

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

5-1-1929

### Volume 47, Number 05 (May 1929)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 47, No. 05. Philadelphia: Theodore Presser Company, May 1929. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/767>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

*The Journal of the Musical Home Everywhere*

# THE ETUDE

## *Music Magazine*



F. S. C. O. K.

A PARISIAN SERENADE

MAY 1929

PRICE 25 CENTS

\$2.00 A YEAR



# Let's peek behind the curtain . . .

Faust, at the Metropolitan Opera. Swords clash in the dual scene, a soldier sinks to the ground . . . curtain! Valentine, so recently fallen, gets up, dusts himself off, hurries out to telephone. Nearby, Mephistopheles, his villainies temporarily complete, sips a glass of water. Still further back-stage, in sound-proof rooms, other singers limber up their voices for the act to come. In each room there is a piano. Each piano is a Knabe. Why a Knabe? Let the Director of the Metropolitan, Mr. Gatti-Casazza, answer that question . . . "We engage the finest tenor in the world, the most famous soprano, the most brilliant orchestra leader. And we are just as critical in the matter of selecting a piano as in picking our singers . . . So we chose the Knabe."

Only the piano can eloquently portray the deepest emotions of the opera, the highest glories of the symphony, the simple beauties of folk melody. The Knabe brings to your home the same magnificent tone which won the approval of the Metropolitan Opera Company . . . as well as thousands of society people, musicians and every day folk. See the handsome new period models at your local dealer . . . or write for catalogue to Wm. Knabe & Co., Baltimore, Md. . . \$875 up.

## KNABE

Official Piano of the Metropolitan Opera Company

With the Ampico in the Knabe, you can hear the lovely melodies of Faust played whenever you wish, and by the world's great pianists. After Faust, perhaps you'd like a bit of jazz. Victor Arden and Adam Carroll will set your feet tingling with their fox trot duets; you'll understand why seats are always scarce for any show they appear in. And then, to smooth away the day's worries, perhaps Rachmaninoff's C Sharp Prelude played by the composer himself or the Rig-

hetto Paraphrase or Foster's Plantation Songs (a great favorite with the youngsters), or any of 2500 different selections from such great artists as Ljéviné, Brailowsky, Samarinoff, Lopez, Youmans, or a hundred others. Every crescendo or diminution, every bit of shading, or expression is preserved with fidelity. Only the Ampico does this; no other instrument may use the patented devices which reproduce exactly the artist's playing upon the piano. \$2495.

CONVENIENT TERMS MAY BE ARRANGED



OTTO NICOLAI

THE LITTLE THEATER OPERA COMPANY of New York and Brooklyn is reported to have given toward the close of the season a series of notable productions of operas in English, among which were "Aida," "Mephistopheles," "The Barber of Seville," and "The Merry Widow." Bisset's "Diamant" and Back's only comedy opera, "Phobus and Pan," the latter cantata has been mentioned as an American version of the Opera Company of Paris. Promising young singers are offered a chance to display their ability. Galk-Curd is among the leaders of the movement and has contributed generously from her operatic wardrobe.

DAME YVETTE MELBA, now in England, has expressed her desire and intention to put all her energy and influence into the sisterhood of the "League of Opera" project. With business and artistic prestige of Sir Thomas Beecham's "League of Opera" project. With business and artistic prestige of Sir Thomas Beecham's "League of Opera" project. With business and artistic prestige of Sir Thomas Beecham's "League of Opera" project.

AME JULIE RIVE-KING, a great favorite of the last generation, and one of America's first feminine pianists to win wide renown, gave a recital in Chicago on February 27th. Now seventy-four years of age, her "charm and competency" enabled her to excite her teen-ager as in the flush of her career.

A DEBUSSE MEMORIAL CONCERT was given at Amsterdam, on January twenty-eighth, under the auspices of the Holland Committee. The recital, twenty-two thousand francs, were deposited at the French Legation, to be added to the fund being raised in Paris for the erection of a monument to the composer. A similar festival in Buenos Aires recently contributed forty thousand francs to this fund.

IN THE TEXAS COMPOSERS' CONTEST for the one thousand dollar prize offered by the Composers' Club of San Antonio, the third prize has been divided between the winners, Carl Verth of Fort Worth and Mrs. Harmon of Austin. The judges were Mario Monti, Ernest Schelling and Nora Levinson.

ROY ADOLPH BRODSKY, principal of the Royal Manchester College of Music, England, since 1895 died there in June. Dr. Brodsky came from Russia, in 1881, he claimed Tchaikovsky as a personal friend. He was the first of the United States in 1890 to become leader of the Danubius Symphony Society which post he held, his going to Manchester.

WIDOWS OF TWO FAMOUS NINETEENTH CENTURY composers, still survive. Nina Greig herself once an eminent pianist, she is now eighty-three years of age, participated about a year ago in a concert of her famous husband's compositions in the twentieth anniversary of his death. Gustav Wagner was ninety-one in January. He was a quaker and lived in London.

NINA GREIG used life at Bayreuth. Noted for her feisty character, she is a quaker and lived in London. She was a quaker and lived in London. She was a quaker and lived in London.

JULIUS VAN BEETHOVEN, a great nephew of the composer, is reported to have died recently in Vienna.

## THE WORLD OF MUSIC

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

ARTHUR MIDDLETON, one of the best known of America's concert and oratorio artists, who since 1910 has been in the Chicago and Metropolitan opera companies, was in Chicago, on February 1st, at the age of forty-eight.

THE UNITED STATES ARMY BAND sailed on April 1st, a series of sixty concerts in various countries of Europe, including the United States, at the Exposition at Seattle. Music of the composers of all the American nations will be featured on the program.

M. RIENEHARTON, the eminent French conductor of the Paris Opéra, died recently in a motor accident in Berlin devoted entirely to the works of French and Russian composers.

THE RACH CANTATA CLUB of London, with the Right Reverend Lord Bishop of Oxford as president, and a Kennedy-Skott as conductor, has given a chamber performance of the cantata, on February 27th. The cantata was sung at the Royal Academy of Music on February 13th.

THE ROYAL BELGIAN BAND, known as "La Musique des Carabiniers," arrived in New York on March 19th, for a three months "goodwill" tour of the United States and Canada, under the immediate patronage of King Albert. An amusing incident of the preconcert of the organization was a midweek radiogram from Captain Arthur Prevost, conductor of the band, thanking the command of the American Army for the offer of cavalry horses for their parade in New York City Hall, but declining with explanation. Unfortunately, for their parade, horses do not speak French and our musicians are naturally unable to go all their music made to their notes in the French language.

A CONFERENCE OF ENGLISH-SPEAKING MUSICIANS is to be held at Lausanne, Switzerland, during the first week of August. It is an outgrowth of the "Field Day for Music Educators," British and American, which was held in London on July 7, 1923. Participation may be had by addressing "Music Conference" to the Philadelphia Musical Association, 100 Madison Avenue, New York City.

MOZART'S "DON GIOVANNI" met mentioners, who the master opera singer, and especially announced for a revival by the Metropolitan Opera Company and by the Chicago Opera House. It is to have the title role, with Pavi Laskar as Leporello, Benito Togli as Don Giovanni, Rosa Fenecci as Donna Anna, Elizabeth Scheraga as Donna Elvira and Lucette Rott as Zerlina. The Metropolitan Opera has given this all-star opera with many notable guests, including the soprano, Nordica, Sembrich, James, Gelski, Scott, Nordi, Chalopin and Platon.

THE COLLEGE OF ST. NICHOLAS, named for the patron saint of choristors, and especially of choir-boys, has been established at Chelmsford, in the town of London, England. It has been endowed as a center for the training of choristors. St. Nicholas, who died about a year ago resigned his position as organist of Westminster Abbey in order to devote his time to the development and leadership of the school.

ENGELBERT HUMPERDINCK'S HOME, at Weimar, Germany, has been purchased by the government to be remodeled and devoted to the use of a museum of memories of the master.

THE GUILD OF OPERATIC ARTS has been organized in New York, with the purpose of "preparing" in America, American artists for the Grand Opera, and for the purpose of the development of our American composers of opera.

THE SEVENTH ST. CECILIA FESTIVAL was held at the University of London, on February ninth. The chorus of five hundred women, with the orchestra of London Girls' Clubs, with Mr. Harvey Grace as conductor.

THE SOUTH CAROLINA STATE MUSIC TEACHERS' ASSOCIATION, with William C. Mayhew as president, met for its eighth annual convention, at Spartanburg, on February 25th. Among the speakers were Mrs. Crosby Adams, Frederick W. Wadell and James H. Huse, State Superintendent of Education.

HARRISON WILD, for thirty years conductor of the famous Apollo Club of Chicago, and since 1892 leader of the Mendelssohn Club of that city, died suddenly at his home, late in February. He had been a member of the Apollo Club about three years ago, because of increased loss of health. He was probably the most widely known pupil of Clarence Eddy, and he had held positions as organist in several leading churches of the city, as well as having been at one time official organist of the Auditorium.

THE EASTERN MUSIC SUPERVISORS' CONFERENCE, met in the Benjamin Franklin Hotel of Philadelphia, on March 13th to 15th. Leading speakers were Mr. Claude Roeschert, on "Extension of Equal Opportunities for Music to all children," Edward Carter, on "Better Preparation for Better Teaching of Better Music," George H. Gorton, on "Science and Music," Victor L. F. Remann, on "Instruction and Instrumental Music," Jacob Awer, on "Some Changes that would Result in Better Behavior Programs," H. S. Wilder, on "Piano Classes," and James Francis Cooke, on "Musical Conditions Abroad." Leading organizations (furnishing musical entertainment at the conference) were the Catholic Consolidated School Boys Chorus, under Mrs. Mary Muldowney; the Philadelphia Musical Association, under Mrs. J. H. Gorton; the Chamber Music program; (Gardner Band, under George H. Gorton); the College Junior Hundred (Boys' Chorus), under George H. Gorton; the Chamber Music program; (Gardner Band, under George H. Gorton); the College Junior Hundred (Boys' Chorus), under George H. Gorton.

TO SCAXIN'S THIRTIETH ANNIVERSARY, as a conductor at La Scala was celebrated by the inauguration of a "Fondazione Toscanini" for giving assistance to the education of children of the people connected with that opera house. In response to an appeal by the Mayor, a large sum was contributed by the Milanese. In connection with the celebration, the society which maintains the museum of the theater published a book of the history of the theater and the hall from 1778 to 1928.

OSHP, in "Spain," his spring season of concerts without a scholastic for the *Real Pianos Concerto* in B-flat major, was suddenly taken ill. He was in the city of Madrid, when he was taken ill. He was in the city of Madrid, when he was taken ill. He was in the city of Madrid, when he was taken ill.

PETRO MASCAINI, known throughout the musical world for his Cavaletti in Russia, was admitted on January 20th, to membership in the Royal Academy of San Luca, Rome. This academy is composed of the most eminent men in science, art, music, literature and government.

ANDRÉ MESSAGER, the eminent French composer, best known in America by his "Moussorgsky," died in Paris on April 24th. He was born in 1854. He began his career as a church organist and was appointed to the position of organist in 1874. In 1880, he became conductor of the Grand Théâtre de Bordeaux and from that time turned his attention almost entirely to operatic composition and conducting. He had held positions in Paris, at the Opéra Comique, the Opéra and as conductor of the Conservatoire National Supérieur de Musique. He was also director of the Grand Opéra House of London.

SCHUBERT'S "WIL KINGS," a manuscript, was recently sold at auction in Berlin, for five thousand dollars—probably more money than the unfortunate composer saw in his entire life. The manuscript of his *Pierrot* was brought 1975; Chopin's *Prelude in A-flat Major*, for piano, brought \$2,250; Mendelssohn's *Pierrot*, brought \$1,000; Beethoven's *Pierrot*, brought \$1,000; and a letter from Mozart to his son, brought \$1,000.

S. WESLEY SEARS, organist of St. James' Protestant Episcopal Church, and one of the most gifted and popular of Philadelphia organists, died from a short illness, on March 7th. He was a pupil of Walter, the eminent French organist, and of Sir Frederick Bridge, who so long held the post at Westminster Abbey.

THE MUSICAL CENTER OF AMERICA has been declared to be Laporte, Indiana, by a survey of the entire country recently taken. Nine per cent of the 15,158 inhabitants of Laporte are regular attendants upon musical events. The same statistics show that but four per cent of our general population attend concerts and recitals. Of the metropolitan centers, Chicago, New York, and Boston, less than one per cent of the population attend concerts.

FERNANDES ARBOS takes about twenty-five of the players of the Madrid Symphony Orchestra each year on a tour of the United States and Canada. He has been in the country for about four thousand inhabitants or less are being sometimes mostly peasants. Each is reported to be the favorite composer, perhaps because of the rhythmic force and virility of his music. Under Senior Arbos' inspiring leadership the Madrid Symphony Orchestra has risen to a place of eminence among European musical organizations.

THE AUDITORIUM, so long the social and musical center of Chicago, heard, on January 26th, the first performance by the Chicago Civic Opera. The opera was "Romeo et Juliette" by Charles Gounod. The first season in the Auditorium was given by the Chicago Civic Opera. The first season in the Auditorium was given by the Chicago Civic Opera. The first season in the Auditorium was given by the Chicago Civic Opera.

ADRIANA PATTI, the famous Italian singer, who has been interpreted by two American artists, Edith Mason and Charles Hackett, for the first time in the country, and the Chicago Civic Opera Company will go on the new home special train for it on Wednesday.

(Continued on page 97)



# Professional Directory

## EASTERN

**ALBERT** CARL, VOICE INSTRUCTOR  
139 West 57th Street, New York City  
Telephone: 460 B'way

**BECKER** GEORGE L.  
Flute, Cornet, Pedagogues  
412 Broadway Hall, New York City  
(Student includes the Artists and Conservatory)

**COMBS** LEO H.  
Violin, Piano, Voice, etc.  
1201 N. 4th Street, Philadelphia, Pa.

**DUNNING** EUGENE  
Improved Music Theory for Beginners, Manual, Teaching Classes  
Columbia Heights, N. W. 400, D. C.

**GUICHARD** ARTHUR de  
Piano, Violin, etc.  
Professional Instruction, Boston, Mass.  
MUSICOLOGY, LACROIX, 116 Washington Ave., Boston, Mass.

**NEW YORK** School of Music and Arts  
4444 Lexington Avenue, New York City  
Telephone: 330 West 57th Street

**PIANO** FIRST INSTRUCTION, Summer Room, Special  
Right-Handing Course, N.Y. M. MARTIN  
Scholarship, 330 West 57th Street,  
New York, N. Y.

**RIESBERG** T. W.  
Piano and Organ Instruction  
Instruction on personal instruction by  
Riesberg, Schenker, and Zast.  
Piano and Organ, 330 West 57th Street,  
New York, N. Y.

**SUTOR** SCHOOL OF MUSIC  
Violin, Piano, Voice, etc.  
Scholarship, 330 West 57th Street,  
New York, N. Y.

**VEON** CHAS. J.  
Piano, Violin, etc.  
Scholarship, 330 West 57th Street,  
New York, N. Y.

**VIRGIL** MRS. R. H.  
411 West End Ave., New York

## SOUTHERN

**CONVERSE COLLEGE**  
School of Music, 1000 North Main Street,  
Dayton, Virginia

**SHENANDOAH COLLEGE**  
AND CONSERVATORY OF MUSIC  
1000 North Main Street,  
Dayton, Virginia

## WESTERN

**AMERICAN OBSERVATORY**  
Piano, Violin, etc.  
Scholarship, 330 West 57th Street,  
New York, N. Y.

**BOYD** ANNA TOMLINSON  
Piano, Violin, etc.  
Scholarship, 330 West 57th Street,  
New York, N. Y.

**BROWN** ROY DAVID  
Piano, Violin, etc.  
Scholarship, 330 West 57th Street,  
New York, N. Y.

**CHICAGO** Musical College, 1000 North Main Street,  
Dayton, Virginia

**CINCINNATI** Conservatory of Music  
1000 North Main Street,  
Dayton, Virginia

**DETROIT** OBSERVATORY OF MUSIC  
1000 North Main Street,  
Dayton, Virginia

**KNOX** Conservatory of Music  
1000 North Main Street,  
Dayton, Virginia

## START A TUNING BUSINESS

yourself, anywhere. Earn \$2 to \$4 an hour per  
tune, or \$20 to \$30 monthly, full time. Requires 30  
minutes to tune average piano, and pay ranges  
around \$5 per tuning. Playing week-end brings big  
pay. We train you thoroughly and rapidly at home.  
Get our free booklet "How to Start a Tuning Business".

Mail Institute, 6000 So. 1st St., Pittsburgh, Pa.

**RAYNER-DALHEIM & CO.**  
MUSIC PRINTERS  
AND ENGRAVERS  
ANY PUBLISHER OR REFERENCE  
CAN WRITE FOR FREE  
2054 W. LAKE ST. CHICAGO, ILL.

# THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883  
"Music for Everybody"

## Contents for May, 1929

World of Music	A. S. Garbett	329
Musical Home Reading Table	A. S. Garbett	329
Can You Tell?	H. R. Eberhart	337
Inspiration Road	H. R. Eberhart	337
Difficult Passages	L. V. Brant	338
Teaching Values of Notes	R. K. Beckland	338
Matter of Rests	J. J. Flanagan	338
A Laugh or Two	M. W. Ross	339
Musical Education in the Home	H. H. Schwartz	340
The Seventh Chord	H. H. Schwartz	340
The First Lesson	A. de Guichard	341
Question and Answer Department	A. de Guichard	341
Editorials	J. F. Cooke	343
Music of Parks, the Inimitable	G. M. Stein	345
Octaves and Blocks	G. M. Stein	345
Favorite Instruments of the Past	P. Berger	348
Ability Read at Sight	Dr. A. Peterson	348
Me and My Shadow	L. S. Holman	348
Broken Chords	C. Kertzer	348
Nothing to Practice	T. L. Rieck	349
Lost Motion in Piano Study	L. A. Baltes	349
Value of the Dot	P. H. Reed	350
Master Discs	L. Strickland	351
Synabolism of the Dance	R. P. Pini	351
Interpreting Popular Piano Masterpieces	R. P. Pini	351
Broadening the Horizon	M. F. Hall	354
Singing Towers	T. L. Cook	354
Band and Orchestra Department	J. J. Grabel	355
School Music Department	G. L. Lindsay	356
Instrumental Aspect of Public School Music	R. W. Morrison	356
Teachers' Round Table	C. G. Hamilton	357
Have Peace	B. D. Peckering	358
Allan Smith Tells His "Story"	D. Taylor	358
Proffie Schubert	D. Taylor	358
Gallery—Biographies	D. Taylor	358
Gallery—Portraits	D. Taylor	358
Educational Study Notes	E. A. Barrell	377
Singer's Etude	E. A. Barrell	378
Tremolo—Causes and Cure	N. Donly	378
Organist's Etude	C. A. Harris	380
Cataloguing the Organist's Library	C. A. Harris	380
Organ Questions and Answers	H. S. Fry	382
Knuckles, the Vital Hinge	J. S. Isken	383
Violinist's Etude	R. D. Brown	384
Studio Clinic	N. B. Melchamp	387
Music for Pre-Kindergartners	E. H. Nielsen	387
The Black Book	E. A. George	391
A Lovely Instrument	L. E. Viter	393
Realism and Humor in Music	L. J. Berry	393
Music Books Reviewed	L. J. Berry	393
Others from Music Friends	L. J. Berry	393
Junior Department	E. A. Barrell	400
Junior Educational Study Notes	E. A. Barrell	400
Answers to "Can You Tell?"	E. A. Barrell	400
The Helpful Word	L. M. Waggoner	403
Counting Aloud	M. Waters	405

## MUSIC

Fascinating Pieces for the Musical Home	F. A. Williams	333
Domestic	M. Bilbo	334
Call of Spring	C. W. Kern	335
Interludes	F. Hartmann	336
Song of the Phoenix	F. Hartmann	336
Classical, Modern and Contemporary Master Works	R. G. Lippert	361
Sonata	R. G. Lippert	361
En Berceant	R. G. Lippert	361
Bisdominetti	R. G. Lippert	361
Mystic Procession	R. G. Lippert	361
Intermezzo	R. G. Lippert	361

## Outstanding Vocal and Instrumental Novelties

Little Chick (Vocal)	H. Wing	369
The Road of Used-to-Be (Vocal)	D. Steiner	370
Isle of Beautiful Dreams (Vocal)	G. O'Hara	371
Badinage (Violin and Piano)	F. Kozel	372
March of the Noble (Four Hands)	F. Kozel	372
Military Postlude (Organ)	G. S. Schuler	376
Delightful Pieces for Junior Etude Readers	A. J. Johnson	401
Song Birds' Return	R. W. Rolfe	401
Swing High, Swing Low	R. W. Rolfe	401
Slipping on the Lawn	R. W. Rolfe	402
Spanish Dance	R. W. Rolfe	402
The Song of the Sea Shell	R. W. Rolfe	402
Regimental Parade	R. W. Rolfe	402
Fun for All (Rhythmic Orchestra)	A. L. Scorsini	404

Please mention THE ETUDE when addressing our advertisers

## THE ETUDE

# SPECIAL NOTICES AND ANNOUNCEMENTS

## PERSONAL FOR SALE or WANTED

FOR SALE—MUSIC SCHOOL—Estab-  
lished 11 years. Average annual enrollment  
over 200 pupils. Class and individual  
instruction. Splendid opening for Violin, Piano  
or Piano teacher. \$1,000.00 with build-  
ing. Balance terms. M. C. Hargis, 831 33rd Ave.,  
San Francisco, Calif.

EXCELLENT LOCATION for Music  
School. On business street of suburb of New  
York City. Four rooms, Price, \$11,000.  
Some pupils. Write O. S. C., care of The  
Etude.

RASSON FOR SALE—Very old. Maple  
wood, brass keys, made by Cramer, London.  
Good condition. Burgin, \$25.00. Henry  
Lister, 42 Greenfield St., Lawrence, Mass.

FOR SALE—Three used A. E. Virgi  
lizers. Good condition. Ask owner. Price  
\$50.00 each. Address J. Y. B., care of Etude.

## ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE.  
Small Monthly Payments.  
Dr. W. C. Cleveland, 412, Buffalo, N. Y.  
MUSIC COMPOSITION to your words—M. E.  
Hartmann—Manuscripts corrected and  
prepared for publication. M. E. Hartmann, com-  
poser "Sweetest River, River Told" and 600  
other works. Buffalo, N. Y.

PAPERS on musical subjects prepared  
for club use. Programs arranged. George A.  
Brown, Lawrence, Pa.

LEARN TO PLAY THE PIANO OVER  
THE SINGING TOWERS.  
Royce, 3550 Mission St., San Francisco, Calif.

CHOICE PIANO PIECES, 2 FOR \$1.  
Piano, Violin, etc.  
Pianist, 412, Buffalo, N. Y.

MUSIC LOVERS—New Regular, also  
World's Standard, 100 per cent. Cate-  
logue free. Two copies free for 10 names  
of piano players. Premier Music Co., Buf-  
falo, N. Y.

# If You Teach Piano Ask Us to Send You Without Charge Some of These Helpful Catalogs

ELEGANT PIANO COMPOSITIONS  
BY PROMINENT COMPOSERS.  
Thematic excerpts of almost 100  
pieces in the upper medium and dif-  
ficult grades are shown in this cata-  
log.

PAPPIE BOOK OF PRACTICE  
PIANOTING PIECES.  
Shows full-page portions of 18 out-  
standing piano compositions in the  
first three grades, excellent teaching  
material for the beginner.

CATALOG OF JUVENILE MUSICAL  
PUBLICATIONS.  
Every teacher of child music students  
and director of children's entertain-  
ments should have this catalog. It  
covers piano works for the enter-  
taining and instruction of the  
young, action songs, juvenile plays,  
musical games, etc.

MONTHLY ANNOUNCEMENT OF  
NEW SHEET MUSIC PUBLICATIONS.  
This bulletin is an invaluable aid  
to music teachers who are particu-  
larly desirous of securing the very  
latest publications in our catalog.

ADVANCE OF PUBLICATION  
SPECIAL OFFERS ON NEW  
MUSIC WORKS.  
Each month this folder is issued  
for the purpose of acquainting music  
teachers with new works. It may  
be obtained in advance of publica-  
tion. For a remarkable new folder  
we will gladly place your name to  
receive the folder of the month.  
Each month you receive your  
catalog free.

A GUIDE, A PRICE LIST AND  
CONVENIENT ORDER FORM.  
For piano teachers seeking the best  
in Methods, Studies and Albums of  
Composition. An advance of publica-  
tion. For a remarkable new folder  
we will gladly place your name to  
receive the folder of the month.  
Each month you receive your  
catalog free.

THEODORE PRESSER CO.  
1712-1714 Chestnut St., PHILA., PA.

## THE ETUDE

# EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

The teacher holding a Certificate today is the one at the top of his profession. Are you getting ahead in the music field? If not, what is the trouble? There are demands for teachers in schools and colleges, and you have a chance to qualify for the best position.

# THE TREND IN STUDY BY UNIVERSITY EXTENSION METHODS

In the last year Diplomas and Degrees were issued to more teachers through Extension Study than ever before. It shows the largest gain ever made indicating the increase in popularity of Extension work.

A survey made recently by The National Home Study Council in Washington, D. C., reveals that the enrollment of home study students—given as 1,500,000 for the past year—exceeds that of universities, resident colleges, privately owned and professional schools by a ratio of approximately four to one.

In the rush of modern life the pressure of things to be done leaves very little time for extra study by the busy teacher. She must know how to arrange her schedule in order to give her pupils the most for their money. She must not devote all her time to teaching but seek to learn advance-ment. The wise teacher knows how to simplify things by giving her spare moments to the widely-known courses which have been tried and have proven their great worth to others.

# Study in Your Own Home with the Best Teachers in the Country

## Special Scholarship Offer

A limited number of Scholar-  
ships are offered graduates of Ex-  
tension Courses who later come to  
Chicago for residential work. Get  
information about this important  
announcement which is just an  
added feature of the service offered  
ambitious earnest teachers. Pre-  
pare to enter Advanced Classes in  
private study by getting the training  
through the Extension Course  
which means entering Advanced  
Classes in the Resident School.

No longer is it necessary for the ambitious musical student to incur the expense of leaving home to study at an expensive resident conservatory. By the University Extension System the masters' meth-ods are taught in the home by easily understood lessons sent by mail.

The Piano student has the marvelous teacher Sherwood to demonstrate just how he secured his incomparable effects. The Cornetist studies with the master Weldon; Crampton trains the voice of the singer; Heft shows how to interpret the soul of music on the guitar; Rosenbecker and Protheroe take the pupil through every phase of the study of Harmony; Protheroe gives his authoritative instruction in Choral Con-ducting; Frances E. Clark gives the most practical instruction in his authoritative instruction in Choral Con-ducting; Samuel Siegel, world-renowned mandolinist, and William Foden, famous guitarist, give great banjoist; Samuel Siegel, world-renowned mandolinist, and William Foden, famous guitarist, give their methods for mastering these instruments. The History Course, including Analysis and Appreciation of Music by Glenn Dillard Gunn, and Advanced Composition by Herbert J. Wrightson, are two advanced courses required for the Bachelor's Degree. The course in Ear Training and Sight Singing by F. B. Stiven, Director of Music at the University of Illinois, is our latest course.

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

## Check and Mail the Coupon Now

Our advertisements have been appearing in THE ETUDE for more than 20 years. Doubtless you have often seen them and thought of investigating the value that this great school might offer to YOU. Do not delay any longer. Mail the coupon now.

UNIVERSITY EXTENSION CONSERVATORY, B-30  
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for Teachers  
☐ Piano, Course for Students  
☐ Public School Music  
☐ Harmony  
☐ Cornet, Amateur  
☐ Cornet, Professional  
☐ Organ (Reed)  
☐ Voice  
☐ History of Music  
☐ Choral Conducting  
☐ Violin  
☐ Guitar  
☐ Ear Training and Sight Singing  
☐ Adv. Composition

Name ..... Age .....  
Street No. ....  
City ..... State .....  
How long have you taught Piano? ..... How many pupils have you now? ..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony? ..... Would you like to earn the degree of Bachelor of Music? .....  
Please mention THE ETUDE when addressing our advertisers

# University Extension Conservatory

LANGLEY AVENUE and 41st STREET  
DEPT. B30 CHICAGO, ILL.



# PLAYTIME MELODIES

FOR THE PIANO

Edited by  
W. OTTO MIESSNER



OLIVER DITSON COMPANY

These pieces are for the recreation and pleasure of young players, being in a light and happy style, to be played for the fun of it. The teacher knows that to "play with pleasure" is the secret of playing well, and that children learn more rapidly those things which they enjoy learning. This is a collection of joyous melodies made by a noted educator, who has chosen wisely and with sympathy for the child mind.

OLIVER DITSON COMPANY, 179 Tremont Street, Boston  
Chas. H. Ditson & Co., 10 East 34th St., New York

TRY YOUR MUSIC STORE FIRST

## WORLD - FAMOUS COLLECTIONS



### Book of a Thousand Songs

A collection of all the standard songs (words and music) which everybody knows and loves. Contains more than one thousand famous songs, operatic, sacred, patriotic, sentimental, college, plantation and many other kinds of songs. The book, complete collection in the world, 526 pages. Beautiful green cloth edition, \$2.00. Paper edition, \$1.00.

### Masterpieces of Piano Music

A collection of more than two hundred well-known compositions, including classic, modern, light operatic and sacred numbers. Ideal for the average player, as it contains all the music which could be played in years. 526 pages. Beautiful red cloth binding, \$2.00. Paper edition, \$1.00.

### The Child's Own Music Book

The most complete child's music book published, containing nursery rhymes, songs, games and a series of piano pieces and duets for four voices. A book which can be used by children of all ages. 126 pages. Beautiful blue cloth binding, \$1.00. Paper binding, 72c.

For sale where good music is sold. If your dealer cannot supply you we will send postpaid on receipt of price. Money cheerfully refunded if not entirely satisfied. (NOT SOLD IN CANADA.)

MAIL COUPON FOR ILLUSTRATED FOLDER WITH CONTENTS

The Munsell Publishing Co., Inc.  
1146 Broadway, New York, N. Y.  
Enclosed find \$1.00, for which  
please send the books checked.  
( ) PLEASE SEND FREE ILLUSTRATED FOLDER WITH CONTENTS.

Name .....  
Address .....  
City ..... State .....

Please mention THE ETUDE when addressing our advertisers

## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is  
Instructive and Interesting

Conducted by  
A. S. GARBETT

### Chopin's Perfection of Detail

CHOPIN, the composer, comes in for some careful analysis in Hadow's "Studies in Modern Music" (second series), in particular as regards his attention to detail. "No composer in the whole history of music has labored with a more earnest anxiety as accuracy of outline and artistic symmetry of detail. We have here no clattering of dishes at a royal banquet; no casual indulgence of accompaniment, no gap filled with unmeaning brilliance or idle commonplace; every effect is studied with deliberate purpose and wrought to the highest degree of finish that it can bear. Of course, his thoughts were conceived spontaneously; no man could have written the poorest of Chopin's works by rule and measure; but before they were deemed ready for presentation they were tried by every test and confronted with every alternative which a scrupulous ingenuity could

propose. It is no small commendation that workmanship so elaborate should be beyond the reach of any imitator.

"As a rule, it is the dashing, daring, impetuous pioneer in art who distances all followers, and finds himself, he hardly knows how, on a height that they can never hope to attain; in this case the climber has planted every footstep with a careful circumspection; he has employed all his prudence, all his foresight, all his certain command of resource, and yet, at the end of the ascent, he stands alone.

"The reason for this is twofold: first, that Chopin's intuition of style was a natural gift which few other composers have possessed in an equal degree; second, that he brought to its cultivation not only an untiring diligence, but also a delicacy of taste which is hardly ever at fault."

### Sob-Stuff

"Now let us start over once more again," says the conductor, with admirable courage and geniality, washing his hands with imaginary soap. He mounts his throne, Madame clutches her support handles. "The music begins."

The passage is from Mary Fitch Watkins' "Behind the Scenes at the Opera," but this particular chapter deals with making phonograph records.

To continue: "The manager smiles, the conductor beams as he waves his baton, the assistants finger the cigarettes in their breast pockets. This promises well; things are going nicely. What a gorgeous voice that woman has! The lilt of the song swells and dies, the singer's last beautiful note is being sung out like a strand of silver gauze and, then the secretary sneezes!

There is a moment of black and scarlet, a tenseness of white faces and dead

silence. Frightened eyes are fixed on the wretched girl with dread fascination.

"But replete as ever with charming surprises, the prima donna does not commit murder; on the contrary, she produces her most bewildering smile for the emergency. 'My dear Miss Simpson, go home at once and to bed,' she says to the quivering secretary, full of concern. 'What is a small thing like one of my records, if you are catching cold.'"

And, so the story runs, Madame instructed the paralyzed conductor to "just cut the scene out; it is a good record." Apparently something of the sort is done, for weeks later "a harassed fat woman, with many bundles and two small children in hand, stops at the phonograph department of a large store. Give me that new lullaby record of Madame Filligree's—the one with the lovely sob at the end!"

### Fourteen Prima Donnas of the Pianoforte

In "My Musical Life" Walter Damrosch gives an amusing account of a testimonial concert given in aid of Moszkowski a few years ago, organized by Ernest Schelling who, with Harold Bauer, enlisted the cooperation of twelve other celebrated pianists in America at that time. The list included Lily Ney, Ignaz Friedman, Ossip Galerovitch, Rudolph Ganz, Leopold Godowsky, Percy Grainger, Ernest Hutchison, Alexander Lambert, Josef Lhevinne, Yolanda Mero, Germaine Schmitzer and Sigmund Seifowski.

"Mr. Flagler offered the services of our orchestra (the New York Symphony)," says Damrosch, "but, as the stage was completely filled with fourteen grand pianos, there was no room for an orchestra and I had to content myself with the possibility of being taken on as a piano mover, as I longed to take part in the affair in any capacity.

"The morning before the concert, however, I received a hurried telephone call from Ernest Schelling. He said: 'Please come down to Steinway's immediately and help us out. The fourteen pianists are all here for rehearsal. We have arranged for several compositions to be played by all of us, but, alas, each has his own individual interpretation, and nothing seems to make us play together. We need a conductor!'

"When I arrived at the rehearsal hall the confusion was indeed indescribable, and it took some time to bring order out of chaos. Here were fourteen of the world's greatest pianists, veritable prima donnas of the piano, but several had never learned to adapt themselves to play together for a common musical purpose, and when I rapped on my stand for silence in order to begin the Spanish Dances of

(Continued on page 391)

A "running Waltz" in modern style. Grade 4.

## BERNICE VALSE BALLET

FREDERICK A. WILLIAMS

Tempo di Valse M.M.  $\text{♩} = 72$

Copyright 1929 by Theodore Presser Co. \* From here go back to the beginning and play to *Fine*, then play *Trio*.  
Other Music Sections in this issue on pages 361, 369, 401

British Copyright secured



CALL OF SPRING  
INTERMEZZO

MATHILDE BILBO

THE RYDGE

Moderato M.M. ♩ = 108

*p* *cresc.* *mf* *p* *mf* *dim.* *p* *cresc.* *f* *mf* *Fine* *p* *mf* *f* *mf dim.* *p* *molto rit. D.S.*

TRIO scherzando *mp* *p* *cresc.* *f* *rit.*

\* From here go back to ♩ and play to *Fine*, then play *Trio*  
Copyright 1928 by Theodore Presser Co.

British Copyright secured

THE RYDGE

a tempo

*mp* *cresc.* *f* *dim. e rit.* *mp*

INTER NOS  
INTERMEZZO A LA GAVOTTE

CARL WILHELM KERN, Op. 610

A stately and sonorous modern

dance movement. Grade 3 1/2

Tempo di Gavotte

*p* *mf* *f* *schizzando* *mf* *a tempo* *p* *Fine* *cresc.* *spiccato*

Copyright 1928 by Theodore Presser Co.

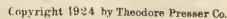
British Copyright secured





FRITZ HARTMANN, Op. 207


Moderato M. M. ♩ = 72



International Copyright secured

GROUP  
No. 24

1. What is a *Chromatic Scale*?
2. Of what word are *sf* and *sfz* the abbreviations; and what does it mean?
3. Who wrote wonderful music in a log cabin in the woods of the New Hampshire hills?
4. Spell the Dominant-seventh Chord in the key of F-sharp minor.
5. Spell the Dominant-seventh Chord in the major key with six sharps in the signature.
6. What was the first Italian opera sung in Italian in America, and when?
7. How is a minor chord changed to major?
8. Identify the following theme:
 


9. When is an orchestra first mentioned in American Musical History?
10. Name the pitches of the descending scale of B-flat minor in its Melodic form.

TURN TO PAGE 400 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 when you are host to a group of musically-inclined 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.

## Inspiration Road

By H. EDMOND ELVERSON

There is a bonanza fund of inspiration, for those with earnest aspiration, in the struggles of others who have reached the summits of reputation where the sunshine of popularity and the love of the public brighten their lives and make them, at least to some extent, forget those tedious years of effort through which they attained their goal.

What singer has not been thrilled by the story of Jenny Lind? In the midst of an early success at the Swedish court, she was abruptly pulled away because of faulty methods of tone production. Having heard of the great success of Manuel, I thought I would write to him for help. And what could have been more disheartening for a singer than his first pronouncement: "You are a weak singer, and in a few weeks, and at the same time should speak only in the lowest possible voice, while the overtaxed vocal cords are given opportunity for regaining vitality."

At the end of that tedious month and a half she returned to the master. A few notes; and another six weeks of rest! Then came a long trying period of slow voice building, out of which bloomed perhaps the most glorious career in all the annals of song.

Because, as her great master has left the record, Jenny Lind was the most eager, sincere, conscientious and diligent student he had ever known. No suggestion or requirement, be it ever so prodigious or so small, that she did not return with it well done! What a model for the one with a goal in view!

And, so, the pages on which are drawn the pathways travelled by those who have achieved renown are filled with tales of triumphs over obstacles, tales that are more thrilling than any that the pen of fiction has ever told. They are more thrilling because they tell the stories of those who have been known in the flesh of our own existence. They are more thrilling because they point the way to possible achievements by our very own selves.

That our readers may have these fine influences to come into their lives and work, we are publishing our "New Etude Gallery of Musical Celebrities." Each issue of THE ETUDE will now provide an opportunity to look into the faces of a group of these master-musicians in their various fields of endeavor; and along with their portraits will be given the most significant events of their lives. Do not fail not only to make present use of these but also to preserve them for the years to come.

## Practice Difficult Passages

BY EDNA KALISCH

To gain technic in place of practicing numerous pages of monotonous exercises, select difficult passages from the masterpieces, those containing thirds, octaves, arpeggios, wide-spread chords, runs and cadenzas being most suitable.

The Rhapsodies of Liszt hold an abundance of such exercises. No. 12, for in-

stance, presents measures of nearly every conceivable technical difficulty. In the practice and mastery of these parts one will have gained besides technic an insight into the composition minus the strain upon the auditory nerve, which unmelodious repetitions cause. And Mozart said that music never should offend the ear.

*Their  
number is  
legion who travel*

## TOURIST THIRD CABIN

Doctors, lawyers, professors, engineers, actors—one after the other they book TOURIST Third Cabin when Europe-bound. Away from duties and social obligations they seek informality—ease—comfort—pleasant association with interesting people. There they find it in ocean travel.

In their fields the European trip is a necessity. They pride themselves on "keeping abreast" of the age by keeping in touch with European minds

and methods. TOURIST Third Cabin on our ships gives them every comfort, good food, excellent service—and is *so* inexpensive, as low as \$184.50 (up) round trip.

In our fleets we offer you a choice of such famous liners as the *Majestic*, world's largest ship, *Olympic*, *Homeric*, *Belgenland*,

Lapland, etc.—and two remarkable steamers, *Minnehaha* and *Minnesota*, that carry TOURIST Third Cabin passengers exclusively.

*Accommodations are reserved exclusively for American vacationists—the sort of people you will enjoy traveling with.*

**WHITE STAR LINE**  
**RED STAR LINE · ATLANTIC TRANSPORT LINE**  
 INTERNATIONAL MERCANTILE MARINE COMPANY  
 Tourist Third Cabin Dept., No. 1 Broadway, New York,  
 our offices elsewhere or authorized steamship agents.



1712-1714 Chestnut Street Philadelphia, Pa.







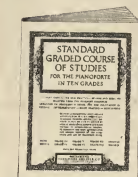
## The Infallible Test of Time

No Course of Studies, Series, Method or School has a Record of Acceptance Comparable with that Shown by the Very Great Number of Copies Bought Annually by Leading Teachers Everywhere of the

### STANDARD GRADED COURSE OF STUDIES

FOR THE PIANOFORTE

The Greatest Studies Selected and Arranged by World Famous Editors



Published in Ten Grades,  
Each Grade Sold Separately

THE PORTRAITS SURROUNDING THIS PAGE SHOW BUT A FEW OF THE HUNDREDS WHOSE STUDIES, COMPOSITIONS AND KNOWLEDGE HAVE BEEN UTILIZED TO MAKE AND TO KEEP THE STANDARD GRADED COURSE OF STUDIES SUPREME IN ITS FIELD.

THE INFALLIBLE TEST OF TIME has made this delightful and practical piano study course the leader of all. Representing the most brilliant brains of the foremost educators in the art of music, the "Standard Graded Course of Studies" has been continually enlarged, re-edited and kept up-to-date by eminent experts. This has been done regardless of expense in order to keep the work in step with the most modern conditions of the art.

This ceaseless improvement has been going on from year to year without ostentation. For instance, the great Spanish virtuoso-teacher, Alberto Jonás, revised a volume a year or so ago, and this is the first public mention of the fact that such a notable editing had been given that volume.

This indicates our determined policy of keeping the "Standard Graded Course" up to the latest and highest standards of musical education.

THE STANDARD GRADED COURSE, Originally Compiled and Edited by W. S. B. Mathews and Theodore Presser, is Published in Ten Grades, Each Grade a Separate Volume, covering Piano Study from the Very Beginnings to the Highest Degrees of Virtuosity.

PRICE, ONE DOLLAR EACH GRADE

Teachers may adopt the "Standard Graded Course" for pupils at any stage of study since any grade is sold separately

### And This Season's Triumph in Musical Education

Is a Remarkable Very First Piano Book for Use With Little Tots Preceding the Standard Graded Course of Studies or Any Other Course of Instruction

### MUSIC PLAY FOR EVERY DAY

PRICE, \$1.25 COMPLETE. The Gateway to Piano Playing ALSO PUBLISHED IN PARTS FOR CLASS USE. Every Day Brings Letters from Enthusiastic Teachers. Here are Two of the Hundreds of Wonderful Commendations That Have Been Sent Us.

May I add my praises for the welcome book, "Music Play for Every Day." It is the best I have ever seen and has brought children to my studio. They love the melodies and words and they practice because they want to know what is coming. I am very thankful for this Playtime Book.

Miss Ellen E. Percival, New York State.

"Music Play for Every Day" appeals to the child's imagination from the start. Its game-like lessons, story book style explanations, captivating pictures, charming and melodious and rhythmic musical material make every lesson a "playtime" to the little one. Unsurpassed for the first piano work with children 5 to 8 years of age.

I have been having greater success than ever before with beginners since I started using the wonderful "Music Play for Every Day." And the fever for starting children at an early age, instead of waiting until they are half grown, has increased by leaps and bounds since the advent of this book.

Mrs. John A. Burnes, Indiana.

THEODORE PRESSER CO.

Music Publishers and Dealers - Specialists in Direct Mail Service  
1712-1714 CHESTNUT STREET PHILADELPHIA, PA.



## EDITORIALS

### The Private Teacher

IN no country in the world has there been such an amazing development in musical conservatories as that which has come about in America during the last twenty-five years. We have every reason to be immensely proud of our music schools. They supplement but by no means supplant the work of the private teacher. Like the family doctor, and like the surgical specialist, there will always be a rich and broad field for private educators in music.

The contact between the music teacher and the music pupil is one of the closest in the pedagogical field. Music has been successfully taught in classes up to a certain point, just as art has been taught in groups. However, minute observations of both methods convince us that, while it is a fine plan to have young people who are interested in studying music, to meet in groups and conferences such as teachers have been giving for years at pupils' recitals; still the private teacher, sitting alone with the pupil, watching every note and every finger, can and does, in practically all instances, render an individual service which is invaluable. This is largely because of the art background of music and because, in music, practically every individual presents a markedly different problem from every other individual. Any young teacher who has given only a hundred lessons finds this out. It is one of the reasons why

musical pedagogy is so hard to impart. It is one of the reasons why the older teacher, who has "kept up to the times," is often able to do more with intricate cases than the youngster. After one has given four or five hundred lessons, one is just beginning to learn the higher technique of teaching.

Again, we are continuously presented with the fact that some teachers can command the attention and the interest of a class, while others must, by the very nature of things, confine themselves to private instruction. Liszt was an example of the first class; while Chopin found anything like class instruction abhorrent. Chopin was the ideal private teacher.

There is no question but that class instruction in

pianoforte playing will do a great deal of good. It will help thousands, who otherwise can not afford music study, to get a start. Later they will take up the study individually with some teacher in or out of a conservatory.

There may be some so unfitted to the class or group idea that they will become disheartened and discontinue. We know of one case of an art student who failed utterly in art classes but who triumphed wonderfully under a private teacher. The right course was not discovered until the parents had spent two or three thousand dollars.

Class instruction, by the law of competition, will improve teaching in general, from the standpoint of quality. The private teacher depends upon the quality of his work for his success. He has something very serious at stake. If his pupils do not succeed, his reputation and his fortune will diminish. This is an enormous incentive and at the same time a great responsibility. We know, because we have been through it.

There will always be an ever-increasing demand for the better class private teacher of beginners and adults, if that teacher will but keep on ever advancing. With the huge increase of hospitals there has been a corresponding growth of medical specialists and their fees have increased enormously. With

an increase in the number of conservatories we predict a demand for high class teaching specialists far greater than ever before, and we are sure that their fees will be so magnified that their musical pedagogical grandfathers, who received one dollar a lesson, would be speechless. Even the great violin teacher, Leopold Auer, who is said to have received as high as one dollar a minute at some of his master classes, probably would be surprised could he but know the fees which great music teaching specialists may receive in the future. Our debt of gratitude to the private teacher is unlimited. Thousands of the patient, self-sacrificing workers in all parts of the country are the real foundation of our future.



A MONUMENT TO CHOPIN IN THE PARK MONCEAU OF PARIS



## PIANO MAKING IN AMERICA

IN OUR beloved country, manufacture of all manner of things has reached such prodigious volume and such high standards and such enormous distribution that we stand before the world as one of the great constructive forces of modern times. We have taken our wealth from the earth, from the fields, from the forests, and have combined it with the products of all the world, in cyclopean measure, for the benefit of all mankind.

We may be pardoned for our pride in our products and in the men and women who have been building up our industries for one hundred and fifty years.

There is no manufactured product, however, in which the American can take more pride than in our own pianos. Possibly some of the worst pianos in the world have been made in America, by factories operated for mere commercial motives. On the other hand, it is generally admitted that the finer American pianos are not excelled by any instruments made anywhere.

We like to think of our American pianos as being the work of superior craftsmen with ideals above the mere matter of making money. A fine piano is an art product, not the result of automatic machinery like a "production" automobile.

Two years before the signing of the Declaration of Independence, John Behrent, in Philadelphia, made what is believed to have been the first piano made in America. Since that time thousands of men and millions of capital have been invested in the making of pianos in America. Many of the first makers employed the finest craftsmen who could be imported from Europe. Working in a new world, amid unrestrained conditions, their inventive faculties were developed, and some of the greatest improvements in the manufacture of the instrument have been created on American soil.

THE ETUDE's policy of not identifying individual manufacturers in its reading column prevents us here from mentioning any of the splendid pioneers who in the last century contributed enormously to the art of piano making in America.

We advise our readers to study the history of the piano in Grove's Dictionary and in other reference books. It is stamped by the highest ideals and personal character of the makers.

The merchandising of the piano in America is conducted upon a level of distinguished presentation of the various makes that may well give all musicians real pride. In all of our American cities there are piano ware-rooms that are the most beautiful display rooms of their kind. Anyone in New York, strolling up Forty-second Street to Fifth Avenue and then to Fifty-seventh Street, cannot help being impressed with the modern places in which the piano is enthroned. No merchandise in the world is launched amid more artistic and beautiful surroundings. This is richly merited by the enormous service that the instrument has brought to musical art.

## GALLOPING YEARS IN MUSICDOM

THE leap from bustle and hoop-skirt days to this frolicsome hour of the open-back Lido bathing gown is no greater than that from the music of the sixties, seventies, eighties and nineties to that of 1929. Great Glory, what a change! We have hurdled from the age of the backwoods parlor organ, with its Victorian veneer, to the modern grand piano in the Della Robia room—Florentine even to the imitation candles set in the fifteenth century wrought-iron brackets. The "Battle of Prague" has turned to the "Battle of the Plague" (as the Jazz trash so often heard might be called). Music is wirelessly piped in our houses like the town water, and we may have whole libraries of record interpretations of great masterpieces by the greatest artists.

But, *cara amica*, this is an age in which we must interpret music if we would get the best from it. Some have called it "The Age of Music." We grant it that. Musical opportunities have multiplied like daisies in the field. Music means more to everybody now than at any other time. The radio and the sound reproducing instruments are among the greatest blessings of modern life—but unless we utilize them in the proper manner

they may deprive us of some of the major advantages of music. Hearing music is one thing. Actually studying it is another. There are thousands who because of lack of opportunity must go through life without ever learning to play; to them the radio and the sound reproducing instruments are godsend.

However, the advantages of learning to play an instrument are so extraordinary that to be deprived of this experience is indeed unfortunate. Music study is unique. Like love and childhood, there is no substitute for it, nothing that can take its place. It compels much more accurate thinking than any other study. It makes for fine memory, poise, and culture; its other study. It makes for fine memory, poise, and culture; its other study. It makes for fine memory, poise, and culture; its other study. It makes for fine memory, poise, and culture; its other study.

The women of the music clubs of America have no greater opportunity than that of making clear to mothers everywhere that the failure to give a child a good musical training is, in this age of music, almost as serious an error as failure to teach him to read and to write. The time has already arrived when musically illiterate people are classed with those who leave their spoons erect in their cups and spell cheese with a "z"—that is, those who have not made the most of their chances.

The study of music, particularly for little beginners, today, is made as appetizing as cream tarts. Happy illustrations attract, melodies invite, fairy illusion awaits, and children are unconsciously swept to proficiency, without the slightest suggestion of the old treadmill methods of yesterday. More than this, the sound reproducing instruments, the radios and the music in the movies give them a musical appetite which in itself contributes to normal musical growth. Yes, above all things, see that the little ones get every possible chance for music study.

(This editorial was originally written by the Editor of THE ETUDE on request for a music club magazine.)

## LEISURE—THEN WHAT?

EVER since man first wrought an ax out of a flint rock he has been making tools to reduce labor and insure leisure. Till—child of civilization—has been kidnapped by countless mechanical and electrical contrivances so that our working hours have been cut down almost beyond belief.

Saint Henry of Detroit, patron deity of the age of machinery, proclaims that we are coming to a five day week. Fine, Henry, but what are we going to do with all this leisure?

Some will unquestionably throw it away upon extravagant frolics as lasting as a puff of smoke.

Others will use this precious leisure in building those soul, mind and body qualities which make the game of life worth while. They alone have found the secret of happiness.

Few things can be more profitably developed in leisure than the study of music, particularly the piano. There is nothing so completely absorbing, refreshing, or inspiring for the average man or woman as an hour at the keyboard exploring with one's own fingers the magic realm of music. Every note must pass through a keen, vitalized, exalted soul. Vacations, avocations, games (even golf) cannot steal one more absolutely away from the daily grind.

Of all the things that are learned in school days, nothing provides more for later leisure hours than learning how to play an instrument. Scores of the foremost men in the professions and the industries have emphatically stated that playing the piano in their leisure has been of unlimited practical value in their careers and in their life happiness.

Many of the greatest masters have been obliged to do *hack work*, notably Wagner and Dvořák. Remember the words from the Talmud: "Do not be ashamed of any labor, even the dirtiest. Be ashamed of only one thing, idleness."



THE GARGOYLES OF NOTRE DAME VIEW PARIS AT TWILIGHT

## The Music of Paris the Inimitable

SEVENTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

## Intimate Visits to Musical Shrines

IT WAS Hackensack night at the Folies Bergère. At least we were treated by those in the neighboring seats to the best gossip from the Jersey metropolis. If the majority of the other visitors were not Hackensackites, they lived within a stone's throw of Main Street somewhere in Yankeeedom. We had peculiar evidence of this. An actor came down to the footlights and made an announcement in French which met with vociferous applause from a very few auditors. Another actor came forward and made the same announcement in English, and the house blew up with something like spontaneous combustion. It appeared that he said that an unknown young American called Lindbergh, who only that afternoon had been described as a "crazy fool," had actually flown from New York City to Paris and had landed at Le Bourget. Josephine Baker, a comely mulatto singer and dancer, turned handspins across the apron of the stage, in honor of her compatriot; the orchestra started the "Star Spangled Banner" and then the "Marsellaise." Everybody sang, and the *cantate* was just a little more cordiale that night than it had been any time since the war.

The Folies Bergère, the Moulin Rouge and the Casino de Paris, the wicked Meccas

of thousands of Americans, are after all very little different from many of the Broadway *revues*. They are quite as vulgar in design, but are carefully insulated in intent, by colloquial French which few of the auditors apparently understand. As spectacles, they excel most American *revues*, because dressmakers, costumers and scenery makers with high artistic training can be procured at a fraction of the cost of similar services in America. The result is that these performances, given not in small dance halls as many may suspect but in large modern theaters, remind one of peacocks dancing on rainbows. In this sophisticated age they seem even bland and innocuous to some. The background, however, is sinister enough to anyone who is looking for disaster in the disguise of joy. One need see only the beautiful, however, and in these amazing shows French art and fine taste are always manifest.

## The National Flair

THE MUSIC is most interesting. Forgetting, for the time being, the large areas of the scores frankly borrowed from American jazz, there is something decidedly distinctive and "Frenchy" about the verve and snap of the performance. The orchestras are composed of exceedingly

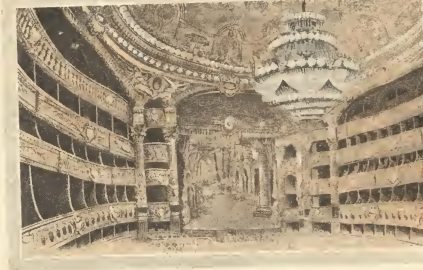
fine players who "catch" their rhythms and "cues" with infallible lightning and effectiveness. But, please, don't judge Paris or France by these spectacles. They are made for the American trade and are filled with salacious condiments which have been absent in the best French *revues* we have seen in the theaters patronized by the French people themselves. The splendid, manly French gentleman is just as remote from the frivolous caricature we see on the stage as is the blatant, loud-mouthed cartoon of the isolated offensive American distant from the average American man. French men and French women are serious, earnest folk, voluble in their fun, but with a warm human backbone. Paris is always flooded with students. They roam the streets in the very costumes we have seen over and over again in "La Bohème." Conventionality was guillotined ages ago in Paris. The students of Paris, for their penchant for pranks, add an air of gaiety and a depth of color to Parisian streets not to be found in any other city of the Occident. But Americans see little French students habituate themselves. The Americans who masquerade in the festive costumes of the French students are usually counterfeiters who think more of the pose than of their art.

Nevertheless, the painting reproduced on the cover of the ETUDE MUSIC MAGAZINE for this month, "A Student Serenade in Paris," is not an unrequited episode in the Latin Quarter or under the shadow of the huge white Basilica du Sacre Coeur, which crowns Montmartre, that singular battle of iniquity and sanctity which rises from the plains of Paris, which American students do not take kindly to garrets. Sacrifice is the currency with which most great careers have been bought. Perhaps we have not learned the art of sacrifice in this land of milk and honey, to say nothing of automobiles and installments.

There is, withal, a romance about Paris which Charpentier has intimated in his vista in the last act of "L'oiseau." You may have this view by climbing to the towers of Notre Dame and observing Paris, in the company of the gargoyles. But do not look toward the *Tour Eiffel*, else you will be shocked by blatant Americanism; because an automobile manufacturer (Citroën) has converted this prodigious steel spire into a mere framework for a brilliant electric sign.

## L'Opéra

WE HAVE TOUCHED upon the frivolous phase of French life first because it is the magnet which confessedly



THE GRAND OPÉRA OF PARIS, FROM WITHOUT AND WITHIN







(though of very little else), written a *Symphony* for two flutes and one harp in his "Enfance de Christ"

### Hamlet's Flute

PAPAGENO in "Il flauto magico" sings of his flute; but it is not *our* flute he handles; it is a shepherd's pipe. And master Hamlet, when he reproves Rosencrantz and Guildenstern with "Though you can fret me, you cannot play upon me," speaks of a pipe, not of a flute.

The last time I heard a duet of harp and flute was on a Thames steamer in an excursion to Kew Gardens. The harpist played in E, and the flautist blew in F, but that did not distress me in the least. A course of ultra-modern orchestral music had trained me to like that sort of thing. I marked my appreciation of this exhibition of "advanced" music by bestowing a six-penny-piece on the performers, after which I felt I had contributed my mite towards the ostracism of the old masters.

## On Ability to Sight-Read

By DR. ANNA PATTERSON

IN THE PROFESSION of Music, there are many side-issues, if we may so term them, which, more or less necessary in the training of the complete musician, nevertheless come more easily to some than to others. Among these none is so marked as the ability to sight-read, and especially to "read at first sight." One frequently thinks of the works of Elgar, of Chester, who, rebuked by the irate Handel (then on his way to Ireland to produce in Dublin his world-famous "Messiah") because he could not quickly decipher the composer's manuscript, aptly replied: "Yes, Sir, I can read at sight—but not at first sight!"

How many worthy exponents of the art are much in the same plight, their fear of an undeserved censure making them unwilling to confess. Yet this is a musical attainment to which no one is subject to limitations. Some, by nature, and one might even say, temperament, are excellent sight-readers. Others, though they may reach a certain efficiency, owing similarly to natural propensity, always like a preliminary "look-over" of unfamiliar musical script. Again, let us emphasize, it is a case of natural aptitude. There are those who, mainly through having the propensity of looking ahead and taking in more than one detail at a time, are good readers; whilst there are others who, less unendowed, who, from one temperamental cause or another, do not, and probably never will, read well.

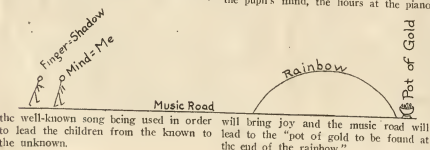
### Meeting the Emergency

SOMETIMES emergency may develop the latent faculty. It is reported of Alkt, the son-writer, that he found great difficulty in sight-reading until, on one occasion, being faced actually on the concert platform with the necessity to play an accompaniment at sight, surprised himself at his success under urgency. With not a few musicians, the inability to sight-read is owing rather to nerves or lack of self-control than to any want of technical knowledge. Training can do a great deal in preparing a student; and the constant practice of playing accompaniments, to either vocal or instrumental solos, is the best possible kind of drill-work.

## Me and My Shadow

By LOUISE STUART HOLMAN

ALL TEACHERS will agree that only a small part of music pupils really think as they practice. On the lesson assignment of each pupil this picture might be drawn:



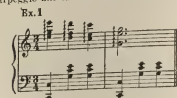
the well-known song being used in order will bring joy and the music road will lead to the "pot of gold" to be found at the end of the rainbow."

Then a story might be told pointing out that only when the mind leads the way does the finger (the shadow) go easily and correctly. If this picture is kept before the pupil's mind, the hours at the piano

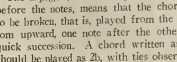
## Broken Chords

By CHARLES KNETZGER

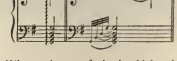
There is perhaps no form of composition in which the faults of careless and inexperienced players are more glaringly exposed than in pieces containing broken or arpeggio-like chords. Take, for example:



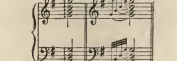
These chords are played beginning with the lowest tone of the left hand chord upward and downward as shown in:



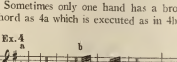
When written as 3a it should be played as 3b.



The notes of an arpeggio do not always follow exactly in the order in which they are written but may be varied to suit the taste of the performer. In the following example both hands execute the arpeggio simultaneously in order that certain intervals may be heard together. Thus 3a may be played as at 3b.



Sometimes only one hand has a broken chord as 4a which is executed as in 4b.



Occasionally the arpeggio is inverted, that is, played from top to bottom. Chords containing intervals too wide for the span of the hand must necessarily be broken. In this case the pedal is used to sustain the tones which must be released.

## Nothing to Practice

By T. L. RICKABY

EVERY teacher has at some time been asked by the mother why a piece has been assigned for further practice when it seems that parent is already mastered. The she has nothing to but to judge the child's progress except the pieces given. The teacher may find a little tactical device useful in such cases. Pupils themselves will assert that they had nothing to practice simply because a new piece had not been assigned them. Both parents and pupils must be shown that musical proficiency is a matter of very slow growth and that it does not depend on the number of pieces taken. It depends on the regular "drill" that is not to be neglected nor even slackened for many years.

To an ambitious and indolent pupil who studies seriously there will come a time when some of the purely mechanical drill may be dispensed with, but that time does not come very soon. Exercises, scales, arpeggios and studies constitute this drill, and if pupils have been directed wisely in this regard, they always have something to practice, whether or not a new composition has been given.

How about those pieces that have already been studied? They are to be kept up and polished here and there, for it is not often that pieces are played as perfectly as they might be. If a piece is worth learning it is worth keeping up. A music pupil will always find something to do if he looks over the ground carefully.

"Music gives tone to the universe; wings to the wind; light to the imagination; a charm to sadness; peace and life to everything."—PLATO.

# Saving Lost Motion in Piano Study

By LESLIE FAIRCHILD

"Do not be in a hurry to succeed. What would you have to live for afterwards? Better make the horizon your goal; it will always be ahead of you."—GEORGE BERNARD SHAW.

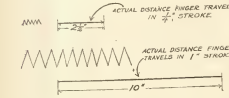
IN THESE TIMES of numerous alluring "short-cuts" and the tendency to try to reach the top with as little effort as possible, there is grave danger of failure for the pianist. On the other hand there are students who put in hours of practice yet never receive the full benefit of their efforts. They are like old fire horses all up and down and so "go ahead."

Probably nowhere is there so much lost motion as in piano playing. A pupil goes through the most ridiculous movements, to accomplish what should be done with a minimum of effort. If an actual moving picture could be made of his performance of a simple exercise he would readily see that he travels miles out of the way to accomplish his purpose.

One pianist, for instance, will execute an outlandish vibrato motion on a key that has been struck, imagining that he is producing an effect similar to that of the violinist, though a little common sense will tell him that such finger movement never alters the tone of the key he has struck. Another who raises his fingers unnecessarily high, with the result of loss of speed. Still another goes through all sorts of strange arm movements. If these performers had really mastered their studies in school, they would have grasped the fact that a straight line is the shortest distance between two points in piano playing as well as in geometry.

### Conservation of Motion

IN SOME of the big manufacturing plants there are men who are paid large salaries for reducing unnecessary motions in the work of their employees. Through this means the workers are able to conserve their energy and at the same time increase their output. Pianists can well afford to think along these lines. For a simple, practical example, let us see what the results would be in striking a note five successive times with the finger lifted a quarter of an inch from the key, and then striking the same note five more times, lifting the finger one inch from the key.



In the second instance the finger is made to travel through space just four times as far as is necessary. This is not to say that all piano playing should be done with low finger action. It is just an illustration to show how energy may be dissipated. However, Mr. Edwin Hughes tells us that Leschetizky, to whom he was assistant at one time, realized the fallacy of very high finger action and did not teach it in his later years.

### The Sciences of Piano Technique

IN THESE days of reason and research, modern piano technique is based on scientific principles. The pianist who wishes to achieve success must know these principles and how to apply them. It would be a very good idea for him to discontinue his practice long enough to understand thoroughly the correct principles which underlie piano playing.

### Precision in Practice

THE DIAMOND cutter knows well that the beautiful display of prismatic colors can be released from the rough crystallized carbon only by using the greatest precision in cutting and polishing each of the many facets. So with a musical composition. The numerous phases of technique must be studied with the greatest exactitude if the pupil expects to acquire a really artistic touch.

Precision can be acquired only by practicing scales, arpeggios, octaves, trills, chords and difficult passages in compositions at an extremely slow tempo, combined with a vivid conception of what one is trying to accomplish. By a slow tempo is meant a "snail's pace," but this refers to tempo only. The motions themselves should be executed with lightning rapidity. Clean-cut finger and wrist movements are essential. In practicing pure finger technique it is advisable to use such exercises as are given in Liszt's "The Virtuoso Pianist." The hand should assume a vaulted position with the wrist held somewhat low. All fingers should be curved nicely with the thumb forming a three-quarter circle with the first finger. All playing should be done on the tips of the fingers with no breaking in of the first joint. In practicing pure finger technique should guard against the slightest arm weight.

Below are a few factors that may assist the pianist in gaining greater precision and mastery of his instrument. A review of the article on "How to Avoid Fumbling at the Keyboard" which appeared in the December, 1927, ETUDE, will be of service at this point.

### Correct Mental Attitude

Hall of the mistakes made in piano technique can be traced to a hazy mental conception of the technical problem to be solved. The fingers really are capable of doing only what the brain commands them to do. In learning to play a passage correctly the student should close his eyes and review in imagination the correct notes, fingerings, dynamics and phrasing required. By so doing practice hours will become more fruitful and the memory more reliable.

### Fingering

Suitable fingering gives a sense of security and assists also in memorizing. The regular fingering of the scales, arpeggios and chords helps the student greatly in choosing correct fingerings for similar passages in compositions. Naturally some judgment will have to be exercised. It is sometimes advisable to substitute the weak fingers for the more emphatic beats of the passage and the strong fingers for the less.

### Clean-cut Work

See that the beginning and ending of phrases are clean cut, that all embellishments are as sparkling as jewels, and that all unusual effects are prepared in advance.

### Expression Marks

Do not anticipate the expression marks, that is, do not start to play *f*, *pp*, *mf*, *rit.*, and so on two or three measures before the actual markings. It is time enough to make them effective when one comes upon them.



LESLIE FAIRCHILD



## Accuracy in the Bass:

Accuracy in playing bass notes, failure in which is especially noticeable in waltzes, is one of the technical points that the student should master. Left hand work alone will accomplish this. When the first beat of each measure happens to be a single note it is advisable to attack it with a stiff fifth finger, also to practice using the full octave, then simply "shadowing the octave."

## Eyes Front:

When there are single notes to take, especially the initial note of a melody, the student should see to it that he has the right note to start with. Sentimental pupils whose eyes are fixed on heaven are apt to get their fingers on the wrong note.

## Precision in Scale and Arpeggio Work:

Precision in scale work will require firm fingers and a flexible thumb. To acquire a flexible thumb it is excellent practice to play all the major scales with two fingers: first and second; then with three fingers: first, second and third; then with four fingers: first, second, third and fourth. To avoid moving the hand sideways each time the thumb goes under or the third and fourth finger is passed over the thumb it is advisable to hold the hands on a "slight angle or what is known as "scale position."

If you will place the thumb of the right hand on C and the third finger on B you will have the exact slant the hand should

maintain throughout the entire scale. To get the correct angle for arpeggio playing place the thumb of the right hand on C and the fourth finger on B. A few stretching exercises done before practicing arpeggios will be found most helpful.

## Metronome:

Regardless of the utter disdain many teachers and students may have for it, the metronome properly used can be of great assistance in gaining rhythmic accuracy. It is to be found quite at home in the studios of many of our great pianists.

The true artist is never quite satisfied with his achievement, but is forever perfecting his vision to greater distances. The student who thinks his work near perfection or expects success to come to him at once is suffering under a great delusion. There is no easy means to attainment. The only short cut lies in his following the advice of those who have been successful and in using his own best judgment in choosing the course to follow.

## SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. In what ways is energy conserved in piano playing?
2. What benefits result from the practice of scales?
3. What in particular makes for precision in practice?
4. What is the advantage of regular fingering of exercises?
5. What is the "scale position"?

## A Simple Way of Teaching the Value of the Dot

By LOTTIE A. BELDEN

"Here is a note with a dot after it. Can you tell what that means? It means that the note must be held longer than usual." So far the explanation to the pupil is quite simple; the difficulty arises in pointing out to him how much longer the note is to be held. Usually the child has not yet learned fractions, so the phrase, "one-half its length," is meaningless.

The teacher therefore next writes a whole note in the child's note-book or on a page of music. Then she asks the child, "What two kinds of notes make a whole note?" When the correct answer is given she writes the two halves under the whole and puts a ring around one of them, saying, "The whole note equals two half notes, and the dot is just as long as one of these half notes." Then the teacher draws another half note under the dot:



She proceeds in the same manner with the half and quarter notes, as well as with eighth notes, if the pupil has already encountered one of these in his music. Then, each time a dotted note appears, she divides it as before and has the pupil answer questions about it, such as, "How many halves make a whole note?" "What two notes make a half note?" "What kind of note is a quarter note?" "What kind of note is the dot equal to, if it appears after a whole note?" "What kind of note is the dot equal to, if it appears after a half note?" The pupil must reply to these questions clearly and completely.

## To Learn Letters and Numbers of Scales

By LARELDA BREISTER

Fill in the gaps:					
I. Scale	Numbers	Letters	II. Scale	Letters	Numbers
A	6554	feed	A	did	414
B		cabage	B		43
C		face	C		462
D		age	D		654
E		dead	E		217
F		led	F		4347
G		adage	G		72165

Many more examples may be added when these are worked successfully.

"Although it may be true that the average American is not as well educated musically as the average European (I do not hold that idea myself) he knows when he hears fine music, and you cannot fool him for a moment. It is not necessary that one should be technically educated in music in order to appreciate and enjoy it. Music is of a vibratory character and waves us all alike, regardless of whether we are musicians or only 'music-lovers'."—WILLIAM WADE HINSHAW.

## Master Discs

## A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be reproduced in this column. Correspondence relating to this column should be addressed: "The Etude, Dept. of Reproduced Music."

OVER A YEAR ago the Victor Company issued an album containing Chopin's *Preludes* as played by Alfred Cortot. This was the first step toward a complete Chopin upon discs for the musical library. More recently this enterprising concern brought forth the twenty-four Etudes, Opus 10 and Opus 25, as played by Wilhelm Backhaus. This eminent pianist has long been universally praised for his concert-hall performances of these studies; therefore, it is good to find that he has recorded not a scattered half-dozen but instead the entire two groups. After hearing his interpretations we believe he will be praised for a long time for his recorded art. An English reviewer has said of this art and we too, believe, "Backhaus not only shows the means and purpose of these Studies but also explains them, for his is not demonstration but performance." One has but to turn to the familiar *Black Key Study*, Opus 10, No. 5, which requires "velvet-tipped fingers and supple wrist," or to the *Andantino*, Opus 25, No. 1, where the arpeggio needs the true singing touch, or to the *Lullaby in F Minor*, Opus 25, No. 2, where beautiful legato is so essential, to find that Backhaus plays these classic Studies as they should be played. In the fortissimo octave Study, Opus 25, No. 10, and again in the swaying tumult of the final Study in C minor where the left hand has chorale passages against arabesques in the right, Backhaus again proves himself the master pianist. The recording of the piano is the only fault that one can find with this set, for unfortunately it is not a remarkable reproduction. There are better qualities apparent in Opus 25 than in Opus 10, however. The set is Victor Album M43, six discs.

Another recent piano release of importance is Schumann's "Symphonic Etudes." It is available in Columbia Album, No. 102, with Schumann's piano *Sonata in G Minor*, both played by Percy Grainger. The "Symphonic Etudes," a series of Studies and Variations founded upon an impressive theme "written by the father of Schumann's friend, Baroque von and most imposing works of his kind and has long been popular with all great pianists. Recently in New York City within one this work in recital. Schumann's second sonata, Opus 22, was written about the same time as the first, but, because of considerable revision, was not published until later. Hence the higher opus-numbered sonatas, there is nevertheless much to admire in this work which is full of true Schumannian poetry.

Percy Grainger, who has been aptly called the "Playboy of the Musical World" and rhythmic vitality. That he does not is just as well. After all a vital rhythmic line is the principal element of all music and, when that is there, those of us who have imagination can easily supplement the poetry and sentiment which we personally prefer.

A single disc containing Liszt's *Hungarian Rhapsody*, No. 12, was recently is-

sued by Odeon, No. 3241. It is played by Carl Szereit, one of the younger pianists in Germany. His performance is competent without being overly brilliant; but since the recording is clear and the passage work comes out so well, we believe that this disc should prove helpful to the student.

## Rampaging Rhythms

GEORGE GERSHWIN'S *Concerto*, for piano and orchestra, has been released by Columbia in their "Modern Music Album Sets," on three discs. This work, the first of its kind ever written for the modern jazz concert orchestra, is brilliant and effective. Roy Bargy plays the piano part in the recording, and Paul Whiteman and his band provide the impressive background. The first movement begins with a "Charleston" motive which forms the subject for some ingenious development. The second part presents a more poetic and nocturnal atmosphere. Part three remains "an orgy of rhythms."

That celebrated Dutch conductor, Willem Mengelberg, is now represented on discs by the same company. The manner in which Mr. Mengelberg arranges his unique division of artistic talents is an ingenious one, in Holland where he conducts his own native band, the Amsterdam Concertgebouw Orchestra, he has a contract with Columbia, whilst in this country Victor has a contract with him in connection with the New York Philharmonic Orchestra. Recently Columbia issued a three-part version of Weber's "Oberon Overture," conducted by Mr. Mengelberg in Holland, which is superbly recorded with depth of quality and rich sonorities which are truly realistic. This Overture, the preface to an operatic fairy-tale, is an old favorite in the concert-hall. It opens with the magic horn motive of Oberon and then duplicates many of the poetic melodies of the score. One hears the Elf and Elfkin themes, the tender and beautiful song of Sir Hoon, first given out by the clarinet and then by the strings, and lastly the *Jubilation Theme of Rezia* from the grand aria, "Ocean, thou Mighty Prince." On the fourth side of these records Mengelberg conducts the *Scherzo* from Mendelssohn's "Midsummer Night's Dream." Here again is magnificent recording but a less felicitous reading, the concept being much too heavily handled for a true delineation of elfish agility (Columbia records, Nos. 67481-67482).

## Heroic Recordings

MENDELSSOHN'S first classical recording with the New York Philharmonic Orchestra is Richard Strauss' tone-poem, "A Hero's Life." This is an important release not alone as a celebrated dramatic-symphony from the pen of perhaps the greatest living composer but also as a Mendelsohn *pur de force* dedicated to him. The recording is unusual in its faithful projective qualities. We understand that it was made in Carnegie Hall, the official home of this orchestra, which accounts for the realism and the rich resonances of the recording.

"A Hero's Life" is a long work played without a break. It is supposedly the study of the life of an ideal hero, although many modern writers claim that it is virtually a

(Continued on page 396)



ASSAMESE KHASIS IN DANCE COSTUME—KHASI DANCE SHILLONG

## The Symbolism of the Dance in the Far East

By LILY STRICKLAND  
The Eminent American Composer

"Life moved on the face of the waters."

THE PERPETUAL motion or energy of life is rhythmic. The beat of waves breaking on the shore, the song of the wind, the leaping flames of fires, thunder, lightning, rain and all elemental forces work rhythmically. The very breath of our bodies comes and goes in a measured rhythm.

The first dances, as reactions to Nature's motion, may be described as inarticulate development of song, in a sequence of words, comes articulate rhythm. Both are the results of a natural evolution of some inward urge that impels man to express his emotions in an outward form. All Nature moves in ordered sequences of changing elements, creating a rhythm which in turn influences human beings to a conscious imitation of the stupendous Dance of the Universe.

In India, Shiva, a defused symbol, is called "the Lord of the Dance," controlling energy and rhythmic powers that obey inescapable laws. He symbolizes cosmic rhythm, that invisible force that dominates life in every form. Under the title of *Nataraj* he typifies the phases of motion from birth to death as an eternal dance. According to the old Hindu beliefs a rhythmless world could not exist. Without wind and rain, heat and light, all

life would become extinct. Celestial bodies revolve in obedience to the mysterious laws of rhythm; our own world moves through space bound by the same laws. Life is rhythm.

In the beginning of man's development it was instinct and not reason that first prompted him to dance. He saw movement in the trees and grass, in the flames leaping upward from the fire, in the flowers swaying in the wind, in the sun-rays, vibrating and moving. In all life there was a sense of motion, rhythmic

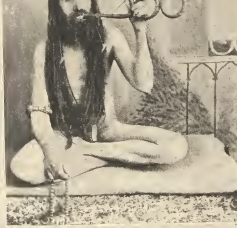
## Undulatory Dances

PERHAPS the first gestures of the early dances were patterned on the undulations of Nature's forms. In those early dances there was a dignity, an orderly conception and a sincerity that marked his human emotions as imitative of the grave and sublime gestures of his world. These emotions were intensified in his dances, which, slow and measured at first, became excited and augmented to a crescendo of wild and pagan tumult. From calm to storm the dances symbolized the changing moods of Nature that were expressed with the energy of inward vitality and fire. So man was moved to newer and larger forms of expression.

Someone has said that the entire system of Pythagoras could be taught by movements. You cannot contemplate Nature in any of her moods without being aware of motion. Her very stillness is pregnant with it, and that which we call silence is merely muted motion. There is no real silence, no cessation of motion in Nature. As an effort to express a wish, we are returned to the more audible and dominant sounds of day say that a night is silent when in reality, if our ears were trained to catch the lowest and the highest vibrations, we would realize that all silence is full of sound. The antennae of the radio have pierced the voids in the ether and



OROMO ABORIGINAL DANCE



BUFFALO HORN IN COMMON USE AMONG ANIMISTIC TRIBES



ABORIGINAL DRUM CORPS







## Broadening the Horizon

By MARIE F. HALL

HOW CAN WE as piano teachers broaden the horizon of our pupils? How do ourselves get a broader view, a larger outlook, in this physical world of ours? Do you not remember on that hiking trip last summer that, when you reached the top of the highest mountain peak, you got a quite different view of the surrounding country—that the hills which had been close at hand when seen from the higher ranges on either side of them assumed their proper place in the landscape? Your horizon was broadened. It embraced more than the one range of hills; it stretched out and out to the wonderful mountain peaks that seemed to touch the sky.

So in music. By training as well as by unconscious absorption we have enlarged our horizon on the side of hearing and understanding music. We can enjoy a varied musical menu. We attend a recital in which the stereotyped piano program is given (starting with Bach and ending with Liszt), or we hear a program of compositions of the old Italian or modern French or Italian schools. And we are equally happy. Not so the pupil, Scarlatti? "Oh, no, I don't like that, too thin." Debussy? "Too flabby. Doesn't get anywhere." Spanish? "The rhythms make me nervous." They have no guide book at hand to indicate the sights that are worth while, to show the beauty that is hidden in these compositions. We, as educators, must become guides and lead them out into the Promised Land.

The piano teacher in his work labors under a disadvantage, for, unlike the vocal coach, he has no tones to help him tell the story. There is no visible picture, no cost or costumes or historical atmosphere to call up the picture to the mind of the pupil. So here we must assume that the pupil has imagination.

**Imagination, the Indispensable**  
PSYCHOLOGY tells us that the imagination is a stronger factor than the will in the development of mankind. For to will is a purely intellectual process, while to imagine a thing colors it with the warmth of feeling and emotion. Moreover it is the

image, or mental picture that, indelibly impressed upon the subconscious mind, produces results. One definition of "horizon" is, "the bounds of observation or experience." Then to broaden the horizon, the musical horizon, of our pupils we must enlarge the boundaries of their musical experience, and we can best do this through cultivating and making use of the imagination.

Then again psychology steps in and we learn that, through the association of ideas, we can obtain the goal towards which we are working. Just as a lovely landscape can be seen from many points of view and new beauties discovered from each one, so a composition to be appreciated must be studied from various angles.

Let us, therefore, make use of as many different avenues of approach to the pupil's musical consciousness as is possible, and find the particular avenue of approach to which the individual pupil is most susceptible.

For training, musical diction, form analysis, all have their places in awakening the pupil's imagination and interest. The following are a few general suggestions for broadening the musical outlook.

Take a composition having a simple melodic outline (such as (or graph) *Make of the curves of the melody*). Show how the outlines are more clearly defined in some compositions than in others, how the larger melodic curves are made up of a number of smaller curves or waves. (Use *Dvořák's Goin' Home*, Handel's *Largo*, Mendelssohn's *Songs without Words*, Schumann's *Romance in F sharp* and many other examples that will come to mind.)

A special school or period of music, Scarlatti, for example, can be better understood if there is taken into account the limited amount of music of that period which the composers of that day had at their disposal, the differences between the early simple instruments and the modern concert pianos, the influence of the Church and the court life, and the dependence of musicians upon royal patronage. Have your pupil attend a harpsichord recital and hear the recording of the music of the sixteenth and seventeenth centuries by Harold Bauer and others. Let him study at close range

these "old" compositions. After this eye opening and ear opening process the comment will come back, "Scarlatti—what a lot he could do with a little!"

### Mood Pictures

FOR THE German "*Stimmungsbild*" (mood picture) English unfortunately has no corresponding word, and it is most useful one in music. Watch an audience when Paderewski plays. It is the mood of the music which this great artist conveys through his playing that casts a spell over his hearers. Let us make use in teaching of the composers who are mood painters. Debussy gives us shifting mood pictures—everything plain, no regular rhythms—so that those who have been brought up on Haydn and Mozart feel the lack of regularity of cadences and phrases. But then Debussy's music to Corot's landscapes. Bring up in the mind of the pupil the picture of a lovely sunset with shifting, changing cloud effects, tints of rose, azure and gold merging into one another. His prelude *La Vallée en Chêne de lin*, Paderewski's *May Night* and Grieg's and MacDowell's compositions with their suggestive tints afford many examples of mood pictures.

Show how the emotional or dramatic climaxes are just as evident, just as convincing, as in a well-written play and that the development of the themes is similar to the development of the characters in the drama. Take songs having a climax. Grieg's *Ich Liebe Dich*, Liszt's transcription of Schumann's *Frühlingnacht*, the development of themes psychologically as in the Wagnerian music dramas. Whether you take only piano literature or lap over into vocal the classics are full of illustrations. Start the ball rolling; the will do the rest.

The average high school or college student would be able to tell at first hearing whether a quotation is from Chaucer, Shakespeare or Tennyson. Could our piano pupils do the same with the music of the great composers? Try them out. Play (without giving the composer's name) sample passages from Beethoven, Chopin

and Schumann until they are familiar with the characteristics (the *Idioms*) of these masters. Our music contests in the schools have done wonders in familiarizing students with good music.

### Writing Program Notes

HAVE ALL the pupils play in class. Have them present a short sketch about the composer, a brief analysis of the composition, and, by this introduction, put the listeners into the proper mood of its hearing.

Then reverse the process. Have a composition played (or play it yourself) announcing the name of the composer but without giving the title or any comments on the composition. Then have the pupils write out their impressions—their reactions—to it. They are really writing program notes just as we have them in our amateur symphony programs and are thereby sharpening their mental hearing and musical appreciation.

And right here we would do well to make use of all the mechanical and musical aids in the way of piano players, radios, and so forth, which this age offers us. The best suggestion is to have the pupils store the mental picture galleries, or picture books, with examples of the different schools of music, and of appreciation of the beauty that is there, just as much as they do with the high school catalogue to instill in their students a love for literature, history or the sciences? "From the known to the unknown" is a psychological principle which, when applied to music study, will broaden the musical horizons of our pupils. Link up all that they have had in their personal lives in the way of background, travel, education, with music study. Have it become an integral part of their personal development and self expression. Their musical interest, like the power of those wonderful Swiss glaciers, will gather strength as it sweeps along.

like pieces are more adaptable than elaborate operatic selections.

The earliest ones had only four small bells, then eight or ten, automatically played. Later clavier and pedal boards followed, increasing the number of bells. Some carillons were lost in a fire of war, or recast into cannon: Germans destroyed many in the World War.

The best carillons are good organists. Also one must be a mechanic and electrician to undertake the care of a carillon, since so many carillons are merely paid to play the clavier and arpeggio.

As carillons vary so much there is little that is written especially for them. In choosing that written for piano, harp or lute, especially if many changes of key occur, rather notes that mutilate it poor effect. Folk songs, anthems and such

and Schumann until they are familiar with the characteristics (the *Idioms*) of these masters. Our music contests in the schools have done wonders in familiarizing students with good music.

### Mutes That Raise the Pitch

THERE ARE special French horns made which are rather funnel-shaped with a small tube projecting. E This at the end of the bell, that is, the area where the vibrating column of air in the horn comes into contact with the atmosphere outside the horn. Because of the change of the air cushion it does happen that the insertion of the mute into the bell of the horn raises the sound a half tone.

Mr. Geyer of Chicago often places a special mute valve on his horns. This mute valve has tubing the same length as that of the second valve. Since the mute valve lowers the sound one-half tone, it therefore, the proper correction for the metal mute. With the use of such a mute valve and a mute it is possible for the horn player to play stopped tones with the same intonation that he plays open or unstopped tones throughout the entire register of the horn. If, however, the horn player uses his hand to stop the tone, instead of using the metal mute, the mute valve will not make the correction properly below G on the second line. All notes below G will have to be transposed one-half tone higher to be correct in pitch.

Very few professionals use the metal mute, and therefore the mute valve is not so valuable except for playing below G. The best suggestion with the mute does not have the volume that the hand-stopped tone has.

The muted horn has a very dramatic quality when played with power or force. In nine cases out of ten that is the effect wanted when the muted horn is called for. However, a composer occasionally calls for a muted horn when all he wants is a horn and not a change of quality; in this case it is not necessary to mute the horn.

### The Proper Horn for Band

SHOULD THE French horn player in the high school band play an E flat or an F horn? The matter of transposing may baffle the young player. The band director himself may wonder if it is not too big a risk to use the F horn when the players a boy of ten has no difficulty with the problem.

Now, of course, if any of the horn players double in the orchestra, it will be necessary for them to play both horns.

The necessary for them to play both horns cannot change from one to the other and be sure of his pitch. It is generally conceded that the F horn quality is more desirable than the lower pitched E flat. As a matter of course, last year I heard some complaint because the third horn part in "Finlandia" went up to B flat. Both my first and third horn players played F horns, and neither of them had only to reach A flat rather than B flat.

While waiting in the halls of the building assigned the bands, I met a boy with a French horn and an extra horn. He said he played in "P" ordinarily, from transposed parts, but since he was going over to the night-guard regiment he had to take his E flat crook. I said nothing to him, but I wondered how confident he was. Evidently, the director of his band felt that there was an advantage in having horn players use the F horn. Personally, I felt that that particular horn player would be at a disadvantage in the night-guard

## BANDS AND ORCHESTRAS

Conducted Monthly By  
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## The French Horn in the High School Band

By PAUL E. MORRISON

PRESIDENT ILLINOIS SCHOOL BAND ASSOCIATION

### PART II

will be puzzling him for a long time because of the signatures and the accidentals. I would explain it in this way. Take the scale in the key of D, two sharps. I am sure the boy did not do the work or he would have decided, after writing out a few, that it would be easier to learn transposed at sight.

All of this points to the fact that I think the horn players in the band should use F horns and transpose at sight. Perhaps you are not yet convinced that this is the best for high school players. It is well known that the horn parts for orchestras are much more interesting than those for band. Indeed, I have found in some cases that my band horn players were losing interest because of lack of variety in the parts. When, however, I started them to transposing, they became more alert. The transposing introduced the problem element which held their interest.

Only recently one of my horn players began to talk about getting a cornet. I started him on the E flat transposition, and after he had mastered that fairly well, I started him on the C transposition. That naming and counting as the pupil plays, after which he is to name them. Then take up a simple melodic exercise, having the pupil name the notes before he starts to play. Follow the same plan in several other keys. Three-quarters of an hour of work along this intensive line will take care of the whole matter. The pupil may not be absolutely sure of himself for a few days, but he ought not to need much, if any, additional explanation.

The signature works out splendidly. Simply always add two flats, the same two flats, B flat and E flat. If you have a signature for four sharps, the B flat and the E flat cancel the first two sharps, leaving the other two exactly where they ought to be for the key of D (or two sharps) in the tenor clef. If you have a signature for the key of F, the two flats to be added are B flat and E flat. If you have a signature of two flats, B flat and E flat should be added mentally and the two present on the staff are in exactly the right place for the third and fourth flats in the tenor clef. If you have a signature of four flats, again the B flat and E flat are added mentally and the four flats present on the staff are in the right place for the last four of the necessary six flats for the tenor clef doubling.

chance. Then, too, if that band did very much general playing, the job of writing out parts must have been an endless one. I am sure the boy did not do the work or he would have decided, after writing out a few, that it would be easier to learn transposed at sight.

All of this points to the fact that I think the horn players in the band should use F horns and transpose at sight. Perhaps you are not yet convinced that this is the best for high school players. It is well known that the horn parts for orchestras are much more interesting than those for band. Indeed, I have found in some cases that my band horn players were losing interest because of lack of variety in the parts. When, however, I started them to transposing, they became more alert. The transposing introduced the problem element which held their interest.

Only recently one of my horn players began to talk about getting a cornet. I started him on the E flat transposition, and after he had mastered that fairly well, I started him on the C transposition. That naming and counting as the pupil plays, after which he is to name them. Then take up a simple melodic exercise, having the pupil name the notes before he starts to play. Follow the same plan in several other keys. Three-quarters of an hour of work along this intensive line will take care of the whole matter. The pupil may not be absolutely sure of himself for a few days, but he ought not to need much, if any, additional explanation.

The signature works out splendidly. Simply always add two flats, the same two flats, B flat and E flat. If you have a signature for four sharps, the B flat and the E flat cancel the first two sharps, leaving the other two exactly where they ought to be for the key of D (or two sharps) in the tenor clef. If you have a signature for the key of F, the two flats to be added are B flat and E flat. If you have a signature of two flats, B flat and E flat should be added mentally and the two present on the staff are in exactly the right place for the third and fourth flats in the tenor clef. If you have a signature of four flats, again the B flat and E flat are added mentally and the four flats present on the staff are in the right place for the last four of the necessary six flats for the tenor clef doubling.

### Method of Transposing

THERE ARE two methods of transposing E flat parts. One, which might seem the easier, is that of adding two flats and reading a tone lower; the other, which is really the only one to consider, is that of reading from the tenor clef. The suggestion of a new clef may seem to introduce something strange, something indefinite. In fact that is not the case. The cello player reads readily in three clefs—the bass, the tenor and the treble. These three clefs make it easier for the cellist. Moreover, in passing from one clef to another, he is not puzzled or confused. The bassoonist often has to use the tenor clef. Why not the French horn player?

In the first place, the tenor clef method is the direct method. The player reads the notes on the staff as they are and transposes G. Now, if he may have the whole matter so clear in his own mind that he will not have to ask about it again. The other method, however,

double horns but use the B flat horn little except for certain high notes which come more readily and with greater ease than on the F horn. In general they are the notes above G. If one or two notes above G are secured with greater ease on the B flat horn, the professional will use it. It is also used as a means to learn the B flat transposition, after which the professional first horn player will secure a simple B flat horn.

Theoretically, the weight of the French horn is borne by the left hand, the right hand being placed in the bell to affect the pitch as well as the quality of the tone. While many of the younger horn players place the palm of the hand in the bell, the proper way is to place the back of the fingers against the far side of it. This makes it a little harder to hold the horn but gets a softer tone and makes it easier to stop the horn.

The rotary valves of the French horn are slightly conical and can be adjusted. It is a good plan, when trying out a new or used horn, to pull the valve slides and blow through the horn, stopping one tube of the slide, to see if there are any leaks. The valve slides, if there are any leaks the valves should be adjusted. If one is not an expert in the mechanical line it would be wise to send the horn to an expert for adjustment.

If the valves do not work smoothly, one should pull a valve slide and pour in a few drops of ordinary olive oil. Vaseline is not good for this, as it is a brass instrument, as it corrodes on brass. Lard would be good except for the fact that there is likely to be salt in lard. The very best substance for brass valves and tuning slides is vasoline.

A considerable amount of water collects in the horn and has to be removed from time to time by turning the horn over so that the carbon dioxide in the brass instrument of the horn. This should be done in such a way as not to attract too much attention while the organization is performing in public. While emptying, one need never be afraid of infection. The carbon dioxide, in chemical action with the copper in the horn, will kill all germs.

### Removing Sediment

HORNS OF all kinds collect sediment on the inside. This is due to moisture, dust and to the chemical action of the carbon dioxide in the brass inside the horn. Many players of brass instruments pick up a new instrument, find that it blows easily and become dissatisfied with their old one, when all the old instrument needs is a cleaning out. Soaking in a bath tub over night and then flushing out or pouring hot water through the instrument will get out a great deal of the sediment. However, if you want to do a first class job get some standard test ammonia and dilute it three or four times. This, when swished inside the horn with a clean cloth, will remove all the sediment. After using the ammonia solution the instrument should be washed out carefully and the valves removed and cleaned. How ammonia can be used to continue to work on the metal of the horn.

A certain "trick" well known to professional band men may be found very (Continued on page 383)

## Singing Towers

By THEODORE LYON COOK

"How does a carillon differ from chimes?" The carillon consists of twenty-eight or more bells of varying weight and size. Each bell has at least five tones—strike tone, nominal (an octave above), hum tone (octave below), minor third, perfect fifth. These must be in perfect tune with each other before tuning with other bells. The range of these bells is 4 or more octaves of a chromatic scale. A chime has a few bells tuned to the diatonic scale, usually within the compass of one octave.

To go on with the carillon description the bells are arranged in rows, the largest weighing tons, the smallest, only a few pounds. There are many foundries abroad whose names are famous as makers of carillons. Workers therein know that copper and tin are best materials for the bells to give a fine quality of tone. The pitch of each bell is determined by its diameter, the timbre, by shape, thickness and material, the volume of sound, by size and weight.

The carillon is played in two ways. It is played mechanically by means of a huge drum perforated with holes to receive, as it revolves, the pegs attached to hammers that strike outside of the bell. The other method requires a trained player who sits at a keyboard (called a clavier) with wooden bars arranged like the black and white keys of an organ console. Pressing them requires strength, as it is not a finger touch. There is also a pedal-board, similar to the organist. This clavier connection strikes inside of bells. Chords are more effectively played as arpeggios, and upper, smaller bells are in more constant use than larger ones.

For centuries carillons have been an important part of life in The Netherlands and to-day add much to the charm of Holland and Belgium. Here they are often heard on quarter and half hour bells and clock and play a little tune before the hour is struck. There are regular concert carillons. Carillon music often celebrates royal birthdays, national holidays, church

Holy Days, and so forth. They are managed by the town, whether in municipal buildings or in church.

The earliest ones had only four small bells, then eight or ten, automatically played. Later clavier and pedal boards followed, increasing the number of bells. Some carillons were lost in a fire of war, or recast into cannon: Germans destroyed many in the World War.

The best carillons are good organists. Also one must be a mechanic and electrician to undertake the care of a carillon, since so many carillons are merely paid to play the clavier and arpeggio.

As carillons vary so much there is little that is written especially for them. In choosing that written for piano, harp or lute, especially if many changes of key occur, rather notes that mutilate it poor effect. Folk songs, anthems and such







## Notes and Dollars

By GLADYS M. STEIN

IN TEACHING whole, half and quarter notes to very young pupils it is helpful to compare the whole notes to silver dollars, the half notes to fifty-cent pieces and the quarter notes to twenty-five-cent pieces.

The silver dollar contains two half dollars or four quarters, and the whole note has the same division of half and quarter notes. To impress the idea well upon their minds use money to illustrate the explanation. Things children can see and feel they will remember, but words are often forgotten.

**\$1.00** the same as a  $\circ$  (whole note)

**\$0.50** the same as a  $\text{J}$  (half note)

**\$0.25** the same as a  $\text{J}$  (quarter note)

Then give simple problems in addition and subtraction like the following:

In money  $\text{\$0.25} + \text{\$0.25} = \text{\$0.50}$

In notes  $\text{J} + \text{J} = \text{\$0.50}$

In money  $\text{\$0.50} - \text{\$0.25} = \text{\$0.25}$

In notes  $\text{J} - \text{J} = \text{J}$

Even six-year-old children can understand and enjoy this work, and thus their music with their school studies.

## Have Patience!

By BLANCHE D. PICKERING

WHEN accepting new pupils it is customary for a short preliminary examination to be given them in order that it may be determined in what grade to place them.

In the past, in several instances, when the writer has asked such pupils to play exercises or pieces recently studied, they have sat at the piano, rigid, afraid to play. Of course, playing for a new teacher would cause some nervousness, but recently another source of the fear was discovered.

It seemed that former teachers had been in the habit of striking them over the knuckles with a pencil whenever they had made a wrong note or used an incorrect finger. Being strict with pupils is, of course, very well, but rather than striking them for every little mistake, teachers should talk to them and tell them the necessity for being accurate. Otherwise pupils will forget that music is a beautiful art and will remember only the unpleasant aspects.

If pupils have fear they will not be able to put expression into their music for their only thought will be the dread of making a mistake. In a word, have patience!

"Lord, what music hast thou provided for Thy saints in Heaven, when Thou afforest them such music on earth!"

—JZAAK WALTON.



## Allan Smith Tells His Story

The thousands of musical people who have heard the National High School Orchestra of three hundred and fifteen players, at Chicago, were greatly impressed by the "boy at the timpani." He was Allan Smith, of Detroit, Michigan. THE ETUDE got him to write up his story thus far, but Allan is sure to go much further. Several famous conductors have praised his decided gifts.

"My start in drumming was accidental. It began in grade school. One day a teacher passed around the class some slips of paper on which were printed a list of all the instruments. She said, 'Those of you who wish to study an instrument, put a dash after the one you would like to play.' I looked over the list and could not decide. So I shut my eyes and made a dash. To my surprise I had dashed out 'percussion.' I was glad to see it so, for a good drummer has always fascinated me. My teacher was Mr. Selwyn Alvey, teacher in the Cass Technical High School.

"From the start to the present I have played in everything but a dance band.

"One of the most comical things I ever witnessed was a colored boy playing a bass drum for a school band. A march started. All of a sudden his attention was placed on some friends in the front row, so he 'put on the dog.' He started swinging the bass drum stick high and wide. The stick slipped and to his surprise he saw it sailing across the stage. Then, instead of picking up a timpani stick or drum stick till the club could be returned, he dashed after it and returned in time to end the piece with a bang.

"Another incident which I thought funny took place at the National Orchestra Camp. Osnip Gabrieliwitsch was our guest conductor that week, and was stopped because Gabrieliwitsch heard one of the flutes play flat. Only two flutes were playing so he started gently to 'bawl out' the second chair man. The second man was a bushy-haired small Scotchman. He looked bewildered and then he spoke up, 'I am sorry, sir, but I didn't play my part.' Gabrieliwitsch saw his error and had a hearty laugh. Still we all loved to play under his baton, because he seemed to play in a symphony orchestra.

"The height of my ambition is to play in a symphony orchestra. My ambition was partly fulfilled this summer when a hundred and thirty boys and girls came together from all over the country to play at the National Orchestra Camp where we performed under some of the most eminent conductors and composers in the country. It was a wonderful summer, and I hope I shall have the opportunity of attending the camp next summer."

## Helps to Accurate Counting

By W. L. CLARK

1. Count aloud from the very first assignments.
2. Review each exercise, counting aloud until counting becomes habitual.
3. Study the value of the notes in each exercise before attempting to play the material.
4. Listen attentively while the teacher counts aloud to a new exercise.
5. Remember that, in order to keep accurate time one must be able to read notes rapidly.
6. In each new exercise count aloud while practicing each part separately.

## Musical Painting

By JESSIE M. DOWLIN

A COMPOSER in bestowing a title upon his production often presents what is practically a pencil sketch of the desired picture. A little study of titles will convince one of this fact and stimulate a pianist to increased artistic endeavor.

A typical example of color possibility is found in *Chorus and Dance of the Elves* by Théodore Dubois, included in the "Popular Recital Repertoire." The theme opens with the gathering of the elves from the remote corners of Elfland. There is the characteristic darting of the spirit from tree trunk to thicket, some peering from coverts, others swaying gaily on the fern fronds. One hears at intervals the sweet summoning of trumpets and the nimble steps of the little people who hop and skip blithely forward to answer the call to the moonlit glade.

Next comes a rhythmically different movement which confines the melody to the left hand and is decidedly suggestive of a minuet dance. The climples the elves moving gracefully through the glades and hears the accompanying intermittent treble of the night wind, with perhaps an intimation of the tinkling comment of a waterfall and the murmurous reply of grasshopper and leaflet.

The spirit dance goes on happily until two heralds, with mingling chorused trumpet notes, leecheth attention. Again comes the characteristically merry darting rush of the little people.

The trumpet summons is evidently a signal that, this being the fall of the moon, the marriage of the queen of the elves is to take place, for the ceremony apparently begins at once with a marching chorus of elfin voices which stress a melody in a delightfully simple and the solemnly joyful lift of the stately marches of the world of human kind. This merges into a final concert of tuneful congratulation, in the midst of which more apprehensive elf suddenly discerns that the moon is swinging low in the west.

There is much quick discussion, pranks laughter, a hint of agile dancing beside the elf fire at the rim of the moon, and at last a darting retreat to spry sanctuary before the reality of dawn shall overtake and destroy the charming elfin forms that flit through the realms of imagination.

## The Prolific Schubert

By DEEMS TAYLOR

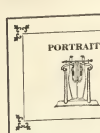
THE FACT that his career ended in his thirty-second year has inevitably caused Schubert to be placed in the tragic company of the masters who died before their work was done. But it is difficult to make Schubert a really tragic figure. No composer who, in fifteen years turned out two symphonies, an opera, a mass of piano pieces and chamber music, and more than 600 songs, is exactly a thwarted genius. He was undoubtedly underrated by his contemporary listeners, but he was none the less popular among them, and seems to have had a reasonably long time.

—McCall's Magazine.

"A teacher should not be continually thrusting instruction into the ears of his pupil, as if he were putting it through a funnel, but after having put the lad, like a young horse on a trot before him, to observe his paces and see what he is able to perform, should, according to the extent of his capacity, induce him to taste, to distinguish, and find out things for himself, sometimes opening the way, at other times leading him to open, and, by showing or increasing his own pace, accommodate his precepts to the capacity of his pupil."

—MONTAIGNE.

## THE ETUDE



## THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery.—1. Cut on dotted line at left of this page (which will not destroy the binding of the issue). 2. Cut out pictures closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make the musical portrait and biography scrap books, by pasting them in the book by means of the binding of the issue. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.

## PAUL HINDEMITH

HINDEMITH was born in Hanau, Germany, in 1895. He is thus even now only in his thirty-fourth year, and yet a commanding figure among European musicians—perhaps the most brilliant of the younger German School, as is Arthur Honegger of the French School. His teachers were Arnold Mendelssohn and Bernhard Sekles, with whom he studied at the Hoch Conservatory at Frankfurt-on-Main.

Besides being one of the outstanding contemporary composers Hindemith is one of the best viola players on the continent and often plays in the Amar Quartet in its frequent recitals throughout central Europe. For several years he was leading an orchestra conductor at the Frankfurt Opera House, a position which he filled with the utmost distinction.

Hindemith's style is extremely modern, emphasizing contrapuntal effects and—

degrees—atonality; but in his writings there is never that lack of attractive and plausible ideas which one finds in the productions of most of the modernist composers.

The intelligent music student should be familiar with the names, at least, of the following works of this composer: the three-act operas, "Sancta Susanna," "The Nash-Nash," and "Mörderer, Hope of the Women"; the song cycle for solo voice and piano, "The Young Maiden." The *Sonata for Viola and Piano* is also noteworthy, and the *String Quartet in C Major*, Op. 16, which first brought his name into prominence.

## MAUD POWELL.

MISS POWELL (Mrs. H. Godfrey Turner) was born in Peru, Illinois, in 1868, and died in Uniontown, Pennsylvania, in 1920. She was the first American woman to become an internationally successful violinist—truly a distinction. After four years of musical studies in Chicago with William Lewis, she was sent, still a young girl, to Leipzig to receive instruction from Henry Schradieck, famous German violinist and teacher. Thence she went to Paris, where she obtained one of the six vacancies in the class of Charles Dancla. A short time afterwards she met the great Joachim and became his favorite pupil.

Later she toured in England and Germany, returning to the United States in 1885 to appear with the New York Philharmonic Society under the baton of Theodore Thomas. Her subsequent American recitals built up for her a well merited fame. In 1892 she toured Germany and Austria with the Arion Society of New York; in 1893 she played at the World's Fair in Chicago. The next year she organized the Maud Powell String Quartet.

During 1905-06 Miss Powell was in South Africa with her own concert company.

Concertos by such renowned composers as Dvůřák, Tchaikovsky and Arensky were given their first American performances by Maud Powell. Her appearances in music were Max Vogrich and George William Tordani; then, at the age of fourteen, the boy was sent to Leipzig, where he studied piano with Reinecke and Zwintscher, as also composition with Jadassohn. The thoroughness of this Leipzig training inevitably left its mark on the future master-pianist. From Leipzig, Hutcheson went to Weimar (1880) to work with Bernhard Stavenhagen, a Liszt pupil.

After appearing in Germany as a pianist and conductor, Hutcheson went to Baltimore, Maryland, in 1890, as head of the pianoforte department at the Peabody Conservatory, a position he held for twelve years. Following his resignation, he toured for two years in Europe, then returned to America and made his home in New York City. Hutcheson's playing has been ranked with that of the world's greatest performers on the instrument, and on the occasion of his first performance in New York City, such generally conflicting critics as Finck, Krehbiel, Aldrich and Henderson agreed to perfection that there was a pianist to be reckoned with.

Hutcheson's own compositions include a piano concerto, a violin concerto, and many separate piano numbers. He is at present Dean of Graduate Students at the Juillard School in New York.

## ROBERT SCHUMANN

SCHUMANN was born in Zwickau, Saxony, in 1810 and died near Bonn in 1856. A boy "all music" from his earliest childhood, he began his career of composer at the age of seven. After preliminary studies at the Zwickau "Gymnasium" he studied law at Leipzig University in 1828, going thence to Heidelberg the next year. Music was rapidly and inevitably gaining the victory over law in the heart of the young man, and, upon his arrival in Leipzig again in 1830, he commenced the serious study of his art under Friedrich Wieck and Heinrich Dorn. Through the use of a mechanical device intended for strengthening the fingers he lost the use of the fourth finger on his right hand, which soon brought an untimely end to his career as pianist. Thereafter he bent all energies to literary and musical composition.

In 1834 he founded, with Wieck and others, the famous *Neue Zeitschrift für Musik*—this being edited solely by Schumann during the years 1835-1844. As editor he championed the works of many young composers, notably of Chopin and Brahms. In 1840 he was made a Doctor of Philosophy by Jena University. Schumann's four symphonies, his piano quartet, his songs—ranking with those of Schubert and Brahms—and his splendid compositions, pioneers in the modern piano manner, will never secure for him an all-important niche in the history of music. His opera "Genoveva," the music to Byron's "Manfred," and his cantata "Paradise and the Peri," are imposing vocal works.

## GIOVANNI BATTISTA RUBINI

RUBINI, one of the supreme tenors of all musical history, was born in Romano, Italy, in 1795 and died near there in 1854. His father taught him the rudiments of music, after which he was put under the guidance of a priest named Don Santo who was then organist at Adro. Don Santo, however, soon pronounced him a poor singer on the ground that the latter had not sufficient talent for music.

After numerous engagements in small theaters throughout Italy, Rubini finally was hired in Naples, by a certain Barlaia, to appear in two operas by a contemporary composer who is today quite forgotten. During this time Rubini studied voice with Nozzari. Soon, in Palermo and Rome, he was heard with striking success. His debut in Paris occurred in 1825, when audiences widely acclaimed him the tenor of tenors. Following this he returned to Italy and Barlaia. In 1831 he first sang in England, and for the next twelve years he concertized widely there and in France.

A tour through Germany and Holland, with Liszt, was undertaken in 1843; then Rubini went on alone to Russia. After a second visit to the latter country a little later, he took up his abode in Romano, there to spend his remaining years. He built up an immense fortune through his voice, and a fortune which he never dissipated by extravagance.

His florid singing and his use of the vibrato were said to be especially fine, and the range of his voice was phenomenal.

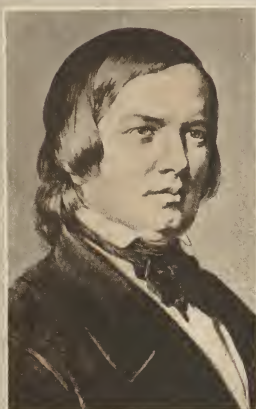


SEARS  
No. 3

# THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—MAY 1929



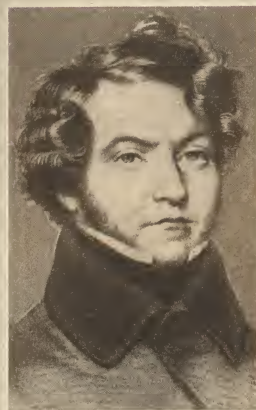
ROBERT SCHUMANN



MAUD POWELL



PAUL HINDEMITH



GIOVANNI BATTISTA RUBINI



ERNEST HUTCHESON



IGNAZ MOSCHELES

A Significant Event in the World of Music

G. Francesco Malipiero, the eminent present day master composer of Italy, recently uncovered this extraordinary work and transcribed it expressly for *The Etude Music Magazine*.

## SONATA

BALDASSARE GALUPPI  
(1706 - 1785)

BALDASSARE GALUPPI, nicknamed the BURANELLO, was born at Burano, an island near Venice, in 1706 and died in Venice in 1785. He was a pupil of LOTTI, and was one of the most prolific authors of Comic Operas. He wandered all over Europe and travelled even as far as Russia. In 1745 he occupied the post of Maestro di Cappella, in the Church of St. Marks in Venice. He has left us a certain amount of chamber music, and several Oratorios.

The Sonata which we are publishing herewith must have been written in his youth, for the influence of the music of the 17th Century still makes itself felt, but there is a distinct Scarlattiian savour about it.

*Allegro, ma con espressione*

Copyright 1929 by Theodore Presser Co.

Other Music Sections in this issue on pages 333, 369, 401.



*mf*  
*a tempo*  
*f*  
*mp*  
*f*  
*p*  
*f*  
*p*

*f*  
*p*  
*f*

# EN BERÇANT (LULLABY)

ED. SCHÜTT  
*espr.*

A beautiful harmonic example. Grade 5.  
In *moto grazioso*

*espr.*  
*ten.*  
*p*  
*pp*  
*ten.*  
*pp*  
*a tempo*  
*poco rit.*  
*pp*  
*ten.*  
*espr.*  
*a tempo*  
*rit.*  
*cant. e poco moto*  
*mp*  
*cresc. e espr.*  
*p*  
*animando*  
*calando*  
*tranquillo*  
*p*  
*animando*  
*molto rit.*  
*molto tranquillo*  
*molto ritard. al fine*  
*espr.*  
*pp*  
*espr.*



# BIONDINETTA

WALTER NIEMANN, Op. 101, No. 2

A fine example of the work of this composer. Known as the "German Debussy" Grade 4.

Tempo di Valse, grazioso a capriccio e sempre un poco rubato M.M.  $\text{♩} = 66$

*p*  
*a tempo*  
*animato (♩ = 66)*  
*marcato*  
*senza Ped.*  
*rub. scherz.*  
*più allegro*  
*un poco più larg.*  
*espress.*  
*mp*  
*rall.*  
*a tempo*  
*pp*  
*lusingando*  
*marcato*

## THE ETUDE

## THE ETUDE

*più p*  
*cresc. più marc.*  
*poco*  
*string.*  
*al rigore di tempo*  
*marcatiss.*  
*sfz*  
*sfz*  
*marcato*  
*rall.*  
*molto*  
*più a cant.*  
*a tempo*  
*dolciss.*  
*pp*  
*dol. grazioso*  
*cant.*  
*a tempo*  
*stacc.*  
*rall.*  
*dolciss.*  
*dolciss. stacc.*  
*sost.*  
*animato (♩ = 66)*  
*marcato*  
*mp*  
*marcatiss.*  
*senza Ped.*  
*più f*  
*poco f*  
*senza Ped.*  
*allarg.*  
*con fuoco*  
*ff*  
*brillante*  
*ff*



## MYSTIC PROCESSION

A fine bit of modern writing; logically developed. Grade 6.

LOUIS VICTOR SAAR, Op. 122, No. 3

Misterioso e sostenuto

a)  $\text{C}$  and  $\frac{3}{4}$  used in alternation.

ppp (u. c.)

poco marc.

pp

poco marc.

poco marc.

p (t. c.)

mp

poco

marc.

cres.

do

a)  $\text{C}$  and  $\frac{3}{4}$  used in alternation.  
Copyright 1923 by Theodore Presser Co.

British Copyright secured

sempre cresc. ed. animando

molto cresc. ff

allarg.

a tempo

sempre ff

marc.

dim.

mf

dim.

sempre

p (u. c.)

più p

gva basso

pp

poco rit

a tempo ppp



Colorful and broadly melodious. Grade 4.

## INTERMEZZO

F. BECK - SLINN, Op.36

Con moto M. M.  $\text{♩} = 108$

Copyright MCMXXVI by A. Hammond & Co.

LITTLE CHINK  
MUSICAL RECITATION

HELEN WING

MILDRED MERRYMAN

WILFRED MERRIAM.

**Moderato**

*p*

1. Chink, Chink, Chi-na-man named Chow - Chow  
2. Once came a big bear Woof! Run, Run!

Lives all a-lone with his dog Bow - Wow Sits and drinks his tea all day Out of a Tea Pot, Chi-nese way!  
Poor lit-tle Chink, Chink have no gun, But he such a brave boy, He no fall He shoots him down with his pig-wig tail

**Refrain**

*rall*

Chi-nese girl thinks he's just right, She sings to him with all her might; Lit-tle Chink, Chink, Chink, I think, think, think, You must be  
Chi-nese girl thinks he's so smart, She sings to him with all her heart,

wise. Lit-tle Chink, Chink, Chink, When you wink, wink, wink, With your fun-ny lit-tle bead-y lit-tle eyes. Lit-tle

Chink-Chink-Chink, I love-a, love-a you, Let's you mar-ry me. And I'll mar-ry you! Lit-tle

Chink-Chink-Chink, what do you think, What do you think? I saw you wink! Lit-tle Chink... Lit-tle Chink... *Spa ad lib*



## THE ROAD OF USED-TO-BE

FREDERICK H. MARTENS

DOROTHY STEWART

Moderato

To mem-ry the past un-clos-es its gold-en and glam'rous glow, And Lead  
There's no road, how-ev-er wind-ing That does not at ver-y last.

Spring-time re-news the ros-es That blos-som'd in the long a-go. And each rose in its un-fold-ing Spills  
back where the heart is find-ing, The treasur'd joy that fills the past. Where each rose in its un-fold-ing Spills  
fragrance un-for-got-ten that en-dears, And each rose for us is hold-ing The perfume of the heart remembered years. O the  
sky is turquoise tint-ed Is when love's first kiss was mint-ed, And mem'ry sounds the ech-o of the bird song floating free, Wak-ing  
all the olden rapture in the soul of you and me, When in dreams we walk to-ge-th-er, down the Road of Used-To-Be.

## THE ISLE OF BEAUTIFUL DREAMS

MARGUERITE MILLER

GEOFFREY O'HARA

Alla barcarolle, con espress.

1. Have you heard, dear heart, of a 3. Have you heard, dear heart, there is  
beau-ti-ful isle, An isle in a mys-ti-cal sea, Have you heard, dear heart, that our  
com-ing a day, We'll step in a mys-ti-cal boat, And we'll sail far a-way where the  
wish-es come true, The weath-er is fair, and the skies are blue, And the moon com-ing up on the waves make a trail, A  
skies are so blue, To the won-der-ful land where our dreams come true, Far a-way o'er the path of the  
fleec-y white path like a fair wed-ding veil. white moon beams, That leads to the isle of beau-ti-ful dreams.  
2. Have you heard, dear heart, it's a-way in the west, The west with its clouds of gold, Where the







# MARCH OF THE NOBLE

FREDERICK KEATS

Arranged for four hands in deference to many demands.

SECONDO

Maestoso moderato M. M.  $\text{♩} = 108$

The musical score for the second part of 'March of the Noble' is written for four hands (two staves). It begins with a key signature of two flats (B-flat and E-flat) and a time signature of common time (C). The tempo is 'Maestoso moderato' with a metronome marking of 108 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). It also features performance instructions such as *Fine*, *cresc.* (crescendo), *molto cresc.* (much crescendo), *rit.* (ritardando), and *D.C.* (Da Capo). The piece concludes with a double bar line and a repeat sign.

# MARCH OF THE NOBLE

FREDERICK KEATS

Maestoso moderato M. M.  $\text{♩} = 108$

PRIMO

The musical score for the first part of 'March of the Noble' is written for four hands (two staves). It begins with a key signature of two flats (B-flat and E-flat) and a time signature of common time (C). The tempo is 'Maestoso moderato' with a metronome marking of 108 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). It also features performance instructions such as *Fine*, *cresc.* (crescendo), *molto cresc.* (much crescendo), *rit.* (ritardando), and *D.C.* (Da Capo). The piece concludes with a double bar line and a repeat sign.



A very useful number, easy to play.

# MILITARY POSTLUDE

GEORGE S. SCHULER

Tempo marziale M. M. = 108

Manual

Pedal

Copyright 1927 by Theodore Presser Co.

British Copyright secured

## EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE

By EDGAR ALDEN BARRELL

### Bernice, by Frederick A. Williams.

A happy mood. "Here you came with your young mind, and here's the good it brings. What, they find once at Venice, where the merchants were the kings. Where St. Mark's is, where the Dugies used to tread the sea with rings!" Obviously the great success in the Sonata is the measure one, the last, third, and also the direction at the end of the composition, *Allegro con energia*. That is to say, simply because the tempo is fast, you must not play without exuberance and intelligent attention.

The wonderful animation in this Sonata will elicit the delighted approval of every true musician, whose first care will be to learn the left-hand part so that it can be played very smoothly and with nearly unvarying rhythm.

**Biondina, by Walter Niemann.** Walter Niemann is one of the greatest German piano composers of the present day. He is a composer of real note, and received his first musical instruction from his father, a pianist and composer of real note, and received his first musical instruction from his father, a pianist and composer of real note, and received his first musical instruction from his father, a pianist and composer of real note.

**Inter Nos, by Carl Wilhelm Kern.** The first in the sixth measure, right hand, is not important; the first beat is to be strongly emphasized; and the second has progressively less emphasis. *Andante* means plainly enunciated, as if spoken. *Allegro* signifies a long hold on a chord, the preceding. *Allegro* is a term borrowed from vocal usage and means detached. The tempo, appearing over this last term, is to be separated by the smallest imaginable pause.

**Song of the Plowman, by Fritz Hartmann.** Fritz Hartmann, a German composer not living now, wrote considerable piano music which has earned popularity. The hearty left hand melody of the first section of this piece represents the song of the plowman. It should be played with broadness and freedom. Its phrasing is clearly marked. The middle section contains a right hand melody of a more subtle character than that sung by the plowman.

**En Bergant, by Eduard Schütt.** Born in Leningrad, in 1856, Eduard Schütt studied piano with such musical authorities as Richter, Jadassohn, Reinecke, and Theodor Leschetizky. He was a many times in Europe with the Leningrad Ave. In 1881 he was appointed conductor of the Wagner Society in Vienna, and in 1887 retired from active life to center all his attention on composition. His piano pieces, many in number, combine charm with intense usefulness.

**Sonata, by Baldassar Galuppi.** Biographical data concerning this famous musician of the past will be found at the head of the Sonata. The great English poet, Robert Browning, wrote an excellent poem entitled "A Toccata of Galuppi." However, Galuppi, according to present records—though there is a possibility that such a person actually existed, as Browning is said to have played organ of a convent chapel in Florence. Browning's poem is too long to quote in entirety, but here are the first two stanzas:

"O Galuppi, Baldassar, this is very and to find I can hardly convince you; I would prove me deaf and blind; But although I take your meaning, 'tis with such a happy mind. 'Here you came with your young mind, and here's the good it brings. What, they find once at Venice, where the merchants were the kings. Where St. Mark's is, where the Dugies used to tread the sea with rings!'"

But although I take your meaning, 'tis with such a happy mind. "Here you came with your young mind, and here's the good it brings. What, they find once at Venice, where the merchants were the kings. Where St. Mark's is, where the Dugies used to tread the sea with rings!"

Obviously the great success in the Sonata is the measure one, the last, third, and also the direction at the end of the composition, *Allegro con energia*. That is to say, simply because the tempo is fast, you must not play without exuberance and intelligent attention.

**Biondina, by Walter Niemann.** Walter Niemann is one of the greatest German piano composers of the present day. He is a composer of real note, and received his first musical instruction from his father, a pianist and composer of real note, and received his first musical instruction from his father, a pianist and composer of real note.

**Inter Nos, by Carl Wilhelm Kern.** The first in the sixth measure, right hand, is not important; the first beat is to be strongly emphasized; and the second has progressively less emphasis. *Andante* means plainly enunciated, as if spoken. *Allegro* signifies a long hold on a chord, the preceding. *Allegro* is a term borrowed from vocal usage and means detached. The tempo, appearing over this last term, is to be separated by the smallest imaginable pause.

**Song of the Plowman, by Fritz Hartmann.** Fritz Hartmann, a German composer not living now, wrote considerable piano music which has earned popularity. The hearty left hand melody of the first section of this piece represents the song of the plowman. It should be played with broadness and freedom. Its phrasing is clearly marked. The middle section contains a right hand melody of a more subtle character than that sung by the plowman.

**En Bergant, by Eduard Schütt.** Born in Leningrad, in 1856, Eduard Schütt studied piano with such musical authorities as Richter, Jadassohn, Reinecke, and Theodor Leschetizky. He was a many times in Europe with the Leningrad Ave. In 1881 he was appointed conductor of the Wagner Society in Vienna, and in 1887 retired from active life to center all his attention on composition. His piano pieces, many in number, combine charm with intense usefulness.

**Sonata, by Baldassar Galuppi.** Biographical data concerning this famous musician of the past will be found at the head of the Sonata. The great English poet, Robert Browning, wrote an excellent poem entitled "A Toccata of Galuppi." However, Galuppi, according to present records—though there is a possibility that such a person actually existed, as Browning is said to have played organ of a convent chapel in Florence. Browning's poem is too long to quote in entirety, but here are the first two stanzas:

"O Galuppi, Baldassar, this is very and to find I can hardly convince you; I would prove me deaf and blind; But although I take your meaning, 'tis with such a happy mind. 'Here you came with your young mind, and here's the good it brings. What, they find once at Venice, where the merchants were the kings. Where St. Mark's is, where the Dugies used to tread the sea with rings!'"



## Music Is Part of Life

EVERY young child, girl or boy, is ready now to enjoy the privilege of music. They will enjoy it to the full if their training begins at once, while growing minds are pliant and receptive, and enthusiasm is keen and alert.

Never a day passes that is not richer and happier for those whose early training has made clear the message of tempo and melody.

The share that music takes in the story of each day is well illustrated by the record of the

## KIMBALL

and of households that number hundreds of thousands whose children have "grown up with the Kimball piano."

The clear "singing" tones of this glorious instrument, and the perfectly balanced action of its keys have been an inspiration to young students in homes throughout the country, from one generation to another. And never have the exterior designs shown more grace and beauty than in our present offerings—classic-modern and period graces, and uprisings in several artistic styles.

Catalogs on request. If you are not conveniently near to a Kimball dealer, we can supply you direct.

W. W. KIMBALL COMPANY

(Established 1857)

Department KE, 306 South Wabash Avenue, CHICAGO, U.S.A.

SEND FOR OUR Thematic Catalog of Easy Piano Pieces, Grades 1 to 3. Contains Excerpts of over 200 attractive compositions that will be of value to the piano teacher in early grade work. THEODORE PRESSER CO., 1712-14 CHESTNUT STREET, PHILA., PA.

Please mention THE ETUDE when addressing our advertisers



## The SINGER'S ETUDE

Edited for May by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT  
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."Tremolo—Its Causes and  
Its Cure

By NICHOLAS DOUTY

IT IS ALMOST impossible to conceive of a tone which, while being produced by the many complex actions of the human body, is yet entirely steady and absolutely pure. Nor would such a tone be either desirable or attractive. It would be lacking in that human element which distinguishes the sound of a voice from that of a machine.

Every little occurrence of a man's daily life influences both his physical and his mental condition. Anger, love, disappointment, desire, unfulfilled, ambition, sorrow and happiness not only influence his reactions toward his fellow man but also unconsciously change the quality of his voice and impair its control. Anything that is harmful to his health—nervous worry, lack of physical exercise, indigestion, excessive smoking or drinking—can immediately be noticed in the tone quality of both the speaking and the singing voice. This explains why even the greatest artists cannot always sing equally well. At one time they are capable of controlling every effect, from a whispered undertone to a thunderous fortissimo, in a voice ever beautiful and full of color. At another time even an uneducated ear will be able to perceive unmistakably of tone and a lack of beauty and control.

A well-made machine, on the contrary, can produce the same effect every time. Granted a motor which will run each time at the same speed and with the same force, the vibrating mechanism will always produce the same pitches and the same gradations of loudness and softness. The electric piano, the steam calliope and the sound reproducing machine give the same effects every time they are played. It is at once their chief recommendation and their greatest defect. They never take a cold; nor do they suffer from nerves or temperament. They are reliable, but inherently soulless, emotionless, without personality or charm.

It is neither possible nor desirable for a man to produce a tone as steady as a machine, nor as free from vibrato as a record. If one remembers how many mechanical devices have been invented to produce a controlled vibrato, one will understand the matter better. A certain organ stop has two pipes to each note, tuned a few vibrations a second apart, so that the resulting beats may be clearly distinguished by the ear. In the tremulant stop a moving fan alternately increases the current of air and allows it to flow freely again, producing an artificial wavering of the tone. The players of all the stringed instruments use the violin family deliberately shake the hand so that their tones may not sound too steady and soulless.

## Faults in Actuality

IT IS NOT a question, then, of singing a tone that is absolutely unswerving. Such a sound would be dead and cold while we all desire one which is living and full of warmth and color. But a tone that is uncontrolled, that does not respond to the will of the artist, that is badly produced or produced without knowledge, or often shakes so much that the listener is in doubt which tone is being sung. Such a voice may be said to waver between two, because it never sings the tone securely and well, but wobbles between two or more. This faulty method of using the voice is what we call by tremolo in this article, and its cause and cure will be here studied.

If there were but one cause of the tremolo in the voice, it would be very easy

to avoid it. Like a headache, it has a variety of causes difficult to detect, each one with a different cure. The principal ones are faulty breathing, insufficient control of the larynx, and a trembling at any point, either in the throat, in the mouth, or about the jaw and lips.

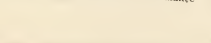
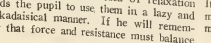
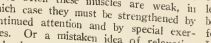
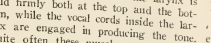
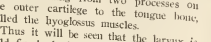
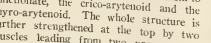
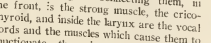
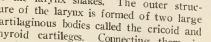
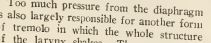
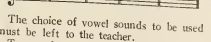
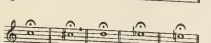
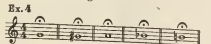
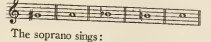
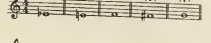
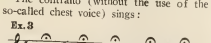
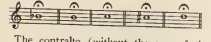
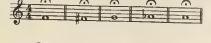
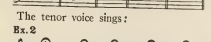
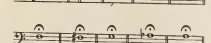
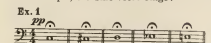
The breath is the motor which runs the voice. Like any other motor, it must have power to do the work required of it. It must run smoothly and consistently, and above all things, must constantly be under control. There is neither time nor space here to enter into a detailed discussion of breathing. The student is referred to the many textbooks upon this interesting and vital subject. Breathing consists of inhalation and exhalation, both of almost equal importance in singing. If the singer does not take in enough breath it is manifested by a short-winded and unsteady tone, and a trembling at any great length.

## Too Much Breath

IF, on the contrary, he exhales too much breath at one time, the same result will be obtained plus either a breathy tone or a tremolo, or both together. He must learn, then, to control his inhalations so that he will always have enough breath to sing the required phrase. Too much will not help him, but rather hinder, for it is possible to crowd the lungs with an excess of breath even as it is possible to crowd the pockets with useless things. In exhalation the singer must not waste so much breath at the beginning of a phrase that he has none left at the end. Nor must he press harder with the diaphragm than the vocal cords can resist. This is the most frequent cause of tremolo.

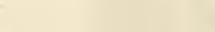
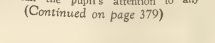
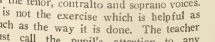
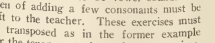
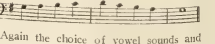
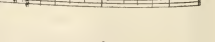
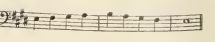
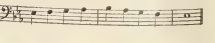
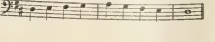
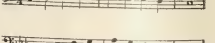
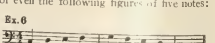
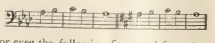
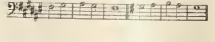
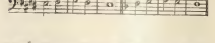
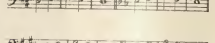
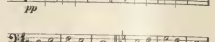
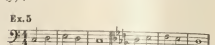
In the effort to sing too loudly the student forgets that the balance between the force of the breath and the resistance of the vocal cords must always be observed. The cure for this form of tremolo is to without losing a sense of support, and to make the pupil sing softly just as long as holding the tone more securely he may amount of tone. If the voice begins to waver again, he may be sure he is singing too loudly. Care must be taken that the does not tighten the jaw, the throat, nor the tongue and that there be selected for him a series of vocal sounds suitable to the cure of a tremolo of this kind. Rapid, short advised long sustained tones, sung with the utmost care, without any crescendo and without any piano, upon the most comfortable tones of the voice. The range of tones attempted should be few, not

over a sixth, or at the most an octave. For example, the bass voice sings:



in the human machine as well as in a man-made one, he will instantly perceive the remedy. Too much force produces shakiness and trembling; a lack of resistance, carelessness and lack of resilience. Care should be taken in this form of tremolo that the tongue action should not be strong and exaggerated in the pronunciation of words. Pronunciation by the root of the tongue instead of the forward part only stiffens the throat, preventing a free emission of tone, but also, by pulling on the hyoglossus muscle, prevents its proper action and makes the voice shake.

The long-sustained tone is perhaps too trying for the singers whose voices shake because of weak vocal cords, or who, through carelessness or improper teaching, neglected to hold them firmly enough during tone production. Scale passages through a comparatively small range and not too loud are here indicated. For example, the bass voice sings (without tremolo or breathiness and not too slowly):



By  
Joan O'Vark

In this excellent work, tone production is reduced to its simplest and most natural laws. Under its guidance any voice can be formed or reformed.

Price, \$2.00  
Cloth Bound

Mme. JOAN O'VARK  
Studio 706 Steinyway Hall  
109 West 57th St., New York City

## Attention, Piano Teachers!

**METRONOMES**  
An Invaluable Aid in the Training of the Piano Student. Gives the Correct Tempo and Teaches an Appreciation of Rhythm.

Our Metronomes are of the best quality and fully guaranteed.

Buy Your Dealer's Make a Discount.

KRAUTH,  
BENNINGHOFFEN  
Hamilton, Ohio

## MUSIC ENGRAVING

Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles. Send your ms. for estimate.

OTTO A. C. NUSEN,  
P.O. Box 774  
124 Government Place Cincinnati, Ohio

## LEARN PIANO TUNING

MAKING TRIALS OF THE TUNING OF PIANO TRUCKS.

BY TUNA-PICCOLI

WE TEACH YOU THIS PROFITABLE PROFESSION AT HOME DURING SPARE TIME

Best for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

## Drink the Breath

By ALFREDO TRUNCHIERI

THE SINGER who has learned breath control almost has learned to sing.

Though, of course, there is no "cure-all" for any human ill, and there may be individuals with some peculiar physical weakness to overcome, yet, under normal conditions, the following exercise, used regularly at the beginning of each period of vocal practice, will insure satisfactory results. The one useful warning is that it be never practiced to the point of tiring the breathing muscles. Six to ten times is about the limit.

Relax the body completely, especially all muscles connected with the neck and throat; and then drink in a deep, full

breath with a yawning sensation. Do not over-inflate the lungs, but fill them just as would be done in the usual yawning breath.

Now close the lips, form only the tiniest opening, such as the point of a pencil might enter, and allow the breath to flow very, very slowly through this. Make no attempt to find how long this process can be continued. Carried to the point of the least exhaustion, any such exercise may easily lead to disaster. A slow, even movement of the normal amount of breath is the thing desired. With this accomplished, length and all other desirable qualities are assured. The tone becomes in reality a living stream of breath.

## Attacking the Tone

By WILBUR ALONZA SKILES

"This beginning is the end." That famous axiom applies peculiarly to the attack of tone. If the attack of a tone is not exact, without hesitation or roughness, the end is likewise. It has been built on a poor foundation and is divided against itself.

In attacking any tone correctly there should be the same sensation which exists when one makes the most delicate attempt to cough. The closing function of the glottis (lessening of space between the vocal cords) may readily be felt and understood. This same sensation should be

realized on the instant of the attack of any tone.

The "stroke of the glottis" attack should be timed. By it the breath is merely thrown against the vocal cords impetuously, breaking down the natural strength of these organs and producing only the undesirable tone made up of breath, harshness, tightness and false qualities.

On the other hand when the tone is attacked by the gentle action of the tongue the glottis is closed against the soft flow of breath and that same delicate quality is found to exist within the tone itself.

## Tremolo, Its Cause and Cure

(Continued from page 378)

trembling of tone, breathiness and insecurity.

Even as a moving fan in the tremulant stop mechanically produces a tremolo in the organ, so a moving part in the mouth cavity or in the throat will have the same result in the voice. The uvula and soft palate and even the pillars of the throat can be seen to shake during tone production, especially in nervous and highly organized people.

A freely acting loose jaw is a necessity in both tone production and pronunciation, but it must not shake so as to make the tone unsteady. The tip of the tongue, most useful in forming the consonant sounds, can often be seen moving around in the mouth in a most uncontrolled manner, causing a rapid and unpleasant tremor, especially in light soprano voices. Sometimes the outer lips themselves do not move into the required position as the physician diagnoses the cause of a disease. He must logically explain it to the pupil, so that it is no longer a mystery to him. When the cause is clearly understood the teacher must give special exercises selected to cure it, taking care that they are adapted to the student's peculiarities of body and of mind. If the tremulousness is in the throat, he must either search the books for them or, if he is inventive, make them for himself. The cure of tremolo is difficult, long and arduous, taxing the skill, patience and persistence of both teacher and pupil. It is hoped that the ideas put forth in this short study of this obstacle to vocal success may be helpful to students and teachers in diagnosing their faults and suggesting the proper cures.

On sum up, then, tremolo is most usually the result of faulty breath control, especially of too much pressure on the diaphragm. Too little resistance in the

vocal cords will cause the whole structure of the larynx to shake, in which case the tremolo will be associated with breathiness of tone. Stiffness of the throat, uvula, tongue, fauces, jaw, and so forth, favor it but do not produce it. Nor can the usual "cure-all" relaxation, always helpful when one relaxes too much, cure the parts of the throat, mouth, palate, lips or jaw may tremble, in which case tremolo will always be present.

## Fettering out the Cause

UNFORTUNATELY the singing teacher sees his pupils at the lesson period only. He has little time to study their natures, temperaments and physical peculiarities. He must, therefore, the things must be taken into consideration at every lesson, in order that the best results should be obtained. To cure the tremolo the singing teacher must be able to diagnose its cause as the physician diagnoses the cause of a disease. He must logically explain it to the pupil, so that it is no longer a mystery to him. When the cause is clearly understood the teacher must give special exercises selected to cure it, taking care that they are adapted to the student's peculiarities of body and of mind. If the tremulousness is in the throat, he must either search the books for them or, if he is inventive, make them for himself. The cure of tremolo is difficult, long and arduous, taxing the skill, patience and persistence of both teacher and pupil. It is hoped that the ideas put forth in this short study of this obstacle to vocal success may be helpful to students and teachers in diagnosing their faults and suggesting the proper cures.

## MUSIC PRINTERS

ENGRAVERS and LITHOGRAPHERS  
PRINT ANYTHING IN MUSIC—BY ANY PROCESS  
WE PRINT FOR INDIVIDUALS  
UNIVERSITY OF CHICAGO PRESS, CHICAGO, ILL.

THE OTTO KINCINOT ZIMMERMAN & SONS CHICAGO

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

Send for FREE copy of the 300 ANNIVERSARY EDITION of our book, "TUNING PIANO TRUCKS." Read how students master tuning with our TUNA-PICCOLI and why our graduates lead the profession in all parts of the world.

YOU HAVE  
YOUR OWN  
AND YOUR OWN  
Table  
Waitress

She knows your likes and dislikes, the time you usually have your dinner. And she knows how to serve delicious food as it should be served. You'll like your own waitress.

You'll like the foods she serves you, too. The green, fresh vegetables come right from the farm, with fruits and meats and milk and butter. And here in the spotless kitchens—Kitchens you can explore any time you want to!—those foods are prepared by cooks who are really masters.

You will find all Chalfonte-Haddon Hall much to your liking—all the little courtesies; the shininess, airy roominess, the absence of any possible awkwardness.

There are complete party facilities at Chalfonte-Haddon Hall. . . . May we send you a descriptive booklet further describing the hotel?

## CHALFONTE-HADDON HALL

ATLANTIC CITY  
ALFRED WOODMAN, President  
Lords and Lippincott Company

## CROWN LAVENDER

SMELLING SALTS

At home, at the theatre, while shopping or on a crowded street, a small bottle of Crown Lavender Smelling Salts is a handy reminder of the fresh, clean, invigorating scent of the lavender plant. The Crown Lavender Smelling Salts are made from the finest lavender oil and are guaranteed to give you a refreshing and invigorating scent. They are sold in small bottles of 1/2 oz. and 1 oz. each. Price, 10c. and 20c. respectively. Write for a free sample.

## HARMONY BY MAIL

A practical and thorough course of 40 lessons. Small monthly payments. Send for Prospectus and Rates. Most corrected. Music composed, used poems for illustration. Sulte A. 171 Cleveland Ave., Buffalo, N. Y.

## Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No cure. Booklet free. Write for it. Dr. J. B. Baker, 148 W. Wacker Park, Chicago, Ill.

## MUSICAL READINGS

The clever pianologist merits a place on every entertainment program. He is the one who can give especially recommended the following as musical readings:

ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)  
ANDREWS, DANIEL PETERSON (Soprano)

In full sheet music form—price, postpaid, each, 35c. The set of "Erewe 1929" Collections, \$5.00. Large catalog of entertainment material on request.

T. S. DENISON & CO.  
Dramatic Publishers  
633 S. WABASH AVE., DEPT. 73 CHICAGO

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.



















# SUMMER MASTER SCHOOL

## JUNE 24 TO AUGUST 3 (SIX WEEKS)

**RUDOLPH GANZ**  
WORLD RENOWNED PIANIST

**HERBERT WITHERSPOON**  
DISTINGUISHED TEACHER AND EDUCATOR

**LEON SAMETINI**  
FAMOUS VIOLINIST AND TEACHER

**W. OTTO MIESSNER**  
EMINENT COMPOSER AND AUTHORITY ON  
CLASS PIANO INSTRUCTION AND PUBLIC SCHOOL MUSIC

**FATHER FINN**  
NOTED AUTHORITY ON  
LITURGICAL MUSIC

**RICHARD HAGEMAN**  
NOTED COACH AND ACCOMPANIST

**LEONARD LIEBLING**  
FAMOUS CRITIC AND MUSICIAN

**ALEXANDER RAAB**  
EMINENT HUNGARIAN PIANIST  
(Mar. 1 to Sept. 1)

**EDWARD COLLINS**  
RENOWNED AMERICAN PIANIST

**MOISSAYE BOGUSLAWSKI**  
FAMOUS RUSSIAN PIANIST

**JOHN J. BLACKMORE**  
EMINENT PIANIST AND TEACHER

**MAURICE ARONSON**  
WELL KNOWN PIANO TEACHER

**HENRY FRANCIS PARKS**  
CELEBRATED THEATER ORGANIST

**ALFRED WALLENSTEIN**  
AMERICA'S FAMOUS CELLIST

**VICTOR KUZDO**  
EMINENT VIOLIN PEDAGOG AND ASSISTANT TO  
PROFESSOR AUER

Members of the Faculty Not Teaching This Summer Are Not Listed on These Pages  
(Arranged Alphabetically)

### PIANO

Yara Kaplan-Aronson  
Marilee Aronson  
Willie Bee Atkinson  
Viola Cole-Andet  
Elsie Harg  
John J. Blackmore  
Frances Hovey Bergh  
Moissaye Boguslawski  
Lillian Boguslawski  
Frances Bohannon  
Vera Bowen  
Paul Breitweiser  
Mary Rives Brown  
Gordon Campbell  
Julia Lois Caruthers  
Anna King Clauson  
Edward Collins  
Kenneth Cummings  
Gustav Dunkelberger  
Marjorie Dwyer  
Evelle Martin Fisher  
Faye Forsythe

Rudolph Ganz  
Ruby Ginsburg  
Helen Greenbaum  
Charles D. Hahn  
Myrtle Hahn  
Eudora B. Harbers  
Frances Hovey Bergh  
Frederick Harwood  
Mabel Wedde Hunter  
Herbert Johnson  
Florence Boove Johnson  
Myra Seifert Johnson  
Carrie D. Keil  
Dorothy Kendrick  
Max Kramm  
Grace Levinson  
Clarence Loomis  
Celene Loveland  
Louise MacDowell  
Mollie Margolies  
Della Tully Marthas  
Bess Clair Murray

### VOICE

Aurelia Aronson  
Arch Bailey  
Gordon Campbell  
Ella Cave  
L. N. Dailey  
Myrtle Dunn  
Beatrice Dyke  
Ernest Edwards  
Willie Fleetwood  
Mrs. Willie Fleetwood  
Effie Cline Fones  
Rose Lutiger Gannon  
Maude Gutzmer

Richard Hageman  
Mabel Sharp Herdlen  
Charles H. Keep  
Elsie Kinkelde  
Julia LeVine  
Albert Lukken  
Florence Lepperson-Madsen  
Winifred Maxwell  
Allene S. Miller  
Pauline Castleman Morris  
Jessie Waters Northrop  
Lillian H. Polley

Graham Reed  
Mrs. C. M. Robertson  
Troy Sanders  
Clark E. Snell  
Elsie E. Snyder  
Estella A. Striplin  
Lucille Stevenson  
George Sutton  
Grace Terhune  
Herbert Witherspoon  
Helen Waverton  
Carl J. Waterman

Lois Dyson  
Mrs. John L. Eckel  
Max Fischel

Guy Hartle  
Ray Huntington  
Charles H. Demorest

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed

Mrs. C. M. Robertson

Troy Sanders

Clark E. Snell

Elsie E. Snyder

Estella A. Striplin

Lucille Stevenson

George Sutton

Grace Terhune

Herbert Witherspoon

Helen Waverton

Carl J. Waterman

Lois Dyson

Mrs. John L. Eckel

Max Fischel

Charles H. Demorest

Alfred Wallenstein

Gustav Dunkelberger

Herbert Witherspoon

Richard Hageman

Bess Clair Murray

Graham Reed



**Cincinnati Conservatory of Music**  
INCORPORATED

Affiliated with the University of Cincinnati

**SIXTY-THIRD SUMMER SESSION**  
ALL DEPARTMENTS OPEN PUBLIC SCHOOL MUSIC (ACCREDITED)

Master Class in Piano with **Louis Mohler**  
Marcian Thalberg  
Chorus—**Lowell Mason Tilton**  
Guest Teacher in Harp and  
Apprenticeship of Music  
Guest Teacher in Methods of  
Teaching School Music

ALL-CINCINNATI HIGH SCHOOL SYMPHONY ORCHESTRA

Ideal dormitories on ten acre wooded campus  
All courses lead to degrees

BERTHA BAUER, President and Director  
Send for Summer Bulletin to Dept. E, Highland Ave.,  
BUREAU C. T. TUNNEY, General Manager  
Burnet Ave. and Oak St., Cincinnati, Ohio

**The Cleveland Institute of Music**

**June 24 ANNUAL SUMMER SCHOOL August 2**

Private lessons and class work in all departments  
Master classes in Piano, Violin, Voice, Cello  
Public School Music Summer Normal Course  
Daily Opera and Repertory Classes Regular Faculty in attendance

Write for complete giving catalog, fees and dormitory rules  
257 Euclid Avenue, Cleveland, Ohio

MRS. FRANKLYN B. SANDERS, Director

**DANA'S MUSICAL INSTITUTE**

Professional and Teacher Courses on the Daily Lesson Plan. Degrees granted.  
Departments in Piano, Voice, String and Wind Instruments  
Supports its own Symphony Orchestra and Concert Band—Daily rehearsals.  
Catalogue on application to Lynn B. Dana, Pres., Warren, Ohio, Desk E.

**Michigan State Normal College Conservatory of Music**

Courses in singing, piano, organ, violin and theory.  
Courses for training supervisors and teachers of public school music.  
Graduation leads to a life certificate valid in most states of the union.  
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.

Write for Catalog  
Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

**Mme. Schumann-Heink**  
SECOND WORLD  
**MASTER CLASS**  
June 10 to July 13, 1929  
"Practical Analysis of Every Singer's Problems"

**KANSAS CITY-HORNER CONSERVATORY**  
Kansas City, Missouri

JOSEFIN HARTMAN VOLLMER, Assistant and Coach

**THREE FREE SCHOLARSHIPS!!!**

Private Instruction under Madame Schumann-Heink.

Also special courses in the following subjects:

HARMONY MUSICIANSHIP	LANGUAGES DICTION	STAGE DEPARTMENT, CHORUS AND ORCHESTRA CONDUCTING
-------------------------	----------------------	--

For Particulars Write

Management: **HORNER WITTE CONCERT BUREAU**  
3000 Troost Avenue, Kansas City, Missouri  
By Arrangement: George Engles

ENROLL NOW

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

**COLLEGE OF MUSIC OF CINCINNATI**  
One of the Earliest Endowed Schools of Music in America

**ANNUAL SUMMER TERM**  
June 17 to July 31, 1929

Cincinnati Offers a Full Summer Season of Grand Opera and Orchestra Concerts. Study and enjoy the musical atmosphere.

FOR PARTICULARS ADDRESS  
COLLEGE OF MUSIC, Adolf Hahn, Director, Cincinnati, Ohio

Master and Normal Classes in PIANO, VOICE, VIOLIN, ORGAN, Private Lessons All Departments

PUBLIC SCHOOL MUSIC (Accredited with University of Cincinnati) Credits Toward Degree

**DETROIT CONSERVATORY OF MUSIC**

Acknowledged Pre-eminent as a Conservatory of Attainment

Unrivaled Free Advantages. Students may enter at any time. A great diversity of instruction in Piano, Voice, Violin, Cello, Harp, Organ, Theory, Harmony, and Composition. Normal Training for Piano teachers. Band Instruments. School of Theatre Organ Playing.

For Catalog and Other Information, Address  
JAMES H. BELL, Secretary, 2035 Woodward Avenue, Box 7, Detroit, Michigan  
EUGENE JOHNSON, President

## Detroit Institute of Musical Art

**MICHIGAN'S FOREMOST SCHOOL OF MUSIC**

Francis L. York, M. A., Mus. Doc., Chairman of the Board  
Edward B. Manville, F. A. G. O., Mus. Doc., President

Students May Enter at Any Time. Many Free Advantages. All Branches of Music and Dramatic Art

NOTED FACULTY OF 84 ARTISTS  
For Catalog and Visa Book Address HENRY B. MANVILLE, Business Manager  
Dept. 2, 52 Putnam Avenue  
Leland in Detroit Art Center  
Detroit, Michigan

TIME IS MONEY!—Your Spare Time Can Be Used To Profit  
Write for information as to how you can earn money by teaching  
THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.

## The Black Book

By ANNA E. GEORGE

ONE of the most serious problems confronting the music teacher is the ever-present question of irregular practice. The average student fails because no regular daily period is set aside for study at the piano. It is surprising how few music students strive to form practice habits which will, in the end, make for mental stability and musicianship.

A certain teacher keeps on the writing-desk in her studio a black, loose-leaf notebook and a sheet of carbon paper about four by six inches in size. As her students report for their lessons they write in this book their names, the date and any excuses they may have for failure to practice since their last lesson. At the end of each month the teacher takes these pages and mails them to the parents, while, for her own information, she carefully files the carbon copies, which she may easily refer to at any time.

This method bears rich results. For students hesitate to put into writing what they fear will be the slim and nonsensical ex-

cuses usually offered for poorly prepared lessons. Through a sense of self-respect they settle down to serious work and through the development of will-power gain a stability which is vital to success in any field.

Parents are furnished with first-hand information as to their child's practice. In the light of these records they may encourage and insist upon more faithful practice and at the same time set about to remove many of the small hindrances which so easily beset the young student who has not yet learned to work steadily in the face of seeming obstacles.

Finally, the teacher possesses a record of the study habits of his students and can point out to the parents the real source of failure. In addition to this, an opportunity is provided the teacher to go over these records with students and to show and stress upon them the utter nonsense of some of the excuses which they have offered from time to time.

## MUSICAL HOME READING TABLE

(Continued from page 332)

Mozzkowski, at least five or six continued their informal improvising, playing of scales and pianistic fireworks. By using her measures I gradually produced a semblance of order and gave the signal for the beginning of the music. The effect was extraordinary! Several of these pianists had never followed a conductor's beat, and after the first ten measures, two of them rushed over to me, the one violently exclaiming that the tempo was too fast and the other insisting with equal vehemence that it was too slow. Finally I obtained silence and told my pianistic orchestra that they were, undoubtedly, the fourteen greatest pianists in the world and that the interpretation of each one of them was undoubtedly "exactly the greatest" in the world, but, as they represented fourteen different grades and shades of interpretation, I intended to take the matter just to my own hands, and they would just

have to follow my beat whether they liked my tempo or not.

"This was greeted with a roar of approval, and we now settled down to the work of rehearsing as solemnly as if these grim drama of the ivory were orchestral musicians and routinized members of the New York Musical Union. Order followed anarchy, and the results achieved were not without higher artistic interest, especially as I detailed such accomplished and routinized musicians as Harold Bauer, Ernest Schelling and Ossip Gabrilowitch to use their own discretion in 'orchestrating' the 'Dances.' Gabrilowitch, for instance, reserved for himself the entrance of the 'brasses.' Bauer investigated the more delicate portions with agile runs of flutes and clarinets, while Schelling imitated the kettle drums and cymbals with thrilling effect."

## The Musician's Ear

MUSICIANS are supposed to have exceptionally good hearing, but aural trouble among them is more common than we are inclined to imagine. The classic cases are those of Beethoven, Wolf, Schumann and others who went deaf or had other ear trouble. In "A Musician's Narrative," Sir Alexander MacKenzie gives some interesting cases of temporary difficulty experienced by well-known musicians.

"Hubert Parry's diary records that, as the result of a cold, he heard some notes a tone and a half higher than their normal pitch. And Manns (Sir August Manns, who conducted a symphony orchestra in London for many years) complained bitterly to me that for a considerable time certain wind-instruments sounded a third

higher than others, although, as a conductor, he had to conceal the fact.

"I had to conduct a full orchestra on one occasion at St. Paul's and at the rehearsal the brass sounded like nothing earthly, while the horns, in particular, provided a series of agonizing aural stings. At the following day's performance I could get through the piece only by automatically following the first violins and totally ignoring the blatant chaos produced by the orchestra. Nor was my anxiety relieved when, during a choral rehearsal at the R. A. M., the male voices treated me to similar, though somewhat less painful, effects. The phenomenon lasted for several weeks; in time, however, my hearing was restored to its normal condition."

## MUSICAL EDUCATION IN THE HOME

(Continued from page 339)

You should also give a great deal of time and attention to ear-training. Use horns, bells and glasses and tap metal objects about the rooms, finding the pitch on the keyboard. Emphasize the various registers of the keyboard that he may learn readily.

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

**Oberlin Conservatory of Music**

ALL branches, rigorous study, all specialties teachers. Complete list of students, teachers, and musical instruments. General Catalogue, Oberlin Conservatory of Music, Box 100, Oberlin, Ohio.

**COSMOPOLITAN SCHOOL MUSIC & DRAMATIC ART**

SHIRLEY GANDELL—President

**Summer School—June 24 to August 5**  
Enrollment of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Dramas, Debates and Teacher's Certificates.

Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestra, Instrumental, Public School Music, Dramatic Arts, etc. Students may enter at any time.

Many Free Advantages and Scholarships  
Piano and Violin Prizes

For particulars address—Edwin L. Stephens, M. R.  
COSMOPOLITAN SCHOOL OF MUSIC  
Box E, 16th Floor Kimball Hall Bldg., Chicago

**The Starrett School of CONSERVATORY OF MUSIC**

Franklin Sted, Director

REMOVED FACULTY—CONCERTS, RECITALS, DIPLOMAS AND DEGREES CONFERRED—TEACHERS' CERTIFICATES

Special Classes in Technique and Interpretation for Teachers and Advanced Students. Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Best of Speech and Dramatic Art and Public School Music, Special Art, for Children. All activities. Hands-on training. Fireproof buildings with ample grounds. Two beautiful dormitories on site. For student enter at the Director.

Students may enter at any time.

**The Starrett School Conservatory of Music**  
Box E, 6315 Dorset Blvd., Chicago

**One Cent is not too much to pay for a bulletin of the BAY VIEW SUMMER MUSIC SCHOOL**

but that's all it will cost if you drop us a card NOW.

In the heart of the resort region of Northern Michigan, near Mackinac Island, The "Bay" is first of all a lovely sandy beach, facing swimming, boating and SPECIAL RAILROAD RATES and INEXPENSIVE LIVING ACCOMMODATIONS. In fact one can secure rooms as low as three dollars a week. Course begins July 15 and ends August 24.

Send for free bulletin  
WILLIAM J. REDDICK, Dean  
319 West 95th Street  
New York City

**SCHOOL MUSIC CATALOG**

Send gratis Upon Request

A very helpful catalog for school and college Directors  
Part I: Music Department, Part II: Music Department, Part III: Music Department, Part IV: Music Department, Part V: Music Department, Part VI: Music Department, Part VII: Music Department, Part VIII: Music Department, Part IX: Music Department, Part X: Music Department, Part XI: Music Department, Part XII: Music Department, Part XIII: Music Department, Part XIV: Music Department, Part XV: Music Department, Part XVI: Music Department, Part XVII: Music Department, Part XVIII: Music Department, Part XIX: Music Department, Part XX: Music Department, Part XXI: Music Department, Part XXII: Music Department, Part XXIII: Music Department, Part XXIV: Music Department, Part XXV: Music Department, Part XXVI: Music Department, Part XXVII: Music Department, Part XXVIII: Music Department, Part XXIX: Music Department, Part XXX: Music Department, Part XXXI: Music Department, Part XXXII: Music Department, Part XXXIII: Music Department, Part XXXIV: Music Department, Part XXXV: Music Department, Part XXXVI: Music Department, Part XXXVII: Music Department, Part XXXVIII: Music Department, Part XXXIX: Music Department, Part XL: Music Department, Part XLI: Music Department, Part XLII: Music Department, Part XLIII: Music Department, Part XLIV: Music Department, Part XLV: Music Department, Part XLVI: Music Department, Part XLVII: Music Department, Part XLVIII: Music Department, Part XLIX: Music Department, Part L: Music Department, Part LI: Music Department, Part LII: Music Department, Part LIII: Music Department, Part LIV: Music Department, Part LV: Music Department, Part LVI: Music Department, Part LVII: Music Department, Part LVIII: Music Department, Part LIX: Music Department, Part LX: Music Department, Part LXI: Music Department, Part LXII: Music Department, Part LXIII: Music Department, Part LXIV: Music Department, Part LXV: Music Department, Part LXVI: Music Department, Part LXVII: Music Department, Part LXVIII: Music Department, Part LXIX: Music Department, Part LXX: Music Department, Part LXXI: Music Department, Part LXXII: Music Department, Part LXXIII: Music Department, Part LXXIV: Music Department, Part LXXV: Music Department, Part LXXVI: Music Department, Part LXXVII: Music Department, Part LXXVIII: Music Department, Part LXXIX: Music Department, Part LXXX: Music Department, Part LXXXI: Music Department, Part LXXXII: Music Department, Part LXXXIII: Music Department, Part LXXXIV: Music Department, Part LXXXV: Music Department, Part LXXXVI: Music Department, Part LXXXVII: Music Department, Part LXXXVIII: Music Department, Part LXXXIX: Music Department, Part LXXXX: Music Department, Part LXXXXI: Music Department, Part LXXXXII: Music Department, Part LXXXXIII: Music Department, Part LXXXXIV: Music Department, Part LXXXXV: Music Department, Part LXXXXVI: Music Department, Part LXXXXVII: Music Department, Part LXXXXVIII: Music Department, Part LXXXXIX: Music Department, Part LXXXXX: Music Department, Part LXXXXXI: Music Department, Part LXXXXXII: Music Department, Part LXXXXXIII: Music Department, Part LXXXXXIV: Music Department, Part LXXXXXV: Music Department, Part LXXXXXVI: Music Department, Part LXXXXXVII: Music Department, Part LXXXXXVIII: Music Department, Part LXXXXXIX: Music Department, Part LXXXXXX: Music Department, Part LXXXXXXI: Music Department, Part LXXXXXXII: Music Department, Part LXXXXXXIII: Music Department, Part LXXXXXXIV: Music Department, Part LXXXXXXV: Music Department, Part LXXXXXXVI: Music Department, Part LXXXXXXVII: Music Department, Part LXXXXXXVIII: Music Department, Part LXXXXXXIX: Music Department, Part LXXXXXXX: Music Department, Part LXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department, Part LXXXXXXXVII: Music Department, Part LXXXXXXXVIII: Music Department, Part LXXXXXXXIX: Music Department, Part LXXXXXXXX: Music Department, Part LXXXXXXXXI: Music Department, Part LXXXXXXXII: Music Department, Part LXXXXXXXIII: Music Department, Part LXXXXXXXIV: Music Department, Part LXXXXXXXV: Music Department, Part LXXXXXXXVI: Music Department







Secretary, Eastman School of Music, Rochester, New York







## JUNIOR ETUDE—Continued

## Little Biographies for Club Meetings

No. 19

## Saint-Saëns

SAINT-SAËNS seems to bring musical history right down to our own times, as he died as late as 1921—and even some of the Juniors can remember that long ago! But it is because he lived a long life that he seems so modern, for he was born in 1835. Of course, he was French, for his name, Camille Saint-Saëns, could not be long to any other country.

He began to study music when seven years old, which is not early age for a genius (Mozart was playing in public when only six), but he showed great talent and made rapid progress, writing his first symphony when he was sixteen.

to see this beautiful church which is built in the style of Greek architecture.

As in the case of Gounod (JUNIOR ETUDE, February), Saint-Saëns wanted to write operas, as the French people at this time considered opera one of the highest forms of composition. So, although he was in the front rank of pianists and organists and gave concerts all over Europe and was becoming well known as a composer of smaller works, he nevertheless turned his attention to writing operas, but without much success. Then, after a few unsuccessful operas, he produced his sacred opera, "Samson and Delilah," which is built around the biblical characters and the falling of the Temple. This opera has become exceedingly popular, and it contains many beautiful melodies.

He wrote also several symphonies and piano concertos, and also became well known as a conductor and as a writer of musical criticism. He toured America in his seventieth year, creating a very fine impression wherever he went.

Some of his compositions that you can play at your club meetings are:

*My Heart at Thy Sweet Voice*, aria from "Samson and Delilah," arranged for piano by Mero.

*The Swan*, arranged for four hands by Fehou.

*March Militaire*, from "African Suite," for four hands.

*Prelude to "The Deluge"*, for violin.

## Questions on Little Biographies

1. When was Saint-Saëns born?
2. How long did he live?
3. What is his popular sacred opera?
4. In what musical activities did he engage?
5. In what famous church was he the organist?

## DEAR JUNIOR ETUDE:

I take lessons on the piano and violin, and my sister takes piano. She is trying for the piano in the school orchestra that is being organized. Some day I hope to play well enough to do this too.

From your friend,

MARGARET VANDERWILF,  
(Age 11), KANSAS.

## DEAR JUNIOR ETUDE:

I take harp and piano lessons and have never been allowed to play jazz. We have a club called "The Talent Club." It is composed of sixteen girls from eight to eleven years of age. We give a program once a month, and every member must take it. Three play the violin; one sings; one plays telly; one plays harp; one dances; two give readings, and the rest play piano. We get our composers' biographies and other help from the JUNIOR ETUDE.

From your friend,

VIRGINIA JANE HALL (Age 10),  
Indiana.

## DEAR JUNIOR ETUDE:

Twice a month I travel one hundred and thirty-two miles by railroad for my music lesson. That makes two hundred and sixty-four miles every two weeks. But I am certain that I can stand that, if I really want a successful musical career. In a recent examination in the theory of music I passed with honors. Every day I teach also and sometimes at night. So my time is pretty well filled.

From your friend,

DORIS JACOBSON (Age 16),  
Canada.

## DEAR JUNIOR ETUDE:

I have taken piano lessons for four years, and have received a medal from my teachers. We take our examinations at the London College of Music. I hope to get a pupil to teach this year. I am going to high school.

From your friend,

ALICE MCKAY,  
(Age 13), Canada.

## The Thump Twins

(Continued from page 397)

Dorothy was very hungry, but the others ate so greedily and noisily that she didn't get a chance at all. Finally Mother Broom suggested that her boys play for their guest. Accordingly Bing went to a cello little piano in the corner and began thumping so hard that Dorothy's head nearly split. Then Bang said he could do much better. He did indeed, as far as thumping. He thumped and thumped until Dorothy, though too polite to say so, wanted to ask him to stop or else play something different. He really was playing different pieces, but they sounded all alike to her. She began wishing he would let her play. She wanted to show him how. She wouldn't thump any more. No, not after that.

No sooner had Dorothy begun wishing and made her resolution than the scene changed and she found herself in a beautiful palace. She peeped into the court

room where hundreds of fairies with beautiful gowns of various hues danced lightly about. She knew at once that they were the Expression Fairies.

When they spied her they danced about her with exclaiming, "Have you decided to play for us? Softly and with expression so that we can dance?"

Dorothy nodded. "Yes, I'm never going to thump any more."

The fairies were delighted. "We do love so to dance, but every time a boy or girl thumps so dreadfully we can't, you see, and it is really a punishment for us."

"Here, keep this always," said one particularly beautiful fairy. "It is the twofold gift of Persistence and Obedience."

Just then Dorothy heard a loud bang. She started up. She had fallen asleep and her book had now fallen to the floor. She made her way to the piano.

"I'm going to play so that the fairies can dance, from now on," she whispered.

## Answers to Ask Answer

1. Pesante means "heavy—to be played in a heavy manner."
2. Handel was German, but spent many years in England.
3. Puccini.
4. A beat, or part of a beat, produced silently without tone.
5. Bach died in 1750.
6. C double sharp.

7. Piccolo, flute, oboe, English horn, clarinet and bassoon (and sometimes bass clarinet and contra-bassoon).
8. A form of composition in which the principal theme occurs at frequent intervals (between other themes).
9. For writing operas and making reforms in the opera-writing of his time.
10. Schubert's "Unfinished Symphony."

## Umbrellas to Mend—Ginware to Mend

By OLGA C. MOORE



Un-brel-lay to mend! The ware to mend!

Of all the men that I have heard  
Cry wares upon the street,  
This wonder of umbrellas  
And tin-ware has them "beat!"  
He is a very dark-faced man,  
Has black eyes and unattractive.

He's forty, holds himself erect,  
And has the grandest voice!  
His tones are most melodious,  
So rich and deep, and then  
I like to hear him roll the "r,"  
When he says, "Twine to mend!"



JUNIORS OF EDGEFIELD, S. C., IN COSTUME FOR PLAYLET, "SCENES FROM THE LIFE OF SCHUBERT."

## JUNIOR ETUDE—Continued

## JUNIOR ETUDE CONTEST

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

Subject for story or essay this month—"Taking Care of the Voice." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewritten.

Competitors who do not comply with ALL of the above conditions will not be considered.

Playing Hymns  
(PRIZE WINNER)

A HYMN is a piece of sacred music in praise of God, and should be played or sung as such, not in a careless manner without fervor. Hymns from different lands have been collected and put in books called hymnals for use in church. Most hymns are very old, having been handed down to us in the same way as folk-songs. Hymns may be played by almost any instrument, but the organ and piano are the best suited for this type of music. When playing hymns, great care should be taken, if accompanying singers, to keep together, or distracting sounds will result. When I play hymns on the piano I try to play slowly and majestically. Special arrangements have been made of hymns for hands and orchestras.

MARTIN J. COOK (Age 12),  
Michigan.

King's Move Puzzle  
By E. Mendes

BY BEGINNING at any certain number and following the King's move in chess (which is one square at a time in any direction) the names of six musical instruments will be found. The path from one word to the next is continuous, and no letter may be used twice. This is a good puzzle, so get your pencils and papers.

R E O G N V  
O T N R A I  
M O I L O B  
B N F U E A  
P I O L T S  
A N O O S

## PRIZE WINNERS FOR FEBRUARY PUZZLE

Caroline Ford (Age 15), Massachusetts,  
Caroline McGee (Age 13), South Carolina,  
Mary Lipp (Age 10), Maryland.

## ANSWER TO FEBRUARY PUZZLE

I-T-aly  
V-E-ry  
B-C-h  
T-A-I-N-B-asser  
M-A-N-ry  
V-I-o-L-a  
M-A-C-Dowell

## DEAR JUNIOR ETUDE:

I am very much interested in music of all kinds. I am in the fifth grade of music and have played at a great many concerts. I would like to play in a theater and hope some day to study pipe organ. I have accompanied a great many singers and instrumentalists, but as I am a bookkeeper and stenographer I shall not be a music teacher. I just love to read about the great composers. I have over three hundred pieces of music, all of which I can play.

From your friend,  
MYRTLE EDWARDS (Age 16),  
Canada.

Take Subscriptions for  
THE ETUDE  
Obtain These Valuable Articles

— Absolutely Without Cost —

You may easily and quickly obtain these fine awards by simply securing adequate new subscriptions for THE ETUDE. Many of your friends will gladly subscribe on request. Just send the orders with \$2.00 each to us. Kennedy will bring the award you prefer.

It's Easy! Begin Today!

ATTRACTIVE BREAD TRAY



As a gift or for your personal use, this Parfumerie Bread Tray with a fancy hinged handle is most desirable. It is 13 1/2 inches long and 6 1/2 inches wide, and is awarded for TWO NEW SUBSCRIPTIONS.

SMOKER'S SET

CANDY DISH



Consists of four pieces—a 6 inch round and brass Tumbler, a 4 inch round and brass Tumbler, a 4 inch round and brass Holder and Ash Receiver trimmed in brass. Holder and Ash Receiver only requires ONE NEW SUBSCRIPTION required.

Useful and most attractive, this nickel plated Candy Dish has a three compartment tinted glass lining and is 7 1/2 inches in diameter. Requires TWO NEW SUBSCRIPTIONS.

SANDWICH TRAY



Especially desirable is this Sandwich Tray. It has a Golden Main China Plate center a bright, fancy nickel rim and a hinged handle. You will be delighted with it. Let us send you one in exchange for THREE NEW SUBSCRIPTIONS.

BURNS BREAD KNIFE



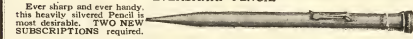
Recently patented, this Bread Knife has a special serrated edge, producing a clean cut, even slice without tearing the bread or making crumbs. It is 13 1/2 inches long, has a Cocobolo wood handle and requires only ONE NEW SUBSCRIPTION.

FLASHLIGHT



Complete with bulb and battery, this full nickel Flashlight affords an excellent need, makes a fine gift. ONLY THREE NEW SUBSCRIPTIONS required.

EVERSHARP PENCIL



Ever sharp and ever handy, this beautiful silver-plated pencil most desirable. ONLY TWO NEW SUBSCRIPTIONS required.

Send All Subscriptions With Payment to

THE ETUDE MUSIC MAGAZINE  
\$2.00 a Year — Theodore Presser Co., Publishers — \$2.00 a Year  
1712-14 CHESTNUT STREET PHILADELPHIA, PA.







## SKIPPING ON THE LAWN

ROBERT NOLAN KERR

Sprightly M. M.  $\text{♩} = 108$ 

Copyright 1928 by Theodore Presser Co.

Grade 2.

## SPANISH DANCE

After M. MOSZKOWSKI

Allegretto

British Copyright secured

THE ETUDE

THE ETUDE

## THE SONG OF THE SEA SHELL

MAY 1929 Page 403

ELLA KETTERER

To be played or sung. Grade 1.

Allegro moderato

1. Oh! I'm a lit-tle sea - shell, Singing a tune for you, dear child I'll tell you of my trav - els, Out on the o - cean,  
3. I've seen the pret-ty mer - maids, Rid-ing the waves so far from land, And now, I'm simply rest - ing Up on the sil-ver

1. Fine wild... sand... 2. I sing of ships, That sail the seas, Far they rove, Of pirates, bold, With stolen gold Treas-ure, trove...

Copyright 1927 by Theodore Presser Co.

British Copyright secured

## REGIMENTAL PARADE

CHARLES E. OVERHOLT

A real "military march" Grade 2 $\frac{1}{2}$ .Allegro non troppo M. M.  $\text{♩} = 144$ 

Copyright 1929 by Theodore Presser Co.

British Copyright secured

















SHOUTS . . . cries . . . drunken laughter . . . the whine of the showman's flute . . . deep bells and a shrill hurdy-gurdy . . . the tipsy roar of the peasant crowd upon a holiday. . . . And here within the puppet box a rouge-daubed Ballerina, the cruel Moor, and Petrouchka, an ugly Pierrot, enacting a tragedy of jealousy which ends in the shedding of Petrouchka's vital sawdust. . . .

This laconic modern masterpiece, bearing beneath its burlesque a brutal and disquieting realism, established Stravinsky as perhaps the most brilliant of our contemporary composers. Through strange, half-oriental melodies he has expressed the Slavic soul. He has made the orchestra speak a new language.

The *Petrouchka* Suite has been recorded by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The Victor Records are a special concert arrangement, as decided upon last summer in Europe by the composer and the conductor. The recording has captured the vivacity, the picturesque coloring, the full musical vigor of the original performance.

The world's great music, interpreted by the foremost artists and orchestras, is always yours on Victor Red Seal Records. Have your Victor dealer play you the *Petrouchka* Suite. You will find it a piquant sauce for the sated musical palate. . . . Victor Talking Machine Company, Camden, N. J., U. S. A.

VICTOR *Red Seal* RECORDS

