

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

8-1-1929

Volume 47, Number 08 (August 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. 08. Philadelphia: Theodore Presser Company, August 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/770>

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



AUGUST
1929

THE CONCERT IN THE FIELD

PRICE 25 CENTS

\$2.00 A YEAR

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?

Enrollments now for Fall Courses

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.

Walter Damrosch, eminent conductor of the New York Symphony Orchestra.

Theodore Leschetizky, Paderewski's great teacher.

Moritz Moszkowski, famous Parisian composer and teacher.

Emil Sauer, of the Vienna Conservatory.

Alexander Guilmant, the world-famous French Organist.

Special Certification of Credits Earned Awarded Graduates

Mrs. Mary A. Sturm, of Montana, writes:

Thanks for prompt delivery of Diploma, of which I am very proud. I just received a letter from the State Board of Education to the effect that I am eligible to a State Certificate without examination. Thanks to your course.

Mrs. Lulu E. Diebel, of Oregon, writes:

I have successfully passed the State Board Examination and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers and failed. Then I saw your ad in THE ETUDE and determined to try this course. It has been successful and I am very grateful.

Mr. Samuel Griffiths, of Massachusetts, states:

This will acknowledge my Harmony Diploma. At the commencement of my studies with you I was a Violin teacher with plenty of time on my hands. My class has grown to three times that size. I command an increased fee and have a waiting list.

Mr. R. C. Bolling of Virginia, after completing four courses, writes:

The instruction in your Extension Courses is the best possible for one to obtain. The person who knows and can use his knowledge to enable him to do as well and just a little better, usually gets ahead—regardless of the method by which he received his information—whether in college or with a book by an open fire-place, or during his spare moments under a thousand miles away. This is my third year in charge of the Music Department in the Normal School. I have nothing but praise for your courses, which have been of inestimable value to me in my work.

Extension Courses Growing in Popularity Each Month

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. You perhaps have seen this ad many times before. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value. No obligation on your part!

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

This Is Your Opportunity — Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. B-39
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"/> Cornet | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Public School Music | <input type="checkbox"/> Organ (Reed) | <input type="checkbox"/> Ear Training and Sight Singing |
| | <input type="checkbox"/> Voice | <input type="checkbox"/> Mandolin |
| | <input type="checkbox"/> History of Music | <input type="checkbox"/> Adv. Composition |
| | <input type="checkbox"/> Harmony | <input type="checkbox"/> Choral Conducting |

Name Age

Street No. City

State

How long have you taught Piano?.....How many pupils have you now?

Do you hold a Teacher's Certificate?.....Have you studied Harmony?

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

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. B-39

CHICAGO, ILL.

Please mention THE ETUDE when addressing our advertisers

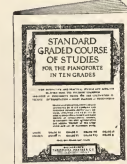
The Infallible Test of Time

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

STANDARD GRADED COURSE OF STUDIES

FOR THE PIANOFORTE

The Greatest Studies Selected and Arranged by World Famous Editors



Published in Ten Grades, Each Grade Sold Separately

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

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

PRICE, ONE DOLLAR EACH GRADE

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

And The Latest Triumph in Musical Education

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

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

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

Miss Ellen E. Percival, New York State.

Just Issued! "HAPPY DAYS IN MUSIC PLAY"
a wonderful record book for the young beginner that includes, among features that keep up the high plane of interest created by "MUSIC PLAY FOR EVERY DAY," which is destined to follow and to prepare young students for the Third Grade of the "Standard Graded Course of Studies."

THEODORE PRESSER CO.

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



A Free copy of the new revised edition of the "GUIDE TO NEW TEACHERS ON PIANO TEACHING" may be had on request.

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

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

SAMPLE BOOK OF PRACTICE
PROMPTING PIECES.
Shows forty-page portions of 48 out-
standing piano compositions in the
first three grades, excellent teaching
and recreation material.

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

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

ADVANCE OF PUBLICATION
SPECIAL OFFERS ON NEW
MUSIC WORKS.

Each month this folder is issued
for the purpose of acquainting music
teachers with new works which can
be obtained in advance of publica-
tion at remarkably low prices.
We will gladly place your name to
receive either of these folders
each month upon receiving your
postcard request.

A GUIDE, A PRICE LIST AND
CONVENIENT ORDER FORM.
For piano teachers seeking the best
in Method Studies and Albums of
Compositions in all grades—a most
convenient order blank for the
teacher desiring immediate and un-
errring service. Similar folders on
Violin, Voice, Organ, Chord and
Chorus publications sent on request.

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

SPECIAL NOTICES AND ANNOUNCEMENTS

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE.
Small Monthly Payments.

Dr. Wessler, Cleveland Ave., Buffalo, N. Y.

MUSIC COMPOSED TO YOUR MEASURE—Mel-
dies Harmonized—Mammies prepared for
publication. E. A. M. Sweetest Story Ever Told and many others.
Address: July and August, Cincinnati, Pa.

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

TEACHERS—We guarantee to increase
your income. Worth investigating. Eekline
Stanley, Modern Repair Shop, 3515 Market Street,
Philadelphia, Pa.

REBUILT PIANOS—\$20.00 and up. W. F.
O. B. Philadelphia. Agents wanted. Modern
Piano Repair Shop, 3515 Market Street,
Philadelphia, Pa.

MELODIES ATTRACTIVELY HAR-
MONIZED—Songs made up and prepared
for publication at reasonable prices.
Send to: 10 E. Biddle St., Baltimore, Md.



THE G CLEF
TWO PART CHORUS BOOK
PRICE, 50 CENTS

Discounts on Quantity Lots
A finer variety and a more useful col-
lection of material in a compilation of
nineteen numbers would be difficult to
give. Everyone interested in the cho-
rus work of schools, girls' clubs and
women's choruses should get this
new collection.

Remuneration privileges extended to
school supervisors and chorus directors
THEODORE PRESSER CO.
1712-1714 CHESTNUT ST., PHILA., PA.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Contents for August, 1929

World of Music	505
Editorials	507
Pathe Bach	J. E. Schelling 509
How Shall We Study Bach?	H. G. Kinsella 560
Cleaning up Slovenly Playing	J. C. Moor 571
Bird Repertoires	J. A. Maun 574
Master Discs	P. H. Reed 575
How I Graduated as a Music Bachelor at Fifty-Nine	
Building Scale Technique	P. J. Creston 576
Pianist and Patent Office	J. Rossman 577
Universal Schubert	578
Junior Great Opera Composers	580
Teachers' Round Table	C. G. Hamilton 580
Bands and Orchestras	V. J. Grabel 581
The Oboe	A. Barish 581
School Music Department	G. L. Lindsay 582
Practical Courses in Singing in Public Schools	
Ernst Gallery—Photographs	W. Klumroth 582
Ernst Gallery—Biographies	583
Educational Study Notes	E. A. Barrell 602
Singer's Etude	601
Developing Breath Support	L. Huey 602
Organ's Etude	604
An Organ Program	H. C. Hamilton 604
Organ Questions and Answers	H. S. Fry 606
Violinist's Etude	R. Braine 608
Violin Questions Answered	R. Braine 610
Answers to Test Questions	611
Musical Education in the Home	M. W. Ross 614
Questions and Answers	A. de Gubard 615
Musicians of August	A. M. Brame 616
Junior Department	E. A. Gest 617

MUSIC

Fascinating Pieces for the Musical Home

Dancing Nymphs	J. M. Ritter 561
Flattery	H. Tourjée 562
Woodland Revels	W. D. Armstrong 563
Dancing Columbine	M. Ewing 564

Classic, Modern and Contemporary Master Works

My Old Kentucky Home	W. Niemann 585
Air de Ballet	W. Stry 586
Dance des Clochettes	V. Rebikov 587
Tango	J. H. Rogers 588
Shadow Dance from "Diorral"	Meyerbeer-Schwett 590
Menuet from "Partita in B flat"	J. S. Bach 592

Outstanding Vocal and Instrumental Nocturns

A Little Tune O' Tears (Vocal)	Tad B. Gallowsay 593
Robin's Advice (Vocal)	L. Strickland 594
Jesus, the Good Shepherd (Vocal)	J. H. Loud 595
Estrellita (Organ)	Ponce-Kalman 597
March of the Archers (Four Hands)	M. Ewing 598
Dance Gracieuse (Violin and Piano)	D. Dapre 600

Delightful Pieces for Junior Etude Readers

March of the Goblins	C. E. Overholt 621
Pirates Bold	M. M. Watson 622
Guard Mount	W. J. Jones 623
The Trumpeter	H. Probstka 623
Polish Dance (Violin and Piano)	C. Harris 623
The Tin Soldiers' Parade (Rhythmic Orch.)	A. L. Scarmolin 624

Please mention THE ETUDE when addressing our advertisers

Information for
Etude Readers & Advertisers

THE ETUDE MUSIC MAGAZINE

Entered as second-class matter January 16,
1884, at the P. O. at Phila., Pa., under
the Act of March 3, 1879. Copy-
right 1929, by Theodore Presser
Co., for U. S. A. and Great
Britain.

Subscription Price

\$2.00 a year in U. S. A. and Possessions,
Argentina, Bolivia, Brazil, Colombia, Costa
Rica, Cuba, Dominican Republic, Ecuador,
El Salvador, Guatemala, Mexico, Nicara-
gua, Panama, Republic of Honduras,
Spain, Peru and Uruguay. Canada, \$2.25
per year. All other countries, \$3.00 per
year. Single copy, Price 25 cents.

Remittances

Remittances should be made by money
order, bank check, registered letter, or
United States postage stamps. Money
sent in letters is a risk the sender as-
sumes.

Renewals

No receipt is sent for renewals since the
mailing wrapper shows the date to which
paid.

Discontinuances

Owing to the editorial character of
this Etude, many do not wish to with-
draw. Therefore, the publishers are
pleased to extend credit covering the year's
subscription beyond expiration of paid-up
period. Subscribers not wishing this will
please send a notice of discontinuance.

Manuscripts

Manuscripts should be addressed to THE
ETUDE, 1712-1714 Chestnut St., Phila., Pa.
Only contributions solicited. Every
manuscript is taken care of. We are
not responsible for manuscripts or
photographs returned while in their posses-
sion or in transit.

Advertisements

Advertisements must reach this office
not later than the 10th of the month pre-
ceding month desired. Rates on
application.

A Service To Our Readers

The Advertising Department of
THE ETUDE is desirous of augment-
ing its service to Etude readers to a
degree that will enable them to
"shop" freely to their entire satis-
faction through these columns. To
this end we will enable them to follow
a long established policy of investi-
gating with great care all advertis-
ing propositions submitted to us for
insertion in our advertising columns.

Not infrequently we are forced to
refuse space orders, because upon in-
vestigation we conclude that the ad-
vertisement is not suitable for inser-
tion in THE ETUDE. Sometimes the
project is evidently unworkable. Some-
times the concern whose name is ap-
peared to the ad is financially ques-
tionable. In any case we refuse the
ad primarily for the reason that it
represents the interests of our
readers, and hence we are not in-
terested in handling it.

In view of this, you, readers, may
feel quite free to patronize our ad-
vertising columns liberally. By
reading our ads you may avail your-
selves of a convenient service which
you may have heretofore neglected.
There may be something of interest
to you which you have overlooked.
And remember, at all times we are
eager to serve you and preserve
your reader confidence in our col-
umns.

Advertising Department
THE ETUDE MUSIC MAGAZINE

D. Appleton and Company take pleasure in announcing the
third volume in the new

APPLETON MASTER - COMPOSER SERIES

The title of the third volume in this new series is

VOL. III—CHOPIN AT HOME

COMPLETE CONTENTS

Piano Works

Etudes

ETUDE, Op. 25, No. 1

ETUDE, Op. 25, No. 2

MAZURKA, Op. 6, No. 1

MAZURKA, Op. 7, No. 1

MAZURKA, Op. 17, No. 1 (Duet)

MAZURKA, Op. 17, No. 1

MAZURKA, Op. 33, No. 3

MAZURKA, Op. 33, No. 3

NOCTURNE, Op. 9, No. 2 (Duet)

NOCTURNE, Op. 15, No. 2

NOCTURNE, Op. 15, No. 2

NOCTURNE, Op. 37, No. 1

NOCTURNE, Op. 37, No. 1

NOCTURNE, Op. 37, No. 1

PRELUDE, Op. 28, No. 4

PRELUDE, Op. 28, No. 6

PRELUDE, Op. 28, No. 7

PRELUDE, Op. 28, No. 15

PRELUDE, Op. 28, No. 17

PRELUDE, Op. 28, No. 20

PRELUDE, Op. 28, No. 21

WALTZ, Op. 18

WALTZ, Op. 34, No. 2 (Duet)

WALTZ, Op. 34, No. 2 (Duet)

WALTZ, Op. 64, No. 1

WALTZ, Op. 64, No. 2

WALTZ, Op. 64, No. 3

WALTZ, Op. 64, No. 1

WALTZ, Op. 64, No. 1

BERCEUSE, Op. 57

FUNERAL MARCH, Op. 35

MILITARY POLONAISE, (Duet)

MILITARY POLONAISE, (Duet)

Price, \$1.50

As in the case of the
Chopin volume, each
volume in the Master-
Composer Series will
contain the life-story of
the composer, a large
number of his most
popular compositions,
and a series of inter-
esting facts about each
individual work.

For Sale at Music Shops in the U. S. and Canada

D. APPLETON & COMPANY 35 W. 32nd Street
New York City

THE ETUDE MUSIC MAGAZINE

The Ideal Monthly For All Music Lovers

Special "Get Acquainted" Offer

To Music Lovers Not Yet Subscribers

3 Issues for 35c

June, July and August Numbers

TO INTRODUCE and spread the delightful worthwhile in-
fluence of THE ETUDE, we will send the June, July and August
issues to any music lover not already a subscriber, for 35c. Think
of it! Three issues of THE ETUDE, worth over \$15.00 worth of
new music and innumerable helpful and delightful articles and
special features for less than half the newsstand price!

A Welcome Opportunity To Introduce THE ETUDE To Your Friends

AMONG your friends we are sure there are some unacquainted
with THE ETUDE, who would be delighted with its captivating
music and fascinating articles. You would willingly spend many
times 35c to entertain any one of these friends. Here is an oppor-
tunity to share your musical joys and afford hours of enter-
tainment to a number of your friends for a few cents each. The
coupon below is for your convenience. Write additional names
on a separate sheet.

Order Now! This Offer Expires August 31, 1929!

THE ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers

1712 CHESTNUT STREET, PHILADELPHIA, PENNA.

Centimeters

For the enclosed 35c please send the June, July and August issues to—

Name

Address

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.

WRITE US TO-DAY FOR THIS NEW FREE 1929 "WHOLE WORLD" CATALOG



Recently issued, this booklet will be of in-
finite service to you in the selection of music
collections. One of the most attractive cata-
logues ever issued of standard music for
piano, voice, violin, organ and other instru-
ments. Every book illustrated, and de-
scribed, together with its complete contents.
If you are a teacher, student or lover of
music, be sure to write us today—a postcard
brings it. (Not sent to Canada or European
countries.)

THIS NEW FREE CATALOGUE CONTAINS DESCRIPTIONS AND CONTENTS OF ALL THESE BOOKS

FOR THE PIANIST	FOR THE OPERA LOVER
Piano Pieces.....\$1.25	Grand Opera at Home.....\$1.25
Modern Piano Pieces.....1.25	Light Opera at Home.....1.25
Modern Piano Pieces.....1.25	Modern Opera Selections.....1.25
Recital Piano Pieces.....1.25	Gilbert & Sullivan at Home.....1.25
Recital Piano Pieces (Paper).....1.25	
Concert Piano Pieces (Cloth).....1.00	
Schubert at Home.....1.50	
Chalkovsky at Home.....1.50	
Love Songs Whole World Sing.....1.25	
Songs Whole World Sing.....1.25	
Secret Music.....1.25	
FOR THE VIOLINIST	FOR YOUNG PEOPLE
Violin Pieces.....\$2.00	Children's Piano Pieces.....\$1.25
Violin Pieces.....2.00	Children's Songs.....1.25
Light Violin Pieces.....2.00	
Violin Pieces.....2.00	
Concert Violin Pieces.....2.00	
Violin Pieces.....2.00	
Operatic Violin Pieces.....2.00	
American Home Music.....2.00	
Encyclopedia of the Violin.....2.00	

For Sale at all Music Stores (except in Canada) or sent direct on receipt
of marked prices

D. APPLETON & COMPANY 35 W. 32nd Street
New York City

SUMMY'S CORNER

AS Publishers of Music since the year 1888, it has been our aim to
select for publication only such things as possess a definite merit.
Our Catalogue contains largely ORIGINAL COPYRIGHTS not
to be found in any other catalogue. Our interest has been centered prin-
cipally in publishing desirable Teaching Material, and our Catalogue is
particularly strong in material for the earlier grades.
We keep you in touch, from month to month, with our NEW Pub-
lications as they are issued. But we want you to know our ENTIRE
CATALOGUE, to know the wealth of splendid teaching material which
has PROVEN its value to the teacher through years of continued and
gratifying success.

TO THAT END, LET US SEND YOU A COMPREHENSIVE
SELECTION OF OUR PUBLICATIONS, ADAPTED TO YOUR
PARTICULAR NEEDS, FOR YOUR USE DURING THE COMING
SEASON. EXAMINE IT THOROUGHLY; SELECT WHAT YOU
WISH FOR YOUR WORK THROUGHOUT THE YEAR; AND AT
THE END OF THE SEASON, RETURN TO US FOR CREDIT,
WHAT YOU HAVE NOT USED.

It is only natural that we can afford to send out a greater variety of
our publications on selection than can any dealer. Replenishing can be
done through your regular dealer, if you prefer.

Will you let us know whether we may offer you this opportunity to know us better?

You will find our "On Sale" plan similar to that of any other reputable
publisher, and our terms and discounts to the Teacher as reasonable
and generous.

THE PROMPTNESS, COURTESY AND GENERAL
HELPFULNESS OF OUR SERVICE IS FREQUENTLY
AND APPRECIATIVELY ACKNOWLEDGED BY
THOSE WHO DEAL WITH US.

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Illinois

We carry an extensive stock of Publications in general demand, from
all recognized Music Publishers.

TEACHERS!

The Way To Find Gold!

We have done the sifting for you, by leaving out indications of the value of the material, by the use of material not quite good enough, by using records, by using instructions in words, etc., etc.

IS TO SIFT AWAY THE UNDESIRABLE MATERIAL UNTIL ONLY THE PRECIOUS METAL REMAINS

HERE IS THE PRECIOUS MATERIAL!

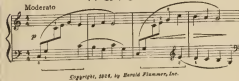
Climbing



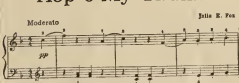
Wood Nymphs Frolic



Wavelet



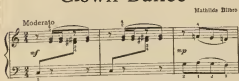
Hop o' My Thumb



Fairy Bark



Clown Dance



CUT OUT THIS ADVERTISEMENT.

Write your

Name.....

and Address.....

Here and send to

HAROLD FLAMMER, Inc.,

STEINWAY HALL, 113 W. 57th STREET, NEW YORK

MUSIC PRINTERS

ZABEL BROTHERS CO. INC.

235 So. and Columbia Ave. PHILADELPHIA, PA.

ENGRAVERS AND LITHOGRAPHERS

Write to us about anything in this line

SEND FOR TIMENED PRICE LIST

The Music Supplement of this Magazine is Printed by Us

OLIVER DITSON ENDOWMENT FUND

\$100,000

Bequest of the Late
Charles H. Ditson

for

FREE FELLOWSHIPS

with Famous Musicians

at the

CHICAGO MUSICAL COLLEGE

Available to talented and
deserving students this Fall

Competition First Week of
September

Application Blank on Request

Complete Catalog on Request

CARL D. KINSEY, Manager

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

A University of Music
Nationally Accredited
Established 1867

A fitting companion piece to *Garden of Roses*.
Grade 3 1/2 Moderato M. M. ♩=108

DANCING NYMPHS

IRENE MARSHAND RITTER

grazioso

p dolce

mf

a tempo

rit

Più animato

Fine

ff

rit

a tempo

mp

rit

a tempo

rit

dim

D.S.

TRIO

* From here go back to ♩, and play to *Fine*; then play *Trio*.
Other Music Sections in this issue on pages 585, 593, 621.

Copyright 1929 by Theodore Presser Co.
British Copyright secured

Another one of Mr. Tourjée's very taking waltzes. Grade 4.

FLATTERY

VALSE ETUDE

HOMER TOURJÉE

Moderato

Allegro con spirito M. M. $\text{♩} = 72$

Musical score for 'Flattery' by Homer Tourjée. The score is in 3/4 time and consists of two parts: a Moderato section and an Allegro con spirito section. The Moderato section begins with a piano (p) dynamic and includes markings for 'rall' and 'a tempo'. The Allegro section starts with a mezzo-forte (mf) dynamic and includes a 'Fine' marking. The score is written for piano and includes various musical notations such as notes, rests, and fingerings.

D. S.

Musical score for 'Woodland Revels' by W. D. Armstrong. The score is in 3/4 time and begins with a piano (p) dynamic. It includes various musical notations such as notes, rests, and fingerings.

WOODLAND REVELS

From the Pageant Suite. Grade 3.

W. D. ARMSTRONG, Op. 116, No. 2

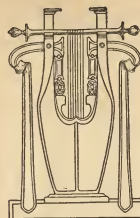
Allegro vivace M. M. $\text{♩} = 160$

Musical score for 'Woodland Revels' by W. D. Armstrong. The score is in 3/4 time and begins with a mezzo-forte (mf) dynamic. It includes various musical notations such as notes, rests, and fingerings. The score is written for piano and includes markings for 'Fine' and 'ff'.

DANCING COLUMBINE

From the *Toy Box*, a set of characteristic pieces, Grade B.
Andante moderato e molto grazioso M. M. ♩=108

MONTAGUE EWING



THE ETUDE Music Magazine

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor
JAMES FRANCIS COOKE

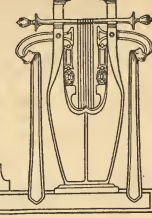
PUBLISHED BY
THEODORE PRESSER CO.
1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

Assistant Editor
EDWARD ELLSWORTH HUPFISER

Vol. XLVII, No. 8

PRINTED IN THE UNITED STATES OF AMERICA

AUGUST, 1929



CHARLES GOUNOD

THE WORLD OF MUSIC

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



CEsar FRAnCK

GOUNOD'S "JEANNE D'ARC" had its first performance in New York when given on May 12th in commemoration of the first centenary of the "Warrior Maid of Orleans." It was a part of the tribute of the French people to New York City and was sponsored by the French Huguenot Church, the "Church of the Waldens," which dates back to the early days of the "Reformation," the chronological equal of the Collegiate Church Reformed Church. The celebration was held in the French Institute.

THE NORTH SHORE FESTIVAL, at Evanston, Illinois, was held this year from May 27th to June 1st, with Peter G. Laikin as conductor. "Samson and Delilah" by Saint-Saëns and the great Bach "Mass in B Minor" were the chief choral offerings. Leading soloists were Nevada Van der Veer, Alice Mock, Anna Burmeister, Marie Morrice, Paul Albouze, and Barre Hill.

THE BIENNIAL CONVENTION of the National Federation of Music Clubs met in Boston on June 10th to 17th, with Mrs. Edgar Stillman Kelley presiding. Each year is devoted to some particular feature of the Federation's activities. The finals of the Young Artists' Concerts were held on the 11th; the 12th was Educational Day with Mrs. Frank A. Scheraga as chairman; the 13th was American Music Day; the 14th, Religious Music of the country, from 19th to 20th. Thirty of the leading women's choral organizations of the country, from Portland, Maine, to Los Angeles, were present and on Thursday joined in grand programs of massed singing.

THE CHICAGO CIVIC ORCHESTRA is sponsoring a movement to promote opera clubs in all the suburban communities within a radius of sixty miles. A progressive movement would the attention of other cities large and small.

THE CONGRESS OF BRAILLE MUSICAL EXPERTS, representing fourteen nationalities, which recently met in Paris, agreed to adapt universally the English style of Braille notation. Heretofore there have been such wide variations in the methods of musical notation for the blind that works published in one country were often unintelligible in another.

CAPTAIN F. W. WOOD, for twenty-nine years the bandmaster of the famous Scots Guards in London, retired, June twenty-first, after fifty-five years of service in the British army. He conducted the band at both the coronation and the funeral of King Edward VII.

ERNO DOHNANYI, best known to America as a brilliant piano virtuoso, has had his opera-comique, "The Royal Opera of Budapest," which he met with success. Born at Pestany (Pest), Hungary, on July 27th, 1877, he received his first musical instruction from his father, an organist. His first piano studies were finished with Albert. In the last two years of his life, he has given much time to composition, mostly in the form of symphonies, chamber music and piano solos and concertos.

FOUR NEW AMERICAN SINGERS are announced as additions to the Metropolitan Opera Company. Of these Gladys Swarthout, mezzo-soprano, was formerly with the Chicago Civic Opera; Eleanor La Mance, mezzo-soprano, and Edward Remond, tenor, have in later years sung in several Italian theatres.

THE CINCINNATI MAY MUSICAL FESTIVAL, founded in 1923 by Theodore Presser, who conducted the first fifteen of these biennial events, was held for the twenty-eighth time, on May 10th to 16th, at Cincinnati, Ohio. The festival was conducted by the Chicago Orchestra, was the conductor for this event. Leading soloists were Mendelssohn's "St. Paul," Wagner's "Siegfried," "The New Life," and "The Song" by Vaughan Williams was given with full orchestra, chorus, solo chorus, and soloists. Leading singers were Florence Chandler, Cyrena Van Gordon, Marie Morrice, Nevada Van Der Veer, Dan Hedder, Fred Patton and Lawrence Tibbett, with Miss Schumann-Heink singing her own song at these festivals.

MONTEVERDI'S "ORFEO" and Handel's "Apollo e Daphne" had their first performance in America when given, on May 11th, at Smith College of Northampton, Massachusetts. "OrfEO" was given by the college choir, and "Apollo e Daphne" by the Duke of Mantua; and it is one of the most interesting and expressive, with the music interpreting line for line the story of the plot.

LEONORA CORTEZ, the young American pianist, is reported to be meeting with very favorable reviews at her concert in Germany.

ITALIAN MUSICIANS are to have a representative in their national Parliament, according to a reported decree of Mussolini.

VINCENT PINDY recently celebrated his seventy-eighth birthday by conducting a concert devoted entirely to his own compositions.

THE MUNICIPAL THEATRE at Cologne is reported to have been closed and the famous orchestra of that city to have been disbanded, because of the unsatisfactory financial condition of the city treasury.

SAMUEL A. BALDWIN finished on May 12th his twenty-second season of free organ recitals in the Great Hall of the College of the City of New York. In the last of twelve hundred and thirty-two recitals he has given since the opening of the organ on February 15, 1908, there have been ten thousand and thirty-six interpretations of eighteen hundred and twenty-five works, embracing every school of organ compositions as well as many transcriptions.

THE FIFTH ANNUAL VICTOR HERBERT MEMORIAL CONCERT was held in the hall-room of the Ritz-Carlton of New York, on May twenty-fifth, under the auspices of the American Society of Composers, Authors and Publishers. Leading features of the program were Henry Hadley and Sigmund Romberg conducting Herbert selections. Fritz Schell, who made her name in Herbert operas, singing *Kir Mir Agan*; and John Philip Sousa, reading the closing number, the march from "Babes in Toyland."

MUSIC AT THE CHICAGO CENTENNIAL WORLD'S FAIR (1929) is to be planned on a program never before equalled in scope and interest. Exhibitors of living composers will dramatize the art from earliest times, including the first of the world's music in the present day. Festival Hall is to be one of the first of the group of buildings and is now suggested that it be named two years before the Fair so that festivals preliminary to the main event may be held. Chicago knows how to conduct a World's Fair.

AN ENGLISH MUSIC FESTIVAL is to be held at the Royal York Hotel of Toronto from November thirteenth to sixteenth. Old English dances and music have the time of the lutanists in our own period will be presented.

LILI LEHMANN, one of the most famous of the dramatic sopranos in the entire history of the lyric stage, died in Berlin on May seventh, at the age of eighty-one. A Bavarian in origin, she was born in Berlin, in 1848. In 1868 her first Wagner role was *Brigitta* in a Bayreuth performance in the Wagner music festival. Her first Wagner role was *Brigitta* in a Bayreuth performance in the Wagner music festival. Her first Wagner role was *Brigitta* in a Bayreuth performance in the Wagner music festival.

AMERICA'S LARGEST CARILLON has now moved its residence from the lately dedicated Spring Tower Carillon on the Rock estate in southern Florida to Indianapolis, Indiana. The carillon given by Arthur R. Baxter to the new Scottish Rite Cathedral, dedicated there in May, has sixty-three bells ranging in weight from a few pounds up to twelve tons. The carillon differs from chimes, in that its bells are stationary. The music is played in three ways: from a keyboard similar to the organ or piano; from a clavier, worked by handles and pedals; and by perforated rolls.

A GENUINELY AMERICAN PROGRAM, in which all compositions were by American musicians and which Sanford Hartmut was conductor of the Pasadena Orchestra, and Frances Nash the piano soloist, closed the season of concerts at the Théâtre des Champs Elysées in Paris.

THE SILVER GREY BAND of Logan, Utah, claims the longest unbroken existence of any similar American organization. Organized in 1870, six of its first nine members are now past seventy, while John C. Johnson, the patriarch of the band, is seventy-seven years of age.

CARL ENGEL, who since 1922 has been Chief of the Music Division of the Library of Congress, has been elected president of the Schirmer, Inc., in the reorganization of its management. From 1910 till his appointment at Washington, Mr. Engel was musical editor-in-chief of the *Century Magazine*. As a skilled and erudite writer on musical themes, he is best known through his contributions to the *Century* and *Encyclopedia*. On the death of Oscar G. Sonneck, he became editor of the *Musician Quarterly*.

HENRY DUNHAM, organist, composer and the teacher of a whole generation of younger musicians, died on May fourth, at his home in Brookline, Massachusetts. Born at Brookline, Massachusetts, July 29, 1853, he was educated mostly in New England. He was a member of the Boston University College of Music. He was a pupil of the late George F. Whiting, J. C. D. Parker in piano and John Knowles Paine in composition. He held positions at several leading organs of "The Fifth," and on the death of George F. Whiting became his successor at the New England Conservatory.

THE GERMAN GRAND ORPHEUS COMPANY is announced for another American tour beginning early in next January. The Wagnerian repertoire given in its last tour will this year include performances of *Beethoven's "Fidelio"* and *Mozart's "Don Giovanni"*. Also a number of American singers are to be added.

SEVERAL "ALL-AMERICAN" programs are being included in the season of concerts by the Golden Band in Central Park, New York. The first of these is planned for the fourth of July.

"A TUNE IS A TUNE," and the public is hopefully enough old-fashioned to like one, was proven when the Philadelphia audiences were allowed to ballot for their last program of the season. In spite of the plethora of "modernism" which the orchestra's leader had pressed upon their musical palates, the first choice of the phonic was a program of Beethoven's "Fifth Symphony." Wagner's "Overture to Die Meistersinger" and Kimmy Korshak's "Scherzando," while a second choice group would have been the "Leonore Overture, No. 2" of Beethoven, "Symphony in D Minor" by Franck, and "Prelude and Love Death from Tristan and Isolde" by Wagner.

OPERA AT COVENT GARDEN seems to be regaining its former prestige in the social life of London. The Royal family is lending its influence towards this, and the Prince of Wales and former King Manuel of Portugal are frequently in attendance.

THE ENTIRE WAGNERIAN REPERTOIRE has been performed each season of the Budapest Royal Opera for four years. This has been done each year between the regular seasons, and will be repeated in the coming February and March.

OPERA STARS OF BERLIN are to have their salaries raised from thirty to forty thousand dollars a year, according to a New York Times dispatch. This prodigious sum for the Germany of these days is offered to prevent the flocking of these singers to the United States; and, in return for this remuneration, they not only must remain at their posts for nine months of the year but also must agree not to sing in America while on vacation.

THE DEGREE OF DOCTOR OF MUSIC was conferred upon James Francis Cooke, editor of *The Etude* and president of the Theodore Presser Company, by the Cincinnati Conservatory of Music, at its annual commencement in June. Among others who have received similar degrees from this institution are John Alden Carpenter and David Stanley Smith of Yale.

AMERICAN ORGAN WORKS are becoming familiar to Ireland through the broadcasting recitals of Mr. Herbert Fraserley, the eminent English organist, at the new Grosvenor Hall of the Miscellaneous works have appeared on his programs throughout the year; and on May 1st the entire recital was devoted to American compositions, as will be that of July 5th.

EDUARDO MARZO, the noted Italian-American composer, died on June 17th, in seventy-ninth year. Born at Naples, his success as a composer of ecclesiastical music was for him many distinctions, including that of a Knight of the Order of St. Sylvester (Pope Benedict XV), and membership in the Royal Academy of St. Cecilia, of Rome.

EUGENE OENGIN, the grand opera by the Metropolitan, was given its last performance in English, on the evening of May twenty-first, when it was included in the season of the Metropolitan Conservatory of Music under the direction of Alexander Kozlovsky. The performance was in every way a notable achievement.

(Continued on page 62)

In Preparing for the Coming Season

the Wide-Awake, Progressive Music Teacher, Director or Performer Realizes the Importance of Adding Fresh, New Material for Teaching or the Repertoire.

Here is a List of Recent Publications That Well Merits Attention

ANY OF THESE PUBLICATIONS MAY BE HAD FOR EXAMINATION

PIANO SOLOS

ARNOLD, MAURICE
Cat. No. Gr. Pr.
24519 On the Levee..... 3 \$0.35

THERE'S MUSIC EVERYWHERE

A Piano Story Suite
By MATHILDE SILBERO

Grade 2

24523 Music of the Rain..... \$0.30
24524 Robin Song..... 30
24525 Music of the Breeze..... 30
24526 Music of the Waves..... 30
24527 Fantasia..... 30

EWING, MONTAGUE

24524 At Sunset..... 1 25
24525 In A Dream Boat..... 1 25
24526 Nuth the Silver Stars..... 1 25
24527 On the Sea-Saw..... 1 25

WATER COLOURS

By MONTAGUE EWING

Grade 3

24491 Rustling Leaves..... \$0.40
24492 Nuth the Willow Tree..... 35
24493 Popcorn in the Corn..... 35
24494 Autumn Evening..... 35

FELTZ, ALEXANDER von

Use Page d'Amour,
Op. 22, No. 1..... 5 30

GERMAN, EDWARD

24401 Moria Dance..... 4 40
24402 Shepherd's Dance..... 4 40
24403 Torch Dance..... 4 50

SUITE BIJOU

By THOS. J. HEWITT

Grade 3

24514 Grasshopper..... \$0.30
24515 Translations..... 35
24516 Sleepyhead..... 35
24517 Suite..... 35

MY PLEASURE HOUR

Four Entertaining Piano Pieces
By WALLACE A. JOHNSON

Grade 2

24479 Playing See-Saw..... \$0.35
24480 Sweet Toned Yello..... 35
24481 Bells Softly Ringing..... 30
24482 Roy Blue and Bo-Peep..... 35

LANSING, A. W.

24379 Marguerite, Gavotte..... 4 35

SARTI-MALPIERO

Santa Lucia..... 3 50

MENDELSSOHN, FELIX

24512 Etude Lamentoso..... 7 40

MOSKOWSKI, M.

24538 Spanish Dance (Easy Arr.)..... 2 25

NICHOLLS, HELLER

24486 Love Song..... 25
24487 Merry Tale..... 25
24488 Spring Dance..... 25
24489 Sunday Morn..... 25

LOUISIANA SUITE

Based Upon Popular Southern Melodies

Grade 44

24540 The Mississippi Steamboat's in Sight..... \$0.30
24541 My Old Kentucky Home..... 30
24542 The Interrupted Serenade..... 30
24543 Longing for Home..... 30
24544 Central in New Orleans..... 40

PIANO SOLOS

OVERHOLT, CHARLES E.
Cat. No. Gr. Pr.
24561 Regimental Parade..... 2 40
24562 POLDINI, ED.

24511 Peasantry..... 6 35
24506 Morning Zephyr..... 5 40
24567 Marche Finale..... 60

QUATRE MARCHES

By ED. POLDINI

Grade 5

24444 Marche Capricieuse..... \$0.30
24445 Marche Esquise..... 30
24446 Marche Esquise..... 30
24447 Marche Esquise..... 30

24507 Step Softly..... 4 40

24509 Valseuse Nocturne..... 5 40

24500 Waltz At Twilight..... 5 40

SATIE, ERIC

24518 1st Nocturne..... 6 30

SCHÜTT, ED.

24499 En Berceant—Lullaby..... 5 25

VALDEMAR, PAUL

24520 Toccata..... 4 35

VAN GEL, HENRI

24513 Hear Me!..... 3 50

SEVEN SCENES FROM CHILDHOOD

By MABEL MADISON WATSON

Grade 1

24533 Birthday Party Waltz..... \$0.30
24534 March of the Tin Cavalry..... 30
24535 The Frothing Pony..... 30
24536 Pirates Bold..... 30
24537 Dance of the Snowflakes..... 30
24538 On Skis..... 30
24539 Little One, Sleep..... 30

WILLIAMS, FREDERICK A.

24560 Berceuse Valse Ballet..... 4 50

PIANO DUETS

ARENSKY, A.

24481 La Coquette—Scherzo..... 4 50

24373 Adoration..... 4 70

24374 Adoration..... 4 70

24375 Adoration..... 4 70

24376 Adoration..... 4 70

24377 Adoration..... 4 70

24378 Adoration..... 4 70

24379 Adoration..... 4 70

24380 Adoration..... 4 70

24381 Adoration..... 4 70

24382 Adoration..... 4 70

24383 Adoration..... 4 70

24384 Adoration..... 4 70

24385 Adoration..... 4 70

24386 Adoration..... 4 70

24387 Adoration..... 4 70

24388 Adoration..... 4 70

24389 Adoration..... 4 70

24390 Adoration..... 4 70

24391 Adoration..... 4 70

24392 Adoration..... 4 70

24393 Adoration..... 4 70

24394 Adoration..... 4 70

24395 Adoration..... 4 70

24396 Adoration..... 4 70

24397 Adoration..... 4 70

24398 Adoration..... 4 70

24399 Adoration..... 4 70

24400 Adoration..... 4 70

24401 Adoration..... 4 70

24402 Adoration..... 4 70

24403 Adoration..... 4 70

24404 Adoration..... 4 70

24405 Adoration..... 4 70

24406 Adoration..... 4 70

24407 Adoration..... 4 70

24408 Adoration..... 4 70

24409 Adoration..... 4 70

24410 Adoration..... 4 70

24411 Adoration..... 4 70

24412 Adoration..... 4 70

24413 Adoration..... 4 70

24414 Adoration..... 4 70

24415 Adoration..... 4 70

24416 Adoration..... 4 70

24417 Adoration..... 4 70

24418 Adoration..... 4 70

24419 Adoration..... 4 70

24420 Adoration..... 4 70

24421 Adoration..... 4 70

24422 Adoration..... 4 70

24423 Adoration..... 4 70

24424 Adoration..... 4 70

24425 Adoration..... 4 70

24426 Adoration..... 4 70

24427 Adoration..... 4 70

24428 Adoration..... 4 70

24429 Adoration..... 4 70

24430 Adoration..... 4 70

24431 Adoration..... 4 70

24432 Adoration..... 4 70

24433 Adoration..... 4 70

24434 Adoration..... 4 70

24435 Adoration..... 4 70

24436 Adoration..... 4 70

24437 Adoration..... 4 70

24438 Adoration..... 4 70

24439 Adoration..... 4 70

24440 Adoration..... 4 70

24441 Adoration..... 4 70

24442 Adoration..... 4 70

24443 Adoration..... 4 70

24444 Adoration..... 4 70

24445 Adoration..... 4 70

24446 Adoration..... 4 70

24447 Adoration..... 4 70

24448 Adoration..... 4 70

24449 Adoration..... 4 70

24450 Adoration..... 4 70

24451 Adoration..... 4 70

24452 Adoration..... 4 70

24453 Adoration..... 4 70

24454 Adoration..... 4 70

24455 Adoration..... 4 70

24456 Adoration..... 4 70

24457 Adoration..... 4 70

24458 Adoration..... 4 70

24459 Adoration..... 4 70

24460 Adoration..... 4 70

24461 Adoration..... 4 70

24462 Adoration..... 4 70

24463 Adoration..... 4 70

24464 Adoration..... 4 70

24465 Adoration..... 4 70

24466 Adoration..... 4 70

24467 Adoration..... 4 70

24468 Adoration..... 4 70

24469 Adoration..... 4 70

24470 Adoration..... 4 70

24471 Adoration..... 4 70

24472 Adoration..... 4 70

24473 Adoration..... 4 70

24474 Adoration..... 4 70

24475 Adoration..... 4 70

24476 Adoration..... 4 70

24477 Adoration..... 4 70

24478 Adoration..... 4 70

24479 Adoration..... 4 70

24480 Adoration..... 4 70

24481 Adoration..... 4 70

24482 Adoration..... 4 70

24483 Adoration..... 4 70

24484 Adoration..... 4 70

24485 Adoration..... 4 70

24486 Adoration..... 4 70

24487 Adoration..... 4 70

24488 Adoration..... 4 70

24489 Adoration..... 4 70

24490 Adoration..... 4 70

24491 Adoration..... 4 70

24492 Adoration..... 4 70

24493 Adoration..... 4 70

24494 Adoration..... 4 70

24495 Adoration..... 4 70

24496 Adoration..... 4 70

24497 Adoration..... 4 70

24498 Adoration..... 4 70

24499 Adoration..... 4 70

24500 Adoration..... 4 70

24501 Adoration..... 4 70

24502 Adoration..... 4 70

24503 Adoration..... 4 70

24504 Adoration..... 4 70

24505 Adoration..... 4 70

24506 Adoration..... 4 70

24507 Adoration..... 4 70

24508 Adoration..... 4 70

24509 Adoration..... 4 70

24510 Adoration..... 4 70

24511 Adoration..... 4 70

24512 Adoration..... 4 70

24513 Adoration..... 4 70

24514 Adoration..... 4 70

24515 Adoration..... 4 70

24516 Adoration..... 4 70

24517 Adoration..... 4 70

24518 Adoration..... 4 70

24519 Adoration..... 4 70

24520 Adoration..... 4 70

24521 Adoration..... 4 70

24522 Adoration..... 4 70

24523 Adoration..... 4 70

24524 Adoration..... 4 70

24525 Adoration..... 4 70

24526 Adoration..... 4 70

24527 Adoration..... 4 70

24528 Adoration..... 4 70

24529 Adoration..... 4 70

24530 Adoration..... 4 70

24531 Adoration..... 4 70

24532 Adoration..... 4 70

24533 Adoration..... 4 70

24534 Adoration..... 4 70

24535

compelled to employ scribes to write the simplest messages.

The use of music has become so universal in these days that to be unable to play, and play acceptably, is often followed by a shamefaced apology. Certainly the ability to play well is always an asset. The silver spoons of birth count less and less in these days; and the silver keys of culture count more and more.

AU REVOIR

DURING the next few months your editor will be again in Europe, prompted by the very great number of ETUDE friends who have written in such complimentary manner about the "Musical Travogues" that have appeared during the past two years. Your letters have been a real inspiration, and no effort will be spared to bring back to you verbal pictures of the thousand and one things in musical Europe which are of extraordinary interest to the music lover, the student and the teacher.

Our own progress in music in America is such that we find that Europeans take a far more sincere and earnest interest in enabling us to secure information than in former years. America can no longer be ignored. Everywhere in Europe we have met with the greatest imaginable cordiality and courtesy. Twenty-five years ago it was necessary to explain what THE ETUDE was. Now THE ETUDE seems to be known everywhere in Europe, and the unswerving high critical and educational ideals of the paper have brought it a repute of which we are very proud, since you, our readers, have contributed to make the magazine what it is.

In bidding you *au revoir* for a little while it is interesting to tell you that practically every page of THE ETUDE reading text has been up in type on the Editor's desk for months beyond the end of our sojourn in Europe. There will be, therefore, no change in contents as every issue is under the supervision of the regular editorial staff of your publication.

So many of our friends are writing us that every number of THE ETUDE grows better and better, that we are inspired to leave nothing undone to make THE ETUDE more engaging and more useful with every issue.

CAPITALIZING OUR PROSPERITY

THE good Lord has certainly blessed Americans with great opulence of leisure time and wealth. We have worked hard and long and like to think that we deserve our unprecedented prosperity. Whether we fit ourselves to deserve keeping it and gaining the most from it is a very different question.

The distribution of wealth in our country and the ever-increasing leisure hours are great assets, but at the same time present serious problems. A half century ago only the children of "gentlemen" (meaning, by that, people of large means, with plenty of idle time) could hope to have a musical training, except in the cases of those few who were fitting themselves to take up music as a professional calling. The possession of a piano was a mark of culture, just as the possession of a carriage and pair was a mark of wealth. Now almost everyone may own an automobile, a radio, an electrical refrigerator, or a fine talking machine. Labor-saving devices in industry have cut down the working hours, and labor-saving devices in the home have torn the shackles from the hands of the housewife.

How do our children look upon this? Do they realize the importance of capitalizing our new-found wealth and our new-found leisure. Do they realize, for instance, that the talking machine and the radio make the study of music vastly more interesting; but that, unless they actually learn to play an instrument, they will be missing at a terrific price one of the greatest joys of life—the ecstasy of self-expression in music? Do they realize that, having earned the ability to play by study, everything they hear over the radio and through the equally marvelous sound reproducing instruments will have a new and infinitely higher significance and cultural value to them?

Music in the home is one of the great blessings of the age.

But it should not be forgotten that music study in the home, augmented in interest by the famous modern inventions, may provide the student with a life avocation which only people of large means could enjoy a few years ago.

The home in which music plays an active part, in which the piano is a living, vital center of interest, in which chamber piano and singing form a daily diversion and stimulation, is as different from the home without these privileges as is a living oak from a painted stage tree.

Life is work, and work is joy. The great things in life come from unceasing effort to better ourselves and others. Make your home a real musical home and inspire others to do likewise. Capitalize the great blessings that come to you through the radio and the sound reproducing instruments, by preparing yourself to understand them and appreciate them through real music study of the piano, or of some other instrument.

THE ART OF THE NEW—"AND THEN SOME"

OFTTIMES we think that the art of the new is very much like the art of the newly rich—a mere technic of ostentation. Recently a gentleman with an audacious nose, despite an Irish brogue, tried to persuade us that the basilar structure of music was cataphonic. He marked this as the debilitation of the pie period of development. Newness was the god, the very ens of progress. His contention seemed to us, to say the least, flagitious.

There are always gowks with a little learning and some necromancy who can palm off the fantastic for the real. The ethos of American art is originality. It is not to be satisfied by those ideas interminably expanded by modernists. Yet, there are those who would create special glories of fame for such obvious impostors. Surely the least one can say is that such people are afflicted with homiopia. We would not infer that all art canons are infrangible.

The past is always jejune for the radical. Time alone liquidates the processes of permanent art. Recently we heard a so-called modern composition which was positively mephitic. This queasy, murky balderdash merely insults cognition. There is scant excuse for this in an art purporting to be beautiful. The nival flora of the bleak wastes of the high Alps (or as we may say in German: *Die Hochgebirgsunterschneevarietäten*) have at least shape, color, and often delightful perfume.

We do not object to oxytones when they enhance the real charm, but a conglomeration of them is merely the din of upper Broadway on New Year's Eve. Never can we admit this as Art. We also expect that our music should be at least palatable, not a disheveled mess of tones and chords with no relation to a main organic development. Yet these mongers of the "new for newness' sake" audaciously parade themselves as the very quotients of the art.

Let it be thought that we are altogether rubescent and that the editor has lost his reason, let us say that this editorial, which sounds to us like much of the music and the musical criticism we hear and read, has thus far been written with a purpose. What on earth does it really mean? Very few people will be able to get through the foregoing intelligently, without a dictionary. Only a handful of pedants can grasp its sense. Although these unusual words have been employed with propriety, they have served to make the meaning obscure rather than clear.

When you have something to say, why say it so that as few people as possible can understand? Why write for an audience of lexicographers? Even though the curious terms we insert can be found in the dictionary, that does not make this bit of writing either artistic or practical. Art in music, painting and literature is the normal unfolding of ideas through original, inspired means. It is not the opening of a bag of cheap tricks. Therefore our editorial overture is neither good art nor good literature.

One thing I can assure you: Your Yankee common-sense in art as well as in other things! If the so-called futurists hoodwink us in music our tomorrow rests on quicksand.

THE ETUDE



THE WARTBURG IN EISENACH

"AND BACH was merciful to his apprentices." This sentence was found in a dusty book on the shelf of an old museum in Germany.

Prelude Allegro

IT WAS the custom in the sixteenth and seventeenth centuries for a parent to "sign over" his boy to learn a trade, such as the trade of a goldsmith, a cobbler, a furrier, a weaver, a buckle maker or a musician. One of Johann Sebastian Bach's ancestors, one Johannes Bach, in 1604 was apprenticed as an "articled pupil" to Sull to the "Stadtpeifer." Later he became organist at Stadl.

At one time Bach had eighteen little boys raising in age from eight to twenty years apprenticed for a term of seven or nine years to learn the trade of music and they worked hard under the strict but kind hand of the master. Some of their duties were to chop the wood for the fires, gathering up every chip and twig; to bring water from the old well; to shovel the deep snow in winter and make a path from the house to the well, and another from the house to the church where much of their time was spent; but the hardest task of all was copying music for hours every day. How their little hands must have ached from ruling the five straight lines and copying masses, fugues, cantatas and chorales of their tireless master. Added to these duties were the long services on Sundays and Holy Days. They took part in all these elaborate services, which required hours of preparation.

Varied Duties

FOR RECREATION they had the wonderful cantatas and ecclesiastical plays often performed in the old church. These had to be memorized, costumes made, and parts rehearsed. Many of the boys played the strings, small and large violins, violas, cellos. These were used in the church for all services, the strings standing just behind the choir screen. Other boys sang in the choir or pumped the organ. A thousand and one things were to be done and all with the ever watchful eye of the master upon them.

This little band of workers was augmented by the boys of the Bach family and that was a very large family. "Twenty children" reads the baptismal register of the old church. Bach's father was organist at Eisenach where Johann Sebastian was born in 1685. He was the eleventh child, and the youngest, Johann Sebastian Bach married Barbara, daughter of Michael

Father Bach

A Personal Visit to the Home of Bach and a Sketch of Some of the Smaller Compositions of the Master

By JULIA E. SCHELLING

Miss Schelling, whose contributions have frequently appeared in THE ETUDE, is a distinguished lecturer and pianist and a member of the League of American Pen Women, and has traveled very extensively in Europe. She is a sister of the famous virtuoso-composer, Ernst Schelling, and also of Dr. Felix Schelling, head of the Department of English of the University of Pennsylvania.

Bach of Gelnhausen, who died at the birth of the twins which made seven children born to this marriage. Bach wore deep mourning for exactly one year, and then took to himself another helpmate, Anna Wilcken, daughter of the "Hoftrumpeter." She was a singer and to celebrate their wedding Bach wrote eight "easy pieces" for his young wife. I fancy she sang mostly lullabies after her marriage, as their union was blessed with thirteen children.

The boys of the Bach family, of whom there were nine, performed the same duties as the "bound apprentices." The girls knitted socks, made shirts for the little boys, and helped in the house duties. They were all obliged to attend all church services as part of the congregation.

Chaconne

"FAMILY GATHERINGS" were the fashion in the time of Bach. Family musical festivals were held when all, even the little girls and Mother Bach, joined in singing cantatas, many extemporizing variations and counterpoints all over the beloved Lutheran chorals, and inventing musical "quiblets." This was the disposition of the Bachs, and these musical themes with variations were known to last well into the small hours.

The Bach family was such a musical one that the word "Bach" was synonymous for musician. You could say, "You are a good Bach" meaning "You are a good organist or a good musician." It is said that at one time forty-eight musicians made up the Bach family tree, and we know that four of the Bachs were noted musicians in their day.

Cantatas

IT IS not Bach's great organ fugues that we are thinking—those colossal architectural tonal monuments—the *A Minor*, the stately *E Minor*, and towering *B Minor*. Bach loved the minor mode. It is not Bach's dramatic genius displayed in the "Passion, according to St. Matthew" and the "Passion, according to St. John" that we are thinking. These have been so often described that they have become the household gods of every real student of music. It is of the cantatas, the chamber music, prepared for the children under Bach's training.

At one time Bach composed a new cantata for every Sunday of the Church year. Two hundred and ninety-five, his son, Philip Emanuel, estimated were produced; but only two hundred and twenty-nine are now known to exist. There are five sets of Kirchen Cantatas in one collection.

Let us picture "Father Bach" on a Sunday afternoon surrounded by his seventeen picked chorists, five sopranos, two altos, three tenors, seven basses, a more

solid foundation than the present proportion of the church was accompanied by a few violins, flutes, oboes, trumpets, and drum, and the organ. Bach conducted with a roll of music. These Sunday cantatas were interspersed with secular cantatas written to celebrate weddings, baptisms, birthdays, or to express loyalty to the reigning sovereign. For these secular cantatas all numbers were in dance form, and often the popular song hits of the day were arranged in sprightly fashion.

Gigue

A CANTATA written in 1742 and named "We Have a New Government" was lately found at the Berlin State Library, and reproduced in Germany. The libretto is in dialect of Saxony; all numbers are in dance form; and the popular song hits of the day are arranged very like our modern *revue*. Fancy naming Johann Sebastian Bach as the inventor of the theatrical *revue*! This unexpected side of the composer's genius might be traced in other popular cantatas of his day. For instance, this is shown in "The Coffee Cantata." This cantata was a comic opera of its time. The cast consisted of three characters and a chorus. The characters were a father, a daughter (who will not give up the new and fashionable coffee habit) and her tutor.

Another Bach "*revue*"—a masque—had four characters symbolizing the four great rivers, the Rhine (soprano), the Danube (alto), the Elbe (tenor), and the Vistula (bass). This was performed before Augustus III and his queen at Leipzig in 1734.

Temperament

ONE DAY Father Bach had an argument with his son Christian (known as the Londoner) about the tuning of the organ and harpsichord, and just to make this clear Bach wrote 48 fugues to prove the advantage of tuning all keys equally. It is not recorded whether Christian was convinced or not. He probably studied all the forty-eight fugues before deciding.

To the two hundred and twenty-nine cantatas, add one hundred and forty-eight organ pieces for the "Little Organ Book" alone, and sixty preludes. The larger works are so well-known that they need not be mentioned. This vast collection was copied by hand. Bach even copied many works of other composers, including many of those of the Bach family. What wonder that Bach, like Handel, became blind? Bach was always loyal to the family. He was of a cheerful disposition, great pity and goodness, and he considered the family life as the chief reason for existence.

With the rise and spread of the Lutheran movement the organists of Bach's time naturally turned for inspiration to the



BACH'S BIRTHPLACE IN EISENACH

Bach has been described by Forkel as "the first great voice from Germany after Luther." He has also been called "A sign of God, clear but inexplicable."

Andante

LET US PICTURE Bach living his simple, happy, busy life in the old homestead where he was born, and his father before him. The charming old house is still standing in Eisenach, although the city has crept up close to it. Its garden has been invaded by modern business houses, but part of the wooden fence remains and a few of the box-bordered flower beds are still to be seen. The interior of the house is unchanged with its open fireplaces and a beautiful old Dutch oven in the kitchen. The cradle which rocked the great Bach to sleep when he was a babe is still there and the garret where, as a young man, Bach made his tools and engraved many of his masterpieces.

The feeling of "homelessness" is felt wherever you turn and it was here that Bach taught his little apprentices, and we can well believe that "he was merciful to them." Wagner has given us a most realistic and charming picture of music apprentices of the 17th century in "Die Meistersinger von Nürnberg" and we find that "David" appointed to Hans Sachs, although of marriageable age, was terribly afraid of a beating, and that he could not even figure as a witness until given his freedom and made a full journeyman-cobbler, thus opening the way to his marriage with Magdalena. There was probably a reason for our title "And Bach was merciful to his apprentices."

Scherzo

AGAIN WE SEE lovely Eisenach in the very heart of the Thuringian forests where Bach's family lived for three centuries. Let us fancy the delight of the apprentices, students, and boys of the family when Father Bach takes them for a tramp up the steep path of Wartburg to the castle of the Saint Elizabeth. There they see the Hall of Song where many contests of music were held, where Tannhäuser found his banishment. In this glorious old castle may still be seen the cell of Martin Luther. There may be seen the very spot on the wall made when the brave Luther threw his ink stand at the Devil. The dungeons, the ramparts, and

(Continued on page 611)

How Shall We Study Bach?

By HAZEL GERTRUDE KINSELLA

HOW SHALL we study Bach? This question recurs with almost the same frequency in the thought and conversation of artist as well as student. Bach is one feature of music study that is never finished, is ever new and is always refreshing.

Diverting the attention for the moment from Bach as musical literature, we might speak or write volumes upon the value and helpfulness of the practice of Bach for technique. Many artists attribute the clarity and freshness of their total work in playing the piano to unceasing practice of Bach.

Mrs. H. H. A. Beach, America's noted woman composer, says of Bach that she always follows her daily practice with highly concentrated technical exercises with "a big daily draught of Bach." She goes on to say, "It is as refreshing to me as a drink of cold water. I practice from the 'Well Tempered Clavier' or the 'English Suites' every day of my life."

Rudolph Ganz finds the study of Bach an infallible memory aid for either the young or young. He says, "There are many different ways to memorize, but, for good mental discipline, I recommend the memorizing, away from the keyboard, of the Bach 'Two Part Inventions.' As one can, in these, hear the voices or melodies mentally."

From among the earlier artists one might quote Von Bülow who said, "Bach's harpsichord work is the Old Testament; Beethoven's sonatas are the New. We should believe in both."

Bach is also of the greatest value in correcting inaccuracies. In Bach's music the structure is so close and compact that there can be no error in the playing without interrupting the movement of some voice. Technique, style and touch, three points of view from which musical performances are usually judged, are all developed and have their beauty enhanced by the study of Bach.

The Peak of Polyphony

HISTORICAL background for and explanation of polyphonic or many-voiced music was given by Harold Samuels, the celebrated English "Bachist," in a recent conversation with the writer. Mr. Samuels said, in discussing the problems of the student who tries to understand and play correctly the Bach music, "Johann Sebastian Bach represents the highest pinnacle of polyphonic writing. There was a period in the history of music, as we know it to-day, when keyboard instruments did not exist at all or not enough to influence composition. The two styles of composition heard were, first, the ritualistic music of the church, written solely for voices, as the organ was not used in the ritual until the sixteenth century, and second, the music of the troubadours who were usually accompanied by lute or other similar instruments. The 'parts' were divided among the voices. Composers made each part as significant as possible. The virtue of the composition lay in the life of the different voices and the harmony existing between them. Composers thought of the horizontal line of each separate voice. This was the beginning of polyphonic music."

To illustrate the difference between polyphony and homophony, Mr. Samuels played

America (or God Save the King as it was to him) first as a solo voice with choral accompaniment and then with a true contrapuntal accompaniment, in which each voice was a "living" one. He continued: "To play Bach best, one must know and play his counterpoint. The all wrote polyphonic music and all dance forms. Copernicus, a Frenchman, composed works chiefly for the clavier or lute or harpsichord. His works are notable for the traditional French finish, polish and charm more than for depth. In the Handel music (the Handel keyboard music is not so important as his vocal work) we find combined the solidity of a Tenthon and the suavity of an Italian. Then there is Domenico Scarlatti, the greatest player of his day. He used crossed hands in his music—a thing before unknown—and was, in all his writings, decidedly attractive and brilliant. One might compare his brilliance to that of Liszt. All of the Scarlatti music has within it that smoothness which is so typically Italian, the Italians possessing it naturally, no doubt, because the virtue of their music rests upon violin or vocal music."

"What's in a Name?"

"MANY OF the oldest composers frequently used titles for their compositions," continued Mr. Samuels. "But Scarlatti was above titles, preferring to call his pieces 'Sonatas' or 'Sonatas.' The greatest art is, of course, to *imply* rather than to *state*. In this Bach shared, and we find his greatest works given the simple names of *Canons* and *Fugues*. In playing Bach the ears must be trained to hear as he hears. At the outset Bach does not go to meet you—you must go to meet him."

"Bach, in music, implies something that lies outside painting and mere music. He wrote most of his works for his pupils and his cantatas for his own church services. He had absolutely no thought of public performance and gain. He copied music copiously to learn and, despite the brilliant life of the times, remained always simple and unassuming. The clavier and harpsichord of that day had not been in existence long enough to be free from organ influence, and so we find his great *Toccata* reflecting the organ style. It shows digital dexterity, *cantabile* and fugal ability in 'part playing.' It is not like some other toccatas—a test of endurance on the parts of both player and audience. We know that the French Suites were written for his wife, Anna Magdalena Bach, to play. Each one is more difficult than the one which precedes it—the sixth more difficult than the fifth, as the fifth is more difficult than the fourth—and we decide that she must have been a pretty good pianist when she got through."

"To me the *Allermande* is usually one of Bach's best movements. His *Ginpes* are nearly always little fugues. It is a great thing to use the 'Two Part Inventions' to get used to varied kinds and movements of voices. Then may come the 'Three Part Inventions' and some of the Short Preludes and Fugues which are useful in developing three part playing. There are certain traditions which should be observed in playing Bach, as, for instance, the playing 'sacred' (in *Andante* form) of many of his solidly written chorals.

Metronomic Rhythm
"WITH THE exception of the rare case, one should play Bach in almost metronomic rhythm. *Ritardando* should not be abused and the broadening at the end of a Bach composition should not begin too far back so that the hearer will think that something is running down. The tempo at which one takes a Bach composition depends largely upon the power of the player and the character of the instrument upon which he is playing. The pedal should seldom be used save for harmonies or 'points' of harmony. In playing a fugue one should take the point of view taken by a fine organist who uses different stops to vary or color the different voices as they enter."

"In playing Bach one must use judgment in interpreting the expression marks. The *fortissimo* possible on the instruments of the composer's day was a very different thing from *fortissimo* of today. Having one's playing nicely balanced and heard in a huge concert hall is quite different from having it balanced and heard in a home parlor of the seventeenth century. Were one to play too nearly as Bach played it, the audience might do no more than see the pianist play. So the pianist must also listen, as touch is something of the *cara* as well as of the fingers."

The study of the "Two Part Inventions" without which one cannot well play the "greater Bachs," should, in the judgment of the writer, be begun by suggestion of old records in which one voice very independently follows another, and immediately by illustration of canon forms. These fifteen short pieces are written in the keys of C Major, c minor, D Major, d minor, E Major, e minor, F Major, f minor, G Major, g minor, A Major, a minor, B-flat Major and b minor. The reason for the omission of other keys was that at the time of their writing the method of tuning which we know as "equal temperament" had not been introduced.

In the "Well Tempered Clavier," Bach used all keys with equal facility. In studying the Inventions it is best to begin not at the first of the collection but with number eight; then, probably, numbers ten and thirteen might be taken, then one, four, three and nine. Numbers four and fifteen are probably the most difficult. Knowledge of general lines of structure of the Inventions stimulates interest in more exhaustive study and practice and makes clear to the student the special point to be gained in study of each individual number. It is also an aid to general accuracy, phrasing and memory work.

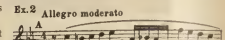
Number Eight, one of the most popular of the Inventions, is written in canonical form. It has two voices and is thirty-four measures longer than the others, the first being two measures and one eighth note in length. It is given out by the soprano and consists of two easily recognizable motives or figures. One of these is a series of six ascending leaps after which comes the second part, a graceful, descending run in sixteenth notes:



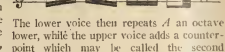
One should notice the contrasting touches, *legato* and *staccato*. Imitation and

transposition make the whole piece out of this subject. We find an imitation of the main theme in the bass immediately. The invention is, at first, almost an exact canon.

Invention Number Two is quite different from Number Eight, or, for that matter, from any of the other fifteen Inventions. In it five separate voices or counterpoints are introduced and almost all of the subdivisions are two measures in length. The entire invention, with its twenty-seven measures, is very cleverly worked out and is a splendid study in their recognition on a small scale. The first upper voice begins with the first subject, a two-measure long, while the bass has a two-measure rest.



The lower voice then repeats of an octave lower, while the upper voice adds a second part which may be called the second theme or B.



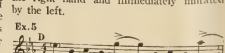
Few of us err in this direction, however. But where most of us, even the most serious of us, do err is in practicing too much with the hands and too little with the feet. For this, of course, there are the best of reasons. When a composition is about half or two-thirds finished, implying, if it is up to our technical resources, a hundred or more repetitions, it has become hopelessly stale. No longer does it draw our interest and our spontaneous attention as the sun draws a plant. It now leaves us cold. It has become a task.

As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest military creation, the contemplated automobile trip, and so forth, introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



his process continues until five separate melodies, themes or counterpoints have been introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.

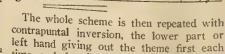
Then the lower hand takes B, playing it an octave lower than when it first appeared, while the right hand adds a third subject, or C.



As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest military creation, the contemplated automobile trip, and so forth, introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



his process continues until five separate melodies, themes or counterpoints have been introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



The whole scheme is then repeated with contrapuntal inversion, the lower part or hand giving out the theme first each time, and the right hand immediately following with an imitation. Toward the end, after a two-measure imitative episode (measures 21 and 22), counterpoints (or

(Continued on page 613)

Cleaning Up Slovenly Playing

By JEAN CORRODI MOOS

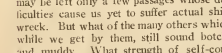
SOME FEW players are born with nimble wits and equally nimble, responsive fingers which at the piano have an almost uncanny knack for dropping exactly in the right place at exactly the right time. They, of course, are greatly to be envied, though, on the other hand, there is yet a wide gulf fixed between merely accurate and truly artistic performance. The vast majority, however, do not achieve even accuracy. They spend, in fact, a large proportion of their waking hours battling with awkward recalcitrant digits which, despite the unceasing efforts to tune them, persist in violating every known law of space and time. Such players only rarely arrive at what, for want of a more fitting term, may be called "clean playing."

Most of those possessed of this highly developed faculty for getting their fingers in the wrong place would pointedly resent the suggestion that their troubles were largely of their own making. "Why," they would heatedly retort, "we practice the difficult passages over dozens and dozens of times."

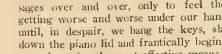
Which reminds me of a pianist who, when practicing a difficult passage, had at his side two saucers, one containing fifty paper cuttings which were transferred to the instrument plan to the other saucer, as he repeated the passage, until he had fully discharged his debt to his artistic conscience. Yet, despite his almost superhuman tenacity, he never got beyond mediocrity, which seems to indicate that in piano practice no more than in playing is mere repetition the means of encompassing salvation.

Few of us err in this direction, however. But where most of us, even the most serious of us, do err is in practicing too much with the hands and too little with the feet. For this, of course, there are the best of reasons. When a composition is about half or two-thirds finished, implying, if it is up to our technical resources, a hundred or more repetitions, it has become hopelessly stale. No longer does it draw our interest and our spontaneous attention as the sun draws a plant. It now leaves us cold. It has become a task.

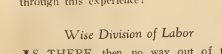
As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest military creation, the contemplated automobile trip, and so forth, introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



his process continues until five separate melodies, themes or counterpoints have been introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



Then the lower hand takes B, playing it an octave lower than when it first appeared, while the right hand adds a third subject, or C.



As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest military creation, the contemplated automobile trip, and so forth, introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.

Wide Division of Labor

IS THERE, then, no way out of this predicament? Yes, there is. There is always a way out, though often it may not be as smooth as one might wish. Indeed, it has already been suggested. For it consists in nothing more nor less than

delegating to the head some of the work which the hands, thus far, obviously have accomplished with but indifferent success.

The heart, likewise, must be largely relegated to the background. For our mental vision is never keen, nor are our muscular reactions prompt or sure, when our emotions are left to gallop off blindly. To keep cool mentally is the first injunction we must heed. We must not allow ourselves to be goaded into a paroxysm of effort. Let the reason diagnose the nature and seat of the disturbance and then quietly and effectively apply the corrective.

Many of the sins, both of omission and commission, are so nearly universal, in the practice of the large majority of players, that their mere mention might easily appear superfluous. Yet it is precisely these matters of constant habit that escape us, just as do, for instance, our peculiarities of walking or our idiosyncrasies of speech. Only by singling them out and holding them up to our mental gaze individually do we become fully aware of them and thus find a way to escape their pernicious consequences.

Most of our lapses have to do with the accompaniment, though the player in most instances does not suspect it. For it is the accompaniment plan to the other saucer, as he repeated the passage, until he had fully discharged his debt to his artistic conscience. Yet, despite his almost superhuman tenacity, he never got beyond mediocrity, which seems to indicate that in piano practice no more than in playing is mere repetition the means of encompassing salvation.

Where most of us, even the most serious of us, do err is in practicing too much with the hands and too little with the feet. For this, of course, there are the best of reasons. When a composition is about half or two-thirds finished, implying, if it is up to our technical resources, a hundred or more repetitions, it has become hopelessly stale. No longer does it draw our interest and our spontaneous attention as the sun draws a plant. It now leaves us cold. It has become a task.

As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest military creation, the contemplated automobile trip, and so forth, introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



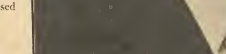
his process continues until five separate melodies, themes or counterpoints have been introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



Then the lower hand takes B, playing it an octave lower than when it first appeared, while the right hand adds a third subject, or C.



As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest military creation, the contemplated automobile trip, and so forth, introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



his process continues until five separate melodies, themes or counterpoints have been introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.



that it communicates itself by some sort of mental transference to the other.

Separate practice of the difficult part here is of little avail. The right hand, in fact, may be able to navigate safely. Still the uncertainty of the left will upon the equilibrium, and this state will continue until we have the fortune to adopt a definite fingering for the accompaniment as well as for the right hand part and to adhere to it until it becomes automatic. Take, for instance, the first few measures of the last movement of Beethoven's Sonata, Op. 27, No. 2.

Ex. 1. Presto agitato

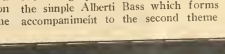


Here the left hand is exceedingly simple. So the average player may any transfering that it is diagnosed at all—as that of accurately "hitting" the bass note.

Yet, when we observe more closely, we soon discover that the trouble is largely due to our endeavor to jump across a chit before we come to it. We pounce upon the bass note, in other words, before we have properly grasped the preceding chord. This chord, in fact, serves the place of a springboard for its leap, and when this springboard gives way under it, something of course is bound to happen.

It is this chord, then, that in the first place is the cause of the trouble. The cases it will be found again that the trouble is rooted in a random fingering, more specifically in employing the fifth finger on the lowest note of the chord, whereas it cannot be urged too strongly that in chord work of this kind either the third or the fourth—but which ever is chosen must unalterably be retained—should be used on the lowest note. This, of course, reduces the fifth solely for the last note, as indicated in the subjoined accompaniment of the Chopin Minute Waltz, Op. 64, No. 1.

Ex. 2



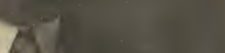
It is a pity this feature is not more frequently stressed in the earlier stages of instruction. Equally regrettable is the neglect, even in the standard editions, to indicate such details of fingerings and accompaniments. So much heartache would be saved later on when a firmly rooted habit would have to be broken.

Another frequent source of lack of precision is found in the accompaniment in which the same chord is repeated in varying positions as in this extract (a) from the Chopin Nocturne, Op. 9, No. 2.



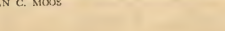
Here it is the repeated notes in the higher position (eb in the second chord) which generally are not sounded properly. A somewhat exaggerated raising of the hand in this case and, where practicable, a change of fingering for the repeated notes, as indicated in the quotation (b) from the Scherzo of the Beethoven Sonata, Op. 31, No. 3, are the sole means of avoiding slipshod, smudgy chord playing.

Still another technical defect results from lack of repetition where the right hand is obliged to sound a key already depressed by the left, as at a and b of this extract from Debussy's Reflets dans l'eau:



Here it is the repeated notes in the higher position (eb in the second chord) which generally are not sounded properly. A somewhat exaggerated raising of the hand in this case and, where practicable, a change of fingering for the repeated notes, as indicated in the quotation (b) from the Scherzo of the Beethoven Sonata, Op. 31, No. 3, are the sole means of avoiding slipshod, smudgy chord playing.

Still another technical defect results from lack of repetition where the right hand is obliged to sound a key already depressed by the left, as at a and b of this extract from Debussy's Reflets dans l'eau:



JEAN C. MOOS

Ex. 4 Andantino molto

Such instances are quite frequent in modern piano works, though as a rule the release of the first note is not indicated. Yet, unless such release is consciously determined upon from the beginning and consistently adhered to, such passages will become the cause of much irksome and fruitless practice.

One reason why accompaniments have such an invidious tendency towards indistinctness and inaccuracy is that they have to be played softly. Even when, at the outset, they are played correctly, the attending finger motions are so slight that they produce correspondingly faint finger memories which easily become disorganized. Hence it is imperative from time to time to concentrate deliberately on the accompaniment. It is even advisable occasionally to exaggerate the finger motions somewhat, even to play the accompaniment notes with more fullness than is justified by artistic considerations.

Most of the causes of uncertainty of execution, then, may be ascribed to the lack of definite fingerings. This may be due either to neglect on the player's part to follow given finger indications or to neglect on the editor's part to furnish fingerings, often because the accompaniments are deemed so easy as to make finger prescription seem superfluous. In passages containing considerable technical difficulties, however, most standard editors give sufficient and, in the main, reliable fingerings. These, of course, should be conscientiously observed and that not as a punishment from which there is no escape, but as an aid offered to facilitate a difficult task.

Yet, even where fingerings are provided, artistic discretion need not follow them with slavish compliance. For the editor, though usually a good all-around musician, is only rarely an executive musician of a high order, and moreover often takes his task quite lightly. Besides it is humanly impossible for him to play every composition he edits with artistic finish.

So it comes that a prescribed fingering is often quite practicable and suitable as long as a passage is played at moderate speed. But as soon as we try to bring it up to the proper tempo we discover to our dismay that it is inadequate. Even consummate pedagogues sometimes have to be taken with the proverbial grain of salt. Who, for instance, has not at some time fruitlessly wrestled with the Bülow fingering (indicated above the notes) of this left hand passage from the first movement of Beethoven's *Appassionata*?

Ex. 5 Assai molto

Yet, with the D'Albert fingering (given below the notes), though it is shockingly unorthodox, the passage at the last two

figures (the critical points) at once becomes comparatively easy. Similar instances might be multiplied. Even in matters of fingering a player need not abdicate his individual judgment. Even here he must "prove all things and hold fast to that which is good"—for him.

One of the most fruitful sources of diffuse playing is, of course, the damper pedal. How often is this accessory, so valuable if properly used, permitted to blur melodic outlines, to obliterate rhythmic shape, to confuse harmonic issues, in short to smother completely all musical content! And here again it is largely the failure to teach its proper use systematically in the earlier stages of instruction that engenders its improper use later on—for use it every player will. But, even if the pedal has been properly taught, it is advisable that in the early, technical practice of a composition, its use toward the finishing stage, its use should frequently be dispensed with.

Only when the notes are stripped of the haze which the pedal weaves around them, can the intricate details of the notes be made clear, and inaccuracies and technical imperfections so brutally challenge that we cannot ignore them. Time enough to begin to tear when once our wings have gained strength. As to the details of pedal use, we can here touch upon but a few of the most obvious facts. Setting aside those instances in modern music where a mixture of chord tints is of the very essence of the composer's intent, we must, of course, endeavor to secure the clarity of the pedal that softening the outline, that atmospheric charm which it alone affords, while yet preserving the integrity and transparency of the tonal web.

Works of a lyrical nature, especially, nearly every chord, every note even, demands the pedal. That, however, makes it only the more urgent to release it frequently. The danger is in letting the pedal keep down as long as the chord does not change. Altogether mere rules, though helpful, are inadequate for the acquisition of artistic pedalling.

To attain that the player's own aesthetic judgment must constantly be the controlling force, implying the most searching concentration, the most intensive concentration, and, above all, the constant direction of the ear, the trained outer (physical) as well as the inner (psychic) ear. The pedal is true, may as Bülow said, cover a multitude of sins. But in so doing it turns music into noise. We truly need it as aid to relieve the barrenness of the piano tone. Used with taste and discrimination it turns what otherwise might remain a pale, lifeless monochrome into a glowing, palpitating, tone picture. We should not, however, permit the servant to usurp the master's place.

The Safeguard for a Clean Performance
WHILE THE use of the pedal thus obviously tends to endanger a clean performance, there is another factor that just as clearly favors it, that is, the principle of preparation. Aside from the necessity for slow, careful practice which here is taken for granted, the employment, wherever possible, of this precautionary measure is indeed by far the most effective means for securing this much-to-be-desired sureness and precision in playing.

The hands and fingers, namely, at the earliest moment should be placed on the keys which are to be played. The fingers, closely fitted to the keys, must be placed on them as soon as the fingers are ready. For it is these lateral motions, the most minute, the least developed and most imperfectly controlled of all the playing motions which, through failure of accurate adjustments, cause wrong and unevenly played notes.

Chord playing, especially, whether solid or figured, demands these preparatory adjustments. In solid chord work this mode of playing, of course, necessitates a somewhat extended use of up-arm teaches, which, above all, however, it requires a deft use of the pedal. For without its aid it would be impossible to effect this in the early stages. With its assistance, however, the bass may be held while the hand over the passage. It adjusts itself to the chord pattern. It would be difficult to contrive a more useful exercise than that of playing an arpeggiated chord, demanding these preparatory motions and a sharp, decisive up-arm touch on the bass notes as the chord is depressed on the keys. If the pedal is depressed on the former and released completely on the latter, all blurring will be prevented.

Ex. 6

Where both hands change their keyboard position at the same time the preparation of one hand at least affords the only sure preventive against the "splitting" of notes—and ears. In this passage from Debussy's *Jouissance* is a place, for instance, at the juncture of the two measures, the only way to avoid serious mistakes is for the left hand, as soon as it has struck the chord, to depress itself over the low notes, depressing it on the first beat, while the right hand performs its disengaging leap to the high *c*, the pedal bridging over the gap in the left hand.

Ex. 7

But, when all is said and done, the acquisition of a clean, authoritative style of piano performance still remains a heart-rending business. For which one of us has not learned that, when at last after infinite care, a reasonable degree of technical perfection is attained, when, in a spirit of triumphant assurance, we begin to render ourselves to the inner content of the music, all at once, perhaps at a moment when our vital fires are burning lower than usual, we begin to feel that the ground is again slipping under our feet? A passage which we thought safe seems to become shaky. Perhaps it is just one finger that has gotten in the way of half-missing its key. But, be the defect ever so slight, unless we are at once locate the trouble and apply the remedy, it will spread like a cancer. In a few days we find that the whole passage has become disorganized.

Constant Vigilance
WE MIGHT as well confess it: a composition has to be learned more than once before we fully master it. Music,

indeed, is a jealous mistress. When a painter finishes a canvas it remains forever a witness of his genius. When a poet writes a poem, time itself cannot detract from it. But when a pianist acquires a composition it is his own but in the limited sense in which a financier owns his wealth. As soon as he relaxes his vigilance, it slips through his fingers. Slow, careful, technical practice, from time to time is the only safeguard against losing that once has been played notes.

Not that work on a composition should proceed indefinitely without let-up. In the practice of difficult passages as well as of entire compositions there comes a point of saturation beyond which continued practice becomes unproductive. When that time arrives the study material should, for a time, be changed. Such a period of intervening rest indeed becomes a period of self-growth, even technically, for even the fingers after such an interval of quiescence seem to regain their readiness of response. But there is, of course, a vast difference between rest and neglect. The latter will soon engulf us in all their own scales, why does he do it? When one of our composers writes a composition true to these same scales, we know (for centuries of experience have taught us) that it is because the most heart-satisfying music is founded upon them. Let us compare our music with that of the birds and see whether we do not conclude that the same reason who inspires us also inspires the little song sparrow to choose his tones because they are the most beautiful paths for his song to travel along.

But, first, what inspired the earliest selves at music making? Birds and ourselves are the only two kinds of musicians on earth, and there must have been a period, away back in the night of time, when the birds were the only musicians and when the only musical tones heard on this earth were made by birds. We were in the childhood of the race, and the child's sole way of learning is through imitation. So, since the only music there was to imitate at that time was that of the birds, there can be but one conclusion—the birds were our first musical inspirers.

But how about music of today? Practically every melody that man has conceived has fragments in it that are also in the songs of birds. Song sparrows are the most versatile singers among the birds. No two song sparrows sing alike and each one sings a number of different songs, in some cases as many as a dozen or more. The opening measures of the *Mazurkille Hymn*, sung in true song sparrow fashion with a group of rapidly repeated notes in place of the high note, are a fine composite song sparrow melody:

Ex. 1 Song Sparrow

Here we have the three notes all of the same pitch with which most song sparrows begin, the rise into the song and a dotted note at the end. Only several birds have dotted notes in their songs, and the song sparrow is one of these. He may use them at the beginning, the end or in the middle of his singing. The beginning of a characteristic purple martin warble sounds like the beginning of Chopin's *Waltz in A*:

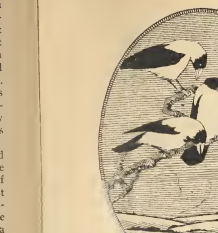
Ex. 2 Chopin, Purple Martin

while a theme in this same composer's *Op. 10* may serve as a suggestive of one of the swinging songs of the meadowlark:

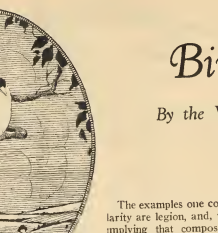
Ex. 3 Chopin, Meadowlark

The primary use of the soft pedal is to make it easier to play pianissimo; but as this pedal is many good things, it is best to introduce it at some point where the change in tone scale of the organ is not noticed. The sostenuto pedal is a valuable invention which, however, is sometimes over-used. If it is employed with judgment, it can produce unusual effects by sustaining a note or a chord while passage work is played in other registers.

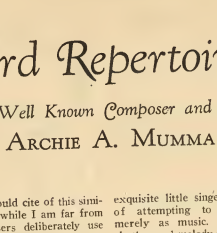
—ALEXANDER RAAB.



THE ETUDE



THE ETUDE



THE ETUDE

Bird Repertoires

By the Well Known Composer and Lecturer

ARCHIE A. MUMMA

The examples one could cite of this similarity are legion, and, while I am far from implying that composers deliberately use bird songs in their compositions, it is not logical to suggest that centuries of listening to them may have produced in mankind a racial *unconscious impulse*. A composer need never even have heard birds sing, but centuries of his ancestors undoubtedly did; music is written out of this racial experience, lodged in his subconscious mind, as much as in his individual mind.

When a bird sings part of a composition he invariably sings the thematic inspired part. Of course, he does not develop this and work it out. It is reserved for the mind of Man to do that. Consider the first movement of Beethoven's *Appassionata* Sonata.

It is about twenty pages long, but how economical Beethoven has been in the use of his thematic, inspired motifs! First, we have (A) which is then inverted up the arpeggio scale. The secondary subject begins with this theme inverted and in minor (B) while this portentous theme (C) occurs throughout. This last kind of raven croak, a fatalistic group of tones which many different kinds of birds were singing long before Beethoven immortalized it. A Carolina wren can sing the secondary motif (B) of this sonata beautifully, while many a robin I have heard sing the minor group of tones introducing the primary motif.

Of course much of the thrill we get from listening to birds' music is caused by the quality of their tones. We lose ourselves in the effervescent joy-wild surges of these

exquisite little singers, and no one thinks of attempting to analyze their music merely as music. Yet bird music has rhythm and melody the same as ours. And the elusive tone quality of their voices has a musical significance which might be compared to our harmony. For, as harmony furnishes much of the mood, the setting, the atmosphere of our music, so also the tone quality of a bird's song portrays its particular setting in nature, its habitat or choice of environment. For instance, the red-winged blackbird is a lover of water and marshy country, and in the quality of his voice, suggests water gurgles and the reedy rattle of cat-tail swamps. Vesper sparrows love the hot, dusty, open country, and their voices have not a hint of any liquid quality; they are languorous little lays full of mid-summer contentment. So the tone quality of a bird's voice is really the bird's harmony, since it hints at its natural setting.

A fundamental of our music is the major and minor modes. Generally speaking, major portrays realization, contentment and joy, and minor, striving, doubt and sadness. The music of the Russians, Orientals and all oppressed peoples is prevailing minor. The music of the United States of America is prevailing major. Birds, and this may seem strange, sing in both major and minor, and apparently the modes denote the same in their music as it does in ours, that is, the expression of different moods. Our American robin will sing in both major and minor at different times to express the varying moods of the day. I all know what his sunrise song is like, with its bubbling joy and ecstasy. This is sung in a mode prevalently major. But listen to his singing during the day, especially during a hot sleepy or cloudy day. It becomes pensive, and its prevailing style is minor. Compare a fragment from his

However, some birds sing nothing but subjective music, the kind which comes from within and is not influenced by outside conditions. A wood pewee's music always expresses religious exaltation, solemnity or sadness, regardless of how things are around him. A mourning dove's song always has a brooding, loving quality, while a wood pewee's song is always sweetly pensive.

Several of the thrushes can produce an harmonic effect, that is, sound several harmonies at once. But most birds sing just one note at a time, although their songs follow a chord outline so definitely that the effect is harmonic.

The following examples should be carefully noted:

Ex. 6 Wood Thrush Figures

(A) triad intervals, wood thrush figures; (B) triad and diminished 7th chord, olive-backed thrush songs; (C) augmented triad and diminished 7th, Baltimore oriole songs.



THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

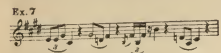
THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

The arrangement of these musical figures in a song so that they bear a logical relation to one another would seem to show that birds possess musical taste. To a musician it cannot seem mere chance that impelled a wood thrush I once heard through an entire session to arrange the musical figures of his song almost invariably in this succession:

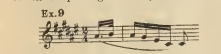


or the robin which had its nest in a shade tree in front of my house. I have heard so frequently in his song this fragment which sounds positively human in conception:



When any particular string of a piano is struck the immutable laws of nature governing tone production set up sympathetic vibrations in other strings known as the harmonics. These same immutable laws seem to work through the little organism of the bird, impelling him to choose the true and beautiful from among all possible tones, together with the true and beautiful way of arranging these tones. Truly, birds love their music for its own sake as music and revel in the beauty of the tones they sing. The spring mating season brings forth their songs, but it is not entirely responsible for them. All animals have the mating season in the spring; but does only bark, cats meow, pigs squeal, cows bellow and donkeys bray!

When Bach literally turns a theme in one of his fugues upside down it sounds mechanical to our modern ears. Yet this idea of inverting phrases in music, not literal inversion, perhaps, but inversion in substance, is an essential in the construction of even our modern compositions. When Chopin begins his *Fifth Nocturne*



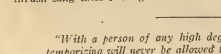
and follows it immediately with



he is giving us an example of inversion in substance. Now birds, too, are true to this principle, furnishing another instance of the natural law of music composition flowing through their music. Among the robins I have heard, one always began his song this way:



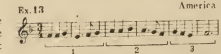
a perfect example of inversion. A wood thrush sang these two figures:



"With a person of any high degree of artistic feeling, a facility in extemporizing skill never be allowed to take the place of severe study of more important kinds of music. Beautiful and interesting as it is to give free expression to the fantasies of the moment, this art is ephemeral and unsubstantial. Too great an indulgence in it is the extinction of mind. A solid study, would tend to make of a musician an ineffective dreamer and trifler....No musical reputation has ever yet been built solely upon the foundation of a mastery ability in extemporization; something more enduring is required."—FREDERICK KITCHENER.



always following the first with its inversion, and never with any other of the several figures that composed the song. Everyone has heard the cardinal's whistle. (Coo-coo-coo), sung with a rising inflection. But he is sure to follow this soon with a Tee-oo-oo-oo, its perfect inversion with a descending inflection. Compare this inflection-bunting song with the song *America*:



Divide each into three parts. Part one of each ends with an ascending group of notes, part two with a similar group of notes descending, inverted, while part three merely rounds off the phrase. From a composer's standpoint, this inflection bunting is the opening phrase of *America*, because they are the same in construction, are similar, regardless of how different they sound.

These and other elements of similarity between the bird's music and our own are all such a part of our music that we are almost unconscious of them. When they were undoubtedly a part of the bird's music centuries, perhaps, ages before we began music-making. Just how much birds have influenced our music we can never know. But it is not wonderful to see how the same Creator has given us each the same idea as to the way music should be sung and created?

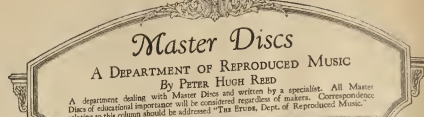
Surely it is not due to mere accident that birds have occupied the place they have through the centuries in the heart and imagination of Man! To him they stand at the very gateway of Heaven itself, as proclaims Shakespeare in *Hamlet*, *"hark! hark! the lark at heaven's gate sings, and indeed the Bible itself in the passage: And, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove."*

SELF-TEST QUESTIONS ON MR. MUMMA'S ARTICLE

1. How accurate for the similarity between human and bird music?
2. What type of bird can produce harmonic effects?
3. What element in birds' music usually takes the place of chordal structure in man's music?

What special effects seem to be denoted by minor and major in bird music?

5. Give an example of inversion in a bird's song.



PERA AT home has been further stimulated by Columbia's recent double album release of *Carmen*, which presents a coherent reproduction of a vital and ingratiating score, but one without recitatives and with numerous excisions. The interpretation, however, is traditional because it is sung by the composer's compatriots most of whom are associated with the renowned Paris Opera. The performance proves one of decision and accuracy, in which every artist does his part in a reliable manner. In fact, there would seem to be no stellar role that stands forth in such a way as to submerge the minor parts—which is as it should be in recording. The only necessary criticism is an unfortunate speeding-up of certain sections to get them within the timed space of the record. The set is divided into two albums of eight and seven records each. A word about *Carmen*. Chail, the comment from those who like more realism. "The Pastoral Symphony" bears witness to Beethoven's revived interest in the artistic interpretation of the things of common life. Says Bekker in his book on the composer, "after a period of wrestling with great thoughts and emotions." He refers to the period in which the "Third Symphony" and the "Fifth Symphony" were written.

It is in truth a work of simple emotions, somewhat redundant, presenting the same old child and was therefore honored by being my mother's helper in the home, for which I was ever made fun of and tormented. To be seen to what he yelled "Girl-boy! Mamma's baby! Tied to mother's apron strings!" I was often caught by boys larger than myself, thrown down and pounded, stripped of my clothes and thrown into the creek. At other times I was chased, stoned and beaten. My early school life was almost unbearable. Many a time I was thrown down, sat upon and tickled until I was unconscious.

This kind of treatment continued until I was some twelve years old. One time I accidentally gave one of the boys a black eye. At another time I became so angry that I knocked one of the boys down. A few days later he caught me and understood to give me a good thrashing. In this attempt, however, he failed and got a good thrashing instead. This put an end to all such troubles. I had won the gang's respect and they kept their hands off.

A Start in the Town Band
ONE NIGHT when I was about twelve years old my father came home bringing with him an old B-flat bass horn. He had joined the town band. I had one brother four years younger than I, and the sight of that big horn almost made our boy-eyes pop out of our heads. How we wanted to touch it! Father warned us severely as to what would happen meddled with it, but to further insure its safety he hid the mouthpiece. The temptation, however, was altogether too great, and I found a way to get at the horn. I also found his instruction book and soon learned to play the scale without the mouthpiece. All went gloriously for a time, but one day father caught me with it. But his surprise at my ability to play the scale and play it without the mouthpiece

so overcome him that he entirely forgot his promise of correction and said, "If you can do that well without the mouthpiece, take the mouthpiece and play on." He presently brought a cornet for me, and I was very soon playing "his big as life" in the town band.

A Start on the Organ
WE NEVER had either an organ or a piano in our home until I was old enough to buy one from my own earnings. Our horns were our only instruments. There was a reed organ in our old church, however, and I became greatly interested in it and longed to learn to play it.

In order to get at the organ I secured the job of janitor of the church, boy as I was. First, I could not take lessons and there were no teachers there, anyway. But I had learned to read the notes through playing the cornet and I asked around until I found out where middle-C was located on the organ. With this as a starting point, I got a hymn book, found *Old Hundred*, picked out the soprano part and then the alto and worked at them until I could play both parts together. Then I took the bass and tenor parts and worked them out likewise with my left hand. Having learned both hands separately, the next task was to get both hands to work together. This I finally accomplished. In this manner I learned a good many of the old hymns long before I had opportunity to take lessons. I would not play by ear at all. I just must know the notes. One cold October morning, when I was playing in the small town band for a funeral, we were marching up the street. In maneuvering to get out of the way of an old-fashioned horse-car, one of the players marching in front of me backed up against the bell of my cornet and cut my lip seriously. Right then and there I was a cornetist. As soon as my lip was well enough I began to play first one.

Afterwards, when I was about twelve years old, my father came home bringing with him an old B-flat bass horn. He had joined the town band. I had one brother four years younger than I, and the sight of that big horn almost made our boy-eyes pop out of our heads. How we wanted to touch it! Father warned us severely as to what would happen meddled with it, but to further insure its safety he hid the mouthpiece. The temptation, however, was altogether too great, and I found a way to get at the horn. I also found his instruction book and soon learned to play the scale without the mouthpiece. All went gloriously for a time, but one day father caught me with it. But his surprise at my ability to play the scale and play it without the mouthpiece



so overcome him that he entirely forgot his promise of correction and said, "If you can do that well without the mouthpiece, take the mouthpiece and play on." He presently brought a cornet for me, and I was very soon playing "his big as life" in the town band.

A Start on the Organ
WE NEVER had either an organ or a piano in our home until I was old enough to buy one from my own earnings. Our horns were our only instruments. There was a reed organ in our old church, however, and I became greatly interested in it and longed to learn to play it.

In order to get at the organ I secured the job of janitor of the church, boy as I was. First, I could not take lessons and there were no teachers there, anyway. But I had learned to read the notes through playing the cornet and I asked around until I found out where middle-C was located on the organ. With this as a starting point, I got a hymn book, found *Old Hundred*, picked out the soprano part and then the alto and worked at them until I could play both parts together. Then I took the bass and tenor parts and worked them out likewise with my left hand. Having learned both hands separately, the next task was to get both hands to work together. This I finally accomplished. In this manner I learned a good many of the old hymns long before I had opportunity to take lessons. I would not play by ear at all. I just must know the notes. One cold October morning, when I was playing in the small town band for a funeral, we were marching up the street. In maneuvering to get out of the way of an old-fashioned horse-car, one of the players marching in front of me backed up against the bell of my cornet and cut my lip seriously. Right then and there I was a cornetist. As soon as my lip was well enough I began to play first one.

Afterwards, when I was about twelve years old, my father came home bringing with him an old B-flat bass horn. He had joined the town band. I had one brother four years younger than I, and the sight of that big horn almost made our boy-eyes pop out of our heads. How we wanted to touch it! Father warned us severely as to what would happen meddled with it, but to further insure its safety he hid the mouthpiece. The temptation, however, was altogether too great, and I found a way to get at the horn. I also found his instruction book and soon learned to play the scale without the mouthpiece. All went gloriously for a time, but one day father caught me with it. But his surprise at my ability to play the scale and play it without the mouthpiece

so overcome him that he entirely forgot his promise of correction and said, "If you can do that well without the mouthpiece, take the mouthpiece and play on." He presently brought a cornet for me, and I was very soon playing "his big as life" in the town band.

A Start on the Organ
WE NEVER had either an organ or a piano in our home until I was old enough to buy one from my own earnings. Our horns were our only instruments. There was a reed organ in our old church, however, and I became greatly interested in it and longed to learn to play it.

In order to get at the organ I secured the job of janitor of the church, boy as I was. First, I could not take lessons and there were no teachers there, anyway. But I had learned to read the notes through playing the cornet and I asked around until I found out where middle-C was located on the organ. With this as a starting point, I got a hymn book, found *Old Hundred*, picked out the soprano part and then the alto and worked at them until I could play both parts together. Then I took the bass and tenor parts and worked them out likewise with my left hand. Having learned both hands separately, the next task was to get both hands to work together. This I finally accomplished. In this manner I learned a good many of the old hymns long before I had opportunity to take lessons. I would not play by ear at all. I just must know the notes. One cold October morning, when I was playing in the small town band for a funeral, we were marching up the street. In maneuvering to get out of the way of an old-fashioned horse-car, one of the players marching in front of me backed up against the bell of my cornet and cut my lip seriously. Right then and there I was a cornetist. As soon as my lip was well enough I began to play first one.

Afterwards, when I was about twelve years old, my father came home bringing with him an old B-flat bass horn. He had joined the town band. I had one brother four years younger than I, and the sight of that big horn almost made our boy-eyes pop out of our heads. How we wanted to touch it! Father warned us severely as to what would happen meddled with it, but to further insure its safety he hid the mouthpiece. The temptation, however, was altogether too great, and I found a way to get at the horn. I also found his instruction book and soon learned to play the scale without the mouthpiece. All went gloriously for a time, but one day father caught me with it. But his surprise at my ability to play the scale and play it without the mouthpiece

How I Graduated as a Musical Bachelor at Fifty-nine

By ALLISON F. BARNARD, A. B., B. M.

The Extraordinary Story of Unremitting Persistence by a Man Who Laughed at Obstacles

My First Choir Experience
WHEN We lived in the small town I was put out of the town choir society while other youngsters were taken. This hurt me greatly, as I was passionately fond of music and wanted to learn to sing. They were preparing to give the cantata, "Queen Esther," and I did so want to be in with the rest of the crowd, but the director would not have it that way.

After moving to the city we attended a church where there was a mixed organ and a choir of some thirty singers. I at once made the acquaintance of a number of the singers and gave them all sorts of hints as to my wanting to join the choir. But there was no invitation. I would go to the church building on choir nights and listen to the singing from the outside. Then I ventured a little nearer the door, but would keep in the dark so they would not see me. This went on for some time. One night a strange spasm of courage overcame me and I climbed across the back of the organ, crept on my hands and knees behind one of the bass singers and looked over his shoulder at the music. Just before dismissal I slipped out as I had entered. I did not wait for several weeks, one night when there was a vacant chair I ventured to take it and sat throughout the rehearsal. Still no invitation to come hints brought forth no invitation. I was not told to "stay out."

My First Organ
AFTER We had moved to the city and I had found a regular job, I bought a second-hand organ and paid for it with small monthly payments out of my own earnings. I worked hard on this old organ but as yet took no lessons. After the organ was paid for I turned it back as a part payment on a piano and paid for the piano as I had the organ. I then began to take lessons. During this time I worked in the shop ten hours a day, for which I received seventy-five cents a day. I went to night school three nights a week, took piano lessons and practiced between after getting home from night school. Perhaps I did not take care of my hands those days. But one thing is certain—my mother did not have to drive me to wash my hands as I have seen some boys driven since. I imagine I really thought more of my fingers than I did of my head. And I saved all of my fingers intact, which was more than did many others.

A Proud Record
The degree, Bachelor of Music, was conferred upon Allison F. Barnard, who also received his B. A. this year. Mr. Barnard, who received his college diploma at the same time one of his sons, the youngest of his six children, joined high school, is one of the most interesting Master Disc students. He has been studying for forty-three years. This year at Macalester was his first in school since, at the age of thirteen, he preferred to work in a factory rather than continue in school. Shortly afterwards, he discovered that his attitude had been mistaken, and began a long course of study, which, after forty years and more years, led to a college degree—two degrees, rather, one in music and the usual B. A.

During those years Mr. Barnard studied music, accounting, theology, and other subjects; he was married, taught music, served as a minister for a large number of years, attended night schools—sometimes as teacher, sometimes as student; read theology while riding from his home in a suburb of Chicago back forth to his home as an accountant; he has preached in various churches. When he was appointed musical director of the Junior College of Washington Springs, South Dakota, he attended classes there until he had completed the course. Coming to Macalester to earn the Bachelor of Music Degree that would enable him to hold a position as director of a conservatory, he found that he had enough academic credits to allow him to receive his B. A. by carrying one or two extra courses. This led, receiving no grade below "B", and several above this mark.—THE MACALESTER COLLEGE BULLETIN.

A Keen Disappointment
DURING the time I was working in the shop I became very much interested in the local Y. M. C. A. The General Secretary took great interest in me and helped me very much both in my night school work and in my music. After a time he left the Y. M. C. A. and bought out one of the city papers. He asked me to work for him and promised to see me through high school. If ever a boy was wild with delight for a Y. M. C. A. I was. I was now more eager to get back into school. But, "There's many a slip 'twixt the cup and the lip." Father thought differently, and I did not go to high school. office nor did I go to high school.

Sent to Oberlin
MANY DISAPPOINTMENTS, long hours of hard work, difficulties in trying to study, together with an unfortunate church affair, had not encouraged me to walk just as a boy should walk. I got in with questionable companions, began to frequent pool halls and saloons. My father

so overcome him that he entirely forgot his promise of correction and said, "If you can do that well without the mouthpiece, take the mouthpiece and play on." He presently brought a cornet for me, and I was very soon playing "his big as life" in the town band.

knowing my eagerness for music and fearing the outcome of my then present course proposed my going to Oberlin to study music. He had once attended there. I had a little money saved, which, added to what father provided for me together with what I was able to earn in Oberlin by waiting on tables in a boarding hall, enabled me to spend two years there.

Oberlin presented an entirely new life to me. I felt out of place. I was not properly prepared for the new work, since I had learned so much incorrectly. I became most discouraged and accomplished but little. No one seemed to take any particular interest in me or to help me to adjust myself until, in my second year, one of the teachers began to take some interest in me. But the discouragements together with financial strain caused me to return home and to the shop.

While I accomplished but little, I was, nevertheless, spoiled for the shop. It was a torture to me. I had received a new vision of life. Somehow, after all, I but attain it. My outlook had been entirely changed and enlarged, and this new conception did completely change the whole trend of my after life. Soon I was playing the organ in church. Later I sang in a church quartet. I began to teach piano a little. I returned to night school and took a position in the office of a wholesale house and continued studying music under worthy private teachers.

After some years of this kind of work I went to Chicago, married and secured a position in the purchasing department of the old McCormick Harvester Company (later The International Harvester Company). During most of these years I continued my music study under private teachers, sang in church and took a number of correspondence courses.

Dark Days

DURING THE year 1911, after spending some ten years with the Inter-

national Harvester Company, I began to break under the strain of the unusual load I had endeavored to carry. I had tried to study. I studied mostly on train and street car between my home and the office. I taught piano two nights a week. I gave on eight each week in a slum mission. My wife was not strong and I did all I could to help her in her many duties. Usually we worked at home until the midnight hour. By July I was almost ready to "drop."

I was assigned my vacation period for the two weeks following the Fourth. We sent our children to relatives and friends for interest in me or to help me to adjust myself until, in my second year, one of the teachers began to take some interest in me. But the discouragements together with financial strain caused me to return home and to the shop.

While I accomplished but little, I was, nevertheless, spoiled for the shop. It was a torture to me. I had received a new vision of life. Somehow, after all, I but attain it. My outlook had been entirely changed and enlarged, and this new conception did completely change the whole trend of my after life. Soon I was playing the organ in church. Later I sang in a church quartet. I began to teach piano a little. I returned to night school and took a position in the office of a wholesale house and continued studying music under worthy private teachers.

Home-Making Anew

AFTER a number of weeks with my parents, I returned to our old home in Chicago and gathered the children home again. It was a serious problem. The children missed their mother sadly. We all felt the full force of the old saying "What is home without a mother?" Now all I had learned in my boyhood days with my mother and also what I had learned in helping her for the children. I managed,

somehow, looking after the children, doing most of the cooking, baking and mending. I tuned and repaired pianos to keep the wolf from the door. This was a severely trying experience, one of those long, weary, sleep and rugged hills of life upon which many an otherwise strong-hearted one succumbs.

The next several years I spent doing some teaching and singing, traveled some as an evangelistic singer and, later, took a settler pastorate. During all this time I continued to teach privately and took a number of correspondence courses in grammar, rhetoric, literature, mathematics and Latin, all of which applied on high school credits.

During a pastorate in St. Paul, Minnesota, I took up work in the Music Department of Macalester College under my very dear friend, the late Harry Phillips, who was ill. I reached home on Friday morning, found she had taken a severe cold that had developed into tubercular pneumonia from the effects of which she soon passed away. Such a vacation! Tired out! My companion laid away! Six motherless children to care for! To say the outlook was dark and gloomy but mildly expresses it. I did not want to return to the office. Really, I was sick and unable to work. What to do I did not know. I was completely bewildered. Kind friends, however, came to my relief. They took my children for a short while and I returned to my parents for a much needed rest where I might be able to gather my broken faculties together for a new start.

Wessington Springs Junior College

AFTER graduating from the Macalester College Conservatory, Mrs. Barnard and I were offered the Music Department of the Junior College at Wessington Springs, South Dakota. Mrs. Barnard took charge of the piano department and I the vocal department, with the chororal work of the school, and the department of public school music.

Mrs. Barnard had secured her Music Bachelor's degree some years previous and had also studied abroad for several years. We spent three years at Wessington Springs. We found that the music work there was not very heavy so I enrolled as a student in the college department and graduated from there in 1922. I took the regular course, passed the entrance examination and graduated while carrying my full load in the music department. A mighty elation had been crossed. The summit of a new hill reached, I was given a new vision of even greater possibilities.

The New Vision

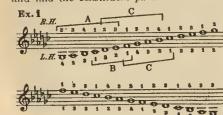
FIRED AS I was with new enthusiasm over having secured my Conservatory diploma and graduated from Junior College, I became determined to secure the coveted Bachelor of Music degree at all hazards. I had conquered thus far despite my age and the seeming impossibilities and so was encouraged to believe I could go the rest of the way. Urged on by the insistent solicitations of my old friend, Harry Phillips, now deceased, I returned to Macalester College and registered for work to finish for the Music Bachelor's degree. Soon after I had registered I was informed by the College Registrar that, if I cared to do a little extra work in the college department, I might secure my Baccalaureate degree as well as the Music Bachelor's degree. I told him that I was "game" and would take the work. So I plunged into the task, worked like a beaver and reached the end of the year in victory.

It was a queer experience indeed. A fifty-nine-year-old lad with gray hair and touched by many vicissitudes associating with under-graduates of all types, as one exclaimed, "Old and new fashioned, bobbed and unbobbed, restless, pushing, spirited, contented, easy-going and tame, bright, wise and otherwise, all together in class-room and campus, chapel and hall, hand-room and recital." Here were some of the kindest and sturdiest trees of all to bring down, but the earnest, zealous and insistent dropper never knew "Stop" until his tree is felled. I, therefore, grasped the axe with determination, wielded it with zest, took the extra work, brought the old tree down and from its top plucked the long-hoped-for and the almost-shout-impossible Musical Bachelor's degree. With it came the Baccalaureate degree with an average grade of B-plus. Thus did I win over many a hardship and tribulation with a shout of victory at my achievement.

Building Scale Technic

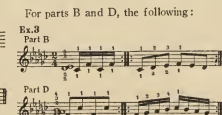
By PAUL J. CRESTON

BRINGING in mind that a chain is as strong as its weakest link, let us apply this truth to the "chain" of tones which comprise the musical scale. The qualities of a good scale are evenness and clearness, and the obstacles to acquiring these qualities are the difficulty of passing the hand over the thumb and that of passing the thumb under the hand. Therefore, if these two parts are made perfect, the whole scale will be perfect. As an example, let us take the scale of G-flat major in two octaves, one which frightens many a pupil, and find the constituent parts of it:

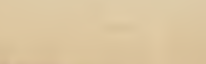
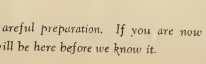
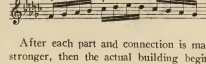
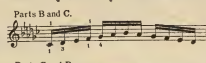


Parts A and C give practice in passing the hand over the thumb. B and D give practice in passing the thumb under the

hand. Each of these parts is repeated an octave higher and also in reverse order when descending; that is, the hand or thumb moves from right to left instead of left to right.



Then we combine part A with part B, part B with part C, and so forth:



After each part and connection is made stronger, then the actual building begins, thus:

Each exercise should be mastered before proceeding to the next. One scale a day practiced in this way will bring good results in a short time. This building process is a systematic way of perfecting scale technic.

Virtue is our favorite flower. Music is the perfume of that flower.—Chinese Epigram of 2500 Years Ago.

The Pianist in the Patent Office

Odd Mechanical Contrivances Designed to Help Pianists

By JOSEPH ROSSMAN

The publisher of THE ETUDE MUSIC MAGAZINE cannot attempt to give further information about the inventions mentioned in this article. Nor can they supply any of the inventions. Readers who are interested should refer all inquiries to the United States Patent Office, Washington, D. C.

WE ARE living in an age of great inventions. During the last hundred years man has harnessed the untamed forces of nature and put them to useful work by means of ingenious machines. The electric motor, the aeroplane, the radio, the telephone, the automobile, are but a few of the achievements which have changed radically our manner of living. Some of the machines, such as the player piano, seem almost human in their performance.

However, in spite of our wonderful inventions and advancement in science, the piano student to-day must go through the same tedious training that his forefathers had to undergo. The human body can learn and acquire habits, but unfortunately these acquired habits are not passed on to succeeding generations by heredity. In facilities, the arms must be trained to assume a correct position. The fingers must be held in the properly curved manner and move in their correct paths. The wrists must be kept at the proper level.

Our inventors have not forgotten our struggling piano students and have tried to help them with many contrivances which have been patented. A few of these devices which are very interesting will be discussed.

One inventor (patent No. 653,814)



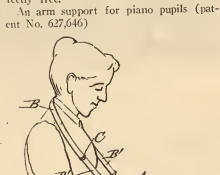
No. 653,814

states that a device is designed whereby the piano player is forced to keep the hands always steadily in the correct position without, however, being in any way impeded in his movements. This is effected by assisting and to some extent replacing the muscular power which must be exerted in order to keep the hands continuously in the correct position. For this purpose there is placed around the forearm, approximately in the middle between the wrist and the elbow, a band, preferably an elastic band which will stretch to fit any circumference of arm. From this band a second band, also elastic, extends around the arm to the side of the thumb, then over the back of the hand, to be hooked finally to a contrivance placed around the hand at the side of the little finger.

Another inventor (patent No. 1,092,173)



provides a rigid bar of wood covered with felt and curved inwardly in the direction



No. 627,646

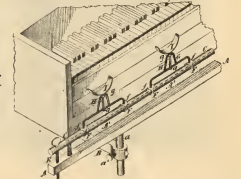
consists of a strap or band freely hanging over the shoulders of the pupil and suspending at its ends pendant portions supplied with wristbands for supporting the arms. By this means the forearm and wrist is held in the proper position for fingering the piano, and sufficient freedom is likewise given the player to reach conveniently all the parts of the keyboard and to hold the hands and wrists in a correct position at all points. A correct position can thereby soon be acquired without cramping the pupil or causing undue fatigue. The lengths of the pendant supports may be readily adjusted. In order to release the arms of the pupil, when a pause occurs, the wristbands may be readily removed from the pendant supports.

In the playing of the piano it is essential, in order to get a sharp clear tone, that the hammer strike the tone emitting device or string a quick blow. This can be done only by giving the finger key connected to the hammer a quick, hammer-like blow. To give the key such a blow best so that their extreme tips may strike the key. It is the tendency of pianists, especially of pupils or learners, to straighten out the fingers with the result that the keys are struck with the front of the finger tips, making sharp, hammer-like blows impossible. In patent No. 1,126,938



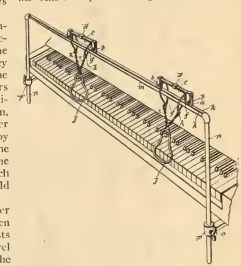
there is provided a finger trainer consisting of a wrist-band and, adjustably connected thereto, preferably by means of a perforated plate carried by the band, a

These springs are sufficiently flexible and plastic to allow the fingers of the performer which are attached to them to strike the keys by the exertion of a little



No. 6558

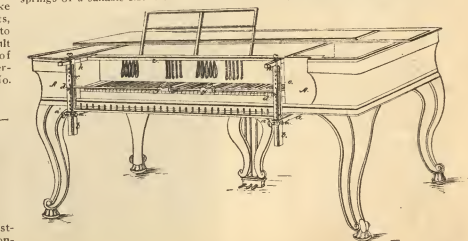
force and then, when the force is relaxed suddenly, draw them up again. Each finger of the performer is provided with a leather sleeve having a ring on its upper side to which springs of uniform strength are attached by hooks or otherwise. It follows that the same force must be exerted by each finger suspended to them in striking a clear and distinct note. Moreover one finger can derive no aid from the other. By exercising the fingers in



No. 679,288

these springs they acquire a strength, freedom and independence of action, as well as equality in power. In another patent (No. 679,288) a hand guide is provided to raise or lower automatically the level of the pupil's hand when he moves it from the white to the black keys or from the black to the white.

(Continued on page 611)



No. 173,205

Half of the victory of success in music study lies in careful preparation. If you are now ready to begin your musical work promptly, waste no time. September first will be here before we know it.



第一回記念演奏會
九月二十二日(土)午後七時開會
於 寶 興 大 劇 場

プログラム

1. 序曲「魔の立役」(ロマンティック)
2. 横笛 ... ターニストラウザ
イ. 序 ... 曲
ロ. 友人の贈呈
ハ. 永遠に
バ. トンソノ ... ノストラ
3. 恋の歌の交響曲 ... 第1回 ... 第2回
ア. シンフォニー ... ア. シンフォニー
メ. シンフォニー ... ア. シンフォニー
フ. シンフォニー ... ア. シンフォニー
4. 遠くへ ... ノストラ
歌 ... (ロマンティック) ... 第2回 ... 第2回
第2回 ... 第2回 ... 第2回

FACSIMILE OF SCHUBERT PROGRAM PRESENTED
IN JAPAN BY THE TAKARADZUKA SYMPHONY SOCIETY—SEE TRANSLATION
GIVEN OPPOSITE

"A 1. THE world loves a tune!" as the box office gives such eloquent evidence when the opera is one filled with the melodies that have been sung through the years. And, by the same token, all the world loves the one who can

It is because of these very qualities that as the recent celebration of the centenary of Schubert's death was celebrated with such general enthusiasm throughout the civilized world. Wherever the magic of melody had permeated the consciousness of

The Universal Schubert

write a "tune." Even the Romans had learned this, for did not one of their most illustrious men exclaim: "Let me write the songs of a nation and I care not who writes its laws."

Schubert, of all the masters, had one of the most inexhaustible springs of spontaneous melody. Melody flowed from his fancy with all the freedom and freshness of the song of the woodland bird. His themes have that eternal and universal charm which awakes a responsive note in the common heart of humanity. They sing themselves. They are folk music idealized and glorified. They are the expression of a simple and sincere nature, pouring out the joys and passions of its heart through the medium of varied tones and rhythms.

the people, there was the same sympathetic zeal to do honor to the memory of the one who had left such an inestimable heritage for the enriching of the soul culture of all ages to come.

One of the most significant exhibitions of this spirit was the series of Commemorative Concerts given by the Takaraduka Symphony Society, under the direction of Joseph Laska, in the Takaraduka (Japan) Grand Theater. The ardor of this group of musicians of "The Chrysanthemum Kingdom" led them to present a group of programs of which we herewith reproduce one, both in the original Japanese and in an English translation, and of which any acquaintance with the occidental system, might well be proud.

With such fervor and energy, what shall we not expect from our Japanese friends who already have sent to us the inimitable *Madame Butterfly* in the person of the great singing artist, Tamaki Miura? Japan has taken the lead among the

oriental nations in the adoption of the occidental system of musical tonality and notation. Let us hope that in doing so they will infuse into their never art the fine artistic achievements of their past, thus adding a fresh note to the world's musical culture.

"O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls!"

—SCHUBERT



VISUAL HISTORY SERIES: No. 2 THIRTY GREAT OPERA COMPOSERS



WOLFGANG AMADEUS
MOZART



GIACOMO PUCCINI

Opera—that curious mongrel creation commenced by Peri, reformed by Gluck, and transformed by Wagner—is today more popular than ever before. America is especially acid for this form of musical and dramatic art, and American composers are eagerly attempting to create operas which shall take rank with the best of the Italian, French and German works in this form. In this country opera is too often used as an occasion for mere social display; but that is inevitable. Society's desperate efforts to amuse itself are perhaps the cause of this. The real beauty and significance of "Tristan and Isolde," of "La Tosca" and of "Don Giovanni," will always find a true response in the hearts of those who love romance and love-music.

Here is the second of the "Visual History Series." It portrays the life-span of thirty of the greatest opera composers. The same prefatory remarks which appeared at the head of the previous chart apply in this case.

1685	1705	1715	1725	1735	1745	1755	1765	1775	1785	1795	1805	1815	1825	1835	1845	1855	1865	1875	1885	1895	1905	1915	1925
HANDEL (1685-1759)																							
	GLUCK (1714-1787)																						
		MOZART (1756-1791)																					
			BEETHOVEN (1770-1827)																				
				WEBER (1786-1826)																			
					MEYERBEER (1791-1864)																		
						ROSSINI (1792-1868)																	
							DONIZETTI (1797-1848)																
								BELLINI (1801-1835)															
									ATHOMAS (1811-1896)														
										FLOTOV (1812-1882)													
											WAGNER (1813-1883)												
												VERDI (1813-1901)											
													GOUNOD (1818-1893)										
														PONCHIELLI (1824-1886)									
															SAINT-SAENS (1835-1921)								
																BIZET (1838-1875)							
																	MOUSSORGSKY (1839-1881)						
																		SULLIVAN (1842-1900)					
																			MASSENET (1842-1912)				
																				BOITO (1842-1918)			
																					HUMPERDINGK (1854-1921)		
																						LEONCAVALLO (1858-1919)	
																							PUCCINI (1858-1924)
																							DE KOVEN (1859-1920)
																							DEBUSSY (1862-1918)
																							MASCAGNI (1863—)
																							R. STRAUSS (1864—)
																							GIORDANO (1867—)
																							WOLF-FERRARI (1876—)

The interest in opera in America is growing remarkably. The continent of Europe, by heavy government subsidies, has made opera especially popular with the people. In America its progress has depended largely upon private enterprise; but new patrons of this art are arising continually, and the operatic future of America is especially bright.



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



TO DWELL upon the statement that the teaching of music is important in our public schools is needless. That is an established fact already. At the present time some three or two thousand supervisors of music are leading "Young America" along musical paths. No wonder that our ears are intrigued on all sides by the numberless orchestras and bands of our public schools! The immediate apology for this writing is a desire to plead for the neglected step-child of this vast movement and to champion the cause of singing in the public schools of our country.

Exact statistics I have none, but from various sources I have gleaned approximate figures that will serve my purpose in discussing this subject.

In approximately seven thousand, five hundred high schools out of a possible total of close to twenty thousand the teaching of piano and the instruments of the orchestra is already well established and growing by leaps and bounds. So forcibly, in fact, has this movement impressed itself upon the "powers that be" that in a large majority of cases the students are given very reasonable credits for their work in music. Some schools recognize it even to the extent of granting credits to students who pursue their musical education with the private teacher outside of school hours. This I consider a valuable step forward and because of it feel encouraged to hope something more may quickly be done for voice students.

Singing Students' Status

SINGING presents a very different record. Let us consider the status of the singing student. To be sure, during the past ten years there has been considerable progress made in the teaching of voice to classes of senior high school students. In many instances where the classes are so organized the status of voice culture has been raised from that of an elective to that of a required subject. This is gratifying, but as against the approximately seven thousand, five hundred mentioned above that give instruction in piano and the instruments of the orchestra, there are only approximately two hundred that give instruction in that most perfect of all instruments, the Voice. For is not this instrument capable not only of making beautiful sounds, in common with all other instruments, but also of adding thereto divinely inspired words? Think what a sensation would be created if the violin in the hands of a Kreisler could wed to its beautiful tones the words of a Shakespeare, a Goethe, a Heine! Yet this vocal instrument we take for granted, we ignore or use indifferently. Only in rare cases do we give the necessary opportunities for development. This in spite of the fact that each one of us possesses such an instrument.

Why should vocal study be given only secondary place in public school curriculum activity? In answering this question we might get valuable suggestions from the gigantic strides in popular approval made lately in instrumental teaching. If the lessons learned from this startling development be applied to the cause of voice culture and the needed enthusiasm supplied there is no real reason why voice culture

Practical Courses in Singing in the Public Schools

By WILFRIED KLAMROTH

MEMBER OF THE AMERICAN ACADEMY OF TEACHERS OF SINGING

should not in time be lifted to identical, if not more, favor than that accorded the piano and the other instruments. In the case of the voice one has always his instrument at hand—a great advantage to begin with, counterbalanced, however, by the difficulty of devising one definite method for thousands of differing instruments, as many different instruments as minds. However, it can be done. Let us see to it that it is done.

Retarded Recognition

THE THREE possible reasons why singing has not been equally developed along with the other branches of music in the public schools are given:

1. Teachers of piano and violin have evolved systematized, lucid and easy methods of instruction for their respective instruments not only for the individual student but more particularly for class instruction. The instruments being all the same are subject to identical handling.

2. In the study of the piano and the other instruments there need be no cessation of study during the adolescent period. The interest may be held without interruption throughout this most impressionable age. The singer, on the other hand, has the disadvantage during this period, of interrupted study with consequent loss of interest and discouragement—as against continuous study resulting in progress and encouragement.

3. Intensive educational campaigns are being carried on by the piano and instrument manufacturing industries, vast sums being spent on this form of advertising. In voice culture there is no advertising medium to compare with this.

Referring to the first reason, it is very plain to see why the teachers of piano have so successfully outtrunked the teachers of singing. The former have devised simplified methods of instruction, methods which, though specialized for class work, are yet so modified as to appeal to the young beginner in the public schools. The "dry as dust period" is forever past, as is markedly seen in the way the piano is now taught the very young child.

A Method for Every Fault

GENERALLY, teachers of singing, more particularly the leaders in their profession, have fought shy of the student of singing during the adolescent period of his development, advising him to wait until the stage of transition is fully passed before starting seriously the study of voice. But then the voice through neglect has unfortunately acquired most of its bad environmental habits, as against careful training of instrumental pupils during the same time. The faults acquired by the voice during this period demand for their eradication a somewhat complicated and empirical method of teaching, a method,

one might say, for every student, to fit his particular vocal faults. Faults being original and varied, no set method can be used; individual diagnosis becomes the order of the day. Fundamental principles of correct tone emission are of course provided for all, but the main business of the teacher is devoted to the elimination of the individual vocal faults through precept and example. In other words the procedure has become so highly specialized, always with the ultimate goal of the finished artist in mind, that no place has been made for the younger generation who, even though with no expectation of a professional career, nevertheless is anxious to use this avenue of self-expression.

So the student of the schools is left to go his way with none, or only very meagre, instruction, copying unconsciously the wretched vocal faults of those so-called singers heard at every hand, most often on the phonograph, in vaudeville, in comic opera or over the radio. You know the type to which I refer, the blatant, nasal high-pitched, raucous, scoping singer whose name is legion and who is ever with us and whose so-called art is a travesty on the noble art of the true singer.

The time is ripe now to arrest this mistaken growth and to lead the young American during his early years into the realm of the better use of voice in both song and speech. This can best be done through mass training. Therefore the public schools offer the only hope of solution.

Speech and Song

THE RELATION between speech and song may be here pointed out, with the importance of improving American speech and the aid singing is to this accomplishment. This effect upon speech offers another important recommendation for the teaching of singing in the schools.

Our educators have given too little thought to the speaking voice. We of an earlier generation can realize how this misfortune is growing upon us. The ill-bred, violent use of our beautiful language is its beauty, purity and grace. I trust it is not too late to turn our attention to this important work, to establish a manner of thought, consciously placed, consciously molded, consciously colored until it becomes a habit of accepted expression. If it were required of all public school children to learn the fundamentals of tone production with its application to speech we should witness in one generation a new era in the use of our language.

It is unwise to wait until the post-adolescent period is reached for a serious consideration of required vocal instruction. We must reach the child in his tender years, when the mind is naturally imitative and when the voice has that natural sweetness and bird-like quality so charm-

ing and appealing. The instruction at this period, of course, should be very rudimentary, and step by step it should be developed through the senior high school where also the simplicity of presentation and the logic of sequence should be maintained. This is essential to successful class instruction in singing. Otherwise we shall find our students in the predicament of the centipede:

A centipede was happy quite,

'Till a frog in fun

Said: "Pray which leg comes after which?"

This raised her mind to such a pitch,

She lay distracted in the ditch

Considering how to run.

Simplicity Sought

IT IS TRUE that in the past much has been written regarding the child voice, but the methods have been tedious, long and involved and certainly not sufficiently simple in their fundamental statements to be adapted to class work. At the present day, to meet an awakened interest in music through class instruction in the public schools, we see the need of a connection between the best minds from amongst the prominent teachers of singing, in order to devise a logical, direct method in textbook form, both simple and short.

The public school voice teachers who are to pass on these ideas must in turn be thoroughly trained and preferably should be or should have been singers themselves. They should be prepared to illustrate that which they would teach. This does not necessarily mean that they must be finished singers but rather that they should be so well trained by the expert vocal pedagogues, in sympathy with the particular method to be taught to the school students, that they may clearly illustrate every point in the course of the young vocal aspirant.

The child mind unfettered by acquired habits easily copies what it hears and thus can be taught through both the eye and the ear.

One such method has been in use for a number of years with seemingly considerable success. There may be others in use. The more different courses to choose from the better for the teacher of public school singing since he will then undoubtedly find the one best suited to his particular purpose.

The aim should not be to make finished artists of the students. As Mr. Robert B. Walsh, of Portland, Oregon, says in a paper read at the North-Western Supervisors Conference, "We cannot hope, nor do we wish, to produce a finished artist in four years of high school training, but we can expect to free our pupils from the shackles of ignorance concerning the care and use of the voice and set them on the highway to successful future development."

With these words I most emphatically commend the method should stress the following points.

1. Correct posture, in relaxed
2. Correct breathing, followed by
3. Correct attack, blending into

(Continued on page 612)

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—AUGUST 1929



WOLFGANG AMADEUS MOZART



ADELINA PATTI



IGNACE JAN PADEREWSKI



SERGEI PROKOFIEV



LEOPOLD AUER



MISCHA ELMAN

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES

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.

IGNACE JAN PADEREWSKI

Paderewski (Pis-dor-ef-shoo) was born in Podolia, Poland, in 1860. His mother, a woman possessing unusual musical gifts, died when he was yet a young boy, and thus what would have been a source of great inspiration and help was cut off from the future master-pianist. At the age of twelve he entered the Warsaw Conservatory; at eighteen his great proficiency as a pianist won him a place on the faculty of that institution. Later he studied with Kiel and Urban in Berlin, and with Leschetizky in Vienna.

After a year's study with the two latter teachers, Paderewski gave a recital in Vienna which proved sensationally successful. Shortly afterwards he came to France and England were undertaken, and the fame of the virtuoso was firmly established. His American debut occurred in 1891 in New York City. It is said that "not even Rubinstein was received with such astonishing favor."

In January 1919 he was made Prime Minister of Poland. He resigned this post in December of the same year, and since that time has continued his concert tours abroad and in America. Paderewski's philanthropies are very considerable; among them is the "Paderewski Fund," a triennial prize for American composers.

As a composer Paderewski is too largely known by short piano pieces, such as the *Minuet* and *Polka*; but his many greater works, including symphonies and an opera, are of supreme importance.

ADELINA PATTI

Patti (Pit-tee), one of the most celebrated sopranos in all musical history, was born in Madrid, Spain, in 1843 and died at her castle in South Wales in 1919. From her earliest appearance in public, when she was but seven, to her last concert in London, her brilliant career spanned more than half a century.

When Adelina was but a child, her parents came to America, settling in New York City. Here it was that her concert debut took place. Then followed tours under the management of her brother-in-law, Moritz Strakosch. In 1859 she first sang in opera, taking the title rôle in "Lucia di Lammermoor," in a New York presentation. Two years later her glorious voice was first heard in England, and at once gained immense popularity in that country. For years Patti was one of the most admired singers at the Covent Garden Opera House, London, and at the Birmingham Festival. Her appearances on the Continent were ever occasions for enthusiasm.

One of her best rôles was *Rosina* in the ever-vernal "Barber of Seville." It is said that after 1882 Patti never received less than \$5,000 per performance—a then unprecedented sum that compares excellently with amounts later paid Enrico Caruso, Chaliapin and other phenomenal singers.

Of the rôles Patti created in England, certainly the most important was *Aida* in 1876.

WOLFGANG AMADEUS MOZART

Mozart (Moz-tart) was born in Salzburg, Germany, in 1756, and died in Vienna, Austria, in 1791.

The precocity of Mozart is renowned. As early as four years of age, his exceptional gifts suggested that musical training be commenced. His father, Leopold Mozart, his first teacher, was what would be described today as an excellent "press-agent" for his children, as well as what was more important, a judicious father. He accompanied Wolfgang and his sister on tours through Germany, Holland, France, England, Switzerland and Austria—tours the success of which was everywhere without parallel. Students are referred to the account of these early triumphs in Edward Holmes' charming biography. While in Vienna in 1768 Mozart composed his first opera; the year before he had evolved his first oratorio. By this time he was expert at the clavier, the violin and the organ.

He was appointed concert-master to the Archbishop of Salzburg in 1768, but when the latter died, his successor—greatly undervaluing Mozart's genius—rewarded Mozart so poorly that the master resigned the post in 1777. Later, by reason of financial stress, he resumed the position, only to give it up in 1781 and move to Vienna.

The success of his operas—especially "Le Nozze di Figaro" and "Don Giovanni"—brought him many honors. He also wrote many symphonies, string quartets, masses, piano sonatas, and compositions of all types.

MISCHA ELMAN

ELMAN, undoubtedly one of the greatest of contemporary violin virtuosos, was born in 1892 in Tshioje, a town in South Russia. His first lessons were given him, when he was but four or five, by his father—a Jewish schoolmaster and violinist in an orchestra in Odessa. Later he attended the Imperial School of Music in Odessa, and it was while he was a student there that the wind of good fortune first blew in his direction. For the great Leopold Auer, solo violinist to the Czar and professor at the Leningrad Conservatory, had become intensely interested in the phenomenally gifted boy and, though there were difficulties in the way, had Mischa brought to him in Leningrad to study with him.

In 1904 Elman first appeared in Berlin; his London debut was made in 1905. His audiences everywhere were astounded by his technique and his expression in playing. Later, in Paris, at a Colonne concert, he became known to, and admired by, the French. From 1906 to 1911 he remained in England, where he was idolized by society and was able to command a very large sum for a single private performance.

He came to America during the World War and toured here with his customary success. In 1920-21 he undertook something which no other great violinist had yet attempted—a concert tour of the Orient and the Far East.

In 1923 Elman became a citizen of the United States of America.

LEOPOLD AUER

AUER (pronounced like "our") was born in 1845 in Vaspren, Hungary. At an early age he was given instruction on the violin by Professor Rüdely Kolah at the Budapest Conservatory, and in an incredibly short time had learned enough to be able to appear at the National Opera House in that city, in a benefit performance. His playing on this occasion was so enthusiastically received that arrangements were at once made by which he was enabled to go to Vienna to attend the famous Conservatorium there. His teachers now were Professors Jacob Dont and Joseph Hellmesberger—deservedly renowned musicians.

Next Auer went to Paris, where he performed frequently and also was able to meet such outstanding composers as Rossini and Berlioz. But he was all eagerness to study with Joseph Joachim in Hanover, and for this purpose he left the French capital. He spent two richly instructive years with the great virtuoso, also meeting at this time many other notable figures in the contemporary world of music. After holding important positions in Düsseldorf and Hamburg, Auer was appointed (1868) soloist to the Czar and teacher at the Leningrad Conservatory. In 1895 he was raised to the rank of the nobility.

In 1918 he came to America, where he has since resided. His galaxy of pupils among them Heifetz, Elman and Zimbalist—attest eloquently to his genius as a teacher.

SERGE PROKOFIEV

PROKOFIEV (Pro-ko-fee-ef) was born in 1891 in Soltaveo, Russia—a small town at that time in the Ekaterinopol Government. At the Leningrad Conservatory his professors included Nicolai Rimsky-Korsakov and Anton Liadov—both famous as composers—and Annette Essipoff, one time wife of Leschetizky. His progress was rapid, particularly in piano and composition. A piano concerto, written in 1909-10, was awarded the Rubinstein Prize, which was no inconsiderable honor for a nineteen-year-old boy to achieve.

During the political upheaval which occurred in the later days of the World War, he left his own country, going for a time in Japan. Later he spent two years in America where as a recitalist and conductor he was showered with honors. His playing is brilliant, technically perfect, and highly original—often approaching the orchestral in effect.

It is as a composer, however, that Prokofiev is mainly noted. Of his long list of works, the following are of particular importance: the three piano concertos, several piano sonatas, a violin concerto, a ballet, the opera "The Love for Three Oranges," and the latter, by which alone Prokofiev is known to many Americans, was given its American premiere by the Chicago Civic Opera in 1921 and caused a deal of favorable comment. The libretto is based on a play by Carlo Gozzi. The latter should not be confused with that writer of sparkling comedies, Carlo Goldoni, also an Italian.

From the very popular *Louisiana Suite*, Grade 4.

MY OLD KENTUCKY HOME

WALTER NIEMANN
Op. 97 No. 2

Un poco lento, con gran e triste espressione M. M. $\text{♩} = 69$ a tempo

ma un poco mosso ed agitato M. M. $\text{♩} = 80$

Semplice e molto tranquillo, con intimissimo sentimento M. M. $\text{♩} = 60$

Pod. (with each quarter note)

un pochett. più animando

pochiss. rit.

Tempo I. M. M. $\text{♩} = 69$

Copyright 1924 by Atlantic-Musikverlag, München

Other Music Sections in this issue on pages 561, 593, 621

a "My Old Kentucky Home" Stephen C. Foster

By a very prominent American pianist and teacher, Grade 5.

AIR DE BALLET

THE ETUDE

WALTER SPRY

Moderato

a tempo

THE ETUDE

AUGUST 1929

Page 587

DANSE DES CLOCHETTES

DANCE OF THE BLUE BELLS

V. REBIKOFF

A delightful air de ballet by a Modern Russian writer, Grade 5.

Allegretto M.M. = 144

Più mosso

p Tempo I.

OPERA.

p

TANGO

JAMES H. ROGERS

One of Mr. Rogers most recent compositions. Grade 34.

Briskly, but not too fast

ben marcato

dim.

crescendo poco a poco

sempre cresce.

f

p

f

crescendo

p subito

rit.

pp

sharply

One of Meyerbeer's happiest inspirations,
beautifully transcribed by Ed. Schuett, Grade 5
CONCERT PARAPHRASE

SHADOW DANCE

from "DINORAH"

(MEYERBEER)

EDUARD SCHUETT

THE ETUDE

Allegretto (♩ = 160)

staccato e leggiere

calando
dimin.
Tempo I
p
pp legato
(senza Ped.)
8
Last time to Coda
(senza Ped.)
Poco tranquillo
cantando
cresc.
espressivo

THE ETUDE

dolce cantando

dimin.
cresc.
mf
calando e
dimin.
p
poco rit.
p a tempo
espressivo
cresc.
mf
D. S.
Tempo I
dimin.
p tranquillo
rit.
p
CODA
cresc.
f
p ben marcato
sempre f
cresc.
molto
f
ff

MENUET FROM PARTITA I

in B flat

J. S. BACH

One of the very popular among the easier Bach numbers.
Grade 3.

Allegretto M.M. ♩ = 60

MENUET I

MENUET II

a) b)

Menuet I. D.C. ad lib.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

A LITTLE TUNE O' TEARS

TOD B. GALLOWAY

PAULINE GARNER CURRAN*

Moderato

Where can I find that hunt-in' tune, My fa-ther used to—

play On all the roads of Don-e-gal, Be-fore he sailed a-way? A lit-tle strain so gay, so sad, A

lit-tle tune o' tears. O, Don-e-gal! I'm com-in' back to hunt be-hind the years! O, Don-e-gal! I'm

com-in' back to hunt be-hind the years. It's too laugh-in' for a

ban-shee, much too o-ry-in' for an elf, Be sure there would be fair-ies that had list-ened to him-self. [!]

fol-low up the bog-land, O'er rock-y hill and all, Just look-in' for his shad-ow on the roads of Don-e-

* With permission of the Author
Copyright 1929 by Theodore Presser Co.
Other Music Sections in this issue on pages 561, 585, 621

British Copyright secured

mf *a tempo*

gall! I'll lis-ten to the sing-in' of the col-leens and old men That wan-der up the cur-vin' path from

mf *a tempo*

A-da-ra to Glen; May-be I'll find that a-chin'song, That lit-tle-tune o' tears. O, Don-e-gall I'm

poco rit.

com-in' back to hunt be-hind the years, O, Don-e-gall I'm com-in' back to hunt be-hind the years.

ROBIN'S ADVICE

LILY STRICKLAND

mf *animato*

1. A rob-in sang in an
2. The rob-in was so

mf *animato*

ap-ple-tree, As thru the or-chard we did stray; I winked at him, and he winked at me, And
blythe and gay, I thought he'd sing his heart a-way; He was so hap-py that I knew, We

rit.

then he seemed to say. Such a pret-ty Miss, Wait-ing for your kiss; Spring will nev-er stay, Why do you de-
should be hap-py- too. Such a rogue was he, Mak-ing eyes at me! Naugh-ty lit-tle thing. Full of mer-ry

Lightly

animato

poco rit.

poco a poco

cresc. *f* *ten.* *ff*

lay? Sil-ly to be shy; Courage, Lad, and try! For love is in the air to-day! to-
Spring; I would like to be, Wing-ed, wild and free, And soar when Spring came home to me! to

accol. *cresc.* *f* *ten.* *cresc.* *ff* *raff.* *a tempo* *animato*

day! mel- And so I took her
But tho I'm on-ly

cresc.

in my arms, And vowed I loved her well; En-rap-tured I with all her charms, The rob-in saw, but
one poor youth, I'll try to win her love; I know that rob-in told the truth, His good ad-vice I'll

cresc.

mf *con tenerezza* *mf* *accol. con espress.*

he wont tell, "I love on-ly you, Say you love me too!" The rob-in sang so
try to prove! "I love on-ly you, Say you love me too!" The rob-in was so

rit. *mp* *con tenerezza* *mf* *accol.*

cresc. *f*

mer-ri-ly Up-on the frag-rant ap-ple tree, That I could on-ly do as he, And sing! And
wise and gay, He knew that Spring would fly a-way, That I could on-ly tell my love, And swear! And

cresc. *marcato* *ff*

sing! And sing my love so true So true!
swear! And swear to be aye true Aye true!

MARCH OF THE ARCHERS

SECONDO

MONTAGUE EWING

Pomposo M. M. ♩ = 108

Musical score for the Second part of "March of the Archers". The score is written for piano in 4/4 time, with a tempo of 108 beats per minute. It begins with a *mf* dynamic and a *non legato* marking. The piece features various musical notations including slurs, ties, and dynamic changes to *sf*, *p*, and *f*. A section marked "Last time to Coda" leads to a double bar line. The score concludes with a Coda section marked *ff* and *Fine*.

MARCH OF THE ARCHERS

MONTAGUE EWING

PRIMO

Pomposo M. M. ♩ = 108

Musical score for the First part of "March of the Archers". The score is written for piano in 4/4 time, with a tempo of 108 beats per minute. It begins with a *mf* dynamic and a *non legato* marking. The piece features various musical notations including slurs, ties, and dynamic changes to *f*, *p*, and *ff*. A section marked "Last time to Coda" leads to a double bar line. The score concludes with a Coda section marked *ff* and *Fine*.

The ORGANIST'S ETUDE

Edited for August by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

An Organ Program

By H. C. HAMILTON

SOME TIME AGO, when taking the services at one of the larger churches in an Ontario city, the following organ numbers were chosen. A short recital also followed the benediction at night. The morning and evening selections are here quoted, along with a few comments that may be of interest.

MORNING

My Heart Ever Faithful, *Bach* (Hamilton)
Con-moto moderato (Italian Symphony)
March in G.....*Shumit*

EVENING

Air-varie.....*Haydn*
Gavotte (Mignon).....*Thomas*
Larghetto (Clarinet Quintet).....*Mozart*

RECITAL

CLASSIC
Andante (Jupiter Symphony).....*Mozart*
Mimic (G minor Symphony).....*Mozart*
Mimic (Military Symphony).....*Haydn*

MOORE
To a Wild Rose.....*MacDowell*
Love Song.....*Verdi*
A Shelter in the Time of Storm.....*Sankey*

Grand Chorus.....*Gounod*

The opening volition in the morning was my own transcription of the well-known and favorite melody from Bach, a melody that would convince, beyond all question, that the old Canon certainly could compose a "tune." The first part of the aria, only, is used in this arrangement, which, as you have been one of my best stock organ pieces.

An Interpretative Plan

THE MELODY is first announced as a *legato* theme, in D, with a *pianissimo* chord accompaniment and soft, delicate pedal. A few measures of the theme then follow, in the tonic minor, leading into a modulation to F major, with sustained pedal support. Initiative volume follows this, in which two parts of the theme can be heard simultaneously. Some development is introduced, with further changes of key, and varied harmonies; then running variation on the melody in the tonic and sub-dominant, with a return to *allegretto* pedal. The theme finally reappears, *forte* and dignified with pedal *obbligato*, and the concluding *coda* increases in volume to *fortissimo*.

The selection from the "Italian Symphony" is an extremely melodious number. Though perhaps not so well known as the *Pilgrim's March* from the same work, it deserves wide popularity, and no doubt such would be the case were it more generally heard. The choir chant was used here nearly throughout—a stop of delicate and characteristic quality.

The *March in G* is really a very easy organ number, I well remember practicing it during my early student days—but it possesses the advantage of being rhythmic and melodious, and it also "sounds big." The trumper stop in the Great was used as a solo during the trio. None of these numbers could be termed "over the heads" of the people—yet every item was pure and sound music, possessing in common that which never fails to appeal—the melodic quality.

An Evening Program

FOR THE EVENING prelude the well-known air from one of Haydn's symphonies was chosen, also the favorite gavotte from "Mignon." The former is sometimes heard—slightly altered—to

hymn, *Onward, Christian Soldiers*. The variations are in Haydn's usually happy vein, the triplets near the end being played in the gavotte, the lower part of the pedal-board was avoided at the beginning, and the higher, more piquant notes employed. This is a practice that can often be of charming effect—the usual

being much more light and dainty when rendered as follows:

For the middle of the service the *Larghetto* from Mozart's clarinet quintet was chosen—the theme alone being used, and the florid passages omitted. For this, the harp stop was heard throughout; the light xylophone-like trills seemed to bring out in simple purity this exquisite gem. Here again is an old classic of which organists might well make good use.

Following the benediction, after a few moments of silence, the first strains of the evening's recital seemed to float like an almost imperceptible breath, from the organ. Very quietly, with the shutters closed, the choir's clarinet evoked the opening phrases.

Quickness pervades the movement. Although there are a few declamatory chords, and the middle section employs the Melodia and four-foot, yet the power of the organ is kept well in restraint.

Following this came the *Mimic* from the "G minor Symphony." This brings out to a large degree some of the more assertive stops, and introduces a certain amount of staccato in both manual and pedal—a decided contrast to the *Ludate*. In the trio of the sweetest in a railway signal box of modern times." Some early organs had keys five and a half inches of length. When struck they dropped as often as much as four feet. Naturally the fists of the player keys, and he was forced to use his elbows—hence the term "*phlegmatic organ*" (organ beater). We are indebted to the monks of the Middle Ages for the gradual improvement of the keyboard. By the end of the fourteenth century, the end of the keyboard, which had been made of leather, was replaced by wood in both directions to nearly three octaves, and so reduced their fall and breath that they were capable of being pressed down by the fingers as in the organ of modern times. The first authentic semi-tones of an organ provided with the organ in the cathedral at Hildesheim which

had fourteen diatonic and eight chromatic keys.

Pedals Are Introduced
THE INVENTION of the pedals is mainly one of transition. It paved the way for what was to come in the next period. There were, however, certain inventions and developments that proved to be of supreme importance, certain accomplishments that influenced the structure of the organ down to the present day. Most of the keyboards employed before the eleventh century had appeared in the form of levers, with the result that the "delicacy of touch and rapidity of action might be compared to that of a switchman in a railway signal box of modern times." Some early organs had keys five and a half inches of length. When struck they dropped as often as much as four feet. Naturally the fists of the player keys, and he was forced to use his elbows—hence the term "*phlegmatic organ*" (organ beater). We are indebted to the monks of the Middle Ages for the gradual improvement of the keyboard. By the end of the fourteenth century, the end of the keyboard, which had been made of leather, was replaced by wood in both directions to nearly three octaves, and so reduced their fall and breath that they were capable of being pressed down by the fingers as in the organ of modern times. The first authentic semi-tones of an organ provided with the organ in the cathedral at Hildesheim which

This concluded the classic group, the remaining selections being products of a later day. The ever popular *To a Wild Rose* now made its appearance. This was rendered entirely without pedal. When it was convenient for the feet to as-

trusive here, but to appear, as it were, a continuation of the chase beauty preceding, with imperceptibility, an increase to a feebly outpouring. The 16-foot tone was very sparingly introduced at first, and in a manner calculated to be more felt than heard. It was my good fortune for the organ to possess a beautifully regulated *Gedacht* which already had been of much service earlier in the evening, and this fitted the occasion perfectly.

Building to a Climax

A SET OF CHIMES of fairly good quality were now used to represent the striking of the hour, after which they pealed forth the strains of the old hymn—*A Shelter in the Time of Storm*. The murmuring of a gathering tempest could now be heard, which presently breaks in all its fury. The hymn finally makes its appearance in a triumphant fortissimo—literally riding the storm, as the pedal *obbligato*, and crashing accompaniment. A somewhat lengthy *coda* is appended, in the nature of a song of thanksgiving, with the chiming ringing out of interludes.

The concluding number was Guilmant's *Grand Chorus* in D, with its massive harmonies and strong rhythm in triple time, and ending with the full power of the organ. This was kept in reserve for the final cadence—the last two chords alone being heard with the full power of the instrument.

This finished the series of pieces. The recital had commenced quietly, gradually introducing new points of interest, but ever restraining the full power of the organ

(Continued on page 605)

A Popular History of the Organ

By MILDRED AYARS PURNELL

PART II

had fourteen diatonic and eight chromatic keys.

Pedals Are Introduced
THE INVENTION of the pedals is mainly one of transition. It paved the way for what was to come in the next period. There were, however, certain inventions and developments that proved to be of supreme importance, certain accomplishments that influenced the structure of the organ down to the present day. Most of the keyboards employed before the eleventh century had appeared in the form of levers, with the result that the "delicacy of touch and rapidity of action might be compared to that of a switchman in a railway signal box of modern times." Some early organs had keys five and a half inches of length. When struck they dropped as often as much as four feet. Naturally the fists of the player keys, and he was forced to use his elbows—hence the term "*phlegmatic organ*" (organ beater). We are indebted to the monks of the Middle Ages for the gradual improvement of the keyboard. By the end of the fourteenth century, the end of the keyboard, which had been made of leather, was replaced by wood in both directions to nearly three octaves, and so reduced their fall and breath that they were capable of being pressed down by the fingers as in the organ of modern times. The first authentic semi-tones of an organ provided with the organ in the cathedral at Hildesheim which

had fourteen diatonic and eight chromatic keys.

This concluded the classic group, the remaining selections being products of a later day. The ever popular *To a Wild Rose* now made its appearance. This was rendered entirely without pedal. When it was convenient for the feet to as-

THE ETUDE

thrill, while those of large dimensions, deep and resonant. Certain woods gave greater resistance to sound than other woods and so changed the tone. Organs with these changes were built by the monks and were perfected until they were capable of producing a beautiful, quiet tone.

It is uncertain at just what time organs began to have two manuals, but it is very probable that the second manual was a development of these quieter organs. What was really an echo organ of modern times was shut up in a box in the far side of the building, and this second organ was connected with a keyboard beneath, not in front of the player. For the first time a change from *forte* to *piano* was possible. The well organ came directly from the echo organ and soon surpassed it in popularity. The box enclosing the echo organ was composed of shutters connected with a lever which opened and closed, changing the volume of sound as the lever was operated.

During the early part of the fifteenth century, large pipes of 16' and 32' were first made. Even today we seldom have longer ones, for the number of vibrations a second is so low as to make the sound produced hardly to the human ear.

Science Lends Its Learning

AS WE HAVE seen, much of importance was done during the second period, but it could consume in no way the numerous improvements of the age to follow. The third period in the history of the organ, which began in the middle of the fifteenth century, is not yet complete. Improvements and innovations since that time have come with amazing rapidity, especially since the nineteenth century, and have been, almost without exception, of a lasting character.

A large number of these improvements are the direct result of the great scientific progress that has been made in the last two centuries and represents the solutions of problems in advanced physics and higher mathematics—problems in which the ordinary reader has little interest.

However, the main features of the more complicated improvements may be pointed out. The modern period can be said to date from the creation of an organ between 1516-1518 at Bayeux, with its manuals and thirteen, fourteen, and fifteen stops, respectively, beside fifteen pedal stops. This is the same organ to which

such is said to have walked more than fifty miles on one occasion when a famous contemporary, now of little importance, was going to play. This is also supposed to be the organ for which Handel and Mattheson applied. Both withdrew their applications on hearing that one of the qualifications was a solemn promise to marry the former organist's daughter.

It is important to note in passing that organs suffered a severe handicap during the time of the great Puritanic Rebellion in England. Under the new regime no music was allowed except "plain psalm-singing." The wholesale destruction of organs was one step by which the Puritans showed their disapproval of the times. As so often happens, however, in a great national upheaval, good came finally from bad, and organ building reestablished itself once more and rapidly increased until it reached heights that hitherto had been considered impossible.

America in the Field

FROM THIS time on America came into prominence and soon rivaled England in the art of organ building, until in the nineteenth century the Puritans showed their disapproval of the times. As so often happens, however, in a great national upheaval, good came finally from bad, and organ building reestablished itself once more and rapidly increased until it reached heights that hitherto had been considered impossible.

As we have already noted, one of the great organs in the older organs, even of the improved organs of medieval times, was the clumsiness of the mechanical details. Formerly, when a key was played, it acted on one lever after another, such a way that great pressure was necessary to make a pipe sound. Besides, damp weather totally prevented the action of stiff levers. Accordingly, a great advance was made in organ building when the tubular-pneumatic action was perfected and still further improved by the electro-pneumatic.

In the tubular-pneumatic action an air tube extends from each key to the wind chest. The latter is so arranged that when the tube kept under wind pressure is opened, and partly closed of air (which happens when the key is played), it allows the pressure on the wind chest to open the pallet of the pipe automatically.

(Continued on page 607)

An Organ Program

(Continued from page 604)

until the last. Everything led up to a climax, and then all was over. Any additional would have been weak; and the full power heard earlier in the evening would only have created an undesirable anti-climax.

A Résumé

IT WILL BE NOTED, in reviewing the program, that which has been kept in mind is variety in choice of numbers and also contrast in tone-color. Along with this there is also a certain amount of unity. The same tone-color would naturally reappear after certain intervals, but helps in the case of the echo and chimes. The harp was heard twice, as was also the clarinet, the melodia, the 4-foot tone—with its outstanding stops intervening. The 16-foot was a little bluish, so it was used only once.

Contrast of keys was not forgotten: F major; G minor; G major; A major; minor (the *Love Song* was transposed); F major; and D major.

The time in which each was written had also decided contrasts frequently, being 3/4, 3/4, 3/4, 2/4, 4/4, 4/4, and 3/4. The apparent success in the first three is un-



Makes Good Organs Better

Most of the organs in our modern churches and theatres are operated by the

SPENCER ORGANO BLO

The steady, reliable wind power—the silent operation and the long years of service obtainable make the Organo Blo ideal for organs of all types and sizes, old or new.

SEND FOR THE NEW CATALOG. Complete descriptive material on request—please state type and size of organ, and whether for home, church, theatre, or school.

THE SPENCER TURBINE CO.

HARTFORD, CONNECTICUT

AUSTIN ORGANS

A list of cities and churches and organs with serial numbers and prices. The Austin Organ Company is the largest and most complete of its kind in the world. The Austin Organ Company is the largest and most complete of its kind in the world. The Austin Organ Company is the largest and most complete of its kind in the world.

AUSTIN ORGAN CO.

165 Woodland St. Hartford, Conn.

Attention, Piano Teachers!

METRONOMES

An invaluable aid in the training of the Piano Student. Combines the Correct Tempo and Teach-an-Air presentation of rhythm. Our Metronomes are of the finest quality and fully guaranteed. *How Your Dealer Makes a Donation*. KRAUTH, BENNINGHOFF, Hamilton, Ohio.

Faust School of Tuning

STANDARD OF AMERICA. ALUMINUM OF 2800. Piano Tuning, Pipe and Reed Organs and Pipe Organs. Ten Book Box 27-29 Gainsboro Street, BOSTON, MASS.

MUSIC ENGRAVING

Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles. Send your name. For estimate. OTTO A. C. NULSEN, 124 Government Place, Cincinnati, Ohio.

Answering Etude Advertisements always pays and delights the Reader.

RAYNER-DALHEIM & CO.

MUSIC PRINTERS

205 W. WABASH ST. CHICAGO, ILL.

VERMONT KNAUSS

SCHOOL OF ORGAN PLAYING

10 North Seventh St. Allentown, Penna.

Two and three manual modern electric action organs for lessons and practice. Port Scholarships available.

CHURCH and CONCERT, Catalogue E2

THEATRE, Catalogue E3

EVERYTHING IN MUSIC PUBLICATIONS

Our mail order service is prompt and accurate.

Teachers' needs given special attention.

THEODORE PRESSER CO., 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.

Get our free booklet "Piano Tuning as a Business."
Mack Institute, Crafton Sta., EM-25, Pittsburgh, Pa.

It identifies you as one in touch with the higher ideals of art and life.

G, and they all came from
(Continued on next page)

Choirmaster's Guide

FOR THE MONTH OF OCTOBER, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S X T H	PRELUDE Organ: Remembrance Kinder Piano: Star of Hope Batiste	PRELUDE Organ: Trio in G Moart-Hamilton Piano: Slumber Song Arladiiff
	ANTHEMS (a) March On, Ye Soldiers Dale (b) The King Shall Joy in Thy Strength Hooper	ANTHEMS (a) Come, Holy Ghost Dickens (b) A Christian Life Hooper
	OFFERTORY Dwell in My Heart Wansborough (S. solo)	OFFERTORY Now the Day is Over Wooler (Duet for S. and T.)
	POSTLUDE Organ: March of the Archers Piano: Marche Triomphale Rathlun	POSTLUDE Organ: Postludium W. D. Armstrong Piano: Prize Song Wagner-Bendel
T H I R T E E N T H	PRELUDE Organ: Hymn of Faith W. D. Armstrong Piano: Farewell to the Piano Beethoven	PRELUDE Organ: Mosaic on the Lake J. C. Marks Piano: Prædium in E Minor Schmitt
	ANTHEMS (a) He Shall Feed His Flock Handel-Larkin (b) The Splendors of Thy Glory Lord	ANTHEMS (a) Vesper Bell Robinson-Hanna (b) Lead On, O King Eternal Williams
	OFFERTORY A Little Prayer Preston (S. solo)	OFFERTORY Heaven's Vesper Song Morley (A. solo)
	POSTLUDE Organ: Chromatic Chords W. D. Armstrong Piano: March of the Christens Keats	POSTLUDE Organ: Chromatic Grand March Kern-Mansfield Piano: March Hollender
T W E N T Y	PRELUDE Organ: Who is Sylvia? Schubert-Barnes Piano: Sunday Morning Bendel	PRELUDE Organ: Earthlight Ponco-Kohlsaat Piano: Barcarole Ashford
	ANTHEMS (a) I Think of Thee, O God E. R. Marks (b) Blessed are the Merciful Reed (Women's Voice)	ANTHEMS (a) O Saving Victim Colborn (b) Jesus, the Very Thought of Thee Roberts
	OFFERTORY How Sweet the Name of Jesus Sounds Stults (Duet for any)	OFFERTORY The Heart of God Stoughton (T. solo)
	POSTLUDE Organ: Minuet Belmont-Barnes Piano: Power and Glory Sousa	POSTLUDE Organ: March of the Angels Pitcher-Barrell Piano: At Evening Schumann
T W E N T Y	PRELUDE Romance Preston Ware Orem (Violin, with Organ or Piano Acpt.)	PRELUDE Organ: Prayer W. D. Armstrong Piano: Woodlullaby Zedner
	ANTHEMS (a) Jesus, Meek and Gentle Barnes (b) Preserve Me, O God Morrison	ANTHEMS (a) Fear Not Hoamer (b) Hymn of Glory Woodcock
	OFFERTORY God Careth for Me Moore (S. solo)	OFFERTORY Dawn of Peace Williams (Violin, with Organ or Piano Acpt.)
	POSTLUDE Organ: Marche Joyeuse Stults Piano: Marching to Peace Rocker (Four hands)	POSTLUDE Organ: In the Gloom Harrison-Barnes Piano: Adoration Atherton

CHOIR AND CHORUS CONDUCTING

By F. W. WODELL

A Complete Manual of Information for Choir Leaders, Containing Practical Suggestions on

Organization of Choirs
 Organization of Choral Societies
 Management of Choruses and Choirs
 Training of Chorus
 Music to be Studied
 Giving of Concerts
 and many useful hints to singers on accent, enunciation, interpretation, phrasing, breathing, etc.

The most comprehensive work on this subject published

Price, \$2.00

Cloth Bound. Stamped in Gold

THEODORE PRESSER CO.

Music Publishers and Dealers

1712-1714 CHESTNUT ST.

PHILADELPHIA, PA.

THE ETUDE

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Trumpeter, by Hans Probstsky.



The first four measures contain a faithful reproduction of the trumpeter's blowing. The notes must be played with strong accents, or, in Italian directions, *acc.*, in the next measure, and the *trill* must be played with real expression. Then in the next measure, there are more trumpet calls.

Think of some scene in the long ago Middle Ages. Tall trumpeters are standing by their low curving instruments in their hands. Suddenly they raise the instrument to their mouths and blow a loud, sharp call which rings out on the listening air and then dies softly away. If you can imagine some such scene, it will help you to play this little piece with real expression.

Mr. Probstsky lives in Vienna, Austria. His name is pronounced *Prost-sky*. You must always learn how to say the name of every composer whose music you study.

The Guard Mount, by William Baines.

Hand effects are numerous in this spirited march. You have all, at some time or other, heard a good band, and you will see that this piece has lots of the traits we associate with hand music.

Be sure to notice the accents on the second beats in sections one and two. In these first two sections the right hand "has all the fun" and the left hand makes its message heard in measures five to eight. We need not imagine a better piece for a school march than *The Guard Mount*; nor a better builder of technique.

March of the Gobblins, by Charles E. Overholt.

What child does not know what gobblins are? Sometimes they are known as hobgoblins, or brownies, and they are a race of elusive little folk who are said by those who have seen them to look quite funny, and to be able to fly off and disappear. Here we catch a glimpse of them as they march solemnly along in long array of queer little shapes clothed in brown.

In what key is this march written? There are no sharps or flats in the signature, which means that it is either in C major or A minor—and after playing just a few measures we

can tell that it is minor, not major. When you are doubtful whether a composition is in a major key or its "relative" minor, be sure to look at the last note or last chord of the piece; this will almost always tell you.

In measures thirteen and fourteen it seems as though we were about to be launched into C major, but a "cadence" in the next measure brings us back to A minor.

The middle part of the march is in C major and features the left hand melody.

The Tin Soldier's Parade, by A. Louis Scarmin.

It seems to us there are an unusual number of accidents in this little march, and that means that you must be unusually wide-awake or you will be missing some of them. By accidentals, as we have told you, we mean sharps, flats, and naturals. Later on you will have to encounter double-sharps and double-flats which are not to be found in the signature.

This is a real addition to the rhythmic or choral repertoire.

Pirates Bold, by Mabel Madison Watson.

Captain Ben and his "four and twenty" are real "swarthy" pirates; and we are confident that you will enjoy meeting them in Miss Watson's easy, attractive, march. The first half of the march is simple enough, but then the right hand has to do some of the "hard stuff" which seems most difficult until you begin to realize that you are playing exactly the same notes as in the first half, only playing them an octave lower. In other words, when you have learned the first half thoroughly, you have really learned the whole piece.

Polish Dance, by Cuthbert Harris.

In triple time, like most Polish dances, this violin composition by the noted British composer has a truly national "flavor." It should be played with fire, and rather rapidly. The Poles, like the Hungarians, are an excitable people; even in their dances their feelings run high. In Chopin's music you will recognize this quality.

The violinist, playing only on the open strings, has a much easier time than the pianist. The former need do little more than count time.

LETTER BOX

DEAR JUNIOR ETUDE:

I am twelve years old and have been taking lessons about a year. I and another girl take our lessons together every Saturday. Last fall our teacher gave a Halloween party, and I played a solo and en-

joyed playing it very much. Sometimes in winter the snow is so deep here we cannot go to take our lessons.

From your friend,

LEONA SREBKA (Age 14),

South Dakota.

The Wonder Child

By H. EDMOND ELVERSON

The Eighteenth Century had just passed its noontide. Sleepy little Salzburg lay nestled among the mountains. The Archbishop's palace, from its post on a hillside, reared like a sentinel over the humble homes that stood "at attention" along the winding streets. And in one of these lived a wonder-child that more than any other still so young, has captured the fancy of the world.

Stories we hear and tales we read of this child are so fascinatingly fanciful that almost, in imagination, one sees a fairy god-mother hovering over him.

Intervals that pleased the ear he picked out on the spinnet before he could talk.

The second violin part of a difficult string quartet he played accurately before he could read.

At five he wrote minims perfect in melodic outline, in harmony and in musical form.

His sensitive ear detected intervals so

small that his elders were bewildered. When taken to play at court and introduced to the beautiful Empress Maria Theresa, he leaped into her lap and kissed her.

At Rome, and still but thirteen years of age, he attended service at the Sistine Chapel and then went back to his room to copy from memory the celebrated "Miserere" of Allegri of which transcriptions were forbidden.

And this was the child Mozart.

Musical history is full of these intriguing and stimulating episodes; and it is in order that our readers may learn to know these and to recognize, through their likeliness, the eminent contributors to our art, that we are presenting our New Etude Gallery of portraits and biographies of eminent musicians. Any of these which have been missed by our readers may be secured by correspondence with the publishers of THE ETUDE.

THE ETUDE

A useful number in the minor key. Grade 2.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MARCH OF THE GOBLINS

CHARLES E. OVERHOLT

Allegretto M.M. ♩ = 108

Copyright 1929 by Theodore Presser Co.
Other Music Sections in this issue on pages 561, 585, 593

British Copyright secured

Very characteristic. Grade 1

PIRATES BOLD

MABEL MADISON WATSON

Play like a very slow March

There were four and twenty men On the ship of Cap-tain Ben, And they manned a Pri-va-ter On the roar-ing sea. told this old tale to me.
For they all were pi-rates bold And they lived in days of old As my moth-er's moth-er

Copyright 1929 by Theodore Presser Co. British Copyright secured

Guard Mount is one of the most spectacular and interesting of all military ceremonies. Grade 2 1/2

GUARD MOUNT

WILLIAM BAINES

Vivace M.M. ♩ = 120

pp Echo a tempo
mf
Fine
mf
TRIO
mf
p
D.C.

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

British Copyright secured

THE TRUMPETER

HANS PROTIWINSKY

Modern and characteristic. Grade 2.

Quickly M.M. ♩ = 128

f molto marcato
mf dolce
p
Fine
f marcato
pp dolcissimo
f marcato
pp dolcissimo
una corda
tre corde
una corda

Copyright 1929 by Theodore Presser Co.

International Copyright secured

For the violin, all on the open strings.
Grade 1.

POLISH DANCE

CUTHBERT HARRIS

Allegro moderato e con spirito

Violin
mf
Piano
mf
f
Fine
p
p
D.C.

Copyright 1929 by Theodore Presser Co.

International Copyright secured

SIGNAL PUBLICATIONS

FOR SINGERS, TEACHERS AND STUDENTS OF SINGING
AND THE LIBRARIES OF ALL LOVERS OF MUSIC



Celebrated Recital Songs

Compiled and Edited By
DAVID BISPHAM

One of the Most Notable Collections of Songs,
Ancient and Modern, Ever Published

IT was a wonderful inspiration that prompted the Theodore Presser Co. to ask David Bispham to compile a collection of the best recital songs. His was a wide and thorough acquaintance with available vocal material with his tremendous repertoire gained in years of concert, operatic and teaching work. In this collection are a number of songs, and he designated those suitable for men, those suitable for women and those which may be done by either men or women. Upon three numbers he included wonderful analytical studies. This book is a rich legacy left to the vocal world by David Bispham whose sudden death occurred shortly after its publication.

Price, Two Dollars

Songs of the North American Indian

By

THURLOW LIEURANCE



A Folio Giving in Convenient Form Nine Beautiful Songs
on Genuine Tribal Melodies

PERHAPS the best ecumenism that might be written about this collection of 9 Indian songs would be the listing of the many leading concert singers and voice teachers who have used, over and over again, the distinctive numbers in this collection. There is an interesting preface with illustrations, and some of the numbers have individual notes upon them, one even having the original text from the Sioux. The famous Indian love song, "By the Waters of Minnetonka," is included along with "Tib the Weeping Waters," "Indian Spring Bird," "Dying Moon Flower" and other numbers that richly deserve the wide acceptance that has been given them.

Price, One Dollar and Fifty Cents

Forty Negro Spirituals

Compiled and Arranged
for Solo Voice

By CLARENCE
CAMERON WHITE



THIS is a sincere presentation of Negro Spirituals, the authenticity of which is assured, not only in text and melodies but in the harmonizations, which endeavor to give background to these solo arrangements. The actual traditional harmonizations that predominate in the Southern church performance of these numbers by Negro groups. In this collection, singers and voice teachers obtain an unequalled compilation of spirituals culled from more than a few that are not generally known. Beyond this, it also serves as a superb volume of Folk song anthology for the library. The artist who comes to know these numbers in a way so living on the unique eloquence of each spiritual, will treasure them because of the great pleasure found in these Spirituals by audiences.

Price, Two Dollars. Cloth Bound

Great Singers on the Art of Singing

By JAMES FRANCIS COOKE

THERE is immensely interesting, entertaining and instructive reading in this volume for any who love good vocal music. Its chief purpose is to give those striving for perfection in the field of vocal art the advice and thoughts of practically all the world's great singers of the last twenty-five years. Portraits and biographies of the twenty-seven singers represented serve to enhance the volume, which is cloth bound.

Price, Two Dollars and Twenty-Five Cents

How to Sing

By LUISA
TETRAZZINI

From the great height of her success, Madame Tetrazzini looks back over the path that led her there and gives a wealth of practical advice for every student and every teacher of singing. Cloth Bound.

Price, Two Dollars

How to Succeed in Singing

By A. BUZZI-PECIA

This is a single-forwarded distillation of good and bad things in vocal art, giving teachers and students plenty about which to think, the end of improving their effectiveness. The book, as a whole, gives as a fine practical guide to any desiring to enter the singing profession.

Price, One Dollar and Fifty Cents

The Beginner's Voice Book

By FRANTZ PROSCHOWSKI

A Practical Vocal Instruction Book
of High Character

THIS book cannot be judged by any other vocal instruction book previously seen because it is decidedly distinctive and the first vocal beginner's book to introduce systematically in the simplest possible form the means of getting a grasp upon the elements of music itself. It serves to develop musicianship side by side with progress in vocal ability. Of great value to the vocal student is the practical advice given to gether with a complete exposition of the physical equipment of a singer illustrated by anatomical drawings. Naturally, the great bulk of sales of this book is to voice teachers who have adopted it as a first book for the beginners they teach, but frequently, orders are noted from those who, for some reason, must pursue a course of self-study. There even have been noted orders for quantities from choir masters who wished to give the entire membership of the choir, each vocal instruction.

Price, Three Dollars
CLOTH BOUND

PUBLISHED
BY

THEODORE
PRESSER
CO.

1712-1714 Chestnut St.
PHILADELPHIA,
PA.

Oratorio Repertoire

A Collection of Solos from
Standards Works Selected
and Edited By

NICHOLAS DOUTY

IN FOUR VOLUMES:

Soprano - Alto - Tenor - Bass



THESE four volumes represent compilations for each voice of the best in vocal solo numbers in the realm of Oratorio, Biblical Opera and Sacred Cantata. Nicholas Douty, the editor, is well known to many, for his artistic triumphs as tenor soloist in concert and oratorio and for his outstanding work as a voice teacher. In these compilations, he has presented every number that could merit and some well-deserving numbers that have escaped the attention of many. All details of editing with regard to text and music have been cared for so meticulously as to make these volumes the pre-eminent choice of singers and voice teachers of disinterest.

Price, One Dollar Each Volume

What the Vocal Student Should Know

By NICHOLAS DOUTY

THIS compact, flash cloth bound book presents in such a concise and understandable fashion the many indispensable things for vocal students that any least ten times the price of the book. Not to be foregone are the "Daily Dovers" exercises given at the back of the book to be used each day to keep the voice in prime condition.

Price, One Dollar

Diction for Singers and Composers

By DR. HENRY
GAINES HAWN

A book that has been a wonderful aid to many in acquiring clear enunciation and a thorough understanding of this important phase of the vocal art. Cloth Bound.

Price, One Dollar and Seventy-Five Cents

New York Singing Teachers' Association —Its Story

This is more than a history of the twenty years of this Association which has counted many famous teachers among its membership. It is a record of agreements upon many vocal essentials.

Price, Two Dollars and Fifty Cents