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James Francis Cooke

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The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine

January
1928



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\$2.00 A YEAR

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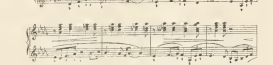
With this page and those that preceded it in previous months, there has been a presentation of the piano compositions of 48 eminent composers. Biographical sketches also have been given and in many instances a portrait of the composer presented.

MRS. H. H. A. BEACH

MRS. H. H. A. BEACH, perhaps our foremost American woman composer, was born in Hingham, New Hampshire, September 1, 1867. Her first compositions consisted of a group of songs published in 1889, her most noteworthy compositions in the larger forms are the *Radio Symphony*, the *Symphony in F Minor* (Violin) and the *Concerto in F Minor* (Piano and Orchestra).

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Art Editor: WARD LLOYD HOPKINS
Vol. XLV, No. 1 JANUARY, 1925

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Founded by Theodore Presser, 1883
"Music for Everybody"

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1928

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THE ETUDE

Can You Tell?

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2. What is a Requiem?
3. Who wrote the words and music of *Swanee River*?
4. Who has been mentioned as "The greatest American composer ever born in Ireland and educated in Germany"?
5. What is a libretto?
6. What two great composers of opera were born in 1813?
7. What is a doublet?
8. In which of the operas of Wagner is there a famous *Pilgrims' Chorus*?
9. What was the original name of Beethoven's "Fidelio"?
10. What is accented in music?

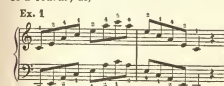
TURN TO PAGE 67 AND CHECK UP YOUR ANSWERS.

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

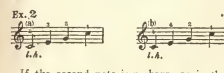
Playing Arpeggios

By CHARLES KNETZGER

The first thing to be considered in playing arpeggios is the fingering. When the interval of a fourth comes between the second and third note of the arpeggio, custom sanctions the usage of the fourth finger on the upper key of the interval of a fourth; as,



In playing the C major, or G major arpeggio, pupils commonly use the third instead of the fourth finger on the second key in the left hand, playing as in A instead of as in B:



If the second note is a sharp, as in the D, A and E major arpeggio, either the third or the fourth finger may be used on the second key in the left hand, while the right hand fingering is 1, 2, 3, 1:



The fifth finger is generally used on the highest note of the right hand arpeggio and the lowest of the left, but it affords excellent practice sometimes to substitute the first finger.

The next important feature in playing arpeggios is passing the thumb. This should be done quickly, without jerking

the arm or elbow. As soon as the second finger has played its note, the thumb must begin to pass under the palm of the hand, with a speed commensurate with the tempo of the arpeggio. In descending the fingers pass over the thumb while it is playing its note; otherwise the legato will be broken. One should also tilt the right hand somewhat to the left, and the left hand a little to the right, as is customary in scale playing, to secure smoothness. As soon as a thumb crossing has been made the hand adjusts itself to play the arpeggio in the next octave.

A good preliminary exercise is to use the thumb as a pivot and play the arpeggio note above and below in the form of a triplet.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

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Ex. 64

Ex. 65

Ex. 66

Ex. 67

Ex. 68

Ex. 69

Ex. 70

Ex. 71

Ex. 72

Ex. 73

Ex. 74

Ex. 75

Ex. 76

Ex. 77

Ex. 78

Ex. 79

Ex. 80

Ex. 81

Ex. 82

Ex. 83

Ex. 84

Ex. 85

Ex. 86

Ex. 87

Ex. 88

Ex. 89

Ex. 90

Ex. 91

Ex. 92

Ex. 93

Ex. 94

Ex. 95

Ex. 96

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Ex. 98

Ex. 99

Ex. 100

Ex. 101

Ex. 102

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Ex. 104

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Ex. 106

Ex. 107

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Ex. 109

Ex. 110

Ex. 111

Ex. 112

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Ex. 114

Ex. 115

Ex. 116

Ex. 117

Ex. 118

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Ex. 120

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Ex. 126

Ex. 127

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Ex. 141

Ex. 142

Ex. 143

Ex. 144

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EDMOND RIBIOLLET

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Poco moderato

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FELIX GERARD, Op 6, No. 6

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Allegretto M.M. ♩ = 108

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* From here go back to *Trio* and play to *Fine* of *Trio*, then, back to the beginning and play to *Fine*.

SWEETHEARTS

A dreamy *intermezzo*, in slow waltz style. Graded 4.

Rather slowly M.M. ♩ = 144

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MUSICAL EDUCATION
IN THE HOMEConducted by
MARGARET WHEELER ROSS

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

A HAPPY New Year! This is our hearty greeting to the continually enlarging group of ETUDE parents. It seems but natural with the opening of the year to begin sermonizing and moralizing. But we restrain the impulse, because it is too much like preaching to the well-meaning folks who fill the pews instead of reaching the reckless joy-riders on the outside. We realize that the good ETUDE parents do not need to be told of the value and advantages of music study for their children. Like the preacher, we may counsel with them and admonish against the errors and pit-falls of hearkening to unscrupulous teachers who exhort them to run after false gods in the form of foolish fads and untried methods, but the glorious message of the musical life is always theirs or they would not be welcoming the ETUDE into their homes.

We can only hope, then, to inspire every mother who hears the gospel of good music preached in these columns to become a musical missionary and to carry the wonderful message into the homes of every unconverted mother of her acquaintance, that no little children in this land of plenty and opportunity may fail of the joy and blessing of a musical education.

Pledge for Co-operation

LET THIS, then, be your New Year's resolution. Pledge yourself to hearty co-operation with your children's music teacher, to work steadily to raise the standard of music in your own home and community and to preach, unceasingly, the salvation of the musical life to your friends and neighbors.

Yours will then be, indeed, a Happy New Year throughout the length of the calendar.

In the teaching season progresses we have before us again the important question of the supply of music and materials provided by the teachers for their pupils. Several mothers have voiced complaints to this department because of "the high cost of the up-keep" of the children who are studying music. They say it is a good deal like the family car—not the original cost of the instrument, nor the legitimate expense of its use and care, but the accessories and incidentals that put it in the luxury class.

I appreciate fully that the expense of music and materials is an important matter to the average parent. Where several children are taking lessons, it is bound to be more or less a strain on the family income. If the bill for supplies, sheet music and other accessories is a steadily mounting one, it is certain to become a controversial issue in the home circle. Often it has even a deterrent effect upon the children's continuing their music study, with the consequent loss of pupils to the teaching profession. Therefore, the wise, business-like teacher will see to it that the music provided the pupils is carefully selected to meet the special need and temperament of each particular type, and that

no more is given than is absolutely required for satisfactory progress and the keeping up of the pupil's interest.

The Indulged Child

IN CONSIDERING the problem, however, the capable, efficient mother will reserve her judgment until she has weighed the facts. Perhaps the child is the type who loses interest unless continually buoyed up by the variety and novelty of his new pieces and studies—the sort who has never been trained at home to finish a job, once undertaken, who rebels at enforced discipline and who puts and sulks at lesson periods if compelled to work on the same material twice. Perhaps the teacher knows that such a child will be allowed to stop lessons if distaste for the subject is aroused. Of course, even in such cases, through a wise selection of material, overcoming, perhaps, some special defect with each exercise or piece provided, a good deal of technical training may be accomplished.

With pupils who will attack every new composition with enthusiasm and avidity, but who tire after the newness wears off and before the selection is learned, the teacher is always hoping to find something especially fascinating that will hold the child's attention until a piece is completely mastered, realizing, in the meantime, that while they may be in a sense a partner of the parent in encouraging a bad habit in the child, at least they are instilling a certain amount of music-learning into the pupil's mind and are also developing many other worth while habits that the study of music will establish. If you have not trained your child to finish a task—the final test of persistency and stick-to-it-iveness—in all the years you have been at your job of motherhood, do not expect the music teacher to do it in one or two hours a week.

Impartial Judgment

SOMETIMES, unfortunate though it is, a continual supply of new material is the only way to keep some children happy and interested. On the other hand, it is perfectly true that there are occasionally teachers who will give their pupils an over-supply of music because of the commission made upon the sales. But they are not numerous. If your piano and music cabinet are loaded down with half-learned and discarded texts, you had better investigate the situation.

But when you start be open-minded and impartial. Be sure that you understand conditions before you place the blame. If it is music that has been well-learned and out-grown and has therefore served its purpose in your family, pass it on through the settlement schools or some other channel where it will help some ambitious but poorer child. Sit down and analyze the work your children are doing. If they come from every lesson with something new, and have no perfected

(Continued on page 67)



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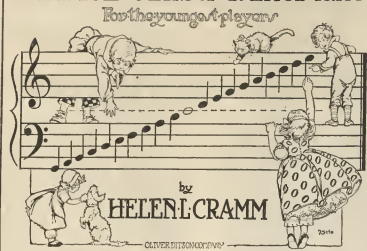
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Theodore Thomas and His "Shop Concerts"

THEODORE THOMAS, founder of the Chicago Symphony Orchestra and one of the greatest of pioneers of music in America, did not always enjoy performing the lighter kinds of music with his orchestra, but, according to his wife "Memories of Theodore Thomas," he was just as exacting in conducting a Strauss waltz as in a Wagnerian prelude.

"It must have been terribly tedious to Thomas to come back from the triumph and exaltation of a series of great festival performances, and go to work grinding out 'popular programs' every night for the masses," we read, "and it is no wonder that he often alluded contemptuously to this class of performances as 'shop concerts.'"

"Nevertheless, he did not allow himself

to slight the performance of even the musical trifles of which they were so largely composed, but gave infinite care to the preparation of every number that he played, and would not permit the least slovenliness in their execution. He was especially particular in regard to the Strauss waltzes which he gave with infinite grace and a wonderful swaying rhythm.

"Someone once asked him how he managed to impart such vitality and lightness to these dances and he replied, 'Have you never noticed that I always beat the first stroke of the rhythm up instead of down? You cannot put the life and continuous motion of the dance into a piece of music, if you knock the poor tune down at the beginning of every measure.'"

The Meaning of Rhythm

KARL W. GIERKIN's little book, "The Fundamentals of Music," is valuable for its concise statement of facts that ought to be more familiar than they frequently are. Concerning the function of rhythm in music, for instance, he has this to say: "In the beginning was rhythm," said Brahms (a statement also attributed to von Bülow), and historians agree that the earliest manifestation of what we call music is to be traced back to the rhythm of primitive dancing. The word rhythm means literally flow. This directs our attention to the continuity of music—it involves a constant forward progression. But rhythm implies regularity of gait, as well as forward-movement. It is not a matter of forward progression by starts and hitches but a regular, steady flow.

"This in turn points to an alternation of

strong and weak, for without such regularity of alternation there could not arise that steady, persistent movement that is so basic in music. The accents are referred to as 'strong beats' and of course there could be no accented points without corresponding regularity of non-accented ones. Freedom from monotony is secured by variety of tone length. The most striking characteristics of musical rhythm are then: (1) regularity of gait in forward movement—this is pulsation; (2) accentuation; (3) variety in tone length."

And again—"It is through rhythm that unity, coherence, balance and variety are achieved. Rhythmic progressions are far more common than tonal ones, and the repetition of rhythmic effects is largely responsible for the feeling of oneness that arises when a musical composition is heard."

"Beethoven's . . . tapestry may be woven in heaven but we feel that he has spun the thread of it in hell. Each fiber weaves in the childish gaiety of heaven, and so he fills us with a serene and profound satisfaction that remains unalloyed."—HAYLOCK ELLIS.

Keep on Trying

Music students prone to discouragement may find help from the following anecdote taken from Alexander Woolcott's "Story of Irving Berlin." It dates from war-days. "A magnificent colonel, on the prow in his domain, came upon the buglers at practice and suggested, in a sultrian manner, that they amuse him by learning to play *Over There*. They explained nervously that this was impossible, as the bugle did not have all the notes with which Mr. Cohen's piano had been blessed.

"Well," said the High Command, baffled for the moment, but a soldier and a colonel to the last, kept on trying." Incidentally, the same author reveals the fact that Irving Berlin "kept on trying" himself with better results, though under conditions which may have seemed equally hopeless at first. "Oh, Mr. Berlin," cried a pretty girl at an afternoon tea into which he had

(Continued on page 57)



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JAMES FRANCIS COOKE

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An Excerpt from the Christian Science Monitor

"One way of thinking, the piano is an instrument, and pianists are players. Another way, the piano is a book of the head and the heart; and pianists are its expositors, each favoring a particular aspect of it.

"One group, that is to say, views it as a disclosure of sentiment; a second, as a historic record; a third, as a compendium of speed calculations; a fourth, as a folio of designs; and a fifth, as a traveler's guide to new realms, whether of emotion, fact, mechanism or form, matters not.

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The Voice of Ambition

WHETHER Joan of Arc did or did not hear supernatural voices commanding her to liberate France, will be debated to the end of time. The query is fruitless. The fact is that she, herself was convinced that she heard them. That was the luminous idea which fired her with the ambition to do things which in themselves seemed even miraculous for an illiterate French peasant.

In ancient times ambition was looked upon as a somewhat reprehensible trait. Thus, Shakespeare paints Wolsey. Ambition then meant the quest for the vainglorious power to dominate. This connotation of the word is lost in this age. Ambition is reserved for those who are determined to rise in the world to finer things and who have the resolution to fight all obstacles in their way. In our times ambition is not the "sin by which the angels fell" but the inner voice which enables one to soar to the heights of noble attainment.

The voice of ambition speaks to all of us at times. In our imaginations we conjure the scenes of great and noble undertakings in which we hope to be permitted to have a part. Imagination? Of course. But without that, imagination and the continuing action, many of the finest deeds of history would remain undone.

Great men have for the most part been men of great imagination. Voices of invisible forces speak to them subconsciously, over and over again. They possess giant ambitions. When these ambitions have been based upon lofty ideals and a willingness to labor and to sacrifice, civilization itself has been moulded by their achievements.

This, January, is the great month of ambition. The coming of a new year leads us to new resolutions. The longevity of a good resolution depends partly upon the will of the in-

dividual, partly upon talent, partly upon the intuitive guidance of invisible forces.

Native talent is a vital factor. The individual who imagines that ambition alone is sufficient to open the gates of immortality may be bitterly surprised. As we have repeatedly said: One can not make a race horse from a dray horse. The converse is likewise true. The race horse is a sensational animal, but for certain work he is altogether useless.

Ambition focused upon your natural abilities may lead to glorious results. Focused upon mistaken conceit, it may lead to pathetic failure. Find first of all what your natural qualifications are. If you are not destined to become a fine performer, resolve to become a fine composer or a fine teacher.

We have seen, many times, poor students and underpaid teachers rise to mountain peaks of fame and prosperity, on the wings of noble ambition.

Listen to the silent voices, as did Joan of Arc. They come to all of us. Psychologists speak of them as "intuition." Often they are our safest guides. They bring us courage, patience and higher insight.

Beethoven went far into the stillnesses of the woods, that he might listen! listen! listen! It is perfectly natural to tune one's soul to hear these invisible voices. They are the sources of immortal inspiration. There is no trickery about this. Isolation from the world, for "him who in the love of nature holds communion with her visible forms," is merely a normal process of putting

oneself in contact with the Almighty. It is at such moments that our noblest ambitions bring to us the messages which point the way to our highest goals. Let our New Year resolutions, then, be to have greater and greater ambition to achieve finer things for our fellow men.



"JOAN OF ARC," BY J. E. LENEVEU, NOW IN THE PANTHEON OF PARIS.

THE MUSICIAN'S AUTOMOBILE

RECENTLY, in Europe, your editor talked with a group of active musicians. Only one in the group possessed an automobile. He found it difficult to explain to them that in America a corresponding group of musicians not only would have automobiles, but also would consider them a necessity.

The economic situation in America, as far as musicians are concerned, is unique in the history of the art. Musicians never made so much money. Even the musicians in small orchestras, under certain union scales of pay, make from seventy-five to one hundred and fifty dollars a week. The musician is often one of the most active persons in the community. He has to run hither and thither—everywhere. The automobile becomes as much a necessity as his fiddle and his piano. Without a good reliable car, he is as much crippled as would be the doctor. Of course the lead leaders in the musical profession will have from two to three cars. Many go "auto crazy" and spend lavishly for their motors. Some, like Josef Hofmann, become experts and contribute important inventions and ideas for improvements of the motor.

The point we want to make is that American musicians are greatly blessed, to be able to afford excellent cars; while their European brothers, like most professional people abroad, have to content themselves with bicycles.

JUSTICE TO MUSIC PUPILS AND TEACHERS

ON THE WAY to the recent convention of the Music Teachers' National Association at Rochester, we met George D. Haage on the train. Mr. Haage is the President of the newly organized Music Teachers' Association of Reading, Pennsylvania. This association is organized to be of practical value to the teacher. One idea he mentioned could be used with profit by other groups of teachers working collectively.

A committee of the association visits the public schools of the city and has been successful in effecting an arrangement with the authorities which protects the teacher and the pupil against loss of lessons in the case of pupils who are "kept in" after school. The music teachers have an understanding with the school authorities that pupils who are disciplined in this way may notify the school teacher that the day happens to be one on which the music lesson is due. If this is the case, the pupil is excused and permitted to "stay in" on another day.

When we were teaching we can recollect losing many lessons through pupils who were "kept in." The idea struck us as a fine one and we are passing it along to other teachers.

The missed lesson problem is one of the large leaks in the teacher's pocket-book. The missed lesson slips stating that teachers will not be responsible for lessons lost through any cause other than protracted sickness have helped thousands of teachers. The slip is sent out with the bill, or the statement, and never fails to make an impression upon both pupils and parents. These slips may be purchased from the publisher of this periodical at a nominal cost.

MUSICAL ABSORPTION

WHEN a glass is filled to the brim, it takes only one drop to make it spill over. The receptivity of minds, as far as music is concerned, varies enormously with the individual. Some minds have the capacity for hearing very long musical programs and remaining fresh and attentive to the end. Other minds are tired out after a single movement of a symphony.

In the pioneer days our crude adventurers on the frontiers of civilization, who spent their leisure hours in the local taverns, had great admiration for the man who could "hold his ticker." It is a well-known fact that some people can take a dosage of alcohol which would utterly paralyze others with different nervous organisms.

It often seems to us that musicians are unfair to the laymen in expecting them to be attentive to long programs of involved music. We have a very definite sympathy for father who begins to rustle his program and shuffle his feet after listening to the First Movement of a Brahms Concerto. Father's musical capacity may be about one pint. It would give him a great delight to

hear melodies that were within his understanding and he is frank enough to say so. He is bored to death by involved sounds.

The virility and contrapuntal ingenuity of a Bach Fugue startle him and interest him for about five minutes. Then his restricted musical sense becomes stupefied by complexities.

Many men are prejudiced against music because they have been forced to take dosages entirely too copious and too strong for them. We know of one elderly gentleman who had been a Colonel in the United States Army. He had known very little of music, but was by fortune the grandfather of a musical boy. When this boy started to study Bach's Inventions and later Bach's Fugues, the "Colonel" was at first very much irritated. The contrapuntal puzzles were very much greater than his receptivity.

He would either order his grandson to stop or leave the room. However, after hearing these puzzles over and over again, he came to be very much interested in them. In fact, he came to like them very much and frequently called for them. It was a cultivated receptivity. This editorial then is perhaps a lesson to those who have made the mistake of too large dosages of music to adult listeners.

Musical receptivity is, after all, a very astonishing thing. Consider Toscanini, the Italian maestro, who conducts an entire performance of, let us say, "Tristan and Isolde" without score—three hours and more of the most intensive musical thinking, watching the course in his mind's eye of the thousands and thousands of notes in their relation to the performance.

What mathematician is ever called upon to perform such an astonishing cerebral feat? The ability to do such a thing represents a gigantic mentality, beside which the problems of the average business man are puny and comic.

How can a human brain focus itself upon such a huge work for such a length of time? In fact, as we have continually brought to the attention of our readers, this very exercise of the attention, this concentration, this spontaneous cultivation of the synchronization of the mind, the nerves and the muscles, even in the performance of quite simple pieces, is a brain drill not equalled by any other form of mind training.

Musicians and teachers should never fail to go out of their way to make this point very clear to the general public, because the public is not sufficiently informed upon the difference between the study of music and the mere cultivation of a taste for music. One could have a comfortable chair in a gymnasium and watch generations of athletes in training and grow weaker all the time. In order to get the benefits of music training one must study an instrument seriously and earnestly. The value of the training will be reflected in all phases of musical work at all times.

THE BOX AND THE "SOX"

"I sold you the box and not the 'sox'."

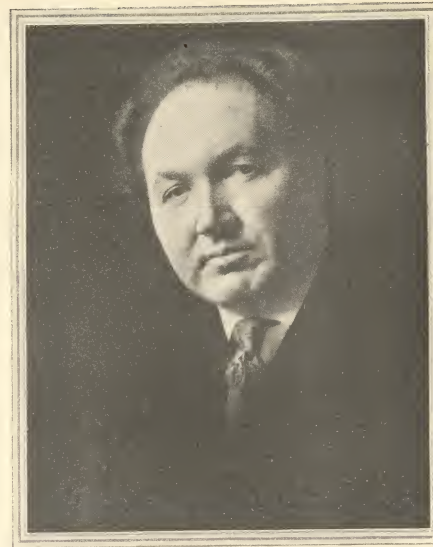
The Bowery, The Bowery,
I'll never go there any more."

SO runs the great song favorite of the Elite Eighties, with the lamentable history of the yokel who visited a Bowery auctioneer and bid upon a half dozen socks, only to find that he had bought an empty box.

Thousands of people buy pianos in much the same way. They think of a piano as a piece of furniture, not as a musical instrument. Any kind of a good looking piano case can be chased the customer blind by the glib salesman. A few months after the purchase the customer finds that he has the box but that the instrument inside has already died of premature senility.

If you do not know how to judge a piano, and if the piano teacher friend, that is, one who keeps informed on the best assured of an unbiased, unprejudiced opinion, you may be Piano Expert, Ende Educational Service Bureau, The Etude Magazine, 1712 Chestnut St., Philadelphia, Pa.

But, by all means never let anyone sell you a piano merely as a piece of furniture. The "box," that is, the piano case, is very important, but without a fine inside it is literally worthless.



LEOPOLD GODOWSKY

Self-Study in the Art of Music

A Remarkable Interview Secured Expressly for The Etude Music Magazine with the World Famous Virtuoso Pianist and Composer

LEOPOLD GODOWSKY

"WHO NEVER TOOK A LESSON"

PROBABLY the most astonishing instance of the "auto-didakt" or self-taught performer and creator in the history of art is that of Leopold Godowsky. He was born in Vilna, Russia (now Lithuania), February 13, 1870. He made his debut at the age of nine. The biographical dictionaries mention that he studied in Berlin under Rudorff and in Paris under Saint-Saëns. This, Mr. Godowsky insists, is in error—that, while he is indebted to these teachers for their friendly interest, his relation was not that of pupil and teacher. In 1884 he came to America and has toured this country many times with prodigious success. He has also taught at different periods in two leading American con-

servatories. In 1909 he was made Royal Imperial Professor and Director of the Master School of the Imperial Royal Academy by the Austrian Government. He returned to America in 1912, but since that time has made numerous tours to all parts of the world, not merely as a pianist but also for the purpose of absorbing local atmosphere for his work in composition.

His work as a composer is distinguished by his tremendous contrapuntal facility and his extraordinary elasticity in the treatment of melodic passages. His fifty-three studies on the Chopin Etudes amazed the musical world by their uncanny contrapuntal treatment. His works in longer as well as in shorter forms are held in highest esteem by musicians the world over.

What is "Self-Taught?"

THE VERY WORD "self-taught" may easily lead to misunderstandings which are difficult to correct.

In a broad sense, all artists of high achievement are "self-taught," notwithstanding the fact that they may have spent years with teachers. On the other hand, there is some difficulty in conceiving one who is wholly un-taught. We are all susceptible to impressions that come from the outside. We may not receive direct instruction through regular lessons; but we absorb ideas and information from all manner of sources. Often this process goes on unconsciously. It does seem, however, that there are some people who have such

marked innate gifts and understanding of basic artistic principles that it is difficult to account for their achievements unless one is to accept the oriental theory of reincarnation.

"How, for instance, is one to explain the genius of Mozart or of Schubert? In mere childhood they were developed far beyond their elders. Surely no teacher could possibly have taught them all that they knew in such a brief period. It should be remembered, however, that these are altogether exceptional cases. The ordinary music student cannot be judged by them any more than Richard Wagner's measure can be taken by comparison with the average man.

"With the majority of pupils, a thoroughly schooled and ably trained teacher can shorten their periods of work enormously and spare them from making fatal blunders in the path of progress. Even here, however, every frank teacher will admit that the pupils who make the real advance are those who realize that their success must depend upon their own initiative, hard work and the preservation of their personalities as artists. The pupils must lend himself to the teacher's leadership; but he must imagine that a great teacher with a great name will carry him to triumph unless he (the pupil) supplies ninety per cent of the effort (the motive force), he is doomed to disaster.

A Natural Gift

WITH ME music was as natural and necessary as breathing. I can not remember my first contact with music. I was far too young. My family was not composed of professional musicians, although they loved music. When I was a child my father, a physician, while attending a family doctor, was stricken in the home of his patient and expired. This left my mother destitute.

"I was given into the care of an uncle who was very musical. He had been a pupil of Wieniawski and played the violin exceedingly well. I started on his piano to penetrate the fascinating mysteries of

The Conquest of Fate is the Sublime Problem of Man

the ivory and ebony keys, when I was three years old. I have no recollection how I learned the notes. It all seemed perfectly natural and obvious to me, as though I had always known how to play them. No one remembers how one learned to feel oneself. Playing the piano was like that to me. At the age of five I composed a minuet. The middle section was a perfect canon. This is noteworthy because up to that time I had never heard a canon. I used this canon in another composition twenty-three years later.

"My musical education went on in a haphazard way. I simply played everything I could lay my hands on. I remember that there was a beginner's book for piano which in its day was very famous in Russia. It was by Krupinsky. I mastered it but have no idea how I got through with it. Every new work I studied with huge enthusiasm. When I came to parts which seemed of impassable difficulty I isolated those parts and worked with them indefatigably until they became just as playable as the simpler passages.

Technic Developed

"NOW HERE is an astonishing thing. Although I never practiced studies and exercises of any kind in the ordinary sense, I achieved a peculiar reputation as a great technician. But I make a marked distinction in the matter of technic. To me technic should include everything that has to do with the creative quality that leads to a beautiful, artistic and soulful performance. The finger mechanism is to my mind only a small part of technic; for the word should embrace phrasing, touch, expression, nuance, rhythm and so forth.

"In a similar manner I find that I have a reputation for being a contrapuntist. This is equally curious. During my friendship and association with Saint-Saëns (who even went so far that he wanted to adopt me, give me his name and will me his fortune), I found that this great French master made it a practice to spend a certain time each day working out contrapuntal exercises. He continued this practice even until his advanced years. I have never done a contrapuntal exercise in my life. Of course, in my work in composition I have devoted serious attention to the weaving of the various melodies into contrapuntal designs in the musical tapestry. That is the art of music in its highest form—but, as for contrapuntal examples, of the school-book type, I have never written one.

Technic a Means

"PLEASE DO not misunderstand me. I do not undervalue technic. Everyone must have it. Everyone must have, likewise, a fine playing mechanism, just as a workman must have tools and the artist must have his brushes and his pigments. Technic properly concerns itself with the discriminating use of the tools, the employment of the tones in making a masterly musical picture, whether that picture be a composition or an interpretation. What if painters spent all of their time in discussing their brushes? There would be very little art in the world. The main thing is the creative. Yet, painters cannot paint without a brush and the knowledge of how to use it.

"The preservation of personality is the all important thing in the interpretation of an artist. The best teachers are those who give most thought to this. This is one of the reasons why Leopold Auer has been such a historic success as a teacher. Of his scores of pupils one cannot say that a single pupil's individuality has been killed. He encouraged his pupils to do their own thinking and bring out their own talents.

"The curse of the age in music is con-



GODOWSKY AT THE GRAVE OF CHOPIN IN PERE-LACHAISE

ventionalized, machine-made instruction in which the pupils march after the teacher like so many old-fashioned troops down the goose step in the "Parade-march." This does not refer to class instruction. Class instruction properly conducted may lead to the finest results and does not destroy the pupil's personality. I have done enough of this to know. In fact, I was one of the first to adopt and to advocate class instruction.

Means for Self-Study

"THE PUPIL who is so situated that a teacher is unobtainable, either through geographical distance, or—

what is often worse in these days of the high cost of instruction—financial distance, should not despair. One of the advantages of this age is a rich literature upon music study, remarkable musical magazines giving invaluable self-help ideas, radio recitals by the greatest artists, recitals literally shot through the air from the heat of the metropolises to the prairie farm, and music reproducing instruments and reproducing pianos which portray the playing of great artists with remarkable faithfulness. The main thing for the self-help student to remember is to utilize these opportunities and to keep working. "All these things place music study upon



X-RAY PICTURE OF GODOWSKY'S MAGIC HANDS

THE ETUDE

a plane greatly advanced from that of the student of twenty-five years ago. This is useless advice to the worthwhile student, as nothing will stop them from working their heads off! Stick to it if you really have the great ambition. When the time comes when you can afford and can secure the desired teacher, your self-help efforts will prove just that much time and labor invested.

"Above all things seek real musicianship, not mere digital proficiency. The greatest deficiency I have found in pupils the world over has been lack of coordination of the musical studies. How can one intelligently interpret a piece unless one is familiar with the history of the art? How can one know what was in the composer's mind unless one makes a sympathetic study of his life? Of course there are thousands who play the piano and play it exceedingly well, without a knowledge of harmony, counterpoint, history, biography and musical form; but such performers cannot expect to rise to the very top. Knowledge, breadth, character, culture, education and thoroughness are the great determining factors in the end. It makes no difference whether you get these in school, college, conservatory or not—get them you must or suffer the consequences.

The Open Road

"WE ARE living in an age of marvelous opportunity—an age in which there is no excuse for lack of culture and education, except the indolence and indifference of the individual. The newspapers, magazines, libraries, records, radios and public lectures make education almost unobtainable. However, the student should always remember that even when we know a great deal, we know comparatively very little. He should understand that the thing that makes life most interesting is the constant acquisition of knowledge. It is the experience of all who have been concerned in education that usually those who have the most obstacles thrown in their way and have to die farthest get through them are the ones likely to accomplish the most.

The Safe and Safe Classics

"ONE OF THE serious problems of the self-help student is that of charting his way. The part of the great classics is pretty well defined. Better not concern oneself about the modernists until the classics have been mastered. If you want to have a mind, don't worry about the creeks of musical art when there are oceans of Bach, Beethoven, Mozart and Chopin. Did it ever occur to you that it is very harder to play a simple Mozart work than a difficult Liszt? Why? To play Mozart with the crystal purity of style, transparency and limpidity which his compositions demand is far more exacting than to execute the complicated works of the Hungarian genius in which a slightest note may be undetected by most in the audience. In Mozart every shortcoming stands out like a flaw in a diamond. For this reason Mozart is one of the most valuable composers for the student pianist. Play Mozart really well and your whole average of piano playing will be raised.

"Of all things it would seem wise for the self-help student to avoid (especially until he has a substantial grounding) what is known as 'ultra-modern music.' If this music brings confusion to mature minds, how is the student to fare with it when he is laying the foundations of his art? In fact it is difficult for the artist, with no time nor inclination, even to be involved in a controversy concerning modern music. If his convictions do not permit him to follow all of the outrageously radical theories of the ultra-modernists, they insist that he is an old fogey so saturated with traditions

THE ETUDE

A MUSICAL QUESTION OF THE HOUR

"Why Every Child Should Have a Musical Education"

Following are the results of one of the most popular Symposiums ever conducted by The Etude. Liberal Prizes were offered by The Etude Music Magazine for answers to this question, to which seventeen hundred answers were

received. The five winners of leading prizes were: Russell Snively Gilbert, Katherine Harrington, Elizabeth Willis DeHuff, Hilario F. Rubio and Howard J. Hoste. If space permits other articles will appear later.

First Prize

By RUSSELL SNIVELY GILBERT
ORANGE, NEW JERSEY

Musical study quickens the eyes, ears and the fingers; the mind, and the memory. It stimulates self-discipline. Music, as an emotional outlet, is a great safety valve. Music is a means of service.

The eyes

Music study increases the efficiency of the eye. Reading a melody, the eye must see and remember at one glance both the note values and the interval distances between the notes. In songs and hymns the chord work demands that the eye move from the bass to the treble clef instantly.

The ears

Children have a musical ear. Those who have not can develop one. This makes a splendid study in concentration. Many children do not hear what is said to them until it is repeated. Music study will awaken their ears to hear the first time.

The fingers

The fingers of children are often awkward and clumsy. They drop often or knock them over, and smear things generally in eating and writing. Daily music practice concentrates the mind upon the fingers. Clear playing demands knowing fingers. Loud and soft effects demand certain feelings at the finger tips.

The mind

As soon as the eyes and ears report, the mind must take action and send the order to the fingers. Disasters and blunders are the result of wrong mental decisions. Music clearly reveals the lack of this power to decide instantly and corrects the defect.

The memory

Small minds memorizing small things develop powers of concentration that, as the years pass, enable them to possess marvelous powers of memory. This power is utilized in school, college and business.

Self-discipline

To interpret the thought of the composer is a study in self-discipline. The daily practice is another drill.

Emotional outlet

Children forced to repress their emotions find an outlet in music. Music can be a joy to the child and a comfort and delight to old age. Music is a friend who never deserts or disappoints those who earn the right to its possession.

Practical value

One of the fundamental principles of music is mastered, music remains forever. The ability to play or sing a hymn in a service or a song in a college gathering has fully repaid many a girl and boy for the effort. Knowledge of possessing the power to be of service brings a joy into life that cannot be bought.



YOUNG GIRL AT THE PIANO—A Renoir

This is an engraving of one of the most famous paintings in Europe. The original hangs in the Luxembourg Gallery in Paris. The painter is probably the most discussed master of the French "modernist" school. The colors of the original are very subdued.

Second Prize

By KATHERINE HARRINGTON
LEXINGTON, MASSACHUSETTS

My first reason why every child should have a musical training is embodied in Tommy—Tommy who was so dull in school that he was the despair of all his teachers—a dullard, and likely soon to become a disheartened, mentally stunted boy, and later a stupid man.

The only thing Tommy could do was to use his hands. Almost every musical instrument encourages the intelligent use of hands and fingers. Through their use the brain is awakened. So Tommy learned to make eyes and ears cooperate with his clever fingers. Rhythm and a dawning sense of beauty and form awakened a seemingly stupid child to a world of color, life and charm.

Josephine is my second argument for a musical training. Nervous, irritable, half-melodious and ill-poised, she was led from melody to harmony, from stiffness to relaxation, from irritability to surprising calm. Music, too, gave her a normal outlet for pent-up feelings and emotions.

Next comes poor little Marie—from an ugly, barren home, with crude ideas of beauty, and with a great love of it tucked away, dormant in her little soul. Through music she not only found beauty, but she also learned refinement. Music lifted her out of misery into a world of dreams.

For the talented Simone—a dark, passionate lad—eager, even greedily, for self-expression, burning up with unfired, unharnessed power, music opened wide her gates and set the soul of him free. He became composer, artist, and contributed his share to the music of the world.

Last comes a skeleton or an anatomical chart; and so on through all crafts and professions. Therefore, if a child is to understand well the music of the universe found in everything, he must be able to make music for himself.

an illustration of its value: industrially, culturally, intellectually, artistically, socially, and from it she has made her living. Incidentally, perhaps, she learned that she has great and ever greater opportunity to give pleasure to others.

So we find, through a musical training, new life, beauty, rhythm, poise, self-expression, repose, culture, power, emotional outlet, a means of livelihood, and even fame!

Third Prize

By ELIZABETH WILLIS DEHUFF
SANTA FE, NEW MEXICO

When a botanist wishes to determine the age of a tree, he examines its circles of growth, which have been formed to the rhythm of the years, dry or wet, through which the tree has passed. When a physician wants to ascertain the health of a person, he first tests the rhythm of his heart beats. When an astrologist studies the stars, he records the rhythm of their vibrations upon his sensitive plates. When the geologist seeks to find out the age and the former conditions of our earth-planet, he digs down through the rhythmic strata deposited through the motions of the ages. Thus is rhythm the basis of all scientific study and all life, whether in the mineral, the vegetable or the animal kingdom.

Colors are rhythms of different length vibrations; blood courses in rhythm; flowers bud and blossom with rhythmic regularity; the radio responds to air rhythms; the automobile engine throbs in definite rhythm. Rhythm is song. All nature sings, whether in vibratory growth or in the interaction of its different parts. Some of these growth tunes are beyond the range of the human ear, but they are there, waiting to be detected by the trained ear. If one would know life, one must know rhythm; if one would enjoy life, one must understand life's music.

All of us hear the singing of the leaves in the wind, the pattering raindrops upon the roof, the beat of waves upon the shore, the hum of wind in the wires, the sighing of the pines; but who appreciates all this save those whose ears have been trained by a musical education? The untrained ear is deaf to these songs of Nature around it.

Not only is the ear of the musically untrained person deaf to the rhythms of life around him, but he also is incapable of understanding thoroughly all other scientific studies, all of which are based upon a rhythmic vibration of some sort, upon music.

To understand anything thoroughly one must be able to produce it for oneself. An auto-mechanic must be able to tear apart and put together an automobile. A physician must be able to tear apart and put together a skeleton or an anatomical chart; and so on through all crafts and professions. Therefore, if a child is to understand well the music of the universe found in everything, he must be able to make music for himself.

Every child not only should have a musical training to enhance his enjoyment of the beautiful sounds that are always singing harmoniously about and within him; but also he or she must have a musical training to quicken and increase the understanding of life in its many and varied phases, both scientific and artistic.

Fourth Prize

By HILARION F. RUBIO

BACOR, CAVITE, PHILIPPINE ISLANDS

Of all the arts music is the first to have a place in a child's mind. This is manifested by the early response to folk tunes. Every child has this gift, and this renders our judgment of his capability inaccurate. We can not make a final statement that this or that child will be another Mozart or Wagner. Our paramount duty, then, is to give every child a musical training in order to determine the individual resourcefulness and, after all, to select the most gifted.

Childhood is the last of manhood. All habits and idiosyncrasies of a grown-up man are traceable to his early training. If a man is prone to gloomy thoughts, it is because he was nurtured in that atmosphere during his infancy. In other words, he was brought up in a place destitute of musical influences. For D'Israeli said: "Were it not for music we might in these days say, the Beautiful is dead." So if every child were taught music he would acquire the habit of being happy from his infancy to his grave.

As stated in my first argument, every child is musically gifted, although not all at the end, gain the title of virtuoso or composer. Those whose inclination to music is less than that to other branches of learning prefer to pursue the latter. But, as the other careers are full of drudgeries, their mental attitude diverts to something recreative and delightful, which is no other than music. Blessed are those who received musical training during their childhood and can turn their mind towards that art! For Henry Giles said: "Music is the medicine of an afflicted mind."

Lastly, let us consider the beneficent effects of musical training upon a child's mind:

(a) In music study, the child is trained to memorize a piece or a portion of it. In this way, the power of memory is developed.

(b) Reading the notes, beating the time, and singing or playing on any instrument simultaneously, is a hard task to one untrained. But a musically-trained child can accomplish this work perfectly. Hence several organs of his body are taught to work independently but harmoniously.

(c) Musical training, furthermore, develops the inventive power of the child; for one who is musically inclined will instinctively hunt a melody of his own, however simple it may be.

Fifth Prize

By HOWARD J. HOSTE

WILLIAMSON, NEW YORK

There are four paramount reasons why every child should have a musical training.

Firstly, a musical training secures a definite beneficial effect upon the physical, mental and spiritual life of the child. It is doubtless because the influence of art as a refining agency is so potent that educational theorists have usually included music in the ideal course of study. The effect of good music is subtle but unmistakable; and its power to stimulate exalted thoughts, its influence in encourag-

ing a rich emotional life, together with its tendency to cause the individual to be more responsive to the various varieties of emotional appeal, would be sufficient reasons for a musical training.

Secondly, a musical training has a definite influence upon the intellectual life. After a period of observation of all types of teaching, it has been concluded that music is undoubtedly the most valuable subject for teaching children in quickness of perception, in activeness of visual and auditory analysis, in rapidity of coordination, and in keener observation of symmetry and beauty.

In addition, music has been proving itself to be one of the most powerful socializing forces in existence. This I believe to be the third reason. Music is so to speak, which draws people together and stirs them to group feeling, civic pride and patriotic fervor. Socialization must be accomplished by working through the emotions of the individual. Therefore, since music is preeminently the language of the emotions, every child should receive a musical training.

Finally, a musical training should prove to be one of the most important agencies for bringing about a worthy use of leisure. We may ask the question: How may man spend his spare time so as to be happier in his life, better equipped physically, intellectually and morally, and of more use to his family, his neighborhood, and his country? The answer is: Music. Music may give one answer: By teaching him during childhood to do things which may be pleasurable and useful at the time but will be enjoyable after he has grown up.

This means stimulating interest in history, in literature, and in various other fields; but, above all, it means the fostering of a musical training for every child. Thus, it is evident that every child should have a musical training and thereby be benefited.

Schumann and My Mother

By A. SELVYN

USUALLY the mother makes the music and the father teaches; but, in the case of Robert Schumann, the position was reversed. Robert's mother was determined that her son should become a lawyer, and live a "safe and sane" life of respectability. She sent him to college at Leipzig for that purpose, yet she must have had some misgivings. Few mothers could stand out long against such letters as this of Robert's, quoted by Frederick Niecks, in his recent biography of the composer:

"You speak of music in my piano/forte playing. Ah! Mother, this has almost come to an end, and I play rarely and very badly—the torch of the beautiful genius of music is flickering faintly out, and all my musical doings seem to me like a splendid dream which existed once, and of which I can only remember dimly that it did exist. And yet, believe me, if I ever achieved anything in the world, it was in music. I have always felt a powerful impulse toward music, and, without over-estimating myself, perhaps also the creative spirit. But—bread-and-butter study! Jurisprudence so ossified, and freezes me that no flower of my imagination will ever again look for the world's spring."

Curiously, the two most important events of Schumann's life were accomplished in the face of obstacles. The first was the adoption of a musical career to which his mother was opposed; the second, his marriage to Clara Wieck, against the wishes of Friedrich Wieck, his own piano teacher and the young lady's obstinate father.

A TEST in history of music and general musical knowledge: in column at right place plus (+) for right or minus (—) for wrong, opposite each statement:

1. Folk songs are spontaneous and communal rather than studied and individual.
2. Franz Schubert (1797-1828) is called the "Father of the Song."
3. The oratorios "The Creation" and "The Seasons" were written by Handel.
4. J. S. Bach composed the well known "Passion according to St. Matthew."
5. The Minuet is a musical form in ¾ time.
6. Mendelssohn (1809-1847) and Wagner (1813-1883) belonged to the German Classic School.
7. The important typical form of instrumental music is the Sonata.
8. McDowell is an English composer (1861-1908).
9. Dvorák embodied certain ideas of Negro airs in the theme of his "New World Symphony."
10. Walter Parratt who died in 1924 was a well known American organist.
11. Lowell Mason (1792-1872) was the composer of many of our well-known and much used hymn tunes.
12. Palestrina was a composer of the eighteenth century, having lived from 1524 to 1594.
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What Makes the Musical Person?

By C. HILTON-TURVEY

MANY PEOPLE are shy about music. They feel their musical deficiencies keenly. Because they cannot play or sing, they feel "out of it." The popular idea of a really musical person is one who plays the piano brilliantly, sings delightfully, or handles one of the many musical instruments well enough to please an audience.

The honest truth of the matter, however, is that many of the world's most genuinely musical people are those who have no musical skill whatever. They are simply good listeners. They sit spellbound at a concert, and they do not pick out the faults, as do so many of those who are well educated in music.

There are two ways of listening to music. One is through the mind; the

other, through the emotions. Music itself has two sides: the side that concerns its form and which is related to a scientific knowledge of voice, rhythm, phrasing, harmony, color and dynamics; and the side which might be called the "eternal mystery of music"—that side which calls upon the senses, the heart, the feelings.

Many of the most accomplished artists have studied technique so ably that they have lost the mystery of music. They sense the beauty of music, but they lack balance. They rant and rave, making an emotional orgy of what should be pure beauty. The middle distance between these two extremes is, no doubt, the secret of true musical enjoyment, whether one performs or only listens.

The Suspended Count

By JUNE A. MACLENNAN

COUNTING is like trading. If a person pays for an article, he wants his full money's worth. In the same way, if the note is worth two cents, it is so. Accord to each note and rest the exact value that is called for.

Often there is trouble with counting and reading music at the same time. One may be 2-4 or 4-4 or 1-2-4-4, leaving the 2 or 4 "up in the air," and giving them twice their value. This is comparable to

the plight of a man, in a "movie" comedy, caught on a crane while he is being hoisted to the top of a building. The workmen hear the moon whistle blow and leave the man dangling in the air. In like manner puppets may be told not to let the moon whistle blow and leave their counting "up in the air." Pauses are to be observed only if the music is so written.

These simple illustrations serve to impress the pupil's mind more forcefully than does mere "shop talk."

"The piano sonatas and the string quartets of Beethoven's last period are almost unknown to the public. We celebrate this year Beethoven's 150th birthday, but, beginning next year, we ought to have a 'closed season' for his earlier compositions and to reserve a more prominent place in our concert programs and in our homes than heretofore for his later chamber music."

CARL FLEISCH

Measuring Musical Minds

By MARY MINGE WILKINS

13. Corelli, Hadley and Farwell are all twentieth century American composers.
14. Instruments of the orchestra may be divided into four general classes as follows:
Stringed instruments
Wood wind instruments
Brass wind instruments
Percussion instruments
15. The Flute is a brass wind instrument.
16. Gluck came to Paris with Weber and Wagner as a monarch of modern opera.
17. Orlando Lassus was a great Flemish master of the sixteenth century.
18. The seventeenth century saw a period of experiment and transition in the history of the development of music.
19. Some chief exponents of "program music" are Berlioz, Liszt, and Richard Strauss.
20. "Israel in Egypt" is an oratorio written by Haendel.
- Answers follow (not to be referred to until blanks are all checked):
1. (+); 2. (+); 3. (-); 4. (+); 5. (-); 6. (-); 7. (+); 8. (-); 9. (+); 10. (-); 11. (+); 12. (-); 13. (+); 14. (+); 15. (-); 16. (+); 17. (+); 18. (+); 19. (+); 20. (+).

Beethoven's Life Tragedy

By TOD B. GALLOWAY

Dramatic Episodes in the Career of the Great Composer

THE LIFE STORY of Ludwig Van Beethoven has in it all the pathos and gloom of a Greek tragedy in which the hero, either through blind fate or his own mistakes or wilfulness, wanders from misfortune to misfortune lightened only here and there by momentary gleams of happiness, until finally the epic closes in supreme sadness. The overwhelmingly greatest musical genius of modern times as he was dying said of his life: "Rejoice, friends! The comedy is ending."

Not the least of the trials and disappointments in the harassed life of the great man came through the conduct of his two brothers and his nephew. It is a curious coincidence that the life of that other great genius and contemporary of Beethoven, Napoleon Buonaparte, should have been similarly vexed and grieved by the conduct of his brothers, Louis and Joseph, who always succeeded in exasperating their great brother at his moments of triumph and success.

Childhood Trials

FROM THE TIME of the death of his beloved mother, after a long illness when little Ludwig was but eleven years old, and the death of his little sister soon afterwards, the way was left to the care of his severe, oft-times cruel father who was a hard task-master and whose growing temperate failures were a sore trial to the lad and his younger brothers. When not yet nineteen Beethoven was compelled, owing to his father's condition, to place himself at the head of the family, after he had rescued his impoverished parent from the hands of the police. To keep the little family together—his brothers being fifteen and twelve years old—to support and educate them and to have means to pursue his own musical studies, Ludwig was obliged to petition the Elector of Cologne, asking that the meagre pension allowed his father as court organist might be divided and a half paid to the son—an extraordinary step for the young man to take, but it manifests how desperate the situation was.

Four years later, when he had hardly settled in Vienna to study, he received the news of the death of his father, which brought him the startling information that

during that period when he had been struggling with the family cares, his father had not been honest with him—and humiliating as it must have been, Beethoven was obliged to again petition the Elector, setting forth the facts as follows:

"Several years ago your Serene Electoral Highness was graciously pleased to reserve my father, the tenor singer, from service, and to set aside the claims of his salary, and to make me, his son, his heir, and to educate my two younger brothers and also pay the debts of my father."

I was about to present this decree to your Highness's Revenue Excise when my father urgently begged me not to do so, inasmuch as it would have the appearance in the eyes of the public as if he were incapable of caring for his family, adding that he would himself pay me the twenty-five thalers quarterly, which he always did.

When, however, on the death of my father (in December of last year), I wished to make use of your Highness's grace by presenting the above-mentioned gracious decree, I learned to my terror that he had misapplied (literally embossed) the same.

In most obedient veneration, I therefore pray Your Electoral Highness for the gracious renewal of this decree, and that your Highness's Revenue Excise be directed to pay over to me the sum graciously allowed to me due for the last quarter at the beginning of last February.

Your Electoral and Serene Highness's Most obedient and faithful,
Lud. V. Beethoven, Court Organist."

Thus from earliest childhood this great genius knew poverty, hardship and family trouble. In addition, the harsh treatment by his father had made Ludwig, by nature, shy, brooding and reserved in character. This, together with the vagaries of a transcendent genius, whose conduct cannot be gauged like that of an ordinary individual, was accentuated when there came the crown of sorrows—his deafness.

One can imagine no condition more tragic, more ironic of fate, than the mighty musical soul conscious of its ability to express itself in transcendent terms of harmony, yet not able to hear a single note of his productions. One wonders how Beethoven preserved his sanity under such circumstances. Every allowance must be made for his capriciousness and eccentricities. A wonderful being forced by his infirmity to dwell apart from friends and companions—a nature absolutely simple, with charm of manner, yet his temper and un-

reasonableness made him an almost impossible personality with whom to live.

Domestic Troubles

CONSTANTLY in love—always hoping that his love would be returned—this love was always unrequited. Unhappy in all his domestic arrangements—either difficulties about his apartments or with his servants—harassed by money matters, discomforted by ill health, it is any wonder that this lonely man lavished upon his nephew all the affection of his great nature which had been thwarted on every side?

Beethoven's relations with his two brothers, after they had grown to manhood, were not always harmonious, and, in the case of his younger brother Kasper, the situation was further complicated by the fact that Beethoven had a well-founded distrust of the virtue of his brother's wife. Despite this situation, the elder brother was devoted, with all the love and affection of a lonely, childless man, to his little nephew Karl, Kasper's only child; and when, in 1815, Kasper died, he appointed Ludwig the guardian of the boy by his will in the following language:

"I appoint my brother, Ludwig Van Beethoven, guardian, inasmuch as this, my deeply beloved brother, has been added me with true brotherly love in the most magnanimous manner. I ask, in full confidence and trust in his noble heart, that he shall bestow the love and friendship he often showed me upon my son Karl and do all that is possible to promote the intellectual training and further welfare of my son. I assure that he will not deprive me of his respect."

A lonely deaf bachelor, of eccentric disposition and behavior, who lived or rather existed in an ill-kept and neglected apartment, quarreling continually with servants, was surely the last person in the world to have charge of a child of nine who needed a woman's care and affection. Owing to the strong representations made by Beethoven as to his sister-in-law's character, his petition was granted.

"Certainly a vivid testimonial to Beethoven's kindness and generosity! It was the following codicil to this will, however, that introduced one of the most melancholy elements into Beethoven's life; an element which remained with him as long as he lived, and which caused the Master more anguish, trouble and distress than any other thing save his deafness. In the codicil to his will, Karl Kasper provided as follows:

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himself, my son Karl, and wholly to withdraw him from the supervision and training of his mother, and inasmuch as the best of harmony does not exist between my brother and my wife, I have found it necessary to add to my will that I by no means desire that my son be taken away from his mother, but that he shall always and no later than his ninth birthday remain with his mother, to which end the guardian of my son, I appoint my brother as well as my brother. Only by unity can I recommend compliance to my wife and to my brother. I am, therefore, God permit them to be harmonious for the sake of my child's welfare. This is the last wish of the dying husband and brother. Vienna, November 1815."

Karl Van Beethoven.

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The Romance of Music in Palestine

By JACOB WEINBERG (BEN-ZEV)



PROPOSED JEWISH NATIONAL CONSERVATORY IN PALESTINE
(From drawings by M. Kornberg, Architect)

The author of this article, Jacob Weinberg, was born July 1st, 1879, in Odessa, Russia. His family was identified with musical and literary undertakings in his native land. Although destined for a commercial career, Weinberg soon turned to music, pursuing his studies at the Moscow Conservatory, where he had among his masters, P. G. Safonov, Professor Teyunov, and S. I. Tanayev. While at Moscow he also became a student of law in the University of Moscow. There he likewise commenced his first work in musical composition. In 1910 he left for Vienna, where he studied with Theodore Leschetizky. Thereafter he toured as a pianist and also taught musical theory and history, finding time,

however, to complete an "Encyclopedia of Piano Technique" and a "Course in Musicology."

In 1915 he was elected professor of the higher courses of the piano in the Odessa Imperial Conservatory. Fleeing from the Bolshevik Revolution, he went to Jerusalem and established there a conservatory class for piano and theory of music. He remained in Jerusalem four years, participating in the organization of a Jewish National Conservatory class in Jerusalem.

In 1926 he won the extraordinary honor of receiving the Sesqui-Centennial Association prize in Philadelphia, for his three-act opera, "An Evening in Palestine," the judges being Clarence Dickinson, Nicola Montani and Kurt Schindler.

The Folklore

IT IS ALMOST impossible to talk about a unique esthetic physiognomy of a land like Palestine, populated by various nations, because every nation has its own characteristic ethnographic and specific type of expression. Likewise, we notice this in the musical physiognomy of many lands embracing a heterogeneous population. The life of each folk goes its own way. It appears strange, however, that in so small a country (which is not larger than the smallest state in the United States of America), there should exist a marked difference between the various races, their traditions and character; but in Palestine this is particularly noticeable. The three principal ethnical groups in the Holy Land correspond to the three principal religions. The Arabs (Muslims, approximating six hundred thousands, or three-fourths of the entire population) constitute the biggest group; then the Jews (approximately one hundred and twenty thousand, or fifteen per

cent); and then the Christians—Catholic, Protestant and Greek Orthodox (about eight thousand, or ten per cent). The oldest settled unit of the population is made up of the Arabs, but at the same time it is the least cultured part. The most of them are "fellahs"—peasants who are engaged in agriculture and husbandry in the most primitive of ways. From a point of view of the European, the Fellahs are an inflexible, unintelligent, clumsy and conservative mass; but, on the other hand, this group is rather characteristic and beautiful, yielding the most interesting and picturesque impression. Of all the nations in the Holy Land, the Arabs have most persistently preserved their characteristics through the many centuries.

Fellah Folk Music

IN ALL PLACES and epochs, the folk songs have been most cherished by the peasant classes. The psychology of the man of the soil, living near to mother earth, with his simple and con-

servative daily habits, tends to a lyric inspiration and expression. Because the Palestinian Fellah's folk music is the most oriental of all other ethnical groups of the Holy Land, it is evident that, to a musician, their songs are the most interesting.

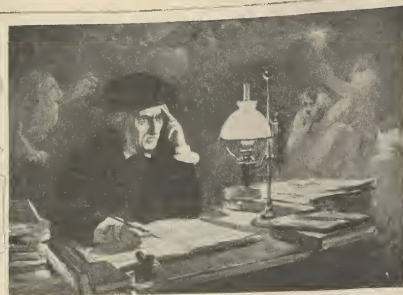
Much already has been written about oriental music, especially its intervals divided into four, six or eight parts of a tone. These are found in its melodies, which, therefore, appear savage and odd to an occidentally cultured ear. There is no intention to give here a theoretical discussion of this topic. Rather, it shall be the aim to portray some personal impressions of the Arabic folk songs.

Not long ago, many original melodies were sung at Jerusalem, by the famous Arabic singer, Mrs. Curban, now in New York. The little intervals found in her singing do not give the impression of ultra-chromatic ones; but that is a result of a "hesitating" keynote, of a tonality not yet fundamentally entrenched in the ear.

The Arabs still wear the same national costume that was used thousands of years ago. They prefer to sit upon the floor rather than upon a chair. From a sanitary and hygienic standpoint, the Arabs suffer fruitfully from diseases of the eye. In the Arabian villages there are no panes of glass in the windows, and flies and insects abound. Notwithstanding this, these people are really good-hearted, friendly and naive, and for the most part honest in their little business transactions.

The Quest of the "Keystone"

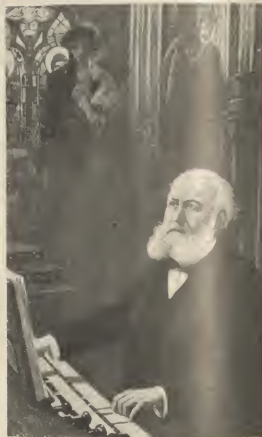
THE HISTORY of musical thought, of all peoples and all races (which, of course, is the history of music), is only the strengthening of the keynote sentiment, that is, the feeling for a definite tonality. The genesis of a basic keynote sentiment was the birth of a cultural history of music and of cultural musical thought. In the music of uncivilized oriental nations the most characteristic



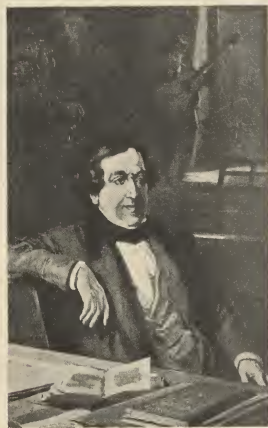
Wagner
Composing The Ring
of the Nibelungs



Mozart
Composing Don Juan



Chopin
Composing Nocturne



Rossini
Composing the
Barber of Seville



The Three Principal
Ethnical Groups in
the Holy Land

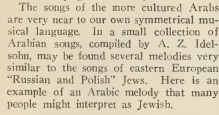
distinction is as has just been said, the uncertain pitch and the uncertain tonality. That is the real explanation of the little songs that we meet every now and then on the ascending and descending degrees of the arpeggio scale.

To the average student, trained in occidental music, it is seemingly impossible to sing a quarter tone, let alone a sixth or eighth division of a tone. We sing whole and half tones and let it go at that. The Arab finds this very monotonous. Trained from childhood in these minute intervals, he not only can sing them but at the same time also revels in listening to them.

The second characteristic is that the outline of the Arabic scale lacks symmetry of form, in our sense of the term. The practical form of the song does not consist of symmetric phrases, sentences and periods—the regular symmetrical division into sixteen, thirty-two or other regular number of measures. The typical form of an Arab song is quite unknown to the Arab. It is interesting to mention that we observe a gradual progress of musical thought among the different classes of the Palestinian Arabs. The semi-savage Arabs—the Bedouins—sing in a quite atonal "prehistoric" character of melody and form. The whole harmonic range of these melodies is three or four tones. Sometimes, in the singing, are heard ejaculations and lamentations like the cries of animals among which the Bedouins dwell, such as camels, donkeys, jackals, ponies and the like. It is an interesting example of mimicry, imitation, aping and mockery.

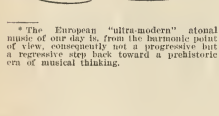
The songs of the more cultivated Arabs are very near to our own symmetrical musical language. In a small collection of Arabian songs, compiled by A. Z. Idolsol, may be found several melodies very similar to the songs of eastern European, "Russian and Polish" Jews. Here is an example of an Arabic melody that many people might interpret as Jewish.

Andante

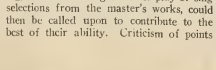
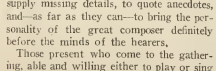
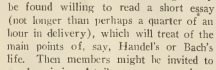
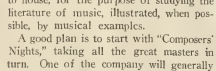
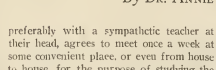
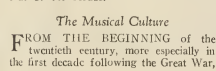
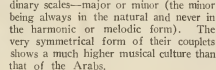
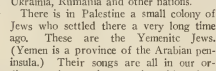
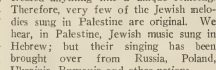
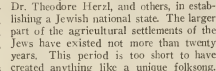
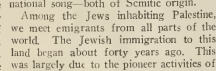
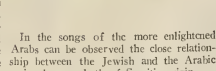


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Andante



*The European "ultra-modern" atonal music of our day is, from the harmonic point of view, no more than a progression, but a regressive step back toward prehistoric era of musical thinking.



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Allegro



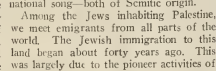
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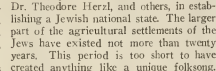
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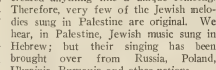
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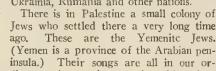
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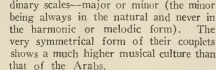
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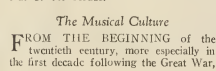
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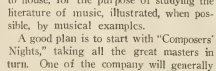
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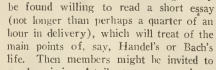
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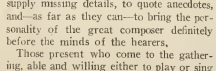
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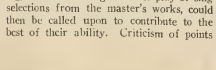
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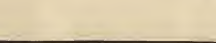
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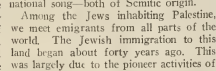
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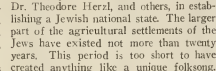
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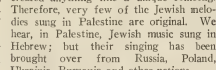
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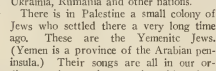
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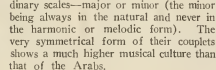
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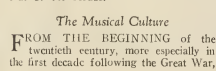
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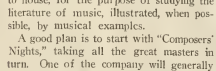
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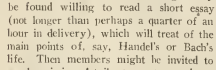
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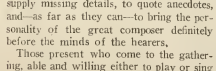
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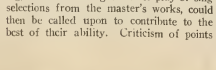
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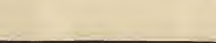
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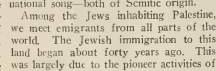
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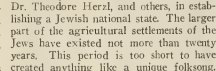
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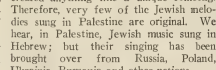
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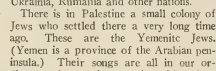
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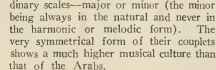
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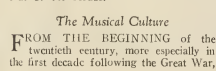
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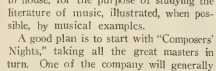
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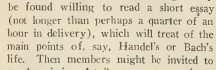
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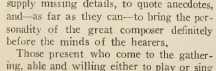
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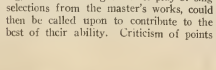
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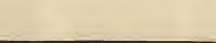
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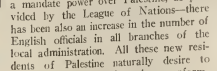


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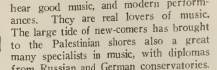


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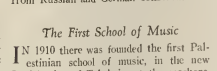
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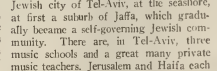
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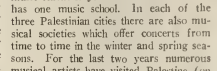
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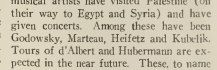
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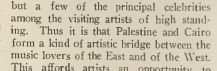
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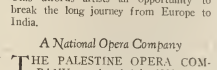
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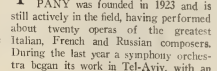
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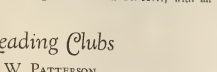
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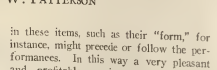
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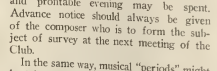
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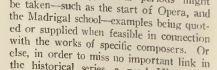
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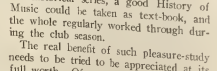
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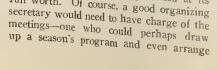
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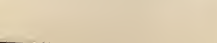
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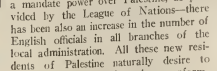


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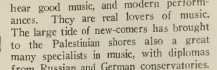


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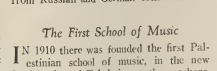
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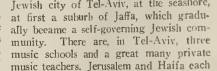
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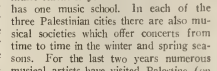
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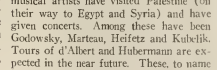
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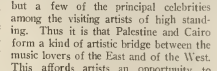
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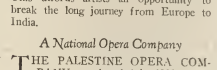
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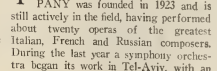
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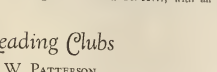
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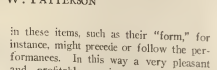
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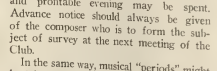
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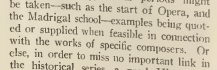
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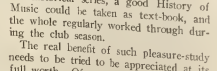
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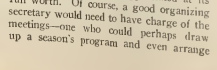
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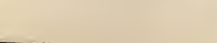
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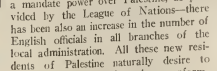


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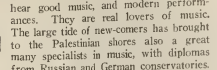


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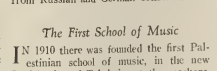
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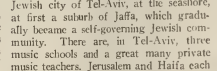
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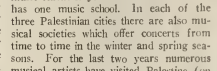
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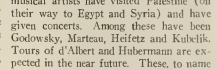
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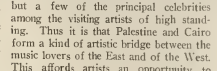
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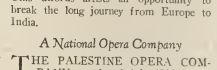
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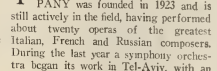
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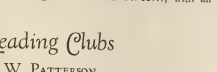
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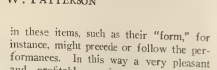
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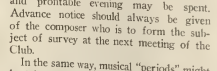
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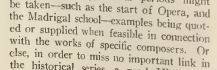
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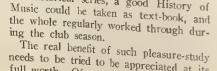
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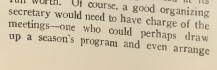
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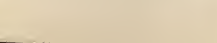
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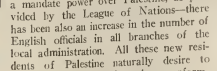


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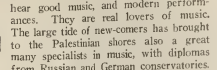


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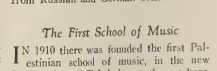
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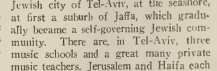
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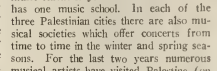
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organ, bass viol, French horn, a dozen metets, twenty-four preludes and fugues and so forth indefinitely.

It is also said that Antonio Stradivarius turned out five hundred and forty violins, fifty violoncellos and twelve violas in a single lifetime. Numerous others could also be mentioned who possessed this great capacity for work. Think over a few of these things when you start to complain about a few hours of daily practice.

The Virtue of Patience

IF THE POOR CAMEL had possessed a little more patience he would have come upon the well for which he had been vainly searching. There are so many students who remind one of the camel. They become impatient and discouraged in climbing the steep ascent to Mt. Parnassus. They want to play the Chopin Etudes or the Liszt Rhapsodies when their technical capacities will only allow them to cope properly with the smaller works. A renowned artist and pedagogue told us that this was the greatest fault he found with students, and said that it was the one thing that prevented them from achieving worth-while results in the art

of playing the piano; that it was the greatest stumbling block to success, and he could not emphasize the fallacy of this attitude too strongly.

Great artists possess infinite patience. It has been said that Thalberg declared that he never ventured to perform one of his pieces in public till he had practiced it at least fifteen hundred times. Henry T. Finck, the eminent critic, tells us that Kulebik never neglected his daily exercises except the day when his wife presented him with twins. Teresa Carreño practiced faithfully five hundred and eighty technical exercises that her father wrote purposely for her and which took her three days to go through. Rachmaninoff says that the students in the Imperial Music Schools in Russia are compelled to study the Hanon studies for a period of five years. Most American students expect to cover the same ground in about one season. "Patience is bitter, but its fruit is sweet."

The Improvement of Talent

NO MATTER how great the talent, it cannot reach its full stature until it has been carefully cultivated. Talent that is allowed to run rampant is like an

ill-kept flower garden: the weeds soon over-run it, cover it up and finally destroy its beautiful blossoms. The finest gardens, like the finest talents, need constant attention to make them bear proper results.

The improvement of one's talent begins with a competent instructor, one who can eliminate the weeds, so to speak, who can give the proper material to develop and improve one's talent to the fullest extent.

Work is the second factor that enters into the realization of one's art. The average talented person is apt to be lazy. His natural ability allows him to do things with such ease that he does not realize the value of systematic work, and therefore he becomes careless and allows himself to sink to the level of the dilettante instead of becoming an artist of the first rank.

The Joy of Originating

IT HAS BEEN SAID that originality is simply a pair of fresh eyes. If the student would only learn the value of fresh eyes and of looking upon each lesson as a new experience! There are so many little details in music study that the earnest student can originate, such as selecting suitable fingering, pedalling, expression marks, and so forth. Pedalling

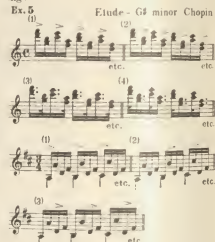
and other marks of expression given in a composition are by no means complete. They are simply suggestions or guide posts. The fingering may not be at all suitable for your own hands; therefore you will have to invent fingerings that are of course your teacher can do all this for you, but that would take away the real joy of origination, self-expression, and would tend to kill the initiative to study anything alone.

And now, my good reader, since we have come to the end of our intimate talk, I hope that you will be better prepared to follow your brightest star. Mayhap you will never succeed in reaching it, but like the seafaring man you will certainly find it a splendid guide.

SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. What great musicians had physical defects?
2. How can we rise above unfavorable environment?
3. How can we cultivate the "feel like practice" habit?
4. What are the five cardinal points of technique?
5. How have the great artists shown patience in study?

Also in passages such as the following:



There should be persistent practice in which the accent is successively shifted to the different notes of the groups.

Security in Intermediate Notes

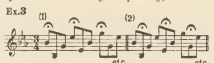
By PAUL J. CRESTON

In grouped-note passages where only one note in each set belongs to the melody it is quite likely that most attention is paid to this prominent melody-note with a corresponding neglect of the more subdued tones of the group. It follows that, in order to learn accurately the subtleties of intermediate notes, they must be given equal prominence with the others.

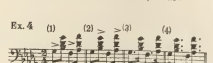
There are two effective ways of giving prominence to each note. The first is by transferring the accent. For example, in Chopin's *Prelude in E-flat*, besides practicing it with the accent on the first (melody) note of each triplet, the second and third notes in turn should be accented. Thus:



The second method of practice is to focus the attention on each note at a time by means of resting or pausing, thus:



These two methods should also be pursued in arpeggiated runs, and skips, such as in left-hand accompaniments, thus:



Reading Rhythm

By LEONORA SILL ASHTON

"PLEASE play that over once for me so I can get the right rhythm in my head." It was not a child that asked this but a woman of middle years and of considerable musical intelligence. With a knowledge and appreciation of musical theory and theory and the ability to play the piano with fine feeling, there was nevertheless an unbridled gap in her mind between the time signature and note values as they appeared on the printed page and the rhythmic impulses as they were experienced in the imagination and portrayed in actual performance. The difficulty could be overcome only by gaining the correct tempo through listening to another's rendition of the composition.

Though this is an extreme case of mental and musical underdevelopment, a tendency toward weakness in this direction is a common failing.

To bring about an association in the pupil's mind between rhythm as pictured and rhythm as felt, the teacher should forbear playing a simple melody or ac-

companied which would place the rhythm instantly in the child's consciousness, in order to observe the process by which the young scholar himself arrives at the same conclusion. Moreover, in the simplest exercises, the A, B, C's of rhythm should be stressed.

Above all things, the pupil should avoid depending on the metronome! The eyes are the members that need quickening—the eyes, the mental hearing and the imagination. Looking always for outside assistance—like the tick of a metronome—

"New rhythmic combinations are always welcome, and modern music has to its credit many successful innovations in that direction; but to say that a work of rhythmic novelty and even charm is fulfilling all the possibilities of music is a preposterous claim. What about modes of contemporary music, or of modernism? Just because of the modernist's bad life in music, it is somewhat of a negative virtue, taken for granted in all vital work of art and eloquently stated, for instance, in Beethoven's Seventh and Eighth Symphonies and in the *Scherzo of the Ninth* healthy heart beat was, merely for that reason, as well as that a man with a being."—WALTER R. SPALDING.

is learning to walk on mental crutches. One of the best methods of attaining this power of sensing correct rhythm through reading it is to sit down from the piano and think out the phrase standing music came from within and, at a time at least, be unassociated with the sound on the piano itself.

After hearing the rhythm clearly in the mind, the student should go at once to the piano for the practical result. In attempting to play he should keep in mind

the few primary rules of the beat, the pulse of music.

He should put forth the necessary physical effort toward making the accent on the first count of each measure. He should give attention to the secondary accent, if there is one. In playing "common" time this would come on the third count of the measure, like the second count of the first count of the first count. He should feel the strong first accent in three-four time; this will carry him along almost instinctively. A good rhythm to use in practice of this kind is two-four time, with the measures plentifully supplied with eighth notes.

Much sight reading is the best cure for faulty rhythm, but never should one forget the importance of study away from the piano.

The psychology of study is a marvelous thing and in musical scholarship, especially, one finds that the deeper and richer the soil of thought the more beautiful the flower of sound.

THE ETUDE



IN AN INTERVIEW which appeared in one of the leading weekly newspapers several years ago a certain musician made the statement that "the day of the band as a musical factor has passed." This musician voiced the opinion that any combination of brass and woodwind instruments was unsatisfactory as a medium for the performance of music of a serious nature and that the band was losing its one-time popularity. He clearly indicated his disfavor (and ignorance) by classifying all bands under the single head of "brass bands." Should this man make an investigation of the status of the band today or five years hence, he could not but undergo a very decided change in opinion.

Whatever seeming loss of popularity of the band was occurring twelve or fifteen years ago was due entirely to the kind of music prevalent in our amusement parks at that time. Prior to that time such meritorious bands as those of Sousa, Innes, Pryor and Conway drew great throngs to their parks and resorts. In consequence there was a rather sudden upspringing of all manner of bands to compete for these engagements, such as Royal Italian, Imperial Hungarian, Royal Hussar (black, blue, white and other highly colored uniforms), Scotch Highlander and Banda Verdi, with their "hypnotic," "acrobatic," "long-haired" and "temperamentally-combustible" conductors.

These conductors (?) could fairly exude "temperament," but many of them were utterly lacking in real musicianship. They often attempted to make up for this lack by engaging in "yo-yo" stunts—I have seen one of the best of them engage in all manner of gyrations and contortions while his solo clarinetist was playing an unaccompanied cadenza.

These bands were generally composed of mediocre and poorly paid musicians—in consequence of which they were able to underbid greatly our best American organizations. Many of the park managers felt that the public would be as well satisfied with these cheap organizations and engaged them because of their lower cost. Following the resultant decrease in patronage they gradually reduced the size of the bands engaged and all the better class of patrons sought other amusements.

Tim Pan Bands

THE CHEAP musical charlatans not only made it impossible for good bands to secure lucrative engagements, but they also soon found it impossible to secure engagements for themselves. The loss of patronage at the parks was due to the lack of good music rather than lack of interest on the part of the public. It was the result of the short-sightedness of the managers in the use of cheap organizations which were an affront to the musically-intelligent public. The same thing is now happening in many of the "movie" theaters in which the fine orchestras are being displaced by small jazz ensembles and "blues" singers. A similar loss of patronage is bound to occur eventually here—the general public is not wholly lacking in good taste and intelligence.

When we consider the fact that the concert band, as such, has been developed largely within the past seventy-five years, we can readily appreciate the fact that it has not yet had time to attain its ultimate artistic stature. It was only during the last quarter of a century that many of the most important wind instruments were improved to such an extent as to make possible the performance of music of a

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Band as an Important Musical Factor

complex nature or to make practicable the transcription of some of the best orchestral literature for band rendition. The great publishing houses of London, about 1850, the publication of band arrangements designed to meet the needs of the English military bands, which had incorporated a full complement of the various woodwind instruments available at that time. Prior to that date each bandmaster was compelled to make his own adaptations of such numbers as were required by his organization.

The famous Godfrey family—Charles

Godfrey and his three sons, Dan, Fred and Charles—served as bandmasters of the Coldstream Guards, Grenadier Guards, Royal Horse Guards and Scots Guards Bands of London during the period from 1825 to 1904. They played a very important part in the development of the English military bands and were among the first to make arrangements of an ambitious nature for their use. The published arrangements of Fred Godfrey were among the first of their kind. It was about the same time that the famous Prussian master, Friedrich Wilhelm Wiegand, was



VICTOR J. GRABEL

Victor J. Grabel, a native of rural Texas, had his first musical experience in the village band. One year in Texas Christian University, where he was leader of the college band, was followed by two years of study at Dana's Musical Institute of Warren, Ohio. After three years in Susquehanna College of Music, he enlisted in the Seventh United States Infantry Band, serving in Manila and Detroit. When the war broke out, with the help of John Philip Sousa, Mr. Grabel recruited a band of his own which attracted considerable notice. Since being mustered out, he has been director of the Municipal Band of Danville, Illinois, and head of the music department of the Western Electric Company of Chicago.

undertaking the same work in behalf of the German military bands.

Clarinet Improvements

THOUGH THE clarinet was invented about the beginning of the eighteenth century, the greatest improvements have been made in that instrument within the period which we are considering. It is these recent improvements which have given the clarinet its fullness, richness, flexibility of tone and facility of technique, which, together with its extensive compass, make possible the performance of many of the most difficult passages written originally for the violin.

It was during this period that Theobald Boehm practically remade the flute by his rearrangement of holes, by the development of a more correct bore and by adapting to it a new key system, altogether greatly increasing the facility of fingering, richness and purity of tone, and correctness of intonation. His ideas were also applied to the piccolo, and virtually the same key system was used in bringing the oboe to its present state of near-perfection. His ideas were later applied to the clarinet.

It was about 1850 that the saxophone (invented by Adolphe Sax) began to be incorporated into the band. Comprising, as it does, the full choir of soprano, alto, tenor, baritone and bass, it has proved to be a highly important addition to the wind ensemble. Though greatly singled against in recent years it is an instrument possessing a beautiful and expressive quality of tone in the hands of a competent player. The saxophone choir can produce smooth, rich, soft, organ-toned effects of remarkable richness and beauty.

In Europe the best bands have been military ones. The Grenadier Guards and Coldstream Guards Bands of London and the Garde Republicaine Band of Paris are among the best known, though Holland, Belgium and Italy have some very notable organizations. These bands are composed largely of graduates of leading conservatories and are maintained on an ambitious scale, resulting in a very wide appreciation of the best in band music throughout those countries. It is to be greatly deplored that the Army and Navy Departments of our own government have been so very negligent in giving reasonable attention and support to our service bands.

Our greatest bands have been civilian rather than military. In point of personnel, excellence of programs played and public popularity, indeed, no other bands in history have equaled the attainments of the bands of Patrick S. Gilmore and John Philip Sousa. Gilmore searched both Europe and America for talent and assembled the most complete and most capable band of wind instruments that had ever been gathered together. Since there were but few suitable arrangements published to meet the requirements of such a band, he found it necessary to have many special transcriptions made for his use. The Sousa library is also made up very largely of manuscript arrangements made expressly for his organization.

Instruments in the Discard

SOME OF the instruments employed by Gilmore are now obsolete. The Eb cornet—the leader of the brasses—has been supplanted by the more capable, richer-toned Bb cornet. The tenor horn is no longer used—its place is more acceptably filled by the tenor trombones. The small

(Continued on page 37)

An American Genius of World Renown: Mrs. H. H. A. Beach

By MRS. CROSBY ADAMS

"Work out your Own Salvation, in every way which you can devise."

MRS. H. H. A. BEACH



MRS. H. H. A. BEACH

AMERICA is awakening to a national consciousness of her standing in the arts. Perhaps music is the latest art to receive its due. The history of this subject is familiar to all earnest students—how from a few church hymns in the old New England days has come the flowering out of all forms of really great writing, until we have reached a point of pardonable pride in our country's attainment in creative lines. All along the way have been found those who have held tenaciously to ideals and who wrote not only as the spirit moved them, but also ever strove to express correctly this speech that belongs to the whole world.

Now and then one reads of memorial services for those who have passed on, or hears of monuments being erected to acquaint the passerby with the fine estimate of a composer's life. This is well and good, and wholly as it should be. But there is another way of appraisal that seems to me very worth while, namely, to give the mood of well-earned recognition while the one most concerned is yet alive. And so I wish to pen my appreciation of the sterling work of Mrs. H. H. A. Beach while she is still with us, and to tell briefly what she has meant to all America.

Early Recognition

AWAY BACK in that World's Fair year of 1892-1893, when the "White City" was the marvel that attracted countless thousands, and the Exposition was proclaimed unequalled, our city of Chicago was privileged to have spiritual and artistic experiences of an unforgettable kind. Not the least of these was meeting famous men and women. It was that year I first met Dr. and Mrs. Beach. They had journeyed to the middle west that Mrs. Beach might play some of her compositions for us, in response to an official invitation.

Let us speak of Dr. Beach first—he of the fine qualities of mind and heart, of splendid attainment as a surgeon, having an extended reputation as a specialist. No matter how busy his days, how engrossing the professional demands, there was always the moment's leisure allowed for the fine arts. He was an accomplished pianist and loved to express himself at his chosen instrument. Naturally he had watched over the artistic development of the nature of the gifted Amy Marcy Cheney; and when her womanhood was reached she became

his wife, taking his name, Mrs. Henry H. A. Beach, which she has most worthily carried all these years. It was my pleasure to talk with Dr. Beach who was beaming with pride as his talented wife played during those Exposition days. It was then he said, "I am quite content to be a tail to her kite." Mrs. Beach had chosen as her firsts, at that time, *Fireflies*, *Phantasies*, *Ballade in D flat*, *Dreaming*, *In Autumn*, and the lovely *Romance for Piano and Violin* played with Maud Powell.

A Chicago Success

THOUGH YEARS have passed since I wrote an article about this appearance in Chicago, I am impelled to quote from it as it stands, as I do not desire to change a word of it. It reads as follows: "When the little woman, who had modestly taken a seat in the background of the platform, arose to fill her numbers, we were all most glad to be introduced to Mrs. H. H. A. Beach.

"Although some fugitive numbers from her pen have floated westward but little was known of this composer in Chicago. We found in her a simple-hearted, womanly manner, whose naturalness of manner impressed one at the outset. We knew that she wrote well, but was anyone prepared for the work of the artist as interpreter also?

"It comes to but few people to reveal music as does Mrs. Beach. That field is wide and it would have been easy for her to have determined upon the career of a pianist; but her own creative impulse spoke so definitely for utterance that she could not her thought worthily, she took up the study of advanced composition by herself, her

lessons in piano and harmony, while yet in her teens, paving the way to this new course. She is so generously endowed! She has the fantasy and imagination which constantly invite to new fields of composition, the mind that directs her flights of fancy intelligently, and the soul of the musician. No problem has been too complex, no contrapuntal figure too involved, for her untiring zeal.

"Armed with the treatises of Berlioz and Gevaert for reference, and making the modern orchestra her constant study, she has essayed various forms of composition which most people are content to gaze at afar off; for instance, the 'Mass in E flat,' written for solo chorus, orchestra and organ, which held her attention for years. This was produced by the Handel and Haydn Society, and was pronounced by the best critics of the East as a 'noble of the ablest masses and is replete with beauty, symmetry, harmony, contrapuntal art and scholarly freedom.' Chief among its merits is its absolute individuality. Imbued with the spirit of the best masters, the author has not copied or imitated any. Her melodic forms are her own; they are shaped and move naturally. The treated with skillful discrimination and the demands of their texts."

A Characterization

IN AN ARTICLE like this, one is confronted at the outset with the wealth from. As to a résumé of the glowing notices from the entire musical world, the genuine tributes from foreign lands, as

well as all America, in praise of the subject of this sketch, a series of articles would be in order. One wonders if music had not clamored so unmistakably to this rarest of nature, whose other avenues might not have beckoned. For Mrs. Beach is very versatile. She has a penchant for science, for mathematics, for philosophy. Thus does she bring to her chosen profession the large reach which stamps her work above sex considerations.

I wish to speak briefly of Mrs. Beach herself. Years ago I remember reading this quotation: "Genius is rare but the appreciation of other people's genius is rarer." Mrs. Beach has that fine human kindness, that prompt reaction to what others hold, to such an unusual extent that her contacts prove enriching and stimulating beyond estimate to those favored with her friendship; while at the same time she herself is the gainer by such experiences.

Let me cite two instances: Marcella Craft, the well-known singer, tells interestingly of her first meeting with Mrs. Beach: "I had been studying for some time in Boston when a friend took me to sing for Mrs. Beach. How lovely she was, and how precious to me her enthusiastic praise of my voice! From that moment she was one of my great inspirations. Little I dreamed at the time that the famous Mrs. Beach would one day be among my most intimate friends."

The Asheville Biennial

WHEN MRS. BEACH learned of the Biennial of the National Federation of Music Clubs, at Asheville, North Carolina, in 1923, that only American compositions were to be presented and that her *Concerto in C-Sharp minor* had been chosen, she was most responsive, agreeing to part with the priceless orchestral score in manuscript, for the orchestra that was to assemble under Henry Hadley. The soloist chosen was Helen Fugh, the South's very own genius. It was not easy for Mrs. Beach to visualize a slip of a girl of fourteen years essaying a work of such magnitude; but the composer had confidence in what I told her when we met in New York to arrange details. The wonderful success of this appearance—the tributes that came from press and public alike—made Mrs. Beach the more eager to hear this young artist.

(Continued on page 61)

See Mrs. Crosby Adams' article concerning Mrs. Beach and her work on another page of this issue. Grade 4.

A BIT OF CAIRO

Mrs. H. H. A. BEACH

Allegretto non troppo M.M. ♩ = 108

The musical score for "A Bit of Cairo" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto non troppo" with a metronome indication of 108 beats per minute. The score consists of 16 measures. The first measure is marked with a piano (p) dynamic. The melody in the right hand is characterized by eighth-note patterns. The bass line provides a steady accompaniment. The score includes various dynamics such as piano (p), pianissimo (pp), mezzo-forte (mf), and forte (f), as well as a crescendo (cresc.) marking. The piece concludes with a final cadence in the 16th measure.

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Other Music Sections in this issue on pages 7, 43, 75

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cresc. *sf* *p* *pp* *cresc.* *sf* *dim.* *p* *pp* *poco ritenuto al fine*

PANTOMIME

A delicious bit of modern writing; in atmospheric style, but without extravagant dissonance. Grade 5.

Moderato M.M. ♩ = 72

ROGER PÉNAU, Op. 58

p *mf*

L.A. *2d time* *Tempo I* *acc.* *Lento* *ppp*

DANSE SLAVE

PIÈCE PITTORESQUE

PAUL HILLEMACHER

An extremely colorful composition in modern style, now being used with great success by foremost teachers in France and Germany. Grade 6

Moderato maestoso M.M. ♩ = 88

ff sost. mf (k) dimin. cresc. mf dim. p leggiero f l.h. gliss. mf p ma sostenuto cresc.

THE ETUDE

THE ETUDE

cresc. molto f marcato p stacc. cresc. f ff dim. poco rit mf leggiero stretto f sost. il basso gliss. ff

a) Execution

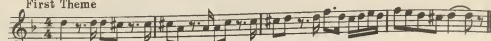
(a chain trill) poco rit.

KOL NIDREI

THE ETUDE
JACOB WEINBERG (Ben-Zew) Op. 25

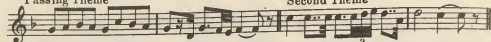
"Kol Nidrei" is a Jewish prayer, for the beginning of the day of Atonement. It is read three times in succession. The melodies for this prayer, now in use by a majority of Jews, are not of ancient origin. P. Minkovsky believes that they may have originated toward the end of the Spanish period of Jewish history (first half of the XVI century). This opinion is partially substantiated by the dramatic character of these melodies which revert to the tragedies of the Inquisition and also by a certain resemblance of the first theme to the old Spanish song for dance La folia which was transcribed for the Violin by Corelli ("Folies d'Espagne"), for Piano by Liszt ("Rhapsodie Espagnole") and by others. This improvisation is constructed exclusively on the three themes of "Kol Nidrei" without any additional material. Herein lies the difference from many other transcriptions.

First Theme

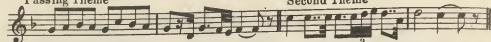


The Themes of "Kol Nidrei" are as follows:

Passing Theme



Second Theme



Lento religioso

THE ETUDE

pp
a tempo, lugubre
stringendo
assai l.h.
rit.
a tempo
allargando
a tempo
con moto
marc.
l.h.
r.h.
con tenerezza
rit.
a tempo
diminuendo
il basso
marc.
il tema espress.
pp
mp
p
pp
adagio
rit.
ppp
simile

ELEGIE RUSSE

CURT GOLDMANN, Op. 61

A fine study in the broad, singing style

Moderato M.M. ♩ = 72

cantabile
VIOLIN
PIANO
Last time to Coda
appassionato
cresc.
cresc.
sva ad lib.
poco rit.
a tempo
Più vivo
ff
poco rit.
ff a tempo
rit.
frut in tempo
frut in tempo
rit.
Quasi recit.
cresc. e accel.
Lento
D.C.
rit.
rit.
f
CODA

MY MOTHER'S SONG

FREDERICK H. MARTENS

JOHN OPENSHAW

THE ETUDE

Moderato *p espressivo*

Life may be joy - ous and free from care,
Life may be hap - py and heav - en kind,

rit.

Life may be sad - owd with grief and woe; Yet wheth - er laugh - ter or tears your share, Love, on - ly makes life worth
Stars of ill o - men may shade your birth; Yet wheth - er laugh - ter or tears you find, Love, on - ly makes life worth

frit.

liv - ing here be - low: There was a song that my moth - er used to sing, when I would stand by her knee,

ten. *p*

Still in my dear moth - er's voice I hear it ring, as she once sang it to me. "Love on - ly love ev - er

ten. *mp* *ten. mfrit.*

makes a hap - py heart, Nev - er be deaf to love's call, Then, ev - on though with all else you have to part,

ten. *mp* *mfrit.*

1/2 rall. *f*

You'll have lost noth - ing at all! You'll have lost noth - ing at all!

rall. *D.C.* *rall.* *ten.* *f*

THE ETUDE

GEORGE W. DOANE

SOFTLY NOW THE LIGHT OF DAY

JANUARY 1928

Page 45

MALCOLM C. MARKS

Andante tranquillo *p*

Soft - ly now the light of day Fades up - on my sight a - way,

p *a tempo*

Free from care, from la - bour free, Lord, I could com - mune with Thee, Lord, I could com - mune with Thee, com - mune with Thee.

pp

Lord I would com - mune with Thee.

p *rit.*

Soon for me, the light of day Shall for ev - er pass a - way. Then from sin and sor - row free, Take me, Lord, to dwell with Thee,

p *mf*

fagitato

Take me, Lord, to dwell with Thee, to dwell with Thee, take me, Lord, to Thee.

f *colla voce* *dim.* *mf*

p *pp*

A - men. A - men.

dim. *p* *a tempo* *pp*

THE SCHOOL COLORS

THE ETUDE

In the style of a military band.

Tempo di Marcia M. M. $\text{♩} = 112$

SECONDO

G. N. BENSON

THE SCHOOL COLORS

THE ETUDE

G. N. BENSON

Tempo di Marcia M. M. $\text{♩} = 112$

PRIMO

SECONDO

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ff*, *mf*, *f*, and *ff*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.

SONG OF THE VOLGA BOATMEN

One of the glorious folk-songs of the Russian peasants Play as though heard from a distance, drawing nearer, passing and receding. Transcribed from the popular solo arrangement.

Arr. by W. P. MERO

Andante M. M. $\text{♩} = 72$

SECONDO

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ppp*, *ppp cresc.*, *poco a poco*, *p*, *mf*, *f*, *ff*, *ff pendoroso*, *poco rall.*, *a tempo*, *morendo*, *molto rall.*, *mf*, *p*, *pp*, and *ppp*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.

PRIMO

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ff*, *mf*, *f*, and *ff*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.

SONG OF THE VOLGA BOATMEN

Arr. by W. P. MERO

PRIMO

Andante M. M. $\text{♩} = 72$

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ppp*, *pp cresc.*, *poco a poco*, *p*, *mf*, *f*, *ff*, *fff pendoroso*, *poco rall.*, *ff a tempo*, *mf*, *p*, *ppp morendo*, and *molto rall.*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.



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Utilizing Women's Voices

By J. LAWRENCE ERB

Christmas Carol, A.	Reinecke	I Am the Light (Mezzo-Soprano Solo)	Coerne
Glorious Forever (also to be had in 4-part)	Rachmaninoff	I Waited for the Lord	Mendelssohn
He Ledeth Me (with Soprano Solo)	Avery	I Will Exalt Thee	Harris
I Will Give unto Him (Soprano Solo)	Blatt	I Will Lift up Mine Eyes	Gilchrist
Jerusalem the Golden	Haydn	Just for Today	Ambrase
Lift up Your Heads	Smart	King Alfred's Hymn	Macdonald
Lord Is My Shepherd, The	Lyons	King of Love, The	Bernold
My Mouth Shall Daily Speak	Smith	King of Love, The	Gounod
Prayer, A	Franch	Lift Thine Eyes	Mendelssohn
Thou Visitest the Earth	Franch	Like a Lion in the Hunt	Novello
Thy Word Is a Lantern	Richardson	Lord of All Being	Thayer
		Lord, Whom My Heart Holds Dear, Hiltz March On	Thayer

Three-Part

All Ye Nations Praise the Lord	Muller	Night Is Far Spent, The	Hensche
At Eventide I Shall Be Light	Gaul	O Gladsome Light	Hensche
Awaked from Sleep (Soprano Obligato)	Lloyd	O Light Everlasting	Sullivan
Angel, The	Rubinstein	O Lord, How Manifold	Barnby
Blest Are the Pure in Heart	Bernold	O Sweetly Solemn Thought	Barbry
Blessed Are the Merciful	Hiles	Peace, I Leave with Thee	Faure
Blessed Are the Pure in Heart	Hodges	Peace, Perfect Peace	Roberts
Blessed Are the Pure in Heart	Lake	Praise, My Soul the King of Heaven	Hamilton
Evening Rest	Coven	Prayer of Thanksgiving, A	Krenner
Evening Rest	Wernham	Radiant Morning Hath Passed, The	Woodward
Evening Rest	Gaul	Rejoice Ye	Spinnery
Faith, Hope and Love	Shelley	Savior, Again to Thy Dear Name	Llewellyn
God Is Love	Berwald	Songs of the Righteous	Gounod
God Is Love	Shelley	Sound of Many Voices, The	Coerne
Heavens Are Telling, The	Haydn	Sweet Is Thy Mercy	Barbry
How Beautiful on the Mountains	Marston		
How Lovely Are the Messengers	Mendelssohn		

Fundamentals in Playing Bach

By A. EAGLEFIELD HULL, MUS. D. OKON.

PART II

ALL THE preludes and fugues require in the main the *legato* style. This does not mean a style devoid of phrasing; punctuation and clearness are of the utmost importance.

Brilliant free cadenza-like passages and all toccatas should be played with the *non-legato* touch.

In both *legato* and *non-legato* styles the illusion of accent must be obtained and preserved throughout.

The phrasing of "bowed" instruments should be the ideal sought.

The punctuation and build of a subject, counter-subject or accompanying counterpoint should be shown by a slight lift after the last note, such "lift" being subtracted from the time-value of the final note.

Repeated notes should be played *staccato*, being held for only half their written time-value. Yet the last of these repeated notes should be slurred on to the following one.

Free basses—i. e., accompaniment figures—should always be played with a *staccato* resembling a good *pizzicato* from orchestral basses. Organ leaps especially should always be in semiquavers; when semiquavers, it should be in demisemiquavers.

The shorter trill (over a quaver or a half note) is of the utmost importance. It may start slowly and finish faster. Unless the pedal organ has plenty of brilliancy in 4ft. tone and mixtures, trills should never be done on the pedals.

Pedalling

BACH'S pedal-boards were very short and narrow, and did not permit the use of the heels. They were also flat and straight, not concave and radiating. With our modern pedal-boards we should use the tread as frequently as the toe, since by doing so we can phrase more easily.

Ornaments

THE ORNAMENTS should always be of the melodic line. They are frequently taken too fast.

The long trill should always be spread well out over the full length of the note. When the trill should be a counterpart of quavers, against semiquavers, it should be in demisemiquavers.

The shorter trill (over a quaver or a half note) is of the utmost importance. It may start slowly and finish faster. Unless the pedal organ has plenty of brilliancy in 4ft. tone and mixtures, trills should never be done on the pedals.

Registration

It did not mean that the piece was to be played on the full organ, but that the piece was planned for an organ with two manuals and a complete pedal.

Almost every possible resource of a modern organ can be used in playing Bach, provided they are used with a well-defined sense of fitness. Bach was not afraid of strange and new effects in his Fantasias and Chorale-Preludes.

Teach Me, O Lord Thayer
There Is a Land Simon
These Are They Raj

Four-Part

List, the Cherubic Host (Soprano and Baritone solo) Gounod
O, Shepherd of Israel Morison
Sleep of the Infant Jesus, The (Christmas) (Also to be had in two-part arrangement) Gesneri

As will be seen, some of these are arrangements, in a few cases, abbreviations, but they are all well adapted, being really fitted to the female-voice medium. Of course it is possible to sing mixed-voice anthems in three female parts from the original copies by omitting the bass and letting the second soprano sing the alto part and the alto the tenor part. But this can be done only when the original parts fit the female-voice range with little or no alteration, unless the organist is able and willing to transpose the accompaniment of the mixed-voice original up to the range of the alto, particularly. In the latter case, duets may be sung as two-part choruses, when the parts are not too exacting. The use of duets (or even of solos as unison-anthems) serves to stimulate the singers, since, in such compositions, the part-writing is usually of greater interest than in choral works. Moreover, it has educational value in widening the musical horizon of the choir-members.

Other methods and other materials naturally suggest themselves as time goes on and the situation takes on new aspects. The important thing is that the female-voice choir is a genuine and legitimate musical form with a literature, original and adapted, that helps to enrich and vary the musical menu. Many a time it serves to solve the phrasing problem. "How shall the church-music be more interesting and profitable, with the material at hand, yet remain dignified and appropriate?"

Other methods and other materials naturally suggest themselves as time goes on and the situation takes on new aspects. The important thing is that the female-voice choir is a genuine and legitimate musical form with a literature, original and adapted, that helps to enrich and vary the musical menu. Many a time it serves to solve the phrasing problem. "How shall the church-music be more interesting and profitable, with the material at hand, yet remain dignified and appropriate?"

Bach showed a great partiality for his middle voices, trebles, and used them regularly in his quieter pieces. The modern heavy pressure reed was entirely unknown to him.

His heavy pressure modern reeds, therefore, are better omitted altogether, or at any rate, reserved for choral passages or climactic choruses.

The subject of a fugue should always be given out with a fair body of tone. It is not incongruous to add the left manual to the announcement of a fugue subject on the manual.

In registering the pedal, distinctness and not loudness should be the aim. Bach was accustomed to rich and full pedal organs and probably never coupled his pedals to the manual.

The swell pedal—a device unknown to Bach—should be used only in a very broad manner. A sudden *sforzando* or a sudden *diminuendo* must be eschewed.

(Continued on page 55)

What Contemporary Music Owe to the Church

Article Six of a Series

"The Church the Cradle of Modern Music"

By BERTRAND-BROWN

THE contribution of church music, its influence upon all musical expression and appreciation to-day, is too great for any summary.

Many qualities in secular music, as we know it to-day, would not exist, and probably could never have been brought into being, had it not been for the Church. In the far East, that singular paucity—almost a famine—of music in a otherwise richly visioned and interesting land, is due, without shadow of doubt, to the failure of oriental religions to include music in their services. All the richness of Ormus and of Ind, and all of the shadowy supernaturalism and traditions of dreaming races, do not avail to evolve much musical expression worthy of the name. For, the Church has been lacking.

This has meant not only the absence of the religious impulse toward musical achievement but also the non-existence of opportunities by which a musician can support himself during his education and later in the prime of his career. In the United States, as in the cathedrals of old Europe, many a promising youth sits at an organ, given employment as well as ambition and inspiration by the Church. The impotence of the Church as a means of livelihood for young musicians can hardly be overestimated, particularly if we

think of the centuries of genius which this force has nourished.

If it had not been for Gregory, we should not have Delius and the school with which his name is associated to-day. What characterizes this Gregorian music? You will recognize it all around you, as you recognize the lofty blank verse of Shakespeare reproduced and reincarnated in hundreds of later pieces of literature.

There is a cadence of the musical sentence associated with Gregorian music which, even if it is not readily understood. There is, as well, what I might call a staying within range—a rich, consistent dignity, which is more difficult to describe than it is to appreciate.

Of course, it is not necessary to trace all contributions of church music to Gregory, but the Gregorian is historically at the fountain head of the whole. From it have sprung not only the great masterpieces of sacred composition but also all that is best and inspiring in secular music as well.

Consciously or not, when our contemporary composers write, they are motivated by tendencies which go back to the days of Gregory. That which is at the heart of the musical expression of Christian civilization would never have come to be what it is without the fostering, inspiring influence of the Church.

Fundamentals in Playing Bach

(Continued from Page 54)

Do not begin a fugue *pp* and work gradually up to *ff*; but secure a sense of balance between the exposition, the episodes, the middle entries and the final section. The architecture of a great cathedral is the best analogy for the player to bear in mind. This will rule out futile attempts to "play-out" a middle part when it has the subject.

The crescendo pedal or roller-swell is an inartistic device and should not be used in Bach.

Do not suddenly throw on the full organ or the heavy tubs on the final chord; it is vulgar to do so.

Tied notes may occasionally be used for vaulting from one manual to another.

Echo Effects

ALL OBVIOUS echo effects should be treated as such by alterations of manual. Similarly, the imitated part, though not exactly echoes, should be treated likewise.

Adding and Withdrawing Stops
BACH WOULD ADD and withdraw his stops one by one. Broadly speaking, the point for adding a stop or stops is on the strong beat. The action of drawing the stop-handle must slightly precede the expected sound. The point for withdrawing a stop or stops is on a weaker beat. In cases of syncope, stops should be added on the syncope beat and withdrawn on the other beat.

Mixtures

MIXTURES played a great part in Bach's registering. The addition of a swell mixture to the great in giving out a Bach Fugue is often a great improvement. Bach would probably add the great mixtures one by one towards the end of the fugue.

Any registration is bad which breaks the rhythmic flow of the music in any way or spoils the phrasing—Musical Opinion.

"We all believe in the importance of acquiring ability in our profession; but does it ever occur to most organists? Do any of our splendid scholars and professors in equal importance? Do any of our splendid scholars of organ playing make it a point to emphasize the importance of business methods in the musical profession? If not, isn't it about time that the subject were given serious consideration? Does any private teacher ever talk to his pupil about the necessity of being able to sell ability, talent and time profitably? Or do we think our work is ended when we have taught our student how to play Bach and Widor at a free recital?"

—RALPH KINDEL

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THE EXPERIENCED orchestral violinist may pass this article by without any loss, but we have hopes that it may prove of value not only to amateur players, but also to leaders who are not themselves violinists and whose organizations are composed of young and incompetently trained players.

As is well known, it is highly desirable that all the players of any one section shall bow alike. This is not only necessary to good looks but is also conducive to correct time-keeping, good attack and uniformity of expression. Thus, in walking or driving, there are certain rules of the road to be observed, both for safety and convenience, so there are certain conventions of bowing which string-players of a good orchestra always follow until they become almost instinctive.

In a large professional orchestra each group of string players—the first violins, second violins, violas, cellos and basses—has its leading player whose example is followed by the others not only in the direction of the bow-strokes, but also in the general style of the performance of any given passage. His interpretation is, however, subject to possible (but not very frequent) revision by the conductor. The leader of the first violins is called the concert-master and the leaders of the other groups of strings take their cue from his style. But in the case of an amateur organization there is a lack of a player sufficiently experienced to carry out this task perfectly; and it becomes necessary for the conductor himself to mark the bowing-directions.

The principal "rules of the road" in this procedure are comprised in the following: At the beginning of a piece, after a rest, the first complete measure begins with a down bow. If there are preparatory notes, count back and see which direction of bowing will result in observing this rule and act accordingly. Thus, one preparatory stroke would be up bow:

while two preparatory strokes would be "down, up":

but three would be "up, down, up":

But, if slurs are involved, do not reckon by the number of preparatory notes but by the number of preparatory strokes; for instance,

Orchestral composers are not always violinists, and sometimes write legato signs which, if observed literally as bowing signs, are ineffective or impossible of execution. In such cases it is necessary to break them up into two or more bowings, which will give as smooth a style as possible. But one should never break a tie in two except under the most extreme necessity. For instance, suppose it difficult to play the following passage in one bow:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

The Violinist's Etude

Edited by
ROBERT BRAINE

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

The Conventions of Orchestral Bowing

By BEN VENUTO

In order to secure a good crescendo which is more easily obtained with an up-bow.

The following measures from the cello part of one of Mozart's quartets present a similar exception:

Ex. 3

This rule and its exception is based on the fact that the down stroke is the one which naturally favors the accent of an amateur organization.

In very rapid simple time, a 3/4 Scherzo, for instance, it will be observed often that the measures seem to go in pairs (very rarely in threes), of which one measure is accented, the other practically unaccented. Where this state of affairs is evident, a beginning on an unaccented measure should be taken up-bow, neutralizing the fact that it is a whole measure. For instance:

Ex. 4

Very short groups, occurring between rests, should be given down-bow if on the accented part of a measure, up-bow, if on the unaccented part, as:

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

it would be allowable to bow it as follows:

Ex. 7

or in any one of several graceful ways which might be named; but simply to take one bowing for each bar would be very crude, because it would break into the tie which the composer has indicated between the two eighth-notes on F sharp.

Another convention of bowing necessary to understand is that the common "dotted rhythm"

is usually to be performed two in the bow, staccato

unless the composer himself has indicated some other phrasing in which case his phrasing should be followed. Sometimes this principle is extended even to longer notes in similar rhythm, as in the following:

Ex. 8

Suppose the player has done his practicing and rehearsing in his own or his teacher's room and then suddenly finds himself on the stage of a large audience hall seating two or three thousand people. He starts to play, and the first few notes sound so feeble, as they attempt to fill the vast space of the large hall, that he is surprised and dismayed. He naturally tries to discover what is wrong, gets nervous, while his playing becomes still more feeble. He is fortunate if he does not break down at once. Whereas, if he were to be told in the hall, he would have become accustomed to the sound of his playing under such conditions and would be entirely at ease. He would also instinctively adopt a broader style and a bigger tone to correspond with the great space he has to fill.

The violin student cannot do too much rehearsing under the exact conditions of his public performance. If the accompanist cannot be obtained for all such rehearsals, he can get good results by rehearsing with his violin alone at such times as the hall or other place is not in use. A few such rehearsals, to get accustomed to the place, will decrease his nervousness and increase four-fold the effectiveness of his playing.

In rapid time, the following 3/8 rhythm is often bowed two in the bow, staccato, on the same principle as the dotted rhythm, though the usage of concert-masters varies.

Ex. 9

Ex. 10

Ex. 11

not to be felt as a very serious matter. But as soon as a rest, even a short one, occurs, the next attack should be made in the proper and correct direction according to the rules of bowing.

Occasionally a printed bowing-sign is added to the notes, as in the following:

Ex. 10

This does not mean that you should begin the "attack" with the reverse bow in order to come out right, but that the composer expressly desired another down-bow stroke (or more rarely, up-bow stroke), in spite of the fact that you have just made one. It is for special effect; all you have to do is to "obey orders." The first eighth-note in this example should be played up-bow. This will make your first complete measure begin down-bow as is usual; but instead of the next stroke being up, you lift the bow quickly and attack the next note also with a down-bow. This seems almost too obvious to explain, but violinists are so far from being superstitious that it is difficult to make them believe in signs!

Little Hints on Rehearsing

It is an excellent plan for the violin student who is called upon to play in public and who has not had much experience in public performance to rehearse his solo as often as possible in the very place he is to play. This plan may be a hardship, church, large auditorium or a room in a private residence. The acoustics of each place will be different, and if the violinist has no rehearsal in the place he is to play, his playing will sound so strange and his tones so peculiar that he will become confused and nervous. Many cases of stage fright come from this very condition. There are many cases of a break-down, or at least a feeble and unsatisfactory performance, because the player becomes bewildered at the unfamiliar surroundings and the effect of the stage acoustics.

Suppose the player has done his practicing and rehearsing in his own or his teacher's room and then suddenly finds himself on the stage of a large audience hall seating two or three thousand people. He starts to play, and the first few notes sound so feeble, as they attempt to fill the vast space of the large hall, that he is surprised and dismayed. He naturally tries to discover what is wrong, gets nervous, while his playing becomes still more feeble. He is fortunate if he does not break down at once. Whereas, if he were to be told in the hall, he would have become accustomed to the sound of his playing under such conditions and would be entirely at ease. He would also instinctively adopt a broader style and a bigger tone to correspond with the great space he has to fill.

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Ex. 11

Ex. 12

Ex. 13

Ex. 14

An Incentive to More Careful Practice

By IVY DINGWALL

One of the violin teacher's greatest problems is to keep the young student interested during the early part of his study.

This little idea worked out very nicely with me, being quite an incentive to the child to try his best in every way. I make out cards, similar to a report card which is used in school, and have the child bring in the lesson each time. I have divided the study into different headings; namely, Violin Position, Left Hand Position, Holding the Bow, Bowing, Intonation, Tone, Time and Practice. I mark each card separately: G for good, E for excellent, F for fair and P for poor.

I illustrate each time how impossible it is to draw a straight bow unless the violin is held up, and the bow held correctly, and that without a straight bow, the tone is sure to be faulty.

A correct left hand position means the elbow held below the violin, thus bringing the wrist around and the hand well over the finger-board to allow the fingers to strike the strings directly on the tips.

I attach great importance to the holding of the bow, constantly reminding the pupil to keep the thumb bent outward instead of in toward the palm of the hand, as so many are inclined to do. Then I emphasize very strongly that care must be taken not to draw the wrist too much toward the downward stroke, as this has a tendency to turn the bow stick toward the player instead of away from him and pulls the bow too close to the left hand, thus producing a harsh and rasping tone.

Four Helps for Four Fingers

By CAROLINE MOORE

THE FINGERS of the left hand have enough responsibility without unnecessary "helps." Therefore, the following are cited as movements to be avoided:

1. Holding fingers not in use high above the strings instead of resting them (when they do not interfere with sound) on the fingerboard.
2. Letting the little finger bend at its upper joint causing the lower joint to cave in, with consequent weakness and strain to the fingers.

Schumann's Fur Coat

By A. SELWYN

NEARING his 70th year in 1920, Eugenie Schumann, the last of the children born to Robert and Clara Schumann, began to write the memoirs that have just been published under the title of "The Schumanns and Johannes Brahms." She has, alas, no recollection of her father, who died some years before she was born. "I have sweetest out of a drawer of her desk and sent us away again."

Eugenie Schumann also recalls how her mother dipped her into the waters of the Rhine, when she was still a little over five years of age, giving her "baptism for life." For I feel certain (she continues) that with the moment, inseparably bound up with the image of my mother, has inspired me with that passionate love for the Rhine which has accompanied me through life.

"We dreamed this fur coat like a wild animal and needed all our courage to pass it. We took one another by the hands, bled through the darkness and burst into

I explain to them that intonation means playing in tune. They must think each time, before placing the finger, what interval is to be played, whether it be one-half step, one step or one and one-half steps, and so on. Also they must think of the relative position, or distance between fingers, when playing on different strings. Care must be taken not to lift a finger until it is necessary.

If a poor mark must be given for bowing, tone or intonation, I show them that they have disregarded some of the rules which have been laid down; because those three things depend upon violin position right hand position and left hand position.

If the time is poor, I make it a point to see whether the pupil understands the value of the notes thoroughly. If that is all clear, then he has not counted correctly and I mark accordingly.

I suggest playing through several times some little exercise which has been memorized and each time watching just one thing. The third time it may be violin position; the next, left hand position, and so on.

I mark their practice accordingly to the time spent and the thought which has been given during the practice time; because practice without thought is worse than no practice at all.

The pupil always likes to have a good mark on his card to show to mother and father; and such a little scheme has brought about very happy results.



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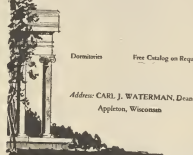
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SCHOOL MUSIC DEPARTMENT

(Continued from Page 32)

total of wasted time occurring through the practice of drilling the various groups with the entire orchestra present.

As an illustration of this, in one of our high school choruses, a section, that is, the soprano, alto, tenor and bass, rehearse on one day of the week all the sections are brought together in one huge chorus. The value of this, as in the case of all music, depends entirely upon the ingenuity and musicianship of the instructor. It is perfectly true that some instructors may give very little value out of so much time used with the individual groups. The instructor must make thoughtful preparation for each session. But this program calls for only two periods a week by any student, although much more time is accomplished than if the entire group were to have just two periods a week.

The balance of parts is a difficult phase of orchestral interpretation. It is as important that the balance for each choir be complete orchestra. It is almost impossible for the director to secure the proper individual dynamic power through the maze of the complete orchestration. Why should he try to shoulder an impossible burden? Before an orchestra conductor can be rated as excellent he must develop within himself the power to appreciate the complete weaving of secondary melodic lines in the orchestral score and, having learned to know and feel these, he must then develop technique enabling him to secure the proper emphasis of each melody in such a way that it will stand out clearly to the intelligent listener.

After surmounting the technical difficulties, his orchestra is still a machine. The integrative element of music is in this interplay of parts. This point is here stressed for the reason that many school musicians feel interested to too great a degree in the melody. The melody can only be presented in its true beauty when properly supported by all the secondary parts. The value of this harmonic support has been emphasized in most of the new publications for school orchestras even to the extent of providing this harmonic background through a division of instruments common to every school orchestra.

Fitting Together of Parts

IT IS MUCH easier to give proper attention to the details of dynamics, phrasing, tone production, attack, misplayed notes, and so forth, if the conductor is concerned at the time with only one thing. The multiplicity of parts with the complete ensemble usually results in overlooking misplayed notes. Constant repetition is then needed to clear up these places, a process that is as tiresome and discouraging to the players. The real function of the rehearsals for the entire orchestra should be the fitting together of parts more or less perfect in themselves.

This procedure enables each student to hear his own part in relation to the others of the same family group. Inexperienced players are often confused in this respect when performing in the complete orchestra. A clear and proper conception of his own part by the student is necessary if the ensemble is to be the best. The successful symphony orchestra musician will tell you of the necessity of hearing the part mentally before trying to play it. It is this clear conception of the part exact in tone and tempo that makes it possible for a perfect rendition on the part of the instrument itself. Every instrumentalist should study *solfege*.

The sectional rehearsal is also the proper place for practice of tone drills, checking up on the tuning of the various instruments and criticizing position, the way of holding the instrument, and such points.

Rehearsal Program

THE WORKING out of such a program in the school is not at all difficult. It is the practice in many schools to allow two double periods a week for orchestra rehearsals. In such a case it would be possible to schedule the brass and woodwind for two periods on Monday, the strings two periods Wednesday and the entire ensemble for the double period Friday. No member of the orchestra would attend more than two double periods, yet much more would be accomplished than with the usual arrangement of two sessions a week with the complete orchestra. Similar schedules can easily be set up for any amount of practice time permitted in the various schools. For beginners and a charming program, rehearsal a week, sectional rehearsals of fifteen minutes before or after school would be of real value.

Setting up sectional rehearsals, first of all, saves time for the individual student, the orchestra and the teacher. Second, attention can be given to a proper balance of the various instruments in each choir. Third, the director is better able to attend to details when concentrating his attention on just one family of instruments. Fourth, it is much easier to discover and correct individual difficulties. Fifth, every member of the orchestra is able to hear the relationship of his own part to the others in the individual section without the confusion experienced by so many young players when working in the complete orchestra with all its complexity of parts. Sixth, it is easier for the student to gain a proper conception of his own part. Seventh, it is much easier to handle the problems of tuning and tone drills with individual chairs rather than with the entire group.

It is my hope that our school orchestras will rapidly accept a plan offering these many advantages.

[Reprinted from the Report of the Music Supervisors' National Conference]

ON INATTENTION

By SARAH A. HANSON

finger properly? After countless admonitions against gum-chewing (as being impolite and a handicap to good time) do you still persist in bringing this article to lessors?

You might reflect on such little items. Possibly you will not then be so apt to say, "Why, you didn't tell me that before!"

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"He Required Elbow Room"

By G. R. BERT

"Beethoven's manner of composition is like an avalanche," observes Eric Blom whose "Strophiliths of Music" contains an essay on Beethoven's shorter pieces.

"Beethoven seldom accomplished anything supremely good in miniature. His songs and his small piano pieces clearly show that. He wrote roomy, extended forms in which to turn around. His short works lack the enormous vitality that animates his compositions on a larger scale. He more than any other master required the prop of the sonata form, which (as Wagner said) was the transparent veil through which he seemed to have looked at all music. The fact that he was so unsuccessful with small proportions is to be attributed to the peculiarity of his genius which was constructive rather than ventive. His sketch books have shown clearly enough how toilsome a process the devising of his

Sacred Music

Soloists and Choirmasters will find Excellent Suggestions in These Selected Numbers. There are Many Satisfying Numbers Here for Those Who Get Solace, Inspiration or Enjoyment Through Sacred Music in the Home.

Sacred Songs for High Voices

Cat. No.	Title	Composer	Range	Price
1934	His Almighty Hand	Bernard Hamilton	E to G	\$0.50
1937	Is It For Me?	R. M. Stuts	F to G	.60
1839	Cling to The Cross	Daniel Protheroe	E to G	.50
3276	I Heard the Voice of Jesus Say	F. G. Rathbun	d flat to a flat	.35
5336	Jesus, Lover of My Soul	H. C. Macdonnell	F to G	.45
19822	Eternal Light!	A. Buzzi-Pecchia	c to F	.60
7268	Only Waiting	F. L. Percipie	E to G	.35
12656	God Be Merciful to Me	F. L. Percipie	F to a flat	.35
18475	Oh, Master, Let Me Walk With Thee	Paul Ambrose	E to G	.40
17514	Bend Low Dear Lord I Know In Whom I Have Believed	Will H. Ruebush	E flat to g flat	.30
16547	Children of the Heavenly King	J. P. Scott	d to g	.40
22860	Dear Lord and Master Mine	R. M. Stuts	c to g	.35
23277	Be Near Me, Father	W. Bervald	E flat to a flat	.35
23605	When I Survey the Wondrous Cross	W. M. Felton	E flat to g flat	.50
		Lawrence Hope	E flat to g	.50

Sacred Songs for Voices of Medium Range

Cat. No.	Title	Composer	Range	Price
19332	Master, I Would Follow Thee	Paul Ambrose	E flat to F	\$0.35
7270	Close to Thee	C. S. Briggs	c to F	.40
19885	Lead Thou Me On	R. M. Stuts	E flat to E flat	.40
9684	The Earth is the Lord's	T. D. Williams	F to F	.35
18963	Pardon and Peace	R. S. Morrison	d to F	.50
18863	Open My Eyes, O Lord	R. M. Stuts	d to E flat	.35
18477	If Any Little World of Mine	Paul Ambrose	E to F	.30
18582	Saviour, Dine	William Baines	E flat to F	.35
23604	When I Survey the Wondrous Cross	Lawrence Hope	d flat to F	.50

Sacred Songs for Low Voices

Cat. No.	Title	Composer	Range	Price
3740	I Heard the Voice of Jesus Say	F. G. Rathbun	b flat to F	\$0.35
19147	Saviour, Breathe An Evening Prayer	Paul Ambrose	c to E flat (Opt. F)	.35
19933	Master, I Would Follow Thee	Paul Ambrose	c to E flat (Opt. F)	.35
5304	Jesus Lover of My Soul	H. C. Macdonnell	b flat to E flat	.45
19929	Eternal Light	A. Buzzi-Pecchia	b flat to E flat	.60
9685	The Earth is the Lord's	T. S. Williams	d to D	.35
19966	Christians Triumphant	Richard Kozm	c to D (Opt. E flat)	.45
22537	They That Trust in the Lord	A. W. Dorth	b to E flat	.40
22754	Be Thou My Guide	Ruth C. Dovespikie and Gerall G. Dovespikie	b to E	.45
22670	Some Morning, O Some Morning	Mrs. R. R. Forman	c to D	.35
23603	When I Survey the Wondrous Cross	Lawrence Hope	b flat to D	.50

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 The 18 sacred songs in this album are splendid in their combination of melody and religious expressiveness.

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 A companion volume to the above, it contains 19 fine sacred songs for low voices.

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 Nineteen good sacred solos giving no prizes or tetons an excellent choice representative for a nominal outlay.

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 Nineteen sacred solos especially selected for their suitability to low voices.

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 Pieces of moderate difficulty admirably adapted for Sunday piano playing at home or church.

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 A collection of piano music of a quiet character, suitable for drawing-room concert use, as well as for Sabbath-day playing.

EDUCATIONAL STUDY NOTES ON MUSIC

IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Tuesday, by Mathilde Bilbro.

Leading day finds Priscilla as busy as ever. She surely is a model little lady, and we for Haydn wrote this piece some two hundred years before "Rag" and radio and in a way of it, theaters were thought of.

A biography of Haydn, who was one of the very greatest composers who ever lived, is given elsewhere in this month's Junior Etude.

Con gratia means gracefully. As we have told you many times before, Italian is the language of music. If a Russian, a German, a Frenchman and an American wrote a graceful theme or phrase, all would mark it with the same word con gratia.

Notice how the C major section of the piece commences with the same theme as we had first, but some other one measure—closure into some thing new and very interesting.

Ev La Rosalene with very steady rhythm.

This is a jolly little piece, as the title suggests, and we have no difficulty in visualizing (seeing in our mind) the jolly jester performing his tricks. Surely he is a "Jester," as well, he will be especially clever—for this race, though short in length, are marvellous quick in the movement of their minds and bodies.

That is why, for instance, they are such very fine tennis players.

The first six measures are an introduction. In measure 11 hold the right hand C (no note) throughout. The E flat (whole note) cannot be held, though in C (no note) should also be followed in the next measure.

The piece is a Californian, and many will welcome for his piano pieces and her many very amusing things, such as "How the Elephant Lost Its Trunk."

Dance Sorrento, by Frances Terry.

Perhaps some of you will remember the first Folie Chromatique by Miss Terry which appeared in this magazine a few months ago.

Miss Terry knows just how to write interestingly and helpfully, and one from the first hand.

Be sure to raise your finger high enough so that when they come down on the keys they will strike the keys well, and the notes will sound round and distinct.

It is said that Mr. Johannes, the composer of this fine march, is very fond of the song, "C'est la vie, here I come for me, like Miss Peckie, lives in that farthest Western state."

La Rosalene, by Franz Joseph Haydn.

The title of this number has nothing to do with the famous theaterman "Rag" for Haydn wrote this piece some two hundred years before "Rag" and radio and in a way of it, theaters were thought of.

A biography of Haydn, who was one of the very greatest composers who ever lived, is given elsewhere in this month's Junior Etude.

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The Musician's Multiplication Table

By T. L. RICKABY

Scales and arpeggios are the multiplication table of piano playing. Therefore, if a pupil is ambitious to play in a manner that will prove acceptable in these days of almost universal good playing, he must play scales until they become absolutely automatic.

There are not twenty-six scales but only the one which has two forms—the major and the minor. The scale of D is the same as the scale of C, but it is transposed a whole tone higher. Furthermore, it may be said that there is not an innumerable host of chords in general use, but only four, the major chord, the minor chord, the dominant seventh and the diminished seventh. These may be still further reduced, because the major and minor chords are two forms of the same chord, while the dominant seventh and diminished seventh are, likewise, two forms of the same chord. If we omit some of the works of the most modern writers, ninety-nine per cent. of all music in existence is made up of these four or, more properly speaking, two, chords.

A Young Organist

DEAR JUNIOR ETUDE:

In the letters to the Club Corner, I notice that although many are taking piano or violin lessons, few are taking pipe-organ. I have taken piano for five years. Three months ago I started on the pipe-organ. I find it wonderfully interesting and I intend to make it my vocation. Of course it is much harder than piano; but to gain anything you must study. I intend

to take pipe-organ in college and then study abroad if possible.

I am a Junior A in High School. We have a boys' band of one hundred pieces, the largest in the northwest. Our orchestra has seventy-five pieces.

I hope many others will study pipe-organ, as I am doing. It is wonderful.

Your friend,
 MARION MARSALENE SMITH (Age 14),
 Washington.

"Any method which confines one to a single style becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely."

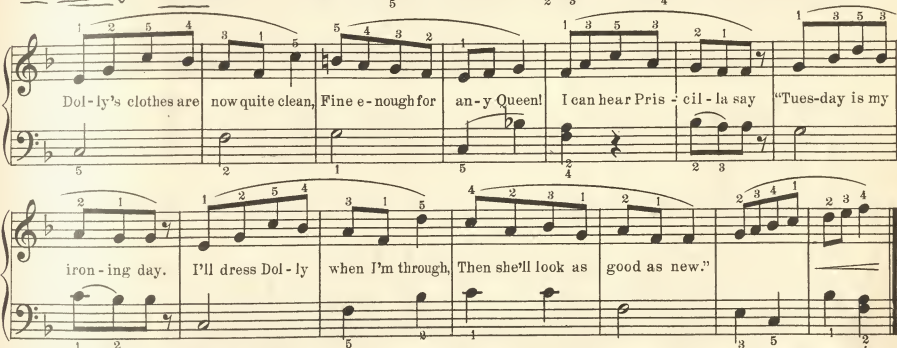
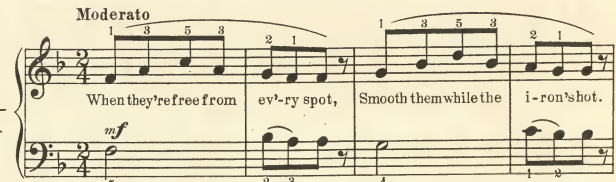
—LE COFFEY.

PRISCILLA ON TUESDAY

from "PRISCILLA'S WEEK"

Another number from this delightful little set. Grade 1

MATHILDE BILBRO



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RAIN

The rain is raining all around,
 It falls on field and tree,
 It rains on the umbrellas here,
 And on the ships at sea.

R. L. S.

MARION HICKMAN

From a new set, *Child's Garden of Piano Pieces*, To be played with crisp touch and automatic precision. Grade 2



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THE SANDMAN

MARCH SONG

WALLACE A. JOHNSON, Op. 116, No. 6

Tempo di Marcia M.M. ♩ = 108

THE ETUDE

The Sand-man will come, The Sand-man will come, He'll get you, get you, get you, if you don't watch out; So put your toys a-way, you've played so hard to-day, And close your eyes in slum-ber, all the long night through. won't get you. Tick-tock, Tick-tock, Tick-tock, Tick-tock, The clock will tick the time a-way un-till you wake and it is day; Tick-tock, Tick-tock, Tick-tock, Tick-tock, The Sand-man sure is com-ing so be-ware, be-ware.

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LA ROXELANE

F. J. HAYDN

Allegretto M.M. ♩ = 104

con grassia
dolce

THE ETUDE

THE JOLLY JUGGLER IN JAPAN

TOKYO STREET FAIR

JANUARY 1928

Page 77

Very characteristic. Grade 24

Allegretto M.M. ♩ = 100

FRIEDA PEYCKE

light staccato thru-out
rall
marcato
growing louder
Very gayly

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DANCE SORRENTO

In the style of a *Tarantella* requiring light, delicate finger work. Grade 2½

FRANCES TERRY

Allegro agitato M.M. ♩ = 144

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EDUCATIONAL WORKS NOW IN GREATER USE THAN EVER THAT HAVE BEEN A STIMULUS TO THE SUCCESS OF THOUSANDS OF MUSIC TEACHERS AND HUNDREDS OF THOUSANDS OF MUSIC STUDENTS

Beginner's Book

School for the Pianoforte, Vol. 1
By Theodore Presser Price, \$1.00



Used more extensively than any other elementary instructor. The simplicity of this work has enabled many teachers to achieve speedy results with even the youngest beginner. Despite the author's long experience as a teacher and in the musical educational field, this work was not quickly written together. Every step was measured, every problem weighed. The book is not only the object of producing a work with large music notes. Elaborate care was taken to have the grading so gradual that the pupil will advance without discouragement, difficulties introduced at the wrong time. Covers the first grade of study up to, but not including the scales. Without neglecting technical exercises, occasional interesting pieces are inserted to record and entertain the child. Little diets for teacher and pupil as well as test questions after every advance complete the work in such a manner that its success does not surprise.

Student's Book

School for the Pianoforte, Vol. 2
By Theodore Presser Price, \$1.00

Follows the "Beginner's Book," but can be used very successfully for any student who has done the work of the first grade up to, but not including the scales.

Player's Book

School for the Pianoforte, Vol. 3
By Theodore Presser Price, \$1.00

A superb offering for the instruction of progressing players in various piano piano technique exercises memory study and ear training.

New Rhymes and Tunes

For Little Pianists
By Helen L. Cramm Price, 75c

One of the most popular of all works for juveniles. It can be used while the young pianists are still learning to use the piano. Contains thirty-three pieces that are as simple and yet as musical as it is possible to make them with the primary object of developing rhythmic feeling in the child mind.

Tunes for Tiny Tots

By John M. Williams Price, 75c

A very attractive little book designed to teach the rudiments of music in an easy and practical manner. The material given is such as to delight child students and it forms an excellent preparatory grade to any method or instruction book.

First Year at the Piano

By John M. Williams Price, \$1.00

Its success was immediate. Some of the features of the introduction of the bass clef from the beginning; the hands play in the five finger position throughout the entire first part. Little rhymes are used to give the correct idea of playing and phrasing is taught as the basis of piano playing. Elementary scale work and arpeggio work are covered with attractive study material.

The Standard Graded Course of Studies for the Pianoforte

In Ten Grades

ORIGINALLY COMPILED BY
W. S. B. MATHEWS AND THEODORE PRESSER
Price, \$1.00 Each Grade



THIS is the first and best compilation of studies culled from the works of all of the world's greatest writers and pedagogues, all selected with extreme care and brought together in logical and progressive order. Each grade may be purchased separately. This is a work of today, not of the past; it is in addition to the imperishable things of the past, the gems of modern thought and inspiration are being enlarged for that purpose. The active advice and conversation of many of the world's greatest teachers and players have been, and are being, crystallized in this compilation. Although this course is complete in itself, from the very beginning up to artistic perfection, it may be used also as the basis for the most exhaustive study of piano music since each volume contains carefully prepared lists and directions for expanding and supplementing the work of its respective grade. The Standard Graded Course may well be used as the backbone of any legitimate method or system of piano instruction. It is methodical, interesting and systematic throughout, all tending to develop the best of technique and musicianship with a minimum of trouble. Over a million piano students have been instructed with this "Graded Course."

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New fresh attention-holding studies for use at the beginning of the third grade. The material is most helpful to the pupil and both teacher and pupil will like the little hints as to the features to be watched in each number.

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Beginning with the Pedals of the Piano

By Helen L. Cramm Price, 75c
This study work even the teacher is bound to get a thrill out of the pleasant way in which it leads a pupil, at about the start of grade two, into the beauties in piano playing through the proper use of the pedals.

Easy Studies in Early Grade

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In using this work even the studies for the advanced first or early second grade.

Technic for Beginners

By Anna Priscilla Rieber Pr. 75c
This little book of preparatory exercises for beginners, paves the way for future study of the more elaborate studies of Philipps, Pichana, Hanon and others. A real teaching aid for early developing independent finger action as well as increasing the strength of each finger. A daily study work for use as soon as the rudiments have been mastered.

Young Folks' Picture History of Music

By James Francis Cooke Price, \$1.00



"Young Folks' Picture History of Music" gives information entertainingly. It reads like a delightful story book, beginning with the old Greek fable regarding the origin of music and soon leads to the facts relating to the growth of musical art in each an engaging manner that the young reader is fascinated with musical lore. Little biographical outlines and anecdotes are given of the old masters, Bach, Handel, Haydn, Gluck, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Wagner, etc. More important modern matters are briefly introduced, thus acquainting the young musician with practically all of the great composers. There are one hundred and some odd pictures cut out and pasted in proper places in the book. These attractive illustrations arouse an interest in the things and individuals pictured and while they apparently provide play with scenes and people, they are leading the reader to a wealth of information on things musical.

Child's Own Book of Great Musicians

A Series of Little Biographies with "Cut-Out" Pictures
By Thomas Tupper Price, 20c each

A series of booklets for children along new and original lines containing miniature biographies of the following masters:

BACH	WAGNER	VERDI
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MENDELSSOHN		

Each biography a separate book

These clever biographies are designed to instruct and at the same time amuse the children through a combination of play and study. After reading the stories the child cuts out pictures and pastes them in the spaces designated; then, on the blank pages provided, proceeds to write a short composition based on the knowledge acquired, thus the "child's own book" is made even to the limit for which each card, needle and directions are furnished. This system improves the story on the child mind in a most vivid and lasting manner.

Standard History of Music

By James Francis Cooke Price, \$1.50

A complete, concise, understandable and authoritative series of forty "story lessons" in the development of musical art. This history is a thoroughly practical textbook, told in story form—so clear a child can understand every word, so absorbing that adults are charmed with it. All difficult words are self-explanatory. It contains 150 excellent illustrations.

Harmony Book for Beginners

By Preston Ware Orem Price, \$1.25

Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that with a minimum of study every child or adult can grasp it. This is not a rehash of the old "cut and dried" harmonies, but a fresh, new, sound treatment along modern lines. Blank music staves are furnished, right in the book, for writing out all examples.

Theory and Composition of Music

By Preston Ware Orem Price, \$1.25

Treats of the building up of melodies and their accompaniment, the use of the practical uses of modulation and of the application of all harmonic knowledge. May be used to follow "Harmony Book for Beginners."



THE thirty-one short years that formed the life-span of Franz Schubert witnessed the greatest outpouring of melody that ever welled within a human heart. Songs, operas, symphonies . . . music in every form flowed from him in a bright and lovely stream. Into the classic forms he breathed a spirit of romance, a wistful, tender note of lyric beauty. He died as he had lived, in poverty, with a song on his lips.

After his death an unfinished Symphony in B Minor was found among his effects. It proved to be a work of the first importance—broadly and nobly conceived, brimming with marvelous melodies. For a hundred years it has delighted concert audiences. Now it has been newly

recorded on Victor Red Seal Records Nos. 6663-4-5 by Leopold Stokowski and the Philadelphia Symphony Orchestra. In every way it is a musical achievement, which all true music-lovers will wish to enjoy.

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