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James Francis Cooke

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THE ETUDE

February
1940

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music magazine



77

THE YEARS REST LIGHTLY on much of Victor Herbert's music. Some of it sounds as though turned out only yesterday from his busy musical mint. Yet the youngest tune is at least sixteen years old (he died in 1924), the ages of the rest running into venerable figures. His beloved *AH, Sweet Mystery of Life*; *Kiss Me Again*; and *Italian Street Song*; to name only a few; all are woven into the very tapestry of our musical existence; and the gold of their threads shows no sign of tarnish.

All of them were written with that effortless ease that characterized his work. His operettas were invariably done on commission, a fact that seemed to spur the flight of his magical pen. (His "The Only Girl," a musical comedy containing the enduring waltz song, *When You're Away*, was written in exactly seven days.) Melodies tumbled from him in a profusion that staggers the pencil sucking composer who sits around waiting for a good tune to light on his shoulder. In this connection, we recall a little verse he scribbled in his sketch book in 1896.

"Professoren" machen Regeln,
Nachtigallen brauchen Keine!
Melodie ist Goetterpeise,
Werft die Fugen vor die Schweine!
("Professors" make rules,
Nightingales need none!
Melody is food for Gods,
Fugues are food for swine!)

Whether Herbert was also the author, we do not know; but its four short lines, with due allowance for exaggeration, sum up to perfection his musical philosophy. Incidentally, the opposite page of that same notebook contains the melody, in pencil and the key of C, of the title song from his operetta, "Sweethearts," produced in 1914. Whether he had written the title eighteen years earlier, or carried about with him during all those years this little 4 x 6 book, is a problem for some determined musicologist to solve.

Their Tribe Increases

So far we have listed only five of the ageless Herbert tunes. This melodious snowball could be in no time doubled and trebled in size, by rolling into it such favorites as *Gypsy Love Song*; *I'm Falling in Love with Someone*; *Togaland*; *Kiss in the Dark*; and dozens of others that pop into mind. The Herbert hits of yesteryear are becoming the "chestnuts" of today and tomorrow. Understand, of course, that this use of "chestnut" carries no disparagement. On the contrary, it expresses a respect, seasoned with the affection we bear all beloved things, musical and mortal, that stand the test of time. "Chestnuts" are the tunes that, for one reason or another, defy the en-

Ageless Tunes

Why Victor Herbert's Melodies Never Became "Chestnuts"

By
Gustav Klemm

Well Known American Composer

Herbert at the Age of Ten

Herbert at the Age of Twenty-four

Herbert at the Age of Forty-four



DEANNA DURBIN
The Embodiment of Youth in Music

friend who passed along to him enthusiastic word of a youngster named Durbin who had sung beautifully at a social gathering she had attended. The agent arranged to hear the girl confirmed his friend's opinion, and at once showed his find to a company official who was wiser most favorably impressed. The student for a girl to enact the rôle of the girl in her youth was ended at last; and I, Mae Durbin, later to be known as Deanna, signed her first motion picture contract.

coarctions of age and threaten, deservedly so, to live on forever.

Herbert has a number of highly promising entries in this vast stable of tuneless thoroughbreds. They are blessed with the magic of true melody, wedded to a sensitive harmonic sense of amazing aptness, that will keep them running down the

tracks of time for more years than we shall witness. Their long-winded companions include the *Overture to "William Tell"*; *The Blue Danube*; *Sextet from "Lucia"*; *The Quartet from "Rigoletto"*; *Silver Threads Among the Gold*; and so on, and on and on. Do not sniff! Up until fairly recently, the popular pose called for a superior dismissal of these and other "chestnuts," an insincere pose, we might add, because the sniffers, all "pishing" and "boohing" aside, knew deep down somewhere that they loved these old tunes and enjoyed hearing them. These bendable but unbreakable tunes undoubtedly suffer from too much playing; but this should not be distorted into a criticism of the numbers themselves. In all truth, most of these musical oldsters are beyond criticism; they scorn it. Criticism is for musical infants, born yesterday and at best doomed to die tomorrow, or to suffer a fitful existence covering a short span of years.

These "chestnuts" were once the foundation of many of our programs. Our forefathers sharpened their musical teeth on them. Many of them were heritages from earlier generations, but each succeeding period produced its own "chestnuts." They were played and sung in the spacious drawing-rooms of yesteryear. People knew them, and loved them.

But time, ever impatient, marches on. The "chestnuts" were rushed up to the attic, along with the lovely furniture that formerly filled the average home. The once popular old melodies settled down, lonesome and neglected, with the dignified Salem chests, the Governor Winthrop desks, and grandmother's old rocker. A hush fell over them. The years rolled on and the dust grew deep on the musical "chestnuts."

And Memories Awaken

Then came the dawn. The appeal of the "new" waned. The ranks began to break, and detested individualists, overcome by a vast nostalgia, yearned for a return of the melodies whose phrases had been for long haunting them. The pendulum was swinging back. The furniture, now "antique" and (Continued on Page 132)

"There's a Long, Long Trail a-Winding"

The Story of a Song That Earned
Three Million Dollars

As told by the composer

Zo Elliott
to
JAY MEDIA

Zo Elliott, composer of one of the most successful songs ever written, was born May 25, 1891, of old Puritan stock in Manchester, New Hampshire. His father was a banker and his mother a graduate of the Boston Conservatory of Music. She gave her son his first music lessons. His later education was carried on in orthodox fashion, at St. Paul's School, Concord, Phillips-Andover Academy, Yale University (A. B., 1913) and a short period at Trinity College, Cambridge, England. This was followed by several years of intensive study at Fontainebleau, with the renowned teacher of Composition, Nadia Boulanger. He entered the U. S. Army (Signal Corps) in 1917 and arrangements were made for him to lead the band of the regiment planning to go over seas. Then the Armistice occurred. His citation reads: "Excellent effect on morale of troops." Before the war, Mr. Elliott attended the Law School at Columbia University for two years. The call to arms, and later of music was, however, too strong, and he did not complete his legal studies.

Mr. Elliott is now engaged upon a grand opera, "What Price Glory." The story of his famous song is of very graphic and lively interest.—Editor's Note.

ALTHOUGH MY MUSICAL MOTHER had what was virtually a professional training, she did not try to persuade my father that music was the only profession for a man. Even the comparatively few years that have passed since my boyhood have marked a pronounced difference between the attitude of that day and this. Musicians then, in many cases, affected Windsor ties, long hair, and had their eye-glasses moored to them by silk ribbons. They were a class apart—Brahms and the Brahmins—looking upon ordinary mortals as untouchables. The trouble was that the ordinary mortals looked upon them as 'untouchables,' queer folk, who did things differently and lived in a world by themselves. Of course, that was no 'life work' for a banker's son. My parents did, however, see to it that I had the best obtainable teacher in Man-

chester. He was Harry Whittemore, a pupil of Philipp and Matthay, and the accompanist of the Gogorzas and Emma Eames. My parents made sure, however, that I did get much other training besides musical in order to avoid the hazard of relying entirely on music. All that has changed

now, changed mightily, and music as a profession ranks in America with all other professions as a serious and important calling of great value in our modern social scheme.

The Lure Prevails

"Music, nevertheless, has proven an irresistible siren for me and I cannot think of life without music. For a time I studied singing in New York and in America with all other professions the original *Fricka* in Wagner's "Nibelungen Trilog."

"My 'majors' in college were English, letters and poetry, and my music has been inseparably joined to them. The author of the words of *Long, Long Trail*, Stoddard King, was born in Spokane, Washington. He was my chum at Yale and likewise an American to the extent of having among his ancestors a real sure 'nuf American Indian. He was two or three years older than I, and won everybody's respect by the fact that he was obliged to work his way through college. A most congenial companion, he was of the type known in service clubs as a 'grand guy.' We were both members of the fraternity Zeta Psi, and both

became interested in the dramatic work of the fraternity. I met him first in 1911, and we decided to put on John Gay's 'Beggars' Opera.' This was a real success.

"One morning I was in Connecticut Hall at college, reading Baron Segur's report of Napoleon's retreat from Moscow, I went to the piano and immediately improvised the chorus of *There's a Long, Long Trail*. One of my friends heard it and at once said, 'Write that down, Elliott, and you will make your name and fortune.' Zeta Psi was to hold a banquet in Boston in a week, and they had asked Stoddard King and me to provide a song. King came into the hall a few minutes later and I confided, 'I have a song with "sticky" harmony.' What is 'sticky' harmony? It was a twist of college slang for a tune to which a tenor part, usually starting a third above, could be added and so obvious that any tyro could sing it. College boys often improvise these additional parts and sometimes the results are very fine. This, however, does not apply to all barber shop chorals. Everyone has heard 'barber shop' emanations that sound like a bagpipe with cholera morbus. Nevertheless a tune with a 'fool proof'

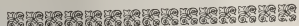


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Zo Elliott on his favorite mount

A Trick Reversed

Abroad We Go



FIFTY YEARS AGO
THIS MONTH



A Britisher Turns Yankee

Amusing Musical Episodes

Discovering the Riches in Old Music

By
Wanda Landowska

Of Limited Demands



83

The Etude Music Lover's Bookshelf

THE AMAZING RUBINSTEINS

The span of life of Anton Gregorovich Rubinstein was embraced in the years 1829 to 1894; that of his gifted brother, Nikolai, from 1835 to 1881. During their lives, their activities were so momentous that the world of music was actively influenced by them in many different fields. Somehow the writer feels that, despite the great publicity that accompanied Anton, "the roaring lion of the keyboard," posterity has not been as kind to him as it might have been. The great fame of his playing is preserved only in memories, since in his heyday there were no means of recording electrically his masterly performances. Anton had a vein of melody which many of his critics insisted was far more Teutonic than Slavic.

His mother, Kaleria (Glara), who was born in Germany, gave him his first lessons as a child, and his diet was Czerny, Clementi, Hummel, Herz, Diabelli, Moscheles, and Kalbrenner. She also doubtless sang German folksongs to him. Some of the piano pieces representing in part the influence of this style are the *Melody in F*; the *Romance in E-flat*; and *Kamennol-Ostrow*. His five piano concertos, in E, D, G, F, and D-flat, are heard, now and then; as are his lovely songs, *Da bist wie eine Blume* and *Der Asra*. But there is much in the Rubinstein repertoire which we wish might be introduced to the public ear and heard more frequently. His numbered works run up as high as Opus 121, and there are a large number of compositions without opus classification. John Philip Sousa, when asked what popular music really is, answered, "The music that is played the most." We feel that in the Rubinstein literature there are a great many works which would gain wide currency if they could be more frequently heard and appreciated. Therefore, the writer hails with great interest and pleasure the book, "Free Artist," by Catherine Drinker Bowen, who has given us a really excellent picture of the Rubinstein brothers, the fiery Anton and the more pedagogical Nikolai.

Mrs. Bowen is a member of the brilliant Drinker family of Philadelphia, which has made many valuable contributions to music. After an elaborate musical training, she devoted her attention to writing; and the reading public soon discovered that she possesses a very individual and captivating style. Her earlier book, "Beloved Friend," devoted to the life of Tschalkowsky, was received with pronounced favor.

In her Rubinstein volume, she has uncovered an unusual amount of interesting material of an artistic character and also much that is of a decided popular appeal. There are few pictures in musical literature more vivid or dramatic than that with which Mrs. Bowen opens the book, describing the baptism of sixty members of the Rubinstein family in a little chapel in Southern Russia, in order that, with the name and passport certifying that they were of the Christian faith, they might escape the cruel persecutions which beset the Jews at every step. By similar ceremonies, thousands of Jews were baptized that because they had any respect for Christianity, but because of expediency. Among the sixty Rubinstein baptisms was little Anton, a baby in his mother's arms.

The tempestuous nature of the great virtuoso made his life an Odyssey. In the long journey, he was fated by the great men and famous rulers of his time, astonished by the excellence of the Thomas Orchestra. He wrote to Mr. William Steinway, who brought him to America, "I have found in America something I least expected to find. While I knew that first class American



NIKOLAI AND ANTON RUBINSTEIN

pianos stand unexcelled by any in the world, I had no idea that such a country had an orchestra like Theodore Thomas'. Never in my life, although I have given concerts in St. Petersburg, Vienna, Berlin, Paris, London, and other great centers, have I found an orchestra that was as perfect as the organization Theodore Thomas has created and built up. When he accompanies me with his orchestra, it is as though he could divine my thoughts, and then as though his orchestra could divine his. It is as perfect as the work of some gifted pianist accompanying a singer with whom

Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

he has often rehearsed. I know of but one orchestra that can compare with that of Theodore Thomas, and that is the orchestra of the Royal Academy of Paris, which was established by the first Napoleon in the year 1808, into which only artists, when young, are admitted; and they may have any number of rehearsals until they arrive at absolute perfection."

It is interesting for musicians of this generation to know that the splendid orchestral traditions of America, which are reflected in our great orchestras of today, reach back nearly seventy years. Rubinstein made sixty thousand dollars in America, but offers of even larger sums failed to induce him to venture another American tour, the first of which he described as a nightmare.

Nikolai Rubinstein was really a pianist of tremendous talent and ability, but was overshadowed by the extraordinary platform personality of his more famous brother. In establishing the Conservatory at Moscow, he made a very notable contribution to musical history. On the faculty, he had no less than Peter Hiyich Tchaikovsky. Nikolai was a much finer conductor than Anton. The chapters devoted to his rare accomplishments are very informative. Without the dynamic emotion of his brother, he did have much splendidly directed energy.

"Free Artist" is a very attractive and valuable addition to the home musical library.

By Catherine Drinker Bowen

Pages: 412

Price: \$3.00

Publishers: Random House

CONTEMPORARY MUSICAL ART

Just what is being done in music throughout the world is a subject which must be of deep interest and importance to all live music workers. In the greatly enlarged edition of "Music of Our Day," by Lazare Saminsky, we have a comprehensive discussion of present day musical activities to which he has brought his fine technique and analytical sense. Somehow, in recent years, many people seem to have and possess a copy of those masters of adjectives, Roget or Hart-ramp, can, if so inspired, write a worthy book about music and musicians. The world would pay no attention to a (Continued on Page 122)

BOOKS

Radio in the Musical World

Current Music "Over the Air"

Edited by

Alfred Lindsay Morgan

Assisted by

HELEN THOMAS

THE BRILLIANT START that Toscanini gave to the NBC broadcasts on the Saturday night series has found very worthy successors in Désiré Defauw, one of Belgium's finest conductors, and Bernardino Molinari, already known to NBC audiences through previous broadcasts.

Mr. Molinari ends his series of four concerts on February 10 when Bruno Walter takes over the baton for four weeks until March 9. It is expected that Maestro Toscanini will return on March 16 for the remainder of his sixteen week engagement. Incidentally, the final concert in Toscanini's Beethoven Festival, which ended on December 2, was a financial success for the New York Junior League, which sponsored the concert for its welfare fund. The entire seating capacity of Carnegie Hall had been sold well in advance, and standing room tickets went on sale five days prior to the concert.

Encouraging the American Composer

Modern composers, and modern American composers in particular, are given increasing opportunities to have their works played on radio programs. Fabien Sevitzky, who last year conducted the Indianapolis Symphony Orchestra in a number of new American works, during a broadcast series on CBS, has returned with the orchestra this year for a second season of Wednesday concerts. In the first program he included two by native musicians, "California" by the Bostonian, Frederick S. Converse, and "Fanfare" by Arcady Dubensky, a naturalized American.

CBS is doing apparently all it can to encourage modern American composers. The opportunity it offers to contemporary composers, on the Tuesday series of "The American School of the Air," already has become an established precedent. Again it has done some commissioning, when it asked Henry Brant, young American composer, to write an orchestral work based on folk material concerning sea going and ship life in America. The result was "A Fisherman's Overture," which was given its first performance by Columbia's Concert Orchestra late last fall. It is a five-part rondo in classical form employing three sailor themes. *The Boston Come-All-Ye, The Greenland Whale Fishery*, and a Newfoundland fisherman's tune, *Squid-Jiggin' Ground*.

It is, however, not only the contemporary composer who will benefit from the stimulus of these programs but also the listeners who may well feel the happy occasion that acquaints Americans more, thoroughly with America.

A modernist who is gaining more and more

recognition is Ernest Lubin, whose "Suite in the Olden Style" was played by Alfred Wallenstein on WOR's Mutual chain, November 4th. This Suite, which won the Bears Prize at Columbia

introduced by Joseph Honti over NBC, Lubin is a young American composer, claiming only twenty-five years, and is destined, according to many authorities, to take his place among our truly great composers.

During the first series of the Toscanini broadcast, NBC inaugurated an extension of its unseen audience by taking the series to our Mexican neighbors through the addition of key stations throughout Mexico, including XEW, the most powerful Mexican owned broadcasting station. In this way the entire North American continent has been linked by a gigantic radio network for this series.

The first performance in America of Ernest Zeisl's "Little Symphony," an excursion into musical surrealism, inspired by the paintings of a fourteen year old Austrian mystic, was featured on the "Radio City Music Hall of the Air," broadcast Sunday, December 3 over NBC's Blue network. The work, conducted by Erno Rapée, and which introduced Erich Zeisl to Music Hall audiences, is in four movements, each based on a painting by Roswitha Bitterlich. The first movement, called *Mad*, is in the manner of a weird, orgiastic dance. Next is a ghostly movement entitled *Poor Souls*. The third movement describes the hysterical grief of a woman at a wake; while the *finale*, in the form of a

FABIEN SEVITZKY
Conductor of the Indianapolis Symphony Orchestra



theme and variations, is programmed *The Expulsion of the Saints*. Mr. Zeisl, a newcomer to the United States, has a considerable reputation in his native Vienna. In 1934 his *Requiem* won a state prize from the Austrian government.

On the same program Mr. Rapée conducted the *Cordas Rhapsody* by Eugen Zador. Mr. Zador, also of comparatively new fame here in the United States, comes from Hungary where he is much better known. A student of Max Reger, he later became President of the Vienna Conservatory of Music, a post which he held for sixteen years. He is best known to radio audiences for his opera "Columbus," which had its premiere on the Music Hall broadcast of October 8.

Paderewski's piano tuner, Eldon G. Joubert, was recently a contestant in the quiz, "80 You Think You Know Music," on Ted Cott's Music Quiz program over the CBS networks. Mr. Joubert, concert tuner for Steinway & Sons, has been Mr. Paderewski's personal tuner for twenty-five years, accompanying him on all his tours. You never can tell who will be heard over this popular broadcast. Ted Cott springs as many surprises in personalities as he does in questions.

Barlow in Baltimore

Announcement has come that the recent appointment of Howard Barlow, conductor of the Columbia Broadcasting Symphony Orchestra, to the post of director of the Baltimore Symphony Orchestra has made a pronounced impression in the Maryland city. Frederick R. Huber, municipal director of music at Baltimore, who welcomed the conductor, said of him, "I feel it is most fortunate that I have been able to secure for Baltimore such a distinguished conductor as Mr. Barlow; and I know that the orchestra will gain immeasurably in its musical standard and in national prestige, under his leadership."

Mr. Barlow, born in Plain City, Ohio, spent his youth in the West and attended the University of Colorado and Reed College in Portland, Oregon. He later came to New York to study at Columbia University, where he earned a scholarship. During the World War he served on the Postdoc Commission and as a private. After the Armistice he made his orchestral debut, by conducting at the MacDowell Festival at Peterborough, New Hampshire. In 1923 he formed the American National Orchestra, a group of seventy-five musicians, all American born and American trained. Later on, he directed and arranged the music of such New York theatrical productions as "The Great White Hope" and "Grand Street Follies." Mr. Barlow then became associated with CBS where he nurtured a group of twenty-two musicians into the present Columbia Broadcasting Symphony. In the dozen intervening years, he has directed such prominent series as "Philo Radio Hour," "Symphonic

RADIO

Music in the Home

Hour," "Understanding Music," "Melody Masterpieces," "Everybody's Music," "The March of Time," and others.

HELEN THOMAS.

Coming Radio Activities

MUSIC LOVERS scarcely need to be told to listen to the Sunday afternoon broadcasts of the New York Philharmonic-Symphony Orchestra. They are "tops" with all symphony fans. Not all listeners, however, may be familiar with the Young People's Concerts of the orchestra. Although "Uncle" Ernest Schelling, as the kiddies called the eminent composer, conductor, pianist, is no longer at the helm of the orchestra, since he passed away early in December, but the concerts are still carried on, and, as under the direction of Mr. Schelling, they are planned to present a program that engages the attention not only of the youthful listeners but also of their parents. Owing to the tremendous popularity of these programs, it was found necessary to extend the series. Besides the rest of the regular series, scheduled for Saturday mornings, February 17, March 2 and April 13, listeners can tune in on Monday afternoon, February 19 (CBS, 3:45 to 4:45 PM, EST), for the last concert of the extra series. In the Saturday series, the subject of "Form" in music is dealt with, while in the Monday afternoon concert the instruments of the orchestra receive attention.

"Papa" Damrosch, as the young folks call the eminent Doctor, is going strong in his twelfth season on the air. Four programs of his popular Music Appreciation Hour are scheduled for February (Fridays 2 to 3 PM, EST, NBC-Blue Network). These programs will feature the following music: February 2—The Classic Suite (Bach), first half of program, and a Beethoven Program, second half; February 9—Excerpts from Wagner, Tchaikovsky and Brahms (illustrating horns and trumpets), first half of program, and Joy and Sorrow in Music (Mendelssohn, Schumann, Beethoven, Bizet), second half; February 16—The Modern Suite (Satie-Saunders), first half of program, and Schubert Works, second half; February 23—Excerpts from Wagner, Chabrier, Dvorák and Luther (illustrating trombones and tubas), first half of program, and Music Music (Schubert, Brahms, Raff, Rimsky-Korsakoff, Mozart), second half.

Treading the By Paths

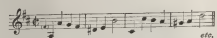
Readers of *THE ETUDE* will be interested in a new recital series featuring the less familiar piano literature. Vera Brodsky, a widely known concert and radio pianist, is presenting a weekly program over the Columbia network (Saturdays 3:35 to 4:00 PM, EST), in which it is her avowed intention to avoid the beaten path of conventional composers, eras and styles. "My series of programs will put a strong emphasis on American music," says the artist, "and upon contemporary compositions of all countries. I plan to play lesser known music by familiar composers; ancient and modern music by Russian and Spanish composers; and some of the highly interesting works of the contemporary Hungarian school represented by Béla Bartók, Zoltán Kodály, Ernst von Dohnányi, and others." Young pianists looking for some new and unusual material will find Miss Brodsky's programs of valuable assistance.

The Gulf Screen Guild Theater (CBS, Sundays from 7:30 to 8 PM, EST) (Continued on Page 13)

New Musical Pictures

(Continued from Page 85)

such rousing success to the "Snow White" melodies. Watch out for *An Actor's Life for Me*, Give a Little Whistle, *Three Cheers for Anything*, and, notably, *When You Wish Upon A Star*, the theme of which is:



(By Permission of Walt Disney Productions)

The Disney studios are now at work upon a third full length cartoon, temporarily known as "Fantasia." It may or may not reach the screen before the end of 1940. The film has a story, Leopold Stokowski went to Hollywood recently, to work on a short Disney cartoon to be based on Dukas' *The Sorcerer's Apprentice*. When the picture was finished, it was found to be entirely too



MILLIONS HEAR MAXINE ON THE AIR
Maxine's lovely contralto voice is heard weekly in solo "On the Air" with Phil Spitzney and His All Girl Orchestra.

good for a short film, and was not released. Instead, it is being held over for elaboration into a full length picture, which will be less a plot story than an illustrated concert. Deems Taylor is to be musical narrator, the music is to be chosen from the regular symphonic repertoire, and all selections are to be played by Mr. Stokowski and the Philadelphia Orchestra.

How is a picture scored? How are the efforts of composers, copyists, arrangers, librarians, conductors, and musicians, all fitted to the elaborate mechanisms which permit movie patrons to see and hear at the same time? Warner Brothers furnishes interesting data on their recording.

Making the Music Fit

Scoring is begun as soon as the film editor has made the first rough cut of the film. This rough version may be subsequently altered, but it is the first working start, and with it begins the musical life of the film. The rough cut is shown, in the projection room, to the musical director and his staff. They are equipped with stop watches and a musical director (in the case of Warner Brothers, he is Leo Forbstein) sits at a

special desk, equipped with telephones. As the scenes of the sequences are reeled through, they are accurately clocked. The exact duration of each is calculated in seconds; the mood of each is classified in terms of musical values. This preliminary running through of the scenes is repeated many times, to establish the nature of the music required. When each scene has been thoroughly analysed in terms of its duration, mood, and tempo, the composer is assigned the task of creating the one score that will fit the requirements. Although familiar music may be occasionally requisitioned from the library (as was notably the case with the Mendelssohn music used for "Midsummer Night's Dream"), the current practice is to fit each film with an individual score of its own. Thus, a composer may be asked to produce exactly five seconds of "horn" music, seven hundred thirty "frames" of romance, a general theme chord to carry through fifteen reels.

Next the copyists set to work, then the arrangers orchestrate it according to the needs of the orchestra, finally the men begin rehearsal. And this "final" step in the preparation, marks the beginning of actual recording.

Again the picture is reeled through, but only the musical director sees it. The orchestral musicians, grouped around the director, watch their notes, the baton, and nothing else. In an elevated glass in both, the "mixer" sits at the control board, regulating sound values as if on a broadcast. Sound technicians stand by the camera, darkened, but for the lights on the musicians' desks and the spotlight on the musical director. The picture is begun. The director raps his baton, the men begin to play, for the recording. If the least thing goes wrong, the director calls, "Cut!" The orchestra stops, receives corrective advice, begins again. Over and over again.

The music is recorded on sound film by means of a photo-electric cell, and carried over wire as in a telephone system. The sound waves vary the light intensity and consistency of the illuminated photo-electric cell, which may be compared to a radio tube. When lit, the photo-electric cell casts a beam upon the sound film, and this beam varies according to the activity of the cell. The sound waves are thus photographed on the sensitized film which, when developed, shows lines of varying widths. The developed film is run through a sound projection machine which plays, or rather reproduces, the recorded sound. A strip of sound track is photographically printed on the blank edge of the movie film, so that sound and picture may be run off on the same projection machine.

The score which Erich Wolfgang Korngold wrote for Warner Brothers' "Anthony Adverse" was transferred to twelve thousand nine hundred and five feet of film. In straight musical pictures, where the music is part of the play rather than a background setting for mood, the composer and the scenarist work in closer association, building up action climaxes for the songs of the star performer. Dance numbers are also specially fitted in, and the studios report that these pieces are especially difficult because of the high speed that must prevail throughout them. Hollywood spends tens of thousands of dollars annually on music (much of which the casual moviegoer may hardly notice, especially if it is used as introduction or finale music, which is played during the showing of cast lists, credit lines, and so on, and has no part in the picture itself); and if the evidence of outlying equipment, and melolous care means anything at all, music has come to occupy a throne of its own in the talkie "musical" world.

THE BEST PROSPECTS for next week's lessons are the students who take lessons this week. Where there is a large percentage of pupil turnover in a class, something is wrong with the teacher's tactics.

Among the teachers of my acquaintance, there is one who has averaged over a hundred new pupils each year, for over a quarter of a century. He has been conspicuously successful in interesting children and their parents in beginning music study, yet he admits that time has his teaching schedule been crowded, nor has his work provided a comfortable income. It requires no mathematical genius to see that, after but a very few lessons, the average pupil of this teacher must either change teachers or give up his music study altogether. Probably the majority stop studying, convinced either that there is nothing in music or that it is not for them. In other words, the teacher has shown himself a salesman of ability in making his initial sales, but has failed to secure a reasonable percentage of repeat orders.

In this and other less extreme cases, where the best pupil material is needlessly wasted, everyone loses. The teacher loses because he must spend a disproportionate amount of time and energy in finding an endless succession of fresh prospects and in selling the idea of music study to them. The pupils and their families lose, because time, money and—most precious of all—enthusiasm have been wasted. The cause of music and the teaching profession lose, because many students, once disappointed in their efforts to make music, will never attempt to do so again.

Astonishing Student Mortality

A survey of a few years ago indicated that only about forty per cent of American children who begin piano study continue to take lessons for as much as a year; and only about ten per cent finish three years of study. As these are composite figures, the showing of many teachers must be rather worse—as many are undoubtedly far better than this average.

Is such a loss time and money necessary? Why does it occur, and what remedies can be found? Surely any business or profession, which loses so large a part of its clientele each year, is struggling under a heavy handicap. It is a tribute to the vitality of music that it goes forward despite such losses; but it certainly is no tribute to the business methods of a great many teachers.

Unfortunately, wherever our private teachers are trained, attention is concentrated on the artistic and technical aspects of music to such an extent that training for teaching, or the more practical phase of securing pupils, as distinct from performance, is neglected. One result of this emphasis is that many teachers never realize the necessity of "selling" their teaching in much the same way that their less artistic brethren of trade and the professions must market their goods and services.

Let us examine a few common business principles and practices, to see how they might be applied to the marketing of musical instruction. Obviously, the parallels between music teaching and other lines of endeavor are not too far removed, even such an examination as this be more

than suggestive; but it may serve to provide a fresh viewpoint and to reveal some shortcomings in common practice.

Giving a Just Return

1. *The successful merchant offers an honest article at a fair price.* To do this, he must first of all know his goods thoroughly, not only in helping commodities. He must be able to help his customers choose what best fits their needs, and to justify that choice. He must leave the final

How to Get and to Hold Pupils

decision to the purchaser—sometimes a difficult thing to do when it seems that an unwise choice is being made.

If the prospective pupil wants to study "swing," and you are incapable of teaching him, be honest and send him to a teacher who can do so. Go out of your way to call the pupil's attention to articles, concerts, music, and musical broadcasts, recommending to him the best of what is available for a more musical life. For instance, last week there was a notable Spanish program "on the air." I sent postals to a number of pupils, and the response in interest was extraordinary.

There was a time when much of the teacher's patronage came from those who looked on music as a polite accomplishment—a parlor art of the same order as china painting, pyrography, and sampler stitching. Today a multitude of agencies have combined to bring about an increase of musical intelligence which has opened up a far wider market for music teaching and at the same time has produced a wide differentiation in the field.

Giving Competent Guidance

It may be that the prospective student wants training which the teacher is unprepared or unwilling to give, or he may have based his decision on a misunderstanding of his own possibilities, or of the attractions of the field which he has chosen. Such a situation is difficult to meet satisfactorily. As a business proposition, only one course seems open: let the teacher, as salesman, point out the comparative values and possibilities involved, and accept the student's decision either to take the training which this teacher can honestly offer or to look elsewhere for what he wants. Good business practice would never

countenance misrepresentation of one's wares, or abusing the confidence of the customer by substituting something "just as good."

Perhaps you are a teacher of voice. A young man comes to you for lessons, and you find that he expects to qualify for a career in opera. His natural abilities are discovered to be only fair, with a short range and very limited power. A charlatan might play on his ignorance and credulity and encourage him in his fantastic dreams until his money is gone. What will you do, as a teacher who values your reputation and integrity? Can you not direct his attention to nearer and more accessible goals, help him to a better understanding of his possibilities, and arouse his interest in those things which he can do best? If you can, you will have prevented a later and harsher awakening, you will have earned his friendship, and you will have secured a more valuable pupil than he otherwise would have been.

Teachers will recognize the elements of this situation in dozens of others: students and parents dazzled by the imagined glories of a concert career, breaking into the movies, or selling coffee for Major Bowes. The principle remains the same: make no false claims, but offer your teaching on its merits.

"An honest article at a fair price." What determines a fair price for one's lessons? The trainability, ability, and experience of the teacher are factors, of course. The prices received by competing teachers must be considered also. No rule can be laid down for determining the fee one should ask; but the teacher may be sure that any great mistake in his own estimate of his worth will be reflected in one way or another in the patronage he receives, and it can be corrected accordingly. The blunder of resorting to price cutting and making of special rates for students of superior advertising value or bargaining ability is always disastrous. Such things cannot be kept secret, and the people quickly assume that the lowest rate charged is the best rate earned. The favored students lose confidence in the teacher, for the teacher, the rest feel that they are being deliberately overcharged, and all soon class him with the side street vendor of shoddy clothing whose prices are not fixed by the value of his goods but vary with the gullibility of his customers.

Give in Good Measure

2. *Give sufficient "service" with each sale of your ability to assure the customer of efficiency and satisfaction in the use of his purchase.* The honest salesman gives advice on the care of stockings to secure long wear. Dealers in mechanical and electrical appliances follow up their sales with free inspections and adjustment for varying periods of time. We are all familiar with the free courtesies of the gasoline stations. What opportunities are there for the teacher to contribute to the student's enjoyment of and enthusiasm for music, outside the limits of the lesson itself?

Strangely enough, some teachers need to be reminded that the principal reason for studying music is simply the desire to learn to make (Continued on Page 130)

Why Use Ninth Chords?

1. What is the use of ninth chords in composition?
2. Are they used more often in popular music than in classical selections?
3. What book would you advise me to get for an adult harmony student who has had one year of harmony in college?
4. What is the value of the study of counterpoint?—W. E. M.

A. 1. Ninth chords give added richness and dissonance (feeling of activeness) to music.

2. They are used very frequently in popular music, but modern composers of "concert" music are very fond of them, too. So, also, were composers of the Romantic and Impressionistic schools, such as Wagner, Chopin, Debussy, Ravel, and others. Even early classicists such as Mozart and Haydn used them to some extent.

3. Any of the following would probably be satisfactory: "Manual of Harmony" by Fowdy; "Lessons in Harmony, Book II" by Wedge; "Applied Harmony," complete and revised edition, by Hescox and Lehmann.

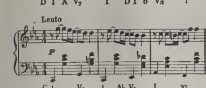
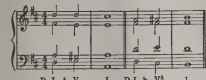
These books may be procured through the publishers of this *ETUDE*.

4. Just as harmony is a study of the construction of chords, counterpoint is a study of the construction of melodies and of ways to combine melodies. Any well trained musician must be thoroughly schooled in counterpoint as well as in harmony.

Rules for Modulating

Q. Please give me some simple rules for modulating.—N. D.

A. The simplest way to modulate is to locate the dominant seventh chord of the new key to which you wish to go, and approach that chord as smoothly as possible. Thus:



Pronouncing Musicians' Names

1. Will you please give me the correct pronunciation of the following: Stravinsky; Leysach; Lachner; Schy; Nollet; Handel.
2. Will you please tell me how to count and play the following measure of *Scottish Tune Picture*, by MacDowell.

—Miss I. S.
A. 1. Stray-bog; Lay-bach; Lach'-ner (Lach rhythms with Bach); Shee-tay'; Nol'-tay; Han-dei' (like Handel). There was no such person as Stravinsky, this being merely a pseudonym used by Jean Louis Gobbarts (this real name spelled backwards).

2. Try to feel the entire measure as having two beats—each beat divided into halves instead of thirds. In other words, this is like a two-four in the midst of a six-eight measure.

Questions and Answers

A Music Information Service

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.

Beginning a High School Glee Club

Q. I have been requested to attempt the organization of a glee club in a high school where there has been no music instruction of any sort. All my experience has been with groups of which the members are able to read music. I am to have two periods, each forty-five minutes, a week. Can you suggest proper methods and materials? The school budget contains no appropriation for music, and the equipment will probably be limited to a piano and a blackboard.—R. E. M.

A. You have given us quite a nut to crack, and we have not the space to do a really good job. Neither do we know the special circumstances in your particular school well enough to write a positive answer. Here are a few concrete suggestions, however, which may or may not work.

1. Announce to the entire school that chorus—call it a mixed glee club if you prefer—is to be organized, the membership to be limited to, say, fifty.
2. Announce the time and place of a tryout, having previously consulted with the principal and probably the football coach about this important matter.
3. Find out whether the "Brown Twelve 55 Song Book" has been used in either grade or high school and if it has not, get five or six dollars from somewhere and order fifty copies, including one "accompanied edition." If this book is already familiar to the pupils, select some other one—possibly the "Green Twelve 55 Song Book."

4. At the tryout, test each pupil for voice compass, quality, blending, and sight-singing ability; and select enough of each of the four kinds of voices to make a balanced chorus. You might begin with fifteen sopranos, fifteen altos, ten tenors, and ten basses.

5. At the first rehearsal have them learn a unison song like *Out on the Deep* and a simple part song like *Suns of the Summer Night*, teaching the parts by rote, the pupils of course looking at the music. Before the rehearsal you will of course have searched out the

best available pianist and given him the music to practice.

6. When the chorus has gotten well under way—perhaps after two months—confer with its members about the desirability of using one of the two periods each week for separate glee clubs of boys and of girls. If they like the idea begin at once; but if they are lukewarm, wait until the next year.

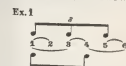
7. Get a copy of my book "Music in the Junior High School" and read especially the chapters on glee clubs and tests. You may secure this and the other books mentioned from the publishers of *The ETUDE*.

8. Make good use of your musical psychology, your knowledge of adolescent psychology, and your common sense.

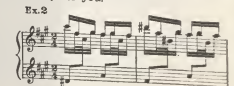
Six Against Four

Q. Will you please explain how to play the last line on page two of MacDowell's *Shadow Dance*? I mean the passage where the right hand has six sixteenth notes while the left hand plays four sixteenth notes.—D. B. S.

A. If you count six—the common denominator of two and three—you will find that the three notes of the triplet come on counts 1, 3, and 5, and the two notes fall on counts 1 and 4, as follows:



In the example below I have shifted the off beat note of the left hand to the right hand in the treble. Play it with the right hand in this manner for awhile, and then shift the off beat note back to the left hand. I think this will solve the difficulty for you.



Old Black Joe Paraphrase

Q. 1. In *Old Black Joe*, Paraphrase, by Charles Olmsted, is not the quarter note with the hold and trill (measure 12) on the third count of this measure?

2. Does not the fingering 11 indicate that the trill proper begins on the note above (A-flat)? Will you please write the trill for me?—Miss L. T.



A. 1. Yes, you are correct; however, there should be a slowing up on the first three counts, because of the rapidity of the arpeggio.

2. You are also correct about the trill beginning on A-flat in this case. This is an ad libitum trill, so continue it as long as you feel appropriate, but better not extend it too long, because of the long upward run that follows. Change the 11 fingering to 32 as follows: 43, 42, 32, 32, 32, and so on. This gives you better fingers with which to trill.

Tremolo Passages

Q. 1. In the Otto Singer plate transcription of *Fantasy in F-sharp*, there are many tremolo passages scattered throughout the piece. Is it necessary to play the actual number of notes indicated in a particular figure?



If such an interpretation is necessary, the problem becomes more difficult when the following is reached:



Or is this method of notation meant simply to indicate that two notes are to be played in rapid alternation to the extent in which the hand?

2. How is the following to be played:



Is this a true tremolo? I have been reading them as two distinct chords meant to fill the time interval of an eighth note; therefore I have been playing the first chord twice in rapid succession and following it up immediately by the second which I also played twice, making the total of four thirty-second notes or of eighth. Am I reading this correctly?—W. S.

A. 1. In playing a tremolo the printed note values are usually disregarded, the alternating parts being played as rapidly as is convenient or as seems appropriate to the piece. When the music becomes more exciting the rapidity of the alternations would naturally become greater.

2. Play it as a tremolo. The way you have been doing it is wrong.

Violin Making in America

By
Lauren Harman
An Interview
By HERBERT SANGER

VIOLIN MAKING in America is in its infancy, so far as quantity production is concerned. Our makers are usually repairmen who have undertaken violin making as an experiment or hobby. For many years the large factories of Europe have supplied this country with violins so cheap that our hand labor could not compete with the product turned out by the costly machines of the foreigners. One cannot deny the fact that the finest tools and a great deal of precision are necessary in making really good violins. In America, where tools and seasoned

wood are not always readily obtained, many makers buy their supplies from eastern firms who have imported them from Europe. Violin making has been so perfected abroad that most of our makers are content to adopt the patterns of the old masters, rather than to make costly experiments with their own models. This is a safe course to follow, because there are certain basic theories concerning the structure of violins that should not be disregarded by any maker who wishes to be successful.

There are several books on the market that offer valuable advice on making violins, and the amateur would do well to study these thoroughly before attempting to make an instrument. Even then, his troubles will be numerous. A few of the pitfalls into which he is likely to plunge, are mentioned here, with suggestions for avoiding them.

Some makers think that they can improve upon the old Italian masterpieces by developing a different kind of bulge to the back or belly. Others try to change the size or angle of the f-holes in the hope that they may let the sound out of the violin better. Still others adopt modernistic bass bars, soundposts, bridges, or blockings, to achieve what they think is perfection.

Air-and Vibrations

Probably one of the most erroneous beliefs prevalent is the one that deals with the air content of the instrument. It has been long believed that the air inside the violin amplifies the original vibrations of the strings and releases the tone into outer space through the holes. This is quite true, but two violins may be made to contain exactly the same amount of air; yet one will have the Stradivarius tone, while the other will be an abomination. It seems to be generally agreed that the convexity, both laterally and longitudinally, of the plates, plus their graduation, has the greatest influence upon carrying power and resonance. Turning to extremities, a

violin with perfectly flat top and back would have practically no carrying power. Other violins with high and abrupt arching are often found to have a dull, thick tone of little carrying power. The belief of some makers that increasing air volume will produce greater tone volume, is usually fallacious.

Probably the relation of the longitudinal arching of the top and back to the angle at which the neck is fastened to the instrument affects the delicate sensitivity of these parts as much as any other one thing. If the top and back of a dismantled violin be placed upon a table top and pressed down firmly with the thumb, as in Figures 1 and 2, while a well rosined bow is drawn perpendicularly across any of the edges at A, A', B, B', the plates will be found to produce tones. The tonal clarity will be found to depend upon the degree of pressure which is exerted by the thumb. It, therefore, is apparent that the longitudinal stress upon the wood fibres that would be produced by string tension would tend to produce clarity of tone.

The above experiment, however, will reveal to the amateur that the various sectors of the plates give different tones. This is because the areas of the sectors are different, in the case of the belly, and because possible differences of graduation of the top and back exist.

The French philosopher, M. Savart, believed that the two plates of the best violins always vibrated in unison when assembled, and he devised many experiments to prove his contention. He states that the violins of Stradivarius had tops of the same thickness throughout, but that the backs were thickest in the center. These parts were so attuned to each other that when the violin was assembled, each plate gave the tone C (512

vibrations per second). Just how each plate did this is not made clear in his lectures, and experimental bowing upon the average violin top with bass bar attached is almost certain to give four different tones, as long as the top is of even thickness throughout. This is because the sectors a, a', b, b' are all of different size and their pitch is dependent upon the thickness of the plate with relation to the area. Only the back of the violin could be expected to give the tone C at all four points A, A', B, B' (Figure 1).

Savart's study of the models of the three leading Cremona masters reveals other interesting details. Guarnerius and Amati also believed in making the backs of their violins thickest in the center. They differed in that they graduated their tops also. Joseph Guarnerius made the tops of his instruments thickest at the edges and thinnest in the center; while Nicholas Amati made the tops thickest in the center and thinnest at the edges. As a consequence, Savart states, the three classes of violins have distinctive tonal characteristics closely paralleling these structural peculiarities. The violins of Stradivarius have combined brilliancy, mellowness, and carrying power; those of Guarnerius, great volume, but little flexibility; those of Amati, great sweetness, but little carrying power. Savart attributes these characteristics to the thickness and arching of the tops.

Various Woods

But it must be apparent that much of the tone quality is dependent also upon the density of the wood as well as upon the thickness of the plates. The top and back of a violin are made of deal and maple, respectively. The harder the wood, the lower the natural tone of the plate. Thus, if the top and back were made of identical thickness, the top would always have the higher natural tone.

Wood for violins always should be sawed on the quarter and fitted together as shown in Figures 3 and 4. The growth rings are closest together near the bark and the best violins have the finest graining in the center of the tops, although some rare specimens have even spaced graining throughout. Coarsely grained tops do not necessarily make a poor tone, provided the widest graining is placed near the outer edges of the instrument. A few of the old makers sawed the backs slabwise, but nearly all these instruments have dull tone quality and lack responsiveness. All modern makers of note use both one-piece and two-piece backs sawed on the quarter.

Savart states that in a piece of wood sawed on

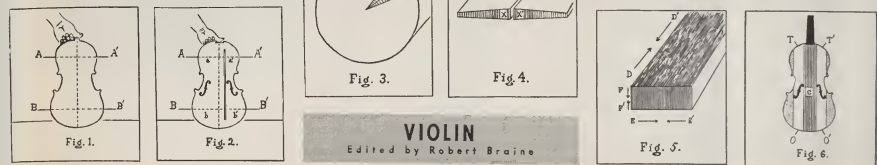


Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Fig. 6.

Music and Study

the quarter (as is the piece of spruce illustrated by Figure 5) the sound vibrations travel fastest in the direction D D', slower in E E', and slowest in F F'. If the top is to be instantly responsive to vibrations from the bridge, the grain should obviously run lengthwise of the instrument. But, of course, a center to side communication is also desirable, and it is readily seen that the next fastest kind of vibration (E E') accomplishes this most efficiently. Since the vibrations in the direction F F' are the slowest, the top is made thin in order that these may quickly reach the soundpost and sides. It is clear that all the three speeds of vibration have a special part to play in tone production. In this connection, it will be noticed that the graining of the bass bar, bridge, sound post, and sides is such as to render the speediest kind of conductivity.

Savart's experiments upon string vibrations throw some light upon how the sound post functions. He states that a violin string tends to set up a vibration perpendicular to its axis in any object placed perpendicularly and transversally to it, such as a violin bridge. The bridge, however, does not set up a vibration perpendicular to the string in two planes because the finger board angle causes the string to meet the bridge at an angle of about eighty-five degrees, or five degrees less than a perfect right angle. Moreover, the bridge must set perpendicular to the top to give the best support to the strings. Therefore, it will be apparent that the vibration set up in the bridge tends to communicate itself to the violin top most strongly along a line to the rear of the bridge. For this reason, the sound post is placed behind the right foot of the bridge.

The function of the sound post, according to Savart and other eminent authorities, is to hold the right side of the top and the bridge in a state of rigid suspension. In addition, it causes a normal vibration to be set up in the two plates. By the term "normal" Savart meant a vibration perpendicular to the plane surfaces of the plates themselves; that is, a direction such as F F' in Figure 5.

The bass bar is a kind of compensator for the coarser vibrations produced by the D and G strings. It renders the left side of the top stiff enough to prevent excess vibration, rattling, and dissonances.

Function of the F-Holes

Many questions have been asked about the function of the f-holes. Savart did not give any opinions on how these openings influence tone. The Cremona masters were constantly trying new shapes and angles for these, however, and even our modern makers allow personal theories to influence their modeling.

It seems obvious that the f-holes are placed in the violin to allow a great number of the wood fibres to vibrate simultaneously. To illustrate this theory, Figure 6 shows how a central area running the full length of the top is first set in vibration by the combined action of strings, bridge, sound post, and bass bar. Then the normal vibration of the top is facilitated by the cutting of the f-holes so that the areas T T', O O', are free to vibrate about the edges of the f-holes. Theoretically, the more the f-holes slant or diverge from the general longitudinal direction of the fibres, the greater should be the loudness of the instrument. In accord with this, the Guarnerius model is outstanding for volume, while other violins, with smaller f-holes, are remarkably lacking in this respect.

It seems fallacious to assume that the f-holes cause the air content of the body to be amplified in any way. The vibrations of the top set the inner air in motion, and the special curvatures of the plates amplify these by some intricate reinforcing process that throws the outer air into motion in a similar manner. The holes affect one point only in so far as they affect the resonance and pitch of the plate itself.

An interesting experiment with air content may be performed with any cheap model violin. Paste small strips of paper over the lower half of the f-holes and fill the violin to the bridge line with cornmeal. By playing the instrument you will readily detect that only the loudness appears slightly affected. The resonance and tone quality show no change. Now paste paper over the upper half of the f-holes and invert the violin so that half of the f-holes are in the opposite end. A careful removal of the paper from the lower parts of the f-holes will reveal that the cornmeal exactly fills

that area ahead of the bridge line. This proves that a partition placed across a violin interior exactly beneath the bridge would divide the air content into two equal volumes. It is likely also that the bridge divides the top into two equal areas for perfect vibratory effect. Now if the entire violin is filled with cornmeal it will be interesting to note that the tone quality is not greatly changed, and even the volume itself is not greatly diminished as when an ordinary mute is applied to the bridge. From this experiment, it will be seen that air content is not the most important thing in making a loud toned violin. Indeed, in the finest instruments, most of the vibrations seem to emanate directly from the bridge and strings rather than from the f-holes. This is as it should be, since the artist can then hear clearly the effect he produces, even while his eyes watch the synchronized action of the bow on the strings.

One of the most difficult (Continued on Page 12)

In Spite of Everything

By Mrs. Mattie A. Brown

ROBERT RIPLEY, in his "Odditorium," in New York, introduces a young woman pianist who has been blind and deaf from birth. If you want to do a thing, the first thing to be learned is to laugh at obstacles. Emerson put it more elegantly, "Self trust is the first secret of success."

In looking over some old "Etudes" I noticed this question asked by someone who stated that he—or she—was twenty-one years of age, "Am I too old to begin the study of music?"

I would tell that reader that eight years ago, in my seventeenth year I began to study music. At the time my hands were twisted with rheumatism, so that my doctor informed me that they were likely to remain that way. I did not agree with him. After considerable thought I changed to another school of medicine and arranged with a friend who is a teacher to give me music lessons. I had a very limited knowledge of music and my fingers were nearly useless, but I went at it. Just how much I suffered in the process is not a pleasant memory. It was a hard battle but I persisted. And now those hands of mine do perfectly wonderful things. They have had to take the place of eyes in the last three years.

After about a year of rather desultory efforts at the piano, for my hands' sake, I became interested in the study of music for its own sake. About that time a friend came in whose husband had passed on a few months before. A sister, whose daughter is a talented musician, was visiting me. So the subject of music was broached. The friend who had come to call was interested. Being a woman of remarkable personality and considerable means, so that life's drudgery was finished for her, she eagerly took up with me a long neglected study of music, and we concentrated on a study of duets.

It is said "Fools rush in where angels fear to tread." This was proved in our case. We began with the overtures, "Pomp and Circumstance" and "Caliph of Bagdad." My friend read music very fast, while I, being handicapped by my crippled fingers, was a very slow reader. Then, too, she was very deaf. You readers who are musicians ourselves. And we did it too, in spite of hand caps, and in spite of the ridicule of some of our friends. We stuck to our study and succeeded.

About the time the point was reached where we could play these two pieces, we began to try others that were found in THE ETUDE which I had taken and studied diligently from the beginning of my work.

The one selected was called *In the Palace* by Frank L. Eyer, published in the August 1927 issue. This has been memorized, since my sight is gone to the extent that it is impossible to read the notes.

About four years ago it was my good fortune to move into an apartment where, on the floor below, there was a music school. There I received recognition from the owner of the school, Professor J. B. Cragun. There is no tribute too high for me to pay to him. Besides being one of the most perfect gentlemen, he was a high musical authority. He seemed to understand just what I wanted to get out of my music and was never too busy to set me on the right road. Although much younger than we were, he did not think it a waste of time for us to study but encouraged as in our work, never intimating in any way that we were too old. He was a composer of merit and his death at the age of forty-two was a great loss.

Being self-supporting, the loss of my eyesight is a great trial, but I am not too old to keep on learning. Two years ago one of the state teachers of the blind came to me at a time when I was in great distress over the loss of my sister. She taught me to read the Braille. It was slow but I learned it, and as she was an accomplished musician, I studied harmony with her. A month later she loaned me a typewriter and taught me to use it. Since then all letters and many other things have been written on it.

Now my friends, if you want to study anything, do not stop to ask about it—go to work and do it. You may not become a virtuoso or an artist, but you will be surprised to see how much you can do and how many will help you if they see you are trying for yourself. And remember you are never too old to begin anything, if sufficiently interested. Only do not let "fads" obess you. Make the work a pastime, not a burden. Remember that life is but a mental attitude, and do not let old ideas and the desire for possession of things. Think of how much you do know and how much you can learn if you make up your mind to it, and you will never find time to grow old.

Why Not Start a Civic Junior Symphony Orchestra in Your City?

By

Norma Ryland Graves

The following article by Miss Norma Graves reflects in a very fine manner my sentiments in the matter of Junior Symphony Orchestras.

I wish to add my hearty endorsement of the forward looking and beneficial character of the Junior Symphony Orchestra, to those which already have been given this worthy endeavor. The impetus which such organizations can give to civic pride in the cities of America is of incalculable value. It involves a betterment of the cause of music, brings about a direct social uplift, and its influence on our young people certainly augurs well for their future.

I find great personal pleasure in the interest being shown in this type of work by radio, press, and motion picture, and feel that Miss Graves' handling of the subject here is both sympathetic and illuminating.—William D. Revell

Editor Band and Orchestra Department

"PLEASE, MISS, can you tell us where the try outs are?"

The secretary, busy with a report that had long been delayed on his eventful Saturday morning, nodded absent-mindedly. "But it's too late now; auditions are over," she added. A sharp intake of breath—almost like a sob—caused her to look up hurriedly.

No need to question which of the two before her had his heart set on the tryouts. There he stood, close to his older brother—barely ten years old and hugging a battered old violin case, over which gazed wistful eyes much too large for the thin little face.

"I'm awfully sorry, boys," the secretary sym-



In the Violin Section

littler than mine, and it took us longer to come in than we figured on." The older brother hitched a pair of roller skates higher over his shoulders.



Double Basses, the Foundation of the Orchestra

"We live a long ways out," he added, half apologetically, as he named a suburban district.

"And you skated all that way?" Something caught in the secretary's voice as she put the question.

"That wasn't far—not for me," he asserted.

"Won't you please just give Billy a chance to play?" he pleaded, an anxious expression beginning to furrow his forehead. "My mother works awfully hard, and I do odd jobs—when I can get them—and we want Billy. . . . Say, Miss," he burst out, as if he could hold the words back no longer, "It isn't true, is it, that you have to be taking music out the time to get into the orchestra?"

The secretary patted his shoulder. "My boy can get in," she reassured him, "if he passes the

Music and Study

audition test. Then he has a chance to win a scholarship. That is why we have a Junior Symphony—to help talented boys and girls. Are you ready, Billy?" as she turned to him.

As the old violin sang under his eager little fingers, a door opened so quietly that neither of the boys was aware of it. Only the secretary nodded imperceptibly. No need to arrange an extra audition now. Billy was having his "chance."

As the last note died out, there was a silent moment in the studio. Then came a quiet voice from the door: "Bravo, my boy, bravo!"

Startled, Billy turned a flushed face, but only his eyes could speak.

"I need another man in my first violins," again came the quiet voice. "Will you take the position, Master—" he paused, significantly.

"His name is Billy," The words tumbled out of his brother's mouth. "Billy, can't you say something?" He nudged him impatiently. "Can't you even thank him? Gee, won't Mum be pleased! Come on, Billy, we've got to tell her!"

Only a few of the above stories would need to be changed to have the story as typical of Chicago, or New Orleans, or any large city, as it is of



The Smiling Trombones

Portland, Oregon. It is primarily to help children like Billy that every city should have a Junior Symphony Orchestra.

In any organization of this kind, its civic benefits far outweigh any material consideration. In fact the problem now confronting many progressive cities is not whether they can afford a Junior Symphony Orchestra, but whether they can afford not to have one.

This latter conclusion has been reached by at least one western city of moderate size and means—Portland. Although it now boasts a Junior Symphony Orchestra unique in its organization, it otherwise possesses no advantages that would set it apart from dozens of average American cities.

The value of the Junior Symphony Orchestra to this community is based upon the record of its sixteen years of existence, during which time more than fifteen hundred young people have come directly under its character building influence. The effect of such training, both on the music and civic life of the city, has been far reaching.

The Portland Junior Symphony Orchestra As-

BAND and ORCHESTRA

Music and Study

sociation is incorporated as a civic, non-profit organization, with its officers and directors serving without pay. All of its funds are used for educational purposes in promoting the interest of young people in good music and in music making.

Its purpose, more formally stated, is "to encourage appreciation and rendition of orchestral music by young people; to give public symphony and popular concerts; and to discover and develop latent talents among the children of Portland." There is no race or color line, and so thoroughly does it satisfy the eager desire of its young people for ensemble playing, that there is always a long waiting list.

A Modest Beginning

How did such an organization start? Like many worth while endeavors, it had a very modest beginning, as a little grade school orchestra of thirty-five music students, organized by a local violin teacher. That was back in 1923.

Fortunately a new conductor had recently arrived in the city, Jacques Gerskhovitch, who had studied under such eminent masters as Rimsky-Korsakov, Tchaikovsky, and Glazunov. After hearing the Juniors play, he agreed to direct them; and in February, 1926, he presented the sixty-piece orchestra in its first concert.

Although this initial effort did much to call attention to the growing young orchestra, still it did not become a matter of civic interest until after its second concert. Then a board of directors was chosen, and the policy of the organization was definitely agreed upon.

Any musician—or for that matter any person interested in an amateur club—realizes the uphill struggle that a small group must undergo during its "growing-up" period. The Portland Junior Symphony Orchestra, like the average child, had to experience its "whooping-cough, measles, and broken arm" sieges. Due to its own vitality and to the excellent professional attention it received, it emerged from each ordeal physically stronger.

At first the orchestra was unwieldy—there were too many second violins. On the other hand, there were too few of the balancing instruments: only one clarinet, one bassoon, one horn, accidents sometimes eliminating even these.

Today the orchestra uses all instruments that a full fledged symphonic organization of one hundred members demands. In addition, the association owns more than two thousand dollars' worth of instruments.

With a group so large as this, the tradition of discipline had to be established, for the children represent all types of homes. A few come from families of means, but many Juniors lack even the necessary carefree to attend rehearsals.

One member of the orchestra bicycles ten miles each way for the triweekly rehearsals, his violin protected in a rain-proof case of his own design. Incidentally, this boy was a problem case, in school and community alike, until he "found" himself.

As one notes the responsiveness of these Juniors to their director, he is thoroughly convinced that, irrespective of the musical advantages gained, it is through such group coordination and discipline that the foundations of good citizenship are laid.

Businesslike Financing

Significant of the financial soundness of the Civic Junior Symphony Orchestra is the fact that it has weathered depressions, whereas its parent organization, the older and stronger Portland

Symphony Orchestra, has been forced to suspend activities the past few years. The \$10,000 annual budget of the Juniors is met in three ways: ticket sales, annual memberships, and gifts by local clubs.

Memberships may be taken out in any of three classes: either in the guarantee fund (fifty to a hundred dollars); in the sustaining fund (twenty-five dollars); or in the associate membership (five dollars yearly). With these memberships are included two tickets to each of the three concerts.

Many local clubs have undertaken the financing of scholarships in the orchestra, or in the use of new instruments. In other cases club members have contributed to the general fund for clothing and carfare.

Portlanders regard their Junior Symphony Orchestra as a civic asset and are extremely proud of these youngsters who are championing the cause of national music youth groups. Typical of the community feeling is the attitude of a certain well known but cantankerous Portland citizen.

He had visited the studio during the noon hour on two successive days, and, having found the secretary away, had departed impatiently. The secretary, not a little apprehensive as to what this augured, nevertheless decided to forego lunch the next day in the hope that her caller would again appear.

"Well," he greeted her abruptly as he slammed the door, "I've been trying for several days now to give you this money." He tossed down fifty dollars.



HITS NEW HIGH IN SCHOLASTIC ABILITY

Ruth Watanabe, Japanese student at the University of Southern California, has never had a grade below "A" in seven years. She has the degrees of Bachelor of Music and Bachelor of Arts and is now doing graduate work.

As she attempted to express her appreciation he interrupted gruffly: "You didn't think I could let those kids down, did you?" He scowled belligerently. "Why, I give to them just like I give you tickets, either." He brushed them aside impatiently. "I don't like this classic music they play—but the kids, I'd do anything for them."

During the eight months' season of the Juniors, three evening concerts are given—parts of which

have been broadcast over a national network for a period of five years. There is especially keen competition among the Juniors to win the coveted honor of appearing as guest soloist on these programs.

The Juniors have an unwritten law that no professional artist shall appear with them. Only once has this tradition been broken: when Charles Wakefield Cadman, prominent American composer, played the solo part of his own "Dance of the Mardi Gras" as its Portland premiere.

Arduous and painstaking work is required to prepare the Juniors for the concerts that draw capacity crowds to the civic auditorium. Three evenings a week from 6:30 to 8:30, rehearsals are held in one of the public schools, the use of which is donated by the School Board. In addition, the principals in the various sections meet their own groups for extra coaching.

We Attend a Rehearsal

Have you ever listened in on a children's rehearsal? Promptly at 6:15 they are in their seats. Imagine one hundred youngsters, from nine to nineteen (the majority are between fourteen and fifteen), busy tuning up one hundred instruments! Oftentimes they pause to carry on an animated discussion with others near by, for there is no doubt that a very close friendship exists among many of its members, some of whom are "veterans" of several years standing.

Soon a short, rather heavy set man comes in quickly, stopping for a word here, a pat on the shoulder there. He reaches the conductor's stand, raises his baton, and the rehearsal begins.

Concentration, alertness, patience, team work—how many times these traits show themselves in the course of the evening! But it is not just music that the Juniors play together, they work together, the more fortunate youngsters showing a concern for those less well provided for.

During one of the recent rehearsals, the conductor noticed that one of his first violins was coming in a fraction of a measure late. He called attention to this, but to no avail; the error persisted. So unusual was the occurrence that he drew the child aside as the others were leaving.

"Marry," he asked, "what is wrong with your violin tonight? Is it tired?"

"Oh, no, Mr. Gerskhovitch, it isn't that. It's I—" She suddenly put her hand up to her mouth as if she already had said too much.

"Well, what is it, Marry?" the conductor persisted, for long experience with children has taught him that eventually most of their problems can be righted if only enough time is given to their consideration.

Her eyes widened, but still she hesitated as if she had not quite made up her mind. Then suddenly she pulled him down to whisper hurriedly: "It's Tommy's pants—he hasn't any!" She nodded solemnly.

Mr. Gerskhovitch glanced hastily to where Tommy was standing. At least he was fully clothed, although the seat of his trousers was conspicuously patched. What did the child mean?

"Yes?" he questioned gravely. "And so—?"

"He can't play in the concert 'cause his brother's are too big and he hasn't any others. He feels terribly bad," she added.

"Um—m—m, I see," said the conductor, his eyes softening. "Marry, let's keep this between just you two, shall we? I think I know a way." He patted her cheek. "Now run along—and next time, mind you, count your time right!"

Scarcely half an hour later, Conductor Gerskhovitch was in touch (Continued on Page 17)

The Harpist and His Problems

By

Marcel Grandjany

Distinguished French Harpist
Professor at The Juilliard School of Music
and Formerly of The Fontainebleau Conservatory

A Conference Secured Expressly for
THE ETUDE Music Magazine
By STEPHEN WEST



MARCEL GRANDJANY

BEFORE ENTERING A DISCUSSION of harp playing, it is well to consider the nature of the instrument itself. The harp is very much misunderstood. It is generally held to be a sort of musical decoration, pleasing to look upon, but useful only for accompaniments and "effects." As a result of this "effect" theory, then, many mysterious systems and methods have been evolved, for the securing of technical display. All this carries with it, of course, a total misconception of the harp. As a matter of fact, the harp is a thoroughly complete and independent musical instrument, as expressive as the piano and richer than the violin, because it is independent of accompaniments. It is different, certainly, from these more familiar instruments, but its differences should not be gauged in terms of deficiencies. As a complete major instrument, it offers as full a scope and as great a recompense as any other to which the student can devote himself. And its mastery depends upon no systems whatever. There is only one correct way to play the harp—and that is to play it well.

Contrary to the general belief, the harpist's first problem is not his technique, but his tone. Of all instruments, the harp requires the closest coordination between the inner spirit of the performer and his physical or technical equipment. It is by means chiefly of his tone that the harpist is able to state the color, the warmth, the sensitivity of his musical thought. Thus, he must early set himself to the vital task of tone building.

Study the Instrument First

To achieve this, the harpist must first familiarize himself with the structural nature of his instrument. The general impression persists that the harp is a plucked instrument; and so, to a large degree, it is. But—and this is an important "but"—it is not solely a plucked instrument, in the sense that a violin is plucked when one plays pizzicato. Though the harp strings are ultimately plucked, they must first be pressed, as the piano

key is pressed in addition to being struck. Thus, the harpist's first task is to master this dual finger technique, first pressing the string and then releasing it.

One can experiment with this motion on his own finger. First, simply pluck at the finger, immediately drawing the plucking hand away; next, press deeply into the finger before plucking the hand away. The very great difference in the two kinds of motion will be felt. The harp feels them too, and produces very different tones for each. Thus, before the student even thinks of perfecting his technique, he should spend many hours developing this pressure tone. It must be a relaxed pressure, with the wrist and fingers firm but unstrained. And he must constantly aim at pressing the strings more deeply than would correspond to the volume of tone he desires. Some of the pressure value is lost in the vibration of the strings, and must be compensated. Press the strings before striking them, and press more deeply than it is thought will be needed. The importance of this correct finger technique cannot be too strongly emphasized. The difficult harp *legato*, indeed the entire art of phrasing, depends upon the harpist's tone. My students are required to practice *slowness*. Speed always can be developed later, while tone, oddly enough, cannot. The harpist who contents himself with merely plucking strings while he works at technical display, will never learn his mistakes to the point of producing a free, rich, round tone. But the harpist who devotes himself earnestly to tone building will find that his tone remains with him when the later mastery of technical skill comes to be dealt with.

Those Interesting Pedals

Technical development is, perhaps, less complicated on the harp than on other instruments; though this is by no means meant to suggest

that it is easy. One difficulty, however, is eliminated by the structure of the instrument: all scales are fingered in exactly the same way. There are seven foot pedals, each of which controls all the strings of its name; and through the changing of them the strings are altered to natural and sharped pitches. The strings are normally tuned diatonically in C-flat, when the pedals are all in their resting position. When a pedal is pushed into the first, or center notch, every string of that name is shortened to the equivalent of a semitone above its previous pitch, thus raising it from flat to natural. When a pedal is pushed further into its second, or lower notch, the strings of that name are again altered a semitone, raising their pitch from natural to sharp. Again, the pedals may be released from their lower notches to the center and the resting positions, bringing the strings back to natural and flat respectively. Thus, by proper pedal changes, one may "set" the harp in the desired key before beginning to play. The strings themselves represent the white keys on a piano. All scales are fingered in the same manner, and once they are learned, they need only to be practiced.

A peculiarity of the harp is that all the harmonic notes of every tone except D, G, and A-natural can be produced on the strings, independently of one another. Thus, for example, by proper pedal fixing, one may strike one string as C-sharp and the next as D-flat, one as E-natural and the next as F-flat; one as G-sharp and the following one as A-flat; which makes for a far more sensitive tonal palette than on the piano where one key invariably does service for both enharmonic notes.

The pedals of the (Continued on Page 134)

A MASTER LESSON

By
Moriz Rosenthal

Where Nationalism Thrives

The mazurkas and his *Fantasy on Polish airs*, op. 13, and the *Krakowiak*, Op. 14, for piano and orchestra, are the most national compositions he wrote. But the mazurkas are infinitely more important, not only by their quantity but also by their wonderful poetical and musical contents. Chopin edited during his lifetime forty-one mazurkas. After his death in 1849, his friend and pupil, Julius Fontana, published another eight. This number is increased through two long mazurkas edited without an opus num-

ber. In Poland the mazurka is called *mazurek* and is masculine gender. There are three different moods of this marvelous dance poem. The *mazurek* itself, fiery, gallant and entrancing; the *kuławiak*, melancholy and sad;

We find these moods also in the pre-Chopin historic compositions, but they never grow upon

We find these moods also in the pre-Chopin historic compositions, but they never grow upon

us as works of art. Polish chauvinists try to persuade us that Chopin borrowed his fascinating themes from old Polish songs, church choirs, and other sources.

other sources. The truth. (Continued on Page 130)

MAZURKA

See another page in this issue for a Master Lesson on this piece by Moriz Rosenthal.

When we asked the great Rosenthal to do this lesson he said, "It is not only one of my favorite Chopin works but to my mind it shows the ever astounding genius of the great Polish-French master in a very distinctive manner."

Edited by Moriz Rosenthal

F. CHOPIN, Op. 24, No. 4

Moderato M. M. ♩ = 132

Edited by Moriz Rosenthal
Mozzart M.M. ♯=132

p 1 2 3 4 *poco a poco* 5 6 *cresc.* 7 8

9 10 *ff* 11 12 *p* 13 14 *cresc.* 15 16

17 18 *ff* 19 20 *dolce* 21 22 23 *schers. rit. pochissimo* 24

25 *a tempo* 26 27 28 29 30 31

32 *f* 33 *rit. a tempo* 34 35 *accelerando, ritenuto* 36 *a tempo* 37 38 *cresc.*

39 40 41 42 *ff* 43 *p* 44 45 *più agitato*

FEBRUARY 1940

o stretto
46 *cresc.* 47 48 49 50 51 52 53 *p*

legato
54 *sotto voce* 55 56 57 58 59 60 61 62 *f*

anima
63 64 65 66 67 *pp* 68 69 70

dolcissimo *ritenuto*
71 *f* 72 73 74 75 *pp* 76 77 *cresc.* 78

a tempo
79 *ff* 80 81 82 83 *pp* 84 85 86

con forza *sotto voce*
87 *ff* 88 89 90 91 92 93

accelerando
94 *cresc.* 95 96 97 *ff* 98 *dim.* 99

ritenuto *a tempo*
100 101 *p* 102 103 *cresc.* 104 105 106 *ff* 107

più agitato e stretto
108 109 110 *cresc.* 111 112 113 114 115

116 117 *p* 118 119 120 121 122 123 124 125

riten. *calando*
126 127 128 129 130 131 *dim.* 132 133 *pp* 134 135

mancando sempre rallent. *smorzando*
136 137 *pp* 138 139 140 141 142 143 144 145 146 147 148

FASCINATING PIECES FOR THE MUSICAL HOME

MAMMY'S HUM-TUNE

A BLACK KEY MELODY

Many teachers find that very simple pieces, mostly on the black keys, can be taught in the earlier grades and make a very clever introduction to the key with more sharps or flats. Grade 3.

With a gentle rocking motion M.M. ♩ = 72-84

HERMENE WARLICK EICHHORN

mf Roll on, ole Jor - dan, Roll on, I say, Roll on, ole Jor - dan, An' wash my sins a - way. Hum
Oh hon-ey don't you cry, Hum Hum Now shut your pret-ty eye. De sand-mans goin' to get you yet
sleep, ma lit-tle pet, Hum Hum Oh lul-la, lul-la - by. Oh Roll on, ole Jor - dan, Roll on, I say
Roll on, ole Jor - dan, An' wash my sins a - way. And-a wash my sins a - way. a - way.

mf *dim.* *pp* *f* *dim.* *f* *dim.* *f* *mf* *a tempo* *rit.* *mf* *dying away - softer and slower*

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ON THE PARANA BARCAROLLE

Dr. Kern has gone to our sister republic, Argentina, for his inspiration. The Parana River is north of Buenos Aires and is noted for its great charm. This very suave barcarolle is highly suggestive of the tropical land to which it is dedicated. Grade 4.

Tempo di Barcarolle M.M. ♩ = 50

CARL WILHELM KERN, Op. 605

p *mf* *dim.* *mf* *pp* *mf*

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THE STUDY

mf *dim.* *pp* *f* *dim.* *f* *dim.* *f* *mf* *a tempo* *rit.* *mf* *dying away - softer and slower*

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THE SOAP-BOX DERBY

At the top of the concrete run-way, young boys are assembled with their soap-box racers. The signal is given! Downward they speed! Space grows between the contestants. The winner passes the judges' stand in triumph and receives the prize.

Every now and then a composition appears which seems "to play itself." Such a piece is a boon to every teacher. Encourage the pupil to hold the arm relaxed so that the fingers will be unimpeded. Watch the incessant left hand staccato. This is a very valuable and practical early grade study. Grade 3½.

RICHARD MANLEY

Fast and lively M.M. ♩ = 160

mf *staccato sempre* *Ped. simile* *cresc.* *dim.* *mf* *f* *Ped. simile* *(Push, push!)* *Fine*

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106

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THE ETUDE

(Push, push!) *mf* *cresc.* *dim.* *D.C.*

JEANIE WITH THE LIGHT BROWN HAIR

Arranged by William M. Felton

STEPHEN FOSTER

Grade 3½. Moderato M.M. ♩ = 63

mf I dream of Jean-ie with the light brown hair, Borne like a vi-sion on the sun-mer air, I see her trip-ping where the bright streams play, Hap-py as the dai-sies that dance on her way. *cresc.* *dim.* *mf* Man-y were the wild notes her mer-ry voice would pour, Man-y were the blithe birds that war-bled them o'er. Oh! I dream of Jean-ie with the light brown hair, Float-ing like a vi-sion on the soft sum-mer air.

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107

NOCHES EN GRANADA

(Nights in Granada)

TANGO

Alberto Jonás, born in Madrid and proud of his Spanish homeland, has surprised us with this simple and captivating tune. One might hardly expect this from a virtuoso who has spent the better part of his life in teaching other virtuosos. The tango, as danced in Spain, is sometimes a solo dance, in which the performer stands upon one spot and by means of movements of the head, arms, and body marks the rhythm of the dance. Grade 4.

ALBERTO JONÁS

Moderato M.M. $\text{♩} = 72-84$

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T.M. & N.D.

CODA

SWEET CLOVER BLOSSOMS

ELSIE K. BRETT

Grade 3½.

Andante M.M. $\text{♩} = 108$

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109

ON SILVER SKATES

The Frenchman, Emil Waldteufel, wrote *The Skaters*, the most famous skating waltz. Here, however, is a new waltz by an American composer in a style that might have come from the pen of Johann Strauss II. We feel that it has the unusual characteristics of a bit. Grade 3.

RALPH FEDERER

Tempo di Valzer M.M. ♩ = 144

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THE STUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

PEACE

C. B. HAWLEY

Edward Rowland Sill

Andante sostenuto

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Daniel S. Twobig

MAKE THE BEST OF THINGS

DAVID MARSHALL

Moderately and with much feeling

mf Lord, help me make the best of things. As
mf down life's road I go, Let joy or sor-row be my lot, If Thou de-cree it so,
mf Lord, teach my heart ne'er to com-plain, And give my soul glad wings, I ask but this, Lord,
mf on-ly this- To make the best of things.
mf know not what the fu-ture holds, Or what joys shall be mine, But faith in Thee will be my guide, Thy

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 THE MUSIC

rit joye shall be my shrine; *mf* As at first Lord, give me strength, when things go wrong, And life a new trial brings, Lord,
rit teach my heart to sing Thy praise, And make the best of things, And make the best of things.
cresc. *molto rit.*

FAIRY ROCKETS

Words and music by MILTON HARDING

Allegro Fair-y rocket-ets fill the trees And flit a-bout up-on the breeze, With
p glimmer, shimmer, here and there, They twinkle for you ev'rywhere, Each fairy has her light so gay To go before and show the way. You
ad lib. can-not guess, so nev-er try, This rock-et is the fire-fly.
colla voce *glissando*

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 113

Hammond Organ Registration
(Sw. A4 00 2301 110
Sw. B 00 2564 111
Gt. A4 00 2452 321
Gt. B 00 6420 000
Ped. 3-1

ANDANTE FROM SONATINA

JAMES H. ROGERS

M.M. ♩ = 72
ben legato

MANUALS

PEDAL

Sw. A4 00 2301 110
Sw. B 00 2564 111
Gt. A4 00 2452 321
Gt. B 00 6420 000
Ped. 3-1

ben legato

poco più mosso

Tempo I

rall.

Fl. 4' off
Vox Celeste, St. Diap., Vox Humana ad lib.

cresc. *più cresc.*

poco più mosso

dim. *poco* *a* *poco* *p*

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THE STUDY

a tempo

off St. Diap.

sempre rall.

dim. *a* *rall.*

Gt. B

Ch. Concert Flute

Sw. B

ppp
Vox
Celestes
alone

DANCE OF THE POPCORN

Gayle Ingraham Smith

*VIOLIN

PIANO

Gioviale

mf

mf

poco *a* *poco* *cresc.* *dim.* *a* *rall.*

poco *a* *poco* *cresc.* *dim.* *a* *rall.* *Fine*

Meno mosso

r.h. *pizz.* *arco*

mf

mf

r.h. *pizz.* *arco*

rit.

rit. *D.C.* *D.C.*

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*Left hand pizzicato is indicated with the sign +.

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115

THE KING'S REVIEW

SECONDO

WILLIAM BAINES
Arr. by William Hodson

Tempo di Marcia M.M. $\text{♩} = 126$

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THE RTUDE

THE KING'S REVIEW

PRIMO

WILLIAM BAINES
Arr. by William Hodson

Tempo di Marcia M.M. $\text{♩} = 126$

FEBRUARY 1940

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SKYROCKETS

EDNA-MAE BURNAM

Grade 2½.

Allegro M.M. $\text{♩} = 63$

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Grade 1½.

HIPPITY HOPPITY HOP-TOAD

ADA RICHTER

Allegretto M.M. $\text{♩} = 176$

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THE ETUDE

HEADS UP!

MARCH

LEWELLYN LLOYD

Grade 2½.

Tempo di Marcia M.M. $\text{♩} = 144$

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119

THE BLACKBIRD'S SONG

MARIAN WILSON HALL

Grade 1½. Moderately M.M. ♩ = 168

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ON THE ELEVATOR

HUGH ARNOLD

Grade 2. Quickly M.M. ♩ = 104

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ANNOUNCEMENTS

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FEBRUARY, 1940

The Musical Debutante

(Continued from Page 76)

far back as the records go, ever had a stage career. No one had a musical career either, for that matter, although many members were musical and sang for the love of it; and Uncle Arthur—Mrs. Durbin's brother—lent to his church choir a very fine untrained baritone voice. Deanna's career, therefore, is without precedent on either the Read or the Durbin side of the house. Instead, she has established one.

Naturally a young girl's life cannot be devoted entirely to acting and to singing. Schooling, despite motion picture and radio activity, must go on. Deanna's education has been and is being acquired at Universal Studios where she attends classes for three hours each school day of the term.

A private tutor, assigned by the Los Angeles Board of Education, instructs her in regular high school subjects, and this year Deanna's status is that of a senior. California law stipulates that minors must not work more than four hours a day and insists upon one hour for recreation (lunch) and upon three hours schooling during school days; making a total of eight hours a child can be kept at a studio. On school days, therefore, Deanna leaves her scene at its finish and reports to her tutor. Her schoolroom is a portable one fitted out with books, chairs and necessary school equipment, and adjoining it there is a dressing and make-up room. While she is working on her lessons a "stand in" takes her place on the set while lights and camera are adjusted. As the "stand in" is usually a girl over eighteen, she can put in longer hours of work than the star.

A Full Schedule

Deanna's schedule varies from day to day in accordance with the studio's demands and with the demands of her radio work. When working on a picture she usually rises at seven A. M., reports to the studio hairdresser at eight, to the make-up department at eight-thirty, is on the set and ready to work by nine. After lunch, work starts again at one P. M. and continues till five. This schedule varies, of course, if she has an earlier or a later "call" from the studio.

When she is not working Deanna has a singing lesson every afternoon at the home of her teacher. And

when she is at home there are many things she likes to do. There are pets to be played with: Tippy, her dog, Ferdinand, her parakeet; and the three turtles, Penny, Ray, and Eddie Cantor. And she likes to play ping pong, work on needlepoint, collect air mail stamps, and listen to the radio. Best of all she loves to play the phonograph. She has accumulated many fine records, among them some prize ones that were given her by Mr. Stokowski. When he directed "100 Men and a Girl," he presented to her a complete collection of his own recordings. The Durbin home, incidentally, is a spacious hillside residence in the Los Feliz district, a quiet residential section near Hollywood. The place—"much too big for us" Deanna's mother says—was taken because of its swimming pool. Deanna cannot frequent public beaches without attracting crowds of questioners and autograph seekers. As swimming is her favorite sport and form of exercise, a swimming pool is a necessary adjunct to the Durbin residence.

Just as fame bars her from bathing at beaches, so it also imposes on her a good many other restrictions. The life of a successful screen star, particularly one who sings, has of necessity to be regimented if work, school, study, practice and necessary recreation are all to be fitted in. But living by a schedule and giving up some of the pleasure enjoyed by non-professional girls of her age do not bother Deanna; she says her work is "fun." And by way of explanation she smiles beamingly and proffers her chief reason, "You see, I like to sing."

According to her mother, that liking for singing goes back to babyhood days; she sang before she could talk. Later she sang in school, in church, at home and at social gatherings. She sang so well the family decided she must have a voice coach. Singing is to her almost as much a part of living as is breathing. She has always sung.

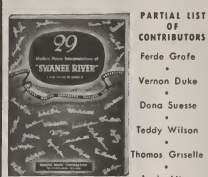
Supplementing that liking for singing, there is another thing that makes Deanna's career so significant about Deanna's success. She was willing and eager to learn after the spotlight suddenly swung her way. Although it has been repeatedly said that it is more difficult to stay at the top than to get there, this bit of wisdom is often ignored. But modest, normal, well balanced, unaffected Deanna has faced the fact that if one is going to succeed more than briefly, there must be added to natural ability a plenty of intensive work and serious study.

It is not true that the large majority of the listening public is not enamored of the finest music. If my years of broadcasting have taught me nothing else, they have brought out that fact very definitely. Give the people the best and they will learn to appreciate it. Teach them that music is a language they can understand and they will love it and revel in it."—Walter Damrosch.

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1054 Alleluia, Alleluia! *Rosen* 15
1055 Alleluia, Alleluia! *Martin* 15
1056 Alleluia, Alleluia! *Wagner* 15
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1098 Alleluia, Alleluia! *Wagner* 15
1099 Alleluia, Alleluia! *Wagner* 15
1100 Alleluia, Alleluia! *Wagner* 15

TREBLE VOICES

- The Figure in Parenthesis Indicates Number Of Parts
1101 Alleluia, Alleluia! *Brander* 15
1102 Alleluia, Alleluia! *Rosen* 15
1103 Alleluia, Alleluia! *Martin* 15
1104 Alleluia, Alleluia! *Wagner* 15
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1199 Alleluia, Alleluia! *Wagner* 15
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MALE VOICES

- 1090 Alleluia, I Shew You a Mystery *Sally* 12
1091 Alleluia, I Shew You a Mystery *Sally* 12
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1198 Alleluia, I Shew You a Mystery *Sally* 12
1199 Alleluia, I Shew You a Mystery *Sally* 12
1200 Alleluia, I Shew You a Mystery *Sally* 12

Some Dependable EASTER SOLOS

- Title* *Price*
Alleluia! (2 keys) *Sally* 12
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1102 Alleluia, I Shew You a Mystery *Sally* 12
1103 Alleluia, I Shew You a Mystery *Sally* 12
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Music Lover's Bookshelf

(Continued from Page 86)

writer who, without adequate technical training or long experience, would attempt to produce a book on electro-dynamics or bio-chemistry; yet these subjects are no less involved or intricate than music. On the other hand, musicians without a writing technic sometimes make a distressing exhibition of themselves in attempting to put their thoughts on paper. One of the chief reasons for this is that there is almost no possible way in which music may be pictured in words. It can be conveyed to the ear by tones and to the eye by notes; and, for that reason, the large libraries of records are of inestimable value. The writer could fill this entire issue with words telling about the "Fifth Symphony" of Beethoven; but the end of the reader would not be able to reconstruct a single tonal picture which would be anything like Beethoven's original; whereas fine records of the symphony, with a fine reproduction, virtually bring the symphony itself to life again. Therefore, if we have any criticism of Saminsky's book, it is that he has not presented lists of records and where they are obtainable.

The author's opening chapter, "The Tonal Language of our Time: Its Technical and Moral Aspects," shows a fine philosophical background. More than this, it gives the reader an excellent relative perspective of the leading composers of the last forty years. If the author has prejudices or predilections, he has, for the most part, veiled them in his efforts to be impartial.

He next discusses in order historical, prophetic and racial aspects of the art. Thereafter the book is devoted largely to a discussion of the foremost composers of all countries starting with Mahler and Busoni and reaching right down to the present. He discusses the new German, Hungarian, Latin, Jewish, and American composers, with a definite and authoritative touch.

Of Sibelius, to whom he devotes a chapter, he says, "Europe has a new crowned head. She has insisted upon having one ever since Liszt and Wagner prompted the habit. And when the exuberant, moody brutality of Strauss has spent itself, and the steady drive had come to a standstill, and Schoenberg had wheeled into the sidelines of atonal calculus, a vacuum was created. A new god had to be extruded, and Sibelius was brought forth and crowned with poetic titles and with false, with sensible appraisal of his art, and with impassioned sophtistry."

He finds him, however, "a creature of a limited intellectual world, of an even more limited craft." While he does not join overenthustically in the Sibelius cult, he does rever the composer and the civilized land

of his origin, stating, "Sibelius is, indeed, the greatest composer of the day," but, *malheureusement* (unfortunately), he is one to glorify and canonize, not to follow. He is a genius without sequel, one from whom craft has learned little and will inherit nothing."

The chapters upon the Russian Orient and the latest Russians are especially understanding and fine, as is that upon the new art of conducting. The work is one which any music lover and concert-goer may read with profit; but the sophisticated musician will gain far more because he will realize at once the touch of the skilled composer. Saminsky's own symphonic works have been played by foremost orchestras here and abroad and have been splendidly received. He has also written a widely used book of the music of his race, "Music of the Ghetto and the Bible," as well as excellent books upon science, arithmetic, and geometry.

Saminsky was born at Odessa, Russia, November 8, 1882.
"Music of Our Day"
By Lazare Saminsky
Pages: 390
Price: \$3.00
Publishers: Thomas Y. Crowell Co.

MUSIC HERE AND NOW

Johnny spielt Auf wiedermal. Johnny plays up again. Ernst Kfenek, Austrian composer, now Professor of Music at Vassar College, and composer of the sensational opera, "Johnny Schumann," conceived in jazz atmosphere as a European might see it, flashes his literary pen in many directions in a new book of graphic sketches of musical activity in the western world of today. It is a very original book in that the author continually challenges the reader's curiosity with his pointed opinions. Especially representative is his chapter, "Modern Music Is Unpopular," in which he calls attention to the fact that "The concert hall is a place where Schumann would be less than a sufficient for the layman. But he should be so well coached in playing the piano that through it he can get some idea of how music of the times, including chamber works and the kind of chamber works and scores will sound." To attain this end, piano teaching should be less concerned with dexterity of the fingers than with nimbleness of the eyes, intelligence and mental ability."

This is decidedly a provocative book, full of stimulating ideas, and salons in which present day musical problems are considered.

Kfenek's training has been wide and practical. He was a pupil of Franz Schreker, but in no sense followed the style of his master. In order to get the technic of stage direction, he took positions in the smaller theaters, such as those of Cassel and Wiesbaden. His opera, "Johnny spielt Auf," first presented in 1927 at Leipzig, was eventually presented in one hundred cities and translated into eighteen languages. In 1930, he was obliged to leave Austria and come to America where he toured as conductor of the Salzburg Opera Guild.

"Music Here and Now"
By Ernst Kfenek
Pages: 306
Price: \$3.50
Publishers: W. W. Norton & Company, Inc.

ments, and then how entertainment music absorbs elements from art music. He points out that the break from art music to entertainment came in the days of Richard Wagner, who in his *Zukunftsmusik* (Music of the Future) laid down the rule that henceforth the evolution of art music would be in advance of the average capacity to understand it. Jacques Offenbach, he claims, was Wagner's counterpart in the field of entertainment music. He even goes so far as to say that of him as a music dramatist of a totally different sort, but one who equaled him as a dramatic composer.

Apparently written at a spirited tempo, by swift, experienced, but yet youthful mind, Kfenek was born in 1900, the book should be read hurriedly. The chapters upon tonality and atonality require pre-knowledge and then digestion. These chapters do not permit superficial reading, nor does that headed "Music of the Ghetto and the Bible." It is a point he makes with a touch, and that pertains to the importance of the piano. He writes "We are introduced to literature and we learn to value it through reading."

In music, reading is promoted or retarded by the printing of the instrument or by singing. When the trained musician sees any kind of music on the printed page, he can imagine how it will sound. But he finds the task easier when he can support his imagination with an audible performance. We cannot, nor should we, expect the reading of a score to be sufficient for the layman. But he should be so well coached in playing the piano that through it he can get some idea of how music of the times, including chamber works and the kind of chamber works and scores will sound." To attain this end, piano teaching should be less concerned with dexterity of the fingers than with nimbleness of the eyes, intelligence and mental ability."

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VOICE QUESTIONS

By DR. NICHOLAS DOUTY

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.

125

128

Mazurka, Opus 24, No. 4, in B-flat—Master Lesson

(Continued from Page 100)

is that grandissimo Chopin invented all his fascinating themes without the help of antique or more modern Polish folk or church songs. By taking up those national melodies in his sublime works, Chopin would very likely have spoiled his compositions which are enthroned on solitary heights.

The same error came up when Johann Strauss, the younger, invented his precious waltzes preaching the joy of life. The Viennese pretended he had used Viennese folk-songs, whereas all composers in the lighter (Straussian) vein, simply stole from him.

It would be high time to dismiss a common error regarding the folk-songs. In order to compose, one has to be alone. We do not know a single example of a melody, conceived and composed by some company of musicians. In cases where a theme is composed by two musicians, one of them invented and the other committed some plagiarism. There are cases where two musicians have worked like a ballet (for instance, Leo Delibes and Minkowski) but each of them wrote his part alone, and we are therefore in a position to measure the colossal distance of the ingenious Delibes and the commonplace Minkowski.

Weighted by Contemporaries

How did the mazurkas impress musicians and the public? Robert Schumann, the greatest connoisseur of Chopin's music, and himself one of the greatest of tone poets, appreciates the mazurkas and feels their profundity, but takes a quicker tempo, whenever he criticizes them, as if he does not feel quite at home. Quite baffling and disappointing seems Liszt in his judgment on the mazurkas. He had many conversations with Chopin, author of the famous standard biography of Chopin, and here is what he says. He confesses to Niecks that he does not like them much, that there are measures and lines which could have been written by some other outstanding musicians. But Liszt added that the manner in which Chopin places such doubtful fragments is inimitable. This means almost that Chopin the *routinier* saved Chopin the genius from shipwreck.

It is inconceivable how Liszt could have pronounced such a queer statement. At some other place I will show that Liszt was into an almost true praising mood when he analyzed the merits of his great colleague. It seems that at Felix Mendelssohn's house the mazurkas were much more loved. In the letters of his sisters we learn even of a plot

in order to induce Chopin to play a mazurka for Liszt, and how the "basseuse" (as the Mendelssohns themselves called it) failed entirely.

It is interesting to learn how a then almost defunct composer, Meyerbeer, reacted when he met Chopin and his music, especially his mazurkas. Meyerbeer's success at the Paris Grand Opéra was unsurpassable. It must be said to his credit that his musicianship was quite commonly deep, that he studied the most difficult canons, and so on, under the guidance of Abbe Vogler, who instructed also the still more formidable Carl Maria von Weber, who achieved later an immortal glory by his master work "Der Freischütz." To return to Meyerbeer, he had an open ear and an open heart for his fellow composers, who were less favored by critics and public than he himself, and he proved it in the sensational case of Richard Wagner when he assisted the young, misunderstood genius not only by recommending him to most influential people but also in more drastic ways, alas to recall only the bitterest ingratitude after Wagner's final victory.

When Masters Disagree

This same Meyerbeer visited Chopin when the Polish master was giving a lesson to Lenz, who in later times excelled as a musical writer of much imagination and distinction and was much praised for his two books, "Beethoven et ses trois styles (Beethoven and his Three Styles)" in French; and "Beethoven, ein Kunststudium (Beethoven, an Art Study)" in German. He wrote besides a most interesting booklet, "The great virtuosos of our time from personal acquaintance (Die grossen Virtuosen unserer Zeit aus persönlicher Bekanntschaft)." When he depicted Liszt, Chopin, Henselt and Tausig. At this lesson mentioned, Meyerbeer entered unannounced. Meyerbeer never was announced, Lenz adds, he was a King and everywhere at home. He describes a lively argument the two artists had about the *Mazurka*, Op. 33, in C major, from which Meyerbeer introduced its rhythm was in two fourths, whereas Chopin contended by full right, there were three fourths. They separated in warlike spirits. Lenz accompanied Meyerbeer who told him, "I had not seen Chopin for a long time. I love him much. I know no pianist, no piano composer like him. The piano lives on nuances, on the *cantilena*, it is an intimate instrument. I, too, was once a pianist; and there was a time when they told me that Liszt was the greatest. Do call on me when you come to Berlin, we are now comrades. If one meets such a great man, it must be for life."

It is a great pity that no interpretation of the mazurkas, by Chopin

himself, could be conserved by some mechanical device for posterity. We have to rely on mere tales. Charles Hallé, a pianist of knowledge and even science, tells baffling stories about the manner in which Chopin played his mazurkas. He states that Chopin lengthened the first quarter-note beat of each measure to double its value. He adds even that he drew Chopin's attention to this point, that Chopin laughed and told him this would be the manner in which the mazurkas are played in Poland. With all due respect to this incredible tale seems to me simply incredible distortions are simply pitiful. In my opinion, all these offsprings of a misunderstood *tempo rubato* should be minimized. There is not a single mazurka which would gain by an exaggerated *tempo rubato* treatment. All this depends on the most intimate understanding of the melody, harmony and poetry of the individual mazurka. I will now go analytically through the famous *Mazurka*, Op. 24, No. 4, in B-flat minor, and hope to heighten the understanding of this wonderful piece.

This *Mazurka*, Op. 24, No. 4, begins with a most ingenious introduction of four measures in two voices, which diminish their distance of an octave in chromatic steps. With the fifth measure the principal theme enters and the true mazurka begins. I found a slight rhythmic distinction in the fourth and even fifth measures, with the *a tempo* at the sixth measure, likewise a slight accent on the third count of measures 5-11. This accent is more rhythmic than melodious in the measures 6-10. From Measure 13 until Measure 20 the theme repeats itself, embellished by richer treatment of the lower voice.

At the third beat of Measure 24 a slight *ruffato* begins and is immediately followed by an *accelerando* from the first beat of Measure 25. It is very important not to omit (as is generally done) the accents on the last beat in the bass of measures 24, 25, 26, 27 and 28. In Measure 35 the prescribed *accelerando* should not be overdone.

From Measure 45 until 49 further *Variantes* (embellishments) of the principal theme are introduced.

Measure 54-61 form a weird *intermezzo*, with the augmented fourth

Ex. 1



of the B-flat minor scale.

Lina Ramann, the authoritative biographer of Franz Liszt, states, with all the aplomb and assurance born from utter want of knowledge, that Liszt invented the Hungarian scale, characterized by the augmented fourth. But Chopin's *Mazurka-Intermezzo* shows this scale about twenty years earlier than Liszt. Bizet's "Carmen" also shows

traces of this weird theme of Chopin's.

Measures 63 until 96 show, more than before, the pure joy of dancing. Chopin here modulates freely but not vehemently. Seemingly strange harmonies are easily explainable by the enharmonic device: D-flat minor interchanging with C-sharp minor. Measures 94-96 ask for conscientious and patient study, especially should the upper voice be studied, with the upper fingerings alone.

A Triumphant Close

From Measure 117 on begins the *Coda*, which, harmonically, is the most interesting part of the mazurka. On the organ point of B-flat, which persists through twenty-five measures, blossoms a melody of wonderful finesse, full of sorrow, heartrending with melancholy, and depicting perhaps sighs and sobs with afflictions of soul such as nobody before or after Chopin experienced, whole tragedies compressed in a few measures. Quite as admirable are the harmonic devices. For instance, Measure 141 is still built on the B-flat organ point. The tonality B-flat is confirmed to the end. But suddenly Measure 143 shows unmistakably by triads the tonality of F major. Measures 143 to 145 seem to give up entirely the B-flat in taking up D-minor until suddenly measure 145 returns to the B-flat harmony. The question arises: Why did Chopin lose the harmonic chains, affirmed and emphasized by the long organ point? The answer is as follows: the triads of B-flat major, F-major, d-minor, and again B-flat major (measures 141, 143, 144 and 145) form in their descending bass ground notes the triad of B-flat major. In this way Chopin succeeds to emphasize in an admirable way the tonality of one of his most charming and original mazurkas.

How to Get and Hold Pupils

(Continued from Page 89)

This is kept in mind by the teacher, he can easily plan the student's work so that he is constantly and consciously making music in his daily practice, and at every lesson.

This servicing should include also practice in public performance. Studio recitals and student clubs can provide frequent opportunity for even beginners to play in interested and sympathetic audiences, and such experience paves the way for participation in more formal public recitals, with assurance and pleasure. For the more advanced students, there are always opportunities to appear before meetings of civic, school, and other organizations. When it becomes known that teacher and pupils are capable and willing to cooperate by supplying worth while features for such programs, the chief difficulty will soon be to keep abreast of the demand.

FRETTED INSTRUMENTS

Francisco Tarrega

By
George C. Krick

SPAIN MIGHT WELL BE PROUD of having given to the world one of the greatest guitarists of all time, Francisco Tarrega. Unrivaled as composer of original music for the guitar, he also excelled all others in transcribing the works of the great masters in music, classic and modern for his favorite instrument.

Born November 29, 1852 (1854?) at Villavieja, he died on December 15, 1909 in Barcelona, mourned by a host of friends and pupils. In 1874 Tarrega entered the Madrid Conservatory, and upon his graduation he received the first prize in harmony and composition. Visits to the most important continental cities brought him recognition as the greatest exponent of guitar playing during his period, and many honors were showered upon him. Possessed of a genial personality, an ardent temperament, and extraordinary intelligence, Tarrega developed all these qualities, with fervent spirit, to his chosen art; and, throughout his whole life, he was imbued with the resolve to improve and develop the technique of guitar playing and thereby to gain recognition for his instrument from the severest music critics. His genius was equaled only by his modesty, and this, together with his retiring disposition, caused him to refuse offers to go out into the world where fame and fortune were awaiting him. It is said that one of his admirers, a wealthy Englishman, offered to finance a concert tour around the world, but Tarrega declined. He was happiest when he and his guitar were amongst a few friends and disciples. On such occasions he would play for hours, producing on his instrument the most beautiful tones imaginable, and holding his listeners spellbound. It was on such occasions that his original "Preludes" and "Caprices" took form. And how he played Bach, Beethoven, Schumann or Chopin! In his hands the works of these immortals were created anew, just as though they were originally composed for the guitar.

A Bold and Daring Spirit

Tarrega was an explorer and innovator, constantly experimenting, trying to find new beauties in his

guitar. He would sit for hours producing a tone in different ways, first on one string then on another, striking the string with the first finger, then with the second or third, until he got what he wanted. As an example, let us take the note E on the open first string. The same note may be played on the second string, fifth fret; on the third string, ninth fret; or again on the fourth string, fourteenth fret. On all these frets we get the E of the same pitch, but the timbre, or tone quality, of each differs somewhat from the others. When we add to this note three or four notes to form a chord, we begin to understand the many varieties of tone color possible on the guitar, when in the hands of an artist; and it may be said that this is one of the secrets of Tarrega's music. This mastery of the guitar, his thorough musical training, and his acquaintance with the entire piano literature, all enabled him to transcribe many classic compositions to be found in the repertoire of the great guitar virtuosos of the present time. While lack of space does not permit us to give here a complete list of the Tarrega classic transcriptions, we cannot refrain from citing a few that are particularly interesting. Bach, *Bourrée* from the "Second Sonata," and *Fugue* from the "First Violin Sonata"; Beethoven, *Scherzo* from "Sonata, Op. 2," first movement of the "Moonlight Sonata," *Largo* from "Sonata, Op. 7"; Chopin, *Nocturne*, Op. 9, No. 2, *Mazurka*, Op. 33, No. 4, *Valse*, Op. 64, No. 1 and "Five Preludes."

Handel, *Choral-Minuet*; Haydn, *Adante* and *Minuet*; Mendelssohn, *Canzonetta*; Mozart, *Two Minuets*; Schubert, *Adieu* and *Au Soir*; Schumann, *Fugue*, *Berceuse*, *Reverie*, and *Romanza*. There are many more that could be included in this list, but these numbers show Tarrega at his best. We must not forget that he also transcribed quite a number of compositions of the two leading Spanish composers, Albeniz and Granados. It goes without saying that, to begin with, this Spanish music is guitaristic, and in these Tarrega transcriptions, when played by an artist, the real Spanish atmosphere reveals itself in a manner more effectively than in any other way.

(Continued on Page 135)

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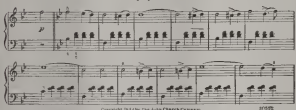
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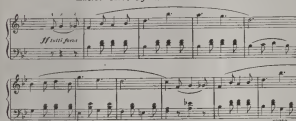
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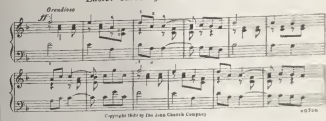
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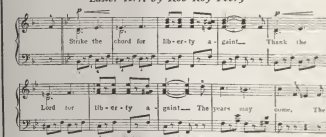
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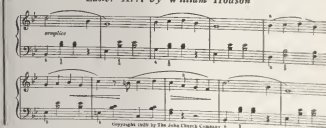
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The Harpist and His Problems

(Continued from Page 96)

harp govern pitch only, and have nothing to do with sustaining or damping tone, as on the piano. This again points to the great importance of tone development. The harpist has no mechanical device to aid him; every least nuancing of tone must be accomplished directly by the fingers on the strings.

And Then Muffling

After the development of tone, the harpist's most significant problem is that of muffling. This, really, is the stopping of tonal vibrations, and it is made necessary by the nature of the instrument. The normal harp tone is completely sustained, and lasts a long time. If a single string is plucked, it will give free vibration for more than a minute. Indeed, the tone will not cease until the string stops. If the string is plucked merely for experimental purposes, it is amusing to wait to see how long it goes on vibrating. If, however, it is in playing musical phrases, the long duration of the normal harpstring vibration would confuse the tones with each other and cause blurs and discords. Thus, the harpist must stop the vibration of the strings artificially with his hands. This is called muffling. It may be observed when, in the midst of playing, the harpist places his palms flat against the strings.

The harp is such a sensitive instrument that all the strings vibrate in sympathy when one is plucked; and the deeper toned strings (that is to say, the longer ones) vibrate with greater intensity than the shorter ones. Thus the art of muffling involves the manual cutting out of all vibrations except those expressly desired. This process is extremely important, and depends upon the innate taste of the performer. Mufflings are not always marked on a harp score, as too many signs might confuse the player. The harpist must feel and know when and where to muffle, and how long to wait before muffling. Sometimes a prolongation of sympathetic vibrations produces a sort of nebulousness that is, at a given moment, extremely effective. In such cases, a too prompt muffling would detract from the result. Sometimes an immediate muffling is imperative.

Starcato effects are produced by muffling each string as it is played. A complete stoppage of tone requires the muffling not only of the string played, but also of all the others that vibrate in sympathy. In this, muffling is the exact opposite of piano pedaling. The normal piano tone is unsustained, and requires the use of the forte pedal to make

it sustaining. The normal harp tone is exactly what the piano tone is with the forte pedal applied. Thus, just as the pianist must develop the art of pedaling, the harpist must learn to muffle.

From the extremely personal nature of the response required to draw effects from strings that are so little aided by mechanical devices, it will be seen that the first quality of harp work must be inborn musical feeling. More than in any other field of music, perhaps, an excellent ear, flawless taste, and a most sensitive musical awareness are absolutely necessary. Music itself, and a careful development of musical qualities are, after all, the chief factors for any student to work towards. The instrument itself, important as it is, must remain in second place.

I have little sympathy with the study of instruments for their own sake. Their purpose is to give utterance to musical truth, to reflect the thoughts and souls of the composers. The mere act of technical performance, no matter how perfect, is quite meaningless without a rich substratum of musical thought. The teacher's most useful task is to inculcate into his students the belief that they must be, first of all, musicians, and, after this, be harpists.

To become a musician is more important than to play the harp; and it requires longer and deeper study. It is extremely unwise to start a young student on harp lessons—or, for that matter, in violin or piano lessons—without at the same time providing him with a firm foundation of theory, solfège and music history. Without these, he may play notes, but he will never know who he is playing precisely the notes that he does. And how much he will miss if he does not learn it. Where the instrument itself is not a mere virtuosity subordinate to the deeper musical values. It is comparatively simple, after all, to deprive the fingers into the accomplishment of "freakwork," but it is less than worthy harp playing.

Treasures from the Past

There is still an immense field to be explored in the little known harp music of the 17th and 18th centuries. Before the beginning of the 19th century, the harp was a considerably handicapped instrument. It had no pedals; key changes had to be effected by hand-manipulation of the pegs, while playing; and it was impossible to modulate. It was Sebastian Erard, the founder of the great French piano house, who rescued the harp from its deficiencies by perfecting the pedals and inventing the double movement. After Erard developed the modern harp, composers, for the most part virtuosos of the instrument themselves, arranged their works to meet the greater possibilities of the new structural form, and the older works sank into a state of

neglect from which they are still waiting to be rescued.

There still exists much interesting music, which was written for and played on the harp during this early period, but published, later, for harpsichord or organ, probably because of the fact that there were so few harpists at that time. We have one striking example in the "Concerto in B-flat" of Handel, which was written for the harp. The autographed manuscript of Handel, now in the British Museum, is clearly marked "per la harpa"; but the first edited publication of the work (1738) bears the indication of having been written for the harpsichord or organ. I had the great pleasure of reviving this concerto, which had been quite neglected by harpists because it had never been adapted to the modern instrument. This revision of the harp part, including a cadenza which connects the *Larghetto* with the *Finale* is now published. Another example is the "Suite" of Carl Philip Emanuel Bach, the manuscript of which is in the *Bibliothèque du Conservatoire* in Brussels. The manuscript bears the title "Für die Harfe," Berlin 1762.

From the end of the Renaissance until the late 18th century, the notation of harp music was exactly the same as that of the piano or the organ; that is to say, simple figures and bass below the melodic line. Thus, it is quite impossible for us to conceive, from these manuscripts, of the degree of technical development of the harpists of that period; but we know for a certainty that the composers of this time depended upon the skill and the musicianship of the performers; which, of course, may have been leaving too much to their initiative.

These examples are stressed to point out the adaptation of the harp of music written for lute, clavichord, or harpsichord, is in perfect accord with the traditions of that era. Harp, lute, harpsichord, and even the organ of that day were held to be of quite the same family, and the rendition of these compositions depended upon the in-

dividual taste and musicianship of the performer, regardless of his instrument.

America's Musical Promise

For the past three years, it has been my pleasure of living entirely in America, devoting all my teaching to American students. Individual Americans are no strangers, because of the fine opportunity I had had of working with them in Fontainebleau, since 1921. But even this experience had not prepared me for the wealth of musical vitality and enthusiasm one finds among Americans in their own land. The American student does not lack the gift of musical endowment. He must be taught, however, how to work, how to develop his gifts, how to adjust himself to the best possible relationship between himself and music. The American student's greatest fault is the zeal which leads him into the pitfall of working too fast. At best, this mistaken ardor results simply in overdoing. But at its worst, it can do the incalculable harm of forcing. Now, the impact of this in music is, not to "get there," but to learn music, in a musically way. For this, the element of time is necessary, quite as it is in the development of a plant. The finest seed and the richest soil are wasted if the plant is not allowed sufficient time in which to grow. Just so in music. One cannot practice twenty hours at a time, in the belief that this will make for quicker progress than practicing two hours a day for ten days. Quite the contrary, the speed system will delay advancement. The secret of study is, quite simply, to master, to learn. After one has learned, it is permissible to demonstrate what one knows. But to study for the sake of hastening the hour of demonstration is ruinous. Always, the thing that demonstrates—be it harp playing, composition, or any other branch of music—must grow slowly, carefully, out of deeply acquired knowledge; never should it be allowed to exist as a goal in its own right. That, perhaps, is the secret of music study.

Francisco Tarrega

(Continued from Page 131)

the tremolo study, *Recuerdos de la Alhambra*, will always cherish it as a musical miracle. Another number of outstanding merit is the *Capricho Arabe*, a most delightful and effective piece showing the Moorish influence upon the music of Southern Spain. This has been successfully re-produced by Julio Martinez Oyarunaren, on Columbia record #8945TD. The *Danza Mora*, *Grande Jota de Con certo*, *Tango*, and many others, may be found on the programs of guitarists; and altogether there were published over fifty original compositions.

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The original compositions of Tarrega are a treasure of the highest order. Beautiful melodies and intriguing harmonic progressions, not found in the music of any other composer, combine to set these gems of guitar literature apart from all others. Whoever has once listened to

(Continued on Page 139)

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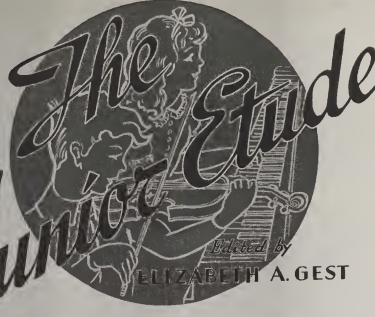
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137



Jimmy's Orchestra Practice
By Martha Stewart

With his little black violin case tucked securely under his right arm, Jimmy Adams was rushing down the corridor of the J. F. Brown School, to the auditorium.

"My, why all the excitement?" he heard a voice behind him exclaim. Turning, Jimmy saw Mr. Lacy, the Principal, smiling down at him.

"Oh, Mr. Lacy, I'm so thrilled I could shout!" Jimmy replied, with his brown eyes sparkling. "We are having our first school orchestra practice this afternoon, and—and I think it's swell. Don't you?"

"I certainly do, Jimmy," replied the Principal, enthusiastically. "This is the first year that Brown School has had an orchestra. I shall always remember this day as being very important in the history of our school."

"Oh, me too, Mr. Lacy," Jimmy declared. "I've wanted to play in an orchestra ever since I started studying the violin four years ago."

"That's fine!" Mr. Lacy smiled. "By the way, have you met our orchestra conductor, Miss Knowles? I feel quite sure you will learn a great deal from her about orchestra playing."

"No, I haven't met her yet, but if she conducts orchestra, I'm sure she must be wonderful," Jimmy called back as he scampered on. "Goodbye, Mr. Lacy."

As Jimmy entered the auditorium he was wondering what Mr. Lacy meant when he said that he would learn a great deal about orchestra playing from Miss Knowles. He had always thought that orchestra work was just many instruments playing in harmony. "What else should one know of orchestra playing except that everyone should start at the same time and end at the same

time?" he wondered as he tucked his head on one side.

But here he was meeting Miss Knowles, and up on the stage were many children with violins, violoncellos, clarinets, flutes, oboes, and all sorts of other instruments.

In a few minutes all of the children were in their places, and Miss Knowles was standing before them, baton in hand.

"The first important requirement of orchestra playing is that we all be in tune," she said.

"Oh, I'm in tune," said Jimmy.

"So am I," remarked small Bobby Lile from behind his big violoncello.

"But are we all in tune with one another?" inquired Miss Knowles. "You see, boys and girls, your particular instrument may be in tune with a piano or a pitch pipe to which you tuned it, but your instruments may still not be in tune with one another, and that is very important. If one violin is out of tune with the other instruments, how can we play in perfect harmony?"

Jimmy had never thought of that and neither had many of the other children. When they were all correctly tuned to the oboe, Miss Knowles made several motions with the baton and explained to them what they meant.

"Now, in what tempo do we always play a piece when we first practice it?" she inquired.

Marie Mead fingered her flute as she answered, "That depends upon the tempo of the piece, doesn't it, Miss Knowles?"

"Oh, no!" exclaimed Herbert Dean. "My teacher tells me always to practice a new piece slowly."

"That is correct, Herbert," Miss Knowles nodded approvingly. "Will

you tell us why?"

"Well, she says that it is much better to play it slowly without any mistakes than to play it fast and make mistakes. Anyhow, it's hard to play a piece correctly after you have made a lot of mistakes in it. The mistakes keep coming back."

"Your teacher has certainly given you an excellent point to follow in your practice, and we want to follow it in our orchestra practice too," Miss Knowles remarked.

Jimmy almost bobbed out of his chair as he said, "My teacher told me about practicing slowly, too, and now I know how important it is, because with so many of us playing together it would be harder than ever to get rid of mistakes if we played too fast and carelessly."

"I expected it to be work," Hal Lester agreed, "because my Dad says that everything that is worth doing takes hard and careful work, and I think so too."

"Of course," smiled Miss Knowles. "And now that we all understand these points of orchestra playing, let us begin by practicing Schubert's Serenade. The music is on the stands."

When Jimmy left orchestra practice an hour later, he understood perfectly what Mr. Lacy had meant when he said that he would learn many new things there. After this first practice, Jimmy was even more enthusiastic than before.

"Oh, boy!" he thought, "the orchestra is not only going to be fun, but I feel as though we are all going to work so hard that we will accomplish something really wonderful!"

If Miss Knowles had heard Jimmy's thoughts, she probably would have said, "Right you are, for one of the most wonderful things one can do in this world is to make beautiful music in harmony with others."

Speeding

By Frances Taylor Rather

DEAR STUDENTS, wait! Why will you speed? Learn first to walk, then RUN; your fingers must be trained with care ere your fingers must use too much high speed can be well DONE. In babies' first attempts to walk they use too much high SPEED; but slower pace, with fewer falls would better suit their NEED.

???ASK ANOTHER???

Musical Geography

1. In what town was Bach born?
2. What river did Strauss honor by naming a waltz for it?
3. In what state was Stephen Foster born?
4. In what country was the first opera written?
5. In what city is Handel buried?
6. From what country does the Morris

Likewise, the speeding motorist too often comes to GRIEF, with trouble deeply serious, and far beyond RELIEF.

So please note well such accidents and let this be your CUE—keep your machine in proper gear, to take you safely THROUGH! Just bear in mind that "last makes waste"; for speed you must PREPARE. Now heed this well, SLOW PRACTICE FIRST; if speed is forced, BEWARE!

7. Dance country was Sibelius born?
 8. From what country does the folk-song *Swing Low, Sweet Chariot* come?
 9. In what country is the scene of the opera *Flida* laid?
 10. In what city did Mendelssohn establish a conservatory of music?
- (Answers on this page)

Nellie's Notes

By E. S. B.



NELLIE MEANT TO PLAY THE NOTES SHE SAW UPON THE PAGE, BUT NELLIE MADE MISTAKES. THE NOTES FLEW IN A RALE.



Answers to Ask Another

1. Eisenach, 2. The Danube, 3. Poland, 4. Italy, 5. London & England, 6. Finland, 8. United States of America, 9. Egypt, 10. Leipzig.

The February Recital

By Leonora Sill Ashton

"George Washington was very fond of music," Miss Andrews told her pupils. "Whenever he was able, he attended concerts in New York and Philadelphia, and liked to have music as often as possible in his home. For our February recital I want you children each to play a composition which will represent one of the forms of music that was played in Washington's day."

When the evening of the recital came, Adelaide was the first one on the program. "I am going to play a minuet," she told the audience. "George Washington often danced this with his friends. The music is written in three-four time, and it is played with the same stately dignity in which it is danced."

Mildred came next. "I am going to play a gavotte," she said. "This was another favorite dance of George Washington. The gavotte is written in four-four time and is played at a moderate tempo. This dance originated with the peasants of France, but its melodies were so lovely and its time was so graceful that it was adapted to the great ball rooms of Europe, and from there it came to America."

After Mildred had finished the gavotte, Bob announced to the audience that he was going to play a country dance. "There were a great many of these composed in the early days of our country, when so many people were farmers," he explained. "And they were danced on the grass, and in the big barns. The one I am going to play is named *The Buff Coat*. It is written in six-eight time. You will hear how gay and happy the music is."

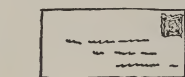
Harry played a country dance too. "Mine is called *Shepherd Hey*," said he. "It is written in four-four time, but it is as gay and cheerful as *The Buff Coat*."

"My piece is called a cotillon" announced Beth as she went up to the piano. "Cotillon means petticoat or short skirt, and in the beginning, the music was a very simple French dance. In Washington's day, however, it became a very beautiful one. People wore their gayest clothes when they danced it, and exchanged favors and presents too. You will hear that the music of the cotillon is very much like that of the country dances."

The last number on the program was Meg's. "To close the recital," said she, "I am going to play the kind of music which came at the end of every dance in Washington's day. It is called the *Virginia Reel*.

The reel has been danced in Ireland and Scotland for a great many years, but only by Irish people, at a time. In Virginia, every person who had attended the party joined in the dance just before they went home."

Meg played the music of the reel, called *Money Musk* and so ended the February recital of the types of music that were played in the days of George Washington. How many such pieces can you play?



DEAR JUNIOR ETUDE: I tried three copies of *The Etude* and I judged it so interesting that I have subscribed, so you can realize how much I mean to me. I am in high school and thoroughly enjoy music. I play the bells, cymbals and triangle in our school orchestra, and this, beside my own practice has given me the inspiration to study music to greater goals, if possible.

From your friend,
JENNIFER BEACON
New York.

(N. B. We regret that this Junior Etude does not have space to print the poem referred to above.)

DEAR JUNIOR ETUDE: We have such an interesting Baby Orchestra that I thought the readers of the Junior Etude would like to know about it.

We have twenty members ranging in age from three to ten. We gave our first program in September for the Kiwanis Club in Albion, and the next week for the Rotary. Last week we gave our fourteenth program in Canton. We have advanced with we can give credit, price, musical readings and songs—each member being required to do solo work. We also have two members of Orchestras, who take turns introducing the orchestra, announcing each number and giving the closing speech. One boy who plays piano solo also directs the orchestra.

We wear black velvet suits with white bows. We have such good times when we meet to practice, and several times this year our teacher has given us presents. We enjoy playing our public programs, for everyone treats us so well, so we think we are very lucky children to be able to belong to a Baby Orchestra.

CHELSEA TRALE, STOLIFER, Age 7.

Honorable Mention for November Essays:

Marie Unzer; Ruth Raunauer; Elsie Swanson; Bernadette Devaux; Hinda Pressman; Miriam Parry; Betty Jane Byrne; Harold Kahn; Marilyn Rappoport; Deborah Lee Satz; Mary Caroline Peters; Betty Jane Cooper; Nancy Lopez; Jim Leeman; Mary Katherine Morgan; Joan B. Ford; Audrey Lee Wason; Robert Melchior; Hemburger; Joan Cunningham; George Bolinsky; Mary Alice

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

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years; Class C, under eleven years.

Subject for story or essay this month, "My Hobby." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February 15th. Names of prize winners and their contributions will appear in the May issue. The thirty best contributors will receive honorable mention.

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriter and do not

Why I Study Music

(Prize winner in Class C)

I study music because it gives me much pleasure. If I do not study it now I will not enjoy life as much when I am older. My teacher told me to practice hard, and this led me to thinking.

"Well," I asked her, "what do people study music for?"

She asked, "What do you think?"

And then I answered, "To be able to play and enjoy beautiful music and to make other people happy."

And she said, "Yes."

Then on another day some one was playing the piano and my teacher asked me if I had any piece ready to play, so I played a piece and I noticed she enjoyed it very much. And now when anyone asks me to play I always play. I am glad I am studying music.

Olive Fitch (Age 8), Missouri

Why I Study Music

(Prize winner in Class A)

Music is the age old language of people of all nations. Thoughts and emotions can be better expressed in music than by almost any other medium. Musical longings, radiant joy, weary sadness and towering rage, all find their outlet in music. The feeling that pours forth from exquisite harmony or shimmering trills can be only experienced, not described.

The golden chords and warm tones of a melody are haunting, and they stir the heart on to a deeper sense of happiness and cheer. They are greatly encouraged, putting in its place a brilliant star of hope and ambition.

People's lives are enriched by music. These are the reasons I study music.

Dorothy Perkins (Age 15), California

Why I Study Music

(Prize winner in Class B)

I study music, first, because I love it and would not be happy without it; second, because someday I hope to make music my profession; third, because "music study excites life" and is a stimulant to mental exertion; fourth, because I believe God has given me musical talent, which He expects me to cultivate and to use to the best advantage.

Charles Johnson (Age 11), Georgia

Answers to Composer Puzzle in November:

Mendelssohn
Bethoven
Tchaikowsky

Prize Winners for November Composer Puzzle:

Class A, Susan Kotler (Age 13), Michigan
Class B, Glenn Brolley (Age 13), Alabama
Class C, Marie Jonell (Age 10), Pennsylvania

Honorable Mention for November Puzzles:

Theresa Roderer McCall; Gloria Roth; Glory Bether; Roberta Riddle; Krma Irene Reiter; Betty Joseph; Arlene Peffer; Betty L. Klaber; Patricia Louise Sander; Douglas Pruce; Mary Ann Tracy; Betty Jane Byrne; Betty L. Klaber; Elaine Foley; Joan B. Ford; Jim Leeman; Mary Louise Pench; Jeannette Kiser; Robert C. Knapp; Kathleen Mosbach; George Lett Jones; Betty Landa; Betty Sykes; Hattie Davis; Gerald Horton; Thomas Boyle; Leone Reiser; Sally Rue Justice; Shirley Ockenden; Gordon Meier; Irene Kerschner; Jeannette Sigmund; Lillian Kosen; Robert G. Knapp; Marjorie Peters; Shirley Ockenden; Paul Keuter.

Musical Kindergarten, Scranton, Pennsylvania

Publisher's *Notes* A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

—February 1940—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

- AT THE CONSOLÉ—FELTON.....40-75
CHOPIN'S OWN BOOK—TCHAIKOVSKY.....10
EIGHTEEN SHORT STUDIES FOR TECHNICAL
AND STYLE—PLANO—LEONARD.....25
THE BOOK OF THE BEANSTALK—STORY WITH
MUSIC FOR THE PLANO—RICHTER.....25
MY OWN FIVE BOOKS—EASY PLANO COLLECTION—RICHTER.....10
FOUR FOR PETER—ROSE SONGS—RICHTER.....10
SIX BY SIX—PIANO DUO ALBUM—KATZNER.....10
SYMPHONIC SKELETON SCORES—KATZNER.....10
No. 1, Symphony No. 5 in C Minor—Beethoven.....25
No. 2, Symphony No. 6 in B Minor—Tchaikovsky.....25
No. 3, Symphony in D Minor—Franck.....25
No. 4, Symphony No. 1 in C Minor—Brahms.....25
THEOREM OF MUSIC—ARMSTRONG.....1-25
TWELVE MASTER ETUDES IN MINOR KEYS—(Piano)—ZACHAROV.....20
TWELVE PRELUDES FROM THE "WELL-TEMPERED CLAVICHORD"—(Piano)—FRANCK.....20
WHEN THE MOON RISES—MUSICAL COMPOSITION—KOLLMANN.....40

SPRING CONCERTS AND THE COMMENCEMENT MUSICAL PROGRAM—Directors of vocal and instrumental groups and many individuals in the music education field are planning now for these events. Piano, voice and instrumental teachers, too, are assigning numbers for Spring Recital programs. In most states, school festivals and contests soon will be under way. Music clubs and the music section of women's clubs will be presenting their annual programs. The preparation of an opera will be undertaken by civic groups and school committees. All of these activities present problems for directors and those having in charge the selection of appropriate material. To those an invitation is extended to make use of the facilities of Presser Service—helpful descriptive literature giving extensive listings of successful numbers, liberal examination privileges, and the assistance of a

trained personnel of music clerks with years of experience in aiding music folk to solve their selection problems. Address all inquiries to Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa. *At the Consolé, A Collection of Pieces for the Soloist Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs, by William M. Felton.* This book has come when the registration of organ music should be amplified to include that which is suitable for other types of organ than the old standard instrument. This excellent book should be welcomed by the busy church organist. Particular pains have been taken to make the contents as diversified as possible, and to include numbers of extreme worth and interest not usually found in such collections. This feature will wear the book to many organs. There are perhaps where to find appropriate material that is unacknowledged. A partial list of contents follows: *Artists, Harpists; Romanesque; Violin Concerto; Wieniawski; Dialogue from the Magic Flute; Mozart; Sarabande, Bohn; Triumphal March; Grieg; Prelude in F Major; Chopin; The First Historical Musical Portrait Series, in the course of the many months that it has been running serially by the alphabet, has included numbers of interest to present day music lovers than any other one literary or journalistic undertaking in music ever has presented hitherto. It is particularly interesting to note that so many composers of piano pieces, songs, anthems, and other numbers in*

MUSIC PROGRAMS FOR THE EASTER SEASON—When the church bells call folk on Easter morn to celebrate the anniversary of Christ's glorious Resurrection, are you a valuable agent, what are you for? For the day, going to every choir endeavor to give its best, have you made preparation? Are you prepared for the services of the preceding Easter, especially the solemn observance of Good Friday? These are questions many leaders of church musical organizations have been asking themselves for the past year. Some choir directors have completed their plans and programs; others, either because time hasn't afforded the opportunity, or because their plans to the latter we offer a few suggestions. If you will be seeking an easy-to-sing cantata of from thirty to thirty-five minutes' duration, we would recommend *The Resurrection Song* by Louise E. Stairs (60c) a brand-new cantata with solos, a duet, a trio, and seven choruses, some of the latter interestingly and small ensembles. Last season's successful publication, *Hail King of Glory* by Lawrence Keating (60c) also may be given with a minimum of rehearsal, as it is especially suitable for performance by volunteer choirs with solists of average ability. Space here forbids the listing of the newer, suitable cantatas. There are, however, but these and many appropriate musical numbers—cantatas, carols, vocal solos and duets, organ music, etc. are listed in the booklet *Easter Music* which may be obtained free of charge from the Publishers. This pamphlet also lists many titles of material for the Lenten Season, Holy Week and Good Friday.

THE COVER FOR THIS MONTH—February, the month reputed to excel in birthday of famous men, inspired the cover of this issue. It is a month of great inspiration for people of great birth—on February 12th and Washington's birthday on February 22nd. Young America has great educational opportunities, these days, learning not only how to make a living but how to enjoy living. Thus our cover embraces the good youth of today, coming down through the ages, it portrays over them the majestic and noble character, the Father of Our Country, and the strong and towering, but patient and humble man who became "The Great Emancipator."

Suggestive of the theme for young Americans through all time is the pride of country in *My Country, 'Tis of Thee*. These texts adapted to an old English tune were written by Rev. Dr. Samuel Johnson for a children's celebration held in Park Street Church in Boston, July 4, 1832, when he was but a theological student at Andover. The Chester tune, associated with the days of Washington, was written by Billings in 1770, but in the days of the Revolutionary War Billings wrote new text of a fiery patriotic character to be sung at this time. It became the song of the Revolution, being a favorite around the camp-fires and often being played by the fifers in the Continental ranks.

The Battle Hymn of the Republic, the stirring number which came into being also at this time, grew out of a hymn tune which is reported to have had its origin in Charleston, South Carolina. The tune was claimed by William Steffe, who many numbers used in Sunday Schools and Southern war meetings before the Civil War. With the Civil War a Massachusetts Infantry bandmaster, Port Warren in Boston Harbor seems to have been the origin for the "John Brown's Body" text to this tune. These words were considered flippant by some and, as they swept into favor for marching songs, were used in the early days of the Civil War. A minister urged Mrs. Julia Ward Howe, in December 1861, to endeavor to provide a better text. The result was the glorious text *Mine Eyes Have Seen the Glory of the Coming of the Lord*.

Although America's serious efforts in the largest war of music did not start until comparatively recent years, it may be seen, from just what little the choir on this issue brings forward, that there is an interesting and picturesque association with legends and texts which never will be denied a place in America's musical history.

popular with teachers, students and, best of all, parents. From this it was but a short step to the publication of this book, and Mrs. Richter's clever little piano pieces and her stories with piano music *A Child's Journey* (75c) and *Cinderella* (80c) have been welcomed by teachers, everywhere. With this background of the authors, the Publishers look forward enthusiastically to the publication of this book. Mothers and teachers of little ones also are awaiting hopefully its debut, to judge from the many orders that are being placed at the special advance of publication cash price of 30 cents, postpaid. The book will be gotten up most attractively and will make a most valuable addition to the home music library.

SIDE BY SIDE, A Piano Duo Book for Young Players, by Ella Ketner—Piano duo playing is being collected into an independent whole by Bach himself, even without the Fugues, but that several of those belonging to the first part were originally conceived as independent compositions. Every teacher of piano will want a reference copy of this interesting publication, which will be issued in the *Presser Collection*. Single copies are now being ordered at the special advance of publication cash price, 20 cents, postpaid.

ON THE MOON RISES, A Musical Comedy in Two Acts, Prose and Lyrics by Junius Austin, Music by Clarence Kohlmann—High school and community groups will welcome this new musical play. Many have enjoyed the successful performance of the previous opera by writers, *An Old-Fashioned Charm*, and in this new one they'll find a story of sustained interest, rich in comedy, and with music that captivates the ear. Frequently sets the feet to beating time. There are principal and minor characters sufficient for the talent usually found in organizations such as those mentioned and plenty of opportunities for the introduction of singing and dancing groups. But one scenic set is necessary, in order that the costumes are modern sports and evening clothes the expense of production may be kept to a minimum. A Stage Manager's Manual, showing directions will be available on a rental basis when the Vocal Score (comps and music) is published.

In advance of publication copies of the Vocal Score may be ordered at 40 cents, postpaid.

SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert by Violet Katzner—No. 1 Symphony No. 5 in C Minor—Beethoven
No. 2 Symphony No. 6 in B Minor—Tchaikovsky
No. 3 Symphony in D Minor—Franck
No. 4 Symphony No. 1 in C Minor—Brahms

Due to the special copying work and unusual preparation details incident to the production of the *Symphonic Skeleton Scores* it has not been possible to put these Scores on the market as soon as was expected. In the progress during the past month, however, has been particularly gratifying and since the special advance of publication offer will be withdrawn as soon as the works appear

standing the beauty of these Preludes, today they are little known to the average music lover. Practically unknown to the musical public of America. Why? Because they are all attached to more difficult Fugues which can be played only through notation on one staff, the unforgotten, the Preludes seldom are taught early enough as most teachers know that it is not good pedagogy to give a pupil one thing to learn and then have to tell him that it is not advanced enough for the Fugue.

It is a common belief among musicians that the Preludes are incomplete without the accompanying Fugues. To show how unfounded this is, we need only to quote from Philipp Spitta, a famous biographer of Bach: "We already know that the Preludes are the Preludes as an independent form; and that it can moreover be proved, not only that all the Preludes of both parts of Wohltemperirter Clavier have been collected into an independent whole by Bach himself, even without the Fugues, but that several of those belonging to the first part were originally conceived as independent compositions."

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any serious student of music, or any one following symphonic renditions through concert, radio broadcast, or recordings, should not delay taking advantage of this offer. These *Symphonic Skeleton Scores* are arranged to show, as scale, octave, arpeggio, and double note playing have been supplied but these principles have been employed more as a background to melodic and poetic ideas than as routine exercises to be mastered. This work will be a most satisfactory introduction to the Chopin études, from the standpoint of both grade and style. Each study has been carefully edited, fingered, and pedaled and will range in grade from 6 to 8. In advance of publication orders for single copies of this book may be placed at the special cash price of 30 cents, postpaid; copies to be mailed to advance subscribers when the book is published.

EIGHTEEN SHORT STUDIES IN TECHNIC AND STYLE, For the Piano, by Cedric W. Lemont—In presenting a new set of studies for this composer the Publishers believe they are issuing a work which will be warmly welcomed by all who welcome most eagerly. His many successes in piano pieces of the past have made him not inexactulous flow of melody, but to his practical and of keeping his compositions "in grade," or very close to it, thus making them valuable for teaching purposes. Mr. Lemont, an experienced educator, knows the value of intelligent material in furthering technical development. Here he covers a number of problems that confront students in grades three through four—legato and staccato playing, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, and the equal development of the right and left hands. The study pieces are short, they are tuneful; style and technique are developed simultaneously.

When this music is issued it will appear in the *Musical Master Series*, the volumes of which are priced at 60 cents each. In advance of publication a copy of the first four studies in *Technic and Style* may be ordered at the special cash with order price, 20 cents, postpaid. Copies ordered now will be delivered when the book is "off press."

MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Group—Up to Four, Compiled and Arranged by Lester Lee, Compiled and Arranged by Lester Lee. This book has advanced music unknown to his parents and grandparents, especially in the matter of being familiar with worthwhile composition. By means of the radio form the phonograph music of every kind can now be heard, and people are discovering the beauty and wholesomeness of music. Numbers of those that were practically inaccessible and often unknown.

To hear good music often, is to learn to love it. To love it is to want to perform it. If only the radio form. In *Melodies Everyone Loves* there is a wide variety of interesting and familiar literature, none of it over four grade in difficulty, and some of it still easier. (Continued on page 144)

Melodies Everyone Loves (Cont.)

This will be a boon for many grown-up music lovers whose opportunities for learning to play the piano may have been limited.

The following classic composers are represented in this choice book: Tschalchowsky, Rossini, Moszkowski, Gounod, Weber, etc., while among the writers of lighter music are Strauss, Waldteufel, Grieg, Chaminade, Debussy, Nicolai, Gabriel-Marie, Gile, Massenet, etc.

For the low cash price of 40 cents, postpaid, our customers may order single copies now, in advance of publication; the book to be sent as soon as published. Because of copyright restrictions we are compelled to confine the sale of this book to the United States and Its Possessions.

CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, by Thomas Tappan

In selecting Dvořák as the subject of his next booklet in this popular series, the author has chosen a musician whose works are much admired by the American music public and whose distinctive melodies are familiar here, even to the children. The beautiful *Largo*, from the "New World" Symphony, the piquant *Humoresque*, the gay *Slavonic Dances*, and the touching *Song My Mother Taught Me* are loved by music folk everywhere.

Most *Erube* readers are acquainted with the previously published booklets in this series and their purpose in the musical education of children. The study of biography makes the composers of the pieces young students are called upon to play real live human beings and it multiplies the child's interest in his music studies. For classes, and for use in Junior High schools, these booklets are ideal.

Each booklet contains a single biography and the following composers have been covered previously: Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert, Schumann, Tschalchowsky, Verdi and Wagner. The price of each of these booklets is 20 cents.

In advance of publication orders may be placed for single copies of the Dvořák booklet at the special price of 10 cents, postpaid. Copies will be delivered as soon as the booklet is published.

THE THRESHOLD OF MUSIC, A *Leysen's Guide to the Fascinating Language of Music* by Laurence Ashbourn

The author of this work is the able assistant of Dr. Walter Damrosch at the National Broadcasting Co. Through letters from thousands of the "unseen audience" he came to realize the need of these interested listeners for information and guidance that would assist them in a better understanding of the music they hear.

In this book (originally a series of articles appearing in *The Erube* Magazine) he writes, not for those who want to be able to write music, but for those who want to become more intelligent listeners. And yet, the articles have proved so enlightening and practical that many teachers and students are ordering copies of the book with the intention of making for it a place in their reference library.

The preparation of this book for publication is proceeding slowly, but when copies are ready and delivered to you which might possibly occur, or to make good a missing copy.

surely be delighted with a fine volume for their library—more likely for their reference table. The publication cash price is \$1.25, postpaid.

NY OWN HYMN BOOK, *Favorite Hymns in Organ Arrangements for Piano*, by Ada Richter—Perhaps the most advertisement for the piano is the manner in which the writers of many popular hymns, either at home or in Church or Sunday School gatherings. This is because the notes for four-part singing are given in the average hymn or gospel song book often not conveniently "under the hands" for the average pianist.

We now have in course of publication this book containing the music for more than fifty hymns, so arranged as to make it possible for a young pupil who has only a year of study to "show up" older amateurs who do not know how to handle hymn playing properly, when they have nothing but the average hymn book from which to read the music. This is a fine variety of favorite hymns, meeting, or gospel songs. Teachers will do well to see to it that their young pupils have this book for recreational as well as practical uses, particularly when such pupils come from the homes of those who attend Evangelical Churches. The advance of publication cash price for a single copy is 30 cents, postpaid. No orders accepted for delivery beyond the United States and Its Possessions.

ADVANCE OF PUBLICATION OFFER WITHIN THE SERIES—Although the forthcoming publication of the work being issued this month has not been given extensive publicity quite a few orders for copies have been received, proof that there is a demand for tuneless, devotional cantatas that can be presented with comparatively little rehearsing. Immediately the book is published copies will be mailed to those who subscribed for them in advance of publication, and choirmasters, and those having in charge the buying of music for the church, may order quantities on a usual liberal terms. Of course, the special advance of publication price is now withdrawn. Single copies may be had for examination.

The Resurrection Song, by Louise E. Stairs is an Easter cantata which is in mind. It is melodious, and there is a most satisfying blending of text and music. There are vocal parts for soprano, alto, a trio for soprano, alto and tenor and seven choruses, some of them varied with short solos and vocal combinations. The text is based largely upon passages from the Scriptures with familiar hymns interpolated. The time of performance will run about a half to thirty-five minutes. Price, 60 cents.

DELAIED STUDIES—Each season, owing to the holiday rush, *Erube* are delayed and sometimes lost in the mails. If any copies of *THE ERUBE*, for which you have subscribed, have gone astray, do not write to the address where you placed your subscription. Write directly to *THE ERUBE MUSIC MAGAZINE*, 1712 Chestnut Street, Philadelphia, Pa. If you have changed your address, give both Old and New addresses. We are here to give you good service and are glad to correct promptly any error which might possibly occur, or to make good a missing copy.

STRIKE UP THE BAND—When the parade starts, those with musical instruction lead it off. In instruments forming the band of music publications, the great parade that has won friends those with merit and beauty. To form the band of "best sellers." Fortunately it is not in one month's time that new editions of these "best sellers" must be printed; therefore, a review of last month's printing orders shows only a small portion of the many publications in the various classifications that are entitled to a "best sellers" rating. The following is a selected list from the printing orders of the last thirty days. A complete copy of any one of these numbers may be secured for examination through the direct mail service of the Theodore Presser Co.

SHEET MUSIC—PIANO SOLO		
Cat. No.	Title and Composer	Pr.
1874	The First Lesson, Op. 110, No. 1	1
4184	—Kragmann, "Major" Op. 110, No. 6—Bergli	25
2545	Through the Air—Bergli	25
1168	The Sailor Boy's Dream—Bergli	40

SHEET MUSIC—PIANO DUO		
18105	Salute to the Colors—Anthony	40
PIANO DUET COLLECTION		
Have this book for recreational as well as practical uses, particularly when such pupils come from the homes of those who attend Evangelical Churches.		
Two Players		

PIANO METHOD		
Standard Graded Collection of Studies, Vol. 5—Mathews		1.00
VOCAL SOLO COLLECTION		
Devotional Solos for Church and Home		1.00

CHURCH MUSIC		
Union Hymn Book—Gardner		.75
Anthem Offering (Collection)		.75
OPERA		
An Old-Fashioned Charm—Kuhn		1.00

OCTAVO—MIXED VOICES, SACRED		
20602	Will You Be a Soldier—Mathews	.12
OCTAVO—MIXED VOICES, SECULAR		
35272	Love's Labor Lost—Mathews	.12

OCTAVO—WOMEN'S VOICES, SACRED		
35251	The Voice of the Chimes (S. S. A.)—Holt	.15
BAND		
Sousa Band Book	Parts	.30

ORCHESTRA		
24011	Stars and Stripes—Small	.75

REWARDS GIVEN FOR SUBSCRIPTIONS—Many music lovers secure fine merchandise without any cash outlay by sending to us subscriptions for *THE ERUBE* (not their own). For each subscription sent at the price of \$2.00, a credit of one point is given toward merchandise selected. The following are a few articles taken at random from our catalog:

Console Bowl: Empty, or filled with fruit or flowers, this chromium finish Console Bowl will be a welcome addition to any table. It is 13" in length (with chromium handles), 9" wide and has a pierced design edge. Awarded for securing three subscriptions.

Electric Waftle Iron: A tastefully designed Waftle Iron with 7/8" stickless grids, long-life heating elements and accurate heat indicator to assure perfectly baked waffles. Black bakelite handles. Awarded for securing five subscriptions.

Ladies' Leather Wallets: Genuine leather. Accommodates keys, coins, license cards, etc. An ever-welcome peace officer. Awarded for securing one subscription (not your own).

Relax Disk: An attractive combination of a chromium base and crystal glass

insert. Diameter 8 1/4". Awarded for securing two subscriptions.

Hand Wrought Aluminum Breed Tray, 13 1/2" x 7 1/4". This modern Tray is particularly desirable because of its design and center decoration. Awarded for securing only three subscriptions.

Send post card for Complete Catalog of Rewards or Premiums. You are sure to be pleased with any article you may select.

The World of Music (Continued from Page 75)

The Choir Invisible

MARK ANDREWS, for nineteen years organist and choirmaster of the First Congregational Church of Montclair, New Jersey, a former dean of the New Jersey chapter of the American Guild of Organists, and active as a conductor of the Associated Glee Clubs of America, passed away December 10, aged fifty-four.

ARTHUR BODANSKY, for twenty-four years the superb conductor of German opera for the Metropolitan Opera Company, died November 22, 1933, in New York. He had but recently returned from a summer in Vermont, in apparently good health. Born in Vienna, he began study of the violin as a child and was in the orchestra of the venerable Friends of Music Society. On hearing Gustav Mahler lead a performance of "Lobengrin," he once said, "I suddenly realized what being a conductor meant, and from that moment changed my whole plan of life."

MAX FIEDLER, internationally known conductor, who from 1908 till 1912 led the Boston Symphony Orchestra, died December 2, in Stockholm, Sweden. He was a native of Zittau, Saxony, finished his education at the Leipzig Conservatory, and would have been eighty-one in the past January.

DR. ERNEST SCHEIDT, internationally known as pianist, conductor and composer, passed away December 8, aged sixty-three. His first piano recital was given as a child prodigy when he was four. Widely traveled and broadly educated, he won wide popularity as the conductor for sixteen years of children's concerts by the New York Philharmonic Orchestra; from 1927 to 1929, he was called to the same position at the same times he led similar concerts by the symphony orchestras of Boston, Baltimore, Cincinnati, Hollywood Bowl, Los Angeles and San Francisco.

GILIO CIMI, Italian tenor, formerly with the Chicago City and the Metropolitan Opera Companies, died October 29, in Italy, at the age of fifty-nine. After two seasons in Chicago his debut with the Metropolitan Opera Company was as *Rhodes* in Verdi's "Aida."

ELLEN CLARK HAMMAN, widely known pianist and accompanist of Philadelphia, passed away on November twenty-first at the age of sixty-three. Born July 2, 1876, in Bethlehem, Pennsylvania, she studied with Dr. J. F. Schreiner, soloist of the Bach Festival and then in Philadelphia after which he resided in Philadelphia active as pianist, accompanist, and organizer of leading churches. Her husband, accompanist made him, for years the choice of famous singers visiting "Penn's Towne."



The name of the unknown arranger who took down the entire score of *Modern Times* while Charlie Chaplin whistled it!

The two harp soloists who played in the score of *Modern Times* by Harpo Marx: "Elmer" and "Aphrodite."

The man whose name is only glimpsed at the beginning of a "French" enough for a French scene suggested that more French horns be added!

The Hollywood producer who, when a certain score was a "French" enough for a French scene suggested that more French horns be added!

Do you know what music you always hear during the following common movie sequences—carousels, fogs, trains, English country garden scenes?

Toscanini's tilt with Ravel over the Bolero.

Here's a witty, intimate picture of AMERICAN MUSIC

MUSICIANS • CONDUCTORS • COMPOSERS • PATRONS

AUDIENCES • HOLLYWOOD and RADIO

by OSCAR LEVANT

of "INFORMATION, PLEASE"

Millions of radio listeners know that the World's Champion identifier of musical melodies, themes, and song titles is Oscar Levant, of the famous program *Information, Please!* But what they may not know is that Mr. Levant has grown up, studied, and flourished in musical circles from New York to Hollywood; has known intimately the great and near-great musical figures, from song-pluggers to symphony conductors. And now he tells the whole surprising, amusing, fascinating story, from backstage at the American Music Scene, in his new book, "A Smattering of Ignorance."

There is hardly another man in America so perfectly suited to write this book. For Mr. Levant knows not only opera and symphony. He also knows the music that touches the lives of the millions—an intimate of Gershwin—a movie studio music consultant—a radio concert artist—a song-writer—he knows who the real figures are behind the American musical scene, and who are the publicity-seeking "artists."

Here is the true answer to "who's more important, the symphony orchestra or the conductor?" Here is the story of how "background" scores are "derived" from the works of classical composers for the moving pictures. Here are some never-before-revealed facts about the genius (and eccentricity) of George Gershwin; the sinister story that goes on behind the microphone, the footlights, the Kleig lights; a profound, yet salty criticism on the serious music of modern American composers; and all intimately studied with fables, anecdotes, jokes, "mysteries" about the famous names of stage, screen, and radio.

No one interested in American music today should miss Mr. Levant's keen observations upon it, and its most talked-about figures. That is why we are offering this brilliant book to readers of *Erude* for 5 Days' Free Examination!

SEND NO MONEY Merely mail the coupon below, and we will send you a copy of "A Smattering of Ignorance" immediately. Read a chapter or two of it. If you don't agree with us that it's one of the most entertaining, most revealing books about music ever written, and the men and women who compose, arrange, play, and produce it—simply return the book to us within 5 days and pay nothing. Otherwise send us only \$2, plus five cents postage.

Since you are so truly interested in Music, you will really be missing a great deal of enjoyment unless you accept this special offer. So mail the coupon—without money—now! DOUBLEDAY, DORAN & Company, Inc., Dept. ET-14, West 49th Street, New York City.

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Please send me a copy of Oscar Levant's "A Smattering of Ignorance," for 5-day free examination. I agree to send you only \$2.00, plus five cents postage, within 5 days—or else return the book to you within that period.

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You'll be surprised how easily you may replace your present radio and enjoy the new and greater thrills of a 1940 Philco. Your Philco dealer now offers unusually liberal trade-in allowances. And even a modest budget can find room for the extremely easy monthly terms! See your favorite Philco dealer today—you'll find it well worth your while.



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