the saxophone falls miserably short, but great composers should bear the blame for not sounding the true depths of the instrument; for it is possible to conceive of a compromise that might advance its cause in spite of its limitations. The good in it need not be neglected because it falls short of perfection, nor its virtues lost simply because they have failed to tickle the palate of humanity's dilettante

Perhaps other ages will look less captiously upon the saxophone. Perhaps composers will exercise care in writing for this much abused instrument. If so—and it is difficult to understand why it should be relegated to the limbo of forgotten fashions—it will assume a definite and important responsibility in scores of impeccable behavior.

A Musical Aeroplane Trip Around the World

(Continued from Page 759)

IX

"HERE WE are in the wildness of Afghanistan. What is that queer thing creeping up the mountainside? It is a caravan of camels. They are loaded with dates, coffee, tamarinds, rifles, jewels and rugs, on their way to a great chief. Listen to the plud, plud, plud of their feet. Hear the tinkle of the bells at their necks. Hear the pipes of the Bedouin merchants. It is coming toward us. Now it is here and now it fades away as they pass into the distance. William Baines, the American cameraman, saw such a vision as this when he wrote *The Camel Train*, which will be played by .....

"All aboard for Arabia. Turn the engine over. In ten minutes we shall be a mile in the clouds.

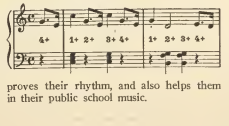
X

"ALL OUT for Arabia. Phew! Feel that heat. It is like a furnace—one hundred and twenty degrees in the shade. How can that crazy dervish over there whirl around and around in the sun, shrieking like a wild man. Hear those drummers beating such a funny drum while that girl is dancing. Where do all the camels come from, with their loads of dates? The air is filled with the odor of spices and coffee. Hooded men carrying long pipes stare mysteriously by. The muezzin at the top of that minaret is calling to Allah. Twilight falls rapidly, as we are near the equator. Night again brings the magic charm of the East as we hear the *Arabian Night*, by the American composer, Albert Mildenburg, which will be played by .....

Home Work

By Albertha Stoyer

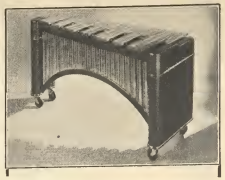
WHEN piano pupils in the earlier grades neglect their rhythm and seem hazy about the time, try assigning them, at each lesson, several lines of music in which the counts are to be written out as home work as in this example from *A March of the Toys* by Adam Geibel.



A few weeks of this kind of drill improves their rhythm, and also helps them in their public school music.

* * * *

"Music is the mirror which most perfectly reflects man's inner being and the essence of all things."—Moore.



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Eight Hands on One Keyboard

(*Continued from Page 770*)

quartet. Mr. Hobart D. Hewitt of Burlington, New Jersey, arranged it for four players. It brings out the military signal of a trumpet and drum. As a quartet, it is particularly pleasing, if the players come out in succession, that is, the first player does the first part alone; without a stop, the second player joins at the second part; without a stop, the third player joins in the trio; then, after the second bugle call, the fourth player joins, and all four are busy to the end. This gives the audience a real thrill.

10. *Noël Enfantin*, by Missa

"A CHILD'S CHRISTMAS CAROL" is the English meaning of this title. Missa, the French composer, here gives us a beautiful quartet, to which he added the ever popular *Adeste Fideles*, or *O Come All Ye Faithful*, used at Christmas time.

11. *Les Noces d'Argent*, by Chaminade

THIS quartet, called "The Silver Wedding," was written for the occasion of a grandmother's twenty-fifth wedding anniversary. Married at seventeen years of age, she had twin girls who married also at seventeen. They each had twins, the one had two girls; the other, two boys. This extraordinary family consisted then of four little cousins, all of the same age. They were all seven years of age when the Silver Wedding was celebrated for their young grandmother. They already played quite nicely on the piano and had great success in interpreting this little piece.

12. *Fête des Vendanges*, by Missa

"VINTAGE FESTIVAL" is the English for this number. This particular quartet is for the grape gathering season, or "Vintage Festival" time, which the French people evidently celebrate.

13. *Cloches and Carillons*, by Missa

THE English title for this number is "Bells and Chimes." Some European places are noted for their fine bells, which are rung at different times of the day. The composer here gives us his idea of bells and chimes arranged for four players at one piano. It is sacred in character and is probably the only arrangement of its kind on the market.

14. *In the Procession March*, by Hewitt

IT WAS in 1911, while Mr. Hobart D. Hewitt of Burlington, New Jersey, was working as critic for the Theodore Presser Company, that Mr. Presser made the remark that a quartet for four players at one piano, in which the four would be constantly playing, could not be written. He contended that the hands would become entangled. Mr. Hewitt told him it could be done, so *In the Procession March* was the result. Mr. Hewitt's own children, two girls and a boy, and their Aunt, played this quartet in their own home. Mr. Hewitt came from a long line of excellent musicians, and was the first American composer to write for four players at one piano.

Having learned of the success of the Newhard Piano Quartet of Bethlehem, Mr. Hewitt wrote in 1929 another eight hand piece, entitled *March Majestic*, which he dedicated to the Newhard children. Strangely enough, the composer never heard the piece until the four Newhards paid him a surprise visit on March 15, 1931, and played it for him, the occasion being his 79th birthday anniversary. It is unnecessary to say that the composer was immensely pleased. Mr. Hewitt died on Easter Sunday, March 27, 1932.

15. *Gavotte Pulcinella*, by Missa

GAVOTTE is the name of a dance. Pulcinella is one of several Italian names for *Punch*, of "Punch and Judy" fame. The music has something of the whimsical character of this little mechanical clown. The gavotte was originally a French peasant dance, similar to our so called square dances. It was a refined dance, which was enjoyed by the best people, including the kings.

16. *Le Régiment de Sambre-et-Meuse*, by Planquette-Missa

THE REGIMENT OF SAMBRE AND MEUSE is a patriotic song written by Robert Planquette. The arrangement for military band was made by Rauski; and for orchestra, by Turlet. It was sung around 1867, at a Café Concert Ba-ta-clan, at Paris, by the baritone named Lucien Fugère. Planquette, the celebrated composer, wrote a number of operas, including the well known "Chimes of Normandy." *Le Régiment de Sambre-et-Meuse* was one of the most popular melodies of the World War. Edmond Missa, the French composer, arranged this selection for four players at one piano.

17. *Faneuses et Faucheurs*, by Landry

HAYMAKERS AND MOWERS is the English title of this quartet. According to the records, Albert Landry had in mind country fellows full of nonsense, working in the hayfield. It is a lively number that appeals to young students. It was played for the first time at a pupils' recital given by its French composer.

18. *Le Départ des Chasseurs*, by Lack

DEPARTURE OF THE HUNTERS is the English for the name of this spirited march arranged for four players at one piano. It was played for the first time at a pupils' recital given by Mr. Theodore Lack. There are many educational and technical works by Mr. Lack on the music market; but he is especially remembered for his charming salon pieces, of which the most successful is perhaps, his *Idilio* in A-flat.

19. *Marcia Festiva*, by Fasanotti

THIS selection is a gay *Festival March*, with music which is clearly descriptive. A number of these quartets were dedicated to certain players, but we have no such record in this case. Fasanotti was an Italian composer and wrote about two hundred compositions for the piano, including fantasias, transcriptions, original numbers, studies, exercises, and "50 Preludes in Major and Minor Keys." He received several coveted prizes for writing sonatas. Most of his music was published by the well known Italian house of G. Ricordi. Ricordi was a former pupil of Fasanotti.

20. *Galop-Marche*, by Lavignac

THIS quartet is a grand concert number. It is brilliant and its proper performance requires a well developed technic. Lavignac was a French composer and wrote many valuable text books on music. He was professor of Harmony at the Paris Conservatoire. He was born on January 22, 1846, and died on May 29, 1916. This quartet was heard for the first time at the home of Achille Lemoine, Paris publisher. It was played by the following

(*Continued on Page 810*)

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

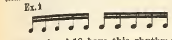
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Chopin Problem.

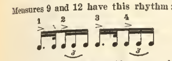
Q. How do you play the 1st, 4th, 9th, and 12th measures of the Doppio movimento *in Chopin's* Nocturne in F-sharp major? *I do not understand how to count the inner double-stemmed notes.* —Mrs. M. S. C.

A. Measures 1 and 4 have five even sixteenth-notes to the half-measure like this:

Ex. 1



Measures 9 and 12 have this rhythm:



If you play the inner double-stemmed notes together with the preceding octave, you will find that it forms the harmony. No doubt this is why Chopin has double-stemmed these inner notes. It is not necessary to hold any of the inner notes with the fingers, as they will continue to sound because the pedal is depressed.

Which Concerto First?

Q. 1.—How is it best to accent the cadenzo on page eight of Rhapsody, No. 13, *by Liszt?*

2.—What is meant by sempre incalzando?

3.—How do you play measure 2 on page eight of "Fantasie Impromptu," *by Chopin?*

4.—Can you give me any suggestions on playing this piece?

5.—What concerto would you advise me to work on first?—A. H.

A. 1.—There are several cadenzas in this piece, but as you do not state the number of the measure I do not know which one you mean. Practice them with an even tone and you will find by the time you have them up to tempo the accent will take care of itself; that is, if you are musical.

2.—"Always increasing in vehemence."

3.—I am not sure of the measure you have in mind as pages are numbered differently in different editions. Number your measures either from the beginning of a phrase or section, or from the end.

4.—Practice very slowly so that when played up to tempo it will be clear. This piece requires clearness and a strongly accented rhythm. Pay strict attention to all dynamics.

5.—You will find *Concerto in C Major*, by Beethoven, a good one to start with.

Music Club Programs.

Q. Will you give me some suggestions for working out a program of folk music to use in our Three Arts Study Club. I thought of beginning with American folk music and as I have only three special programs to outline for the year I suppose we can not go beyond this. I especially need material for outlining the programs.—E. F. K.

A. I cannot work out your programs for you but I am glad to suggest the following material, all of which you will find useful: "A Century of Progress in American Song," by Oberndorfer, a book of songs together with condensed information about Indian songs, Negro songs, cowboy songs, and so on; "Singing Youth," by Armitage, Dykema, and Farnsworth, a book of excellent creole tunes, as well as Indian songs and cowboy songs; "Lonesome Tunes," by Cecil Sharp, a collection of old folk songs sung by the mountain people of Tennessee, Kentucky and other southern states; "Botsford Collection of Folk Songs," by Florence H. Botsford, an excellent collection containing many American folk songs as well as songs from various other countries.

In addition to the above I advise you to look up these sources of information: "Indian Music," by Lieurance, Cadman, and Nevin; and "Music and Romance," by Kinscella. All of these books may be procured through the publishers of THE ETUDE.

If you decide on an all-Foster program I suggest that you write to Mr. Josiah K. Lilly, Box 618, Indianapolis, Indiana, asking him to send you some of the Foster Hall publications and a copy of the book "Songs of Stephen Foster."

Tempo of Coronation March.

Q. I have been playing Giacomo Meyerbeer's Coronation March *from "Le Prophète" for a good many years, but every once in a while the question of how fast it should be played is mentioned. Originally I played it at a metronome marking of approximately ♩ = 80. A few years ago I attended a mid-day organ recital at Trinity Church in New York City. I do not recall the organist's name but I do know that he was one of the country's best known organists. I was surprised and very much impressed when he played it at a tempo much slower than I had played it. The tempo was approximately 60 quarter notes to a minute as against the 80 I had previously played it. The rendition was so stirring that I have ever since played the piece at the slower tempo. Many people have questioned the tempo, because they have always played it faster. It occurs to me that a coronation march would be a slow, majestic composition, and that this piece should therefore either be played so that a step would be taken on each beat at a tempo of about ♩ = 60 or it would have to be played at a tempo of about ♩ = 120 with a step to each two beats. Would you be good enough to advise me what in your opinion is the proper tempo?*—P. C. M.

A. I have asked an experienced organist, George Lillich, about this march and he has given me the following reply: The *Tempo di Marcia, molto maestoso,* which is found in the Peters Edition (Piano Arr.), is interpreted by the editor, Gustav F. Kogel as ♩ = 104. In my opinion this is much too fast. When one considers that churchly ceremony is connected with the Coronation (this march takes place in a church), then one's interpretation should incline to a slower tempo. The rhythmical structure of the March with ♫♩ ♩ ♩ ♩ in the first measure demands a dignified treatment. With these details in mind, I should play the March on the organ at ♩ = 69-72, in any case slower than ♩ = 80.

Golliwogg's Cake Walk.

Q. 1.—At what speed do you play Golliwogg's Cake Walk? *What is a Golliwogg, and what is a cake-walk?*

2.—What is the meaning of the following terms: (a) "tres net et tres sec," (b) "Un Peu moins vite," *and* (c) "Cedez?"

3.—Is the G-flat section played slower?

4.—In pedaling Schubert's Impromptu, *Op. 90, No. 4, do you put the pedal down on the first beat and keep it through the measure or change on the third beat?*—Mrs. L. S.

A. 1.—M. M. ♩ = 116.

Golliwogg means to-day a sort of grotesque person. The original was a bizarre and whimsical creature, a black doll, created by Florence K. Upton for her illustrations in 1895 of Golliwogg books for children. It is an arbitrary name, coined by the author, but it is believed to have been suggested by polliwog or tadpole. This is an old English name descriptive of a creature which wiggles its head. Miss Upton, painter and illustrator, was born in New York of English parents. She published several works, including the Golliwogg Series, "The Vegemen's Revenge" and "Borbee and the Wisp."

The cake-walk was the forerunner of rag-time, just as rag-time ushered in jazz. The music was in rather quick march time, with many syncopated figures included. This originated as an accompaniment to "Cake Walks" among young Negroes, in which couples competed in doing fanciful and fantastic steps, with a cake as the prize to the winner. At the time that Debussy wrote this suite, the cake-walk was popular in America.

2.—(a) Very clear cut; (b) A little slower; (c) Holding back.

3.—Yes.

4.—You cannot depend upon any particular pedaling for this piece, or, for that matter, for most pieces. For instance, in the first measure the pedal is held throughout the measure; whereas, in measure seven you would need to change the pedal on each of the four beats.

Let your ear be your teacher. If it blurs too much, study the chord harmonies and see if you can figure out why it is blurring. Always release the pedal at each change of harmony (chords).

Conductor's Beats.

Q. 1.—At present I am studying your book called "Twenty Lessons in Conducting." Would you please give me an explanation of a few things in your book on which I am not clear.

2.—What is the price of your "Essentials in Conducting"?—H. U.

A. 1.—The figures accompanying your questions indicate a perfectly satisfactory type of beat and I suggest that you continue to follow the same plan rather than trying to copy my diagram too closely.

2.—The price is $1.75.

Poets and Brahms.

Q. Will you tell me what poet or poets are, in your opinion, most nearly akin in their thought, temperament, or form—or all three—to Johannes Brahms? I have been assigned by our Music Club Committee to write a comparative study of Brahms with Wordsworth and Browning. The further I go with my study the more I am impressed with the lack of kinship between, at least, Brahms and Browning. I would appreciate very much indeed your helpful suggestion as to a substitute for Browning.—R. F. W.

A. I have consulted my friend James Hnsst Hall about your problem, and he thinks as I do that it would be very difficult to find enough material for an interesting paper on this subject. I therefore advise you to refuse the assignment and try something else. Perhaps the personal relationship between Brahms and Wagner would be a good substitute subject. I have found an interesting article explaining the controversy between these two musicians in a recent number of the "Musical Quarterly" and Professor Hall informs me that the matter is extensively treated also in a book by Richard Aldrich entitled "Musical Discourse."

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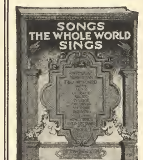

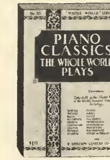

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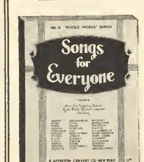

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Bricks Without Straw

By Neva M. Hageman

WHEN the depression knocked the props from all our routine plans, and our family was forced to move from the place where the writer's music class had been solidly and substantially an institution, it was hard to begin again. New faces, new surroundings—no pupils, no income. Finally a small school engaged me for one day a week, at a wage so small there was a temptation at first to turn it down. But it was an opening, and had to be managed in some way that would develop into something better.

The school had a piano, but no other equipment for their orchestra. Six of the children had instruments at home; the rest were doomed to play the piano. Only one or two of the sixteen were at all interested in piano—they preferred to play in an orchestra. Talk about bricks without straw. You may feel like finding a brick to throw at any music teacher who would attempt a project such as here described, but before you do, try it yourself, and you will find that no course in a college of music could be so interesting or instructive.

Musical Milk Bottles

THE START WAS made by teaching the children three notes on the staff the first week, and having them write these notes on music paper which they made themselves. Next week three more notes were taught, and the children were put to finding musical tones on other things than the piano. By the end of the second week they were playing *Hot Cross Buns, Mary Had a Little Lamb*, on, believe it or not, a home made marimba of coffee cans and milk bottles, filled with various amounts of water. The coffee cans did not tune with the piano, but the bottles did. We tried tumblers but they broke so easily that the change was made to the tougher bottles. With the help of the regular teachers the children contrived home made drums, and discovered that they could play them marimba style, also, as the various sizes had various tones. They made little kazoos of pipes and tubes, and sun flower stalks with pith removed. By placing oiled tissue paper, such as comes in bonbon boxes, over one end and blowing through a small opening punched in one side, they had fine vibrators, far superior to the combs their parents all knew how to play upon.

While creating this interest in owning an instrument of their own, we kept on teaching new notes on the staff, and how to play the instruments at hand. Each child took his turn in handling the violin, guitar, ukulele, horn and mandolin, and soon all could play very simple tunes on them.

Folk songs of various countries were studied, and before the end of the first month each one could play at least ten from memory on one or more instruments, as well as copy the music for them in his own notebook. We then gave a demonstration to the parents, and brought our performances up to the standard of a real recital, by dressing each child in the costume of the country from which his folk song came.

The Work Continues

THE SECOND MONTH we started playing together the folk songs and tunes that come within the range of one octave, each one taking turns with the others in playing on the home made instruments, and the real ones, including the piano. There were usually two at the piano, playing the tune with both hands. By the end of the third month those who had decided to "major" in piano, could read bass notes fairly well, and this made our orchestra more real.

Santa brought several instruments to various homes, and by January we had an orchestra of which we were very proud. It played all of the songs used in school. There was still need for a violoncello and xylophone; also some of the children had outgrown their home made instruments.

One of the boys who had made several instruments, started to work to make a grocery box violoncello. We bought real pegs and strings, but otherwise the instrument was the work of the children themselves. Aside from a lack of sonority in its tone, it did as well for our purpose as a real instrument. Then one of the little girls idling at the woodpile, discovered that a certain piece of wood sounded like the A to which she tuned her violin. Before long she had collected enough pieces of various sizes to have a xylophone of two octaves. The only expense to this instrument was the ball shaped hammers with which to play it.

In order to carry out this project several trips to the music store were made to take measurements, and to study the way the instruments for sale there were made. The owner was mightily interested and gave us an old bass drum. By the time for the spring music festival and our recital, the children were playing the songs in the first year orchestra books, and practically everything in the "Golden Book" and hymnals, and with an understanding far beyond that of many grown up musicians. They had not only learned to read notes and to copy their own music, but they had also learned to make their own instruments, if necessary.

By the end of the school term in the spring we were no longer a stranger in the community, and we had many private pupils and several orchestra groups. Two school boards had called, proposing that similar work be done with their children. So the little project of becoming acquainted, while, at the same time, helping the family purse financially, was well worth the time spent. It need no longer be considered making bricks without straw.

Music Extension Study Course

(*Continued from Page 768*)

for an elementary piece. Children love a train, whether it be a toy or the real thing. Airplanes and submarines, much more glamorous and dramatic to the average adult, offer practically no rivalry to the fascinations of the train in the child mind.

The verse which accompanies this little tune is very clever and adds to the attraction of the piece.

The melody is divided between the hands, and no harmonies are employed. As a matter of fact the hands at no time play together. This little piece may be used very effectively in the preparatory grade.

SANTA CLAUS IN TOWN
By William Munn

With the Great Day only a matter of weeks distant, this little tune appears at the psychological time for a Christmas assignment. The mood of its measures is merry, naturally. The right hand carries the theme against a simple chord accompaniment in the left hand.

At measure 17 the left hand picks up the melody and carries it until measure 25 is reached, at which point the right hand again presents the opening theme. Words are supplied to help establish the proper holiday mood. This piece ranks about second grade in difficulty.

THE JOLLY WHISTLER
By L. E. Stairs

This piece played *Scherzando* (playfully) consists of a melody for the right hand against an accompaniment in which the left hand plays small chords on the "off" beat. This feature affords a good study in rhythm, for the average student who may find this procedure new and a little difficult.

The last line is intended to represent the whistling of the title character. The obvious procedure is to have the pupil whistle this part as well as play it. The piece is about grade one-and-a-half.

OUTDOORS
By Francesco B. DeLeone

Another first grade tune which develops melody playing against a left hand which is stationary for the most part, although at the end of the piece both hands move along in parallel tenths.

In this little number phrasing and *legato* playing should be emphasized.

CRICKET ON THE HEARTH
By A. Bennet

This little piece is designed to develop single note *staccato* in melody playing in the right hand, while the left hand supplies a *staccato* chord accompaniment. The *staccato* work in the right hand alternates at intervals with a three-note *legato* phrase.

Grade one-and-a-half, this small number is melodious and interesting.

WHEN TWILIGHT FALLS
By C. Huerter

Charles Huerter presents this month a little *nocturne* for the early grades. The melody lies in the right hand in the first theme, against a broken chord figure which produces a drowsy effect if played deliberately and in a manner as monotonous as possible.

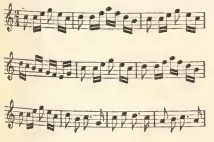
The second theme, beginning measure 21, is in the key of the dominant and should be played at slightly faster tempo. In this theme both hands play strictly *legato*, with more prominence given the right or melody hand. This section is followed by the repetition of the first theme—D. C.—and the piece ends at *Fine*.

Something New About Dixie

By Ada Bedell Wootton

OF THE THOUSANDS of people to whom *Dixie* is as familiar as *America*, only a few, living in and near Emmett's old home town, Mt. Vernon, Ohio, are aware that *Dixie* had a third part, which Emmett wrote and never omitted when playing his noted song.

This third part was written as a "walk around," and had no words, simply action, when the singer could strut, twirl his cane, or mustache, and perhaps slyly wink at a girl on the front row. Here is the melody.



The fact that this part had no words is probably the reason it never appears in the published song; yet Emmett's old crony and fellow fiddler, John Baltzell, still living in Mt. Vernon, was taught *Dixie*, by Emmett himself; and he assured me that the composer never failed to play the "walk-around" with the song.

Emmett and Baltzell played together for dances, and in cafes for years, and many a Sunday found Emmett trudging across the fields to the Baltzell home, with his fiddle under one arm, and a chicken under the other—the latter to be transformed by Mrs. Baltzell into Emmett's favorite dish—chicken potpie.

Baltzell, in later years, became a champion old time fiddler. He has made many records for victrola companies, and appeared on numerous radio broadcasts, from Cleveland and Columbus, Ohio, with the writer at the piano.

The walk-around given above, I jotted down as Mr. Baltzell played it, thus saving it from a possible oblivion; for it is unknown to the world at large.

* * * * *

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WASHINGTON, D. C.

September 19, 1936.

Mr. James Francis Cooke,
Editor,
The Etude Music Magazine,
1712 - 1714 Chestnut Street,
Philadelphia, Pennsylvania.

Dear Mr. Cooke:

I have received your letter of September 9, 1936, and read with the greatest of interest the editorial entitled "Whither Youth?" which was published in the September issue of the Etude Music Magazine.

I am grateful that you called my attention to this editorial. It is indeed true that nothing should command greater interest and effort than the problems of directing youth into those paths which will ultimately lead to solid and useful citizenship, with its attendant happiness. It is a source of constant sorrow to me to observe the statistics and cases which pass over my desk indicating the alarming participation of youth in crime. I believe that editorials such as "Whither Youth?" are very beneficial in acquainting the readers of this country with the part which they must take if juvenile delinquency is to be reduced.

Your gracious statements concerning the accomplishments of the Federal Bureau of Investigation are sincerely appreciated.

With best wishes and kind regards, I am

Sincerely yours,

J. Edgar Hoover

The Good Lesson Tree

(*Continued from Page 758*)

the town, and people dropped in to see this wonderful little creation. Later on it lost many needles in the warm studio, but was so covered with its fruits of practice hours that needles were not missed.

Long strands of sparkling silver trimmings draped the tree, these representing special awards for earnest effort, and for fine results. Last of all, a beautiful star was placed on the topmost branch, and the Studio Christmas-Tree was ready for the Christmas party.

The day before Christmas all juniors assembled in the studio at eleven o'clock, with their mothers as guests, and with the much adorned tree as the center of interest. A musical program was given, carols sung and a breakfast served, which was truly a merry one. The tree was then dismantled, the student having the most ornaments receiving the large star from the top of the tree, as the grand prize.

Small boxes had been brought by the juniors, in which to place their trophies; and all went away laden with beautiful new decorations for their own Christmas trees at home.

In this way was the musical problem of our holidays solved, the usual slump of the Christmas time avoided, and the joy and spirit of the season carried right into the studio work of the New Year.

Eight Hands on One Keyboard

(*Continued from Page 806*)

well known pianists: Francis Thomé, Antoine Marmontel, Theodore Lack and the composer, Albert Lavignac, all now dead.

21. *Bolero-Fanfare*, by Van Cult

THIS is one of the most difficult selections written for four players at one piano, by the French composer, Van Cult. Some say that Van Cult and Lavignac were one and the same person, that the assumed name was used by Lavignac in the beginning of his career.

The quartet was given at a great carnival in Paris, and records say it was a great success. There had been a humorous side to it. It seems that certain extremely stout people annoyed their neighbors during the performance, which was comical. The pianists were Arnold Dolmetsch, Leon Lemoine, André Wormser and Adolph David, all stars at the Paris Conservatoire.

An Additional List of Eight Hand (One Piano) Pieces

School Flag March.....Spaulding
Arr. by Preston Ware Orem

Introduces *Dixie* and *The Star Spangled Banner*

Sunbeams at Play.....Bilbro
The Jolly Sailor Man.....Hall
Dance of the Moonbeams.....Bilbro
The Robin's Morning Song.....Hall
Matinée de Printemps.....Missa
Minuet.....Schubert
Arranged by Florence T. Jelly

VOICE QUESTIONS

Answered

By **Frederick W. Wodell**

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

A Baritone's Problems.

Q.—I am twenty years old, have a baritone voice with a range from A below Middle C to D an octave above. Do you think a teacher can widen my range if I study long enough?

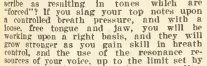
2.—Lately I have been taking a few lessons with a teacher who wants me to practice all of my exercises in the octave below Middle C, starting them on the E or C. He says this is the relative position of the baritone voice to the piano. I have always thought one worked up or down from Middle C.

3.—My voice is heavy and, when I work at it hard instructed me, I do not seem to have enough support. All my top notes from B to E flat are tight and forced, when I sing them in full voice. When I sing them with half voice or less my throat is much more relaxed and the quality of the tones is much better. If I sing my top notes soft and light with they gradually grow stronger? I always keep them well forward in my head.

4.—Please give me a list of books that will help me to grasp the understanding of musical theory and vocal theory and their relationship to the singer.

5.—I have had some study of the piano. Do you think it would help me to go into the theory side of instrumental music, or should I just devote myself to vocal culture, vocal theory and staff singing?—W. H.

A. 1.—There is evidently some confusion in your mind as to the actual pitches included in the range of the average baritone voice. These are shown below.



The small notes show an exceptional upward compass. Some baritones sing a little lower than the lowest pitch shown here. The range limit of a voice is fixed by nature. So called artificial tones do not add to this, but enables the singer to make the most of his natural gift.

2.—It is usually best to begin practicing voice production upon that pitch where at the time the voice shows its best quality. At first, in most cases, downward work on short scales and sequences is helpful. Then gradual upward-downward singing on the presently best vowel, whichever that may be, transposing by semitones. Keep the object in everything done should be to produce a tone of musical quality. Let power wait upon quality.

3.—What possible good can come from practicing in a way which you yourself describe as resulting in tones which are "forced"? If you sing your top notes upon a controlled breath pressure, and with a loose, free tongue and jaw, you will be working upon a right basis, and they will grow stronger as you gain skill in breath control, and the use of the resonance resources of your voice, up to the limit set by nature. Again, let power wait upon quality.

4.—The little book, "Plain Words on Singing," by William Shakespeare, will assist you in words "vocal theory." "Methodical Sight-singing," by Frederic W. Root, and "Music to the Listening Ear," by Will Earhart, will help you to an understanding of musical theory, especially as it relates to the work of the singer.

5.—It is probable that at present your vocal lessons, and the study of the work covered by the books mentioned, will keep you profitably busy. If you have the time for thoughtful piano practice also, well and good; for the ability to play his own accompaniments is always a valuable asset to a singer. The volumes mentioned are not expensive, and can be had through the publishers of THE ETUDE.

Some Class Singing Problems.

Q.—I am engaged in research work pertaining to public school music. Would you be so kind as to answer the following questions:

1.—What method do you use to develop smooth singing?

2.—How may breathy singing be avoided?

3.—In what way would you secure good diction?

4.—How would you develop pitch intelligence?—I. P.

A. 1.—So teach as to develop the power to send out the singing breath in a very slow, steady stream, at the same time leaving the vocal instrument, especially the neck, jaw and tongue, absolutely free from rigidity. Upon this basis, develop the ability to emit tone on the vowels without disturbing this very slow, steady, out-breathing and responsive freedom of the vocal instrument. Always end the phrase with reserve breath under control; so that, if desired, an additional short group of notes could be sounded, after a brief rest, upon the same inhalation, without change of force or color. Next, develop the power to emit tone on the same basis upon a succession of syllables (words), but insist that the consonants shall not disturb the control of the outgoing breath. In this the singer must will to feel as though breathing out continuous tone on the vowels in the syllables, notwithstanding that the consonants are given sufficient pitch and percussion to be intelligible. Develop the power to use this type of tonal emission upon changing pitches, combined with changing syllables.

2.—Develop the power to think exactly the pitch, force and quality of the desired tone, before attempting its utterance, and to will strongly the realization in tone of the mental concept of a positively clear, non-breathy sound. To secure such result, it will be necessary to insure the very slow, steady outbreathing already mentioned, combined with absolute freedom from rigidity throughout the vocal instrument. In this connection it is sometimes helpful to be brief periods of staccato singing, first with the use of the vowels ē (ee), ā (at), and later ah, and ō (lot). All with genuine breath control, and responsive freedom of the vocal instrument.

3.—First give a good example thereof for imitation. Follow with a detailed study of cultured word pronunciation, enunciation of the vowels and articulation of the consonants. The intelligent study of vowel nobility and roundness; of speech accent, emphasis, rhythm and tone-coloring, all are involved in a study of this subject. A good rule for the singer is to strive to give to every vowel as broad and rich a sound as is possible, without causing the loss of distinctive vowel shape or form.

4.—Before the singer can intone, he must *think* a definite pitch. This faculty, like any other, is developed by exercise. Have the "Ear training" and "Sight singing" handbooks on the market. See a comparatively recent book on sight singing, by D. A. Clippinger. In Will Earhart's new book, "Music to the Listening Ear," under the heading, "What We Listen To," there is a short but valuable chapter covering early work in systematic ear training for the recognition of pitch.

Several Vocal Troubles.

Q. I never miss your voice department in THE ETUDE, *always find it interesting and helpful.*

1.—Can you explain how to learn to breathe from the diaphragm. I am the possessor of the most disagreeable voice I ever heard, and I think the biggest reason is faulty breathing. I think if I could learn the art of proper breathing, I might be able to improve my speaking voice at least a little. When I talk my nose feels completely blocked; it seems that my voice stops way up in my nose. If I talk or read aloud a little I get so tired and out of breath I have to stop. If I sing even a few measures, I begin to yawn and yawn so that it is no use. Have been examined for adenoids and (diseased) tonsils, and have absolutely none.

2.—I have a very crooked septum, which almost closes one nostril way up in my nose, but my two sisters have the same trouble, and their voices are very pleasing.

3.—Also I have a very unusual diaphragm: the whole left half is as flat as can be, while the right half is perfectly normal. This does bother me a lot by making me feel as if I am suffocating, but this should not make my nose feel blocked when I talk, and this is the only time I feel that way. I am a woman of twenty-five years. Please do not tell me to see an instructor in voice, as there is none around here for miles, and I can not afford it, as I am taking violin lessons. Thank you for any information you may give me.—O. B.

A. Get two small, inexpensive works: "Gymnastics of the Voice," by Oskar Guttman, and "Vocal Aims," by Miller-Merrill. These can be had from the publishers of THE ETUDE, and study them intensively.

1.—Lying flat on your back upon the bed (no pillow), heels together, arms by the sides, finger tips at the pit of the stomach, on one breath make a series of short, silent puffs through the partly closed lips, noticing the recession at the waist under the fingers with each puff. Now do the same exercise except that, after each puff, you allow the waist center under the fingers to spring outward, of itself—automatic inhaling. Next do these two exercises with the mouth closed, the breath traveling through the nostrils. Now stand upon your feet, chest kept well up (no raising of the collar bones upon inhaling), hold the fingers of one hand out in front of your face, imagining the tips to represent five small lighted candles. Finger tips of other hand at pit of stomach for observation. Blow out each candle with a quick, sharp puff of breath, noting the inward jump at the pit of the stomach on each puff—no inhaling. In this exercise again, let this time blow the waist center to spring outward after each puff—automatically inhaling. Next, standing upon your feet, top of chest kept well up throughout, inhale slowly, quietly, steadily, through partly closed lips, noticing a slight sensation of expansion at the pit of the stomach, and up underneath the collar blade. Now allow the breath to escape through the lips, silently as slowly and steadily as possible. Stop before breath is exhausted. Next, do the same exercise, this time, however, when breathing outward start with an imaginary "Ah" on an easy pitch, and then permit the tone to flow out without any change whatever of your manner of outbreathing, the sound being neither soft nor loud. In these ways you may set up diaphragmatic breathing for singing.

2.—See a good specialist about that septum. Undoubtedly it has a bad influence upon your voice production.

3.—Nevertheless, the sooner you can have even a few lessons from a good voice teacher, the better.

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The Publisher's Monthly Letter

MUSIC STUDY EXALTS LIFE

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—December 1936

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.

Fourth Year at the Piano—Williams	$0.50
My First Song Book—For Little Pianists—Richter	.25
Pianoscript Book for Beginners—Jonas	.40
Presser's Concert March Album for Orchestra—Parts, Each	.20
Piano Accompaniment	.40
Presser's Two-Staff Organ Book	.40
Recreational Album for Duet Players—Piano, Four Hands	.35
Sea Album, the—Piano Solo Collection	.30
Third Year at the Piano—Williams	.50
Thirty Rhythmic Pantomimes—Riley, Gaynor and Blake	.75
Three-Voice Inventions—Piano—Bach-Busoni	.50
Twelve Negro Spirituals—Men's Voices—Clark	.15
Two-Voice Inventions—Piano—Bach-Busoni	.50
Under the Big Top—Piano Solo Album	.50
Young People's Choir Book—S. A. B.	.25

Musical Gifts at Holiday Bargain Prices

In recognition of the beautiful custom of gift-giving at Christmas time, the Theodore Presser Co., each year for the month of December, issues a folder in which are listed many suggested gifts for the musical. Included in these gift listings are many fine volumes of music, and books on musical subjects, at special reduced holiday prices. Also will be found many novelties in musical jewelry, pictures, plaques, medallions, bust statues and, probably the most popular of all, the calendars with musical subjects selling at 10 cents each, $1.00 a dozen.

On other pages of this issue there are advertisements of many holiday bargains, but if you don't find anything satisfactory listed, send to Theodore Presser Co. for a FREE copy of the *Annual Holiday Offer Folder.*

Many teachers take advantage of these special prices on music books to lay in a supply of needed material for the after-holiday teaching season.

The Cover for This Month

Not every old Scrooge meets a Tiny Tim, and so it is well that many things combine at Christmastime to catch the eyes and fall upon the ears of those who have let their lives grow somewhat cold and barren in aspects concerning their thoughts and actions toward their fellowmen.

The Etude Music Magazine feels fortunate in having for its cover this month such a fine rendition of three live, bright, and smiling young faces whose mouths are open to let forth a gladsome Christmas carol. For those who love the Christmas spirit and all that the Christmas season means, this picture of these young singers will hold a special charm, and we feel sure that others who need their thoughts stirred a little but to awaken a Christmas spirit within them will be benefitted if their eyes chance to fall upon this Etude Christmas cover. It is the work of a young lady who in recent years has been busily engaged in her Philadelphia studio doing illustrations for magazines and book publishers. This artist, Miss Florence McCurdy, was previously presented to Etude readers through her cover on the May, 1933, issue. Miss McCurdy was born in Oaks, Pa., and studied at the School of Industrial Art in Philadelphia and at the Pennsylvania Academy of the Fine Arts in Philadelphia. Her great uncle, W. G. Wall of Dublin, was a noted landscape painter, and her grandfather, T. S. Wall of New York, a well known architect.

Say "Merry Christmas" With The Etude This Year

Special Holiday Rates
Attractive Announcement Card

Can you think of any gift—so inexpensive—that would give a musical friend so much real pleasure and satisfaction as a subscription to The Etude? Just think of the pleasure and help you yourself get, month after month, from reading The Etude. Imagine what an inspiration its regular visits would be to a talented friend or pupil. Wouldn't The Etude, every month for a year, make a really delightful gift for one of these friends —or for several of them? And our Special Christmas Gift Offer makes it so inexpensive —2 one year subscriptions for $3.00 (regular price, $2.00 a year). You can give it to yourself and send a year's subscription to a friend. Or you can send both as gifts—and order as many more as you wish for only $1.50 each. (Canadian postage 25c a year extra.) With each Gift Subscription we will send a very attractive announcement card, in a plain white envelope, bearing your name and best wishes. Sent in the Christmas mail, this card becomes a pleasing herald of a grand gift.

Holly and Poinsettias

● A year or so ago we received a letter from one of our many friends living in a tropical country. He said, "Please don't forget our Poinsettias at Christmas time. When you are reveling in the brisk, snappy holidays with snow, holly, Christmas trees and mistletoe, we are surrounded by poinsettias, orchids, bananas and mangoes, yet when The Etude comes with its note of the symbols of northern Yuletide, with the frosted pines, Santa Claus and his reindeer, the happy carolers, and the joyous bells, we realize that we are celebrating with you."

Indeed, we shall not forget the beautiful flaming poinsettias that we too have adopted. We like to feel that no matter where our friends may be, they are part of the great Presser family at Christmastime. We are just as much interested in our friend in the torrid land, as we are in the little girl who lives near the Arctic circle, who wrote: "The Etude, the music I get from Presser's, and the radio, go a long way to help all of us through the long winter nights." After all, Christmas is a period blessed largely by remembering the spirit of the Babe of Bethlehem, a time for erasing old sorrows, all troubles, old grudges—a time for starting anew with a finer outlook, more tolerance, more hope, more love. Let a blanket of forgiveness fall like snow upon the past, so that we may all look forward to a springtime of joy.

On our fifty-fourth Christmas, we greet with sincere gratitude our friends in all parts of the world, and wish them a

Very Merry Christmas and a Happy New Year

Young People's Choir Book

(S. A. B.)

The average choirmaster no longer relies exclusively on a volunteer choir of adults to supply the music portion of the church services. For quite some time children's singing groups from the Sunday school have been trained for singing at divine services, and, in recent years, junior choirs have been given many opportunities to substitute for, or to supplement, the senior choir.

Junior choirs usually are composed of young people in the high school ages, and specially arranged music is required for them. All parts must remain in a limited voice compass, especially that for the young men, for whom both tenor and bass parts of the average anthem for mixed voices are too extended.

The baritone part of the numbers in *Young People's Choir Book* is in a comfortable range for these young men singers, and frequently is given the melody line. Both the soprano and alto parts also are confined to a limited range, suitable for immature voices.

Tunefulness, of course, has been a prime consideration, in choosing the contents of this book. There is a nice balance between new, original anthems by well-known contemporary writers and special arrangements of standard numbers that always appeal to both choir and congregation.

A copy of this unusual, but very useful book, should be included in the library of every choirmaster. Here is an opportunity to secure that copy by ordering it now at the special pre-publication price, 25 cents, postpaid. The sale of this book will be restricted to the U. S. A. and Its Possessions.

My First Song Book

Familiar Songs in Very Easy Arrangements for Piano
By Ada Richter

Modern teaching methods consider the prime necessity to be creating and maintaining the interest of the pupil. Without enthusiasm very little of the work of teacher and student will be effective.

The author of this book is a practical and most successful teacher, specializing in juvenile pupils. She has made these clever little song arrangements for the young members of her class and for their parents, because she has found that father and mother, too, must be pleased with their child's musical progress.

About forty pieces, each with text, make up the contents of this attractive album. The variety is excellent—holiday songs, hymns and school songs, melodies from far away, songs for the very youngest and some familiar old ballads parents will delight in hearing.

The book may be given to young piano students after the first few lessons, and numbers from it may be assigned throughout the early grades. Orders for copies may still be placed this month at the special advance of publication cash price, 25 cents, postpaid.

Recreational Album for Duet Players

For the Piano

The editors of this collection have made a careful discrimination between the more staid and academic compositions of the old school and the lighter pieces of a popular type which are desired for recreational playing. The happy times spent in playing piano duets can do much toward awakening keen musical interest, and every piano teacher should encourage pupils to seek a partner for duet playing.

Included in this book of Grade 3 and 4 music are arrangements in the most modern manner of a choice lot of pieces such as *Swaying Daffodils* by A. R. Overlade, *Sweet Jasmine* by Victor Vedova, Montague Ewing's *Mid the Tulips, Mirth of the Candy Dolls* by Victor Rentou, and Stanford King's *June Caprice.*

The special advance of publication cash price of 35 cents, postpaid, is very little to pay for a well-selected and generous-size collection such as this.

Thirty Rhythmic Pantomimes

For Home, Kindergarten and Pre-Piano Classes
Song Texts by Alice C. D. Riley
Music by Jessie L. Gaynor
Descriptions and Illustrations By Dorothy Gaynor Blake

There has been a most unfortunate delay in the publishing of this book, but the work of preparation is now well along in the final stages and copies should soon be ready.

For the benefit of new readers of the Publisher's Monthly Letter, or those who have not read previous notes on it, this book contains descriptions and illustrations of rhythmic figures and pantomimes for use with Riley and Gaynor's celebrated *Songs of the Child World* volumes. These motion songs were taught by Jessie L. Gaynor in her successful classes of juveniles, one of the students in these classes having been Dorothy Gaynor Blake, her daughter, who now supplies the descriptions and illustrations for this book.

During this month the publishers will continue to receive orders for copies of this unique volume at the special advance of publication cash price, 75 cents, postpaid.

Under the Big Top

A Collection of Circus Pieces for Piano

This is the last month during which copies of this novel collection may be ordered at the low price of our advance offer. The selection of material has been completed, a striking, illustrated title page in colors has been made, and first-from-the-press copies will soon be ready to mail.

From our point of vantage, a glance "under the big top" reveals *The Acrobat, The Performer, The Dancing Pony, Flying Bear on Skates, The Merry Clown, Skating Bear, The Tight Rope Walker,* and many other jolly entertainers. Composers represented in this volume include William Baines, Sidney Forrest, M. L. Preston, Robert Nolan Kerr, Lily Strickland, Walter Wallace Smith, Frances Terry, Montague Ewing, Paul Lawson, and others.

Take advantage now of this last chance to get a single copy in advance of publication at 30 cents, postpaid.

Presser's Two-Staff Organ Book

With Registration Prepared Especially for the Small Organ

One of the difficulties which besets those not proficient in all branches of the art of organ playing is the usual demand for a reading of the pedal part from a third staff. This collection will supply a generous number of attractive selections which will carry the organist through the playing demands made upon him before he has perfected the reading of organ music from three staves. The notes for the pedal part are included in the same staff as the notes for the left hand. They may be played on the pedals, or for organs without pedals, or for use on the piano, these notes may be included in the left hand accompaniment.

Even the proficient organist may find it convenient to have a collection such as this at hand since it provides interesting numbers of moderate length which may be used in emergencies where something in addition to carefully prepared material is needed.

The advance of publication cash price on a single copy of this book is 40 cents, postpaid.

A Pictorial Reference Library

Encouraged by the commendation of music lovers, everywhere, the research work in preparing for the publication of the monthly installments of *The Etude Historical Musical Portrait Series* continues. Extensive correspondence frequently is necessary in order to obtain photographs of composers and other contributors to the art of music, many of whom modestly assert their unworthiness to be included in the series. And yet, the standard by which the merits of those recorded is gauged, has been set high—only recognized composers, writers on musical subjects, symphonic and operatic conductors, artists who have appeared as soloist with major organizations, and those who have made some distinct contribution to the promotion or financing of the art are included.

For those readers of The Etude who save all copies of the magazine, this series means a permanent, readily-accessible reference library. Others, who have not sufficient storage space for saving Etudes, clip the pages containing it and either file them alphabetically, or paste them in a scrapbook. However, for the convenience of those not wishing to mutilate their copies of the magazine, as well as for use in schools in musical appreciation classes, music history, etc., the publishers print, each month, an additional supply of *The Etude Historical Musical Portrait Series* page and these they supply at the nominal price of 5 cents each, postpaid. All back numbers are available.

This series began in the February 1932 issue and the alphabetical listing has now reached musical notables whose family name begins with the letter P.

The publishers, as stated at the beginning of this article, are much encouraged by the favorable comment of readers on the usefulness of this series. Your comment, too, is welcomed on the use to which you put this comprehensive collection of miniature portraits and thumb-nail biographies.

Third Year at the Piano
Fourth Year at the Piano

By John M. Williams

To those thousands of piano teachers who have personally attended the lectures of Mr. John M. Williams, or to that larger group who have come to know his educational material through other means, the announcement of these two new books will be of decided interest. They follow after Mr. Williams' *First Year at the Piano* ($1.00) and *Second Year at the Piano* ($1.00) and carry the student to a considerable degree of pianistic proficiency.

The *Third Year at the Piano,* which will be the first of the two books to be released, contains a thorough presentation of scales, cadences, and arpeggios in all keys, together with studies illustrating various technical problems by such writers as N. Louise Wright, Frances Terry, Allene K. Bixby, Stephen Heller, J. Concone, Carl Czerny, Carl Kölling, and Arnoldo Sartorio. Of special interest are the adaptations from Chopin of such favorites as the *Fantasie-Impromptu; Barcarolle* from the *Nocturne,* Op. 37, No. 2; and the *Trio* from the *Funeral March.* The choice bit is a simplified version of Ethelbert Nevin's famous *Gondolieri* from the Suite *A Day in Venice* in the Key of F Major.

There is yet time to order copies of these two books at the special advance of publication cash price, 50 cents each, postpaid.

Two-Voice Inventions
Three-Voice Inventions

(Bach-Busoni)
English Translation by Lois and Guy Maier

Bach

Busoni not only established his position as one of the greatest among piano virtuosi of all time, but he also proved himself a master teacher, a gifted composer, and a superior editor. Among his greatest contributions to the realm of piano study are his editions of Johann Sebastian Bach's *Two-Voice Inventions* and *Three-Voice Inventions.* In these editions, Busoni throughout each volume gives with clarity an insight into the real qualities of these inventions, the manner of rendering various ornamental figures, the desirable phrasing to use, the dynamic qualities to be injected, the tempo to be followed in each instance, and the fingering or choice of fingering for a comfortable rendition.

All of these details in Busoni's editing make the inventions mean something more to the pupil than prosaic steps in technical development. Busoni's editing seeks to develop appreciation for the musical worth of the inventions and particularly to a consciousness of the form in musical composition.

The splendid new editions of these two volumes to be brought forth in the *Presser Collection* series faithfully give piano students of the United States the benefit of Ferruccio Busoni's interpretations and editings through practical and authoritative English translations made by Lois and Guy Maier.

The book containing the *Two-Voice Inventions* may be ordered in advance of publication at the cash price of 30 cents a copy, postpaid. The book of *Three-Voice Inventions* may be ordered at 30 cents a copy, postpaid. The sale of these books will be limited to the U. S. A. and Its Possessions.

Ferruccio Busoni

Twelve Negro Spirituals

Arranged for Men's Voices
By F. A. Clark

The traditional melodies of the American negro lend themselves readily to modern harmonization, and in the hands of a skilled musician of that race, many startlingly original effects are obtained. The arranger of this group has endeavored to set down texts and tunes as he learned them as a boy in the family circle.

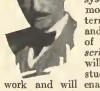
Mr. Clark has a facility for getting much in the way of fine harmony blending from very simple arrangements, all parts within a limited voice range. The numbers in this book will appeal to quartets and choruses of limited experience, and also to high school young men's singing groups.

Note the contents: *Deep River; Goin' to Shout; I Couldn't Hear Nobody Pray; Go Down, Moses; I Know the Lord's Laid His Hand on Me; Swing Low, Sweet Chariot; Rise, Shine; Steal Away; Bye and Bye; This Little Light of Mine; Got a Home in That Rock;* and *King Jesus Is A-Lis'enin'.*

While the mechanical and editorial work on this book is in progress, orders for single copies may be placed at the special advance of publication cash price, 15 cents, postpaid.

Pianoscript Book for Beginners

By Alberto Jonas



System is just as necessary in the education of the piano student as it is in this country's marvelous school system of education. The modern teacher insists on term papers, book reports and carefully kept records of the pupil's work. *Pianoscript Book for Beginners* will teach the young piano student to systematize his work and will enable him to keep a permanent record of more important items.

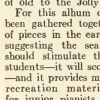
Another pedagogical axiom taken into consideration by the eminent Spanish authority in making this book, is that "things written impress themselves more securely in the memory." Everything in this book is to be written by the student.

A similar book, *Pianoscript Book* for more advanced students, has proven very successful and we have every reason to believe that teachers will welcome this new book, especially designed for use with beginners. It will include a clear and concise discussion of the rudiments of music, rhythm measures, hand position, finger exercises, intervals and scales, etc., besides providing indexed spaces for various lesson notes and special exercises—both blank pages and pages ruled with staves.

The advance of publication price for a single copy only of this new volume is 40 cents, postpaid.

The Sea Album

Piano Solo Collection



There are so many things about the mighty ocean which challenge the respect and admiration of human beings, that it is little wonder composers of music have been inspired to attempt the translation of its wonders into their language. Then, too, those who travel the ocean, and those whose sustenance is derived from it, have always been picturesque characters, from the Pirates of old to the Jolly Tars of our day.

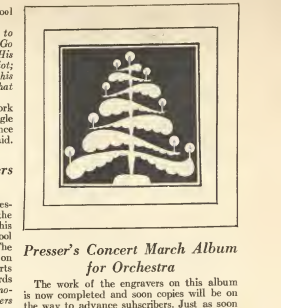
For this album of piano music there has been gathered together a goodly assortment of pieces in the early grades that bear titles suggesting the sea. A book of this kind should stimulate the imagination of young students—it will score a real "hit" with boys—and it provides most interesting recital and recreation material for junior pianists.

While this book is still in preparation for publication single copies may be ordered at the special advance of publication cash price, 30 cents, postpaid.

Changing Your Address?

The Etude, like most other magazines, is mailed under special regulations set by the U. S. Post Office Department. These regulations require prepayment, by the subscriber, of additional postage on any copy that must be forwarded. If you are going to move, or have already changed your address, and have not notified us, please do so at once. Prompt notice (four weeks in advance, whenever possible) will enable us to make the necessary change in our records and continue regular service to your new address. And since our files are arranged geographically, rather than alphabetically, please take time to give us your OLD, as well as your NEW, address.

Advertisement



Presser's Concert March Album for Orchestra

The work of the engravers on this album is now completed and soon copies will be on the way to advance subscribers. Just as soon as the books are "off-press" the special advance of publication price will be withdrawn, so the suggestion is made to orchestra leaders, school music supervisors, etc., that they place their orders now while the special price is in effect.

Here is a complete list of the concert marches in this book: *Marche Fantasque* (Poldini); *High School Grand March* (Kern); *"Sylvia" March* (Delibes); *The Bodyguard* (Suter); *March of the Sea Gods* (Ewing); *Festival March* (Grieg); *Junior High Parade* (Renk); *March of the Little Lead Soldiers* (Pierne); *The Moon Rocket* (Rolfe); *Ambassador* (Suter); *Marcia Pomposa* (Kern); and *Hungarian March* (Arr. by Suter).

The instrumentation is as follows: Solo Violin (ad lib.), First Violin, Violin Obbligato A, Violin Ohbligato B, Second Violin, Viola, Cello, Bass, Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, First B-flat Trumpet, Second and Third B-flat Trumpets, First and Second Trombones (Bass Clef) or Baritones, First and Second Trombones (Treble Clef) or Baritones, First and Second Horns in F, First and Second E-flat Horns, Tuba, Drums, Tympani, and Piano (Conductor's Score).

There is still time this month to order copies of any of the Orchestra Parts at the special advance of publication cash price, 20 cents, postpaid; the Piano (Conductor's Score) 40 cents. The sale of this album will be restricted to the U. S. A. and Its Possessions.

Something Better

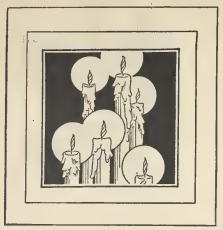
Every now and then some one will be insistent upon getting a copy of a number that was published years ago but which, despite every effort on the part of the publishers to introduce it, was so poorly received that a few years after its publication the wisest thing seemed to be to destroy the plates and dispose of the copies on hand as old paper. The fact that only some one individual found something in the number appealing enough to ask for a copy years later would not pay a publisher for using valuable storage space in keeping a stock of such a number. It is only when a composition makes hundreds of friends that it becomes a profitable publishing venture.

The numbers which come up for printings to provide for stock replenishments are those numbers which are something better than mere paper and printing. Every active music lover benefits by knowing as many publications as possible which are of a worth while character. It is for this reason that in these columns we present each month numbers selected from the printing orders of the past thirty days. Through Presser's liberal examination privileges, it is possible to become acquainted with any of these you would like to request for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
23456	Three Little Christmas Pieces—*Hammond*	1	$0.25
25389	March of the Merry Men—*Watson*	1	.30
24769	Garland Waltz—*Hopkins*	1	.25
26041	To Which To Whoo!—*Stairs*	1	.25
22976	Queen of the May—*Rolfe*	1	.25
19658	Three Small Bears—*Wright*	1	.25

(Continued on Page 814)



Something Better (Cont'd)

PIANO SOLOS (*Continued*)

26115 Heads Up! Forward March—*Copeland*	.35
23610 A Little Prayer—*Gillis*	.25
3771 Sunset Nocturne—*Read*	.35
25053 In the Cathedral—*Adair*	.25
23957 Jack, Jump Over the Candlestick—*Bilbro*	.25
25103 Christmas Hymn and Bells—*Pitcher*	.35
8755 Bells of Christmas—*Karolz*	.35
15870 Florinda, the Shepherdess Doll—*Sternberg*	.40
7603 Told at Twilight (*Song Without Words*)—*Kern*	.40
30636 The Acrobat—*Gilder*	.40
30633 Album Leaf (*Left Hand Only*)—*Spross*	.50
23040 An Autumn Intermezzo—*Spencer*	.40
25753 A Juggler in Normandy—*Lehman*	.40
6964 By the Sea—*Poznanski*	.40
23142 O Holy Night!—*Adam-Hess*	.50
22585 Adoration—*Borowski*	.60
8292 Feu Follet—*Rogers*	.40

PIANO INSTRUCTOR

My First Efforts in the Piano Class	$0.75

PIANO SOLO COLLECTIONS

A Visit to Grandpa's Farm—*Bilbro*	$0.75
Contemporary March Album	1.00
Grieg Album	1.25
Melodies of the Past—*Greenwald*	.75
Standard Compositions (*Vol. 3*)—*Mathews*	.75

SHEET MUSIC—VOCAL SOLOS

8048 In Old Juden (*High*)—*Geibel*	$0.60
8049 In Old Juden (*Low*)—*Geibel*	.60
28794 A Stray Letter (*Recitation*)—*Peycke*	.50
28655 Hide Not Thy Face (*High*)—*Effinger*	.40
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The selection of suitable Holiday gifts for family and friends usually means hours of planning and shopping, right at the busiest time of the year for the average teacher and musician. Our experience has proven such a time- as well as money-saver for many in obtaining appropriate gifts, that we believe more of our readers—perhaps you—would find it helpful in deciding "what to give." Before listing a few selected items from the complete, illustrated catalog, which we will gladly send to you without cost, we would like to explain that these articles are not for sale, but are offered as rewards for making new friends for THE ETUDE. In other words, we will send your choice of anything in the catalog absolutely free, for securing one or more subscriptions to THE ETUDE from fellow students, teachers or club members. Full payment of $2.00 must, of course, accompany each order. Your personal subscription alone cannot be counted. Get your first subscription and send it to us today. Let THE ETUDE supply you with gifts and save you money on Holiday Gifts!

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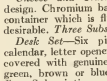

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A FAVORITE COMPOSER

Each month we propose to 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.

MARIE CROSBY

In Enid, Oklahoma, there lives the composer who is here introduced to our readers this month because of the exceptional success of numerous piano teaching pieces that she has written. Miss Crosby is a teacher of piano, organ, theory, and harmony, and has held positions on the music faculties of Grenada College, Grenada, Miss., Winthrop College, Rock Hill, S. C., and Howard Payne College at Brownwood, Texas, having been musical director at this last-mentioned college, and besides her present activities in Enid, Oklahoma, she taught privately for a period in Knoxville, Tenn.

Most of her composing efforts, however, were not with the college student in mind, but rather the younger students in the elementary grades. Some have said that there are more people who can write symphonies than there are individuals who can write easy piano teaching pieces with educational values and, at the same time, a strong musical appeal to the pupil. Many teachers have come to know the compositions over the name of Marie Crosby. Their characteristic style usually bears out the thoughts suggested by the title pages, thus helping young students to get into the spirit of the pieces. Miss Crosby has had an exceptional gift in this direction, but it will be noted in the selected list of compositions given below that she has not forgotten the pupils in the intermediate grades either.

Miss Crosby's higher education in music began with her enrollment in the New England Conservatory of Music in Boston, Mass., where she studied piano with Edwin Klahre and Arthur Foote. She took theoretical work with Louis Elson, musical history with H. E. Krehbiel, and organ with Henry Dunham. Two years in post-graduate work at the Conservatory also was pursued and later, in New York at the Institute of Musical Art, she studied harmony and composition under Percy Goetschius, and there was further development abroad in Paris under the great French master, Isidor Philipp.

Compositions of Marie Crosby

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PIANO DUET

19668	Waltz of the Flower Fairies	2	$0.40

Advertisement

World of Music

(*Continued from page 752*)

THE PHILADELPHIA ORCHESTRA is reported to have made a three-year contract for weekly broadcasts over the nation-wide WABC-Columbia network, the programs to be sponsored by a number of leading financial institutions of the United States.

HOOK AND HASTINGS, for one hundred and nine years one of the most famous of builders of pipe organs in America, has announced that the business will be liquidated and the factory closed at an early date. Among masterpieces by the company are the famous instrument in the Mother Church of Christian Science, Boston, and the great organ of the Riverside Church of New York.

MARY CARR MOORE, Los Angeles composer and teacher, has been lately awarded a prize in the annual poetry contest of the Browning Society and also first place in a contest sponsored by the Women's International Association of Aeronautics, for her song, "Winged Flight"—which just makes so many of these scalps at her belt that we lose count.

JAN SIBELIUS, the eminent Finnish composer, received the degree of Doctor of Music, *honoris causa*, from the University of Heidelberg, as a feature of the celebration of the three hundred and fiftieth anniversary of this famous institution.

COMPETITIONS

ONE THOUSAND DOLLAR AWARDS for young pianists, violinists and vocalists; with additional prizes of five hundred dollars for the two best opera voices; are offered by the National Federation of Music Clubs, in connection with its 1937 Biennial Convention. For particulars as to entry, write Mrs. John Alexander Jardine, President, 1112 Third Avenue South, Fargo, North Dakota.

THE WIENIAWSKI PRIZE of One hundred Dollars is offered by the Wieniawski Association, for a composition for violin and piano, five to ten minutes in length, suitable for close of program but not to be a mere display of virtuosity. Further particulars may be had from Adam Kurylio, president of Wieniawski Association, 1425 Broadway, New York City.

LAKE PLACID CLUB PRIZES, amounting to Fifteen Hundred Dollars, are offered for chamber and choral compositions. The closing date for choral entries is February 15, 1937; and for chamber works, March 20, 1937. Further particulars may be had from George Carroll, Lake Placid Club, Essex County, New York.

AMERICAN COMPOSERS, native or naturalized, may enter compositions for organ, piano, voice, violin, viola, violoncello, string quartet, or any combination of these instruments, and for a cappella chorus, to be performed at the "Festival of American Music," of May, 1937, by the Westminster Choir School. Entries close January 1, 1937. Inquiries may be addressed and scores sent to Roy Harris, Director of Festival of American Music, Westminster Choir School, Princeton, New Jersey.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York offers a prize of One Thousand Dollars for an orchestral composition ranging from twenty minutes to full symphonic length, and a second prize of Five Hundred Dollars for an overture, suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may be had by writing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

ANTHEM CONTEST: One Thousand Dollars are offered in Twelve Prizes ranging from Two Hundred and Fifty Dollars to Fifty Dollars each, for unpublished anthems. Entries close February 1, 1937, and full information may be had by addressing the Lorenz Publishing Company, Third and Madison Streets, Dayton, Ohio.

THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST

Instrument Enigma

By Kathryn Meadows (Age 15)

My first's in PERCUSSION,
But is not in SING;
My next is in CHIMES
And also in RING;
My third is in CUCKOO
But never in BIRD;
My fourth is in SCISSORS,
But can not be heard;
My fifth's in ALLEGRO
But never in TERM;
My sixth is in BEETLE
But is not in WORM;
My last is in GOSSIP
But never in TELL;
And now, let me ask you,
What word do I spell?

Answer: PICCOLO.

As Kay Practiced

By Abbie Llewellyn Snoddy

There was a young lady named Kay,
Who practiced with ardor each day;
And if she once stopped
Her standard sure dropped,
As was seen in each piece she would play.

The Note-Fairies

By Dorothy H. Greenway

"OH DEAR," sighed mother, "the keys are dirty again." She did so love to play a tune or two in the evening; and Beulah also loved to play right after supper, but some how she never could remember to wash her hands first (or perhaps she was too lazy). And mother did get tired of telling her about it every time. That night when she tucked Beulah in bed she had to remind her again about the dirty keys.

Beulah felt rather guilty because she did forget to wash her hands before she played her new piece, and she had had a cinnamon bun for supper. So, when the house was quiet and every one in bed, she went down stairs with a damp cloth and prepared to give her mother a pleasant surprise in the morning.

As she drew near the piano she heard queer little tinkling noises and saw little lights over the keyboard. Was she dreaming? Dozens of little fairies were there, each with a bucket and cloth, cleaning and polishing the keys.

"So there you are," exclaimed Middle C Fairy, "a lot of work you have made for us!"

"Yes," said B-flat Fairy, "things were getting so bad that the Music Queen sent us down to do something about it and to punish the culprit."

"Oh, please," cried Beulah, "I was just coming to clean them myself. See, here is my cloth, and I promise that hereafter I will always wash my hands before practicing."

At that moment the candle which she had been carrying, went out, and when she struck a match to relight it, the fairies had disappeared.

Thoughtfully she crept back to bed. And her mother often wondered what she had said to Beulah that night to make such an impression, because she never again had any trouble with dirty keys.

The Christmas Wish

By Margaret Curle

Characters:
JEAN
JEAN'S MOTHER
MRS. SMITH
GROUP OF CHRISTMAS CAROLERS

SCENE: Interior of small apartment on Christmas Eve. Furnishings include chairs, couch, ironing board, at which Mrs. Smith is working, and table.

JEAN (*in dressing gown, looking out of window*): It is snowing again. I'm so glad it will be a white Christmas. How soon do you think Mother will be home?

MRS. SMITH: Well, dearie, she will be working late to-night. About eleven, perhaps.

JEAN: Poor Mummie. She will be so tired with the rush and everything. I know she will be pleased when she finds you have done all the ironing. It is very nice of you.

MRS. SMITH: Hush. And why not, while I am keeping an eye on you?

(*Music of* Deck the Halls with Boughs of Holly *and the sound of sleigh bells in the distance, growing louder.*)

JEAN: Sleigh bells! And Christmas carols! Mrs. Smith, do you think it is St. Nicholas?

MRS. SMITH: Bless your innocent heart. Sure the good Saint will be around after a while. It's on the stroke of midnight they say he comes.

JEAN: How can he come to all the houses at midnight? Maybe it's like the radio: you know all who tune in on the same station at the same time hear the same thing, no matter how far apart they live.

MRS. SMITH: That might be it. Listen now!

(*The carolers sing* The First Nowell *and* Hark the Herald Angels Sing *beneath the window, growing fainter.*)

JEAN: Christmas carols. How I love them! Miss Towers let me learn some for my Christmas lesson. Mrs. Smith, do you think St. Nicholas will give me what I am wishing for?

MRS. SMITH: And what may that be?

JEAN: A violin for my very own. It is sweet of Miss Towers to let me practice on hers, but if I had my own I could play more often.

MRS. SMITH: Well, no doubt the good Saint will be considerate if his budget will allow it.

JEAN: Some day, too, I want to be a music teacher.

MRS. SMITH: And I think you'll be a good one. (*Chimes sound the hour of eleven off stage.*) Eleven o'clock. It is getting late and I must be going. Let me tuck you in bed, and wish you Merry Christmas, and I hope you get your wish.

JEAN (*throwing her arms around Mrs. Smith*): Thank you, Mrs. Smith and Merry Christmas to you, too.

MRS. SMITH: I'll leave the small lamp burning in the hall. Good-bye.

(*Exit Mrs. Smith.*)

(O Little Town of Bethlehem *is heard in the distance, sung by the carolers. As the music ceases, the door opens and Jean's mother enters quietly, carrying a small tree, parcels and holly, and a violin case, which she places on the table.*)

MOTHER: Oh, but I am tired. (*Sits in chair a few moments while* Good King Wenceslas *is heard in the distance.*) Well, I had better arrange these presents before Jean wakes up. (*Midnight chimes are heard off stage.*)

JEAN: (*opening her eyes*): Mother, Merry Christmas. I'm so glad you are here. Oh, what a dear little tree. Has St. Nicholas been here already?

MOTHER: It looks like it, dear. (*Jean jumps up and runs over to tree, and spies the violin case.*)

JEAN: And, why Mother! Do I get my wish? How *wonderful!* Why, it is from Miss Towers (*reading card*), "With all good wishes to my best little pupil."

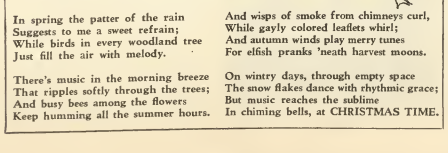
MOTHER: Yes, dear. She gave it to me and asked me to put it under your tree. She has a new one and will not need this any more.

JEAN: Now I can play whenever I wish, and I'll practice hard every day.

MOTHER: Play something for me now.

JEAN: I will play my Christmas piece.

(*Jean plays* Silent Night, Holy Night, *as carolers join beneath the window on second verse, repeating in a* pianissimo *hum as the curtain falls.*)



In spring the patter of the rain
Suggests to me a sweet refrain;
While birds in every woodland tree
Just fill the air with melody.

There's music in the morning breeze
That ripples softly through the trees;
And busy bees among the flowers
Keep humming all the summer hours.

And wisps of smoke from chimneys curl,
While gayly colored leaflets whirl;
And autumn winds play merry tunes
For elfish pranks 'neath harvest moons.

On wintry days, through empty space
The snow flakes dance with rhythmic grace;
But music reaches the sublime
In chiming bells, at CHRISTMAS TIME.

Do Or??

By Gertrude Greenhalgh Walker

Once Will Rogers, the famous comedian, said, "There is very little difference between *Do* and *Don't*. Only two letters. But one means SUCCESS and the other means failure."

So, which do you want? Do you want to be a good musician? Do you want to bring beautiful music into your home? Do you want to play in your school orchestra? Then—

DO
Practice faithfully every day.
Do your scales and arpeggios.
Finger correctly.
Phrase carefully.
Pedal carefully.
Memorize correctly.
Play with expression.
—Result—
SUCCESS

Catherine's Finger Skates

By Gladys M. Stein

"I do hope it freezes hard tonight," remarked Catherine, as she glanced out the studio window.

"Why all the anxiety concerning the weather?" inquired Miss Pastorius, her piano teacher.

"They flooded the athletic field at school this morning," explained Catherine, "and if we get a real freeze to-night, the ice will be thick enough for skating to-morrow."

Nothing more was said on the subject for the next few minutes, but the teacher looked worried as she watched Catherine's hands moving about on the piano keys.

"Do you ever wear your ice-skates in the house?" she asked.

"Certainly not!" Catherine answered. "I'd ruin Mother's rugs and polished floors! Besides it would be hard to walk on those narrow runners."

"Very true," agreed Miss Pastorius. "Then why do you wear skates on your fingers when you are playing the piano?"

"Do you mean my long pointed finger nails?"

"I do," the teacher declared. "And speaking of ruining things," she continued, "your mother was complaining yesterday of the way you had marred the panel back of the keys on your piano with finger nail nicks."

"Maybe it is foolish to keep them so long," admitted Catherine, "but all the girls in my class at school wear theirs that way."

"I don't doubt that," said Miss Pastorius, "and I would not say a word about them if they were not interfering so with your music. There is just one thing the matter with your playing, and that is your habit of slipping and sliding on wrong keys. This," she asserted, "is caused by those long nails which prevent your finger tips from getting a firm grip on the piano keys."

"Oh, if it is my finger nails that are making me hit so many 'sour notes' I'll certainly file them low!" Catherine promised.

"Well," concluded the teacher, "please try keeping them short, and I am sure that your playing will sound a lot better!"

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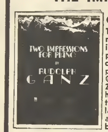

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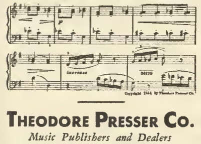
SUNDAY MORNING IN THE MOUNTAINS

Cat. No. 26171 Gr. 3 Price, 30 cents

This number is an interesting piano gem with its pastoral motives, bell effects, and realistic echo passages.



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JUNIOR ETUDE—(Continued)

December Anniversaries

ANNIVERSARIES of the following composers are celebrated this month. Perhaps you can add some of their compositions to your December Club meeting programs, unless you have already planned other things.

MOZART died in Vienna on December 5, 1791. Every Junior should have in his repertoire at least one composition by Mozart, kept fresh in the memory and ready to play at a moment's notice.

SIBELIUS was born on December 8, 1865, in Finland. His great tone poem for orchestra, *Finlandia*, may be heard on Victor record, No. 7412, played by the Philadelphia Orchestra.

CÉSAR FRANCK was born in Belgium, on December 10, 1822. His "Symphony in D minor" is one of the most popular of all symphonies. It may be heard on Victor records, Nos. 6726 to 6730, also played by the Philadelphia Orchestra.

BEETHOVEN was born in Bonn, Germany, December 16, 1770. His works are too numerous to mention, but every Junior should have one or more of his compositions in his repertoire, and the older Juniors should have an entire sonata.

SAINT-SAËNS, the French composer, died in Algiers on December 16, 1921, at the age of eighty-six. He visited America a few years before his death. Every one knows his little melody called *The Swan*, from the "Carnival of Animals," but how many know some of the other pieces in the "Carnival"?

Carl Maria von WEBER was born in Germany on December 18, 1786. Some of his operatic melodies may be played on the piano, as well as his well-known waltz, *Invitation to the Dance*, which may also be heard on Victor record No. 6643, played by the Philadelphia Orchestra.

EDWARD MACDOWELL was born in New York on December 18, 1861. You surely can play some of his "Woodland Sketches," "Fireside Tales," and others of his works.

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 any Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Minor Scales." Must contain not over one hundred and fifty words, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., by the eighteenth of December. Prize winners and their contributions will be printed in the March issue.

RULES

Put your name, age, and Class in which you are entering, on the upper left corner of paper, and put your address on upper right corner of paper. If contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use a typewriter, and do not have any one copy your work for you.

When schools or clubs compete, have a preliminary contest, and send in no more than two contributions in each class.

Competitors who do not comply with all the above rules will not be considered.

JUNIORS OF WILSONBURG, W. VA.

???Who Knows???

1. What rests are required to complete a measure in six-eight time, which contains a dotted eighth and a sixteenth note?
2. Who wrote the symphonic poem, "Les Preludes"?
3. In what year did Brahms die?
4. What is meant by *piu mosso?*
5. What is an augmented triad?
6. To which class of instruments does the English Horn belong?
7. Who was Clara Schumann?
8. How many half-steps are there from B double-flat to C double-sharp?
9. What is the Italian term meaning "as fast as possible"?
10. Name three operas by Mozart.

(Answers on this page)

Hidden Composers Puzzle

By Alfred I. Tooke

Each sentence contains one hidden composer.

1. On a large slab a chicken, a duck and some other poultry were lying.
2. A big man came in with a rush and elbowed me roughly away.
3. With gratifying luck, to my great delight, I won the medal.
4. He tried for the high jump, but his chum annexed that trophy.
5. He was very angry and said they never did give him a chance.
6. Such opinions depend on one's point of view.
7. The dried leaves and roots of sumac do well in tanning and dyeing.

Letter Box

DEAR JUNIOR ETUDE:

Will you please enroll me as a member of your club? I think the Junior Etude Club is very nice because it has so many things to do and read.

I play the piano and violin. Recently I entered the piano tournament and played twenty pieces from memory and received a grade of ninety percent, which put me on the National Honor Roll.

From your friend,
JULIA PACE (Age 11),
Louisiana.

N. B.—As has often been stated in these columns, there is no official JUNIOR ETUDE CLUB having any connection with the Junior Etude. Any boy or girl, whether a subscriber to THE ETUDE or not, may write to our Letter Box, and if under sixteen years of age may enter our contests at any time. There is no membership or enrollment, as the Junior Etude belongs to all music lovers.

TOY XYLOPHONE ORCHESTRA, INDIANAPOLIS, INDIANA

DEAR JUNIOR ETUDE:

I am planning to make music my career and I have an excellent teacher who teaches me both piano and violin. Recently I gave a recital in which I played eleven pieces by the famous masters, from memory, and I have broadcast several times.

From your friend,
KATHRYN MEADOWS (Age 15),
Alabama.

ANSWERS TO "WHO KNOWS?"

1. An eighth rest, a quarter rest and an eighth rest.
2. Franz Liszt.
3. Brahms died in 1897.
4. *Piu mosso* means more motion, hence, faster.
5. An augmented triad is one containing two major thirds; or, from the root, a major third and an augmented fifth.
6. The English Horn is a wood-wind instrument.
7. Clara Schumann was the wife of the composer, Robert Schumann, and was herself a famous pianist.
8. There are five half-steps from B double-flat to C double-sharp.
9. *Prestissimo.*
10. Three operas by Mozart are "Don Giovanni," "The Magic Flute" and "The Marriage of Figaro."

A Scale Game

By Daisy Lee

Prepare for this simple yet interesting game by writing on small squares of paper the names of the major or minor scales (one to a square).

Put these in a box, and start the game by asking a player to draw out one slip. He then goes to the piano and tries to play the scale written on his paper. If he can play it correctly, he may keep his place in the group; but, if he fails, he is dropped from the game.

Keep on drawing squares and playing scales until only one player is left of the group.

The scales may be played with either or both hands, and as many octaves as you wish, but do not make them too difficult for the age and advancement of the players.

ANSWERS TO SEPTEMBER PUZZLE

Opposites: Victorious—vanquished. Busy—idle. Young—old. Industrious—lazy. Under—over. Old—new. Hot—cold. Full—empty. First—last. Early—late. Closed—open. First letters of opposites spell VIOLONCELLO.

PRIZE WINNERS FOR SEPTEMBER PUZZLE

LUCILE GRAF (Age 15), New Jersey, Class A.

BETSY REED (Age 13), Illinois, Class B.

ANNE DORIS OATES (Age 10), South Carolina, Class C.

(*Continued on next page*)

Junior Etude (Continued)

One Year's Progress
(Prize Winner)

It all started with the organizing of our school orchestra. Our leader was to teach the students the instruments, so I hesitatingly took the violin. I was able, however, to play fifth grade music on the piano, so in five months I advanced to third position and had done several books of technic and pieces.

My sister, who also plays advanced piano music, was my accompanist and we were continually asked to play on programs, in amateur contests, and so on. Then I was appointed first violinist in our school orchestra, and we appeared several times in public.

The climax came with a scholarship to a leading music school in our state, for my progress in violin. This I intend to take advantage of soon. I am now in fifth position, after one year of work. I said work, but it was well worth it.

NORMA JUNE NASON (Age 14), Class A.
Minnesota.

One Year's Progress
(Prize Winner)

I am working on a Beethoven sonata, which has five movements. I have memorized the first movement. The second movement has many difficult mordents and threes against fours, which I could not possibly do last year and which show how I have progressed in technic.

In Bach too, I have made much progress. Last year I was doing only "Two-part Inventions." Now I can play the famous "French Suite" at concert speed and also the "Three-part Inventions."

Last year I used a box and an extension pedal for my feet, but I am able now to reach the floor and pedal my Chopin and MacDowell without difficulty. I have made much progress in harmony, solfege and Czerny studies.

I am six years old and do not go to school. I study theory and harmony and piano with my mother and study other subjects with my father.

SANDRA BIANA POLACK (Age 6), Class C,
New York.

One Year's Progress
(Prize Winner)

It is a well known fact that some students advance farther than others in a year's time. I have in mind two pupils who commenced piano lessons at the same time. However, that did not keep the younger one from progressing more than the older one, and she is now a better sight reader also.

It depends on several different factors:

First, a good teacher whose main object is to help the pupil;

Second, parents who will coöperate with the teacher;

Third, the child, who should always have an open mind for helpful criticism, and strive to do his best.

Surely, if parents, teacher and child stand by these three important points, a year in music will show much progress.

LURA CLARK (Age 13), Class B,
Mississippi.

HONORABLE MENTION FOR SEPTEMBER PUZZLES:

Anne Kingen, Jane Kathryn Fuller, Rosemary Lockyer, Hildred Okland, Eleanor Bergh, Lee Howard, Ruth Beck, Helen Rhodes, Helen Young, Dorothy Caruso, Helen Carlson, Valdean Larson, Margaret Sturgis, Erma Jean Cook, Louise E. Driver, Clara Waldrop, Clarence Minor, Rosemary Ferlis, Mary Patricia Rainsford, Gillis Underhill, Clarice Cash, Gladys Henderson, Lily King, Virginia Dolmage, Frances Sells, Jean Roberts, Jack Delman, Margaret Sibley, Margaret Loreen Pearson, Metta Nason, Annette Robins, Hope Elizabeth Baker.

HONORABLE MENTION FOR SEPTEMBER ESSAYS:

Hildred Akland, Etta Hanson, Carl Allison, Janice Johnson, Hannah Ivory, Dora Hansen, Elaine Hill, Peggy Willman, Lily King, Carolyn Johnston, Anna Marie Solbach, Eleanor Bergh, Lois Stone, Clarice Cash, Hope Elizabeth Baker, Margaret Lareen Pearson, Barbara Youngmark, Blenson Woodall, Sophia White, Juanita Ripoll, Lewis R. Livingston, Dale Allard, Guy Hansen, Jeanette Holicky, Charles Medlia, Mary C. Solbach, Helen Carlson, Cleo Atkinson, Gladys Henderson, Jeanne Gilmore.

DEAR JUNIOR ETUDE:

I am fourteen years old and have studied music since I was eight. I am now giving both piano and trumpet lesson and I boast of thirteen pupils. Five of these study trumpet and the others the piano. Two of my little piano pupils have not yet attended school but they are getting along very well.

I organized a music club for them and they enjoy it very much. We call it the Always B Natural Club and we have little club pins. The club meets once a month at my home and a program is given, even the smallest taking part.

From your friend,
PEARL STURGIS (Age 14),
Pennsylvania.

Elements of a Useful Piano Piece

By Arthur L. Brown

EDITOR'S NOTE: In The Etude for January, 1936, there appeared an article, "What Makes a Successful Piano Piece." Comment was invited, and many noted composers wrote enthusiastically about the suggestions given. Attention was drawn to the fact that there is a general dearth of good material in the salon music class of about the fourth or fifth grade; that is, material suitable to the times and in the styles that Schütt, Sinding, Moskowski, Godard, Chaminade, Poldini and de Falla made popular. In other words, well made pieces, with real tunes that will give enjoyment to the players of not too advanced technic. One of the communications received was from Arthur L. Brown, whose compositions have been very successful. His letter follows:

"I list five characteristics, plus inspiration (if you wish to use that word), which go far towards making a successful piano piece. In the order of their importance they are:

1. Rhythm
2. Melody
3. Harmony (not too involved)
4. Title (should be very descriptive and, if possible, romantic)
5. Showiness.

"Here are six pieces possessing all or most of these characteristics:

Narcissus .....Nevin ....all five
Water Lilies...Lehman............all five
On the Ice.....Crawford.......all but "2"
Liebesfreud ...Kreisler........all but "4"
Pixies Goodnight Song..Brown.........all but "5"
Estrellita .....Ponce...all but "4" and "5"

"To show the importance of a good title, take, for instance, *On the Ice*. I cannot imagine Mrs. Crawford writing this piece without having watched people skating. The first two measures represent a swift glide, the third measure skating on one foot, the fourth measure skating on the other foot, and so on. The end of the piece represents a succession of long glides, first on one foot, then on the other. The title and the music are firmly welded.

"*Narcissus*, to me, has everything, plus inspiration. Morrison's *Meditation* had, I imagine, a very large sale, due to its appeal to the musically uneducated masses. *Hearts and Flowers* also had the same appeal.

"Regarding inspiration, which may have the effect of bringing to the surface latent talent. In the fall of 1905 I heard several great pianists. To use a hackneyed word, they always 'thrill' me. I wrote 'Pixies Carnival' that fall, and possibly my being saturated with great music, superbly interpreted, helped somewhat. I could hardly stay away from the piano, until I finished the ten little pieces.

"My most musical number, by no means a good seller, is *Improvisation and Melody*. I wrote it directly after hearing several piano recitals by great artists. I remember banging out chords all over the piano, imagining I was Paderewski."

Next Month

THE ETUDE starts 1937 with a series of very engaging and informative articles, among which are:

MUSICAL FOOD FOR MILLIONS

Erno Rapée

Erno Rapée, Hungarian-American virtuoso conductor—who made his start as an orchestra leader in picture theaters, and whose concerts over the air have become regular features of our domestic musical life—is now heard by more millions of people than any conductor in history. His views on "What the Musical Millions Want" are therefore most significant, as presented in an interview secured by Rose Heylbut.

HOW TO REVIEW

Henry Holden Huss, eminent American pianist, composer, and teacher, gives many fresh and profitable ideas upon how pieces should be reviewed.

TOOTING YOUR OWN HORN

Marie Dickoré analyzes the teacher's publicity needs and presents many things which should help the teacher obtain more pupils.

COMPOSING FOR THE PICTURES

Erich Korngold, one of the foremost of present day masters, who wrote the music for the film version of "Anthony Adverse," tells of the musical needs of the screen.

A NEW HAMBOURG MASTER LESSON

Mark Hambourg, whom many regard as the greatest Russian-born pianist since Rubinstein, has prepared a lesson upon the immortal *Berceuse* of Frederic Chopin; one of the best in the widely-praised series of twelve such master lessons he has written for THE ETUDE.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

Musical Books Reviewed

How To Improve Your Voice
By GREGORY KRASNOFF

One of the most intriguing of all musical subjects is the human voice. At the same time there is no theme upon which there is such a wide variety of opinions. It is therefore a relief to find a book in which the main facts of the fundamentals of voice culture for the speaker and the singer are set forth in very understandable fashion, and with sufficient "how to do it" exercises to keep the self-help student busy and interested.

Gregory Krasnoff, in his "How to Improve Your Voice," considers the subject very sensibly and very constructively. He regards correct speech as the main basis for voice development. His chapters upon "Voice Registration" show wide study in the problems of all kinds of voices, occidental and oriental, and are an extremely original presentation of a time-worn subject.

The chapters devoted to practical lessons in voice development seem extremely feasible and sensible, but in the experience of the reviewer, one must modify any series of directions or terms, to meet the needs of the individual pupil.

The author was born in Odessa, Russia, that incubator of much musical genius. He has traveled extensively throughout a large part of the world, and eventually has settled in Portland, Oregon.

Pages: 181.
Price: $2.25.
Publisher: The Dial Press, Inc.

Masters of Russian Music
By M. D. CALVOCORESSI AND GERALD ABRAHAM

Michael Ivanovitch Glinka was born May 20th (old calendar June 1st), 1804. Since the "Life of the Czar," Glinka's first and greatest opera, appeared in 1836, it may be said that Russian national music of a high character is just one hundred years old. In that time the country has produced a number of masters of immortal attainments. Many of these took up music as a kind of avocation in their busy lives in other callings. The best known names, of course, are Glinka, Dargomijsky, Serov, Balakirev, Cui, Borodin, Moussorgsky, Tschaikowsky, Rimsky-Korsakoff, Liadov, Glazounov, Liapounov, Taneiev and Scriabin. To these distinguished musicians, M. D. Calvocoressi and Gerald Abraham have devoted their new book "Masters of Russian Music," a series of admirable biographies, and the most useful work we have yet seen upon this very interesting subject. It pictures in very readable manner, the accomplishments of the leaders of the art in pre-Soviet Russia. Not since the memorable studies of Rosa Newmarch have we had a work to throw more light upon this subject which commands so much attention in the musical world.

Pages: 510.
Price: $3.75.
Publishers: Alfred A. Knopf.

What Every Junior Should Know About Music
By ELIZABETH GEST

A booklet that will be of great usefulness to the teacher and the sponsor of groups of young musician students. A wide experience in the field of Junior Music has given the author a fine grasp of just what these youthful musicians need in order that they may pursue their studies intelligently. There are chapters on the Elements of Music; the Rudiments of Music; the Instruments in Use; the Musical Forms; a Glossary of Musical Terms; short Biographical sketches of Famous Composers; and a quite comprehensive group of chief Themes from the best known masterpieces. A valuable contribution to literature on music.

Pages: 44.
Price: $.60.
Publishers: The Boston Music Co.

A Musical Technical Riddle
By ARNOLD SCHULTZ

Arnold Schultz has contributed another to the growing series of books dealing with the manipulation of the piano keyboard. It is called "The Riddle of the Pianist's Finger" and it is a most comprehensive work. It deals solely with the physical laws and physiological conditions underlying piano technic. The relation of these to musical interpretation is left to the pupil's imagination. In fact, in all the book we chanced only two or three times upon the name of a composer—usually Chopin. The writer's intention obviously is to give as definitely as possible to the pianist and student, the secrets of the operation of the hand as a substantial basis for action in pianoforte playing. He will learn all about the muscles involved and the skilled leverage required to play. Of course, Liszt, Paderewski and Rubinstein knew nothing about this; and they still managed to be masters. But, it cannot be reasoned that this knowledge might not have saved them hours and hours of experimentation. Mr. Schultz devotes the last four chapters of his book to an analytical consideration of the methods of Leschetizky, Matthay, Breithaupt and Ortmann, handing the palm for superiority of theory and exposition to Ortmann. The author lays great stress upon the "feeling" of the hands when the highest results are being obtained. The work is one representing fine, careful and scholarly research. It is well worthy of being included in the list of notable books being issued by the University of Chicago Press.

Pages: 310.
Price: $3.50.
Publishers: University of Chicago Press.

Concise Index of The Etude for 1936

Only a few Leading Articles are listed here. The Musical Index is Complete.

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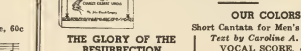
Two Keys — Price, 60c

I DO NOT ASK, O LORD

Text by Adelaide Anne Procter

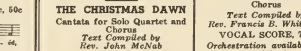
Two Keys — Violin Obbl. — Price, 60c



YESTERDAY AND TODAY

Text by Gertrude Rogers

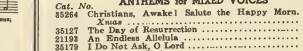
Two Keys — Price, 50c



ABIDE WITH ME

Text by Henry F. Lyte

Two Keys — Price, 40c



A SONG OF STEEL

Text by Howard Neiman

Bass — Price, 60c

MY HEART IS LIKE A SINGING BIRD

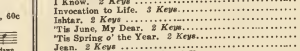
Text by Christina Georgiana Rossetti

Two Keys — Price, 50c

GIVE EAR TO MY WORDS, O LORD

Text from Psalm V

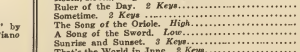
Two Keys — Price, 60c



COME DOWN, LAUGHING STREAMLET

Text by Alfred H. Hyatt

Two Keys — Price, 60c



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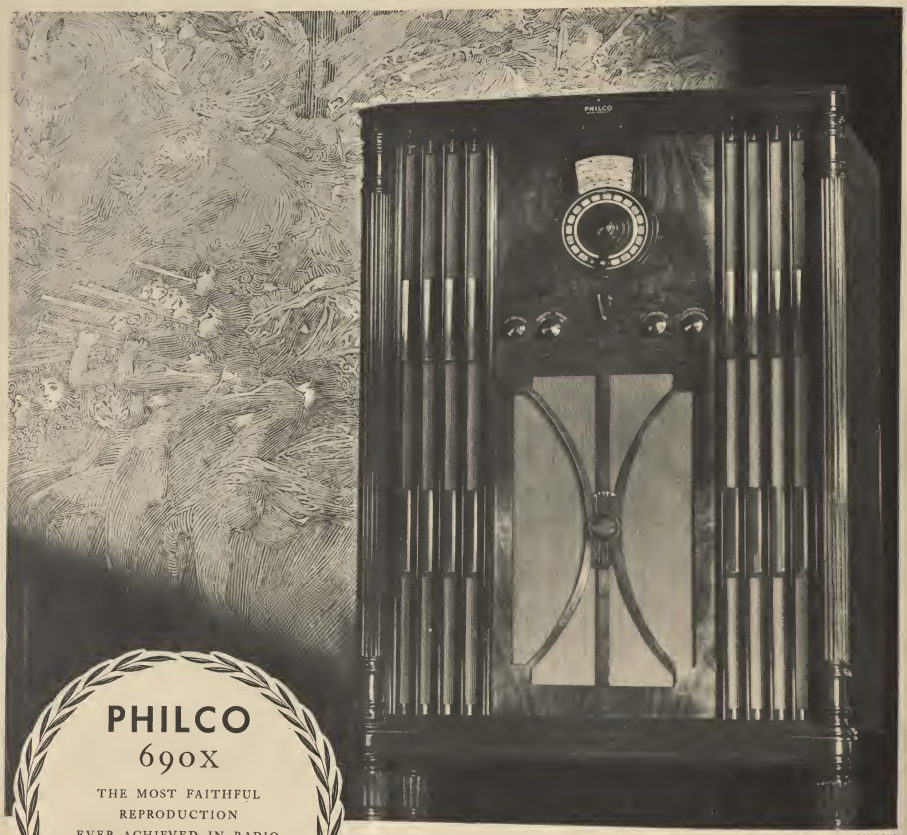

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