

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

6-1-1929

Volume 47, Number 06 (June 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. 06. Philadelphia: Theodore Presser Company, June 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/768>

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.

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



BUYING THE NEW SPINET

JUNE 1929

PRICE 25 CENTS

\$2.00 A YEAR

When next you visit one of the world's fine homes, look for the Mason & Hamlin



BECAUSE they are made slowly, carefully, lovingly, only a few Mason & Hamlin pianos can be given to the world each year. Generally they find their way to the homes of people who know the world and its prizes—people with the taste to choose the finest things of life and the means to afford them.

And so, in the mansions of Fifth Avenue, the castles of Newport, the winter palaces of Palm Beach, the piano is usually a Mason & Hamlin.

People who own one, often point to it with the same proud wave of the hand with which they might indicate a Whistler hanging upon the walls or a statuette by Cellini.

And they are right. For the Mason & Hamlin is the finest (and also the costliest) piano in the world.

Its rich tone is synonymous with beauty. The stately sonority of its chords makes the listener keenly conscious of his nobler self. Upon such an instrument, piano music can provide hour after hour of sustained and lofty pleasure.

The magnificent tone and beautiful appearance of the Mason & Hamlin are quite without equal (the result of slow, careful hand craftsmanship); yet its cost is not prohibitive. A superb Mason & Hamlin Grand can be had for as little as \$1,650. Only 10% need be paid immediately; two years to dispose of the balance. Catalogue of models may be had by writing to Mason & Hamlin Co., 18 Station Street, Boston, Massachusetts.

MASON & HAMLIN
THE FINEST (AND INCIDENTALLY THE COSTLIEST)
PIANO IN THE WORLD. \$1650 to \$25,000

The Mason & Hamlin with the Ampico allows the hostess to offer her guests entertainment so luxurious as concert solos by Rachmaninoff, Lhévinne, Brailowsky, and a hundred other great artists. Dance music by Lopez, Crofé, Carroll and Arden. Only the Ampico—by its exclusive patented device—preserves all the feeling, all the expression, which a great pianist puts into his playing. The Mason & Hamlin with the Ampico is \$3,135, and up.

Enjoy Your Summer Spare Moments in Profitable Reading

These Books Offer Every Music Lover, Teacher and Student an Opportunity to Acquire a Wealth of Musical Knowledge by Utilizing Vacation Hours to Good Advantage

For Pianists and Lovers of Piano Music

Great Pianists on Piano Playing

By James Francis Cooke Price, \$2.25
Everyone interested in piano playing, who has not read this very popular book, can secure it immediately. This is a group of study conferences with 28 virtual, in which are presented the most modern ideas upon the subjects of technique, interpretation and expression. Full page portraits and short biographic sketches are also included.

How to Play the Piano

By Mark Hambourg Price, \$1.50
This is a volume well worth possessing. If the reader is at all interested in being an accomplished performer on the piano, it would take many lessons to gain all the advice given by this eminent piano virtuoso. In this book which contains material that would cost over twenty times its price if one were to take these lessons in person from Mr. Hambourg.

Principles of Expression

By A. F. Christian Price, \$2.50
This is an authoritative book on piano playing. Practically all explanations are illustrated clearly by musical examples. The study of this book gives a full understanding of rhythmic accents, metrical accents, melodic accents, harmonic accents, dynamics and tone.

Piano Playing with Questions Answered

By Josef Hofmann Price, \$2.00
This is virtually a new book. In one, close to 100 pages are an illustration of a great pianist on artistic philosophy by one of the greatest living pianists. It is also a direct, 250 questions asked by piano students. A valuable work for reading or reference.

What Every Piano Pupil Should Know

By Clarence G. Hamilton Price, \$2.00
There are a thousand and one things that the piano student should know, which, as a rule, are learned from time to time merely as a profession. Those looking forward to success, Professor Hamilton, of Wellesley, has incorporated many valuable precedents resulting from his long and busy teaching experience. With such authority as to guide the serious piano pupil may feel well equipped to meet the many problems that will confront him in his path to musical success.

Basic Principles in Pianoforte Playing

By Josef Lhévinne Price, 60 cents
This work is now known to be the best in piano-playing, stressing touch, tone and accuracy. Practice hints are given. Paper bound.

Descriptive Analyses of Piano Works

By Edw. Baxter Perry Price, \$2.00
Instead of working out each analysis upon the structural basis, Mr. Perry has given a poetic, dramatic and historic analysis or description of some of the greatest and best-known piano compositions. This treatment adds to a better understanding of each work or its interpretation.

What to Play—What to Teach

By Harriette Browner Price, \$2.00
A very able and instructive manual in an interesting and instructive manner directed from the first beginnings of the work of the great pianists, and the material is grouped in program form.

For the Practical Musician and Music Lover

Great Men and Famous Musicians On the Art of Music

By James Francis Cooke Price, \$2.25
This interesting volume gives intimate discussions of phases of musical life and of music study by some of the world's greatest intellects. Great creative and executive geniuses have joined with foremost musicians in offering material that is both stimulating and helpful to students and music lovers. In the list of master minds who have contributed valuable advice to this work are names of Crane, Darghosi, Dohnanyi, Engel, Gatti Casazza, Jetties, Medeiros, Orseri, Schrah, Sousa, Stravinsky, Van Dyke, Winter and many others.

Musical Progress

By Henry T. Finck Price, \$2.00
Here and abroad this book has been commented and lauded. One of the more useful stretch of imagination may be called a music lover, will find it interesting and presents a wealth of musical topics in a liberal and enlightened spirit.

Secrets of the Success of Great Musicians

By Eugenio Prati Price, \$2.00
This is a biographical work in which the lives of the great composers are viewed from a different angle than usual. It has been well termed a series of biographical life analyses of great composers. Every page provides interesting reading, yet at the same time the educational qualities of this work are very high.

Life Stories of Great Composers

By R. A. Streetfield Price, \$2.25
There are 35 biographies included in this volume, each followed by a chronology of the composer's life as a help of reference or for one to read who desires to glean a knowledge of the great composers, this is an excellent work.

Anecdotes of Great Musicians

By Francis W. Gates Price, \$2.00
These are 100 very interesting and instructive anecdotes which the music lover who wishes to know the lives of the great composers, players and singers.

For Followers of the Vocal Art

How to Succeed in Singing

By A. Buzal-Pecora Price, \$1.50
An excellent volume by a Master Voice Teacher, who offers valuable advice and suggestions regarding technique, style, stage engagements and other features of the vocal art as a profession. Those looking forward to achieving success in a lyric career will gain from this book a new light on these subjects in their pursuit of the devious roads to success. In presenting this contribution to the vocal world the author employs his own superb qualifications and a distinct style in writing as a background.

What the Vocal Student Should Know

By Nicholas Dauty Price, \$1.00
This book has attained great success because it tells in a concise manner many important things that the vocal student should know. It is a conclusion of the work Mr. Dauty has given a series of excellent daily exercises.

New Young Singing Teachers' Association—Its Story

Price, \$2.50
This body, now in its third decade, was originally an organization for mutual improvement and defense. In this book the Association publishes its history, and in addition, all its valuable Essays, Discussions and Decisions. The various papers on vocal subjects alone make the volume one that every teacher and student should be glad to own.

Great Singers on the Art of Singing

By James Francis Cooke Price, \$2.25
Most of the celebrated vocalists of the past 25 years are represented in this volume of advice and vocal experience. There are 27 full page portraits and biographies given. This is a work of absorbing interest to all music lovers and followers of the vocal art.

Choir and Chorus Conducting

By F. W. Wodell Price, \$2.00
There is much opportunity in the field of choir, chorals and community singing, and choral conducting. This book offers a push for the excellent contribution to the vocal art. An exceedingly important and instructive book for continual reference.

For Juvenile Musicians

Young Folks' Picture History of Music

By James Francis Cooke Price, \$1.00
This is a very recent offering, over which teachers everywhere are enthusing. The high lights of musical history and biography are given in an interesting style that is understood easily by the juvenile. Such a book as this tends to hold the child student's interest in music. A most liberal number of well-printed and interesting pictures are given for the pupils to refer to. The book is full of places provided throughout the book. The author has even gone so far as to suggest to the embryo musician the manner in which melodies are written, stimulating their original ideas along these lines.

First Studies in Music Biography

By Thos. Tapper Price, \$1.75
The thinking teacher sees to it that pupils learn as soon as possible something about the lives of the great composers. This book is designed for the teacher to use with pupils. It gives each composer a portrait, a portrait, other illustrations and a set of questions on the text.

Pictures from the Lives of Great Composers

By Thos. Tapper Price, \$1.50
While various composers' biographies form the backbone of this book, it is woven delightfully around each biography, containing impressions of the great composers.

Of Special Interest to Music Teachers

Mistake and Disputed Points in Music and Music Teaching

By Louis G. Elson Price, \$1.50
The many subjects, regarding which there frequently are disagreements, are straightened out by the positive information in this book, which covers all the essential points from acoustics and notation to piano technique and orchestration.

Stories of Standard Teaching Pieces

By Edw. Baxter Perry Price, \$2.00
With the information in this book teachers can give their pupils the background of the anecdotal and educational information that gives zest to the lessons upon standard teaching pieces.

Diction for Singers and Composers

By Dr. H. Gaines Hawn Price, \$1.75
This book covers an important side of the vocal art, and to have true vocal art as well as song writing art, one should follow the advice and suggestions Dr. Hawn gives.

How to Sing

By Luisa Tetrazzini Price, \$2.00
This is the most brilliant coloratura soprano in recent musical history is responsible for the excellent contribution to the vocal art. An exceedingly important and instructive book for continual reference.

Music Talks with Children

By Thos. Tapper Price, \$1.50
Although it is suggested by the author that the chapters of this book be made the subject-matter for talks with children, they are written in such a simple, straightforward manner that they may be read verbatim by the teacher or parent.

Little Life Stories of Great Composers

By Mary M. Schmitz Price, 60 cents
After one has passed through Little House he will have quickly gleaned many of the most important facts about 18 of the truly great composers, their birthplaces, their important works, their influences and much other instructive information.

Imaginary Biographical Letters from Great Masters of Music

By Alethea Crawford Croft and Alice Chapin Price, \$1.50
This fascinating little book gives a charm of romance and personality to musical biography by the unique manner in which the information is presented.

Child's Own Book of Great Musicians

By Thos. Tapper Price, 20 cents each
This series of Biographies with picture playing and binding, to be done by the young student. A separate book for each of the following masters:
Bach Beethoven Mozart Mendelssohn
Haydn Schumann Wagner
Handel Verdi Chopin Grieg
Liszt

What to Teach at the Very Lesson

By John M. Williams Price, 60 cents
There are chapters in this thoroughly practical book, which are so arranged as to be teaching Notation, Rhythm and To do in the lesson, and to give the teacher, considerations in giving assignments, etc. through the skulls of the young teacher right.

Elementary Piano Pedagogy

By Charles B. Macklin Price, \$1.50
In this day and age there are too many other attractions that make it difficult to find the pupil's interest. If the teacher has not studied the psychology of the child, he has not learned how to prescribe individually for each pupil. Every teacher will get many times the value of this book in advice and suggestions that will be obtained from it.

THEODORE PRESSER CO.

1712-1714 Chestnut Street PHILADELPHIA, PA.
Everything in Music Publications—World's Largest Stock

CHICAGO MUSICAL COLLEGE

64th Year

HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President

FIRST SEMESTER OPENS SEPTEMBER 9

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression. Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

to be awarded the first week of September to deserving students, who after an open competitive examination, are found to possess the greatest gift for playing or singing.

STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE CATALOG ON REQUEST

Address **CARL D. KINSEY, Manager**
60 E. Van Buren St. Chicago

A UNIVERSITY OF MUSIC
(Nationally Accredited)

Established 1867

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

Mozart's Musical Portrait of a Lady

THOMAS MOZART was a master of form and therefore of absolute music as opposed to program music which tells a story apart from its musical structure, nevertheless he painted at least one musical portrait with an avowed object in view.

"We have at least one instance of unquestionable program music in Mozart's instrumental works," says Frederick Niecks in "Program Music." "And," he adds, "an extremely interesting and significant one, a case of portraiture."

"In the latter part of 1777 he writes from Mannheim to his father that he had composed a sonata for Cannabich's daughter Rosa, a beautiful and amiable girl of fifteen; and that on being asked by some one, after finishing the first movement, how he would write the *Andante*, he had replied: 'I shall compose it after the character of Mlle. Rosa."

"He was himself thoroughly pleased with the result, for he said: 'She is exactly like the *Andante*.' What she was like we may see still more clearly from the following words of the composer: 'She has a staid manner and a great deal of sense for her age; she does not speak much, but what she says is said with grace and sweetness.'"

"The sonata is supposed to be that in major with a Rondo as its last movement (Köchel, 309)." To this Niecks adds a footnote: "The sonata in question was composed in the first half of November, 1777, but we cannot be sure which one it is. For the C major sonata speak excellent authorities; J. S. Shedlock, on the other hand, mentions the A minor sonata (Köchel, 310). The only and insufficient hints we get from Mozart are that the *Andante* is full of expression, and that the last movement is a rondo."

A Solo Hate Campaign

J. P. Sousa's book, "Marching Along," tells us of some of his brilliant successes in Europe before the war, including a curious episode of a concert given in Leipzig, once the headquarters of the anti-Wagnerians.

"At Leipzig, my program was largely Wagner and Sousa," says Sousa. "We opened with the *Tannhäuser Overture* and, just as the applause began to die down and I started to give an encore, a man seated in the first row emitted a vicious hiss. I glared at him and played my encore. With the rendition of the next Wagner piece the same vicious hissing was heard. At the intermission one of my bandmen, stirred to anger, volunteered to go out and thrash the hisser, but I forbade

him to leave the stage. When we resumed the concert, the two remaining Wagner numbers were just as vigorously hissed by the same individual. As I left the platform I encountered the local manager and asked him, 'Do you know that man in the duster and the straw hat?'"

"He replied that he did not but he would bring him to my dressing-room. He jumped down from the stage and soon had the man confronting me."

"May I ask why you hissed every Wagner number we played this evening?" I said coldly.

"The man's face distorted with anger and bitterness as he blurted out, 'I hissed Wagner music because I hate the Wagner family.'"

Sousa Got the Cash!

SOUSA tells in his book, "Marching Along," how he made himself known in a Philadelphia bank, where he presented a large check without having the ordinary credentials.

"At the end of the week," says Sousa, "Mr. Barnes, my manager, received a check for the week's work, amounting to several thousand dollars. He asked me to go to the bank to identify him."

"Are you Mr. Sousa?" asked the teller of Mr. Barnes.

"No," I interrupted, "I'm John Philip Sousa."

"But the teller looked at me coldly and handed back the check."

"You'll have to be identified," he said.

"Turning my back to the teller's window, I raised my arms as if preparing to start off my band and began to whistle."

"The *Stars and Stripes Forever*, bringing my arms up and down in the manner familiar to those who attend my concerts. The clerks in the room broke out in laughter and applause, and one ran over to whisper in the cashier's ear. He beckoned for the check and cashed it without a word."

Rubinstein in Edinburgh

SIR ALEXANDER CAMPBELL MACKENZIE, long director of the Royal Academy of Music in London, has just published a book, "A Musical Narrative," which contains interesting reminiscences of Rubinstein who visited Edinburgh while Sir Alexander was a young man in that city.

Here are a few passages quoted at random:

"Being frequently in his company, I became familiar with his firmly-expressed opinions and still rejoice in the fact that he was invariably amiable and kind to me."

(Continued on page 483)

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

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

Teaching Young Children

F. J. M. BRUSHINGTON, Iowa: You evidently labor under the same false impression that many have, that with only a limited knowledge of the subject you are able to teach music to children. We would not discourage your laudable ambition nor quench your enthusiasm for developing the art in your family circle and your immediate community, but we would urge that you prepare yourself sufficiently before you practice music-teaching upon your own children or those of any one else. "It takes knowledge to teach music to adults, but it takes wisdom to teach it to little children," said a distinguished musical educator.

While it is true that one does not need the same demonstrable equipment in the subject to teach the fundamentals to tiny children and could well dispense with a brilliant and extensively prepared repertoire, one does need special training in presenting the rudiments and should have journeyed over the long musical highway from the Valley of Fundamentals to the Hilltop of Technical Proficiency in order to have the wisdom to instruct the young child.

The two requirements for teaching music to children are, aside from a general knowledge of the subject, an awareness of the danger of stiffening and straining the delicate muscles of fingers, hand, wrists and arms, and an understanding of how to keep alive the interest of the child.

The fact that you love children and the fact that you have been a school teacher are distinctly to your advantage. The former will give you patience and sympathy with the child mind, and the latter will furnish the necessary pedagogical training.

Your age is not against you—in fact you are at the prime for the work, providing you have a good, practical method as a guide for your teaching of beginners.

Your children are too young for actual lessons at the keyboard. The eldest might begin in another year. In the meantime they should have a well-planned course in rhythmic and ear-training, and you will get the knowledge to impart this to them while they are still young enough to profit from it, if you take up the study of one of these well-proved methods for tiny children. In almost any one of these methods you will be instructed in the organization and conducting of a "rhythm band," and that is what your children need now. With time you should have a fine family and neighborhood orchestra with your three boys as a beginning unit. Let them work for two or three years on the piano for the foundation of musicianship. Then they might each select a different instrument and perfect it.

The Second Start

M. T. MANTICA, CALIFORNIA: The piano is a fascinating friend and a cheerful companion, but it is also an exacting taskmaster. If you have not touched a piano

for seven years it is not surprising that you have lost your skill, no matter how well you may have played previously. But you should not be discouraged. Twenty-five years is not old, and, since you had the training in your youth, the season of life in which the mind and muscles are plastic and flexible, you can very soon regain your lost facility by careful and painstaking practice.

Try to plan two or three short practice periods a day, instead of trying to use all the time you can spare for the work in one period. You should avoid overtraining or straining and stiffening your muscles, a habit you will acquire if you are too zealous and ambitious in your practice after so long a period away from the instrument. In this respect you confront almost the same dangers as does the beginning student. Apportion your practice time into three equal periods, applying it first to finger technique and scales, then studies, and then to a definite repertoire of pieces. Do not get a smattering of one exercise and then another as too many students do. As you find your skill returning reduce the technique and use more time in making a repertoire.

The chief joy in playing the piano is in having some compositions well learned for demonstration. It would be wise also to give a few minutes daily to sight-reading. Begin with simple compositions that you can read up to tempo, without stumbling, using more difficult selections as your ability to "keep going" increases. Good sight-reading ability is a valuable asset for any pianist, adding to one's usefulness and popularity in all sorts of social gatherings.

You will find Czerny your best friend for restoring keyboard skill. Get the selected "Czerny Studies," edited by Emil Liebling (Presser), Books II and III. Bach's "Two-part Inventions" you will also find useful. Also get the book "Mastering the Scales and Arpeggios," by James Francis Cooke. For pieces, two graceful and charming numbers are *Love Waltz*, Moszkowski, Peters Edition, and *False Tritone*, Shellen. You will find the *Hoodland Skirlark*, by MacDowell interesting and playable. As your skill returns use the Chopin Waltzes, and the Beethoven Sonatas for practice material. Brief extracts from these standards with which to work up your technique may always be employed, and you will have something worth while in the end. When you have again reached the point of ease and comfort at the keyboard you may omit much of the purely technical practice. A few minutes daily of Bach and Czerny will keep you up, while you make a companion of Beethoven and Chopin and an acquaintance of some of the well known moderns.

I am sending you a list of good books on musical subjects from which you can make selections for your library.

(Continued on page 479)

"The BRAMBACH musical quality is wonderful... such a pleasing instrument," says
MADGE KENNEDY



The Hand-Fashioned Instrument. Only 4 Ft. 10 Inches Long. In Mahogany, F.O.B. New York...



BRAMBACH BABY GRAND

THE GREATEST WEDDING GIFT OF ALL

A WEDDING GIFT of the most popular A small grand musician—the piano for beginner or finished musician. A lifetime of enjoyment and durability.

Notable achievements and exclusive features distinguish the celebrated Brambach. Its tonal volume equalling far larger instruments, is the contribution of the Brambach Tone Expander. The impressive richness of its tonal coloring is imparted by the Super-Sounding Board... greater in area and in string length than in any other small grand. So vital for tone, it is guaranteed unconditionally for life.

In Brambach Period and Art Models, there is a style to harmonize with every scheme of home decoration. Terms are unusually liberal through Brambach dealers.



Requires no more space than an upright piano

The Brambach Piano Co., Mr. Mark P. Campbell, Pres.,
623 West 21st St., New York City.

Please send your paper pattern showing exact size of Brambach Baby Grand and piano booklet.

Name _____ Address _____ City _____

In graceful dance rhythm. Like a modern gavotte. Grade 8 1/2.

Allegretto con anima M.M. 108

HIDE AND SEEK

FRANK H. GREY

mf *mp* *f* *To Trio Fine* *D. S. al Trio*

Copyright 1926 by Theodore Presser Co.

Other Music Sections in this issue on pages 439, 447, 473.

International Copyright secured



CHOOSE YOUR PIANO AT THE ARTIST DO

THIBAUD - SZIGETI - D'ARANYI
KINDLER - MORINI

Master instrumentalists all! World-famed artists who depend upon one piano - Baldwin - for their inspiration and support in accompaniment. (The finer tonal color, the almost human responsiveness, which have made Baldwin the preferred piano of these and the leading artists in every other field of musical endeavor, are the same qualities you will find in the Baldwin which you select for your home or studio. (Any Baldwin dealer will gladly demonstrate. Baldwin Grands are priced from \$1450 - terms to suit you.

THE BALDWIN PIANO COMPANY
CINCINNATI

Baldwin
PIANO

PRAIRIE ROSE
WALTZ

The Prairie Rose or Wild Rose of North Dakota grows everywhere in the fields and along the roadside in great profusion, a beautiful inspiration.
A graceful drawing-room waltz. Grade 8.

THE ETUDE

G. N. BENSON

Moderato

A graceful drawing-room waltz, Grade 84

G. N. BENSON

Moderato

p

mf

f

allargando

leggiero

grazioso

p

mf

Fine

Copyright 1920 by Theodore Bessent Co.

THE ETUDE

Page 419

THE ETUDE

J. S. ZIEGLER

3/4

TRIO

p

mf

p

D.C.

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

LOVE'S DAWNING
INTERMEZZO

W. ALETTER

Very full and sonorous. To be played tastefully. Grade 4.

Andante

Very full and sonorous. To be played tastefully. Grade 4.

Andante

p dolce

pp

rit.

mp

a tempo

mf

p

rit.

a tempo

Fine

Piu mosso

f

p

rit.

mf

p

rit.

D. S. F.

Ped. simile

Copyright © 1900, International Copyright Service

IN A FAIRY BOAT
BARCAROLLE

In a gently swaying movement;
very attractive. Grade 8

Allegretto M. M. $\text{♩} = 63$

THE ETUDE

PAUL DU VAL

EDITORIALS

“When Mussolini Plays”

BENITO MUSSOLINI—blessed of the stars—dynamic mind of modern Italy—giant of destiny—the most powerful and celebrated man in Europe—finds daily recourse to his violin, as a means of resting and refreshing his soul. In this he shows that wisdom which has been responsible for so much of his extraordinary success. He realizes that high power men must have success valves. He rides his horse like a cavalryman. He engages in sports. He reads enormously. But, most of all, he insists upon the exalting influence of the higher class of music. The Italian love for beauty in tone is a natural instinct with this famous man.

We confidently believe that music is one among the potent factors that make Mussolini possible. Without its regenerating, restorative influence, the mentality of such a man might collapse long before his mission on earth was accomplished.

It has been our unusual privilege to know many of the foremost leaders of the world in Industry, Commerce, Science and Literature. It is astonishing to note the number of intensive workers who actually depend upon music as a part of their daily life routine, as they depend upon air, sunshine and water.

There is something about the training which comes with playing the piano, for instance, that develops, intensifies and accelerates mental action as can no other study. More than this, it provides the individual with priceless recreative opportunities, in this age of ever-expanding leisure.

Dollar for dollar there is probably no other expenditure the parent can make for a child that yields a bigger return than a good practical training in the study of an instrument.

Music is actually food for the tired spirit. There is nothing like music to revive the soul. General

Charles G. Dawes, former Vice-President, tells of the arrival of the first American troops in England, preparatory to their training for the battlefields of France. The boat docked at 11 P. M. on a dark, cold, rainy, dismal night. All the men had had to eat was a sandwich at noon. Tired, worried, excited and nervous, they disembarked in a strange land, on a grave mission. No prospect could be more gloomy. Then one of the miracle works of music occurred. The British authorities had sent a band to lead the troops to camp. It started to play an American March—*The Stars and Stripes Forever*. Instantly

the whole nature of the men was changed and they seemed to be fed by some strange power. The gloom was dispelled and the boys struck out with new life and new spirit.

Here follows a list of just a few of the men who have found regular recourse to music helpful, reconstructive and profitable. They are world leaders, men of giant accomplishments, men who have said that music study in their youth has been of priceless value to them in later years.

STATESMEN: Lord Balfour, former Prime Minister of England; Benito Mussolini, Premier of Italy; Paul Painlevé, former Premier of France; General Charles G. Dawes, former Vice President of the United States; Ignace Jan Paderewski, former Premier of Poland; and many others.

SCIENTISTS: Alfred Einstein, eminent scientist; Ralph Modjeski (famous bridge builder); Vladimir Karapetoff (eminent electrical engineer); Dr. J. H. Kellogg, of Battle Creek; and many others.

BUSINESS MEN: Charles M. Schwab (once a professional musician); Cyrus H. K. Curtis; Dr. Herbert J. Tily (President Retail Dry Goods Merchants Association); John Alden Carpenter (America's most discussed composer, also a prominent businessman of Chicago); and many others.

WRITERS: Rupert Hughes; Owen Wister; Upton Sinclair; John Erskine; and many others.



PREMIER BENITO MUSSOLINI

Copyright 1926 by Theodore Presser Co.

British Copyright secured

BETTER PIANOS

THE ETUDE has been conducting a "Better Piano" campaign. The need was great. Many of the pianos in American homes have been there far too long. They should be supplanted with new and, when possible, better pianos. The beautiful old rosewood square that was Grandma's joy was a fine instrument in its day, but it is not the thing upon which we can expect little Allan or little Winifred to flourish musically.

Worse than this may be the worn-out upright, a graveyard of thumping, bony fells. A fine new piano in the home is an inspiration to the student and to the teacher. More work will be accomplished in a shorter time, due to increased enthusiasm.

There are a number of really fine, reasonably priced pianos upon the market. Buying a piano is in some ways like buying an automobile. There is the Locomobile, Pierce-Arrow, Cadillac, Lincoln, Chrysler 80 class. Then there are various other classes down to the class that might be represented by the Ford car. Fortunately for the automobile, great industrial production has controlled the price so that no manufacturer has dared put out a cheaper car than the very safe and trustworthy Ford. A cheaper machine made with less resources than those of the colossal Ford plant would fall to pieces in a short time.

With pianos, however, it is possible for some unscrupulous makers to put together instruments that in many ways present a fair superficial appearance and to sell them at a price far below what a conscientious maker could venture.

The very cheap piano is one of the most expensive things in the world. Nothing will disintegrate as quickly. After a few months its defects are discoverable. In fact, before the installments are paid on many instruments they are exposed in their real worthlessness.

In response to an insistent and increasing demand, THE ETUDE MUSIC MAGAZINE has added to its Department of Educational Service a piano expert who will be glad to give information to those about to purchase instruments. It must be distinctly understood that THE ETUDE does not sell pianos. It is not interested in promoting any particular instrument. It must not be asked to make comparisons between instruments as to their relative merit. This would be unfair. It will not state which is the best American piano, because that is largely a matter of artistic judgment and individual opinion. When a piano is entirely unknown to us, or when we have no reliable information about a given make, we shall not report. Practically all of the established makes of pianos are recorded in files at this office, and we can merely report from these files. The service is conducted entirely in the interest of the ETUDE reader. In writing, state the size, style and type of the piano, as well as the price asked for the instrument you contemplate buying. Address your letter to Piano Expert, ETUDE Educational Service Department, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

MARKS OF PROSPERITY

"I HAVE so many pupils that I do not know how to handle them. What shall I do with my waiting list?" So writes an active teacher in New England. We wrote her to cultivate assistant teachers, for the time being.

As we predicted, the teachers who have taken advantage of the most extraordinary condition in the history of music and are amplifying the pupil's musical life by means of all of the modern conduits for fine music, mechanical and otherwise, are now enjoying an unprecedented year of prosperity.

Other teachers, who have spent their time nursing pessimism and "hard luck" stories, are naturally suffering. How much of prosperity is due to thinking it and acting it, no one will ever know; but the wise music teacher is the one who has no time to look upon the black side of life, when it is so simple to look at the other side upon which the sun is shining brightly.

We can name a score of weaklings and cripples who have accomplished some of the world's master works. Don't permit your shortcomings to be an "alibi" for lack of success.

GOING AFTER BUSINESS

DURING the past twenty years the Editor of THE ETUDE Music Magazine has been consulted by thousands of teachers who have been anxious to increase their spheres of usefulness and thereby their material welfare.

Many have complained of the lack of success. In almost every instance this is traceable to the teacher's failure to "go after business." The young teacher seems to take it for granted that, given the proper musical training and the reflected reputation that comes from having studies with a teacher with a big name, business will walk right up to his door and introduce itself.

As a matter of fact, business does no such thing. The music teacher must go after business with just the same regularity and persistence as the man engaged in any other calling.

This often means educating one's public to understand what one has to give. Call it advertising, if you will, but understand that nothing succeeds without advertising. The great surgeon bravely declines advertising, but he does advertise nevertheless. He may not use printer's ink; but he can not create and hold a large patronage without a well established record for a large number of successful operations.

The American people, especially, judge by results and by results only. The teacher's best advertisement is a series of highly accomplished and carefully trained pupils. Then the teacher must provide every possible opportunity for the work of these pupils to become known. The pupil is the teacher's show window. By then his art is judged.

Our public is so well educated in these days that it is not to be "taken in" by the success of one or two brilliant talents. They judge the teacher by the general excellence of a number of pupils. In Paris your Editor attended the class of Professor I. Philipp, at the Conservatoire. He was astonished at the high average performance of all of the pupils. It was difficult to decide which was best. This accounts in large measure for the great success and popularity of this famous teacher.

TAKING TIME BY THE FORELOCK

THE Greeks painted Father Time with a bald pate and a long forelock.

That forelock is one of the most elusive things in the world. "Taking Time by the Forelock" has been synonymous with "opportunity," for over twenty centuries.

Few people, however, know what this really means. The art of planning one's work for months ahead is usually one of the mysterious secrets of successful people.

The music-workers who get ahead leave little to chance, and that the only safe way to live their business and professional life is to know definitely, at least six months ahead, what, in all reason, they will be doing when that time arrives.

If you were to come into the office of THE ETUDE to-day, we would be able to show you editorials, pieces, articles and illustrations, already made up in type, that you will read in THE ETUDE one year from now. It is absolutely necessary for us to keep THE ETUDE in this state, so that we can be sure that it will keep consistently up to the very high standard of practical interest we expect to maintain for you.

All this is to suggest that, if you are a teacher, you will find it to your certain advantage to plan your fall season at once, if you have not already had it planned for fall or six months ago. Many teachers make an acute study of the work that they know will come just as certainly as the sun will rise tomorrow for the beginning of their next season. Thus they make way for the right kind of a vacation—a vacation not encumbered with worries and uncertainties.

It means everything in your success to order your supplies now, so that there cannot possibly be any inconvenience when the rush of the fall season arrives.



M. HENRI RABAUD
The Eminent Composer, also Director of the Paris Conservatoire

The Music of Paris the Inimitable

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

By JAMES FRANCIS COOKE

PART II

Centuries of Art

AT THE OPERA COMIQUE one feels very near to the artistic traditions and the spirit of the true France and at the same time quite distant from that superficial and alien type of entertainment which was described at the beginning of this visit to "the City of Light." The average intelligent Frenchman is a very fine personality, indeed. He is idealistic, inclined to be serious rather than frivolous, hard-working, slightly conservative in matters, but always seeking ways of making the world a more beautiful and delightful place in which to live. Since the war he may have an understandable tinge of pessimism, which, with some, is translated into a skepticism as to the future of society; but on the whole Monsieur and Madame are splendid, fine appearing folks doing an important part in the world's work. Behind all are centuries of art tradition. The

leap from the Musée Cluny to the Grand Salon is a long one but at every step it is utterly French. The Opéra Comique presents works of composers of all nations, but one has the conviction that most of these might not have flourished so beautifully if it had not been for the Opéra Comique.

It was a horn player named Rodolphe who first thought of creating a national school of music in France. In 1784 Baron Breteuil, one of the vast number of petty noblemen of the court of Louis XVI, was placed at the head of a school of singing—the Ecole Royale de Chant. Gossec was the musical director. In 1792 Paris created a band and with it the Free School of Music of the Parisian National Guard. This came to be known as the National Institute of Music in 1793. Both schools were merged into the Conservatoire de Musique when it was formed in 1795. The

first conductor was Sarrette who had previously directed the band school.

Conservatoire de Musique

A PEEP into French history of the period will reveal that the foundation and early activities of this remarkable school of music were more surprising than might at first seem. Although sired by aristocracy, it was really the child of the French Revolution. In 1795 we are only two years away from the beheading of Louis XVI and Marie Antoinette. There were still riots for bread and it was a very bloody Paris, indeed, that awaited this new art venture. Yet two years later we find a school with one hundred and twenty-seven professors and some six hundred pupils. Printing offices were established and the Conservatoire went enthusiastically into the publishing business, issuing Methods by Rodé, Kreutzer, Catel and Méhul.

The history of the Conservatoire since that time has been the history of musical France. Napoleon, who in many ways was a poor politician and in others a marvelous one, saw the state importance of the institution and encouraged it enthusiastically. From 1822 to 1842 Cherubini was the director. He was followed by Auber who remained in charge until 1871. Auber died at the age of eighty-nine and Ambroise Thomas was appointed to his post. When Thomas died, in 1896, at the age of eighty-five, his successor was Théodore Dubois who retired from the position in 1905, when the directorship fell to Gabriel Fauré, who died in 1924, when he was succeeded by the present director, M. Henri Rabaud. It will be seen that in every instance except that of Sarrette the director has been an eminent composer; and, with the exception of Cherubini, all have been French born.



THE TROCADERO: FAMOUS AUDITORIUM OF PARIS



A ROOM IN THE PALACE AT FONTAINEBLEAU

A Coveted Honor

THE PRINX DE ROME, which was established in 1803, has been of great advantage to the Conservatory. After the student has completed his course and manifested his ability through keenly competitive examinations, he is given the privilege of going to Rome to develop his art by hard work under enviable surrounding conditions and also is subventioned so that he can travel in other countries. This is done at the expense of the government. As is well-known, many of the foremost composers of France have benefited by this prize. On the other hand, many who have won the prize are still unknown in the great musical world at large.

The Conservatoire possesses one of the finest musical libraries in the world. This is accessible to all of the students, and to others on application. There is in this collection a priceless group of manuscripts by great masters, which makes a visit to the institution well worth while. Here the privileged may see the original manuscripts of the "Don Giovanni" of Mozart, the "Appassionata Sonata" of Beethoven, "The Damnation of Faust" by Berlioz, and many priceless originals from Gluck, Haydn, Schumann, Chopin, Saint-Saens and Bizet. In addition to this there is a museum of musical instruments which is distinctly interesting.

A National System

THE CONSERVATOIRE has a number of affiliated schools in French cities so that its system and methods are widely disseminated. The present building of the school, although far more commodious than the previous buildings, is not particularly attractive on the exterior, as are so many of the imposing French edifices.

Just as we arrived M. Charles Marie Widor was entering the building. This renowned composer is most remarkable as a man as well as a musician. He was born at Lyons on February 22, 1815. His father was an Alsatian of Hungarian descent, who was also an organist. As a boy Widor studied under Lemmens (organ) and Fétis (composition) in Brussels. At the age of fifteen he became organist at St. Francis in Lyons (succeeding his father). In 1869 he was appointed organist at St. Sulpice of Paris, a position which he still holds. As a concert organist he gained world renown.

Probably this renowned master, in addition to all of his other distinctions, holds the "Marathon" record as an organist. Imagine playing in one church for sixty years! He became the successor of César Franck as professor of organ playing at the Paris Conservatoire in 1890. When Dubois became the director of the Con-

servatoire in 1896, Widor succeeded him as professor of counterpoint, fugue, and composition. In 1910 he became a member of the Institute.

A Modern Master

AS A COMPOSER Widor ranks among the greatest in French musical history. His eight symphonies for organ have been given more consideration in their field than any works for the instrument written during the last fifty years. It therefore, was with keen delight that we accompanied him to the choir loft of St. Sulpice and listened to his amazing performance of two of these great works. Rudolf Ganz and J. Philipp were in the party; and while we were walking back along the Seine the great genius of the French master sufficed for countless eulogies.

After hearing the big organ, we went down to a little chapel near the entrance where Widor showed us with great pride one of the excellent varieties of musical history. It was a little organ which is shown in one of the illustrations accompanying this article. This organ was thrown out of Versailles when Napoleon decided to renovate the palace for his own use. Its interest to musicians is that it was the very organ which the ten-year-old Mozart played upon when he visited the French Court in 1766. Widor with the

ability of a man of thirty-five popped upon the bench and played faultlessly from memory the *Rondo in A of Mozart*, while the Editor of THE ETUDE paid tribute by pumping the organ. This ancient instrument, the keys of which the little fingers of the child Mozart had touched over a century and a half ago, gives an excellent account of itself.

The present director of the Conservatoire, M. Henri Rabaud, is a pupil of Massenet. He won the *Grand Prix de Rome* in 1894. His opera "Marion" was received with great favor in America. His style, while modern, is not revolutionary. It is marked by a rich harmonic background and distinctively original melodies.

Classes and Students

SEVEN HUNDRED AND THIRTY-THREE students were registered at the Conservatoire in 1927. These are taught in eighty-nine classes. The importance given to *vocalizzo* (sight-singing by syllables) is indicated by the fact that there are far more classes in this branch than in any other fifteen in all. Next in interest comes the art of singing with eleven classes. Violin, viola, cello, and double bass are represented by eleven classes divided among these instruments.

(Continued on page 467)

The Story of Strings and Keys

OR
From Monochord to Pianoforte
By WILLIAM BRAID WHITE

The illustrations are presented by the courtesy of the Metropolitan Museum of Art of New York City.

THE PIANOFORTE, or piano, as it is now more usually called, has for so long been a feature of civilized home life that it is hard to realize what the world must have been without it. Nevertheless, this universal musical instrument was unknown two hundred years ago, whilst its independent existence in the United States dates back just one century. This short account of the ancestry and development of what has become the world's universal instrument of music, on which rests virtually the whole of musical performance and musical composition, is prepared for the purpose of making music lovers better acquainted with what is in reality a most fascinating romance of human aspiration, skill and success. Nothing in the history of invention, not even the story of the printing press or of the steam engine, surpasses it for wonder and interest.

Two Thousand Years Ago

THE ORIGINS of stringed musical instruments are lost in the mists of the past. Harps have been known for something like four thousand years and perhaps longer. Two thousand years have elapsed since Pythagoras first devised the Monochord, primary ancestor of the pianoforte, by stretching a string of gut between two pegs at the extreme ends of a narrow board, and placing under it a wooden bridge which could be slid up and down at will. With this rude but correct instrument the Greek philosopher discovered the laws which govern the pitch of musical sounds. Greek civilization came, flowered and decayed. Rome took the place of Athens. Greek slaves, often companions rather than servants, were the philosophers, the physicians, the architects, the musicians, of the Roman world. It was an ingenious Greek who first applied the principles of hydrostatics, discovered by Archimedes of Syracuse, to the task of maintaining wind pressure in a chest, thus bringing forth the first pipe-organ. This Hydralikon, as it was called, was in due time fitted with keys to "unlock the sounds," whence came the name "clavis" or "key."

The Roman Empire drooped and fell; the Dark Ages came. After its long night passed away, the sun of the thirteenth century burst full upon the east of men long blinded by ignorance, superstition and terror. Now, in the new dawn, music again begins to come into her own. Monkish musicians take the monochord of Pythagoras, fit keys to it borrowed from the water organ still surviving from Roman times, add more strings, build a soundboard; and lo, the clavichord!

known during the Middle Ages, but very few specimens have come down to us. There is one in the Metropolitan Museum, but it is of comparatively modern date. What, however, is most important about the psaltery is that it formed the foundation on which was built the most famous of all old keyed instruments, the long popular and justly celebrated harpsichord, with its smaller but similarly derived sister, the spinet or virginals.

For the day came when some ingenious artificer, probably an ecclesiastic, took the old psaltery, borrowed keys from the clavichord and adapted them to pluck rather than strike at the strings. The mechanism thus evolved was very simple but very cleverly thought out. The illustrations show the exact difference between it and the striking device of the clavichord.

Now, when we compare this with the spinet or harpsichord action, we note at once the difference of principle.



ILLUSTRATION II
PLUCKING MECHANISM OF SPINET OR HARPSICHORD

In the harpsichord it will be seen that the rise of the key moves a little quill past the wire, plucking or twanging it in passing. The quill is mounted in the wooden jack upon a pivoted piece of wood. When the quill has plucked the string, a little spring throws it back out of the way and the wire is then damped as the cloth damper falls on it.

The harpsichord was simply a spinet more highly developed, just as the spinet was a smaller harpsichord. The spinet was usually triangular in shape or else oblong, and the illustration three shows a very lovely specimen dating from the 16th century which is now in the Metropolitan Museum. This was made in Italy by Domenico di Pesaro, during the year 1561. As in all spinets, there is only one wire to each note. This beautiful piece of craftsmanship is 4 feet, 8 inches long and 1 foot, 7 inches wide. It has a compass of four octaves. The instrument itself can be taken quite out of its external case. The spinet in this form was the favorite domestic instrument of cultured families in a day when every man, woman and child was expected to be able either to play, to sing or to do both. Queen Elizabeth was a skilled performer upon the spinet, especially upon the oblong spinet known as the Virginals. All who have read Pepys' "Diary" will remember how that arch gossipier writing his adventures during the great fire of London (1666) set it down that scarcely a boatload of refugees fleeing across a river but had among their household goods "a pair of virginals."

"Ladies' Fingers Fair upon the Tinkling Harpsichord"

THE SUPREME development of plucked-string instruments, however, came only with the harpsichord. Two and even three strings to a note became common; octave strings were added; two and three sets of jacks, each set carrying quills or leather tips of varying stiffness, were put under the control of the player by means of pedals or draw-knobs. The finest skill of the builder was called on to design beautiful case-work, and the best painters gladly lent their art to decorating what the artisans had so skillfully fashioned.

From among the many beautiful specimens preserved in the Metropolitan Museum at New York, in the Steiner collection at Yale University, in the South



ILLUSTRATION I
TANGENT AND STRINGS OF THE CLAVICHORD

As will be seen, the clavichord action simply pushes up at the wires, touches them lightly and sets into vibration that part of them which lies between the tangent and the unhooked end. The other or cloth-wound end of the string is damped by the cloth. The fretting arrangement whereby one pair of wires does for two keys, each striking at a calculated point, can also be seen.



ILLUSTRATION III

The Founder of the Family

THE CLAVICHORD is the veritable great-grandfather of the grand piano which decorates the modern living room. It is worthy of more than a passing glance. This particular specimen may be seen still standing in the Metropolitan Museum at New York, among the treasures of ancient musical workshopmanship which the good taste and munificence of Mrs. Croby Brown have preserved for future generations. This one dates only from the 17th century, but the species was known and popular as early



M. ISIDOR PHILIPP'S CLASS IN PIANO PLAYING AT THE PARIS CONSERVATOIRE

Kensington Museum at London and elsewhere throughout the world, there is the singularly splendid example of the harpsichord made by the celebrated Jacob and Abraham Kirkman in London just at the very close of the long age during which this instrument had reigned supreme.

The date, 1781, marks a day when already the pianoforte was well known and the doom of the harpsichord was sounded. Yet what a magnificent piece of work this is, with its lines that the modern piano maker would give so much to be able to copy, with its grace, light-footed beauty and quiet charm which irresistibly catch and hold the artistic eye! The dimensions of this most interesting instrument are worth recording. It is 4 feet, 3 inches long and 3 feet wide at the keyboard end. The longest string has a vibrating length of 5 feet, 4 inches, and the shortest of 5 inches. The compass is five octaves. There are three sets of strings, two unison and one octave, with three sets of jacks, one or any two of which can be played at a time through the same set of keys. There are four knobs above the keys and a single pedal below them. These give the player command over the various sets of strings and jacks, as well as over the muting or buff-stop arrangement.

An instrument like this used to sell for fifty guineas (two hundred and sixty-five dollars) up, according to the elaboration of the mechanism, the style of decoration and the maker's repute. Considering the purchasing power of money in those days one might estimate the selling price of a good, plainly-cased harpsichord during the middle eighteenth century at about the equivalent of five hundred dollars in present-day money.

But the harpsichord could not hold the stage forever. Despite its beauty and its often very good tone, its fatal defect lay in the plucking mechanism. The player had no control over the power of the sound evolved, save indirectly and imperfectly by means of octave strings, swells and other devices. The weak little clavi-chord was in this vital respect far superior and it is, therefore, no matter for surprise to learn that many experiments had been tried during the hundred years preceding the Kirkman masterpiece, to the end of improving the harpsichord in its mechanical design.

The first hint in the right direction probably came from the dulcimer which was simply a much larger psalter, with heavier strings, played by hammers held in the hands, instead of by plectra.

Hebenstreit and His Chopping Board

ADULCIMER of comparatively modern make, though the maker's name is unknown, stands in the Metropolitan Museum at New York in the Crosby-Brown collection, and its nativity is unquestionably American. Here may be seen the strings, the bridges over which they pass, the soundboard beneath them and the hand-held hammers with which they are struck.

Now it happens that at the beginning of the eighteenth century one Panteleon Hebenstreit, of Dresden, had made himself temporarily famous by building one of these instruments upon an extraordinarily large scale. We are told that this vast production had two hundred strings of silver wire and heavy gut, which were struck by heavy, felt-covered mallets. At any rate Hebenstreit took his Hackbrett (or "chopping board" as his German neighbors called it on account of its shape and the manner of playing) on a tour throughout France, Germany and Italy. He played before King Louis XIV at Versailles, was complimented by the monarch. He later passed through Italy, until one day during the year 1705 he found himself in the city of Florence billed to give a concert before the nobility and gentry of the town. He played and made a great hit, for this Hebenstreit was without doubt a true virtuoso of his amazing instrument. Still, we should have no reason to care about a fact in itself trifling, if there were no more to it than this.

But in truth, though the worthy German dulcimer it is not, among his listeners were a musician-mechanic, harpsichordist and harpsichord maker, by name Bartolommeo Cristofori, who had charge of the collection of musical instruments housed in the Grand Duca Palace where the Duke Cosimo de Medici reigned and his son, Prince Ferdinand, played divinely (so they said) on clavichord, spinet and harpsichord. Cristofori was there that night. He listened and looked; until in that fertile brain of his was conceived an idea. Recently was celebrated the two hundredth anniversary of the perfecting of that idea which came eleven years later, all the finer for its long period of gestation. For it was on that night that Bartolommeo Cristofori conceived the idea of applying Hebenstreit's felt-covered mallets to the keys of the harpsichord.

The Thing is Done

SIX YEARS pass, and then in 1711 an article appears in the *Journal of Italian Literature*, written by the Marquis Maffei, who tells, with much detail and even a rough sketch, how two years be-

We have only the rough sketch of Maffei to show what this first thought embodied. The illustration shows a reproduction of this sketch. It is rough and crude, but the principle is there. A hammer is shown striking a string on a stem pivoted on a block. The key strikes up at pivoted upper-lever by means of a pivoted jack. There is a device of crossed string to catch the hammer and a damper to damp the strings when the key is released. All the principles of the hammer action are there: stroke, rebound, repetition of stroke. It is very crude, but the idea is basically sound.

No other instrument is heard of for nine years, nor has any instrument with this first action in it ever come to light. But it is evident that Cristofori worked steadily on, for in the year 1727 there was disclosed in Florence, a veritable pianoforte by the master himself. It was signed with his own name, bore the date 1720, and is seen in Illustration V.

This superb piece of craftsmanship stands today the chief treasure of the great Crosby-Brown collection in the Metropolitan Museum. One glance at its structure shows how much progress Cristofori had made. The strings are heavier, for his new mallets make greater demands on them than the work of the harpsichord. The case and the frame-work of the instrument have been reinforced to carry the heavier strings. Meanwhile the action has been vastly improved.

ILLUSTRATION VI

EARLY AMERICAN PIANO BY BENJAMIN CREHORE ABOUT 1800

fore he had seen in the workshop of Cristofori a new type of harpsichord having a hammer action. The inventor, he said, was already at work on another and better device. He called it, said Maffei, "Clavicembalo col piano e forte" or "keyed cembalo with soft and loud effects." Here, then, was the germ of the pianoforte.



ILLUSTRATION IV

CRISTOFORI'S FIRST HAMMER ACTION

The Fundamentals of Beautiful Piano Playing

By EDWIN HUGHES

IF A YOUNG tree is planted straight in the same manner, Give it a wrong start in life and only the best efforts of the most skillful tree-surgeon will be able to make a good tree out of it. Just how apply these observations apply to piano study only the experienced teacher knows. There is a great part of his effort is directed constantly toward straightening out the links and supplying the deficiencies of former study carried on along misdirected lines and toward inadequate ends.

More and more does one become a firm believer in the fundamentals, in a thorough and intimate knowledge of the ground-work of the art of piano playing as the only door leading finally to genuine artistic achievement. Whether one has to do with the larger masterworks of Chopin, the last Sonatas of Beethoven or merely with a simple Czerny Etude, the beauty of the performance rests on the same fundamental principles.

Before we come to look into these fundamental principles, let us examine briefly the sort of instrument which we pianists have at our disposal for music making. It is a box of wood, with iron frame over which are stretched a hundred wires of various sizes, spanning the frame under terrific tension. There is nothing very complicated about it, when compared with such a music-making apparatus as the human larynx, or even the bow of the violinist. The tones are made by the blows of the strings, struck by felt-covered hammers, these being covered at the point of contact with felt, to soften the force of the impact.

After the tone-producing force has been struck, the sound grows softer and softer until it gradually disappears. To produce a long-sustained melody tone on the piano, a tone that is under sensitive control every instant it is sounding, as is the violin tone, is utterly impossible. We cannot alter the tone in the least after the key has been struck, no matter how much expression we would like to put into it.

Dynamic Variation

ANY NOTE on the piano may be played, however, at all degrees of tone, from the softest pianissimo to the loudest fortissimo. Indeed, that is all that can be done with a single note on the piano in the way of dynamic expression. In the years gone by pianists used to allow their imaginations to run away with their common sense when speculating on all the multi-colored tonal varieties it was possible to produce on a single note, through various touch-qualities and differing conditions in the playing apparatus.

But since the appearance of Otto Ortmann's "The Physical Basis of Piano Touch and Tone," an epoch-making work on the subject, no intelligent musician can speak any longer of a single tone on the piano being in itself, "good," "bad," "rich," "singing," "hard," "brittle," "luscious," "dry," "wooden," "dull," "ringing" and all the rest. Or, at least, if such tones come forth from an instrument when a single note is struck, we can attribute the fact solely to the instrument itself, not to any qualities inherent in the fingers, hands and arms of the player. For Ortmann has demonstrated conclusively, by exhaustive, detailed, laboratory experiments, that, when the noise element in the pianoforte mechanism is disregarded, one cannot possibly alter the quality of the sounds that come out of a piano. All one can do is to alter their loudness or softness.

[Mr. Edwin Hughes was born at Washington, D. C., in 1884. He studied with Josef in New York and Leschetzky in Vienna, and became an assistant to Leschetzky in 1909. He has toured extensively as a pianist, both at home and abroad. Since his return to America he has been located in New York as a teacher and concert pianist.]

There is no need, then, to concern ourselves further with the futile attempt to produce "good" tones on single notes of the piano, out of avoiding, in the more mellow forms of expression, those touch-qualities which tend to produce unwelcome and disagreeable mechanism noises, such as striking the keys with rigid whacks of the fingers or the arm in lyric passages.

We shall see as we proceed that the poetry and beauty of piano playing have in no way been menaced by modern scientific investigation; what has happened is merely that our eyes have been opened, and we are now in a position to see just what are the fundamentals in piano tone-production. The way has been cleared of fallacious "methods," with their misleading, quasi-scientific terminology and their mistaken and time-wasting procedures. The first essential, in the study of the art of piano playing is the development of the widest possible range of tone, extending from the softest pianissimo to the loudest fortissimo, with the capability of elastic application throughout this entire range. This must be a matter of constant, unremitting study and of gradual acquisition. It can be begun with even the youngest pupil, if the matter is approached properly. Let the teacher be cautioned to look ahead, not months, but years, for its final achievement in the case of youthful talents,

Firm Hands, Flexible Arms

THE ACQUISITION of such tonal range is based, first, on the cultivation of a hand whose firmness is under complete control from the knuckles to the finger tips and of an arm that is flexible at its joints to any desired degree of elasticity; and, second, on the ability to apply the weight and muscular power of the arm in any desired degree to the keyboard, through the medium of an elastic wrist and sensitively firm fingers, held close to the keys.

When this control of tonal range and sensitiveness has been established, we are in a position to proceed to the second essential, the ability to produce variety in dynamics from tone to tone. Here must come a recognition of the fact that, on account of the peculiar nature of the piano as a musical instrument, we can make our musical expression only from tone to tone. Single tones on the piano are quite meaningless from the standpoint of expressiveness. One could never be moved by a single note played on the piano as one might be moved by a single loud, lovely tone drawn from a Stradivarius in the hands of a master violinist, or by the vibrant, pulsating sound of a single note from a "God-given" voice. One might listen in a neighboring room to middle C played alternatively by a master pianist and a totally unmusical person, and be totally unable to distinguish between the playing of the two.

It is the way piano tones of varying dynamics are put together, horizontally in the melodic line, and vertically in the chords and chord formations, that makes (or unmakes) tonal beauty and loveliness of Klang effect.

Playing the Simple Melody

THE PREREQUISITE of all beautiful music making, the ability to play a melody with expressiveness, may be acquired in its fundamental dynamic aspects by mastering the few simple principles that follow. To the composer the natural metrical accents of the measure are the places where he has imagined and placed the stresses of the music. He has deliberately changed the beat by syncope. As a corollary, the weaker beats and the end notes of groups have always represented to the composer points of relative weakness. If we fail to feel the necessity of conforming to these principles in our melody playing, we shall be guilty of the same sort of error as that committed by the actor who depicted Shakespearean characters with mechanical accents of the lines misplaced. In other words, a mistake has been made in the fundamentals of diction. Musical diction is, of course, as important to the pianist as spoken diction to the actor.

Melodies usually (though not always, of course) grow louder as the phrase ascends in pitch, softer as it descends. Longer notes, in playing melodies on the piano, must be given extra stress, or they will sink through to the end of their required duration. Accents of any notes which it is important to stress will achieve double their effect, and more, if a slight waver is made before they are taken.

In regard to the vertical alignment of the dynamics, the pianist has before him the constant problem of perspective, of balance of tone between the melody and the accompaniment, and between the more important and the less important voices in polyphonic playing. In the playing of every single chord or chord figuration there must be constant attention to the variety in tonal power of the different notes, if we are to achieve tonal loveliness at the instrument.

Remember that, in piano playing, you can produce your expression only from tone to tone. Any other sort of dynamic expression is impossible on this instrument. In this lies the secret of what we call "beautiful touch." Attention to these details and to the phrasing of the melodic lines leads to that development of esthetic sensibility which, with the requisite technical equipment, will eventually bring one to the full possession of the power of dynamic expressiveness at the instrument.

But to be in full possession of dynamic expressiveness at the piano is only to be half master of the instrument. There is another and equally important consideration, that of agogic or rhythmic expressiveness, the expressiveness in the flow of the rhythmic line.

(Continued on page 484)



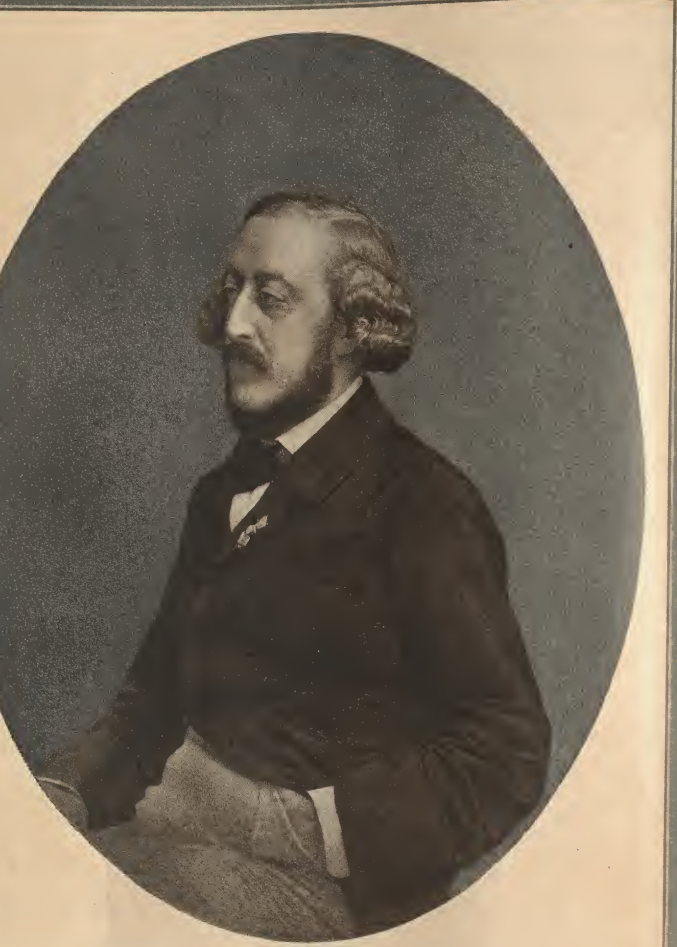
ILLUSTRATION V

CRISTOFORI'S PIANOFORTE OF 1720, (SIDE VIEW)

The Charm of Stephen Heller

By E. J. EDMUNDS

An Interesting Discussion of the Work of a Man Who strove to Make Educational Studies Beautiful



STEPHEN HELLER

A Reproduction of a Rare Copper Plate Engraving from the Collection of I. Philipp

HELLER WAS ONE of the first of the great educators who endeavored to introduce the elements of artistic musicianship into practical pianoforte studies. He knew that phrasing in music, for instance, was what inflection is in speech. He could not imagine anyone conducting a conversation in a monotone even for a very short time. Phrasing, to him, was the elixir of life in interpretation. Of course, every really musical person knew this, but up to the time of Heller there was very little educational material designed especially to teach phrasing in the modern sense. True, no one can play intelligently the compositions of the Bach's without phrasing properly, but these works were looked upon as pieces and not studies.

Heller also demanded that studies be individual in character, that they be thoughtful and that they possess the element of charm. His works in smaller form, confined largely to the piano, are really like little musical sonnets—many having a poetic distinction which has made them a permanent part of pianoforte literature. Not all of the Heller studies are equally interesting; but a selection of these studies may be made which will prove very comprehensive in musicianship as well as practical technique. When this is accomplished in graded form, that is, in sequence according to difficulty, the teacher has a means of developing certain qualities in playing that are only too often absent in the work of the average pupil.

Heller was born at Budapest, Hungary, May 15, 1815, and died Paris, January 14, 1888. His name is obviously German and not Hungarian. As a boy he was educated in the College of the Fiarist Fathers. His first teacher in music was a landman in an artillery regiment. Later he studied with Franz Brauer. He was sent to Vienna to study with Carl Czerny. Czerny was then about thirty-six years of age, and at the height of his teaching fame. The demand for his services was so great that his charges were exorbitant.

Heller's Early Education

POOR LITTLE Heller's means were very limited, and he was obliged to cease study after only a few lessons. Accordingly he went to study with a good friend of Beethoven, M. Antoine Hahn. The boy developed unusual skill as a pianist, and at the age of twelve and thirteen he commenced a long series of tours through Germany and Austria, and in the management of his father. Musical prodigies were legion at that time. It was the custom to end the programs with "Freie Fantasie" or improvisations. These were supposed to indicate the talent of the youngster, far more than his performance of the works of other composers. Heller was especially gifted in this way, and, with his keyboard fluency and sparkling touch, made a considerable success.

It has been said that if Heller had been exhaustively grounded in the works of Beethoven, Mozart, and Haydn, instead of being obliged to make his numerous bread-earning, peripatetic tours, his art might have been much more profound. The musical world may be congratulated upon this because Heller succeeded in filling an unoccupied niche—making a place for himself and his art which is wholly individual. His travels did introduce him to men and things and broadened his outlook.

He Enters Professional Life

RETURNING to Budapest he had a few lessons in harmony from an organist, Csehalka. This, together with a few lessons from Chikand and later, for instance, with Kalkbrenner, completed his musical training save for exhaustive studies of a self-help character. At Augsburg he was permitted to browse in the musical library of Count Fugger. There he revealed in the works of the masters and encountered Chopin's compositions which overwhelmed him with their beauty. Unfortunately the public at that time had not advanced sufficiently to appreciate them.

Heller then came into possession of the famous *New Zeitschrift für Musik*, the progressive journal of Robert Schumann. He ventured to send some of his compositions to Schumann. That master with his characteristic and prophetic understanding immediately set at work to find a publisher for Heller. He wrote Heller at that time, telling him of his success. The singular thing was that Heller did not even know at the time that Schumann composed music. He thought of him only as a music critic. They became fast friends. It is to Robert Schumann that Heller owed much of his inspiration to continue as a musical composer. Their letters, covering a period of many years, were unfortunately lost when Heller was moving in Paris.

In 1837, when Heller was twenty-two, a great event occurred in his life. Friedrich Wilhelm Michael Kalkbrenner (then forty-nine years of age) went to Augsburg and played a duet in concert with Heller (thirty-two). The older pianist persuaded Heller to move to Paris to study with him. Kalkbrenner was very proud of his method of piano study and boasted much of the wonderful fluency of his left hand and of his command of octaves. Heller consulted with Schumann who advocated the move to the French capital. Kalkbrenner obliged his pupils to make an advance payment of £20 a year, contract to remain with him for five years, pass monthly examinations and agree not to publish a composition without his consent. Heller could not meet these terms and therefore had to discontinue his lessons. Gradually, without any press-agenting, his works became popular. Le Couppeur, Hahn, and other pianists of the time featured him in concerts. Many contemporary critics regarded him as the equal of Chopin. They found no Hungarian flavor in his music but rather a pure French type. Modern critics would see decidedly French influences.

The Modest Musician

HELLER was very retiring. Chopin was unconsciously a showman. Heller on any effort whatever he did those romantic things which arouse public interest and command the attention of followers. Heller knew Chopin, Liszt, and Berlioz well; he moved in the same circles. His nervousness and his retiring disposition, however, always proved an obstacle to his larger success. Even when he appeared in London in 1849 and 1852, he suffered from stage fright in a painful degree.

Heller wrote one hundred and fifty works; but as many of these consist of several compositions, his product runs into hundreds of pieces. They are character-

ized by extreme elegance and refinement, engaging rhythm, poetic melodies, and at times singularly bold and vigorous treatment. There is nothing just like them in all the literature of music. While his general style is that of Mendelssohn, he has an individuality and a quality of French chic that is inimitable.

Compared with Chopin

HELLER WROTE three Sonatas, Opus 9, Opus 65 and Opus 68. These works and his Scherzos deserve far more serious consideration than they ordinarily receive today. His nocturnes do not have the depth of feeling that characterizes those of Chopin. In fact, there are many compositions of this master which his pupil and disciple, M. Isidore Philipp, has restored to the consideration of the artistic world. The impression held by some people, that Heller wrote no more than a few pieces of the "Songs without Words" type, is an injustice to this composer. A study of a selection of his works is well worth the consideration of the teacher of today.

Many years ago M. Philipp sketched his experiences with Heller, for THE ETUDE MUSIC MAGAZINE, and these are reproduced here by request:

An Interview

"THE FIRST TIME I saw Stephen Heller in his little apartments in the town of Malsherbes, I was terribly distressed, because upon my judgment of my musical facilities depended my musical career. I had been recommended to him by Mme. Szaarvady (Wilhelmina Claus) who took a friendly interest in me, and my father, a great admirer of Heller's works, was content to abide by the opinion of this master as to whether I was really fitted for the vocation of a musician or was actuated merely by the desire for the life of an artist.

Heller at Home

"I CAN still see the master, dressed in a velvet lounge coat, with his splendid, melancholy head, a somewhat tired look in his eyes and the inevitable cigar in his mouth. I can see also his little salon with his antiquated furniture, the little Pleyel piano in the corner, and, above all, the single really valuable thing in the modest dwelling—his own portrait by Ricard, a masterpiece which is to-day in London.

"After a short conversation with my father, in which the two men quickly found themselves in mutual literary sympathy, in an admiration for the works of Heinrich Heine, Heller asked me to play. I played some Mendelssohn first, followed by Schumann, and then two pieces from his own *Nuits blanches*. He seemed satisfied with my playing and suffered me to play time and time again, solely because, as he said, 'He worked with Mathias, whom I consider one of the most able teachers that ever lived.' These past lessons served to draw us together little by little, and at the end of a few months I went to Heller's home two or three times a week. He saw little of the world—only a few artists such as Marmonteil, the professor at the Conservatoire, the great virtuoso, Delaborde,

Charles Hallé, whom he seemed to like very much, and a few others whose names have escaped me."

Heller's Preferences

"Heller POSSESSED a special veneration for Beethoven, Schubert, Weber and Mendelssohn. He seemed to admire the works of the last master above all. Moreover, he composed some extremely remarkable pieces on motives from Mendelssohn, upon which he worked with great enjoyment, as in his opus 69, for example, entitled, *Fantasy in the Form of a sonata*, on a popular song *Es ist bestimmt in Gottes Hand*. In taking the very simple subject of this lied, Heller has written a work that is very interesting, very beautiful, in which he has departed from his own style in order to employ that of his model. How delightful also are the two caprices in "The Midsummer Night's Dream" and the "Fingal's Cave" overtures! The four Etudes on "Der Freyschütz," a work of the same style, are masterpieces of their kind. Masterpieces also are the variations on the theme of Beethoven, Op. 130 and 133.

"In his Op. 130 he has taken for a subject the theme from the *Thirty-two Voluntaries* of Beethoven; in his Op. 133 he has written variations on the admirable subject of the *Andante* from Beethoven's Op. 57. These two works, if they are to be correctly interpreted, demand executive powers of the highest order. They are distinguished by a profound knowledge of the style and the works of Beethoven.

"These were the only works of his own composition, with the exception of a few numbers from *Les Nuits blanches* and the *Promenade d'un solitaire*, that he made me play. When he illustrated anything for me at the piano, I felt that he was a real master. Without appearing to labor, he knew how to extract from the labor, a delicious sonority, and his fingers seemed to have marvelous equality. His advice was exceedingly valuable. The possession of a good technique and the requirement of absolute independence of the fingers he thought necessary before everything else. A simple romance by Mendelssohn demands, if it is to be properly performed, absolute mastery over the keyboard. Simplicity always, without this rubato—that is true art! And again, 'Never permit any nuances save those of the author. When you alter you deform and betray the thought of the artist-creator. A virtuoso of genius may be permitted in public performance to follow the dictates of his own inspiration. One can excuse changes if the spirit of the work and the style do not suffer...but it is always necessary to work and to perform in a spirit of loyalty to the composer!'"

The Folly of Memorizing

"I DEPLORE, he also said, 'this folly of memorizing. Why play everything by heart? I have heard Liszt, Thalberg and Mme. Clara Schumann play with music in front of them. Virtuosi do not want to play merely the few pieces they have learned to play by heart.' And again, 'An artist ought to be eclectic and should not specialize.' A brilliant talker with a gift for imparting knowledge, his conversation was extremely attractive. His lessons were frequently interrupted by

anecdotes of the great masters, Mendelssohn, Schumann and Berlioz whom he had often visited, and by references to the different arts. I have only one regret: I have not more carefully retained the memory of all that occurred during those valuable hours. In the works I studied with Heller, he suggested a few remarkable ideas which I have transcribed here because they are not only very interesting but also very useful. Thus in the Op. 101 of Beethoven, he made me play:

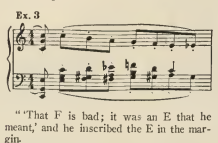


"It is very necessary to guard against playing without clearness," he said. And in the margin I find in his handwriting, *Clair, peu de pédale* (Clear, little of the pedal).

"In the *Carmina* of Schumann, he indicated to me a pedal effect which I have always since employed:



"The hand touches the keys of the last chord without the notes being sounded, and then the pedal is released to be resumed immediately after playing the chord. Try the effect and see how accurate and musical in feeling it is.



"That F is bad; it was an E that he meant," and he inscribed the E in the margin.

"But I do not wish to multiply these examples, which are sufficient to show how fastidious he was. In general, he demanded an absolute suppleness and freedom of touch. He himself played seated to knee down, but he never asked me to imitate him in this. 'Play plenty of Bach,' he advised, 'and you will come to know your keyboard. Play still more of Mendelssohn and you will acquire from these two masters a final classic technique and a richness which will lend equality and rhythm to everything you play. Transpose difficult passages into all keys. There is no better way of working.'

"With this I will close these few notes hastily jotted down. It is not possible to give any better advice to practice pianists."

Making Scales Interesting

By WILLIAM ERLANDSON

PLAY THE SCALES in four octaves ascending and descending.

1. pp ascending descending pp

2. Accent first of every two notes. (example c d e f g a). Then reverse, accenting the second of every two notes (example e d c f g a).

3. Accent the first of every three notes (example c d e f g a). Then reverse, accenting the third of every three notes (example e d c f g a).

4. Accent the first of every four notes (example c d e f g a b c). Then reverse, accenting the fourth of every four notes (example e d c f g a b c).

Remember you must play the highest note of the scale only once, considering it as part of both the ascending and descending sections (example, 4th octave, scale of C Major; c d e f g a b c g f e d c).

5. Now play the scale in irregular

rhythm, a dotted quarter note followed by a sixteenth and so on through four octaves. Play three notes in the right hand against two in the left; in doing this hold the hands an octave apart, giving two octaves in the right hand and two octaves in the left.

Then reverse, playing two notes in right hand against three in left hand, holding the hands two octaves apart and going up two octaves in the right hand and three octaves in the left.

7. Play four notes in the right hand against three in the left hand. Hold the hands an octave apart and go up four octaves in the right hand and three in the left. Then reverse, playing three notes in the right hand against four in the left. Hold the hands two octaves apart; go up three octaves in the right hand and four octaves in the left.

These principles may be applied to all the major and minor scales. The easier forms may be begun early in study and the more difficult forms undertaken as the student advances.

Velocity and the Metronome

By LORNA H. GIBSON

HAVING once been converted to the use of the metronome every pupil realizes its value as an agent in acquiring velocity. Many teachers advise starting with a very slow beat and increasing it gradually, not by notch. However, it is possible to improve on this method since sometimes the increased speed brings its attendant habits of carelessness.

In learning a study the pianist follows the usual method until he has reached the limit of speed which is, for him, consistent with accurate work. Then he reverses the

process and decreases the speed, notch by notch, until he arrives at his first point again. This relaxes any muscles which have been over-strained and also gives him an opportunity to adjust the hand position to the different notes in the study. The speed may then be increased again by degrees. If the work has been carefully done, the study will go with much greater ease, smoothness and velocity. This method should be followed until the study is thoroughly mastered.

THE MENGELBERG reading of Tchaikovsky's "Fifth Symphony" which Columbia recently issued, came as a happy response to many musicians' requests for a vital interpretation of this popular score. To many people this symphony is the most attractive of all Tchaikovsky's larger works, because of its brilliant contrasts and piteous melodies. It is a work, however, which, in order to substantiate interest, "wants handling in the grandiose manner." "Bad playing is intolerable with such music," writes Sidney Grew, an English reviewer, "since there is nothing in it that can lift it above a bad presentation and exhibit a remote spiritual significance." With this we heartily agree, although we believe Mr. Grew's first adjective "bad" might indeed read "prosaic." But fortunately Columbia can boast a vital recorded performance from Mengelberg and his Holland orchestra, although there are at times some attenuated passages of questionable rubato.

When Tchaikovsky wrote this symphony he was forty-eight and at the height of his creative powers. Yet for over a year and a half he had not written anything of great importance. Hence he set about creating his fifth symphonic opus to prove to himself as much as to the world that he still had something to say as a composer. At this time he was living in a little country house near Moscow. Being summer, the garden was redolent with blossoming flowers, and it was there he took his recreation, tending their bloom. "When I am quite old, and just composing," he wrote to a friend, "I shall devote myself to growing flowers." He did not know then, that he would not live to be "quite old." In this recording the customary cut in the development section of the last movement has been observed, but in addition to this Mr. Mengelberg makes a personally chosen excision of eighteen measures from the beginning of the final Goda. Otherwise this work is complete on seven discs in Columbia Album, No. 104.

Romeo and Juliet Overture

ANOTHER Tchaikovsky work that has received a most vital recorded interpretation is the famous Overture, "Romeo and Juliet." This is a "Sikowski and Philadelphia Symphony" recording made for Victor. This Fantasy Overture, although written some twenty years before one of Tchaikovsky's finest works, the idea for its creation was given to him by his friend Balakirev, the composer, who admirably suited to his friend's temperament and the subsequent criticism which Balakirev gave him. Tchaikovsky created the new work with an ardent conviction that truly glowed with youthful passion and tenderness.

The opening section of this overture is religious in character, a chorale-like passage in suggest the figure of Friar Laurence, the benefactor of the lovers. This is followed by a section of strife and fury. Montague. After this comes the love scene which is music of an aching intensity, grips the emotions, "There are not many things in modern music more justly and beautiful-

ly expressive, more richly poetic," says Lawrence Gilman, the eminent critic, when this exquisite theme for united and divided strings, which projects the mood of the enraptured lovers as they watch the coming of the dawn in Juliet's chamber. . . Here Tchaikovsky captured the very hue and accent of Shakespearean loveliness." Following this section comes a resumption of the conflict "against which the solemn warning of Friar Lawrence sounds in vain." After this we hear again the love music with a new and more intense fervor and then the death of the lovers. This work can be found in Victor Album, No. M46, on three records.

Mozart's Symphony in E Flat

ANOTHER symphonic work splendidly recorded is Mozart's "Symphony in E Flat," which Columbia issued recently as Album, No. 105. Here is a set which definitely belongs in every musical library not alone for its genuine musical worth but also for the enduring qualities of Felix Weingartner's reading which is most felicitously conceived.

The story has often been told of how Mozart created this symphony and its two companions, "Symphony in G Minor" and the "Jupiter Symphony in C Major," which were destined to become his most famous symphonies. Under most unfavorable conditions of poverty and mental anxiety for the future, he set about to compose these works, and, in the incredibly short period of six weeks, all three were completed. It has been truthfully pointed out that he wrote these works out of the profoundest promptings of his artistic nature, a statement fully attested by the freshness and the loveliness of their music.

When such music as this symphony is well interpreted, an exquisite communion is established between the composer and the listener, a communion which in the case of the photograph is unquestionably attested by the rare privilege of hearing its unfoldment in the privacy of one's own home. This symphony is recorded complete on three records.

For the discriminating Wagnerite the recording of Bodansky's performance of the *Prelude* to "Lohengrin" will surely prove welcome. It will be found on Columbia disc No. 62469D. The emotional beatitude of Wagner's treasured music is recreated by the well-known Metropolitan Opera conductor with true poetic insight, and the recording is unusually felicitous in its expressiveness. Parsifal's impressive opening *pianissimo* passage for strings. One of Bach's "Suites for Orchestra," the *Second*, in B Minor, written for flute and strings, has been recorded by the Chicago Symphony Orchestra under the direction of its able leader, Frederick Stock, on two Victor records, Nos. 6914-6915.

The original suite in Bach's day was a "cyclical composition consisting of a set or series of pieces in various idealized dance-forms." The origin of such suites, which began in the practice of town dances during the late sixteenth and seventeenth centuries, was a succession of dances, each different in character but alike in meter. The present work is optimistic music of there are no many things in modern music more justly and beautiful-

ly expressive, more richly poetic," says Lawrence Gilman, the eminent critic, when this exquisite theme for united and divided strings, which projects the mood of the enraptured lovers as they watch the coming of the dawn in Juliet's chamber. . . Here Tchaikovsky captured the very hue and accent of Shakespearean loveliness." Following this section comes a resumption of the conflict "against which the solemn warning of Friar Lawrence sounds in vain." After this we hear again the love music with a new and more intense fervor and then the death of the lovers. This work can be found in Victor Album, No. M46, on three records.

Mozart's Symphony in E Flat

ANOTHER symphonic work splendidly recorded is Mozart's "Symphony in E Flat," which Columbia issued recently as Album, No. 105. Here is a set which definitely belongs in every musical library not alone for its genuine musical worth but also for the enduring qualities of Felix Weingartner's reading which is most felicitously conceived.

The story has often been told of how Mozart created this symphony and its two companions, "Symphony in G Minor" and the "Jupiter Symphony in C Major," which were destined to become his most famous symphonies. Under most unfavorable conditions of poverty and mental anxiety for the future, he set about to compose these works, and, in the incredibly short period of six weeks, all three were completed. It has been truthfully pointed out that he wrote these works out of the profoundest promptings of his artistic nature, a statement fully attested by the freshness and the loveliness of their music.

When such music as this symphony is well interpreted, an exquisite communion is established between the composer and the listener, a communion which in the case of the photograph is unquestionably attested by the rare privilege of hearing its unfoldment in the privacy of one's own home. This symphony is recorded complete on three records.

For the discriminating Wagnerite the recording of Bodansky's performance of the *Prelude* to "Lohengrin" will surely prove welcome. It will be found on Columbia disc No. 62469D. The emotional beatitude of Wagner's treasured music is recreated by the well-known Metropolitan Opera conductor with true poetic insight, and the recording is unusually felicitous in its expressiveness. Parsifal's impressive opening *pianissimo* passage for strings. One of Bach's "Suites for Orchestra," the *Second*, in B Minor, written for flute and strings, has been recorded by the Chicago Symphony Orchestra under the direction of its able leader, Frederick Stock, on two Victor records, Nos. 6914-6915.

The original suite in Bach's day was a "cyclical composition consisting of a set or series of pieces in various idealized dance-forms." The origin of such suites, which began in the practice of town dances during the late sixteenth and seventeenth centuries, was a succession of dances, each different in character but alike in meter. The present work is optimistic music of there are no many things in modern music more justly and beautiful-



A NOTABLE PORTRAIT OF BEETHOVEN, BY CABANE

How to Play Beethoven

By J. F. PORTE

EVERY CONCERT pianist must eventually show what he can do with a Beethoven sonata, but many of the efforts for instruction aim at mere velocity and dynamics. Modern Beethoven playing almost vies with modern Bach playing as an exhibition of musical arithmetic, and one wonders how much study is given to anything else beyond the performance of the correct notes at high speed, with varying samples of eccentricities that are offered as interpretative matter. It is as well to take the time to look up and piece together the contemporary evidence, including that of the composer himself, as to how the Beethoven sonatas were intended to be played. In his own preparation must be made in connection with the actual development of pianoforte construction. Just how important this factor is will be evident when we come to the question of speed.

It should be noted that all the references to Thayer in this article refer to the original volumes, particulars of which are as follows: "Life of Ludwig van Beethoven," by Alexander Wheelock Thayer, Edition in German, after the original MS., by H. Deiters in Bonn (according to the preface); Vol. I, Berlin, Ferdinand Schneider, 1866; Vol. II, Berlin, W. Weher, 1872; Vol. III (to the year 1816), Berlin, W. Weher, 1879. No later evidence is taken, for the reason that up to the year 1816, Beethoven had given very complete indications as to the performance of his pianoforte works.

After this date his increasing deafness not only led to a harsher style in his own performances but also prevented him from fully appreciating the inner shades in the playing of others. In brief, before 1816, Beethoven had said all that we can usefully accept concerning the playing of his pianoforte works. However, in later years he discussed with Schindler the

teaching of the aged organist, van den Eeden, from whom he had had lessons round about the year 1780. He had been taught, he said, that the motions of both body and hands should be quiet and measured. This is the first lesson to be learnt by some of our modern expounders of the sonatas, and it should be noted that Mr. Lamond, who in many ways deserves his reputation as a Beethoven player, is authoritatively "quiet and measured" in his playing.

With Vigor and Brilliance

AS A YOUNG man of twenty-one, Beethoven heard the playing of the Abbé Sterkel at the latter's home at Aschaffenburg-on-Main and was impressed with the famous pianist's "elegant style," but was not satisfied with anything he heard. Referring to Mozart's playing, he told Czerny that it was delicate but choppy, without legato (Thayer, II, 409), and,

again, that it was neat and clear, but rather empty, weak and old-fashioned (Th., II, 363). We have ample material for deciding the manner in which the earlier sonatas should be played. Tomaschek, in 1798, relates that he heard Beethoven play the *Concerto No. 1 in C major* and also *No. 2 in B flat major*, and, further, the Rondo movement from the *Sonata in A major*, Op. 2, No. 2. He was thrilled by the grandeur and admired the vigor and brilliance of the playing (Th., II, 29).

Czerny was of course the provider of valuable evidence concerning the performance of Beethoven's pianoforte compositions. The composer's friend, Schindler, said that "Czerny was the only one among the Viennese virtuosi who took the pains to hear Beethoven often, and he is prime." But evidence in favor of Czerny's interpretations is discounted by Beethoven's own remark that this pianist "has

Footstool Construction for Proper Pedalling

By JOHN F. HAYES

A VERY DESIRABLE mechanical aid to encourage correct position at the instrument is a footstool. Adults themselves would find it very uncomfortable if they had to let their feet dangle unsupported below the bench. The accompanying sketch explains the construction of a footstool which not only encourages correct posture in the beginner but which, later, when his progress is sufficient, permits him to use the pedals although his legs are still many inches short of reaching the floor.

In effect this stool is simply a cubical box, about twelve inches on a side, open at the side which faces the piano. Two pegs—or three, depending upon the number of pedals on the piano—run through holes bored in the top of the box and rest upon the tops of the pedals. The length of the pegs should be such that, when their bases are in position on the pedals, the tops will stand about one inch above the top of the box. The cross-piece in the center of the box, through which the pegs also run, is added simply to hold the pegs in line with the pedals and to prevent their walling. Any person who can use hammer, saw and center bit can easily make one of these boxes; or the job may be turned over to the neighborhood carpenter. Before starting to build it is well to take a piece of cardboard, lay it beneath the piano pedals and, with a pencil, trace on it the outlines of the pedals; this card will then become the template by which to locate correctly the holes for the pegs.

After the carpenter work is finished the box can be covered with green or other dark material and, if it is thought wise, padded on the edges which face the piano. A moment's work with the paint brush will stain the visible portions of the pegs to match the covering of the box. It is then a neat and unobtrusive piece of furniture which can easily be carried to the recital hall upon the important occasion of the little musician's first appearance in public.

What, in Pianoforte Playing, is Meant by "Touch?"

By DR. ORLANDO A. MANSFIELD

LIKE many other expressions relating to music, that of "touch" has more than one meaning. Taking first that which, as applied to pianoforte playing, is of secondary importance, the "touch" has been employed in keyboard instrument terminology to denote the resistance to the stroke or pressure of the fingers made by the key or digital of the pianoforte or organ. This a piano is said to possess a "light" or "heavy" touch as the resistance of the key mechanism is slight or considerable.

But the principal and more technically accurate meaning of the word "touch" in this connection has to do with the action of the finger, wrist and forearm in depressing the pianoforte or organ digital. Since almost all production, expression and quality of tone in pianoforte playing depends upon "touch" the latter is a matter of the utmost importance, and stands to the pianist in the same relation that voice production does to the vocalist or howling to the violinist.

The most important pianoforte touch begins with the lifted finger, the brilliancy of the tone being mainly dependent upon the height to which the finger is lifted and the rapidity with which it falls. The

legato, or connected tone, is produced by allowing one finger to remain upon the key until the striking of the next. The staccato or detached tone is produced by raising the hand from the wrist or by snatching a finger away before the descent of its neighbor, rapidly toward the palm of the hand. The cantabile or singing touch is produced by varying pressure upon the keys rather than by stroke. Modern pianoforte playing calls for the action of the forearm as well as that of the wrist and fingers and often demands simultaneous employment of, as well as many modifications and reinements in, the use of the various touches.

"The Child-Musician's Code"

By STELLA WHITSON-HOLMES

NEVER music will help me:

- (a) to become cultured; (b) to enjoy life; (c) to entertain friends; (d) to express my emotions; (e) to please my parents.
1. I will bend every effort toward learning music.
2. I will be punctual about my lesson hours.
3. I will pay close attention to my teacher's advice.
4. I will practice each day at a regular hour.
5. I will have a system of practice during this hour.
6. I will count aloud as I play.
7. I will practice first and play games later.
8. I will play for my mother's friends when asked.
9. As I progress in music I will learn to love it more.

Poetic Justice in Africa

HERE is a picture of a newsway in South Africa, where there has been a campaign against jazz and the Charleston for some years. Jazz has been called the product of the negro race in America. This, however, is only partly true. Evidently it is meeting with a chilly reception in the native land of the African.



CAMPAIGN
TO KILL THE
JAZZ

A Song Fest of the Seasons

By ERMA L. COMMONS

THE STAGE setting is an out-of-door garden scene with an old-fashioned lattice fence at the back. Each season is represented by a group of four girls. The costumes for each season may be as long as the harmony is kept balanced. Each group is costumed to represent its particular season, the Spring group, for instance, wearing white robes, garlands of Spring flowers and pale green drapery looped from the shoulders and tied at the wrist to give a butterfly effect when the arms are raised. Costumes for the Summer group are the same, but with garlands of roses and rose-colored draperies. Autumn, with autumn leaves and gold-colored garments, and Winter with lands of white, cotton sprinkled with snow powder, snow crowns and pale blue draperies make these seasons suited to their names.

The Herald of Spring enters first (four of the Spring group) singing the opening chorus. After solos and a duet telling of the approach of Spring, Spring herself enters and is greeted by the Heralds. After singing her solo she retires to the left with the rest of the group but remains on the stage to sing in the chorus numbers. They stand in graceful groups about the stage (some being seated) while the next group (Summer) performs. This is repeated with the Autumn and Winter groups. The program follows:

Open W'ide the Gates of Spring.

Heralds of Spring

An Open Secret (Soprano) Woodson,
New Life (Soprano and Alto) Galt,
The Scallows (Soprano) Coates,
Little Spring Lister Spring,
The Spirit of Spring (Soprano) Parker,
Enter Summer Group Singing
June Song (or any other June chorus)

King
(When they have taken their places on the stage the Spring group joins in the chorus.)

Dreamy June (Soprano) Lane,
Rose in the Bud (Contralto) Forster,
Sing, Sing, Birds on the Wing

(Soprano and Alto) Nutting,
Summer (Soprano) Chambrade,
Enter Autumn Group Singing

The Autumn W'ind (2 part) Reed,
The Lamplight Hour (Mezzo Soprano)

Pem
The Last Rose of Summer (Soprano)

Old Irish
Good-Bye Summer (Alto) Lyles,
Enter Winter Group Singing

Song of the Snow Flakes
Winter Lullaby (Contralto) De Koven,
Snowflakes (Mezzo Soprano) Coen,
The W'ind at Night (Trio) Zauneker,
My Love Comes on the Snow (Soprano)

Thompson
Woods in Winter Sydney Thompson,
Full Chorus

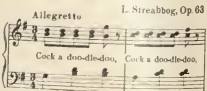
Rhythmic Words as an Aid in Studying Music

By EMIL A. BERTL

IT IS OFTEN the experience of the teacher, in attempting to explain the intricacies of rhythm to the very young student, that the child has had no instruction in school, of fractions or their meanings. Then rhythmic words may be used to great advantage.

In the case of ordinary measures of 2, 3, 4, 3, and 4, rhythms the time-dotted system of counting should be employed. When in any one of these measures the rhythm changes to a lower fractional value, than the principal beat, the following examples will be used to great advantage in reaching the students' mind more quickly and with greater expedience.

The following cases are all cited as examples in which use has been made of words of similar syllable rhythm to guide the pupil in executing the musical rhythm:



The same system is used by the songwriter to fit his music to the words of a poem, so that a unity is established between music and words. Here the system is just reversed: words being found to fit the music. Then the words guide the pupil in performing the passage in proper rhythm.

It is advisable, whenever possible, to choose words or phrases from children's games or nursery rhymes because of their greater familiarity.

THE POWER OF IMAGINATION

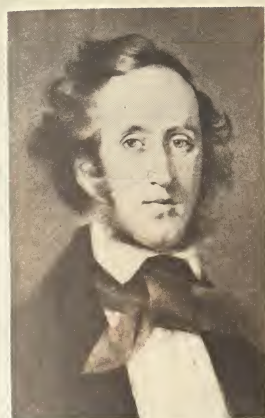
"The remarkable aspect of imagination is that it does not stop with making us see mentally what we want, but it goes much farther. Through this very capacity to make us feel the truth of our dream, it helps us to realize it in some concrete shape. Especially is this true in music. The vivid instruments and the delicate touch that is developed in hand and fingers for most instruments are more early brought under control through feeling for the imagined effect than through the intellectual control of the causes that produce the effects. In all such activity it is essential that we should have a concept of the effect that we wish to produce. The involvement of our nervous system carries us the necessary adjustments without our knowledge of the processes involved."

—CHARLES H. FARNSWORTH.

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—JUNE 1929



FELIX MENDELSSOHN



ROSA PONSSELLE



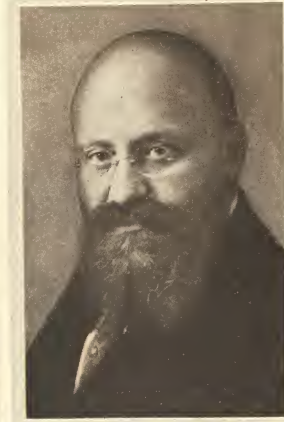
NICCOLÒ PAGANINI



G. FRANCESCO MALIPIERO



CARL CZERNY



ALFRED HERTZ

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery.—1. Cut on dotted line at right 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 musical portrait and biography scrap books, by pasting them in the book by means of the hinge on the left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.



NICCOLO PAGANINI

UNDISPUTED king of violinists, Paganini (Pah-gah-nee-ne) was born in Genoa, Italy, in 1782 and died in Nice in 1840. His teachers, famous then, but nearly forgotten today, were Servetto and Costa in Genoa, and Ghiretto and Alessandro Rolla in Parma. He quickly absorbed their instruction and soon far surpassed them all in technical and interpretative powers. When he was sixteen he undertook a tour on his own initiative. At Leghorn, one of the towns on his itinerary, he was forced to turn on his violin as payment for a gambling debt, but fortunately a fine Guarnerius instrument was given him by an admirer and he was enabled to "carry on."

Paganini's subsequent tours in Italy, Austria, Germany, France and England were real triumphs, audiences everywhere going into the wildest raptures over his playing. It is said that his double-stopping and his harmonies have been unparalleled, and his many tricks of virtuosity—such as playing a piece with only three strings when the fourth had suddenly broken—were famous. Many of the effects, such as those of the guitar, or combined *arco* and *pizzicato* runs were originated by Paganini.

Of Paganini's own compositions, the following were published during his lifetime: *Twenty-four Caprices* for violin solo, *Twelve Sonatas* for violin and guitar, and *Three Quartets* for violin, viola, guitar and violoncello. Of his posthumous writings the *Concerto in E* and *La Strepita* (*Whistling Dance*) are especially to be noted.

ALFRED HERTZ

Hertz (Hairs) was born in Frankfurt-on-Main, Germany, in 1872. He studied music at the Haff Conservatory in Frankfurt, having as teachers Max Schwartz, Anton Urspruch, and Fleisch (conducting). In 1891 he was appointed assistant conductor at the State Theatre in Halle. Halle, you will remember, was the birthplace of Handel. After a season here he conducted, successively, in Altenburg, Elberfeld, and Breslau. In 1899 Hertz came his first appearance in London. He came to New York in 1902, as conductor at the Metropolitan Opera House. Under his skillful baton many American operas have had their premieres; among them may be mentioned Walter Damrosch's "Cyrano," F. S. Converse's "Pipe of Desire," and Horatio Parker's "Moss" and "Fairland."

Hertz was in London in the summer of 1910, engaged as conductor at the Covent Garden Opera House. He left the Metropolitan in 1915, going to San Francisco as leader of that city's excellent symphony orchestra. He has remained with this organization ever since, and in his position as conductor has accomplished more than can be estimated toward the spread of worthy while music in the Far West of this country. He has been decorated by the King of Saxony with the *Medaille* of the order of Art and Science. San Francisco has frequently showed its appreciation of what this master conductor has achieved in its midst. At the Metropolitan, among many Wagner productions, he led the first scenic performance of "Parsifal" outside of Bayreuth.

ROSA PONSSELLE

PONSSELLE (Pen-sell) was born in New England, in one of those small towns that seem to have the faculty of producing figures whose importance is in inverse proportion to that of their place of origin. After learning considerable about music from several competent and interested teachers, she finally went to study with Romano Romani of New York. The latter, who is a staunch advocate of *bel canto*, has ever since been her sole teacher.

Her debut occurred in 1918 when she sang the leading role in "La Forza del Destino," at the Metropolitan Opera House. In the same cast was the great Enrico Caruso. At once Ponselle became applauded and known—and the passing years have only served to increase her reputation. Her performances in "La Vestale" occasioned outbursts of praise from audiences and critics alike. In the revival of "Norma" in 1927 she outdid herself; hardened critics, rhapsodizing over her work, recalled Lilli Lehmann in the same role. During the past season her singing in "Ermioni" and "L'Ancora del Tre Re" won new ovations.

She is one of the few singers in America today who are actually carrying on the traditions of the *bel canto*; and she unites the gifts of coloratura, lyric and dramatic song as perhaps no other singer of our generation. The anniversary of Ponselle's debut is to be celebrated annually by the National Federation of Music Clubs. Her name leads the Decade Honor Calendar in their Hall of Fame.

FELIX MENDELSSOHN

MENDELSSOHN (Men-del-sown), grandson of the noted philosopher, Moses Mendelssohn, was born in Hamburg in 1809 and died in Leipzig in 1847. A comparison of these dates will show that his remarkable achievements were crowded into a really short life. Like his sister Fannie, Felix received his first instruction from his talented mother. His later teachers were Berger, Henning, Zelter, Moscheles and, in Paris, a Madame Bigot. He was widely known as both pianist and organist.

Mendelssohn's career as composer dates from his earliest teens. When he was but seventeen he wrote the overture to the "Midsummer Night's Dream," one of the most remarkable and original art creations of any youth anywhere. In 1829, through Mendelssohn's influence, Bach's *St. Matthew Passion* was sung by the Singakademie of Berlin. This revival of one of the greatest of choral works is important. In this same year he made his initial visit to England, where his success as conductor and pianist was extreme. Later he won fame as conductor of the Gewandhaus concerts in Leipzig.

In 1842 he organized the Leipzig Conservatory.

Of Mendelssohn's works the oratorios "Elijah" and "St. Paul" are of particular note. Other important compositions are his four symphonies, his *Violin Concerto* in D minor, his *Songs Without Words* for piano, and the overtures "Ruy Blas" and "The Hebrides" (Fingal's Cave).

G. FRANCESCO MALPIERO

One of the foremost of contemporary Italian composers is Malpiero (Mali-peay-to) who was born in Venice in 1842. Very fertile composer in Bologna, he placed himself under the inspiring guidance of Enrico Bossi, who had succeeded Martucci as head of the school. Following his exceedingly strict course of study here, Malpiero went to Germany for work with Max Bruch, famous German composer. Since 1921 he has been a member of the faculty of the Royal Conservatory at Parma and director of the library of the Editorial Institute at Milan.

A combination of classicist and iconoclast, Malpiero is ever highly intellectual, original, vital. His violent discarding of many of the conventions of composition and staging, has made him one of the most discussed composers of the day.

An authority on olden music, Malpiero has done *Triz Ervra* Music Magazine the signal honor of transcribing especially for its pages unpublished master-works by old Italian composers, copying these works himself from the faded, yellowing manuscripts.

Of his compositions the following are of especial note: "Canossa," a one-act opera; "Pantea," a symphonic drama; "Baruffe Chiozzotte," a one-act musical comedy; *Impressioni dal Vero*, *Diiramba tragico*, and *Panza del Silenzio* are for orchestra; and, for string quartet, *Ripetti e Stranotti* (Codiage prize work). His *Senetti delle Fate*, for solo voice with piano accompaniment, also deserves mention.

CARL CZERNY

CZERNY (Chair-nee) was born in Vienna in 1791 and died in the same city in 1857. He was unquestionably one of the great piano teachers of all time, and a very fertile composer as well. First taught by his father, at ten he was able to play from memory most of the masterpieces of piano literature. The year before he had commenced his piano study with the great Beethoven, with whom he was an extreme favorite. He worked with Beethoven during the years 1800-1803, studying especially the compositions of the master himself. Czerny became acquainted at this time with Hummel and Clementi, and this acquaintance bred excellent cultural results.

In 1804 a projected tour of Europe was abandoned on account of the troubled state of affairs on the continent at that moment. Virtually all his life he spent in his native city, among his few notable excursions being those to Paris and London in 1837 and to Lombardy in 1846.

Pupils flocked to Czerny, but he would accept only those with evident talent. Liszt, Thalberg and Döhler were three of the virtuosi trained by him, and surely none was an eloquent tribute to his skill as an instructor. His compositions include music of all types, from symphonies to requiems, but it is by his piano studies that he is best known today. Some of these works are *School of Legato* and *Staccato*, *School of Finger Dexterity*, *School of Fugue Playing*. Finer technical material does not exist.

ON THE RIVER

LILY STRICKLAND

From Blue Ridge Idylls, Grade 5

Tempo di barcarole

Copyright 1929 by Theodore Presser Co.
Other Music Sections in this issue on pages 417, 447, 473

British Copyright secured

Handwritten musical score for "L'Espresso" by Franz Liszt. The score is written for piano (left hand) and violin (right hand). The piano part features a series of chords and arpeggios, with dynamics ranging from *f accell.* to *f poco riten.* and *ritard.*. The violin part features a series of eighth notes, with dynamics ranging from *f cresc.* to *pp*. The score includes various performance instructions such as *tranquillo*, *dim.*, *ritenuito*, *ritard.*, and *una corda*. The tempo is marked *And.te* and the key signature is one flat (B-flat major or D minor).

ANDANTE RELIGIOSO

In contemplative style. Grade 3½

Andante espressivo molto M.M. ♩ = 88

WILLI LAUTENSCHLAEGER, Op. 104, No. 2

Copyright 1928 by Theodore Presser Co.

The Rose

Op. 107, No. 1

3/4

f

cresc.

ff

pp

ritard.

a tempo

THE MISSISSIPPI STEAMBOAT'S IN SIGHT

From the *Louisiana Suite*; a masterly treatment of Southern themes. Grade 5.

WALTER NIEMANN, Op. 97 No. 1

Moderato, ma molto marcato ed energico M. M. $\text{♩} = 120$

The image displays two pages of a musical score. The top page features a piano introduction in 2/4 time, marked 'Moderato, ma molto marcato ed energico M. M. = 120'. It includes dynamic markings like 'poco f', 'stacc.', 'più f', and 'poco string.'. The bottom page begins with 'Un poco Allegretto moderato M. M. = 104', followed by a section marked 'Maestoso largamente M. M. = 60'. This section includes the lyrics 'Ho! Ho! Louisi-a-na' and features various tempo and dynamic markings such as 'poco rall.', 'a tempo', 'mp', 'ff', and 'marc.'. The score is written for piano with treble and bass staves.

MINUETTO

SECOLA XVIII
(from the 18th Century)

A rare Classical Revival made especially for The Etude by the Italian Master G. Francesco Malipiero.

Picture yourself at twilight floating up to the portals of a gorgeous old palace in Venice and coming into the great salon lit with glass chandeliers shining down upon a group of players with harpsichord, quinton, viol d'amour, and viol da gamba, playing this delightful bit of music of bygone days.

This MINUETTO is a portion of some Manuscripts which were found in an old Venetian palace and unfortunately bore no author's name. One can judge from their general character how it was that the great and thousand-year-old Republic of Venice had reached the 18th Century, and outwardly was recklessly heedless, but yet at heart had the presentiment of the approaching doom, for from the music of this Minuet emanates the melancholy perfume of autumn gloom.

Piuttosto triste

Copyright 1929 by Theodore Presser Co.

THE ETUDE

THE ETUDE

COLUMBINE DANCES

LÉON JESSEL

In capricious style, Grade 8.

Allegretto grazioso M. M. ♩ = 108

Copyright 1929 by Theodore Presser Co.

International Copyright secured

Twelve variations on the familiar old folk-song. To save space four are omitted in the Etude. Grade 3½.

AIR WITH VARIATIONS

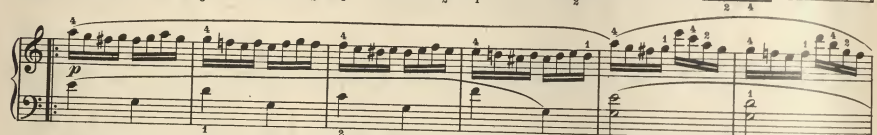
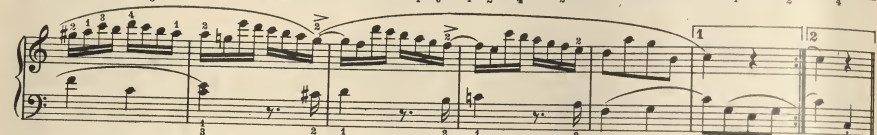
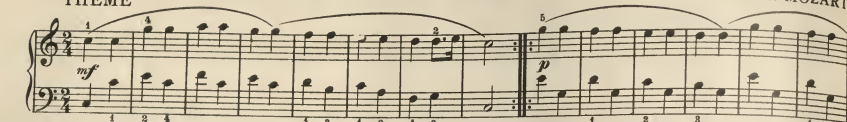
"AH! VOUS DIRAI-JE, MAMAN"

"I'LL TELL YOU, MAMA"

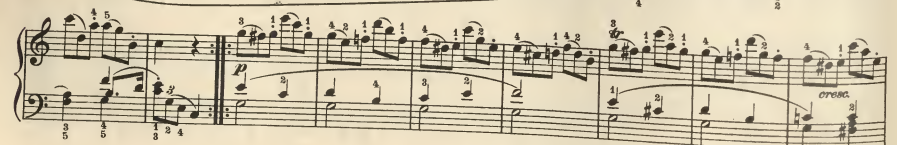
W. A. MOZART

THEME

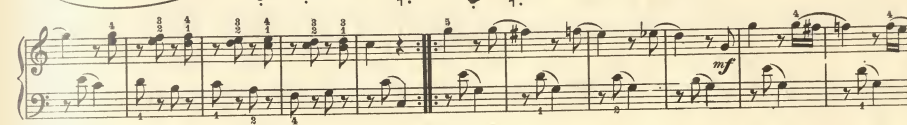
VAR. I



VAR. III



THE ETUDE

THE ETUDE
VAR IV

VAR. VIII

Minore

VAR. IX
Maggiore

VAR. X *L.A.*

VAR. XI
Adagio

A Melody Ballad by the composer of Lilaes,
At Dawning and The Land of the Sky Blue Water.

ELSIE LONG

COMFORT

CHARLES WAKEFIELD CADMAN

Andante con moto

mp

Each day has its gold - en

sun - set. Each sun set is fol - lowed by night; That mer - ges at last with the morn - ing, In a

glor - i - ous burst of light

Each heart has its dear, sad

se - cret; But each soul has its flow - er bed; Where one may wa - ter the ros - es, With the

tears that the heart has shed, Where one may wa - ter the ros - es With the tears that the heart has shed.

f *emphatico* *rall.* *a tempo* *molto espressivo* *rall.*

GIVE ME A HEART OF CALM REPOSE

ANNA PRISCILLA RISHER

Andante

Copyright 1929 by Theodore Presser Co.

British Copyright secured

Copyright 1927 by Theodore Presser Co.

SPRING GARDENING

FRIEDA PEYCKÉ

HARRY JAMES BEARDSLEY

Musical Reading (alerty)

With decided rhythm M.M. $\text{♩} = 80$

Copyright 1927 by Theodore Presser Co.

British Copyright secured

MARCHING TO PEACE

SECONDO

THE ETUDE

J. L. ROECKEL

Marziale M.M. $\text{♩} = 108$

f pesante

Fine

*D. S. §

TRIO

mf

f

D. S. §

* From here go back to § and play to *Fine*, then play *Trio*
Copyright 1929 by Theodore Presser Co.

International Copyright secured

MARCHING TO PEACE

PRIMO

J. L. ROECKEL

Marziale M.M. $\text{♩} = 108$

f pesante

Fine

*D. S. §

TRIO

mf

ff

f

D. S. §

* From here go back to § and play to *Fine*, then play *Trio*

LULLABY

ISADORE SCHWARTZ

THE ETUDE

Violin *Andante con sordino*

Piano

Poco più mosso

poco rit.

a tempo dolce

THE ETUDE

molto rit.

THE SHEPHERD BOY

INTERLUDE

EUGENE F. MARKS

Sw. Oboe & St. Diap.
Gt. or Ch. Melodia & Dulciana
Ped. Violoncello

Tranquillo con espressione M.M. ♩ = 54

Manual

Pedal

Ch. or Gt.

Sw. add 4ft.

Ch. or Gt.

Sw.

Coup. to Ch. or Gt.

Sw.

Oboe & 4ft. off

Add Oboe

Coup. off

Ch. or Gt.

Sw. Oboe off

dim. o rit.

Sw. Aeoline only

Coup. to Sw. Violoncello off

ROYAL PAGEANT PROCESSIONAL MARCH

EUGENE F. MARKS

Registration:

Gt. 8 & 4'
Sw. 8 & 4'; Oboe; coup. to Gt.
Ch. St. Diap., Gamba, Flute, (more if necessary)
Ped. 16' coup. to Sw.

Tempo di Marcia M.M. ♩ = 108

MANUAL

PEDAL

Gt.

Sw.

Coup

Gt.

Sw. Oboe off

to Gt.

Ch.

Sw.

add Oboe

Couplers off

Coup to Gt.

Gt.

Sw. soft 8' opened

Closed

cresc.

Full Sw.

Couple to Sw. only

British Copyright secured

Copyright 1929 by Theodore Presser Co.

British Copyright secured

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Hide and Seek, by Frank H. Gray.

Mr. Gray was born in Philadelphia in 1883. He attended Harvard College during the years 1901-1907, and while there composed music with John Knowles Paine, Frederick S. Converse, and Walter K. Spaulding. His first piano writing was in the large and small forms, but his easier piano pieces are equally appealing.

The rhythmic material of the first section of

Hide and Seek is as follows:

of the second section:

first theme is generally downward in curve, whereas the second is upward. Both are rather

As a customary, the Trio is slower and more song-like than what has gone before. Shall we say that it represents the location of a good hiding spot and the comfortable utilization of the music for a better purpose? In the fourth measure of this Trio the left hand progresses—consisting of the notes D, D-sharp, E—should be brought out well, as a contrast with the right hand melody.

Prairie Rose, by G. N. Benson.

The first three notes in the right hand do not form a triplet. The count is as follows: "and-four-eight."

Remember the grace notes on the beat in measure eleven and in measure thirteen.

Mr. Benson's first melody seems to us one of the prettiest and most melodious in the latter part of the piece. In the fourth measure of this Trio the left hand progresses—consisting of the notes D, D-sharp, E—should be brought out well, as a contrast with the right hand melody.

The occasional triplet over of the third beat of a measure in the first beat of the following measure avoids monotony and is a characteristic measure.

In the first and second measure of the second section, emphasize the left hand D, in order to set off the staccato right hand part. The same effect is in order in measures five and six. In measure seven, the right hand triplet comes on "and" after. (If you are counting in half beats) or on the last half of "4" (if you are counting in whole beats).

In the third Trio we find instances of mezzo-staccato—sometimes known as "half-staccato." This occurs when successive notes or chords are both staccato and also accompanied by staccato dots within the slur. Such notes or chords should be held about three-fourths of their normal length.

Love's Dawning, by W. Aletter.

Here Aletter, prominent among contemporary German composers, was born in 1862 in Bad Nauheim. He studied music with Theobald Rehmann and Engelbert Humperdinck, and has composed orchestral music, songs, and piano pieces.

The introduction of Love's Dawning stresses the dominant tonality (D-flat).

In Section A the composer uses the common device of transposing the theme up one octave after the first eight measures; this sounds well.

Do not forget the bold, indicated by ♯, three measures before the end. Section B is in the same rhythm. It is followed by a repetition of the introduction—now an introduction which leads Section C. In the latter, the first theme is again presented, but new figuration is employed and new added attractions.

We refer to the sixteenth notes which appear in what is really the alto part. There are about twenty of these notes. The next two measures are lively the same as the corresponding two measures in the first section. Then comes the Cole, eight measures long; and it must be played very broadly.

In a Fairy Boat, by Paul du Val.

Like most barcaroles, or boat songs, Mr. du Val's is a Fairy Boat in the conventional 6/8 time.

You will see at once that the first phrase of these notes is repeated at once an octave higher. The repetition is in the nature of an echo and should be played with restrained tone.

The execution is in order the beginning of the middle section, which is in G minor, the tonic of the first section. It is a theme minor and "relative minor." If you do not know what each is find out from your teacher or book.

For the student of that subtlety subject, harmony, the Neapolitan triad, where E-flat, A-flat, occurring shortly before the return of the first theme will be of interest. There is evidence of this in the chord in Chopin's famous little Concerto.

It is quite conceivable that the teacher can employ In a Fairy Boat as a study on the fact that there are lots of them in carefully edited sketch, and in both treble and bass.

The interchange between the middle section and the return of the first section is one of the cleverest in the piece.

On the River, by Lily Strickland.

A biographical sketch of this composer was printed on the inside of the front cover of the recent issue. Lily Strickland's songs, piano pieces, and operettas have won her a prominent place among American women composers.

You will see at a glance that the first musical "para-

graph" is but fifteen measures in length. The whole first section numbers only twenty measures—considerable curtailed in the normal length. After its sombre atmosphere, established by the use of the minor key, the G major middle section is gratifying to the ear. The section is slightly different from that of the first section, the new feature of the introduction of sixteenth notes. The melodic invention at this point is wonderful and represents Miss Strickland at her very best.

This is one of the most original recent numbers we have seen for a long time. Do not hurry the tempo a bit, retaining that the score pictured is that of a slow-gliding boat making its way in a lazy fashion along a slow-flowing river.

The augmented second (E-flat to F-sharp) in measure five is a good touch. The Russian composers have always especially favored such intervals.

Andante Religioso, by Willi Lautenschlager.

In the "Chordmaster's Guide," published each month one of the back pages of our magazine, are listed piano compositions adaptable for church voluntaries. This slow and most expressive number by a contemporary German composer is serviceable for such needs. The devotional quality of the theme is apparent. Of course it presupposes the command of legato or smoothly linked-style. The accompaniment figure found in also first fifteen measures consists of repeated notes, above the real bass, in unexpected time. Perhaps you have met the same figure elsewhere in your musical travels.

Remember that in measures thirteen and continuing for about ten measures, the left hand should have minor's emphasis on the eighth note, the latter playing what is virtually an inverted pedal point for four measures on pedal points, consult your musical dictionary—if it is a reliable one—usually to the Education Service Department of Tass Erwin for help.

Play the Cole with softness—see Edward MacDowell's song, penelope.

The Mississippi Steamboat In Sight, by Walter Niemann.

In July, 1928, issue, a biography of Niemann was printed in these columns.

Notice that there is a gradual increase of time in the first six measures, from poco forte—

which is a little louder than the first fortissimo. All this is by way of introduction to the theme of "The Great River" and what a theme it is! It is wholly typical of Foster's style. It is at first very slow and then a little faster, but yet in the decided way that the tempo is a slight increase over that of the introduction.

The teacher may well take occasion to point out that the first G of the left hand are "imitated" by the right hand notes G-G-G in measure one of the theme. Niemann makes marvelous use of imitation and many other pleasant devices of composition.

The sudden burst of tone at the words "Ho for Louisiana!" is glorious.

Source (cresc.) means "suddenly dying away." Soon this section is over, and the introduction is then repeated, plus a coda.

Notice the stepwise bass in the first part of the first section. Its downward line is in contrast contrary motion to the theme.

The crescendo and staccato effects in this piece constitute a careful study. The rhythmic variety throughout is amazing, recalling Perry Grainger's gifts in this direction.

The Mississippi Steamboat in Sight is a superb number for concert or radio presentation.

Minuetto del Solo XVII.

Here is a decidedly choice bit of alden music, with the theme, melody, and melody which haunt you. Read the helpful descriptive note which appears at the head of the number; it will enable you to play the minuet with true understanding.

Lonely means "as if in the distance." Philoso-

phers mean "rather" or "tenderly." Again we are indebted to St. Malphien for being able to publish this ancient masterpiece of an unknown Italian composer.

The notes themselves are so simple that there is little educational help necessary. By making an analysis chart, as formerly suggested by us, you will immediately discover that customary lengths for sections are not observed at all.

Variations on "Ah! Vous Dirai-je, Maman," by W. A. Mozart.

These variations on a short and obviously childish tune are evidence of Mozart's wonderful intuitive ability as well as his vast technique in composition.

Each variation is a little masterpiece in itself. The original theme is never entirely lost from sight, whatever the ornamental treatment selected by the composer.

After the fourth and fifth measures of Variation I, the last note of the first half of the piece is accented.

This provides a nice bit of

W. A. MOZART

(Continued on page 362)



Youth's Brightest Promise

YOUTH'S promise is brightest in the lives of those to whom melody and tempo have taught their inspiring message. "The richest child is poor without music."

This truth finds evidence in many a place and period—and nowhere more abundantly than in the record of the

KIMBALL PIANO

—for the story of music in the American home is in great measure the story of the Kimball.

Housholds by the hundred thousand bear witness to the brightening and enriching of daily life through the clear, appealing tones and perfectly balanced action of this glorious instrument.

In the new models that we are now showing—classic-modern and period grand, and our varied styles in uprights, you will find an exterior beauty in full keeping with the total quality always identified with the Kimball name.

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.

THE MUSIC TEACHER'S PIANO-SIDE READING REFERENCE CHART

Contains list of excellent piano teaching pieces classified for special technical needs.
THE THEODORE PRESSER CO., 1712-1714 Chestnut St., PHILADELPHIA, PA.
will send a copy of this booklet free of charge, to anyone interested.

MUSIC PRINTERS

ZABEL BROTHERS CO. INC.

5th St. and Columbia Ave. PHILADELPHIA, PA.

ENGRAVERS AND LITHOGRAPHS

Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

The Music Supplement of this Magazine is Printed by Us

Please mention THE ETUDE when addressing our advertisers

THE VIOLINIST'S ETUDE

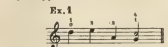
Edited by

ROBERT BRINE

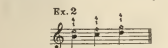
IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Harmonics

By EDITH LYNWOOD WINN



Harmonics are played with the bow near the bridge. The hand is to be kept perfectly still when the harmonic sounds, the first finger moving lightly in line with the fourth, which rests against the string rather than on its upper surface. There must be absolutely no pressure from above. False strings make harmonics impossible. Some hands have a natural stretch for artificial harmonics.



Many examples of harmonics are found in the works of Paganini. It is said that he evolved his idea of harmonics by practicing on the guitar.

Artificial harmonics are produced when the division proceeds not from the open string but from an artificial note formed by firm pressure of a finger on the string. If we call to remembrance, for instance, that the stopping of the perfect fourth measured from the open string is equivalent to reducing the string to three quarters of its length, we shall see that we can make another such reduction by measuring a perfect fourth from the first finger firmly placed in the first position. In C major on the G-string the interval thus taken could correspond to A-D. If the little finger is now allowed to rest lightly on the note D, while the first finger is pressed firmly on the string, the artificial harmonic "A" is produced, or, in other words, the double octave of the actual note pressed by the first finger.

As a result of reducing the string to four-fifths of its length, we obtain in artificial harmonics the major third of the note taken firmly, but this third sounded two octaves higher, or a major 17th from the firmly pressed finger. As a result of lessening the string a third (by placing the little finger a perfect fifth from the first finger) we obtain the perfect fifth sounded an octave higher, that is, the interval of a twelfth from the firmly placed finger.

Joachim on Harmonics

JOACHIM says, "We could hardly expect a pupil to play with ease and artistic effect the harmonic notes of the artificial kind, even if he had gained a thorough knowledge of the first position and a good flexible style of bowing. The execution of harmonics demands a certainty of technique on the fingerboard and a dexterity in bowing such as only years of hard practice can give. In order, however, to convey to the pupil a correct idea of the functions of the left hand, it is advisable to give a detailed explanation of the divisions of the string, because the subject is one of great importance."

It is true that classical music, whether

for one or more instruments, does not recognize the use of artificial harmonics. Spohr condemns them entirely as "childish, unnatural sounds, which degrade a noble instrument," and quotes as authority for his views the greatest masters of all times, Corelli, Tartini, Paganini, Vieux, Rode, Kreutzer, none of whom played harmonics in Paganini's style. "Indeed, if harmonic playing were even found to be of benefit to the art and an improvement in violin-playing, such as good taste might justify it, would, in sacrificing a full round tone, be nevertheless purchased at too high a rate; for with this it is incompatible, as the artificial harmonics come out only on very thin strings from which it is impossible to draw a full tone." (Paganini used very thin strings.)

With all due respect to the old German master, it must be acknowledged that here again he runs to extremes, just as when he condemned the use of the "springing bow" as "clap-trap" (*schwindeltrug*) and unworthy of musical art. Even admitting that thin strings lend themselves to the production of artificial harmonics more easily than do thick ones, the fact remains that in spite of Spohr's assertion, such splendid violinists as Ernst, Lanz, Wieniawski and Sarasate possessed astounding facility in the execution of harmonics and yet in regard to fullness of tone were at least not inferior to Spohr.

The mastery over a special branch of

violin technique need not necessarily lead to the suspension of other good points in violin playing. Two good qualities may not only exist together but may supplement each other in the happiest manner. Certainly one must agree with Spohr that the over-zealous use of certain technical specialties can easily degenerate into a kind of trickery which has nothing to do with musical art. This may be observed, however, of every kind of virtuosity when its ultimate end is mere display. A fine example of the use of harmonics applied with poetic and much effect may be seen at the close of the slow middle movement of the *B minor Concerto* by Saint-Saëns. Other examples are Wieniawski, Op. 20, *Fantaisie*, and *La Méschante* by Prum.

A beautiful instrument is likely to produce more penetratingly beautiful harmonics than a poor instrument. The great artist needs the use of the best medium through which to express himself when he produces harmonics.

The harmonic is not soulful. Rather it is cold. It astounds but never thrills the heart by its depth of feeling. It is found purely technical work, the first step in the great masterpieces for the violin. In the hands of the artist it may be rendered more soulful by the use of the vibrato. Even then it can be hardly considered as a noble means of expression.

A Simple Aid In Holding The Violin

By WILLIAM F. BUBELITZ

THE ART of holding a violin correctly is found most difficult by women and men with long necks and sloping shoulders. A case that came to the writer's attention is not unusual. A woman who, though she had advanced to the degree where she was playing in all positions with good tone quality and precision, gave up the violin on the advice of her physician because of muscular cramps and nervousness induced by the exertion required to hold the violin.

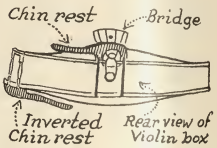
That maintaining the proper position in violin-playing should offer difficulties is not surprising. One is struck, in reviewing the literature on the subject, by the lack of agreement to be found even between the famous teachers. Prof. Auer, for instance, insists that his pupils support the violin without resting it upon the shoulder for the very good reason that, when the back of the violin rests upon the shoulder, the free vibrations of the back are interfered with and about one-third of the volume is lost.

A simple experiment will convince any player that Prof. Auer is right. Sound the

build and the varieties of mechanical aids employed in holding the violin.

Two Chin-Rests

MOST of the shoulder-pads and shoulder-rests on the market are open to the objection that they rest against the back of the instrument and interfere with its vibrations. A simple means of providing a good shoulder grip on the violin without interfering with the vibrations of the back is to attach a second chin-rest, inverted, a few inches to the left of the chin-rest on the top, as illustrated in the drawing. Most



violinists have acquired two or three chin-rests during experimentation with these devices and with a little more engineering will be able to work out a combination well suited to their needs.

Many violinists find it advisable to use a higher chin-rest which straddles the tail-piece, and a flat, broad one for the under side, attached almost at right angles to the upper one. If the player keeps the top of his violin toward his audience while on the platform, the chin-rest on the back will be unneeded. This method will insure greater ease in playing and will in no way harm the tone of the violin.

Sum and Substance

By C. M. J.

MANY a violinist considers "expression" as something added afterward, like frosting on cake—pretty and toothsome perhaps, but wholly unnecessary if the more solid qualities of artistic nutriment are to be considered. It would solve many a problem if this were so, but, as a matter of fact, expression is the essence of violin playing. It is to be put into any rendition, exercise or piece, like flour in the dough, to come out an integral and indistinguishable part of the whole.

Johnny Bull and the "Big Bull" Fiddle



"Is that the thing your 'usland won in a raffish?"
"Yes; but we think it was really made for a much bigger man 'cos my old man can't get it under 'is chin no 'ow."—*London Humorist*.

When You Play in Public

By ROBERT C. FRANCIS

ONE of the commonest mistakes made by young violinists is attempting to play too difficult music in public. After receiving the invitation to play, we are apt to think immediately of the "new piece" that we are studying at the time. This is natural, of course, for we are most interested in what we are working on, and we all wish to show how far advanced we are. We want to make as big an impression as possible.

Here is where we make part of our mistake. The audience, most of whom probably know little or nothing about the technique of violin playing, is not impressed by the difficulties that we have worked so hard to overcome. Of course, if the difficulties have not been mastered, the audience will be impressed (after a fashion). How can it help it? On the other hand, it is easy to give the effect of brilliance with some of the simplest resources of the violin; so, if one must try to astonish his hearers, he need not go beyond his duty to do so.

But the usual audience does not want to be astonished or impressed, except when it is listening to a famous performer. It wants music that it can enjoy; and its appreciation of the musician's playing will be in simple proportion to the pleasure the music gives them.

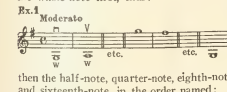
Why, someone insists, should I not play my "new piece" if I play it well? There are at least two reasons for not doing so. First of all, few inexperienced players do their best in public. Aside from the nervousness that most experience in the first public appearances, there are a number of several external hindrances—a strange piano, possibly too low or high in pitch, an unfamiliar accompanist, an uncomfortable warm or cold room and insufficient light.

At home one generally manages to get

Scales First

By H. F. RUBIO

BEFORE an etude, piece or exercise is begun the scale on the key of the composition should be played both upward and downward. The playing of this scale may be systematized by having the pupils use the whole-note first, thus:



"In the use of natural harmonics, that is, those which are produced by placing the finger as lightly as possible on certain notes, the finger must be kept as light as possible. The correct way, in reality, about a quarter of a tone higher than where the written note would be stopped solidly pressed down. This will become evident to the student if he press down any one of the harmonics playing. He will find that he is fully a quarter of a tone sharper than the written note played solidly."—JOHN DUNN.

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.

"... the sound is marvelous"

Gustave Thibault (Head of Eastern School of Music, Rochester, N. Y.)

"I THANK you very much to have given me an opportunity to try these strings. I did it very thoroughly, and can say that I found them absolutely perfect. They are true and the sound is marvelous. I certainly will warmly recommend the Concert Master violin strings to all my pupils and colleagues, as I will use them myself."

Distinguished artists, among them Fritz Kreisler, have adopted "The Concert Master" as the finest violin string which the world has produced. Try "The Concert Master" at your dealer's. It will charm you into buying a set for your violin. Armour and Company, Chicago, Ill.

the Concert Master

On Credit VIOLINS Deep, Mellow, Sensitive

Violinists ATTENTION:

A New Book—20—should be sent First Lesson in Violin Playing by Henry Hens. Books are recommended in folders: 1. 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th. Price, \$1.00 each; Introductory Offer—50c. each, sent C. O. D. Mark and Mail. Write for a free catalog and sample lessons sent on approval.

UNIVERSITY EXTENSION CONSERVATORY

1903 CHICAGO 1929

THE WORLD'S LARGEST CONSERVATORY OF MUSIC

MEMBER OF

A DISTINGUISHED FACULTY OF ARTIST TEACHERS

HIGHEST STANDARDS OF MUSIC INSTRUCTION

Address REGISTRAR

SPECIAL SCHOLARSHIP OFFER

A limited number of Scholarships are offered graduates of Extension Courses who 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. Prepare to enter Advanced Classes in private study by attending the training through the Extension Course which means entering Advanced Classes in the Resident School.

"THE NEW 'Lewis' Catalog JUST OUT!"

Most complete exclusive line of Violins, Violas, Cellos, Bases with all strings and accessories for the Professional Player and Amateur. Special Teacher's new numbers and grades added to our large Special Line. Special proposition to School Supervisors and Violin and Cello Teachers. Send for your copy today, free. Enclose professional card.

WM. K. LEWIS & SON, Dept. 36, 207 S. Wabash Ave., Chicago, Ill. Please send me free of charge your New "Lewis" Catalog.

Name _____ Address _____

SPARE TIME WORK

MADE IN U.S.A.

PIANO JAZZ

Kill The Hair Root

Violinists ATTENTION:

University Extension Conservatory

1903 CHICAGO 1929

THE WORLD'S LARGEST CONSERVATORY OF MUSIC

MEMBER OF

A DISTINGUISHED FACULTY OF ARTIST TEACHERS

HIGHEST STANDARDS OF MUSIC INSTRUCTION

Address REGISTRAR

SPECIAL SCHOLARSHIP OFFER

A limited number of Scholarships are offered graduates of Extension Courses who 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. Prepare to enter Advanced Classes in private study by attending the training through the Extension Course which means entering Advanced Classes in the Resident School.

Cincinnati Conservatory of Music

BERTHA BAUR, President and Director

Concert Hall Main Building South Wing
Burnet C. Tuthill, General Manager

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI
Noted over Sixty Years for the Highest Standards of Attainment

Offers courses in Piano, Voice, String and Wind Instruments, Organ, Theory, Composition, Opera, Symphony Orchestra, Dramatic Art, Languages and Dancing. Public School Music (Accredited), Teachers' Training School, Master School for Artist Pupils.

Certificates, Diplomas and Degrees Awarded.
 Faculty of distinguished artists.
 Beautifully situated within a ten-acre campus, all dormitories and buildings are owned and operated by this Conservatory.

Member of National Assn. of Schools of Music

Address Registrar for Catalogue and Information

Dept. E, Highland and Burnet Aves. at Oak St., Cincinnati

COLLEGE OF MUSIC OF CINCINNATI

One of the Earliest Endowed Schools of Music in America

ANNUAL SUMMER TERM
 June 17 to July 13, 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

DANA'S MUSICAL INSTITUTE

Professional and Teachers 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.



WARM DAYS lure one to the cool breezes of NORTHERN MICHIGAN

Of course you want to study this summer! But you also want to have a real vacation. Then send for a free catalog of the

BAY VIEW
 SUMMER SCHOOL

and learn about its distinguished faculty. Drop postal card to

WILLIAM J. REDDICK, Dean
 319 West 95th Street, New York City.

After July 1st address Box 363, Bay View, Mich.

Mr. and Mrs. Crosby Adams
 TWENTY-SIXTH ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO

July 26th to August 8th, 1929
 MONTREAL, NORTH CAROLINA

Answering Etude Advertisements always pays and delights the Reader.



MILLIKIN CONSERVATORY OF MUSIC
 DECATUR, ILLINOIS

Offers three training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods. Bulletin and free upon request.

W. ST. CLARE MINTURN, Director.

Teachers!

Let us send to you without cost Booklets and Lists giving information upon the MOST EXTENSIVELY USED TEACHING MATERIALS

Every Teacher will find this information Valuable and Helpful

We also carry the World's largest stock of music publications and our direct-by-mail service is unequalled!

THEODORE PRESSER CO.
 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

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.

Music in Paris

(Continued from page 424)

Then follow theory, harmony, counterpoint, and other branches, with ten classes; piano, with nine; wind instruments, with eight; dramatic declamation, with six; instrumental and vocal ensemble, with four; *repetition des rôles*, with four; history of music, with two; harps, two; piano accompaniment, one; organ, one; conducting, one; and so on. The number of students in each class, except in the classes for self-education, and similar studies, which may be taught in large groups, is limited to ten or twelve French born students and two students from other lands. The age limit is very strictly observed. Tuition in the Conservatoire is the gift of the state. Therefore, the entrance examinations are very strict and the work very severe.

We had the pleasure of attending the classes of the eminent French piano teacher, M. Isidor Philipp, and of witnessing the very earnest attitude of the students and the gravity with which all of the work is conducted. M. Isidor Philipp was born at Pesth, Hungary, Sept. 2, 1863. He went to Paris at the age of three. He is a naturalized French citizen. He is a pupil of Chopin's famous disciple, Georges Mathias. Later he became the pupil of Ritter, Stephen Heller, and Camille Saint-Saëns. In 1883 he won the

Historical Treasures

TOGETHER with M. Widor and M. Philipp, we visited the museum. This is most interesting from the musician's standpoint. The collection of old violins is especially fine and is beautifully displayed under glass, so arranged that the instruments may be turned for inspection without opening the case. Here one also may see the piano upon which Rouget de Lisle played for the first time his *Marseillaise*. The Museum is open free to the public twice a week.

In the compass of two articles it is obviously impossible to give more than a few of the high lights of musical achieve-

(Continued on page 484)

SUMMER MASTER SCHOOL

June 24th to August 3rd, 1929 (43rd Season)

JOSEF LHEVINNE

World Renowned Piano Virtuoso. Repertoire Teacher's Classes. Auditor Classes.

OSCAR SAENGER

Internationally Famous Master of the Voice. Opera Classes. Teacher's Classes. Repertory Classes.

HENIOT LEVY SILVIO SCIONTI

Brilliant pianists and eminent instructors. Repertory and Teacher's Classes.

KARLETON HACKETT

Distinguished vocal instructor and critic. Repertory and Teacher's Classes.

EDUARD SACERDOTE

Eminent Teacher of Voice.

JACQUES GORDON

Famous violin virtuoso and Concert Master, Chicago Symphony Orchestra.

HERBERT BUTLER

Eminent Teacher of the Violin.

Faculty of Over One Hundred Artist Teachers

Special Summer Courses:

Public School Music—O. E. Robinson, Director

Dramatic Art, Expression

Children's Musical Training—Louise Robyn, Director

School for Theatre Organ Playing—Frank Van Dusen, Director

Class Piano Methods (Oxford)—Gail M. Haake and Assistants

Lectures by Eminent Educators, Recitals by Distinguished Artists

FREE SCHOLARSHIPS

To talented and deserving students awarded after competitive examinations. Josef Lhevinne will award one scholarship for private and two for repertory class lessons. Oscar Saenger will award one scholarship for private lessons and five scholarships in Opera Class. Apply for application blanks.

Superior Dormitory Accommodations. Rates of Tuition Moderate

CREDITS will be given for summer courses taken toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL

CHICAGO, ILLINOIS

JOHN J. HATTSTAEDT, President

MARIE ANTOINETTE'S ORGAN
Now in St. Sulpice in Paris

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, CelloPublic School Music Summer Normal Course
 Daily Opera and Repertory Classes Regular Faculty in attendance

Write for catalogue giving courses, fees and dormitory rates

MRS. FRANKLYN B. SANDERS, Director 2827 Euclid Avenue, Cleveland, Ohio

SUMMER SESSION — TEACHERS' COURSE

AT THE
Leo C. Miller Music StudiosFaculty of Prominent Specialists in Piano, Harmony, Counterpoint, Composition, Etc.
 Expert Assistants in Various Sections of Greater St. Louis.

Pupils assisted in obtaining positions as teachers and concert artists.

Honors Won During the Past Year by Pupils of Leo C. Miller
 Selma Frank—Scholarship under Josef Hofmann at Curtis Institute, Philadelphia.
 Seth Greiner—Scholarship in Rudolph Ganz Masterclass, Denver College of Music.
 Blanche Morgan—First Prize in Illinois State High School Contest—(102 Counties).
 Beulah Applegate—Gara Scholarship, Chicago Music College.MODERN METHODS—TUITION MODERATE.
 Euclid Bldg., Euclid and McPherson ST. LOUIS

ILLINOIS WESLEYAN UNIVERSITY SCHOOL OF MUSIC

Four year courses leading to Bachelor of Music Degree. Instruction given by well trained and experienced teachers. For information address

ARTHUR H. WESTBROOK, Dean, Bloomington, Illinois



SUMMER NORMAL CLASSES

For Teachers of Pianoforte July 10 to 24, 1929

Unusual opportunity! A private studio in Asheville's inspiring mountain atmosphere offers a comprehensive course in modern pedagogical methods, with practical demonstrations. Endorsed by national. Eighteenth successful studio year. Third studio normal.

Write for folder.
 KATE MORTON LATON STUDIO, ASHEVILLE, N. C.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere.
 Students may enroll at any time. Send for Catalog.602 N. 12th Street, Director
 Peachtree and Broad Streets, Atlanta, Georgia

BRENAU CONSERVATORY

A famous professional conservatory with modern equipment and advantages for women. Noted artist teachers. All branches with state authorized degree. Thorough teaching and the concert stage. Opera, Public School Music. Advantages with orchestra, band and grand piano. Catalogue sent upon request. RAINESVILLE, GEORGIA.

LOUISVILLE CONSERVATORY OF MUSIC

A SCHOOL OF PERSONAL INTEREST
 Institutional Member National Association Schools of Music

Public School Music and Art — Normal Courses — Dramatics — Instrumental and Vocal Courses. Degrees Conferred. Dormitory. Catalog

Address: 626 SOUTH BROOK ST., LOUISVILLE, KENTUCKY

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

VICTOR KUZDO
EMINENT VIOLIN PEDAGOG AND ASSISTANT TO PROF. AUER

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

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

MOISSAYE BOGUSLAWSKI
FAMOUS RUSSIAN PIANIST

FATHER FINN
NOTED AUTHORITY ON LITURGICAL MUSIC

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

LEONARD LIEBLING
FAMOUS CRITIC AND MUSICIAN

ALFRED WALLENSTEIN
AMERICA'S FAMOUS CELLIST

MAURICE ARONSON
WELL-KNOWN TEACHER OF TEACHERS

MAX FISCHEL
WELL-KNOWN VIOLIN PEDAGOG

MME. AURELIA ARIMONDI
EMINENT SINGER AND TEACHER

and Faculty of more than 200 Artist Teachers

FREE FELLOWSHIPS

Mr. Ganz, Mr. Raab, Mr. Boguslawski, Mr. Witherspoon, Mr. Collins, Mr. Hageman, Mr. Fischel, Mr. Sametini, Mr. Kuzdo, Mr. Parks and Mr. Demarest have each consented to award Free Fellowships of Two Private Lessons Weekly. Each to the students who after an open competitive examination are found to possess THE GREATEST GIFT FOR PLAYING OR SINGING. Free Fellowship application blank on request.

TEACHERS' CERTIFICATES AND DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory conferred by authority of the State of Illinois at the end of each summer session upon professionals who have the required knowledge, fulfill required number of Summer study to meet residence requirements, and pass satisfactory examinations. Requirements in Summer Catalog.

STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Plans furnished with each room. Prices reasonable.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST
FALL SESSION OPENS SEPT. 9. STUDENTS MAY BEGIN
STUDY NOW AND CONTINUE THROUGH SUMMER

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST.

(Chicago Musical College Building)

Chicago, Ill.

A UNIVERSITY OF MUSIC
(ACCREDITED)
Established 1867

HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President
CARL D. KINSEY, Manager

SCHWARTZ SUMMER MASTER SESSION

Classes in Technic, Interpretation and Ensemble with String Quartet

June 24th to August 3rd, 1929

933 Sherman Street
Denver, Colorado

in conjunction with
The RINQUEST SCHOOL OF MUSIC

Address:
Bogue-Laberge, 130 West 42nd St., New York — Mason & Hamlin Pianos

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GONDELL—President

Summer School, June 24 — July 27

Enlightened faculty of 60 Artists. Normal training for Teachers. Students' Diplomas, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates. Departments—Piano, Voice, Violin, Music Theory, Composition, Violoncello, Orchestra, Instruments, Public School, Music Dramatic Art, etc. Students may enter at any time.

Many Free Advantages and Scholarships
Piano and Violin Privileges.
For particulars address—Edna L. Stephens, Mgr. COSMOPOLITAN SCHOOL OF MUSIC
Box 9, 16th Floor Kinball Hall Bldg., Chicago

The Starrett School CONSERVATORY OF MUSIC

Franklin Road, Director

RESERVED FACULTY—CONCERTS, RECITALS, DIPLOMAS AND 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—Dept. of Speech and Dramatic Art and Public School Music. Special Dept. for Children. All athletes. Herebelow riding. Finest buildings with ample grounds. Two beautiful dormitories on campus. For catalogue address the Director.

Students may enter at any time.

The Starrett School Conservatory of Music

Box 8, 4515 Dorset Blvd., Chicago

BLOCK SCHOOL OF MUSIC

STATE ACCREDITED

Lyon and Healy Building

Chicago, Illinois

Announces

MR. MAX BENDIX

Conductor — Composer — Violin Pedagogue

Guest Teacher

SUMMER SESSION

June 24 to August 3

CLASSES IN ALL DEPARTMENTS

Special Course in ORCHESTRAL CONDUCTING

Cecile Dehorvath, Hon. Pres.

Samuel Block, Director

Harold B. Mayroff, Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

Don.

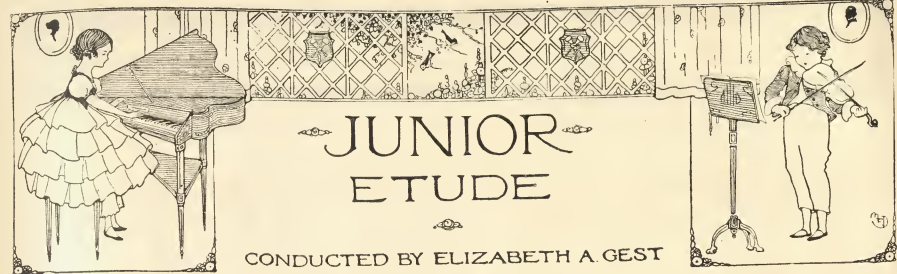
Don.

Don.

Don.

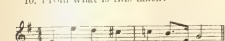
Don.

Don.



??? ASK ANOTHER ???

1. What is a symphonic poem?
2. What is the name of the well-known opera by Saint-Saens?
3. When did Schubert die?
4. How many thirty-second notes equal a double-dotted quarter note?
5. What do the letters "D. C." at the end of a piece mean?
6. What two great composers' names begin with "H"?
7. What is an accent?
8. What is a polonaise?
9. For what instrument did Chopin chiefly write?
10. From what is this taken?



(Answers on page 471)

Fairy Fingers

By MARY MULLEN

I play that my two fingers
Are fairies in the wood;
And one that lags and lingers
Is not a dancing god.

You should see them dancing,
What perfect time they keep!
Nymph-like they are prancing
Within the forest deep.

They all must know their places,
As fairies do, I'm told,
And not forget the graces
And time their pose to hold.

Sometimes I play Legato,
And then they all hold hands;
And when I play Staccato,
They jump at my commands.

The scales I know they hear most,
For each one has a part;
And once I heard my thumb boast,
That she was first to start.

But as a rule my fingers,
Just live for Harmony;
For each one knows she carries
A part in Melody.

Major and Minor sound

Major and Minor sound
Some think alike,
Some think their
Sounds are
Confusing;
But the way many folks
Can't tell which is which,
I really think is
Amusing.

Susanne and Her Music

By MARION BENSON MATTHEWS

SUSANNE was a little girl who liked to practice. She really enjoyed her hours at the piano and learned her scales, exercises and pieces thoroughly. Her teacher and her mother could not complain that Susanne neglected her practicing. But there was one thing that teacher and mother could—and did—complain about. That was the way Susanne treated her music. You would think a girl who was so fond of her music would be very careful of it, and keep it in good condition, wouldn't you? But Susanne didn't! She was always saying, "Oh, I meant to go over my music books and pieces to-day, and mend them with that new tape and put them in their proper places, but I just forgot! I had so many other things to do."

It was one of the latter which had spoken. "I can tell you!" spoke up a solemn, fat book of exercises. "They are tucked in here among my leaves. I shall be glad to return them. They are all very well in their proper place, but I must say that leaves from a gay, lively waltz like you do not belong with a sober fellow like me."

"Oh, mother, that was just in my exercises. I am sure I shall manage the school songs all right."

At last Monday came. There were several girls and a few boys who would like to be chosen as class pianist. They were asked to play the *Star Spangled Banner* and several school songs. After all had been tried out Miss Baldwin made the decision that John Doe should be the pianist because he had the best rhythm and was most accurate about harmony.

One day John came to school feeling pretty blue. His family were going to move to another state.

"Oh, John, we shall all miss you," especially at music hour," said teacher, "and I shall have to find some one to be class pianist again."

"Oh, though! Betty. 'Mother was right.' Friday when the second tryout took place Betty was again an applicant."

This time teacher said "Why Betty, dear, how you have improved since last fall! However did you do it?"

Betty smiled and said, "I was an understudy to John."

"Understudy? What do you mean, Betty?"

"Well, mother told me last year, when I lost out, that most all musical comedies and plays had an extra person in the cast, one who knew the different roles. If over the sick, the understudy would take her place temporarily and sometimes permanently, and the play would go on as usual. So I understood John, and when he made an introduction or an interlude in a piece I listened and found out how he did it, and counted so that my rhythm would be accurate in everything I practiced."

"Well, I am sure she will be happy this time, Betty, and incidentally you have provided the class with this month's motto. He who achieves success does so because he has prepared for it."

When the scales get all bumpy-pumpy, With the fingers rebellious and wriggly; Just play them quite slow, And soon they will go Just as smooth as they once had been wiggly.

You can imagine how astonished her mother was when Susanne marched into the living-room next morning, and said in a determined tone, "Please give me the mending tape and scissors, mother, I'm going to fix up my music so that it will look as good as new."

You can imagine how astonished her mother was when Susanne marched into the living-room next morning, and said in a determined tone, "Please give me the mending tape and scissors, mother, I'm going to fix up my music so that it will look as good as new."

You can imagine how astonished her mother was when Susanne marched into the living-room next morning, and said in a determined tone, "Please give me the mending tape and scissors, mother, I'm going to fix up my music so that it will look as good as new."

ANNA PRISCILLA RISHER

British Copyright secured

THE TINY ELF

VALE

ANT. GILIS

Tempo di Valse M.M. $\text{♩} = 68$

mf

Fine *f*

ff *D.C.*

Copyright 1909 by Schott Frères à Bruxelles

SONG OF THE DRUM

SECONDO

ANNA PRISCILLA RISHER

Allegro M.M. $\text{♩} = 144$

mf *Fine*

f *D.C.*

Copyright 1929 by Theodore Presser Co.

British Copyright secured

LITTLE SOLDIER MARCH

WALTER ROLFE

A very easiest piece.

Tempo di Marcia

mf

Fine *basso marcato* *cresc.* *ff* *D.C.*

Copyright 1924 by Walter Rolfe

Copyright transferred 1925 to Theo. Presser Co.

International Copyright secured

DADDY'S BIG BASS FIDDLE

WALLACE A. JOHNSON, Op. 186, No. 3

Tempo di Valse M.M. $\text{♩} = 60$

p *mf*

a tempo *rit.* *Fine* *mf* *p* *rit.* *D.C.*

Copyright 1928 by Theodore Presser Co.

British Copyright secured

SONG OF THE DRUM

PRIMO

ANNA PRISCILLA RISHER

Allegro M.M. $\text{♩} = 144$

mf *Fine*

f *D.C.*

COMBS CONSERVATORY

GILBERT RAYMOND COMBS, Founder and Director
FORTY-FOURTH YEAR PHILADELPHIA
Institutional Member of National Association of Schools of Music
A School for the Beginner, Ambitious Amateur, and the Professional
No Entrance Requirements except for Certificate, Diploma or Degree Courses

SUMMER SCHOOL

July 1st to August 10th

Regular Faculty of 95 Eminent Instructors

Distinguished Specialists in OSBOURNE McCONATHY, Director of Public Music
Public School Music Department

Courses are approved and accredited by Pennsylvania and other State Boards of Education, and include all subjects required of Supervisors in grades, junior and senior high schools, normal schools, and colleges and lead to degrees of Bachelor of Music Education.

Orchestra and Band Conducting
Brass and Woodwind Instrumentation
Applied Music

In addition to the various classes, private instruction is offered in all branches.

DORMITORIES

Write for special Summer School Circular

ADMINISTRATION BUILDING
1331 S. Broad Street, Philadelphia, Pa.

Peabody Conservatory

BALTIMORE, MD.
OTTO ORTMANN, Director
Recognized as the leading endowed musical conservatory of the country

Summer Session June 24th Aug. 3rd

Staff of eminent European and American Masters including:
CHAS. H. BOCHU, LOUIS ROBERT, PASQUALE TALLARICO
VIRGINIA C. BLACKHEAD, LEROY BERT KEEFER, HOWARD R. WATCHEE
AUSTIN COMARIE, FRANK GITTLESON, MABEL THOMAS
CARLOTTA HELLER, J. C. VAN HOLSTEIN
Tuition \$20 to \$35, according to study
Practice Pianos and Organs Available
Circulars Mailed
FREDERICK R. HUBER, Manager
Arrangements for classes now being made

PENN HALL—CONSERVATORY of MUSIC

Summer Session, June 17 to July 30

Courses offered in
PIANO, ORGAN, VOICE, HARP and THEORETICAL BRANCHES
Credits toward Degree may be secured by Summer Work

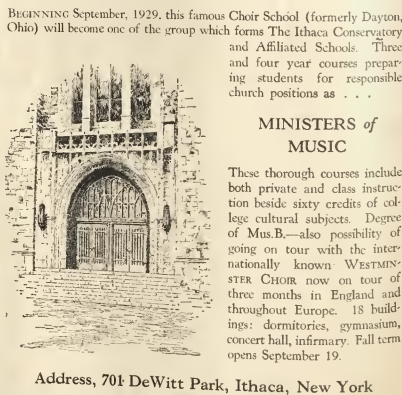
INSTRUCTORS
Piano—ADELA LAUE-KENNEDY, Organ—MARGARET MACY, Voice—RUBY HERITAGE, Harp—ELISE SORRELL
Normal course in Dinning System of Instruction. System of Improved Study for Beginners. Descriptive circular sent upon request. Summer Hotel accommodations during June-July. Atlantic, Capeing, Hornsbeck, Belling, Swiss, Golf, Tennis.
PENN HALL, CHAMBERSBURG, PA. F. S. MAGILL, Headmaster

Harmony Book for Beginners

AN IMMEDIATE SUCCESS By PRESTON WARE OREM Price \$1.25 ADMIRABLE FOR SELF-HELP
Brief, Simple, Vital, Practical, New and Distinctive
Lays a strong foundation for future musicianship by giving the fundamentals of theory in such simple, understandable and interesting manner that it is possible for a beginner to do his own work.
Theodore Presser Co. SHEET MUSIC Philadelphia, Pa. MUSIC BOOKS

WESTMINSTER CHOIR SCHOOL

JOHN FINLEY WILLIAMSON, Mus. D., Dean
BEGINNING September, 1929, this famous Choir School (formerly Dayton, Ohio) will become one of the group which forms The Ithaca Conservatory and Affiliated Schools. Three and four year courses preparing students for responsible church positions as . . .



MINISTERS of MUSIC
These thorough courses include both private and class instruction beside sixty credits of college cultural subjects. Degree of Mus.B.—also possibility of going on tour with the internationally known WESTMINSTER CHOIR now on tour of three months in England and throughout Europe. 18 buildings: dormitories, gymnasium, concert hall, infirmary. Fall term opens September 19.
Address, 701 DeWitt Park, Ithaca, New York

MASTER DISCS

(Continued from page 430)

Artist deserves a word of praise for his excellent playing in this set.
Kreislér-Rachmaninoff Recording
WHEN TWO great virtuosos unite to interpret a popular work and give a performance of perfect unity, the result is an unforgettable achievement. Such a performance can be found in the Victor set of Grieg's popular *Sonata in C Minor* for violin and piano, as interpreted by Kreislér and Rachmaninoff. This melodious work, the third sonata that Grieg composed for these two instruments, like all of his music is instantly appealing with its tranquil Northern harmonies, its almost mystic sentiment and its short lyrical themes. The recording here presents a balance as nearly perfect as it is possible to obtain today in the projected dedication of these instruments. This is Victor Album No. 3145, three records.
There have been a number of imported foreign piano recordings issued recently, which will unquestionably engage the attention of both student and music-lover. First, there is Ravel's *Jeux d'eau* coupled with De Falla's *Danza de la Fama sacra*, which will be found on Polydor disc No. 9576; then there is Debussy's *Forêt d'Amphion*, coupled with Liszt's arrangement of Alde's *Le Rossignol* which can be found on Polydor disc No. 9003. Both are expressively performed by Madeleine de Valmalette, a young French artist. Another Polydor record, No. 95113, contains a brilliant and convincing performance of Balakirev's oriental fantasy, "Islamey," which Liszt once called the most difficult piano composition ever written. It is played by Claude Arrieu, a Russian-Greek, one of the younger American pianists, has played for a Roycroft recording the late Charles T. Griffis' third Roman sketch, *The Fountain of the Siquia Paola*. It is coupled with a slight but pleasing waltz of Mr. Gruen's own composition, called *Beauty and the Beast*. All four of these piano records are realistic in their tonal qualities and reproduce with striking faithfulness the manner of the individual artists.
THE ETUDE wishes to recommend the following vocal discs: Griffis' song, *By a Lonely Forest Pathway*, coupled with Debussy's *A Spring Fantasy*, as sung by Elisabeth Rehberg for Brunswick (Disc No. 15146); Richard Bonelli's singing of Brogi's "Veneziana" and Toselli's "L'Allegretto"; Brunswick disc No. 15198; and last, Sigrid Onegin's record of Mozart's "Allegretto" from the motet *Exultate Jubilate*, which is coupled with the *Brindisi* from Donizetti's opera, "Lucia di Borga," Victor disc No. 1367.

MUSICAL EDUCATION IN THE HOME

(Continued from page 413)

Naming a Club
M. N. S. S. N. Y. Concerning the selection of a name for your club—since the organization is of "mixed ages" and perhaps of "mixed sexes" (if not, I hope you will make it so, because this will be a stronger and more useful community project) and therefore represents the town personnel, a distinctive name, would be "The Synagogue Music Club." This would identify it with your town. If it grows and prospers it will always reflect glory upon the name of the locality, and the citizens will have a certain pride in supporting it.
Many music clubs choose the name of the day of the week upon which they meet, the Tuesday Club of Akron, Ohio, and the Tuesday Club of Pittsburgh, Pennsylvania, being examples of this. On the other hand, many clubs honor one of the great masters by using such names as Beethoven, Mozart, Schubert, Macdowell is especially popular in this respect. The "Enharmonic," the "Allegro" might please some as a musical name, but it would seem to us that the name of your own town is decidedly the most desirable, especially since it is a classic in itself.

SCHOOL MUSIC DEPARTMENT

(Continued from page 434)

The energy of the body, the vitalization of the breath and the proper use of language, combined with a sense of a voice in itself flexible, can be made into a refreshing and exhilarating experience.
Tone, Text and Interpretation
THE STRESSING of the poetic value of the text should be a stimulation to the minds and voices of the students. The real appreciation of the vocal characteristic will make the singing with expression a simpler achievement. The emotional value of words can be appreciated only through the technical mastery of the primal sounds which give to it its true emotional value. These might be either consonant or vowel or a combination of both. The vocal drill that will harness the power of the voice and free it for the use that the poem and the music demand can be very simple and brief, but it should always precede the singing period as the tuning of the orchestral instruments precedes the playing.
The chorus units should not only stimulate interest in the literature of the chorus. They should create as well an interest in the study and culture of the voice. To do an unlimited amount of singing of difficult music with all the odds against the voice is fatiguing and discouraging.
If the teacher will show the students the way to an understanding of the vocal instrument so that they can play upon it and realize a genuine emotional reaction, we shall discover voices and singing artists and the prophecy of the great American bard will come true. We shall "hear America singing." It will sing with sincerity, tenderness, intelligence and vigor. It will sing the songs of all the nations of the earth with understanding, for of all the nations, it is our country made.
The preliminary vocal drill for chorus units should be used also to interest students in specific voice culture instruction. There are hundreds of schools that have subject "American singing." It is well known, its value is underestimated. In fact, it is not believed to be practical. The preliminary drill can prove that it is practical, and that it should be established for the students who have voices of some promise or even for those who have the desire to sing without much promise. Then voice music will have a status as a regular vocal music with a status as a regular vocal music which it is entitled to and without the fulfillment of which the entire program will be top-heavy.

EASTMAN SCHOOL OF MUSIC

OF THE UNIVERSITY OF ROCHESTER
Howard Hanson, Director
An Endowed School Offering Complete Education in All Branches of Music

Collegiate Courses Lead to: Degree Master of Music
Degree Bachelor of Music
Courses Leading to Eastman School Certificate (Diploma)
Preparatory Courses Special Courses
Student Symphony Orchestra—School Chorus—
Chamber Music Ensembles—Opera Department—
Course for Orchestral Conductors
Courses for Motion Picture Theatre Organists

FALL TERM OPENS SEPT. 16th

The Eastman School Can Admit Only a Limited Number of Students to its Entering Class. Therefore

Prompt Registration is Necessary to Secure Admission

For Catalogue and Information Address Arthur M. See, Secretary, Eastman School of Music, Rochester, New York

The FLETCHER MUSIC METHOD

A beautiful art taught in a lovely way

Devoted to the ideal of happy musical education for children. First to use objective apparatus and play in class piano instruction. Tested by thirty years of teaching.

Send for circular giving full information
Teachers' Training Classes in Boston and Los Angeles
Evelyn Fletcher-Copp, Originator 31 York Terrace, Brookline, Mass.

Etude Advertisements are Bulletins of Splendid Buying Opportunities

Ithaca Conservatory of Music

JOHN FINLEY WILLIAMSON, Mus. D., Dean
Incorporated with collegiate standing and degree conferring privileges under the Board of Regents of the University of New York.

SUMMER MASTER SCHOOL of Piano under the direction of OSCAR ZIEGLER, master pianist and pedagogue.

Ten-week Term, June 3-August 9.
Six-week Term, July 1-August 9.

Concert, Chautauqua, Lyceum and Teachers' Courses. Repertoire and Public performance classes. Graduates in this school have won honors abroad as well as in the United States and Canada.

WESTMINSTER CHOIR SCHOOL (formerly of Dayton, Ohio). Thorough courses of instruction as preparation for Choir Conductors and Ministers of Music.

All departments of the conservatory and affiliated schools will be in session during the above terms. All courses completed lead to certificates, diplomas, degrees. Six large and handsome dormitories. Reservations for either summer or fall should be made now.

Fall Term begins September 19, 1929.

Full details, year book and special catalogue sent on request. Address, Registrar,

1 DeWitt Park, Ithaca, New York

Please mention THE ETUDE when addressing our advertisers

TEMPLE UNIVERSITY

School of Music
1521 LOCUST ST. PHILADELPHIA, PA.
Thaddeus Rich, Mus. Doc., Dean
E. F. Ulrich, Associate Dean
HIGHEST STANDARDS OF MUSICAL INSTRUCTION
Teachers' Centres, Chorus, Symphonies
NO OTHER SCHOOL REQUIRES REHEARSAL FOR THE COLLEGE OR THE ALL-STAR ENSEMBLES OF MUSIC—From the Children's Report. Any instrument can be played without other branches. Superior piano, violin and voice department. TRAINING FOR OPERA
Orchestral instruction (taught principally by members of the Philadelphia Orchestra). STUDENT AFFILIATION—OPPORTUNITY FOR ORCHESTRAL PLAYING. SUMMER TERM—ADMISSION AND DEGREE COURSES. PUPILS MAY ENTER AT ANY TIME DURING THE YEAR
Student Director, Branch School. Write for Catalog

ZECKWER-HAHN
Philadelphia Musical Academy
30 years of continued success in training musicians
Highest Standards of Musical Instruction
For your book, address
Frederick Hahn, President-Director
1617 Spruce Street

School of Music Philadelphia Polytechnic Institute

Nineteenth Session
DIPLOMA COURSES—Piano, Organ, Violin, Viola, Trombone, Tuba, Euphonium, Baritone, Bass, Tenor, Soprano, Alto, Contralto, Chorus, Orchestra.
PHILA'S PINNEY THEATRE ORGAN SCHOOL
Director: Frank Collins, General organist, State of Georgia of America. Three organs including new Kautz, Light Organ and a modern pipe organ and screen.
OPEN TO STUDENTS OF BOTH SEXES
Send for Catalogue
BENJAMIN L. KNEEDLER, Director
1421 Arch Street, Phila., Pa.

SPECIAL TRAINING FOR TEACHERS
Six Weeks Summer Term, June 24th to August 1st
Pittsburgh Musical Institute, Inc.
101-103 Allegheny Ave., Pittsburgh, Pa.
If You are buying Music Take Advantage of our Liberal Discounts and Exclusive Privileges
THEODORE PRESSER CO. PHILA., PA.

ADVANCE OF PUBLICATION OFFERS
WITHDRAWN

It is with a feeling of gratification that we announce this month the addition of four notable works to the Theodore Presser Co. catalog. These have been added during the past months at special prices in advance of publication, but the books being now placed on the market, the special pre-publication offer is withdrawn. Our confidence in the merits of these works is best expressed by the extension of evaluation privileges to teachers and active music workers.

Concert Orchestra Solo, 21 Parts and Piano. This book was not made for the accomplished professional orchestra, although such organization will find the arrangements sufficiently full and satisfying for their purpose. Rather, it is designed for use of the well-trained amateur, high school or conservatory orchestra, to supply these organizations with brilliant, new material to play when called upon to appear in concert. Some of the composers: *Before the Footlights, Presto; In a Rose Garden, Evening; Dance of the Harlequin; Kents; Concert Polka, Tugboat; and A Breath of Lavender, Presto*; copyright numbers that have never appeared in any other collections. The First Violin and Piano Accompaniment parts, which cheerfully will be sent for examination, will reveal the excellence of this book. Price, Paris, 35 cents each; Piano Accompaniment, 65 cents.

Viola, Cello and Bass Parts to Ensemble Method for Violin Class Teaching. By Oscar J. Lehrer, arranged by Will H. Barent. So successful has Mr. Lehrer's Method been that many teachers and school music supervisors suggested to us the desirability of publishing similar material for the other parts of the string orchestra. Mr. Barent's arrangements of parts for the viola, cello and bass to accompany this popular method give the orchestra leader much excellent material for the beginning of a string orchestra. Price, 75 cents each.

The Shepherd, Musical Play by Mathilde Bilbro. A charming musical play that may be presented by a cast of talented amateurs or by a well-trained high school group. Musically, like all of Miss Bilbro's work, it is delightful. The plot is highly entertaining and the action may be enhanced by the introduction of dancing

groups using as music, numbers from the score. So arranged the performance will take about one and a half hours. Price, 60 cents.

Three Dances from Henry VIII. Piano Solo, by Edward German. Written originally as incidental music to the play Henry VIII in 1892, these dances have become tremendously popular in recent years and frequently are played in the leading motion picture houses or "heard over the air." This brand new edition in the *Prestige Collection* is a superior one in every respect, in keeping with the slogan of this excellent edition, "Nothing is better than the best." Price, 75 cents.

CHANGE OF ADDRESS

Many of our friends who leave their city homes for the summer will wish *The Etude* to follow them. Do not depend on a notice to the postmaster when changing an address. Second class mail matter will not be forwarded and failure to advise us will cause numbers to go astray.

Give us both your old and new addresses, let us know how long you desire *The Etude* to be mailed to your summer home and we will see that it reaches you regularly.

THREE SPLENDID SUMMER ISSUES
OF THE ETUDE FOR ONLY 35 CENTS

To introduce our very fine musical publication to those not familiar with it, we will send the June, July and August issues of *The Etude* for only 35c. There is no better gift to make to your friends than one which would cost so little as these three months' subscription. Make a list of those whom you wish to forward to us with remittance and you will add great deal of pleasure to that friend's musical life. Note announcement on another page of this issue.

PREMIUM WORKERS

In another part of this premium you will find several splendid premiums offered for new subscriptions to *The Etude* Music Magazine. All of these can be obtained without any cash expenditure and with little effort on your part. Read the advertisement carefully. You will be doing a musical friend a mighty good turn by bringing *The Etude* to his attention and incidentally the merchandise offered is well worth the little time that it takes to secure it.

A CORRECTION

Under *The Publisher's Monthly Letter* in the April 1929 issue of *The Etude*, the statement was made that the cover design was a decoration in the Paris Grand Opera House. This should have read "a decoration on the main ceiling of the Paris City Hall."

As stated in the April issue, the April cover presents but a portion of the entire decoration.

MUSICAL HOME READING TABLE

(Continued from page 412)

—although a rough side could be shown when ruffled. To see a collection of all hums shot across the room, to the discomfited of the autograph-takers, was neither an unusual nor a blameworthy occurrence after a trying recital.

A strongly-built, loose-limbed, somewhat ungainly figure, a splendid head—not unlike Beethoven's—covered by a refractory black mane, a disproportionately small nose on a pale, cloud-shaded face, and an obstinate-looking mouth and jaw, are my recollections of Rubinstein's outer man. Contrasted with the sturdy frame, his voice was husky and weak; his eyes, with peculiarly heavy lids, were already troubling him sorely. A long, rather ill-fitting black frock coat and an absurdly little wisp of a necktie complete the picture.

In conversation, the composer-pianist showed himself to be an extremely well-read, cultured man of abundant humor; and while direct, sometimes even to brusqueness, his manners were unaffectionately simple.

"I can see his fork raised on high with a large pickled cucumber (dear to all Russians) on its prongs, and hear the mock solemn pronouncement: 'You eat the whole Poësie von Goethe' (that is Goethe's sublime poetry!)"

One night I introduced him . . . into the mysteries of rock and stratigraphy, with the result that on the following evening he rose before the end of dinner and insisted upon my taking him to the Waverley Market, where the regimental pipers were playing these exciting dances to a Saturday-night audience. In spite of the fact that it rained heavily, he obstinately disdained a cab, preferring to take my arm in the whole length of Princes Street and back in the dark. I then realized how dim his eyesight was becoming, when he heedlessly and deliberately stepped into every puddle that lay in his way.

"After these exhausting recitals Anton liked nothing better, than a quiet meal with curls to follow, and could show a righteous temper if these pleasures were disturbed by the officious or curious."

EDUCATIONAL STUDY NOTES

(Continued from page 445)

rhythmic value of the second half of this variation. Perhaps the three most important points in the variation are the *ballo-shown* by the end of the first measure, the *ballo-shown* by the end of the second measure, and the *ballo-shown* by the end of the third measure. The first measure should be played as smoothly as possible. The 1-2-3 fingerings in measures 2 and 3 are imperative in order to obtain perfect execution.

The 1-2-3 fingerings appear in the leading scale, the right hand being legato, in Variation VIII the left hand, however, the hands must be stressed. Note the use of suspension in the right hand. The 1-2-3 fingerings are most difficult to play, but the variations have given some of the time to half hours until you are positive that you have mastered it.

Columbine Dances, by Leon Jessel.

Most of us are familiar with that pretty, and quite equal, waltz, the Columbine. It is a waltz, and we know her by her other name—Parade. It is a waltz, and we know her by her other name—Parade. It is a waltz, and we know her by her other name—Parade. It is a waltz, and we know her by her other name—Parade.

A certain amount of exercise is allowable in playing the piece. The 1-2-3 is eleven measures long, and is to be played at a gradually increasing rate of speed up to the last two measures. At least this instruction appears to us as effective, though some performers may prefer to keep to an even tempo.

The 1-2-3 measures eight to ten are of great importance. In the middle section the fingerings should be as shown by the diagram.

Comfort, by Charles Wakefield Cadman.

This is an unusually fine example of a "two-act" song by the distinguished California composer. A quartet of voices of four lines. The subject of the first half of the poem is nature; the second half, the human life. Obviously the latter half is to be much more stressed than the former.

The poem is a really perfect one, and Mr. Cadman's melody sets it off very ably. It is a really perfect one, and Mr. Cadman's melody sets it off very ably. It is a really perfect one, and Mr. Cadman's melody sets it off very ably. It is a really perfect one, and Mr. Cadman's melody sets it off very ably.

The first three notes of the voice part are to be accented and taken as a triplet. Therefore, the stated tempo of the song is generally observed. When the word "I" is reached, the tempo is to be rolled off for emphasis. In the phrase "I am a little boy," a break is to be made at the comma.

The middle section of this excellent sacred solo, however, the melody is to be accented and taken as a triplet. Therefore, the stated tempo of the song is generally observed. When the word "I" is reached, the tempo is to be rolled off for emphasis. In the phrase "I am a little boy," a break is to be made at the comma.

Miss Rubinstein's compositions are so smooth and harmonious that her compositions are so smooth and harmonious that her compositions are so smooth and harmonious that her compositions are so smooth and harmonious.

Teachers who have recently composed an excellent little duet for rhythmic orchestra.

Spring Gardening, by Frieda Peckle.

Our readers will surely recall Miss Peckle's entertaining musical recitation, *How the Elephant Got His Tail*, which was in a recent issue. The present composition is even more attractive. The recitation printed in the magazine is commendable in the manner in which

it is designed to be played with suitable mood and action.

Perhaps the three most important points in the variation are the *ballo-shown* by the end of the first measure, the *ballo-shown* by the end of the second measure, and the *ballo-shown* by the end of the third measure.

The 1-2-3 fingerings appear in the leading scale, the right hand being legato, in Variation VIII the left hand, however, the hands must be stressed. Note the use of suspension in the right hand. The 1-2-3 fingerings are most difficult to play, but the variations have given some of the time to half hours until you are positive that you have mastered it.

Lullaby, by Isidore Schwartz.

The composer of this charming cradle-song is only twelve years old, and a resident of Philadelphia, Pennsylvania. He is a student at the Curtis Institute of Music. From a personal visit to his home, we were most abundantly provided with a bright future for him, and we hope to see his name frequently in our pages.

The 1-2-3 measures eight to ten are of great importance. In the middle section the fingerings should be as shown by the diagram.

The 1-2-3 measures eight to ten are of great importance. In the middle section the fingerings should be as shown by the diagram.

The Shepherd Boy, by Eugene F. Marks.

This is a pastoral scene of exceptional charm. The theme is entirely pastoral, representing the plights of the shepherd boy as he plays upon the hillsides. The melody is so charming and so true to the spirit of the scene that it is a pity that the composer, either in the solo or the accompaniment, should have been so much influenced by the piano.

The pedaling is a really integral part of the piece and it should be played with the same spirit as the melody. Note that in measure eight it is to be played with the same spirit as the melody. Note that in measure eight it is to be played with the same spirit as the melody.

The pedaling is a really integral part of the piece and it should be played with the same spirit as the melody. Note that in measure eight it is to be played with the same spirit as the melody. Note that in measure eight it is to be played with the same spirit as the melody.

Royal Pageant, by Eugene F. Marks.

Here is a royal pageant march, opening with a strong effect on the forest. The first section contains many beautiful musical ideas, and the composer has been so successful in his treatment of the theme, that it is a pity that the composer, either in the solo or the accompaniment, should have been so much influenced by the piano.

The pedaling is a really integral part of the piece and it should be played with the same spirit as the melody. Note that in measure eight it is to be played with the same spirit as the melody. Note that in measure eight it is to be played with the same spirit as the melody.

Free Fellowships WITH Famous Musicians

SUMMER MASTER SCHOOL

June 24 to August 3, 1929

SEASON 1929-1930

Beginning September 9, 1929

(40 WEEKS)

Contestants are restricted to talented and deserving students of limited means.

Application blanks for either summer or winter on request.

Complete summer or winter catalogue on request.

CHICAGO MUSICAL COLLEGE

60 East Van Buren St. (Chicago Musical College Building) Chicago, Ill.

A UNIVERSITY OF MUSIC
(NATIONALLY ACCREDITED)
Established 1867

HERBERT WITHERSPON, President
LEON SAMETIN, Vice-President
DUDLEY CANZ, Vice-President
CARL D. KINSEY, Manager

Please mention *THE ETUDE* when addressing our advertisers

Give the Little Folks Summer Fun in Learning the Piano

Provide Play-like Class or Individual Lesson Periods with This Irresistible Very First Instructor

MUSIC PLAY FOR EVERY DAY THE GATEWAY TO PIANO PLAYING

An Examination of "Music Play for Every Day" Immediately Will Convince You That It Provides a Profitable, Safe and Immensely Delightful Use of Some of the Wealth of Summer Playtime of 5 to 9 Year Olds.

Act Today and Get the Parents of Your Community to Start Their Youngsters on An Adventure in the Land of Music Under Your Leadership with "Music Play" as the Guide Book.

FROM the very first page with its interest-arousing, imagination-kindling "Fairland of Music" picture in many colors to the very last page this very first piano book is a joy to the little one. Children naturally love music with its rhythms and melodies. "Music Play" fosters that love by appealing to the child's imagination and with game-like procedures, illustrations makes each page a real "playtime" in music. Teachers and parents everywhere have known to them. There are exactly twenty children here to put the book away once its pages are made the child proudly playing some cleverly simplified versions of classics from the great masters.

Procurable at any Music Dealer or at the Publishers

THEODORE PRESSER CO. 1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

PUBLISHED COMPLETE IN ONE VOLUME

Price, 25 cents each

Most Desirable for Individual Instruction

PUBLISHED IN FOUR BOOKS

Price, 40 cents each

Price, 25 cents each

Excellent for Use in Class Instruction

PUBLISHED IN TWENTY PLAYTIMES

Price, 25 cents each

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Excellent for Use in Class Instruction

Fundamentals of Piano Playing

(Continued from page 427)

Expression Through Rhythmic Variations

A MORE subtle matter than dynamics, rhythmic expressiveness eludes the boundaries of hard and fast rules. Let us keep in mind, first of all, that it is rhythm that gives the pulse-beat of life to the music. Without that varying, expressive, moving pulse-beat of life one may do what one will dynamically—one's playing will remain tiresome, dull, monotonous.

As far as rule-following may be applied at the beginning of the study of this elusive subject, one may make mention of some of the more obvious considerations. In general, a *ritardando* is made in music when some phrase or passage comes to an end and some new musical thought is to be presented. It may occur at the end of larger parts, at the end of the period, at the end of the phrase, even at the end of the measure, in pieces of slower gait. Its use at the end of the phrase following has the effect of a slight slowing up in the tempo gives the hearer an opportunity, as it were, to digest what has gone before and to prepare his mind for the reception of the musical idea which is to follow.

In order to preserve continuity in the flow of the rhythmic line, attention must be given to the resumption of the tempo after the *ritardando*. A too long-drawn-out *ritardando* followed by delay in taking up the phrase following has the effect on the hearer of bringing the whole piece to a stop, or of chopping it up into small, unrelated portions, with complete loss of unity and continuity.

An *accelerando* has the effect of excitement, agitation, forward urge towards a climax. When improperly used, particularly in melody playing of the more lyric sort, it is fatal to the beauty and impressiveness of the phrase, giving the hearer the unpleasant impression of lack of poise and of uncertainty.

A most important rhythmic consideration is the matter of the slight pause at the end of the phrase, a counterpart of which is indicated in poetry by the comma at the end of the line. How often one hears the entire beauty of a melody destroyed by ill-considered hurrying from one phrase to the next! This is one of the most frequent ear-marks of amateurish, unripe piano playing. Excellent examples to hold up to the piano student in this matter are the singer's sense of breath at the appropriate points in the melodic line and the raising of the violinist's arm to begin a new phrase with the down bow.

Rules for the Winds

BYOND these few hints it is difficult to go. One may call attention to the fact that a slight pause on a melodic note, prolonging it past its actual time-value in the measure, serves to give it an

agogic accent, and to heighten its importance in the melodic line. Or one may point out the intense dramatic value of the pause, that momentary complete cessation of sound used by Liszt in so masterly a manner. However, the matter of rhythmic expressiveness must be left largely to the tastes of the performer and cannot be defined by any sort of rule-making. How, for example, is one to lay down the law for the subtle swing of a Viennese waltz or the lift of a Chopin mazurka?

The best way for the teacher to foster rhythmic expressiveness is to call the student's attention constantly to its importance, to illustrate it by practical examples at the keyboard and to urge that at every public performance the student should focus his attention on the manner in which the rhythmic line is handled by artists of ability. It is this quality in expressiveness, more than any other, that makes the final difference between the artist and the amateur, between the musically ripe performer and the student. Where it is possible to attend orchestral performances, a great deal can be learned by watching the baton in the hands of expert conductors.

The development in piano playing of clear vocal enunciation, intelligible diction, a broad dynamic range and a keen sensibility for the expressiveness of the rhythmic line must go hand in hand with a growth of the student's ability to feel all these things in a constant, close connection with the music he interprets. He must develop a fine, alert sensitiveness to the inner urge of the compositions he plays, so that the schooling he has received in the matter of dynamics and agogics finally merges with his own ripening emotional concepts.

To achieve success on the concert stage the pianist must possess a background of sterling musicianship. To this he must add the art of public performance, that difficult and subtle task of making an audience *en rapport* with the finest nuances of creative musical genius, of awakening a sympathetic response to emotions and moods in infinite variety and of arousing and maintaining enthusiasm among his hearers throughout a performance replete with interest, vitality, beauty of tone-effects and rhythmic charm of a high order.

SELF-TEST QUESTIONS ON MR. HUGHES' ARTICLE

1. What different "touches" are possible in playing a single note?
2. Why are at least two tones necessary to gain expressiveness?
3. Give two rules having to do with musical diction.
4. In what way must dynamic variety be concerned with "cortical alignment"?
5. Why is it the effect of a too-long-drawn-out "ritardando"?

Music in Paris

(Continued from page 467)

ments in such a great center as Paris, with its centuries of tradition. We would like to spend at least another article upon the wonderful French Orchestras with their like to dwell upon the chamber music concert in which there is a growing interest; and we would like to discuss at length the splendid manifestation of appreciation represented in the establishment, by a

group of leading French, idealists supplemented by the Government, of the American School of Music at Fontainebleau—one of the most beautiful unofficial diplomatic actions in the history of nations; but these matters cannot be encompassed in our present article. It is coming to shine more brilliantly than ever in art and in music.

"I hope most of us are engaged in musical activities primarily because we create our profession above everything else and are concerned with what music as beauty and inspiration may bring into the world, rather than what what we can make music bring to us of money, or position or fame, or what not."—J. LAWRENCE EBB.

Earn a Teacher's Diploma

or

Bachelor's Degree in Music

In Your Spare Time at Home

Why don't you, too, get new ideas to use in your teaching, make your work a real pleasure and increase your income at the same time?

University Methods for Home Study

Founded in 1903 and advertisers in the ETUDE columns since 1908

To ETUDE readers we have offered sample lessons from our courses—many are using them with success. Get these lessons, without obligation, and see for yourself how great a help they would be to you in your teaching. Courses endorsed by the world's greatest musicians—such as:

I. J. Paderewski, eminent virtuoso. Theodore Leschetizky, Paderewski's great teacher. Emil Sauer, of the Vienna Conservatory. Walter Damrosch, eminent conductor of the New York Symphony Orchestra. Alexander Guilmant, the world-famous French Organist. Moritz Moszkowski, famous Parisian composer and teacher.

Spare Time and Spare Money Invested in Personal Advancement Pay the Greatest Dividends.

Here's the greatest proof of all!

For the past five years an accurate check has been made which shows that half of the registrations for study have been made by teachers who have completed other courses with us. A great percentage comes from friends of these same teachers who register at their recommendation.

The intense sincerity which guides our activities has built up a record of service to our students and graduates outstanding in music school history.

The scope of the service includes personal attention to each individual member while studying—all done under expert supervision; keeping in touch with our students after graduation, helping place them in better positions. Indeed, nothing has contributed more to the success of our Conservatory than the knowledge and experience gained by graduates, proving the great service to teachers, which is our chief desire.

To you, we extend an invitation to join the ranks of teachers now enrolling for the extension courses, working toward higher positions. WHAT AN OPPORTUNITY!

You will be interested in seeing the samples that we will gladly send you on receipt of the coupon.

UNIVERSITY EXTENSION CONSERVATORY
LANGLEY AVENUE AND 41st STREET
CHICAGO, ILL.

Institutional Rating

Twenty-six years' success in teaching nationally and internationally. Pupils and graduates distributed over the entire North American Continent. Instruction by the best master artists and teachers in America. Graduates, who have stood the "acid test" for preparedness in whatever manner called upon.

Specialists, teaching courses in music only. Passed the experimental stage years ago. Pioneers in developing the present home study method now used by many leading universities. Same quality of instruction as offered by the best resident conservatory. The only conservatory that offers regular conservatory courses in all branches, by home study method.

UNIVERSITY EXTENSION CONSERVATORY, Dept. B-34
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.

- | | | |
|--|--|---|
| <input type="checkbox"/> Piano, Normal Course for Teachers | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Organ (Reed) | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Public School Music | <input type="checkbox"/> Voice | <input type="checkbox"/> Ear Training and Sight Singing |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> History of Music | <input type="checkbox"/> Mandolin |
| | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Adv. Composition |

Name Age

Street No. State

City How long have you taught Piano?

How many pupils have you now?

Do you hold a Teachers' Certificate?

Have you studied Harmony?

Would you like to earn the Degree of Bachelor of Music?



Your Favorite Magazines Including THE ETUDE At Special Low Prices

Order your favorite magazines now at these special combination prices and not only save 10 to 25% but insure hours of delightful entertainment this Summer. Subscriptions may be new or renewal, may be entered at different addresses and may begin when you desire.

Save Money! Order at These Reduced Rates!

THE ETUDE Music Magazine.....	\$2.00	Both \$2.35
BETTER HOMES AND GARDENS.....	.50	Save 50c
Regular price.....	\$2.50	
THE ETUDE Music Magazine.....	\$2.00	Both \$2.40
PICTORIAL REVIEW.....	.40	Save 50c
Regular price.....	\$2.40	
THE ETUDE Music Magazine.....	\$2.00	Both \$2.35
PATHFINDER.....	1.00	Save 50c
Regular price.....	\$3.00	
THE ETUDE Music Magazine.....	\$2.00	Both \$2.85
CHRISTIAN HERALD.....	7.00	Save 50c
Regular price.....	\$4.85	Save \$1.15
THE ETUDE Music Magazine.....	\$2.00	Both \$3.00
MODERN PRISCILLA.....	1.00	Save 50c
Regular price.....	\$4.00	Save \$1.00
THE ETUDE Music Magazine.....	\$2.00	Both \$2.75
WOMAN'S HOME JOURNAL.....	1.00	Save 50c
Regular price.....	\$3.00	
THE ETUDE Music Magazine.....	\$2.00	Both \$2.75
DELICATESSA.....	1.00	Save 50c
Regular price.....	\$3.00	
THE ETUDE Music Magazine.....	\$2.00	Both \$3.00
CHILDREN'S MAGAZINE.....	2.00	Save 50c
Regular price.....	\$4.00	Save \$1.00
THE ETUDE Music Magazine.....	\$2.00	Both \$3.25
YOUTH'S COMPANION.....	2.00	Save 50c
Regular price.....	\$5.00	
THE ETUDE Music Magazine.....	\$2.00	Both \$3.50
WOMAN'S HOME JOURNAL.....	1.00	Save 50c
Regular price.....	\$5.00	
THE ETUDE Music Magazine.....	\$2.00	Both \$3.75
FASHIONABLE DRESSES.....	1.00	Save 50c
Regular price.....	\$5.00	
THE ETUDE Music Magazine.....	\$2.00	Both \$4.00
CHILD LIFE.....	2.00	Save 50c
Regular price.....	\$6.00	Save \$1.00
THE ETUDE Music Magazine.....	\$2.00	Both \$4.25
MYSTIC.....	2.00	Save 50c
Regular price.....	\$6.00	Save \$1.00
THE ETUDE Music Magazine.....	\$2.00	All \$2.90
BETTER HOMES AND GARDENS.....	.50	Save 75c
Regular price.....	\$3.40	
THE ETUDE Music Magazine.....	\$2.00	All \$3.25
MCALL'S PATHFINDER.....	1.00	Save 75c
Regular price.....	\$4.00	
THE ETUDE Music Magazine.....	\$2.00	All \$3.35
MCALL'S WOMAN'S HOME JOURNAL.....	1.00	Save 50c
Regular price.....	\$4.00	
THE ETUDE Music Magazine.....	\$2.00	All \$4.00
MCALL'S YOUTH'S COMPANION.....	2.00	Save 50c
Regular price.....	\$6.00	Save \$1.00
THE ETUDE Music Magazine.....	\$2.00	All \$4.25
MCALL'S CHRISTIAN HERALD.....	2.00	Save 50c
Regular price.....	\$6.00	Save \$1.00

PRICES DO NOT INCLUDE CANADIAN OR FOREIGN POSTAGE

Send Orders With Payment Direct to
THE ETUDE MUSIC MAGAZINE
Theodore Presser Co., Publishers
1712-14 CHESTNUT STREET - PHILADELPHIA, PA.

What is the Center of Attraction in This Picture?



IT ALWAYS PAYS TO STUDY MUSIC

Musical ability is the magnet which most often leads in our modern social and cultural life

Music Multiplies Charm

Music Quickens the Mind

Music Helps Elevate Character

Music Makes Powerful Leaders

The young lady in the background bitterly regrets that her musical training was neglected

BUT IT IS NOT TOO LATE —

Music study today is far more delightful than ever before.

"The Richest Child is Poor Without Musical Training"

Parents everywhere are awakening to the fact that there is no study that contributes so much to the mental, moral, social and practical success as music. Many of the foremost world leaders in all callings have had musical training and proclaim its advantages. This list includes:

THOMAS JEFFERSON, LEO TOLSTOI, FREDERICK THE GREAT, MARIA TERESA, BENITO MUSSOLINI, LORD BALFOUR, M. PAINLEVÉ, GENERAL CHARLES G. DAWES, I. J. PADEREWSKI, ALFRED EINSTEIN, HON. NICHOLAS LONGWORTH, CYRUS H. K. CURTIS, CHARLES M. SCHWAB, OWEN WISTER, RALPH MODJESKI, DR. FRANK CRANE AND MANY, MANY OTHERS.

"MUSIC STUDY EXALTS LIFE"

THE THEODORE PRESSER CO. OF PHILADELPHIA, THE WORLD'S LARGEST MUSIC DEALERS AND PUBLISHERS, CAN SUPPLY YOUR EVERY MUSICAL NEED. Write Today for Catalog, Etc.