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James Francis Cooke

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"Woman in Music" Number

THE ETUDE

Music Magazine

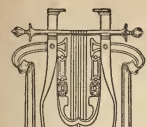


MRS. H. H. A. BEACH

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NOVEMBER 1929

\$2.00 A YEAR



THE ETUDE Music Magazine

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

Editor
JAMES FRANCIS COOKE

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EDWARD ELSWORTH HUBBER

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NOVEMBER, 1929

THE WORLD OF MUSIC

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

FREDERICK DELIUS

FREDERICK DELIUS, sometimes called "the greatest British composer," will return to London, on October 11th, for the first time since several years ago he went into voluntary exile to France. Truly mild, and utterly beloved from parallel to the Delius Festival, organized by Sir Thomas Beecham, which will last until November first. Delius was once a Holland, orange grower. Now Sir Thomas Beecham regards him as one of the greatest composers of all time.

JOSEF ROSENSTOCK, a young musician who has often risen to fame, will succeed Arthur Bodinsky who resigned at the end of last season as the conductor of German works for the Metropolitan Opera Company.

THE GREAT ORGAN of the Town Hall of Melbourne, Australia, which was destroyed when the Hall was burned in 1925, is to be replaced by a larger and finer instrument, costing upward of one hundred and fifty thousand dollars, in the new Town Hall now nearing completion.

COPYRIGHT FOR FIFTY YEARS and a two per cent tax for ten years after the expiration of the copyright are the main innovations recently agreed by the Association of German Authors and Composers. Similar measures have been enacted in Austria, resulting in the prolongation of the Johann Strauss copyright till 1932.

THE FIRST OPEN-AIR ORGAN OF EUROPE is to be erected in the grounds of the ancient fortifications of Kufstein, Austria, according to the *Allgemeine Musikzeitung*. It will have twenty-seven registers and thirteen bells.

SERGE YAGHILEFF, the apostle of the modern Russian Ballet, died at Lido, Italy, on August 19th. The oriental dancing of his early creations at first aroused much opposition, and many of them more daring features fell before the censors. However he lived to create almost a new choreographic art and to see many of his ideas accepted by the public among his best known dancers were Pavlova, Nijinsky and Adolphe Bolm.

COSIMA WAGNER, widow of the famous composer, and now ninety-four years of age, is reported to have lost entirely the sight of both eyes.

FRANK VAN DER STUCKEN, eminent American conductor and pianist, died at Hamburg, Germany, on August 15th. He was born in New York, and studied at the Friedrichsruhe, Texas, October 1858. He was the son of a German father and a mother of the German descent, at eight of which he was taken to Germany, where he studied under Peter Benoit, of whom he was to become one of the most distinguished pupils. He later studied with Reinicke and Grieg. In 1883, with the assistance of List, he gave concerts of his own compositions at Weimar. In many concerts which he conducted there, he did probably more than any other man to make American composers known in Europe. His most important work in America was as director of the Cincinnati Contemporary Music and the Cleveland Symphony Orchestra and of seven of the great Cincinnati Musical Festivals.

MOZART'S HOUSE in Prague has been bought by the Czechoslovakian Government. It formerly belonged to the Mozarteum of Salzburg.

LORD HOWARD DE WALDEN of England plays Lady Elvira singing, and of their children plays a string instrument and together they form a home scene, when music thus enters into the domestic life of leading families, there a nation is becoming musical.

"JUDITH," the new opera by Eugene Goossens, which was so well received at its first performances in London last June, is announced for its American premiere at the Academy of Music in Philadelphia, on December 15th, by the Philadelphia Grand Opera Company. The opera is to be presented in English, and will be both prepared and conducted by the composer. The libretto, based on the romantic life of Francis Villon, is by Arnold Bennett.

ANNUAL WAGNER AND STRAUSS OPERA FESTIVALS are announced by the management of the Théâtre Champs-Élysées of Paris.

THE CENTENARY OF GUSTAV SCHIRMER, founder of the house of C. Schirmer, Inc., was celebrated on August 10th, when the centenary of his birth in Thüringen in 1829. His father and grandfather had been pianists in the sense of catch-words, and he was brought to this country at eight years of age and at twenty-four was already master of the music business of Kerkling and Breusing, of which he acquired the controlling interest in 1866; and from that day he grew into and held a commanding position in the progress of music in America.

C. SANFORD TERRY, the eminent Bach scholar of England, will tour eastern states in January, speaking on "The Church Choral in America's time," with illustrations by a choir. His first appearance is to be before the Bach Cantata Club of New York City.

CHARLES A. E. HARRISS, eminent as organist, composer, organizer and conductor, died at his home near Ottawa, Canada, on July 31st. Born in London, on December 10, 1862, when still young he migrated to Canada and organized the first series of Music festivals in that Dominion.

HAYDN'S TWO HUNDREDTH ANNIVERSARY is to be celebrated in Vienna, in 1932, by a great International Musical and Theatrical Exhibition. Displays from all the nations will portray the developments of these two master artists.

YSAYE is to be the director of a new "Institute of Music" in Brussels, founded by Queen Elizabeth of Belgium, for the purpose of making the works of Belgian composers better known in other countries.

MEMBERS OF THE ORCHESTRA of the San Carlo Opera Company of Naples, in need of claiming damages for dismissal, issued a royal decree a hundred and thirty years ago, ordering the artists of San Carlo under special protection.

JEAN GERARDY, eminent Belgian cellist, some years ago one of the world's most popular artists on this instrument, died at Spa, Belgium, on July 1st, at the age of fifty.

IN THE LORENZ ANTHEM CONTEST about one thousand compositions were entered. The first prize of two hundred and fifty dollars was awarded to Gottfried H. Federlein of New York City, and the second prize of one hundred and fifty dollars went to Cuthbert Harris of Galeston, Ohio, England.

THE BIRTHPLACE OF CARLO GOLDONI, one of Italy's greatest dramatists, excellent especially in comedy, has been purchased by the city of Venice, and converted into a national monument. The library of Henry Taddei's "Biblioteca," which in 1918 was awarded the Hinshaw Prize of one thousand dollars for an opera by an American composer, is based on Goldoni's *La Padrona* (The Mistress of the Inn).

FRETTED INSTRUMENT ORCHESTRAS are a new addition to the public schools. Much free information along this line may be had by addressing National Bureau, the Advancement of Music, at 45 West 43rd Street, New York City.

FRED E. WEATHERLY (Frederick Edward) probably the most successful and prolific of all English writers of songbooks, died at his home in Bath, England, on September 7th. He would have been eighty years old on October 4th. His most widely known work is *The Holy City*, which has been translated into Czechoslovakian. Others that had a great vogue were: *Nancy Lee*, *Dorothy and Joan*, *Beauty's Eye*, *Danny Boy* and *Alone in the Forest*. He was a man of sense of catch-words, and of simple lyrics which could be set to music, and to some of these hundred of these various composers had given musical treatment.

MRS. JULIA B. MOLTROFF, who won the "Crisp to Europe" in the recent *Erasmus Subscription* test, has been a music teacher for fifty-four years and a subscriber to *The Evening Star* from the first year of its publication. She and Mr. Moltoff returned to New York on August 26th and were visiting friends at their home in the city. She would be expected of one to be in her eighties, but in such a competition, Mr. Moltoff is more alert and up-to-date in her thought life than are most of her colleagues of half her years. Wherever these may number, she is just that many years young.

A BOW USED BY WIENIAWSKI has come into the possession of Louis Persinger, the American violin teacher. A fine example of the workmanship of François Tourte, it was for some years owned by William E. Hill the famous London collector.

THE WELSH ROYAL NATIONAL ESTEADDFODD of 1929 was held at the National Welsh Festival, which was the first time in any other city save London. It was held at the Welsh Hall, which was the first time for chorale singing, while the Antiochian Choral Society of Saratoga, Pennsylvania, achieved fifth place.

THE FAMOUS HALLS ORCHESTRA of Manchester, England, was Sir Hamilton Harry conducting, received at the New York season of 1928-1929, only \$16,488 (about \$22,200), but had a surplus of over \$100,000, or forty-six pounds sterling. What a comparison with the Antiochian Choral Society of Saratoga, Pennsylvania, which was founded in 1909.

ALFREDO CASPILA is reported to have begun the composition of a new opera, which he has hitherto has shunned. It is *La Donna Serpente*, or *The Snake Woman*, which was founded on a story by Gozzi, the seventeenth century Italian dramatist, which was used by Wagner for his first complete opera, *"Die Feen,"* which was never produced.

OPERA REVIVALS of immense interest are reported for London. L. E. Stange, founder of the Oxford University Opera Club, has taken the New Scala Theatre for three weeks and, with prominent singers and conductors, will begin on December 14th the production of Purcell's *"Dido and Aeneas,"* and Handel's *"Julius Caesar,"* *"Judas and Ahab,"* and Handel's *"Julius Caesar."* Titles would intimate that they are to be "In England."

EDUARD RISELER, the eminent Puritan interpreter of Beethoven, recently passed away at the age of forty-six. Born at Baden-Baden, he went to Paris as a boy, became a pupil of Diemer, and was a member of the Conservatoire, where he made his debut at the Salle Pleyel.

PIANO STATISTICS. Interest most of us. England in 1928 produced 27,000 of them; Germany, 85,000; and the U. S. 228,300. Germany's home sales were 49,500 and England's were 95,045. Germany exported 35,600 pianos; England, not 3,718. The U. S. has sold nearly all her home-made pianos.

WHAT GALAXY OF STATUES in the world would bring together another ten men quite so great, so well known and so well beloved as that found in the Old Hall of Munich? The busts ranged about the stage give perpetual reminder that contributors to German greatness have been Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Liszt, von Weber and Wagner.

THE FILTON COUNTY MANDOLIN ORCHESTRA, of Georgia, who believe the first of its kind. It is made up of groups of players of the fretted instruments from schools all over the county. Organized and conducted by William B. Erdick, it created considerable enthusiasm when it appeared before the National Education Association which met in Atlanta, from June 28th to July 1st.

OTTO KLEMPERER is taking the place of Franz Pollak, as conductor of the Hamburg Symphony Orchestra, during the fall season. Pollak is the guest conductor of the Chicago Orchestra this year.

HAROLD VINCENT MILLIGAN was elected president of the American Music Association at the annual convention held in Toronto, Ontario, last week of August. He also is director of the National Music League.

MILIE CECILE CHAMBERLAIN (in private life, Marie Cecile, widow of M. de Chamberlain, music publisher of Paris, who died in 1906) celebrated her eightieth birthday on August 12th, 1929. Although the composer of many important works in the larger forms, for orchestra and for solo instruments, she probably is best known for her two simple CECELE CHAMBERLAIN medleys, *"The First King"* and *"The Silver King"* for voice—which have been sung by many of the public, and an index to her general popularity, it would seem that more music clubs have been named for her than for any other woman musician.

(Continued on page 66)



When Christmas Bells are Ringing

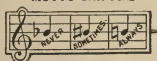
There Will Be No Sad Notes to the One Who Secured Good and Early

CHRISTMAS REMEMBRANCES FOR MUSIC STUDENTS

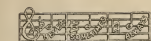
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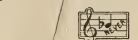
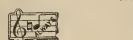


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No. 24 No. 25 No. 26 No. 27 No. 28 No. 29 No. 30 No. 31

These illustrations show the exact size of most stamped-metal designs, frequently used as class, society or club pins, and suitable as gifts or awards to students.

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Outfit No. 2—A Stradivarius Model Violin. Holiday Cash Price, \$20.00. Golden-colored, beautiful gloss finish, fine maple body, sides and neck, veneers fine even grain spruce top, genuine Madagascar ebony, thick, smooth, workable throughout highest grade; tone is of very sweet and symmetrical quality, with ample volume and carrying power—a fine violin.

Body: Well balanced, Brazil wood, Ebony frog, german silver lined; whalebone grip.

Case: Fine Keratol, nickel catches and lock, substantial. Balance of outfit consists of best rosin, Ebony mute, Peckham shoulder pad, chin rest, E string adjuster, extra set fine Italian strings.

Outfit No. 3—A beautiful Guarnerius Model. Holiday Cash Price, \$30.00. Lustrous Purpura finish, body, sides and neck, fine grained maple, color, golden brown, the tone of the instrument is of great power and can be used for solo work or for orchestra.

Body: A genuine Pernambuco, well balanced, silver trim, either silver wrapped or whalebone grip.

Case: Beautiful leather, rich lined and silver plated catches and lock, fine case. Balance of this outfit consists of best Peckham shoulder pad, chin rest, E string adjuster, extra set finest tested strings.

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Outfit No. 6—A beautiful Guarnerius Model. Holiday Cash Price, \$30.00. Lustrous Purpura finish, body, sides and neck, fine grained maple, color, golden brown, the tone of the instrument is of great power and can be used for solo work or for orchestra.

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Case: Beautiful leather, rich lined and silver plated catches and lock, fine case. Balance of this outfit consists of best Peckham shoulder pad, chin rest, E string adjuster, extra set finest tested strings.

Body: Well balanced, Brazil wood, Ebony frog, german silver lined; whalebone grip.

Case: Fine Keratol, nickel catches and lock, substantial. Balance of outfit consists of best rosin, Ebony mute, Peckham shoulder pad, chin rest, E string adjuster, extra set fine Italian strings.

Outfit No. 7—A beautiful Guarnerius Model. Holiday Cash Price, \$30.00. Lustrous Purpura finish, body, sides and neck, fine grained maple, color, golden brown, the tone of the instrument is of great power and can be used for solo work or for orchestra.

Body: A genuine Pernambuco, well balanced, silver trim, either silver wrapped or whalebone grip.

Case: Beautiful leather, rich lined and silver plated catches and lock, fine case. Balance of this outfit consists of best Peckham shoulder pad, chin rest, E string adjuster, extra set finest tested strings.

Body: Well balanced, Brazil wood, Ebony frog, german silver lined; whalebone grip.

Case: Fine Keratol, nickel catches and lock, substantial. Balance of outfit consists of best rosin, Ebony mute, Peckham shoulder pad, chin rest, E string adjuster, extra set fine Italian strings.

Outfit No. 8—A beautiful Guarnerius Model. Holiday Cash Price, \$30.00. Lustrous Purpura finish, body, sides and neck, fine grained maple, color, golden brown, the tone of the instrument is of great power and can be used for solo work or for orchestra.

Body: A genuine Pernambuco, well balanced, silver trim, either silver wrapped or whalebone grip.

Case: Beautiful leather, rich lined and silver plated catches and lock, fine case. Balance of this outfit consists of best Peckham shoulder pad, chin rest, E string adjuster, extra set finest tested strings.

EDITORIALS

PHOTO BY PETER JULIAN
One of Several Panels Painted by Edwin H. Blashfield for the Walls of the Residence of Everett Moss of Boston

Woman and Music

Twin Souls of Civilization

THE beauty of womanhood is always enhanced by lovely music. Like flowers and jewels and rich raiment, this, the most spiritual of the arts, is a natural possession of the finer sex.

But women are beautiful only in the measure of the beauty of their souls. They are the chalcids of loveliness and spirituality. Their inevitable trials, irritations and heartbreaks are all too often kept to themselves. It is at such a time that music opens the floodgates of emotion and becomes the liberator of the faltering spirit.

Edwin H. Blashfield's inspiring painting (reproduced by permission) is among the art possessions of Everett Moss. He has caught the poetic, the fantasy, the dream fabric which music only can impart and which women seem instinctively to realize with infinitely more surety than men.

The feminine heart and soul are for the sanctification of the race, nourished upon ideals. Every woman worthy of the name keeps consciously or subconsciously before her certain principles of higher phases of life. To these she reverently aspires. In order to live fully, she must look up with love and respect to the best in those around her.

Music, therefore, is to myriads of women a solace and a joy, the means of preserving hallowed life ideals, spiritual values, without which humankind cannot survive. Oh, if men could only realize how much the very foundations of our civilization depend upon keeping these ideals, the shrines of womanhood, unsullied and undimmed!

The piano, the violin, the harp, the voice, have been the sources of happiness for millions of women. Your daughter's

musical training is an investment in security and happiness which will endure in spirit for generations to come.

The responsibility for the home is the responsibility of the mother. From the bridal altar to the last dark eventide, the burden of the care of our homes must depend upon our mothers. Surely of all people the mother cannot do without music.

Vast numbers of women in business find, as do also business men, that music is one of the most remarkable of reconstructive tonics for the tired brain and nerves. To many it revitalizes the beautiful in life and softens the brain-breaking, nerve-snapping strain of this high pressure era.

Not until the last ten years of the world's history has the woman in the home been freed from the drudgery that formerly kept millions from a musical training. Now, thanks to countless labor-saving devices—electric lights, vacuum cleaners, electric washers, telephones, oil heaters, electric refrigerators, electric irons, and so forth—hours of time and energy formerly lost are saved for precious leisure. The "woman of the house" has properly become the "lady of the house." She has time to care for her personal appearance, her attire, her hair, her health. Her hands are no longer worn with coarse drudgery.

More than all this she is given priceless moments in which to develop her higher self. Thousands of women are devoting this time to music study and reveling in the new-found freedom. The great new epoch of leisure may become either a menace to the country or one of its greatest assets, depending largely upon how the women of our land decide to utilize it.

Music for women is one of the spiritual lights of the modern world, without which our civilization cannot endure.

NOVEMBER, 1929 The ETUDE MUSIC MAGAZINE VOL. XLVII, No. 11

LEARNING A LANGUAGE

THE acquisition of another language always broadens our aspect of life. The habits of thought which creep into speech make every tongue individual. The variations in phrases and idioms reflect differences in mental attitude and give vitality and elasticity to the mind of the student of languages.

We know of no greater asset for the musician than the ability to speak with fluency tongues other than his own. Europeans often laugh at our lack of linguistic ability, forgetting that in Europe the variety of national frontiers makes familiarity with languages imperative, from the commercial as well as the educational and artistic standpoints.

The acquisition of a new language always demands effort. The idea that some pick up languages easily and others with difficulty is true. On the contrary, however, many people pick up languages easily only because they see the tremendous advantages of language study and gladly make the incidental sacrifices and effort. Mr. Paderewski once said to us, "The Poles have the reputation of being great linguists because they work hard enough to learn the languages."

Your editor has been studying languages all of his life. Each language opens the door to a new world. Each language makes new life contacts possible. After spending years in lessons with teachers we have come to the following conclusions. A thorough academic understanding of the languages to be studied is always advantageous. That is, the drill that one gets in a high school or college course in the systematic study of a new tongue is of immense value. The conversational drill, however, is the great difficulty. Thousands of people in America can read French fluently but only about a ten in a thousand ever dare to speak it. Drill is very largely a matter of repetition. This calls for either of two things—the association daily with a native or the use of phonographic records.

The value of phonographic records in language study is really one of the greatest of modern discoveries of its kind. No teacher will deign to repeat over and over again as will the phonograph with the mere twist of the hand. There are many excellent methods on the market and there is nothing to prevent the student who has the means to buy one from learning the language of his heart's desire.

It is one thing to exclaim, "I would give anything if I could speak French," and quite another thing to get to work systematically and do it. Thousands have done it in amazing fashion with no teachers except their own will power, a set of books and a set of phonograph records.

PIANO UPKEEP

FEW home necessities, giving commensurate joy and inspiration, demand such trifling upkeep as the piano. Four tunings a year and occasional slight repairs should keep a really good instrument in shape for years. Its entire upkeep during a lifetime is often less than that of an automobile for a month or so. Unlike the automobile and the valuable machinery of the modern home for manufacturing heat, cold, light, and so on, it calls for no expense for power or for the repair of delicate apparatus.

When one looks at the interior of a piano and studies the great number of parts of the mechanism, it is very surprising that the instrument does not get out of order more frequently. Of course very cheap pianos do get out of order easily. They are a source of unending expense. But it is to the credit of finer manufacturers in America that their instruments "stand up" under the severe tests put upon them.

The piano manufacturing industry is one of which we as Americans may be very proud. With very few exceptions, the men who have been at the head of the piano business have been gentlemen of a very high class, with fine old-fashioned ideals of honest materials and honest workmanship. More than this, they have realized that a piano, to be worth any-

thing at all, must be regarded as a precious instrument to be used in an art. Beauty of tone and beauty of appearance have been part of the code of the world have finer instruments been manufactured and it often happens in Europe that we find musicians of the highest rank emphatically stating in private (not merely for publication) their decided preference for certain American-made pianos. Americans should know this and take pride in this splendid industry which has brought our country international prestige.

Secure the best tuner possible and have him look over your piano investment regularly—less than four times a year. Your piano deserves it. The National Association of Piano Tuners has labored to assist the public in securing able tuners, by requiring its members to pass stringent examinations. Do not let a bungler touch your instrument.

AMERICANA

CARL SANDBURG did a mighty good job when he collected old and dildery American songs, ballads and ditties and huddled them together in "The American Songbag" (Harcourt, Brace and Company). Sandburg's "Songbag" (fine alliteration) shows the writer's homely desire to get close to the people, which he displayed so well in his powerful biography of Lincoln.

Just as very few Americans are more than one or two generations away from the soil (and how proud we are of our immigrant stock), these songs couple our roots more vividly than any other possible means. The songs that people sing are mirrors of their emotional natures and also their intellectual advancement. Song rings out the sham in life and reveals the real individual.

The "Willie Boy Quarter" that wails away at "Sweet Adeline" has never really reached a higher emotional level. Naturally there are far more men who are willing to sing "Sweet Adeline" than there are who can sit through a Bach "Fugue." Humanity is built that way. Imagine the intellectual age of the individual who could warble seriously:

Mama, Mama, Mama, have you heard the news?
Daddy's got killed on the C-B and R's.
Shut your eyes and hold your breath,
We'll all draw a pension upon papa's death.

Terrible! you say. Yes, but realize the tragedy if your father or brother had been a locomotive engineer on the Chicago, Burlington and Quincy and had been cut into ribbons. Our country is so constituted that for every railroad president (supposedly uphugged with millions) there are at least a thousand engineers, brakemen and conductors. Thus in every walk in life the emotional outcry of the land is far nearer to the boards that reach back to these primitive ballads than to those Eastern aristocrats who in their colonial drawing rooms were moved by the lovely songs of Francis Hopkinson. The very crudity of our background makes for strength and will all come to the surface in our musical-to-morrow.

MUSIC AND MATHEMATICS

THE Greeks insisted that music was mathematics. Yet, in the performance of beautiful music, mathematics is the subject of which we think the least. The charm, the loveliness, the sensuous beauty overwhelm us; and we forget the mechanical background of the art.

There is in music, however, the necessity for a very high degree of intellectual technic, involving problems in counterpoint, harmony and acoustics, which mathematicians cannot fail to conceive as extremely complex. The fact that these problems must be executed by the human being, at the speed of an aeroplane, that they must not be not alone accurate but also presented with judgment and taste, makes music a subject calling for mental activity second to none other demanded by the curricula of our great universities.

THE ETUDE

The Children of a Great Romance

A Meeting with the Daughters of Robert and Clara Schumann

THE NINTH IN A SERIES OF MUSICAL TRAVELOGUES ON MEMORABLE VISITS TO MUSICAL SHRINES

By JAMES FRANCIS COOKE

VERY FEW people realize that two of the daughters of Robert Schumann and Clara Wieck are still living at Interlaken in Switzerland. The privilege of meeting in this generation two children of one of the most romantic and beautiful unions in musical history is in itself a great thrill. It is now one hundred and eighteen years since the birth of the great master. Musical art in that time has undergone untold changes. Civilization itself has produced a new world—a world of machinery and scientific miracles which would stagger the famous composer, could he see them. Even the wildest flights of fancy of his favorite imaginative poet, that queer and versatile genius, E. T. A. Hoffman—would seem commonplace in the world of today.

What would Schumann think, for instance, if he learned that one million people at one time might listen, through the very walls of their houses, to a single player performing his *Trueman*?

Beginns, a Romance

DOUBTLESS the first meeting of Robert Schumann (1810-1856) and Clara Wieck was about 1830. Clara was then eleven and Robert was twenty. It was not until ten years thereafter that Robert was able to overcome the parental obstacles which stood in the way of taking Clara as his bride. At that time, it should be remembered, Schumann was a more or less unwellcome moderate in a vale of classicism. In 1834 he first brought out his *Neue Zeitschrift für Musik*—the radical journal of "youth and movement," which was to play such a vital part in the history of musical Europe. As a composer he was comparatively little known. On the other hand, his wife was a widely

exploited wonder child, her father was perhaps one of the best known piano teachers of the old school in Europe. Severe, pedantic, unyielding, he provided just the kind of fuel which the passionate romantic natures of the two young lovers demanded to make their romance glow at a white heat. With every obstacle thrown between them, their ardor flamed more furiously.

"That glorious girl," as Schumann called his bride, was an unending source of inspiration to the master. Her opinions and her good cheer were very precious to the composer. An injury to his hand prevented him from executing his own compositions as a pianist might play them. Here his beloved Clara became his hands; and it is doubtful if many of his masterpieces would ever have been written if he had not had this intimate interpreter to depend upon.

They were married on September 12, 1840, at the twenty-first birthday of the bride. His wedding present to her was a new piano, which was taken to her home by arrangement while he went on a stroll with her.

The Schumann Songs

DURING the year after their marriage Schumann wrote upwards of one hundred *Lieder*, among them some of the most tender, the most sincere and the most beautiful love songs ever penned. There is nothing in the whole literature of song more intense in its direct appeal than the wonderful little drama of *Chamisso* set to music by Schumann as "Fräulein und Leben." It spans the depths of feminine emotion from the first innocent outbursts of girlish affection to the tragic hour when death silences her beloved. In some mystic founding cry, the poet outlined the life of Clara and her great grief.

The Schumanns had eight children. The first born was Marie, who came to bless the lives of Robert and Clara in September, 1841. The last born was Eugenie, whose birthday was in December, 1851. It was a singular and unforgettable experience to call upon these two ladies as late as last summer, at their delightful little home in Interlaken, under the frowning shadow of the towering Jungfrau. There for many years they have rested, dreaming of a wonderful heritage of the age of Romance in Music. It should not be thought that because of their age they have entered the period when life is clouded. On the contrary they are both very alert mentally and have a keen recollection of their early years. Eugenie has, in fact, recently written a most interesting book which has been translated

into English as "Memoirs of Eugenie Schumann."

A Mind in Eclipse

WHEN THE curtain gradually commenced to descend over the gorgeous imagination of Schumann, his family could scarcely realize the horror of the catastrophe that was coming to the great tone-poet. Few people know the nature of his hallucinations. He read extensively of the furor being created in America by spiritualists who astonished their patrons by "spirit rappings." Schumann, who was very much run down in health, commenced to hear "rappings" and was terribly disturbed by them. He was seized with delusions about good and evil spirits, often talking incoherently to them. Once he dreamed that Mendelssohn and Schubert came to him and offered him themes.

Schumann's wife watched over him carefully and tenderly, but she had other cares and responsibilities thrust upon her. One of the more or less tragic incidents of the early years of the Schumann children, of whom seven survived, was that after the grave illness of Robert became known, Clara found herself confronted with the problem of supporting a large growing family, but with little means except what she might herself earn.

Therefore she bravely called her children together and told them that the only course was to break up the home, put them in charge of kind friends and let them take up the itinerant life of a traveling artist. The older children were at a responsible age and able to help in the care of the little ones. The mother spent Christmas and the holidays with her family. Eugenie tells how, when the mother came home after a fatiguing journey, she would often be

correspondence, numbering hundreds of letters, is now published (Longmans, Green & Co.) and is a very valuable reflection of the musical art of the period. Joseph Joachim, also a close friend and admirer of Schumann, left nothing undone to sustain the heart-broken widow.

Clara survived her husband for forty years, and, as his fame grew greater, she became in great demand as a pianist and teacher. In fact for fourteen years (1878-1892) she held the enviable post of professor of pianoforte-playing at the Hoch Conservatorium in Frankfurt-am-Main. During this time our own Edward MacDowell was a pupil at the Conservatory.

The Composer for Youth

SEALED in the room at Interlaken, invested with so many mementos of another day, mementos hallowed to musicians, it was indeed a remarkable experience to have the elderly ladies recall their memories of their father as a teacher. It has been supposed by many that Robert Schumann wrote his famous thirteen *Kinderstücke* (Scenes from Childhood) (*Opus 15*) for his children. This may have been true; but they were issued three years before his first child was born.

The *Jugendalbum* (*Album of Youth*), of forty-eight pieces was, however, written for his children—the first five having been a birthday gift to the very Marie Schumann who, in delicate tones at the age of eighty-six, told me all about them. Schumann received fifty louis d'or (about \$250.00) for the work. This was a very good price indeed, even in those days, for a set of juvenile teaching pieces. In a letter to Karl Reinecke, the composer said of these compositions, so well known now to thousands of pupils: "These pieces have to sound



CLARA SCHUMANN



ROBERT SCHUMANN

The Devoted Widow
AFTER THE DEATH of Schumann a wonderful artistic companionship sprang up between the widowed pianist and the composer Brahms. Their

themselves around my heart." You will find traces of the old humor in them. The point of view is quite different from the *Kinderszenen*, which were a grown person's recollections of childhood. These later pieces are the child's own ideas and imaginings of things and future happenings.

Schumann as Teacher
ON THE WHOLE Schumann had a splendid concept of what constituted good teaching methods but was himself a poor teacher. He was retiring and uncommunicative. These are hardly qualities for an inspiring pedagogue. In fact, when he was engaged at the Leipzig Conservatory he seems to have been an almost negative factor. One of his pupils, Waiselowski, reported that at one lesson the composer did not open his mouth to say one word.

Yet, according to Marie Schumann, her father was a loving preceptor for his own children. The aged musician at Interlaken made clear that Schumann thought more of main artistic principles leading to beautiful playing than of mechanical or technical details. Art for mercenary ends horrified him. He felt that those who studied music with the idea of making money were very likely to be disappointed, whereas those who studied it for art's sake alone were the ones who might be successful.

Schumann sought incessantly for tonal color, urging his children to fix the color of the different orchestral instruments upon their ears and imagine them while playing. Folk songs interested him immensely; and he urged his little folks to learn as many of them as possible. He advised his piano pupils to practice the organ when possible, because he felt that the organ compelled a perfect legato and literally prohibited much of the careless playing that irritated him when he heard it.

Practice Precepts

HE WAS a strong believer in having every music pupil study much history thoroughly. This, however, he felt should not be confined to biography alone

but should be accompanied with illustrations from the master works. He deplored time spent upon trashy compositions. He advised his children not to practice when they felt tired, insisting that a fresh and ready mind was necessary for good music study.

He laid great stress upon an active persistency in music study, always urging his children never to leave a piece half played. Sight reading and a training, as we know it today, were unknown to him, but he urged his children to be able to sing their pieces or to hum them as well as play them. This is in complete accord with the most modern pedagogy with children, which often goes so far as to have all juvenile pieces accompanied with words so that the child may sing all that it plays. Most of the Schumann children were well trained, musically. Marie, Elsie and Eugenie played the piano well. Ludwig went insane, and phases of the same dread affliction reached out to Ferdinand and Felix at the end. Ferdinand was a successful business man; while Felix, who originally intended to become a musician, went into another field.

Good Habit

By RENA IDELLA CARVER

Patience practice is a prime prerequisite of good habit.
Patience: with a smile and joy and with frowns and tears? With concentration or with one eye on the clock?

Practice: Doing better each time or making the same mistakes?
Prime: First in importance or last?
Prerequisite: Something previously required and necessary to the end proposed or something never acquired and of little value in this relation?

Patience practice is a prime prerequisite of good habit!

I'd Like to, But—

By MARGARET SHEPPEN CUMINGS

Yes I said it, too, a year ago—"I'd like to keep up my music, but I simply have not the time." Indeed, I didn't seem to have it. I was in an office, working every day all day, and my evenings were devoted to recreation. Certainly there was scarcely an hour left for practice.

Then I secured a position. It was merely playing for a class in esthetic dancing one evening a week. But it paid well and I liked it. But I found that MacDowell's *Witches Dance*, Saint-Saëns' *Danse Macabre*, Beethoven's *Moonlight Sonata* and others of that ilk needed careful and conscientious work. It became a question of practicing or sacrificing the position.

I practiced!
So can you, Miss Schoolteacher, Miss Office Worker, busy as you are, if you want to. It means—let me see—cutting down on that last morning nap, getting in a half hour earlier each night to make up for lost sleep; it means hurrying a trifle with your lunch, staying in one evening a week. But you hardly miss them, those

few spare moments that you scarcely knew you had.

This is our schedule, Piano and I:
At six-thirty the clock goes off, and I hop out. Seven o'clock finds us together, tubbed and fresh, and we work until eight when we part for a bite of breakfast. Then there is the dash to the office with the "comfy" feeling tucked away that one hour's work is accomplished.
At noon there is a run over to the studio (it is very simple to secure the use of a piano in the center of the city. Any one of the numerous music stores is only too glad to rent one for a small period each day.) When I take my lunch—consuming it in ten or fifteen minutes—why, there is still a glorious forty-five minutes left in which to work!

There we are. An occasional two hours at night, once or twice a week, an extra hour on Sundays, and our practice problem is solved, Piano's and mine.
So is yours, if you really want it to be. Do you?

Arpeggios and Their Fingerings

By GLADYS M. STEIN

THE following plan for fixing in the mind the fingerings of the three positions of the arpeggio is simple and clear and has never failed to interest the pupils.

	1	2	4	1	2
1	2	4	1	2	4
2	3	1	2	3	1
C	E	G	C	E	G
4	2	1	4	2	1
5	4	2	1	4	2
	5	3	2	1	3

The letters give the notes to be played, the figures above, the fingerings for the right hand and those below for the left hand.

The fingerings starting with the first letter are for the fundamental position; those starting with the second letter are for the first inversion, and those starting with the third letter are for the second inversion.

For young children, write the fingerings for each position in different colored pencils—fundamental in black, first inversion in red and so forth.

"Mozart was the first composer to write for four hands. His *Variazioni* in G is nothing less than a masterpiece."—L. PHILLIPS.



JOHANNES BRAHMS
At the time when Clara Schumann knew him.



THE CHILDREN OF CLARA AND ROBERT SCHUMANN
The oldest child is Marie; the youngest is Eugenie.

What Great Music Owes to Woman

By CARL ENGEL

CHIEF OF THE MUSIC DIVISION IN THE LIBRARY OF CONGRESS AND EDITOR OF "THE MUSICAL QUARTERLY"

Mr. Carl Engel was born in Paris, on July 21, 1883. He was educated in Strassbourg and Munich where he was a pupil of the noted Ludwig Shille. He came to the United States in 1905 and became a naturalized citizen in 1917. For a time he was the musical advisor of the Boston Music Company. In 1917 he became head of the Musical Division of the Library of Congress. During the early part of this year he was elected president of the distinguished music publishing firm of G. Schirmer, Incorporated.

IF WOMAN hitherto has not succeeded in composing truly great music, the greatest ever written by man was "inspired" by her. This inspiration has not always taken the form of ecstatic romance, but more often has consisted in her cooking three meals a day (if there was food for that many) and in mending the master's socks. These latter pursuits being the humbler, though not the less essential ones, history rarely slights the two successive wives of John Sebastian Bach (who bore him twenty children and saw to it that he had a clean shirt for the Sunday service), or the self effacing spouse of a Gluck, a Mendelssohn and a César Franck.

To be sure, extracurricular engagements prove, as a rule, more "inspiring" to the artist than does comaternal regularity, no matter how blissful. Even Gounod's pious sugar-plums owe something of their sweetness to a rupture that was by no means sanctified. The joys of free love, and more particularly the miseries of such love, have at all times profoundly stirred the creative musician. Thus woman—whether the tender and understanding companion or the beguiling and capricious tyrant—rules, with the power of her sex, the heart and mind of the musician. And all to excellent purpose, unless the stronger succumbs to the wiles of the weaker and finds himself, like Berlioz, drowning in his emotions instead of riding atop of them. Only occasionally, as in the case of Joseph Haydn, has a vixen and termagant of a wife failed to darken with the shadow of her pettiness the bright sun of a genius that drew inspiration from depths more calm and heights more serene than are the uncertain regions where dwells love between woman and man.

The Emotional Affinity

THE ARTIST is by nature a lonely being that cannot suffer loneliness. Here is his conflict, his doing and undoing. A work of art is conceived in solitude but must be realized in communion. Activity of mind andphantasy stimulates the whole nervous system. The state of creative concentration is followed by a desire for expressive radiation. During the process of imaginative travail, the body becomes charged as with an electric force that seeks release by contact with its opposite or complement. Contrariwise, a period of emotional excitation may have to precede the gathering of that energy which touches off the spark of creation. And to woman belongs the gift of supplying man with the fullest measure of this release and energy. That is her imperial and eternal way.

Yet, in the end, it is not woman but Art that triumphs over man, that claims him fire and soul. To bow before this final superiority is wisdom, to rise above it is greatness. Only a wise woman knows that the artist remains a child, that she must be both mistress and mother to him. Only a great woman knows that greater than she is Art, and willingly steps aside when the artist enters the sacred seclusion of his temple-workshop. But she also knows that when he emerges from it, he will need again the caress of her hand and the soothing of her voice.

best. A perfect union, and yet its harmony ended in the sharpest dissonance. Wider difference could not exist between two beings that which separates Constance Mozart and Clara Schumann. Both were equally successful and equally unsuccessful in their task as woman and wife. In such matters there is no standard of achievement other than the amount of grief one heart can bear for the love of another. To love a Mozart or a Schumann is no trifling affair.

The Exacting Artist

A FRENCH NOVELIST has remarked that it is not lack of love which causes the greatest sorrow, but insufficient and ignorant love. He might have added—love perverted into jealousy. And art is woman's work, for the artist is always bigamous. Without making allowance for that fact, he offers a hopeless problem. He lives and loves differently from other men, more intensely and less prudently, more generously and less conventionally. His capacity for passion is surpassed only by his demands upon compassion. He is as prodigal of his emotions as he is of his art; he expects to receive as much as he gives, to receive comprehension as man and as artist. And though what the artist has to give may not always or instantly be appreciated, even misunderstanding of the man should spare him at least from sulking intolerance. Tradition has it that Henry Purcell, England's glory, died at thirty-seven because, upon returning home one night at an hour which was later than Mrs. Purcell deemed fitting, she let him wait outside the bolted door in the fresh morning air until he caught a cold that killed him. She published some of his music, after he was dead, and made money on it. Now she lies buried by his side in Westminster Abbey. If there is justice in another world, perhaps Saint Peter kept her waiting a little while outside the gates of heaven.

Franc Schuberl addom returned to his bachelor quarters from the almshouses of Vienna until after the midnight hour or until palling dawn. He was lucky not to have lost his life. Purcell sat up for him, else he might have died even younger than he did, from double pneumonia instead of typhus. Was Schubert afraid of marriage? He once wrote that "marriage is a frightful thought" to a free man who "confounds it either with melancholy or low sensuality." Schubert was shy in the presence of "swells." Countess Caroline Esterházy, his pupil, became a fixed "star" in distance as well as in radiance. Schubert did not disdain the passing "flame" that



CARL ENGEL

was near at hand. But it gave no warmth. He wrote in his diary: "My works are the product of my understanding of music and of my suffering; those that were born of suffering only the world seems to care for least." And his suffering lasted to the very end. In the expense account of his last illness figures an item of "10 florins 30 kreutzers" for "the female nurse" and another one of three florins for "the female nurse, 6 days' board and wine." Would that she might have been young, gentle spoken and kind!

The Dual Lover

FOR BEETHOVEN it was unquestionably best that he never married. Though always in love, he was not built to pull in the yoke. He craved the company of handsome and intelligent women, but in a mood of misanthropy he would flee them all. To several of them he was rash enough to propose; luckily for him, he was always turned down. In a letter to Ferdinand Ries, written in 1816 (when he was forty-six), Beethoven bemoaned the fact that probably he would never possess a woman. He expressed the yearning of the "one woman" of his dreams; and he added: "Yet I am no woman hater." Nor did women dislike him. Far from prepossessing in his exterior or suave in his manner, he succeeded where the charms of a Don Juan often failed. Still, he was not without limitations, and the consciousness of them obsessed and tormented him.

The misfortune of his destiny added to his difficulties. There is a love that can be mute and gains by silence. There is another love that strives to be eloquent; and when it speaks, it does not profit by the laborious method of recording every word on writing tablets. Beethoven presents the true type of the artist's dual love-nature, the sensual and the spiritual. They are not contradictory; they do not exclude one another. Beethoven moved among nobility and royalty as his superior. Before the grave and wit of a charming woman of quality he was the abject slave. He longed for this slavery all his life, while intent upon retaining his absolute freedom. Profound and tender love are sisters, and possibly twins. Beethoven knew them both; in neither was he wholly happy. But he found in them the energy needed to achieve his gigantic work. Into his loftiest pages he put that "unmistaken thing," which is deep longing crowned with renunciation.

The "Wagner Motive"

THE THEME of renunciation plays an important part in the muddled philosophy of Wagner's music dramas. Yet he

himself did not know what it was really to renounce. In his love-life he was just as selfish as in everything else. The catalogue of his recorded amours (generally and painstakingly set down by himself) forms a sizable list. More formidable still is the amount of written comment they have provoked. And there is no end to it yet. But any discussion of Wagner or of his music must lead ultimately to his relations with the women he loved. He called women "the music of life." And we should remember that discords are an integral part of music. To Wagner, more than to anyone else among the musical Titans, love represented the ruling motive in life, and it was the one supreme "leitmotif" in his music. Love was the core of his nature, the well-spring of his inspiration. The instruments of Providence that helped to inspire "Tristan," "The Mastersingers" and the "Ring" acquired themselves well.

Two Musical Romances
AMONG THE MUSICIANS, whose music owed to some *grandes amouresses* not only its inspiration but much of its particular flavor, Chopin and Liszt are classical examples. The good or the bad of that inspiration is a debatable point. Liszt's constitution was better than Chopin's, and Chopin's music better than Liszt's. But the one wasted away physi-

cally and the other musically because neither of them, much beloved as they were by many women, was ever loved by the right one.

For good or bad, women continue to exercise her influence upon music and musicians. Or at least she still did in the cases of Faure and Debussy and of a few other masters of their generation. Does some of our modern music miss her because, in a voluntary or involuntary substitution, it tries to banish emotion and substitutes for it pure cerebration or mock-passion? Goethe proclaimed that "the eternal feminine lifts us up." Sometimes it does so only to dash us down from a greater height. And we learn to be wary or frigid. But the chemistry of love, after these many thousand years of experimenting, is still too much of an occult science to permit a clear separating and labelling of its elements, a knowledge of its agents and reagents, much less a synthesis of the ingredients that went into *Tollde's* wonderful and fatal love-drink. Perhaps it is as well. For if it were in our power to distill and distribute such a draft, it might lead to another prohibition, one that would be fatal to music. The good or the bad of that inspiration and blessing remain unevaded, so long as from a woman occasionally emerges the inspiration that will incite a man to create masterworks.

The Much-Abused Spring Song

By SISTER MARY CHARLES

How often do not unthinking pupils make a travesty of Mendelssohn's beautiful song *Without Words*, by failing to apply the proper legend to playing the melody and by neglecting to sustain the tied melody notes as indicated by the composer. A very common rendition of measures 43-46

Ex. 1.

Ex. 2.

Ex. 3.

Ex. 4.

Ex. 5.

The first note of the measure should sound as though a grain of sand were jumping out of a rattling popper. The following exercises may be helpful in securing a good legato for the melody tones.

The melody, although tender and delicate, must be given due prominence so that it can always be heard above the accompaniment. The arpeggio-like chords must be played *trifflig* as if on the harp. Even where the melody increases in intensity, the accompaniment must be kept subdued so as not to obscure the lyric quality of the melody.

Correction and Kindness

By H. E. S.

CLARA SCHUMANN, giving her daughter Eugenie her music lesson is quoted from "The Schumanns and Johannes Brahms" by Eugenie Schumann) as giving the following directions for playing the first Study from Czerny's "School of Velocity": "That is all right so far, but don't you think chords sound much nicer like this?" She played the first eight bars from the wrist with all the notes of equal strength, forte, yet exquisitely mellow in tone, never stiffening the wrist for an instant, and

knitting the chords rhythmically together so that the simple piece suddenly took on life and character. It was a revelation to me; my feeling for beauty of touch and rhythm was stirred into life from that moment.

"After the lesson," Eugenie Schumann continues, "she (Clara Schumann) gave me a kiss and dismissed me, when I took myself and my music to my room with a light heart." The perfect lesson—both in wise instruction and in delightful kindness.

RUPERT HUGHES, the famous novelist, wrote a book on "The Love Affairs of Great Musicians," in which he shows that Beethoven, though he never married, was not blind to feminine charms.

"His mother died when he was young," says Hughes, "and he found a foster-mother in Frau von Breuning, of Bonn. Her daughter Eleonore, nicknamed 'Lorchel,' seems to have won his heart awhile; she knitted him an Angola waistcoat and a neckcloth, which brought tears to his eyes; they parted, and he wrote her two humbly affectionate notes which you may read with much more intimate matter in the two volumes of his published letters. He still had her silhouette in 1826, when he was fifty-six.

Three years before he had succumbed, at the age of twenty, to the charms of Barbara Koch, the daughter of a widow who kept the cafe where Beethoven ate; she made it almost a salon of intellectual conversation. Barbara later became a governess in the family of Count von Belderbusch, whom eventually she married. Next was the high-brown blonde and coquette Jeanette von Hornrath who used to tease him by singing trivial love-ditties. Then came

Franklin Westerhold whom he loved vainly in the Wertheimer fashion.

Hughes also mentions "the tantalizing Countess Charlotte von Brunschwic," "Magdalena Willmann, a singer," "Julie von Verling whom Beethoven loved and by whom he was encouraged," and Franklin Therese to whom he wrote "Think of me kindly, and forget my follies," and his cousin Mathilde. Also a Franklin Roedel who deserted Beethoven in favor of Hummel.

The Hungarian Countess, Marie Erdody, is listed among his flames, though Schindler thinks it "nothing more than a friendly intimacy between the two." Still she gave Beethoven an apartment in her house in 1809, and he writes that she had paid a servant extra money to stay with him—task servants always required bribing to achieve....Beethoven dedicated to her certain letters, and she erected in one of her parks in Hungary a handsome temple in his honor, with an inscription of homage to him. In his letters he calls her his "confessor," and in one he addresses her as "Liebe, liebe, liebe, liebe, Gräfin," showing that she was his dearest to the fourth power."

Woman's Opportunity in Music

By MRS. EDWARD MACDOWELL

I HAVE been asked to give my opinion on "Woman's Opportunity in Music." The subject is certainly a very large one; and, with my many years of experience, my opinion ought to be of some value. But somehow I don't feel that it is.

There are two or three points, however, which I think I can emphasize. Perhaps the most important one is this, that in taking up music as a vocation, the thousands and thousands of women throughout the country could face it as a vocation in the simplest meaning of the word, and not as a career, and would be much enriched. When I speak of a career, I mean that idea which is back in the minds of the average musical student of unusual ability—the desire to become a public performer. One of the tragedies of this country, and I suppose of others, is the knowledge of the heartaches and heartbreaks in connection with so many brilliant musicians.

I don't think it applies to music only. Professor Clark of Columbia only last week brought up this question of what one might call the over-specializing in college work and the under-specializing of what we might call cultural training.

Another question, surely to be asked, is, "When the chances for a woman as a public artist seem negligible, has that woman musician the fine talent for teaching?" I am thinking this minute of four curious examples right under my eyes—all teachers, all brilliant, in many ways all fitted for public work, but the market for: the last is

greatly overfilled. Two of these teachers are most successful, having more than they can possibly do. "The other two are failures, not making enough to live on. I have studied pretty carefully the situation, as I am so deeply interested in the younger generation working in music; and I am absolutely sure that the successful ones are born teachers. They love their work; they don't act out their hearts because they are not acclaimed as great artists; and, when I went to one of their pupils recitals the other day and saw what one of the teachers had effected, not only in making these young people play the piano, but also in general cultural training, I could not help thinking how much more important was the work she was doing than what she would have accomplished if she had made a career as a concert pianist.

When I get letters from remote places throughout the country, teachers asking curiously intricate and interesting questions about the interpretation of the MacDowell music, I feel perfectly confident that they have great responsibility in training the young people of America to love music, to make it, and, perhaps most important of all, to have them treat it as a cultural side of life, and save with a few exceptions, a vocational one.

The Love of Beethoven

By G. A. SELWYN

"Play your scales this way," she would explain, "very slowly, each hand separately and accent the finger which falls *before* your thumb. In the right hand ascending this will be 3rd, 4th and so forth. Coming down, the second finger will receive the accent. A fluent, even scale is of the utmost importance and your first consideration." Then they would, perhaps, work through a Czerny Opus 740, one with crisp staccato chords, and she would explain the kind and variety of the procedure, and would give illustrations from several Chopin studies, with the clarity and crispness of touch for which she was famous.

How to Practice

"IF I CAN only teach you, students, how to practice," Mrs. Zeisler would reiterate, "my struggles to teach you piano playing will not have been in vain. It is the secret of success in any field of endeavor—the habit of systematic, concentrated effort—and so particularly is this true in the fine arts. The arts, by the way, are singularly parallel. The painter prepares his canvas, makes numerous sketches of his ideas, and then how carefully he prepares the charcoal outline, before applying the color, and how carefully has he thought out those same effects of light and shade before using them. The intelligent pianist should work much the same way. The 'skeletons' of his piece should be firm and clear-cut before he attempts the shading and nuances with which he colors a composition and endows it with the reflection of his own personality. To have a good photograph, one must have a sharp and clearly outlined negative. It is easy to tone down and soften, but if the outline is *andere*, the result is undesirable. This is so particularly true in piano playing. Music is a language, and your ideas must be projected clearly or confusion results."

How Fannie Bloomfield-Zeisler Taught

By THEODORA TROENDLE

EDITOR'S NOTE: Miss Troendle's article of unusual interest and value in that she was a pupil and assistant of Mme. Zeisler for a period of seven years—from 1913 to 1920. Miss Troendle's professional activities consist in concert work, instructing and composing, in all of which she has attained a great measure of success.

It is doubtful if the young student herself always got the full support of her lesson. But the listening students with note book and pencil—when they weren't drawing caricatures of each other or of Mrs. Zeisler—had ample opportunity to collect a tremendous amount of invaluable data and information.

The inevitable Beethoven Sonata would sooner or later be brought to her attention—perhaps the *Pavane*. "Your supplementary notes must be played like grace notes"—she would interrupt at the end of the first measure, "You take all the starch out of the piece right at the start, and it is so effective!"

Here followed anecdotes on Beethoven's life in Vienna at the time of the Napoleonic wars, and she would call attention to the military strains that ran through the productions of the master at that period. "Beethoven is an orchestral composer, principally, and his sonatas are but more simplified versions of the symphonic form reduced to

the medium of the piano. You must be able to give the effect of the wood, wind, brass, strings and percussion. Make your dynamic effects and contrasts much the same as does the orchestral conductor. A pianist must know so much. He must know the principles of the art of singing. Otherwise how can he phrase intently or how can he balance his nuances, putting the right inflection in the right place? He must know the underlying principles of the stringed instruments. Otherwise how can he make a convincing portamento, which is but a bowing effect, or the rolled chord, which must have all the qualities of good harp playing?"

Bach Embroidery

ABACH three-part invention followed. Again a wail of protest.

"But Bach is vocal music, not a dry, stupid, pedantic, piano study. It is vocal music with the religious fervor of the German renaissance. The different voices must

be sung and the little themes which so cleverly peep out from within the fabric of the composition are like the motifs of a Persian carpet, making a beautiful blended, colorful whole. Students don't comprehend Bach, don't like, don't appreciate the beauties of Bach. We are too mechanically minded," she would add.

Mrs. Zeisler would continually impress upon us the importance of fingering to obtain not only facility but also the correct tonal balance in a phrase. "Always note the fingering notations that may possibly be edited into your composition," she would enjoin us. "The editor very probably knows a great deal more than you, and very probably has put a great deal of time and thought into his talk. But if the fingering of a passage is not comfortable or does not lie well for your type of hand, change it! But be sure to mark in your own fingering and keep to it, when you have fully decided upon its adequacy. Faulty, uncertain fingering will upset the most fluent technique. In balancing a melodic phrase it is important that the strong fingers fall on the important notes. A lover of poetry will readily understand how important this matter of correct inflection is to the beauty and balance of a melodic line. "Sing your phrase," she would often command us. "The most unusual person would seldom commit the errors of inflection that you young pianists perpetrate every day at the piano."

Mrs. Zeisler was noted for her very beautiful bell-like pianissimo, and her remarks on the subject were rather unique.

"It is one of the most important and one of the most difficult things for the serious student to achieve. Curiously, a very delicate piece must be practiced with great firmness. It is like walking on tip-toe. It takes more muscular strength than if you walk heavily. If the firm, clear practicing is neglected, your pianissimo is blurred and the piece has a weak, watery sound. Few students realize this, and this is probably why the true pianissimo seems to be in the hands of the master artist."

Occasionally a lesson period would be taken up with but one subject, for example, pedalling.

The Soul of the Instrument

"THE PEDAL is the 'soul' of the piano," Mrs. Zeisler would say, "and to play a melodic line quite as much as we pedal to accumulate tone and to sustain bass tones. Pedalling is an art and a science in itself. Pedalling depends greatly upon the tone and technique of the player, upon the vibrancy of the piano, and upon the acoustics of the room or hall. Therefore it is often necessary to change the acquired pedal pattern at an instant's notice."

Mrs. Zeisler held quite decided views on memorizing and insisted on everything being committed to memory from the beginning.

"You memorize then with your conscious memory, not your subconscious. You have not your ears to guide you, so you must depend on your *inner* ear, the subconscious, and harmonic structure of the piece. There would usually follow interesting reminiscences on famous "lapses of memory," some of them her own—also of many famous colleagues. Rubinstein, I believe, was a flagrant offender, not because he failed to have a tremendous musical intellect,



FANNIE BLOOMFIELD-ZEISLER

Benefits from Music Study

By SARAH ELIZABETH SPRATT

Music study broadens the vision in every way.

Through the study and the practice of the great composer's works one acquires an unprejudiced feeling toward all races. In becoming acquainted with the history of music one acquires an accurate knowledge of the historical, moral and religious conditions of all races and nations, as well as a better understanding of our present musical systems.

Through music study comes the conviction that work is essential to success. Music study is a safe financial investment. Of music education gives the individual more real satisfaction than any other accomplishment.

Make music your constant friend.

but because he taxed his powers to the breaking point, sometimes with highly diverting and amusing results.

"I don't really sympathize or fully understand the aims of ideas of the modern composer. I am of the old school," she confessed one afternoon when there had been quite an epidemic of modern French and Russian piano compositions brought to her attention, "but I want to understand and appreciate them." I remember her work on the Ravel Sonata with its kaleidoscopic colorfulness with real enthusiasm. "It's like the impressions of one's first day in Paris. I can verily hear the rattling of the early morning carts over the cobblestones."

Mrs. Zeisler had some very interesting, effective and creative program studies which every pupil, unless quite capable technically, had to master before he was admitted as a regular student, and she disliked to teach those studies. Her "vorberreiter" or assistant invariably did the preparing, and it usually took the average student from six to eight weeks to master them. They have never, however, been indeed they were so simple as to be very easily and readily taught, though not so easily mastered.

The scale, in all its forms and manifestations, including scales in double thirds and octaves, was the first item to be grappled with. Then the arpeggio, including the most widely used chord forms, was studied and dissected. These studies were comprehensive and solved the great majority of technical problems for most of the students in a very short time.

On the inexhaustible subject of interpretation, Mrs. Zeisler had much to say. She continually stressed the fact that we must imitate only at first, analyzing the "whys" and "wherefores" of beautiful and harmonious effects, so that when the fundamentals of good taste had been acquired we should be in a position to strike out for ourselves on new and original paths.

"In deciding on the correct interpretative presentation of a piece," Mrs. Zeisler would often say to us, "bear in mind that nearly all compositions, generally speaking, come more or less under one or more of the following classifications: music must tell a story; it must present a mood or a philosophy; or it must be pictorial, that is, present to the imagination a scene or a series of scenes purely pictorial in character. The modern French composers are past-masters of the art of pictorial music, and it takes much delicacy of perception properly to understand and properly to project their elusive charm. The old classic masters are deeply interpretative and philosophical, but there is so much written into their music that the conscientious student can't go very far wrong. It takes really bad piano playing to spoil a Beethoven Sonata. The "romantic composers" are the "story tellers" of music. What could be more graphic or thrilling than the way Chopin depicts love, romance, and tragedy in his Ballads!"

Advice on Program Building
MRS. ZEISLER'S advice to a young artist on program building was of great interest and benefit to all who happened to be present.

"The advanced student with his artistic future close at hand must put much thought on artistic and effective program-making. A good program must be very much like an appetizing and well-chosen meal. Your main dish (probably a classical sonata or its equivalent) must be counterbalanced by piquancy and by novelty. The entrée and the dessert, in other words, must by no means be overlooked. A too-heavy program is a great handicap for a young artist, and there are very few excellent things written in a lighter vein that it is never necessary to make concessions to good musical taste and discernment."

Mrs. Zeisler had a direct, forceful, terse, yet very graphic way of speaking, and often hit the nail on the head with a sure and square. Many of her dictums must often heard and repeated were as follows:

I. Do not blunt tones by fast, uniform or uneven practicing.

II. Despire not the metronome; and differentiate between faulty time and faulty rhythm.

III. "Haste makes waste," more applicable than in study.

IV. The chief line of demarcation between the gifted amateur and the artist is pedalling and phrasing.

V. Concentrate your attention only on a phrase at a time while your piece is still new, gradually increasing to a page at a time; by that time the weaknesses will become apparent enough in your piece to receive your special attention.

VI. Study before even fairly successful playing at all suggestions you receive from teachers or colleagues. Reject the criticism of no man. Consider it carefully, then reject or accept only after mature deliberation. Don't merely blindly follow advice because you deem it authoritative. Constantly ask yourself the "why" and "wherefore."

VII. Remember that nothing in this world happens by accident but is the result of the accumulation of favorable or unfavorable conditions. Therefore study again and again those underlying principles which lead to favorable conditions which in turn lead to success.

VIII. Seventy-five percent of success is personality and charm and seventy-five percent of personality and charm is sincerity and simplicity. "The shortest way home is the longest way around" is another daily motto for the artist.

IX. "Nothing really worth while or of enduring value can be accomplished 'in a hurry.' Remember that your artistry includes mental, physical, moral, spiritual and intellectual besides musical growth.

X. Quantity is nothing. Quality should be the summit of your endeavor.

To an absorbing, impressionable student, there was much to be gained. There was an atmosphere of continental Europe in the big music room, and I never hear the Chopin *B Minor Concerto* without vividly recalling an early spring afternoon, the rain falling so plaintively without, and within the soft lights and the extremely talented performance, exquisitely accompanied.

It must be said, unfortunately, that all the afternoons were not harmonious. Some were quite stormy and tears deluged the atmosphere in no uncertain quantities. In retrospect one can be so tolerant and understand so clearly what, at the time, seemed to the youthful inexperience cruel and hard-hearted despotism. For Mrs. Zeisler, life had been a tremendously serious undertaking. She was conscientious almost to an obsession, and her will was adamant. Praise was something she believed should be dispensed with. It did not occur to her that we needed and craved encouragement. That just a few words would have lighted the story path and made the going so much pleasanter and so much easier.

To her Art was as the baptismal fire—the survival of the fittest (or the toughest). Consequently many fine talents were lost to her. They could and would not bear the brunt of her criticism. She never seemed to comprehend or fathom the in-

dependent spirit of the American student. The tragedy lay in that it saddened her life immeasurably toward the end. When her health no longer permitted her to give concert activities to which she was accustomed it would have been a great solace to have surrounded herself with the growing generation of young artists, to have received the admiration and homage that was her due. That this was not sufficiently given her was perhaps her own fault. She was too often deeply wounded at the apathy and indifference of her young colleagues, who, in their turn, failed to realize how warmly she

Handicaps Which Discourage Good Piano Playing

By HOWARD W. ROGERS

LACK of knowledge of scales, chords and arpeggios, lack of finger control and lack of smoothness and suaveness in playing are three disadvantages which must be overcome before even fairly successful playing ability can be secured.

Conquering the first demands continuous effort and repeated study and practice of the scales, chords and arpeggios which time and time again are skipped over hastily—sometimes skipped entirely—or cast aside in preference to some exercise or piece considered more interesting by the pupil. Minor scale exercises often have the way to last mastery of the keys.

Freeing oneself from the other two impediments requires constant attention. Finger exercises, wrist and arm exercises, gradually increasing in difficulty, thoroughly studied and mastered are an aid. Two fairly easy finger exercises will assist pupils in correcting poor finger control.



Both of these exercises, besides, when played without breaks or hesitations, tend to develop independence in the use of the fingers.

Never allow yourself to think of such exercises as a mere drill. Try each time to do an exercise better than ever before; and practice soon becomes a fascinating game.

A Musical Game of Wits

By H. W. STEVINSON

THE FOLLOWING has been such a success at musical parties that it is well to pass it on. Each blank is to be filled in with a musical term.

"In an open—between two hills went an old man leaning on a—. Ever and anon he looked up at the—of the mountains against the sky. A storm was approaching and he quickened his pace. As he came to some—across the road he let them down and went through. The wind, now whistling a high—, sank to a growl, and for a moment all seemed at—.

Soon the reverberating—of the thunder rolled across the sky, and the old man stooped to—himself against a tree. His youthful inexperience crumpled and rattled and again the grand—storm rolled through the—. He began to descend, but the old man could not—.

He could not— the mountain, for his—of strength was gone. His past life came before him, his youth, when he had—his happy songs. He remembered the—monotony of an ap-

premise which he did not like, and the—outcome of it all, a—way to sea. Then marriage to the woman whose life had run in— with his, children born of their love, and now the grand—. He lifted worn hands to heaven and prayed. The Giver of all good heard the—of his child. The—of the storm—and, as peace settled once more over all, the Master took the worn spirit home. The Italian word— is now carved upon his grave."

- Words omitted:
1. space.
 2. staff.
 3. line.
 4. bars.
 5. treble.
 6. rest.
 7. bass.
 8. brace.
 9. keys.
 10. arpeggio.
 11. six.
 12. run.
 13. scale.
 14. measure.
 15. trilled.
 16. flat.
 17. natural.
 18. run.
 19. harmony.
 20. finale.
 21. voice.
 22. tone.
 23. diminished.
 24. fine.

The American Girl's Chance in Opera

An Interview with the Distinguished Soprano and Artist

ROSA PONSELLE

Secured Expressly for The Etude by EDWARD ELLSWORTH HIPSHER

GENIUS FINDS or makes the opportunity. The most-gifted singer passes by without seeing it. Which is just another way of telling the tale of success or failure, of the successful or the unsuccessful singer. For it is still true, as Goethe once said, that "Genius is an infinite capacity for taking pains."

And so, I would say that the opportunities for the American girl, in opera, are just as good as she will make them. And they are improving by leaps and bounds, till to-day she has as much chance for success as a girl of any other nationality, provided, of course, that she has the materials with which to "make good," that is, real talent and ambition; and that last means an insatiable appetite for hard work.

Blazing the Trail

THE AMERICAN GIRL'S opportunities in opera have been so greatly improved because, first and foremost, the old-time prejudice against American singers is dying out. Nordica, for instance, was probably the first of us to break through all barriers and prove to the world that a full-blooded American woman with a real voice and real brain is capable of standing as a peer of any nation's best in the greatest opera houses of the world. And what a debt we of a later day owe to her indomitable will and perseverance. How much we owe to that woman who, without resorting to clap-trap methods of either cheap publicity or degraded vocal art, forced the world to recognize a noble art nobly used, till finally she stood on the very summit of the mountain of success.

Yes, it is largely because of the achievements of Nordica, Clara Louise Kellogg, Emma Nevada, Emma Eames, and a rather large constellation of other stars that are only slightly paled by their great splendor, that American girls are having far greater opportunities than ever before to display their talents. They are having these, too, because they have gone right into the arena with their sister artists of other nationalities and have shown that, whatever those others can do, they can do just as well. Were it not for a certain indelicacy in mentioning personalities, some very picturesque instances of this might be related.

Of course, much of this has come about through a process of evolution. Gradually our singers have acquired a better balance. They seem to have "found themselves," so to speak. They have become acclimated to an atmosphere that formerly was to them exotic. Many of them have "taken their pace," one might suspect, from those Delphic words of Nordica: "I have heard many American girls with better natural voices than mine, but I have worked." All this has made them more capable of coping more readily with conditions as they are—and with competition.

Her Native Talents

NOW American girls have certain innate qualities which favor their success in opera. First of all, many of them have voices of exceptional quality and individuality. While, possibly, lacking in a certain "lusciousness," belonging to the better voices of Southern Europe, there is a compensation in their greater firmness of texture, reliability, longevity and dependability as to pitch.

The career of Rosa Ponselle is one of the most inspiring in all the annals of song. Born of a humble Italian family in a New England village, by the use of her native talent and through years of sheer hard work, she has brought herself to the position of one of the greatest singers of all time. In fact, it is doubtful if any one singer has ever united to such a high degree the gifts of lyric, dramatic and coloratura vocalism. In whichever field she is for the moment, she is simply superlative. Her recent Covent Garden debut stirred the London public to one of the greatest demonstrations in all the years of that historic house. The press unanimously indulged in such superlatives as: "Thunderous applause greeted at intervals what undoubtedly is one of the finest voices of the age." "Her's is a glorious voice. Such singing, such distinction of real style, is, alas, of the rarest today." "Her coloratura is of the smoothest and of the utmost purity." "A voice beautifully rich in quality, to the lyric range of which is added brilliant technique in the upper register." And she is "Our Ponselle," American born and entirely American trained.

For fine natural intelligence our women need fear comparison with none. When they have determined to do a thing, they become fired with a whole-hearted ambition to succeed, so that they turn all bridges behind and barriers before them; and this often results in a thorough musicianship that is seldom equaled by the women singers of other nationalities.

Vocal Limitations

NOW ALONG WITH these fine qualifications the American girl's voice has one peculiar weakness which needs particular study; that is, on the average, it is deficient in "color." It is more "white" in quality than European voices. In other words, it is lacking in that in-

tinguish something that, for want of a better phrase, we call *tone color*. This is due, perhaps more than to any other cause, to our faulty method of speaking.

As a nation, we have given too little thought to the cultivation of the speaking voice. The greater number of our voices are pitched near an octave above the tone which should be used in normal, cultured conversation or speaking. Of all things, this habit of high-pitched everyday speech is doing most to injure the American voice for both oratory and song. The quality of the speaking voice acts directly upon the singing organs; and one of the first things that the singing artist has to learn is to modulate carefully the speaking voice so that, by speaking without strain and on a low pitch, there shall be not only no undue tax laid upon the vocal organs but at the same time there shall be developed an easy and resonant emission of voice which may be carried into the singing art.

This is a matter for our great organizations of club women to consider. They represent, largely, our more or less leisure class of women. Now any British student of the subject might say at once that the superb quality of the speaking voices of our women is due, most of all, to its cultivation by their women of leisure. All of which is very pertinent to our theme; for, argue as you may, the vocal organs are the operatic riddle for us by flogging to hear and see the sweetest-throated songbirds.

Let the Soul Speak

AND NOW, while on the theme of our limitations, let us be quite honest with ourselves and discuss quite candidly some other things to which we American girls must direct our attention. And, when we do this, we find that, compared to the European nationalities which have produced the most successful singers, we lack in that depth and warmth of feeling which is the magnetic power that overleaps the footlights and makes a performance convincing to an audience. As a nation we have not given too much to repression. We are too much afraid to allow our emotions to come to the surface. We continually smother them, lest we be thought sentimental. For this reason we too often lack the sincerity, the spontaneity, the human appeal of members of other nationalities. Personal magnetism is, without doubt, a quality largely inborn; and yet the germ of it that is in every nature may be brought to the light and nurtured and cultivated, just as under the horticulturalist's skill the wild rose of the prairie finally becomes the gorgeous American Beauty. And the greatest stride toward this end is taken when we have learned to cease repression and then allow our own native, sincere selves to come spontaneously to the surface.

A Thrill in Work

THEN, the one who would achieve greatly must curb the desire "to get there quickly," with us a disease which we might call *Americanitis*. Longfellow knew the pace when he wrote "Art is long." The desire for early so-called glory must be curbed and a feeling for conservative success encouraged. The majestic oak is



ROSA PONSELLE

From a Portrait in Oil by C. Chandler Ross

"I think sometimes could I only have music on my own terms, could I live in a great city and know where I could when I wished the abolition and inundation of musical waters, that were a bath and a medicine."—EMERSON.

a product of the centuries; and a great art is the fruit of years of incessant study, toil and sacrifice.

Friends will say, "Is the reward worth all this effort?"

Why, bless your souls, yes! And worth a great deal more than most of us can put into it. For, as Emerson has said: "The reward of a thing well done is to have done it." I will have done a thing so well that we can be proud of it—is that not happiness enough?

I love my work. I love my audiences. They have been so wonderfully kind to me that there is an immeasurable thrill in spending hours and hours of every day in developing and storing up a rarer art to give to them in return. And, after all, just to be able to feel that we are giving of the very best that is in us makes work towards that end become one of the most satisfying games in all the world.

The "Theatrical Sense"

OUR GIRLS are apt to lack the "operatic instinct," and they must learn first of all, to cultivate this. They need to hear more opera; and when once one has made the decision to undertake a "career," she should seek every possible opportunity to attend such performances. In most parts of Europe people are brought up on opera from childhood. Consequently our young singers who have not had this opportunity require a longer period to get into the routine and the feeling of opera. Their performances are not so convincing as those of singers who have been "fed on opera," after having been born into its atmosphere. The only way to overcome this handicap is by "living in the theater"—by being there for every possible performance and even for rehearsals when the permission can be had.

The age at which a young woman may safely undertake an operatic career will depend largely upon her general mental and physical development. Certainly this would not be before the seventeenth to the nineteenth year. There, first of all, must have been a good general education; intelligence is one of the absolute essentials on the modern operatic stage. The period when the skillful warbling of a few tunes would satisfy an audience has passed. The operatic singer must now be able to interpret the text and the scene on the stage, with both voice and body, in practically the same manner as the actress on the dramatic stage. This means that there must have been a thorough schooling of the voice, a complete course in dramatic interpretation and acting, and at least some acquaintance with practical stage work. To attempt a career with less than this preparation is but to court disaster, as many instances of the past years will testify.

The Pace That Kills Art

ONE OF THE GREATEST obstacles in the way of success of our young singers in this day is the spirit of haste which urges them to want to get there too quickly. This cannot be too strongly or too often emphasized. Art is a slow growth, no matter what the medium of its expression; and the one who would achieve greatly must be patient and ready to devote years to the cultivation of this tender flower. And this must be done quite of the feverish haste in the life of our time. Lasting success comes only as a gradual and well-earned achievement.

The desire for fame, no matter at what cost, wrecks many a career. There must be no "burning of the candle at both ends." The singing and interpreting of a great operatic role makes demands upon the vitality of the artist, which can be scarcely comprehended by the uninitiated. To withstand this strain it is absolutely necessary that the singer preserve and develop

mental, emotional and spiritual vigor. Otherwise, before the evening's performance is finished, there will be a diminution of powers. The audience will sense this; and, right where the singer should be able to rise to her greatest heights, there will be a loss of spontaneity in her art, which means a loss of her courage, surges, and hard work will have been for naught, so far as her audience is concerned. Then there is the danger of a too great desire for material compensation rather than for the achievement of success for success' sake. Let the heart be set on the doing of a work well, and material rewards will take care of themselves. This law has been so felicitously stated by Emerson that his "The reward of a thing well done is to have done it," is worth the repeating; and the thought has been put even more beautifully, and no more eloquently, by Thomas Tupper in his, "The best reward you ever will get for your labor is the consciousness that you have done it so well that you can be proud of it."

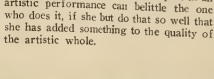
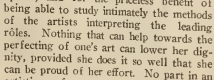
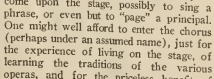
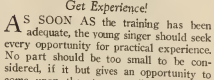
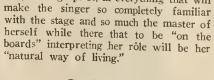
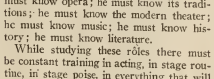
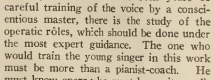
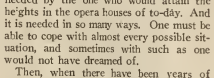
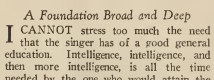
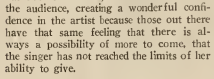
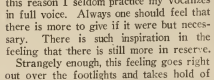
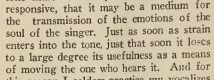
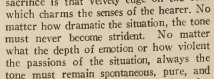
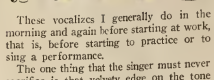
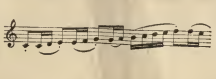
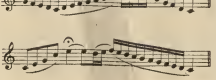
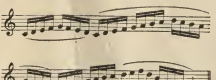
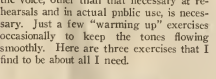
American Trained Singers

AMERICAN TRAINED singers stand just as big a chance of success as those of any country. Certainly, in my case as with many others, it has been proved that an artist may get just as valuable training in this country as in Europe. While we must be willing to avail ourselves of all the best of the artistic traditions of the other nations, we will have ceased to be bound to any of them, so far as technical training is concerned.

A Singer's Method

AH, THERE IS NOTHING like the *Bel Canto* method of singing. It is the only foundation for a singing career. The *Bel Canto* is not only the easiest way of using the voice, thus saving it for a lifetime, but it is also the most natural way of producing tones. In almost any other method, the beautiful line of the singing is lost, because of the declamatory style of tone production which gives results not at all melodious.

People often ask by what means I preserve the freshness and spontaneity of my voice. In the first place, I have to thank the Creator and a fine musical percentage for a reliable throat and vocal organs. The only secret I have for the preservation of what has been given me is that I have been taught a proper method of singing and then practice a proper method of living. The voice is so sensitive, reflecting every variation of our physical and emotional condition, that not to keep the body, the mind, and the soul or emotional instincts all in a normal, healthful condition, is simply suicidal to the singer's ambitions. After a singing technique is once thoroughly developed, but little exercise of the voice, other than that necessary at rehearsals and in actual public use, is necessary. Just a few "warming up" exercises occasionally to keep the tones flowing smoothly. Here are three exercises that I find to be about all I need.



AND NOW a few words as to the operatic needs of America. In the first place, we need more opera companies in which our young singers may have the opportunities of developing their talents, just as young singers of Europe may do. To achieve this end, there must be a more general interest in opera awakened in the general public. Fortunately, there are signs that this is beginning slowly to come to pass. But it needs nurturing. Also we need funds created for the developing of more opportunities for young American singers, just as millions are being devoted to the development of great orchestras, in which our young instrumentalists are finding their places beside those imported.

Then we need a great number of local "operatic" associations, pure, and good conductor, giving capable assistants, any community of fifty to a hundred thousand inhabitants ought to be able to organize a good chorus, a capable orchestra, and to furnish singers capable enough to at least the minor roles. Guest artists from the standard companies would be better for the leading roles. The world will bring into the organization the fruits of practical experience, the real opera traditions. They would be an inspiration to the local singers and would create a greater interest in the community than if the "operatic" were entirely home people. These visiting artists need not necessarily be from among a few outstanding individuals. In our country a policy of more to come to the artists of fine capabilities who are mightily interested in the development of our operatic art. These would get something of a thrill out of being "at home" in the midst of these pretentious companies, and would give of the very best they have, because of the opportunity they would be given to develop. And many of them would accept as a personal interest in helping these less favored organizations to raise the standards of their performances.

The times now seem rather favorable to the development of operatic art in America. Singers and conductors are no longer tied to a European background for a singer. They have learned that American singers—even entirely American trained, as myself—can stand by those from abroad and fear not.

A Game of "Give Before Taking"

BUT A SINGER must not ask to be heard simply because she is an American, who has the right to her work just as well as the foreign artist. She must be just as genuinely sincere in her work. The possibilities are here, though much more to be done in the developing of the opportunities.

Yes, and I must not close without a few words for our fine critics. As a matter of fact, they are inclined to be rather kindly disposed towards the American singers, provided they have the talent and training that justifies their claims for attention. I have known them to drop many a rhetorical flow or kind incense along the paths of our young artists; and those flowers have sometimes matured into richer harvests.

And now, as a last few words, I would say to our American girls, "Be not afraid!" Be sure, first of all, that you have a real voice, that you have genuine musical talent, and, above all, that your desire for a career is not a mere whim. This desire must be so strong that, whatever the cost in time or effort, it shall be the dynamo which will drive you to keep the fires of ambition burning. Then, with this, if you will but undertake your work with the determination that no honorable work shall be too great, provided you shall enable you to do your work to the very best of your ability, all of the best wishes this world has to offer to its chosen artists shall be yours.

THE ETUDE

National Problems

THE ETUDE

Fundamental Art Secrets in Piano Playing

An Interview with the Eminent Virtuoso Pianist

ELLY NEY

Secured Expressly for The Etude by FLORENCE LEONARD

“THERE ARE certain fundamental truths about art and the study of art, which remain unchanged, no matter how much our ideals of special interpretation, of tonal shading, of phrasing, may vary from day to day.”

“These are equally applicable for young people everywhere, in one country as in another. I am glad to try to impart some of these truths to the American young people, who are full of strength and vitality. Yet I feel that the message of music is best conveyed by music itself rather than by words which, after all, are always incomplete in meaning.”

The Composer First

“WHETHER we play or whether we listen to music the composer should be the chief idea in our minds. Many people, perhaps most people, at a recital think of the performer—what the performer does. They listen to the instrument or to some extraordinary effect, some dazzling feat of technique. But beyond the performer, beyond the instrument itself, there is the composer, the message of music, the thing which should absorb their thoughts. When we stand in a nave before the great cathedral at Milan, Cologne, or before Notre Dame in Paris, do we ask, 'Oh, who built this cathedral?' No! We accept as a spiritual offering to God and we bow in reverence. So in music we must look for the great spiritual message that is there.”

“I like to play a program of one composer only, because I believe that only through hearing a succession of compositions by one master do people really begin to hear what he has to say. We should approach concerts with devotion and reverence to the music we are going to hear. We should be quiet and peaceful to receive a message. How unattractive, almost sacrilegious, one must say, to rush from subway or a noisy, crowded street, full of material thoughts, into the concert hall and expect, *præsto*, to receive a spiritual impression or message!”

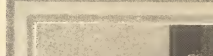
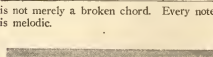
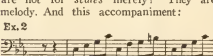
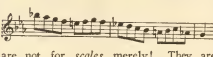
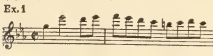
“It is often true that during the first number of a program the mind of the listener is occupied with the personality of the artist or with the impressions of the day. In the second number he begins to attend to the instrument. In the third number it can really fix itself on the music, the composer.”

“The student should, above all else, seek to divine the message of the composer. Many students talk and think too much of technical perfection, making technique an end in itself. If they play technique merely they should go in for sports. But if they want music, that is a different matter. For the first necessity in music is not technique; it is spiritual response. All the technique in the world will not help one to play a Mozart *Andante* if one has only technique. One must have devotion to every tone which a master like Mozart has written one cannot have devotion without technique without spiritual understanding can be the worst enemy of art.”

“How shall the student approach his work? How shall he get the most out of it? He must seek for inspiration in practicing—or rather he must open his mind and heart to inspiration. Therefore he must practice scales for the sake not merely of showing them off. He must

“Elly Ney, famed throughout all European musical centers as one of the leading musical artists of our generation, was born in Germany. Her concert career began at an early age. Her mother was her first teacher, but she is largely self-taught and self-developed. At the age of sixteen she had won the Mendelssohn prize, in the record of which Joachim was one of the judges. She was then studying with one of the best pupils of Clara Schumann, and later she succeeded to the position of this teacher in the Cologne Conservatory. Her first American tour was in 1921. During the Beethoven Centennial, the City of Bonn, birthplace of Beethoven, where she was named Government Festival was held, conferred upon Miss Ney an honorary citizenship in recognition of her unequalled interpretations of Beethoven's music throughout the world, the only instance in which the freedom of any German city has been conferred by music itself. Miss Ney recently married a Chicago man and makes her home in Chicago while in America.”

practice them for the sake of making them beautiful. He must, however, also practice melody. In the Beethoven *Pavane*, (op. 13) for instance, these scales:



“The child or adult beginner should play, from the first, songs, folk-songs, melodies from the great composers, and play them beautifully. Every little phrase, with love, using, of course, the right pedaling and touch. Is not this better than to play too many dry exercises without understanding their relations to the melodic construction of the work? If a child studies three or four years of études, scales and other exercises, and has not learned to speak the language of music naturally and to play the beautiful melodies of the great masters, what has he gained? This is also true for older players. Is it pleasant to study twenty hours on the Schabert-Tausig *Morceu Militaire* and then be unable to play it because of lack of verve and inspiration? Everyone should play up to his limit, not always, but rather try in vain to play beyond it.”

“How many pianists who have studied long and earnestly know the great mes-

sages that Beethoven has written in his symphonies, string quartets and other chamber music, and in his sonatas! How much they miss! To take the melody from the slow movement of Beethoven's *Arch-Duke Trio*, one of the most beautiful slow movements in the world! Such music we should be familiar with! There are so many such compositions that students cannot play and should play. They should also be able to read well enough to play second piano for concertos as well as all chamber music, and they should know how to play with the great works and enjoy them, even though they have not the ability to play the concertos themselves. They should learn to accompany the songs of Schubert, Schumann, Brahms and other great writers of song.”

“In the choice of music for their pupils, teachers should be altogether judicious. Some of them give pupils poor, cheap music of the day, frequently bordering on the vulgar, because, as they say, 'the pupils like it.' There is so much beautiful music from the classics and the good modern writers, music that pupils would really prefer if teachers would only point out the beauties that are to be found in it. For the great music, the good music, is for older players. The cheap music is never springs from the highest sources.

The Still, Small Voice

“WHEN THE student practices he should practice with inspiration. To practice always slowly, always *forte*, is not practicing music. It is inspired practice! In the first place, *forte* sounds are benumbing to the ear which must always be refreshed, so that it can always be listening and following the characteristic expression of the composition as intended by the composer. His intention may vary from time to time. To make beautiful sounds is not always his chief purpose. For instance, rhythmic proportion and accents played convincingly can always produce sounds which are sweet. Composers like Beethoven or Brahms may have intended at certain moments to be sweet. Therefore, the real divine sweetness is more effective as a contrast in places where it is intended.”

“It is plain also that it is not advantageous to practice too long at a time. When the student is tired, when he is not inspired for the music, that is the time to stop. But while he is practicing he should listen to himself. If it is a rapid one, he should begin it slowly, the tempo gradually faster and faster, trying with each repetition to make it sound just as perfect as at the first slow playing. If he can do it *divers*, he can also play it quickly, that is, if he knows how to relax. Technique is innate. Nature has given each student a perfect equipment, if he only knows how to use it. But he must let a sonata speak to him in order to know the way to achieve the technique! Technique is not and never will be the alpha and omega of piano playing. Of course it is necessary, but it is but a means to what one is trying to accomplish. Perfect technique can be found in many well constructed mechanical instruments.

In spite of all this, great pianists must be fine technicians; and by 'technique' we mean not only proper tone production, relaxation, use of the fingers and arms,



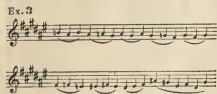
ELLY NEY

wrists, proper pedaling and endurance but also that greater technique, the technique which has its place in the brain. It is composed of geometry, measuring of the distance and the wise arrangement of various musical symbols. Even this is all only the beginning, for, in addition to technical equipment, a great artist must have unusual intelligence, culture and a wide education in all things musical and literary. Also, "In regard to humanity, he must have a noble, fine character, feeling, temperance, fantasy and poetry. He must have personal magnetism, that indescribable something that enables an artist to put an entire multitude under a common spell. He must have presence of mind—self-control under most irritating circumstances. He must also be able to awaken the interest of the public and to be able to forget the audience entirely. He must have feeling for form, for style, for good taste. Above all, he must be at all times himself.

Builders of Tone

"THE PIANIST, moreover, must be able to realize the architecture of music, have a feeling for construction. How I should like to linger on this one point—architecture! So necessary to a great musician and so rarely even mentioned to pupils! Sometimes, when I view a great architectural monument in the form of a cathedral left from the Middle Ages or when I view a present-day architectural structure, I think how far the music world has to go to attain and learn the great natural laws which have been learned and accepted in architecture.

"A list of all that is necessary to make a musical genius would probably never come to an end. In leaving the subject, let us remember that the student must be one who has not lived a full life with his soul and is afraid to pay the price will not understand the language of art. Seek out the melodies or themes in the music you are learning. Sing them and then make them sing to you. For instance, in the cadenza from the Chopin Nocturne, F sharp major, the melody of the notes may be heard:



But how shall we know when we have the composer's message? First we must work, and work hard. We must have learned somewhere, somehow, about that composer. It may be through hearing his music or knowing about his life, his character—probably in both ways. Then as we play we must open our minds and hearts to the meaning of each phrase. This morning I sat in the park for an hour and watched the trees, looking up at their branches and thinking how they stand there, open to all the life-giving influence of sun, rain and air. So we must hold ourselves in readiness to receive the influence of the music, subtle or obvious, and then, finally, if we feel that we have sometimes succeeded in receiving the inspiration when we practice, then we may hope to receive when we play.

Each composer has a different style, which we must understand and strive to express. For instance, it would never occur to me to play Chopin with big, strong accents, on the other hand, with sharp, short accents. His music was sweet, but, never

sentimental, naïve, not philosophical. But Mozart like Schubert was poor. Both suffered. If we do not feel the wistful sadness beneath their music we cannot play either one. Beethoven had mighty will power, mighty force to overcome the hardships of his existence. Think of the Emperor Concerto! Cosmic, it is like the elemental laws of nature! But Beethoven in all things musical and literary was neither naïve, nor sentimental. Chopin and Mozart were also creative geniuses, masters of the piano. It is a mistake, however, to consider Liszt's genius wholly a genius of technique of this world. The secret of their ornamentation is symmetry. They combine the certainty of a classic with the freedom of a modern. They had great imaginations, great minds, and souls which inspired them to make the trivial become noble. In studying style, the student must consider Liszt's genius wholly a genius of the tempo. The Carnival of Schumann, for instance, is often played too quickly. The student must have time to feel each passage! He must not try, however, to hasten his own growth too much. This cannot be forced. The years do not matter; the growth is what matters. To play Beethoven takes a whole lifetime. I am always at the beginning! One needs a lifetime to study the *Rondo in A Minor* of Mozart.

"Whenever one tries to bring one's ideas to perfect realization, one always finds some interference, some hindrance. But if, after a lapse of time, one makes another attempt, it is discovered that this delay has been benevolent. For the roots have struck deeper, and one is therefore nearer to perfect flowering of one's idea. A lifetime is not too long for such growth! Therefore, the student must try to force his development. For in doing so he will hinder rather than help, since too great activity interferes with the power to receive.

"If the student thinks what effect he is making he cannot create. He must be so 'objective,' so lost in the composition that he is not aware of his own efforts. He can create, I am a great admirer of the sayings of Nietzsche: 'First and foremost, in every kind and degree of Art, it is requisite that the subjective be put aside, the ego must be dissolved, the individual will must be silent. The will and the individual seeking its egoistic aims is an enemy of art, not its source, the creator of art. But in as far as one is an artist, he is freed from his individual will. He becomes a medium through which the real subject comes into existence.' And again, 'The person who is not subordinated to the idea.'"

"To sum them up, then, I would say to the student, try to become a fine human being, try to live right. Choose the best music. Go to the source, the source of reverence. Do not make display of technique, for every note must speak, every finger that you move must be inspired, every tone must be life itself.

"Playing thus, with devotion to each phrase, one may hope to come into touch with the spirit of the great masters."

SELF-TEST QUESTIONS ON MME. NEV'S ARTICLE

1. Why is a program of all one composer particularly beneficial?
2. Why is long practicing harmful?
3. List seven necessary attributes of a musician.
4. Characterize Beethoven, Schumann, Chopin and Liszt.
5. What effect on the musician has a forced development?

2—ALEXANDER P. BOBORY (bo-ro-deen), b. St. Petersburg, 1862; d. Leningrad, Russia, 1834; d. there, Feb. 28, 1887. A composer of violin and piano pieces, influence being an exponent of independence in national music expression.

Musicians of the Month

By ALETHA M. BONNER

November

Day

1—VINCENTO BELLINI (bel-lee-ne), b. Catania, Sicily, 1801; d. Puteaux, near Paris, France, September 24, 1835. One of the important national composers of opera. "La Sonnambula" and "Norma" are two of his best known scores.

2—KARL DITTERSDORF (original name Ditters), b. Vienna, Austria, 1739; d. near Neuhaus, October 24, 1799. Distinguished both as violinist and composer. In the latter field of endeavor especially esteemed for his German national operas.

3—GEORG JULIAN R. HECKMANN, b. Mannheim, Germany, 1848; d. Glasgow, Scotland, November 29, 1891. A gifted violinist and conductor. Founder and leader of the famous "Heckmann Quartet."

4—KARL TAUŠIG (tow-z'ich), b. Warsaw, Poland, 1841; d. Leipzig, Germany, July 17, 1871. One of the most remarkable pianists in point of technical feats. Composed piano études and studies.

5—CLARENCE EUGENE WHITEHILL, b. Marengo, Iowa, 1871. A dramatic bass, whose greatest reputation rests in Wagnerian roles. For the past few years, he has been a present-day strack deeper, and one is therefore nearer to perfect flowering of one's idea. A lifetime is not too long for such growth! Therefore, the student must try to force his development. For in doing so he will hinder rather than help, since too great activity interferes with the power to receive.

6—JOHN PHILIP SOUSA, b. Washington, D. C., 1854. Distinguished bandmaster and the founder of the well-known organization bearing his name, which has made tunes to all parts of the world. Through highly-specialized composition he has gained the name of "March King."

7—JANZ JAN PARSZEWSKI (cen-yas' par-she-vee), b. Kurylowka, Podolia, Poland. Master pianist, virtuoso of international fame. A composer of importance in many forms; a distinguished statesman.

8—FRANZ ERKEL, b. Békés Gyula, Hungary, 1810; d. Pest, June 13, 1893. The creator of national Hungarian operas and other representative music.

9—LOUISA KIRKBY LUNN, b. Manchester, England, 1873. One of Britain's brilliant singers, with a contralto voice of richest tone-quality.

10—ANTON KRAUSE (krou-se), b. Gethaim, Germany, 1834; d. Dresden, January 31, 1907. Pianist, conductor and composer of a number of important piano pieces, also orchestral works and songs.

11—MARTIN LUTHER EISELEIN, Germany, 1483; d. there February 18, 1546. The great religious reformer whose reconstructive force extended to the hymns and words of expression to the music of the Church, leading to important results. He wrote some thirty-six chorales.

12—LOUIS BERTRAND CASTEL (kas-tel), b. Montpellier, France, 1688; d. Paris, January 11, 1757. Jean-Baptiste, a French musical scientist who sought to establish relationship between color and sound.

13—ALEXANDER P. BOBORY (bo-ro-deen), b. St. Petersburg, 1862; d. Leningrad, Russia, 1834; d. there, Feb. 28, 1887. A composer of violin and piano pieces, influence being an exponent of independence in national music expression.

Day

13—GEORGE WHITEFIELD CHADWICK, b. Lowell, Massachusetts, 1854. Organist, eminent music pedagogical and a leading and impressive composer of the present day.

14—JAMES FRANCIS COOKE, b. Bay City, Michigan, 1875. Distinguished editor and writer, and the composer of many excellent piano pieces and songs. The author of reference works and general music literature.

15—WILLIAM HOSLEY, b. London, England, 1774; d. there, June 12, 1838. Organist and composer of note. Among his published writings, his collection of glees stands out prominently.

16—RODOLPHE KREUTZER (kreut-zer), b. Vienna, France, 1766; d. Geneva, July 1, 1831. The first violinist to whom Beethoven dedicated the *Kreutzer Sonata*. Composer of many masterly études.

17—AUGUST WILHELM AMBROS (am-bros), b. Mauth, near Prague, Bohemia (Czechoslovakia), 1816; d. Vienna, Austria, June 28, 1876. Historian, critic and composer of national music. An outstanding writer of his day.

18—SIR HENRY ROWLEY BISHOP, Mus. D., b. London, England, 1796; d. there, April 1, 1885. Not only a composer of originality. His musical setting to John Howard Payne's immortal line, *Home, Sweet Home*, is world-wide.

19—FRIEDRICH WILHELM ZACHAU (tsak-ku), b. Leipzig, Germany, 1683; d. Halle, August 14, 1712. Composer and the master-teacher of Handel. His works include Italian as well as German national music.

20—DANIEL GREGORY MASON, b. Brooklyn, Massachusetts, 1873. A forceful author, lecturer and critic; also a composer of consequence. Professor Mason is a grandson of the eminent Lowell Mason.

21—ARTHUR GORING THOMAS, b. Rotton Park, Sussex, England, 1831; d. London, March 20, 1892. An organ composer; also a writer of choral odes, duets and orchestral music.

22—OCTAVIUS JAMES SHARP, b. London, England, 1859; d. there, June 22, 1924. Composer, chorist and collector of national folk-songs. Also author of important works on this subject.

23—MANUEL DE FALLA, b. Cadix, Spain, 1876. A composer of stage works and other forms. His writings possess a characteristic individuality and sincerity of expression so characteristic of Spanish art.

24—LILLI LEHMANN (lay-mahn), b. Würzburg, Germany, 1848; d. Berlin, May 17, 1929. Dramatic soprano and famous teacher of many distinguished pupils. She early established an important place among the great mistresses of song.

25—ETHELBERT WOODBRIDGE NEVIN, b. Edgeworth, Pennsylvania, 1862; d. New Haven, Connecticut, February 17, 1901. A gifted composer of piano pieces and songs of lyric beauty. His name is usually associated with Wilson, the name "Austral" being a derivative of his name.

(Continued on page 860)



CECILE CHAMINADE
Eminent Composer

TERESA CARREÑO
Virtuoso Pianist

ADELINA PATTI
World Famous Prima Donna

MAUDE POWELL
Virtuoso Violonist

DR. FRANCES E. CLARKE
Distinguished Musical Educator

Notable Musical Women

By EDGAR A. BARRELL

PART I

"Kind Reader, forbear," began the Elizabethan introduction to literary publications, in which the publisher apologized for his shortcomings. Imagine, therefore, kind reader, the restrictions which have circumvented the preparation of this list. If any prominent name has been omitted, it merely indicates that our staff was unable to secure, up to the time of this publication, sufficient authentic data about this individual. Along with this, we have learned the wisdom of not publishing the birth dates of ladies, except in rare instances.

A

CLARA BARNES BROTT (brott) distinguished musical organizer. Long a First Vice-President of the National Federation of Music Clubs and the National Federation of Music of the General Federation of Women's Clubs. Founder and director of the Philadelphia Music League, which merged into the Municipal Bureau of Music of the City of Philadelphia. As chief of this bureau she became the first woman to hold such position and is holding to make this department an example for other cities to follow.

EMMA ABBOTT, b. Chicago, Illinois, in 1850; d. Salt Lake City, 1881. A dramatic soprano in 1875, d. there, June 12, 1838. The first woman to sing in opera in Europe and America.

AGATHA BACKER-GRÖNDALH, b. Holmsund, Sweden, in 1847; d. near Oslo, 1907. She was internationally famous pianist, composer and writer.

TERESA CARREÑO (car-re-no), b. Poland, 1838, and d. there in 1862. She composed many musical books, especially the *Master's Player*.

FLORENCE NEWELL BARBOUR, b. Providence, Rhode Island. Pianist, and composer of piano pieces and songs, including the "Nature Piece," "A Day in the Woods," and "Garden Fair," sets of "Forest Sketches," "Nature Pieces," a few for strings and piano, many songs, anthems and women's choruses.

MRS. CHARLES BARNARD, b. London, England, 1816; d. there, 1890. Composer of popular songs, written under the name of "Claribel."

ZILPHA BARNES-WOOD, b. Ellikoh, Ohio. She is a composer, pianist and organist. ALICE BARNETT, b. Lewiston, Illinois. Composer and teacher.

KARLA BARNETT, b. Barcelona, Spain, in 1885. She was a student at the Barcelona Conservatory, and made her debut in 1899 at Barcelona and in 1900 at La Scala, Milan. After singing in Europe and South America till 1911, she came to the Metropolitan Opera Company, New York.

VERA BARKSTOW, b. Cella, Ohio. She is a pianist, composer and a profound musician, who has accomplished much in the field of musical pedagogy. Successor of her sister as president of the Cincinnati Conservatory of Music.

EMILIE FRANCES BARTON, b. Walla Walla, Washington; critic and writer. d. 1926. Composed many songs and piano pieces. Famous violinist, introducing novelties by Bartok.

MRS. E. L. ASHFORD, b. Delaware, Ohio. Composer of many songs and piano pieces, which are widely popular.

MARTHA ATWOOD, b. Cape Cod, Massachusetts. Operatic and concert soprano. She has written an opera, *The Opera Company*, and a book, *The Opera Company*, 1864. A noted pianist and composer. Her name is usually associated with Wilson, the name "Austral" being a derivative of his name.

FLORENCE AYLAND, b. Sussex, England, 1862. Composer of well-known songs.

DORA BRIGHT, b. Sheffield, England. She is a renowned pianist, has toured with success, and is a composer of songs in the larger form. MINNA BRINKMAN, b. Ootsekew, Germany, 1841. Composer of light salon music for piano.

MILE BRISSON, b. Paris, France, 1785; a composer widely popular in her day. HARRIETTE BROWER, b. Albany, New York, 1800; d. New York City, 1928. She was a pianist, teacher, lecturer and writer.

MARY HELLER BROWN, b. Buffalo, New York. She has written many excellent songs and operas.

L. A. BUGBEE, b. America; d. 1917. Composer of children's songs and studies which have attained wide popularity.

NATAMIE E. BURNING, b. New York City, New York, and d. 1921. Specialist in Indian music.

KATHERINE BURROWS, b. Kingston, Ontario, Canada. She is a composer, pianist and teacher, and is author of a "Course of Music Study for Children."

DAVID CLAW BUTT, b. Southwick, Sussex, England. One of the foremost English contraltos, now retired.

HARRIETTE CADY, b. New York City, is a pianist, composer and teacher. She was a pupil of Leschetizky.

MME. CHARLES CAHIER, b. Nashville, Tennessee, received her musical training in this country and in France. Her song in opera here and abroad, and has received important decorations and other honors. Also prominent as teacher.

EMMA CALVÉ, b. Décazeville, France. One of the greatest vocalists of the century in the history of that country. She has now retired. Her autobiography, "My Life," makes excellent reading.

MARGUERITE CANAL, French composer. She won the Grand Prix de Rome in 1920 by unanimous vote. At present she is a professor at the Paris Conservatory, where formerly she was a student.

MARIA CAÑALES, Chilean violinist and composer. Her works are as yet little known in the United States.

EMMA CARELLI, b. Naples, Italy. She is an operatic singer and created the title role in Richard Strauss' "Elektra" in Italy. She retired from the stage in 1925 in New York City.

LADY HENRY CARMEL, b. England. Composer of music to Longfellow's poem, "The Bridge." She has also composed many excellent songs. MARY GRANT CARMICHAEL, b. Birkenhead, England. Composer of the composition "The Snow Queen," and many songs and operas.

ROSE CARON, b. Monerville, France, in 1857. A noted dramatic soprano. She sang at the Grand Opera many years. In 1902 she was appointed to the Grand Opera in Paris.

TERESA CARREÑO, b. Caracas, Venezuela, in 1833, and d. New York City, 1917. She was a pianist, teacher, lecturer and writer. She was one of the leading contemporary opera singers. For many years she was a member of the Metropolitan Opera Company.

SOPHIE BRASLAV, b. New York City, 1901. Young girl, she played all through Europe, after which she was named in the *Time* magazine as a student with Rubinstein. Her versatility was evidenced in 1925, when she was named as the most noted American singer; also became prominent as a teacher and conductor.

MARIA CARRERA, b. Rome, Italy. Distinguished pianist, who has appeared with the Grand Opera in Paris, and in 1921, in Paris, where she toured America in 1901.

ANNE LOUISE CARY, b. 1842, at Wayne, Maine, and d. New York, 1929. She was a famous concert and operatic contralto.

but seldom, and then only for her more intimate friends. She also drew exquisitely. She spoke and read English, French and Italian and was well enough versed in Greek to read Homer in the original. Endowed with wealth, she dressed simply and very quietly. Yet such was her poise and strength of character that Stephen Heller, having seen her but once in his early youth, kept an impression of quiet kindness and gentle reserve fresh in his mind for over a half century.

As hostess she stirred her guests not only to witty sallies but to more intellectual flights in the region of art, politics and religion. Meanwhile she herself would seem to make no effort whatever. It was her complete quiescence that gave scope to her associates for inspiration and attainment.

Strength Through Composers

THIS STRENGTH through composers bore its full fruit in the lives of her children. She made her chief office in life their education, directing their education with true foresight. Her remark at Fanny's birth that she had "back-finger fingers" gives an insight into the intelligence which she coupled to her devotion. Fanny and Felix, her two eldest sons, were launched on their musical instruction very early in their careers. Lessons at first were but five minutes long, but they were gradually lengthened until the children's development. Their mother was a strict pedagogue and would never allow her children the slightest laxity in their work. For years they were never practiced without their mother sitting by them.

Such strictness, scarcely encouraged in these days, was without a doubt the most faithful method in the case of the Mendelssohn children. However, we cannot but believe that the sternness was tempered with gentleness and understanding. That complete sympathy prevailed cannot be doubted when we read the letters of Felix and Fanny which are overflowing with tenderness and gratitude.

Calm as the mother usually seemed, we are told she was subject to great bursts

of passion. When the plan of Felix's leaving Berlin was voiced she was affected "to a terrible degree." Mendelssohn confessed that his yielding to the wishes of the child after having made up his mind to retire was due to the influence of his mother's pleading. He writes to a friend, "You think that in my official position I could do nothing else. It was not that. It was my mother."

The Fountain-Head of Songs

WE PLAY over such a "song without words" as *Consolation* and treat it as a sort of natural phenomena, like rocks or waterfalls, but in reality it seizes springs life in simple human relationships. Thus, aside from the obvious tokens of childlike devotion, such as Mozart sending his mother 1000000000 kisses or Tchaikovsky being literally torn from his mother in the first sad breaking of family ties, we find many instances of mothers influencing their sons to actual creative activity. Borodin's early education was wholly in the hands of his mother. The longing of Stephen Foster's mother for her homeland (she left the South to live in Pittsburgh soon after her marriage), together with the deep poetic nature with which she endowed her son, formed the stimulus which set echoing through the composer's heart the songs of the Southland.

In the citation of the lives of mothers of famous sons the modern feminine movement assumes a rather drastic air. One wonders where tends this futile fretting for freedom when it is already reserved for woman to be called "Mother of the Gracchi," or to have said of her, "All that I am or hope to be I owe to my angel Mother!"

SELF-TEST QUESTIONS ON MISS STODDARD'S ARTICLE

1. Name four composers who were devoted to their mothers.
2. What composer's mother saved him from a violent death?
3. Describe Liszt's mother.
4. What date and kind of instruction pursued by Mendelssohn's mother?

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed to THE GYPSY TRAIL, Dept. of Reproduced Music.

THE CELEBRATED Brahms' *Concerto for Violin* originally written for his friend, the great Joachim, has been recorded again. This time it is Szegedi, the eminent and youthful Hungarian artist, who draws the bow across the strings. When Kreisel's recording of this work was issued last year, an English critic anticipated Szegedi's performance in a curious way. "He, too, having heard Szegedi recently in this work, I think he can show the older man something in the way of subtlety." Although these words have proven prophetic, we cannot forget the masterly manner in which Kreisel plays this work. His is a matured conception, one that has ripened with long familiarity with this master score. Szegedi's performance, however, has a quality of youthfulness in it, an ardor and an equal power of command that cannot fail to captivate or please the listener.

The total balance of the solo violin with the orchestra is unusually fine in this recording. Szegedi has behind him the Hallé Orchestra under the skilled baton of Sir Hamilton Harty, who has long commanded our admiration and respect in recording. That Szegedi plays the original cadenza created by Joachim seems to us a worthy variation to tradition. The same cadenza held the approval of the composer. At the end of this set he plays the slow movement from Brahms' *Sonata in D Minor, Opus 105*. It is a masterpiece makes us long for the whole thing. (Columbia album, No. 115.)

A Brahms Legacy

AND YET ANOTHER Brahms work has come to us via Columbia records. This is the *Clarinet Quintet in B Minor, Opus 115*. The Lener String Quartet, directed by Charles Drescher, celebrated clarinetist, perform this composition in an ideal manner. Here, indeed, is rare music rarely interpreted, and also recorded. Sidney Grey in England aptly phrased it, when he wrote about this work: "The composition is poetically unique. It is music of ripest artistic wisdom, and the body of instruments could contain it. The clarinet and the four stringed instruments are like spirits wandering together in love and complete understanding."

To all who are interested in musical progress in connection with the pleasure of "listening in" to ensemble and symphonic music, the getting out of scores and of batons will be a means toward real fun and considerable enlightenment as to the secrets of appealing interpretations.

A Dumb Hand-Shaw

By ANNETTE M. LINGELBAUGH

A SURPRISE game for the members of a music-club is a dumb-hand-shaw, which employs only the five fingers of each hand for the keys C to G. The performer silently touches keys whose letter names will spell such words as "egg," "dead" and "cah." The watcher may either reply by naming the words or designate them by inserting the proper note on the staves. Staccato and legato effects and thumb and hand-crossing exercises may

be used effectively and to good purpose. A lively dancing of the hands may signify a jolly German dance, the *ländler*, while a lifting of the finger-tips in the air, a steady rise and fall, stand for the air, to the chanting of the words, *air-dance-talk-clapping* may be accepted as an opera performance. Even a complete musical performance may be given in this way. Concentration will be developed along with quickness of perception.

ance of Bach and Beethoven, "putting their legacies to interest" and "enriching the world with an augmentation of their wealth."

Parlor Opera

THE COMPLETE opera, "Aida," is now available for home performance on the records. It is presented in a manner that invites the captious dissenters from recordings to fold their tents and retire silently and gracefully from the area of audibility. "Aida" may be a spectacular opera, appealing to the imagination through the eyes as through the ear; yet with a performance as vocally rich as is the Victor's recording of this score, one can scarcely imagine those familiar with the opera lamenting the tinselled pomp of the stage. Each vocalist is a distinguished singer; and the orchestra and the chorus are from Italy's foremost opera house, La Scala in Milan. The result is that we have in Victor's two albums of nineteen discs, a performance of which, we believe, both our Metropolitan and Chicago Civic operas could be justly proud.

"Aida," the plot, was suggested by an Egyptologist and the opera originally given in Egypt. It is none-the-less based on a tale of pure fancy. Also, as a story, it is a masterpiece that inspired the composer, Verdi, to some of his finest music. This opera owes its origin to Ismail Pacha (1830-1895), first viceroy of Egypt under the Turks, and later a self-styled Khedive. As the latter, he exploited Egypt both vigorously and prodigiously. One of his most lavish exploits was the Italian Opera House of Cairo, which he opened the same month as the Suez Canal, in 1869. For the inauguration of this Ismail commissioned Verdi to write "Aida," paying him as a fee four thousand pounds sterling (about twenty thousand dollars). "Aida" was first planned to be produced at the end of 1870, but the Franco-Prussian War broke out; and the painters, costumers and singers in Paris were stopped in their work. So the premiere was postponed until the day before Christmas of 1871. Its success was immediate and noteworthy.

Other vocal opera discs that have recently engaged our attention include the tenor arias from "La Gioconda" and "La Forza del Destino," admirably sung by Aurelio Pertini, who also sings *Madames* in the Aida set. These, on Victor disc 7065. Then the baritone arias from "Faust" and "La Traviata," sung by the famous Metropolitan baritone, Giuseppe De Luca, are, we believe, his first electrically recorded solos. Victor No. 7086. Lastly, the *King's Prayer* from "Lohengrin" and *Song to the Evening Star* from "Tannhäuser," superbly interpreted by Alexander Kipnis of the Chicago Civic Opera, on Columbia disc 5616SD.

Opera on the Orchestra

ORCHESTRAL RECORDINGS that emanate from operatic sources, which we have heard, include a suite arranged and conducted by Otto Friedl, from Humperdinck's charming "Hansel and Gretel." The suite opens with the lovely *Evening* (Continued on page 811)

Noted Women in Musical History

Inspirers—Creators—Interpreters

By the HONORABLE TOD BUCHANAN GALLOWAY

COMPOSER OF THE FAMOUS "THE GYPSY TRAIL" AND "O HEART OF MINE"

HOW EVER colorful, ever varied, never ending, all embracing is the theme of the inspiration to mankind of woman! Whether we view it through the medium of profane or sacred history it is always present, in one place or another, as the all absorbing, all-perpetuating and more or less inexpressible moving cause which is woven into the warp and woof of all times.

If we follow through the stories of mythology—the lives and loves of the deities, semi-deities and humans of that misty epoch—or if we accept sacred history from the fall of Adam down through the centuries until we come to the crowning of womanhood in the Mother of Sorrows, this influence, the inspiration which woman exerts is ever present. It is the inspiration which has been and is stronger, more powerful, than love of home, love of country, love of God; for the influence of women have made men forget their homes, be traitors to their country, apostates to their religion. "It is woman who has painted all the great poems, composed all the great music—woman the inspirer of all art."

One has said, "Women and Music are inseparable in the male imagination since the days when the morning stars sang cosmic chords in the vast blue." From mythology we learn of the wise Entente and her potent sway while it also tells us of the music mad maddies who sell the god Bacchus for a mere song. An early legend in which was named in honor of a woman—the virgin—and the first printed piece of English music was called *Parthenia*. A charming woman once asked Jean de Resque, if he cared to sing *Romeo or Tristan* to any particular woman, "I always sing to my ideal woman," replied the great artist.

Much of this inspiration in the composition of music has been by indirection, by the subtlety of association or environment. For example to state that the magnificent church music of Bach was directly the inspiration of his wife would be correct. But, on the other hand, did not his years of domestic happiness and concord have their results in those uplifting expressions of devotion and love which we call the music of Bach made the world better and brought mankind nearer to the divine?

Virgins Who Were Not Dism

TO SAY that love, passionate or platonic, friendship, the peace and protecting cares of domesticity have played a compelling part in forming the careers of great composers in giving vitality, ideas and direction to their work is to repeat a truism. As a result of this condition a great number of legends and romances have developed about the lives of certain composers which in time the world has come to believe as authentic, and enthusiasts have cherished them. But unfortunately in most cases these charming stories which one wants to believe do not bear the searchlight of history. The truth, however, is inspired enough to show us that women have inspired the greatest of composers in the writing of their masterpieces so directly that without it the world might never have had these priceless gifts to bless it.

"All the world loves a lover," and, as it has always cherished the story of Acland and Héloïse, so it held close to its heart

the unselfish devotion and deep affection, the perfect sympathy which glorified the lives of Robert Schumann and Clara Wieck Schumann. The tale of the development of their love, of Schumann's Jacob-like patience in waiting in the hope that his future father-in-law might give his consent to their marriage, of his resorting to law to compel that consent and their final marriage forms a fitting prelude of that happiness which their wedded life brought to both of them. The direct influence of Clara upon Robert Schumann was at once apparent and continued until the dark curtain of insanity put an end to his composing. Up to 1840 he had not written a single song, but when Clara Wieck was really his own he literally burst into melody. Nearly a hundred of the best of the longest songs ever written showed the inspiration under which he was composing.

The Perfect Union

IN ADDITION to this during the period of the development of their mutual affection and understanding and the uncertainty of the parental consent, all of his finer pieces reflect his own personality as shown in his Novelliten, the Kinderserenen and the Kreisleriana. But it may truthfully be said that after his marriage his real life work began, the work

which left eloquent testimony of what he felt that they separated. Cosima Wagner was a daughter of Liszt and had been the wife of Von Bülow—a woman of rare personal accomplishments, whose magnetic power, capable of deep understanding and sympathy. As a child she was brought up in the society of Lamartine, Victor Hugo, George Sand, Chopin and others equally noted. Her mother was the Countess d'Agoult, an author. What a contrast to the environment of plain Minna Planer! It is small wonder that when Cosima and Richard Wagner met, she was more completely to understand and sympathize with him and his aspirations—that they should naturally fall in love. This meeting proved a blessing and inspiration for him. She became his counselor, advisor and inspirer—and remained so until the day of his death.

Domestic Turmoil

IT WAS THE irony of fate that he to whom the musical world has given the enduring title of "Papa" as the father not only of the symphony and quartet but the parent of cheerful, graceful unaffectedly charming music, Francis Joseph Haydn, should have had his own powerfully stormy domestic life which forced him to seek happiness elsewhere than at home. His wife, the daughter of a wig maker, was of violent ungovernable temper, who, as Haydn himself said, did not care whether he was an artist or a shoemaker. She was a termagant, always grasping for money, and once when he was in London her selfishness displayed itself in her writing to him demanding that he purchase a certain piece of property for her so that she might have a house provided for her widowhood. Fortunately fate is not always unkind. Prince Paul Esterházy, the music patron and reigning Prince, offered young Haydn the position as Capellmeister and became his life partner. Haydn joyfully accepted the position as it was a chance not only for success in life but also for freeing himself from domestic troubles, since the Prince never permitted the wives of musicians to accompany them. Thus he not only secured an important position but a life-time release from his marital difficulties. After that, although Haydn had no love affairs, the great and lasting influence musically in his life came through a continuing and honorable friendship with Madame Genzinger, the wife of a prominent physician in Vienna, who was several years his senior. Haydn was an honored guest in their home and an extended correspondence shows the powerful and noble she wrote several of his symphonies and a great number of his sonatas, and it is to the noble influence and exalted friendship of Madame Genzinger that may be assigned his best instrumental pieces. When he composed the "Creation" and the "Seasons" Madame Genzinger was long dead, yet as one writer says, "May not these two greatest works also be attributable to the same inspiring influence?"

Beethoven, the Bachelor

WE ARE APT to think of Beethoven the great tonal master as an irritable absent-minded genius, full of vagaries, living in confusion and untidiness, constantly



ST. CECILIA SINGING THE PRAISES OF THE SAVIOR
A famous painting by Miguard

The Teachers' Round Table

Conducted by
 PROF. CLARENCE G. HAMILTON, M. A.
 PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

Sequence of Studies

(1) Most of my pupils are beginners in the first grade and with a few more advanced. I am using John Williams' *First First Book* for the small children, following it by Hilgert's *First First Book*, or something with the latter if the child is ten years or more of age. Should these children have any technical work while in the first grade? What would you suggest to follow it as a general study and as technical work? Do you like the simple technical exercises by Schmidt and the ones by Hanon?

(2) Several of my older pupils who have come to me from other teachers have a habit of twisting the wrist with each note that they play, especially in the right hand. I have tried low wrist exercises and exercises with up and down movements of the wrist, but without success. Can you suggest anything better?

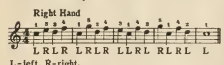
(3) Is there any other way to train beginners to curve the fingers intent to continually repeat this? That is my bugaboo. Note reading is easy compared to it, I think.

Mrs. G. W.

(1) After Billroth's *First Grade Book*, you can well use *Eclectic Piano Studies*, by Henne (in Presser's *Music Dictionary* series). If these are too hard, preface them by *Keyboard Adventures*, ten Study Pieces by A. Louis Samarin.

A good book on technique to use with these is *Technic for Beginners*, by Anna Priscilla Risher. The exercises by Schmidt and Hanon which you mention are all right but are somewhat lengthy. Sometimes, too, it works well to write down each week in a music manuscript book the exact technical exercises which you wish the pupil to practice. Scales and arpeggios may be taught especially well by this method.

(2) Thorough instruction in forearm rotation ought to cure this fault of "jiggling" the wrist. Instead of keeping the wrist low, let it be raised quite high, so that the fingers can drive the keys directly downward. Keep the wrist perfectly loose and let the hand and forearm rotate to right or left so that it comes directly over each note as it is played. For instance, in the following exercise, the hand rotates alternately to left and right, quickly driving down each key by concentrating the weight of the hand upon it:



Right Hand

Lo, loose, loose, and easy movements of the arm and wrist ought to do away with jumpy or "jiggly" motions.

(3) A little free-hand drill in connection with technical exercises (or preceding them) may consist in gradually pulling the fingers from a straight to a very curved position. I should not worry too much about this trouble but should occasionally correct a too flat finger position. Most playing, a moderate amount of curvature of the fingers is sufficient.

Tone and Relaxation

I am troubled by a tight hand, when I hold a note for a long time. I find after either hand and play with the third and fourth, the thumb has a tendency to shoot out at right an-

gles to the rest of the fingers. When I play with the fourth, my hand finger raises high. I can play with perfect looseness in moderate pieces, but when I play a piece like "If I keep my thumb perfectly relaxed, I should get my tone from the third finger. Then, when I make another note, they result in constricted muscles.

(1) I practice for absolute relaxation in the fingers and forget about anything, will strength finally come? Is this the way for me to proceed? I am a M. A. M.

Except in the very lightest playing, the fingers should always be kept somewhat firm; otherwise they have no stamina to drive down the keys. This does not mean that they should be pulled back from the hand but that they should be held somewhat curved and pointing a little downward from the back of the hand.

Where relaxation should be especially observed is in the wrist which should be kept loose all the time except when it is instantaneously stiffened and relaxed in the full-arm touch.

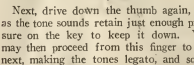
Your idea of keeping the fingers firm while the wrist is absolutely relaxed, conditions necessary for the hand touch. To illustrate this touch, place the fingers of the right hand on treble C, D, E, F, G, A, with the back of the hand held about level and with the wrist and upper arm held loosely. Now throw the hand over into the keys, so that the thumb drives down C, and instantly relax, allowing the thumb to ride quietly up to the top of the key. As the note is sounded, the wrist should jump up an inch or so and then fall back to the level.

Repeat this process several times, sounding the key with different degrees of force, and then treat each of the other fingers in the same manner:



Ex. 1

Next, drive down the thumb again, but as the tone sounds retain just enough pressure on the key to keep it down. You may then proceed from this finger to the next, making the tones legato, and so to the other fingers:



Ex. 2

In all these motions you should observe the principle of forearm rotation, throwing the hand slightly sideways, as well as forward, in the direction of each key as it is played.

The above exercises should cultivate the right attitude towards relaxation and should give you a command over the wrist which will ultimately reinforce the tones, so that you may make them as loud as you wish.

Reading, Rhythm

(1) The greatest difficulty I have with my pupils is that, once they are playing the keys and the notes. They

usually read the note first and then explain it to the finger. I have given them exercises to play without looking at the keys. Could you give them exercises for this? I also have one pupil who has good ear and consistently plays by ear if she hears the piece. I have her name the notes as she plays them, without looking at the keys. Am I right in doing this?

(2) How soon after starting lessons should a pupil be given scales? (3) I find difficulty in explaining rhythm to one of my pupils. I am simply doing it. How is it coming to a better understanding of it? There are some pleasant ways of teaching rhythm? I have all my pupils count aloud.

(4) How far advanced should a student be if she has taken piano seriously, work enough to find five years from this time that she has done well as in grade Five-A? E. S.

(1) This trouble will doubtless cure itself as the pupils advance. Perhaps the best help lies in sight-reading which you can further encourage by playing duets with her at each lesson for a few minutes. Your idea of having the pupils name the notes is a good one.

(2) Start the scales quite early, say, by the tenth lesson. Begin with C major, one octave with the right hand separately. Then follow this by others, in the order of signatures.

(3) Have the pupil learn the rhythm of anything you give her by drumming it out, first on a table-top, then on a drum, as you wisely suggest. Having thus mastered the time-divisions in advance, she will be prepared to apply them to the keyboard, where the rhythm may first be drummed out on a single note (such as treble or bass C) and may then be applied to the notes, intervals and chords that are written.

(4) Since the grades are founded on the normal amount accomplished in each during a musical season, your pupil is nearly, if not quite, up to the standard. She should now be able to quite easily play such pieces as Haydn's *Gipsy Rondo*, Schumann's *Arabesque*, and Grieg's *March of the Dwarfs*, Op. 54, No. 3.

But, after all, is quality rather than complexity that counts. So it is better for her to play pieces of moderate difficulty with an accurate and musically manner than to blunder through more advanced pieces, for the sake of showing phenomenal "advancement!"

The First Lesson

"Would you give me some outline of what a pupil should be given at the first lesson? I should like to have a teacher try to tell him about the notes, the keys and the like."—M. A. B.

Be careful not to bewilder the pupil by trying to teach him too much. Simply introduce him to the keyboard and to printed notes.

See that at first he assumes the proper playing position. Then show him how to produce tone by depressing the keys. Let him count up the number of keys. Explain how the fingers are distinguished by the groups of black keys. Give him the letter names and have him locate a given key on each octave by its letter name. Point out the Middle C and have him sound the keys with his right hand from this C up five

notes, explaining also the finger numbers. Now show how the staff is formed, and what the treble clef is, with its sign. Show the pupil where the five notes which he has played are to be found on this staff, and give him a few of the simplest exercises, in whole notes, to apply with his right hand.

This is quite sufficient for Lesson 1. Leave the matter of time-duration till the next lesson. The pupil may explore whole and half notes and also take up the bass clef and notes in this clef, to be played with the left hand.

From this time on, take care to introduce only one or two new principles at each lesson, and let these be thoroughly instilled into his mind before proceeding further.

An Hour's Practice

Please advise me how to divide an hour's practice a day when studying the following materials:
 Bach: Three-part Inventions, Preludes and Fugues
 Pieces by Romantic modern composers.—M. C. R.

Your time may be divided somewhat as follows:

Minutes	
Scales, finger exercises and arpeggios	10
Bach	20
New piece	15
Review pieces	15
	60

Most important of all is Bach, because nothing is so conducive to pianistic finesse as melodic expression, especially when several melodies are combined on an equal footing, as in Bach's works. It is said that Chopin, when preparing for a recital, spent the whole of his time in playing such pieces as Bach's *Well-Tempered Clavier*, which, you know, has been called "The Musician's Bible."

Inkspoon Practice

I have a pupil twelve years of age who has had about two years of piano. She is a very good player, but her fingers are not so strong as they should be. I have been giving her inkspoon practice. Her mother is anxious to have her play well and has always helped her with her work. But at her work she found it wearing on the nerves to force the child to practice. She said that she would stop the lessons until she felt better. But she has now renewed them, a plan which I have agreed to. But if I had not, would you have done it?

I kept her, as a rule, working on a study four or five minutes. It seemed to take that time for her to get her work done. But she also taught her harmony, ear-training and blurring.—P. P. V.

Under the circumstances, I think it was best to stop the lessons for a while and give the poor mother a rest. If the girl is really musical, she will probably be glad to have the lessons resumed. This is done, however, only on her agreeing to practice faithfully.

Much depends on the orderly way in which her practice is conducted. Write out a concrete program for her to follow. (Continued on page 861)

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By
 VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

THE ENGLISH HORN first made its appearance at approximately the same time that the oboe came to light; and it is, therefore, among the most ancient of reed instruments. These wind instruments are part of a group of probably three voices, namely, the alto, tenor, and bass tones. The English horn is sometimes called the tenor oboe. In its earliest forms it was called the *tenor pommer*; and it came to the present form through a series of gradual improvements.

Very little can be found in regard to the origin of the name of the instrument. The present name would lead one to believe that it had its birth in England, or that it was at some time extensively used in that country. This thought is not generally accepted. Others are of the opinion that it should properly be called the "Corn Angles"—somewhat similar to "Corn Angles" (translated to English horn). This idea comes from the belief that it had, at one time, in its earliest specimens, a slight angle in the middle of its length. This angle, however, has been proven to have been only a slight curve. No instrument so nearly approaches the tone of a deep human voice; and in Italy it is called not only the "Cornio Inglese" but also the "Umano Voco."

Its Near Relatives

THE ENGLISH HORN bears the same relation to the oboe as the viola does to the violin; and it is capable of producing great effect, both in orchestra work and as a solo instrument. Its position in regard to the oboe is the same as the relation between a bass-horn and a clarinet; and the two deep-toned instruments are frequently confused.

It has almost the same scale and compass as the oboe (though pitched a fifth lower); ranging from E in the bass to about A or B flat above the treble clef. The tone is full and rich in the lower tones; but as it ascends, unless fully mastered, the notes become weaker and of a more nasal quality. It has the same fingering as the oboe proper. Its tone is quite similar to the oboe de caccia; and the later instrument is often mistaken for an English horn. Connoisseurs, however, know that the oboe de caccia is in reality a small bassoon through a fourth. The English horn has much the same appearance as an oboe proper, with the exception that it is somewhat longer. The bell joint on an oboe is almost straight to the end, at which point it becomes slightly flared. The bell joint on the English horn differs in that it is of a hollow globular shape with a large opening. Built to the scale of F, the instrument is written a fifth higher than it sounds, with a key-signature of one sharp more or one flat less than that of the key of the composition.

In French music the English horn is found on a mezzo-soprano clef, the player reading as though from a treble clef. The older Italian composers wrote the part in the bass clef, an octave below the sounds required.

Shape and Tone

THE ENGLISH HORN is extended in length by the reed which is placed on a long metal hollow tube instead of directly into the instrument, as it is in the oboe. The proportions of the reed are larger but it is made on the same principles as an oboe reed.

The quality of its tone is peculiarly adapted to express melancholy in music,

and in *cantabile* and slow movements it is unrivaled. It has been generally supposed that this peculiar quality, however, would make it unfit for great rapidity of execution;

of the English horn, which make it perfect in tone color, is lacking.

Very little has been said or written about music composed especially for the English Horn, and it is usually taken for granted that this literature is scarce. It is not always found in regular orchestration; but composers have frequently made use of its peculiar possibilities to help them to express certain ideas or emotions.

In many orchestral works, extra parts for the English horn are provided; and the tone of the instrument is such that it is impossible for any substitute to replace it. Nevertheless, this is frequently done when the facilities are lacking. The effect required, however, is not accomplished. To the untrained ear or to one not familiar with the English Horn, the melody may impart much beauty, but to the truly musical hearer a definite something is lacking. Composers used the English horn far back as the seventeenth century, when the Scotchman made it an important instrument in his band work. It may be supposed, therefore, that the name English horn dated from this time. However, no one can be absolutely certain as to its origin. There are so many plausible conjectures to prove.

In 1767 Gluck gave it some prominence when his opera "Alceste" was performed. In 1774 English hands used the instrument quite extensively, and since then it has held its place among composers and players alike.

As a Solo Instrument

THERE ARE very few works written for the English horn as a solo instrument, in spite of its adaptability and pleasant tone quality. Madame de Granel has written a few numbers, which, though not generally known, are well received when rendered. Compositions written for the oboe are often used as solo numbers. Saint-Saen's "The Swan" is especially beautiful in the peculiar tone of the English horn. Many "cello numbers are in reality more pleasing when rendered on the English horn. The oddest of its tone makes the rendition very attractive.

It is to be hoped that, with the new era of music dawning on the world, modern composers will not fail to recognize and appreciate the possibilities for various effects to be found in the English horn and its better known relative, the oboe.

On the Care of Your Instrument

By J. B. CRAIG

Your instrument is largely a piece of mechanism as well as an artistic product. It is to be kept in good repair. Brass or reed instruments should be kept clean, by giving both longer life and better service.

greased, and all springs lubricated with tiny drops of oil regularly. Your instrument is to be kept in good repair. Brass or reed instruments should be kept clean, by giving both longer life and better service.

The Home Orchestra

By PRESTON WARE OREM

PART II

The Clarinet

IT MAY be suggested that we have omitted a very important instrument, the clarinet. We have done so purposely. Although very necessary as our combination grows, this instrument is more difficult of mastery than some of the others. Like the saxophone it is a single reed instrument, but it differs in many other respects. The clarinet in B flat is the one to use. The transposition is the same as for trumpet or cornet. The clarinet blends beautifully with violin and piano, also with flute, saxophone and cornet. There are fine clarinetists in all the leading symphony orchestras. Whenever possible, even in a small combination, it is well to have two clarinets (first and second).

The Trombone

AMONG BRASS instruments, the trombone is one of the finest. Let it be a slide trombone, if possible. The slide trombone (for which the music is written in the bass clef) is not a transposing instrument. The valve trombone (an inferior instrument) is a transposing instrument (in B flat), with music for it written in the treble clef. We are explaining this matter, since parts for either trombone are to be found in many orchestras. The trombone fits in well, even with a small combination, but we would not recommend it unless a trumpet or cornet be used in conjunction. We might even have two trumpets or cornets. The trombone, in the small orchestra, has a three-fold purpose: it may double the principal melody; it may have an independent counter melody; or it may take the bass of the harmony.

Further Additions

WE MAY not go much further in the home orchestra, although there are some other instruments that may, on occasion, be found available.

Let us recapitulate. We have worked up to a possible home orchestra, as follows: first violin, second violin, viola, cello, double bass, piano, flute, clarinet, saxophone, trumpet (or cornet), trombone. Even this may prove too large for the average American family of today; but interested friends and relatives may be drawn in to help out. The writer knows personally of at least one family in a small suburban town, which has a most efficient orchestra of six pieces, right in the home group; and none of the players are professionals. He knows of several other families that are equipped to play string quartets and other chamber music combinations. Odd groups are sometimes to be met with, even in a single family. For instance, a trio of flutes, a brass quartet, a saxophone quartet, a string quartet, backed up with a piano and a pipe organ. All of these under our own observation.

The Drum

EXCEPT in connection with the rhythmic orchestra or the toy symphony, we have not mentioned the percussion instruments. When only a few instruments are to be used, it may be one to use, even the well-known four drums, so dear to the

(Continued on page 851)



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



SCHILLER SAID, "Song forbids victorious deeds to die;" and each day and year the world at large is realizing more and more the power of and the need for music. The public school must give to the child of to-day the richest possible background of music or it has failed; it has denied the adult of to-morrow his rightful heritage of the culture derived from good music.

Not only directors and teachers of music but also educators in other fields are urging more culture and this culture to take the form of music knowledge and appreciation. Dr. Will Grant Chambers, Dean of the School of Education, Pennsylvania State College, in the April, 1929, issue of the *National Education Association Journal*, said:

"How can one live efficiently, happily, and significantly in our world without education in music? The college man, without interest in the arts of our day, is surely as pitiable an object in terms of culture as the Harvard graduate of a century ago who knew no Latin, if such a creature ever existed."

"Let those who will continue the study of the ancient languages, literatures, and philosophies, as a means of culture. But the masses of those who seek preparation for life through a college course will find more to refine their taste, to direct their conversation into clear and worthy channels, to fill their leisure hours with wholesome, creative, and enjoyable reflections, through the study, practice, and appreciation of the arts which are most prominent in the life of our day."

Aims of the Public School Music Course

IN PHILADELPHIA, from the entrance of the child into the first grade of elementary school until his graduation from high school, the aims of the division of music include the following:

1. To give to the pupils the use of the singing voice;
2. To develop in them a love for the beautiful and fine in music;
3. To develop in them a discriminative taste in choosing the music that they sing, play or hear;
4. To help them to acquire the ability to appreciate the charm of structure and design found in the best music;
5. To lead them, above all, to a conception of that universal and individual language, music, as a beautiful essential in their daily lives.

Elementary School

NEEDLESS TO SAY, in the early part of the child's school life he must be guided slowly and wisely towards the foregoing objectives. Each year, with its unfolding of new perceptions, his experience may be enriched.

The course of study emphasizes the factors necessary to the well balanced musical development of every child. Song singing—both by rote and by note—individual singing, the correction of defective singers, rhythmic development, recognition of measure, recognition of phrase repetition, ear training—including both oral and written dictation—development of beauty of tone: all of these have been included in the course.

A Cross Section of Public School Music in a Big City

By GEORGE L. LINDSAY

PART I

Material

THE FOLLOWING material is necessary for the successful presentation of the above:

For grades one, two and three are needed—

1. Rote song material in the hands of the teacher;
2. Large display form of material that is to be studied on the blackboard;
3. A pitch instrument and a staff liner;
4. A keyboard instrument for playing accompaniments, whenever possible;
5. A photograph and records of good music.

For grades four, five and six are needed:

1. The same as numbers 3, 4 and 5 of grades one, two and three, with the addition of—
2. Books of music in the hands of the pupils, these to contain unison and two and three part treble voice material;
3. Blank music paper in the hands of the pupils.

Procedure

SINCE THE MOST natural means of learning is by imitation, it is logical to begin by teaching rote songs. In this, if the children are to imitate the teacher, the first essential is that this teacher shall use as beautiful a tone as she can produce. A light head tone quality, not husky and "breathy," but relaxed and with forward placement, should be her aim. The neutral syllables, "lo" and "wee," are used to emphasize the head quality in tone.

The fact that the pupils are to take their initial steps by means of imitation brings up the point of the non-musical teacher. The traditional plan has been for each elementary school teacher to teach her own music lesson. What, then, of the teacher who cannot sing, who cannot "carry a tune," or who cannot keep the pitch throughout a song? Are these children, who surely will imitate the teacher, to begin

with a false conception of music? Such a plan is wrong from every angle. Special teachers of music should be chosen from each school faculty. Those who are musical should present the music lessons, the unusual ones relieving them of some other duties in compensation.

Individual Singing and Seating

BEFORE SEATS can be assigned for singing, each pupil must be tested individually. Those pupils who can sing single phrases correctly should be seated in the rear of the room; those who sing fairly well should form a middle group; while the defective singers should be placed at the front of the room. This plan offers to the defective singers the double advantage of hearing both the teacher and the singers in the class. It also enables the teacher to keep in closer touch with the so-called "monotones."

After the above mentioned seating plan has been carried out, each individual in a row will sing a phrase of the song, beginning with the last pupil and working forward toward the front. Begin a new song with another row and proceed as before.

Correction of Defective Singers

MANY CHILDREN at first have difficulty in singing. The average child, however, soon responds to rote singing; and, with a very small singing experience, almost all children can sing in time.

There may remain a few whom we shall call "tone deaf." This condition may be the result of one of several causes; and it calls for individual help by the teacher, or, in some cases, by a physician. The teacher should remedy the so-called monotone condition by individual matching of tones. The successful teacher will have reduced, by the end of the year, the percentage of defective singers to a minimum.

(Continued in December Etude)

Junior High School Boys' Chorus

By EARL L. BARKER

PART II

How to Organize the Glee Club

IN ORGANIZING a boys' chorus or glee club all the boys from the seventh grade through the junior high school or ninth grade should be called together and told they are going to sing four-part harmony, namely, first and second tenor, first and second bass. It should be stated definitely that the work is hard, that it is a man's job.

The boys are seated from the teacher's left to right in the following order: alto,

soprano, alto tenor and bass. The descending scale: *do, re, fa, sol, fa, mi, re, do*, is written on the board in large letters. G (above middle C) is sounded from a pitch pipe or piano and all the alto boys are asked to call this G *do* and sing down the scale quite loudly, holding the last *do* which is an octave below the starting tone. Those boys who can reach this low G easily with the quality growing fuller, richer and freer are classified as second tenors. Their range is one octave, G to G:

If voice quality is not understood by the teacher or supervisor, it would be wise to ask a man teacher or a second and first bass from the high school chorus or glee club and either a teacher or a high school girl with a good contralto quality to help with the testing. These teachers or students should rehearse with the boys during the first few lessons, singing softly and assisting with the intonation.

Further Steps
AFTER THE boys' voices have been carefully tested, they should now be seated from the teacher's left to right in the following order: second tenor, first tenor.

(Continued on page 860)

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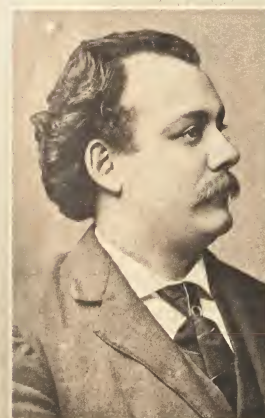
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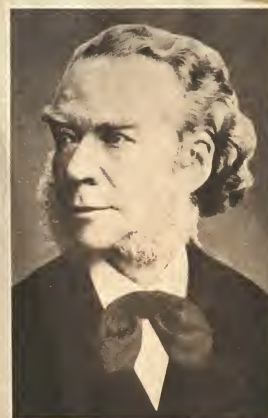
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MARQUINETTE GAVOTTE

A.W. LANSING

Dainty and well-written, Grade 4.
Con grazia M.M. ♩ = 108

Musical score for Marquette Gavotte, a 4-measure piece in 4/4 time. The score is written for piano and features a variety of dynamics including *mf*, *f*, *ff*, *p*, and *cresc.*. The melody is characterized by grace notes and triplet figures. The piece concludes with a *D.C.* (Da Capo) instruction.

MAZURKA MILITAIRE

A fine rhythmic study, Grade 3½.

Tempo di Mazurka M.M. ♩ = 108

HELLER NICHOLLS

Musical score for Mazurka Militaire, a 12-measure piece in 3/4 time. The score is written for piano and includes dynamics such as *p*, *f*, *ff*, *mf*, and *cresc.*. It features a variety of rhythmic patterns, including triplets and sixteenth notes. The piece is marked with *TRIO* and includes instructions like *poco rit.*, *a tempo*, and *D.S.* (Da Segno).

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dim.
pp *legatissimo*
cresc. *più cresc.* *f*
poco rit. *a tempo*
dim. *p* *più dim.*
rit. molto *D. C.*
pp

SCHERZO IN B MINOR

One of the master's lighter works; highly characteristic in style, Grade 5

Prestissimo M.M. ♩ = 132

FELIX MENDELSSOHN
Edited by HENRY A. LANG

pp *staccato* *p*
mf *pp* *p*

mf *p* *pp*
pp *staccato* *pp*
ore *scen* *do* *al* *ff*
con fuoco *staccato sempre* *mf* *ff* *mf* *ff* *mf* *ff*
ff *p* *mf* *p* *f*
ff

An impassioned song without words, Grade 5.

WHITHER?

TONE POEM

"Ah, whence, and whither flown again, who knows!" from Omar Khayyam

AGNES CLUNE QUINLAN

Moderato con espressione

con Ped.

molto rit. affret.

a tempo ff

allarg. 8

Last time only pp

Poco più mosso p

cresc. ppoco accel.

rapido, quasi cadenza pp

cresc. molto

ff scintillante decress.

poco rit.

D.C.

poco rit.

D.C.

poco rit.

poco rit.

poco rit.

An impressive number by a popular American writer, Grade 5.

THE EMPRESS DANCES

CHARLES FONTEYN MANNEY

Tempo di Valse moderato

Con Pedale

dolce

Con Pedale

dolce

dolce

dolce

dolce

dolce

pp *ten.* *ten.* *mf*
pp *ten.* *ten.* *mf*
a tempo *poco a poco cresc.* *poco rit.* *f grandioso*
ff *poco rit.* *a tempo*
Espressivo, rubato *p cantabile* *ten.* *ten.* *cresc.*
p subito *cresc.* *p subito* *p*
ten. *cresc.* *mf* *poco rit.*

a tempo *f ben ritmato* *f rit.*
a tempo *dim.* *leggero* *poco* *p dolce*
cresc. *rit.* *ff*
ten. *mf* *ff* *roughly* *mf*
ff *roughly* *ff* *ten.*
animato *mp subito* *poco a poco cresc.*
ff *pesante* *rit.* *dim. poco a poco*

Tempo I.

rit. pp *languido* *una corda*

poco rit.

a tempo *ten.* *pp leggiero* *mf* *tre corde*

grandioso *poco rit. f*

poco rit. a tempo animato *ff*

brillante *Vivo* *ff*



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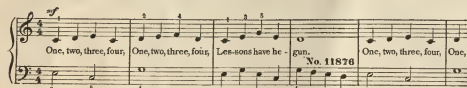
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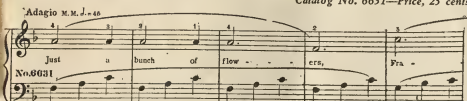
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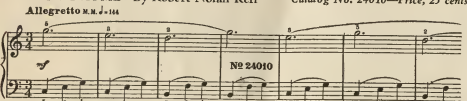
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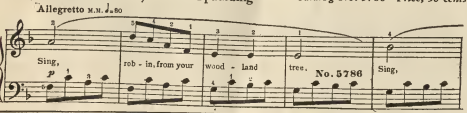
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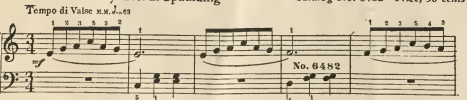
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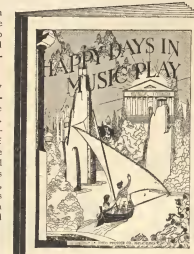
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Manuals: *f* (with glockenspiel) *ff* *mf* Melodia, coupled *pp* Sw: uncoupled

Pedal: *f* (add 16 ft.) *pp* soft bourdon

crescendo *crescendo*

ff (great) *ff* (great)

(to Great)

ppp (echo organ) *p* *ritard.* *ppp*

ppp (echo organ) *p* (full, but closed) *ritard.* *ppp*

THE ETUDE

MINNA IRVING

GRANDMOTHER'S VALENTINE

PHYLLIS FERGUS

Simply

The branches creaked on the garret roof, And the snow blew in at the

eaves, When I found a hymn-book tattered and torn, And turned its mouldering leaves, And in its yellow pages lay

Grandmother's valentine tucked away Hearts and flowers together twined, sweet little cupids quaint, and gilt from the hearts was worn away, And the

pink of the roses faint, And the cupids' faces were blurred and dim, But it marked the place of her favorite hymn.

Calm

Before me rose on the dusty floor The ghost of a slender maid, Like the portrait hung on the parlor wall, In a

gown of flowered brocade, A handsome gallant be - side her bent in the country dress of

old, He wore a ring with a ruby set And a waist-coat flowered with gold.

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THE ETUDE

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mouse ran over the broken boards, Be hold! when I looked again For the squire in the costume old And the maid with the silken train, There was

nothing there but the shadows tall And the cobwebs on the windy wall, So I dried my eyes and I closed the book And I tenderly laid it down 'Mid the

treasures deep in the cedar chest In the folds of a faded gown And left it there with treasures of mine _____ Dear old grandmother's valentine!

D. B. ALLAN

LONELY HEART

GORDON BALCH NEVIN

Moderato

mp not too slowly

1 Lone-ly woods, lone-ly skies, Speak of you;— Ach-ing heart,
2 Just a smile, just a word, Wished from you;— But to feel,

ach-ing arms, Call for you; — From my lone - ly heart Goes forth one cry: — May God give to me Just
but to thrill, All of you; — From my lone - ly heart Goes forth one cry: —

you! _____

May God give to me Just you! _____

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LET NOT YOUR HEART BE TROUBLED

Mrs. R. R. FORMAN

Andante con espressione *mp*

Let not your heart be trou-bled; Ye be-
lieve in God, be-lieve al-so in me. Let not your heart be trou-bled; Ye be-
lieve in God, be-lieve al-so in me. In my Fa-ther's house are man-y man-sions: If it
were not so I would have told you. I go to pre-pare a place for you. I go to pre-pare a
place for you: And if I go to pre-pare a place for you, I will come a-gain, I will come a-gain, And re-
ceive you un-to my-self, that where I am, there ye may be al-so.

mp legato *mp* *poco rit.* *mf a tempo* *poco rit.* *a tempo* *mf* *p con dolcezza* *cresc.* *p con dolcezza* *cresc.* *f* *deciso* *allarg.* *rit.* *rit.*

THE ETUDE

Andante espress.

Peace, peace, peace I leave with you: Peace, peace, peace I leave with you! My peace I give un-to you: Not as the world
giv-eth, give I un-to you, peace. Let not your heart be trou-bled, Nei-ther let it be a-fraid.

cresc. *cresc.* *mp* *rit.* *mp* *mf* *rit.*

MAUD LOUISE GARDINER

JUST TO BE GLAD

GUSTAV KLEMM

Andante con moto *a tempo*

1. Just to be glad for a smil-ing day, What-ev-er it may bring.
2. Just to be glad for the sum-mer-time, The flow-ers on the hills.

Just to be glad for a friend-ly way The touch of a song-bird's wing; Just to be glad for
Just to be glad for the gay, gay rhyme Of wa-ter-dan-cing in rills; Just to be glad the
sing-ing of words With col-ors like the sea That tell me of love Ah! love a-lone, To
sky is blue, O'er an a-cre and a tree, Oh! just to be glad that you

live in the heart of me. love me true! And God gave you to me.

poco ritard. *a tempo* *ritard.* *a tempo* *mp* *poco ritard.* *f a tempo* *ritard.* *ff largamente* *accel. al fine* *ff*

IN SCHUBERT'S DAY

In the style of an old German dance. Grade 3.

Allegretto M. M. ♩ = 126

SECONDO

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IN SCHUBERT'S DAY

RICH. KRENTZLIN, Op. 109

Allegretto M. M. ♩ = 126

PRIMO

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CHANSON GAI

THE ETUDE

DENIS DUPRÉ

Allegretto gajamente M. M. ♩ = 104

Violin

Piano

p *mf* *cresc.* *mf* *cresc.* *mf*

mp *leggiro* *cresc.* *f* *mf*

pizz. *Fine* *arco* *mf* *p*

leggiro staccato sempre *Fine* *mf*

pizz. *arco* *pizz.* *mf* *p*

arco *f* *D.C.**

TRIO *p dolce* *f* *D.C.**

mf *mf* *cresc.* *f* *D.C.*

mf *mf* *D.C.*

THE ETUDE

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COLUMBUS

Sailing, sailing, o'er a sea of blue,
Columbus came in 1492.
He braved the sea to prove the earth was round
And so our own dear land was found.

Dorothy Gaynor Blake

DOROTHY GAYNOR BLAKE

From Heroes of the Child World.
Grade 2.

Play with spirit but not too fast and with a rocking
movement in the left hand to imitate the sea.

mf *legato*

legato

legato

(Stormy weather)

f

legato

legato

D.C.

THE BIG BAND
MARCH

THE ETUDE

In military style. Grade 1.

Tempo di Marcia M. M. ♩ = 108

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An expressive left hand melody. Grade 1.

AT SUNSET

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Andante

ELLA KETTERER

When the sun sinks ev-er and ev-er so low,
And the pale moon just is be-gin-ning to glow.

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THE ETUDE

Then the sky gleams crim-son and pur-ple and gold.
Won-drous beau-ty seems all the earth to en-fold.

VALSE MARIONETTE

ANNA PRISCILLA RISHER

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Allegretto

Violin

Piano

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Breath Control

By LUZERN HUEY

THE PROBLEM of breath control, in reality one of the most simple in acquiring vocal technique, is often made one of the most difficult through an entirely wrong procedure. Right at the start we are told that first important objective in singing is breath control. That learning to sing is breath control. That all depends on what use of the breath one intends to make.

The other day an Indian girl ran twenty-five miles and "battered off" by running around a mile track four times. Now if this Indian girl, without previous training, had started to run twenty-five or even five miles, the supply of breath would have become exhausted within a short time. But this girl had been trained to run from childhood. What if she had been singing in a perfectly natural, unstrained manner from childhood, meanwhile keeping in running form physically? Do you imagine she would have lacked proper breath support?

Ask any little girl, musically inclined, to sing a song for you. Note how she laments the breath—subconsciously but correctly. But ask her to concentrate not on the song but on the breath and she becomes confused. If you attempt to go into details regarding the breath she will become utterly confused and totally unable to sing. It works out very much the same with the adolescent pupil. If the teacher calls his attention to "breath control" before he starts to sing, his attention

becomes centered on that point instead of on the tone.

The first important objective in learning to sing is to control the breath, not through direct but through indirect action—not by centering the mind on the breath but by centering it on the tone.

Running has the same relation to walking that singing has to talking. Under normal conditions one can walk for hours without discomfort but is able to run only a comparatively short distance. Similarly one can talk for hours without fatigue but cannot sing for that length of time without occasional periods of rest. Training for song is even more exacting than training for any form of athletics. The singer, in order to obtain the most perfect results, must be under training rules as regards diet and exercise.

Some advice taking in all the breath possible before starting the tone. Of course then the question is how to control the results, must be under training rules as regards diet and exercise. Some advice taking in all the breath possible before starting the tone. Of course then the question is how to control the results, must be under training rules as regards diet and exercise.

"He Was Despised"

By HERBERT ANTLIFFE

WITH THE contrasted number, I know that my *Redeemer* liveth. He was despised shares the greatest sympathy of the various solo numbers in Handel's "Messiah." Whether it is merely a coincidence or whether the fact of their spontaneity accounts for their popularity, these two stand absolutely unaltered without the alternative versions given for most of the solo numbers in the early editions of the oratorio. *Comfort ye, Every valley, The people that sat in darkness and in shadow* are the other unaltered numbers.

When Handel had an idea of great beauty and expressiveness he did not worry it but let it stand in all its undomestic effectiveness. It is a pity more singers do not follow his example in this matter. The greatest mistake most of them make, particularly in this number, is that they endeavor to put too much expression into it. They color each of its phrases, and often each of its words, with a different quality of tone and character. Consequently they miss the mystic awe and restrained sorrow with which it is infused.

Its very simplicity makes it a great temptation to singers to exercise their individual distinctive characteristics upon it. Yet the expression of joy, of pathos, of grief must be restrained and the music left to make its own emphasis: the slight approach to passion, to hysteria, to excitement or display evidences an element of self-consciousness entirely contrary to the spirit of the piece. For remember, this simple pathetic prophecy is no rhetorical utterance, particularly to the Christian, but a personal meditation which leads inevitably to the self-humiliation of "Surely He hath borne our griefs and carried our sorrows."

"Most singers try to make their voices sound big and by trying to do so they make their voices sound small and they tighten their necks after breathing deeply. Some of them tighten their jaws also. Perfect relaxation of the head, so as to be able to make a complete circle while singing, will help many singers in their course."—LAZAR SAMOILOFF.

THE SINGER'S ETUDE

Edited for November by
EMINENT SPECIALISTS

IF IN THE AMERICAN OF THE ETUDE TO MAKE THIS SPECIAL DEPARTMENT
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The Singer's Diet

By L. E. EUBANKS

SINCE physical health is the foundation of singing ability and since diet plays such a prominent part in health, the singer's habits of eating are fundamentally important.

Singers usually recognize this fact, if not at first, then after experience. Practically all of them try some sort of dieting but many proceed on inadequate knowledge of the subject.

Singers often possess curious idiosyncrasies, some holding that certain articles of food impair the voice, while others maintaining that these same foods improve it. W. C. Russell, in "Representative Actors," gives a list of foods and drinks taken by prominent actors before going on the stage. He states that Edmund Kean, Emery and Reeve drank cold water and brandy; John Kemble took opium; Lewis milled wine and oysters; Macready was accustomed to eat the lean of a mutton chop previous to going on the stage, but subsequently lived on a vegetable diet.

Oxbury drank tea. Henry Russell ate a boiled egg; W. Smith drank coffee; Brahman drank bottled porter; Miss Catehan took linseed tea and Madeira; G. F. Colman would drink anything; Henderson used gum arabic and cherry; C. Kean took beet tea; Mrs. Mary Ann Wood sang on draught porter; Harley took nothing during a performance. Malbran, it is said, ate a lunch in his dressing room half an hour before singing. This consisted of a cutlet and half a bottle of wine, after which he smoked a cigarette.

Many singers eat little on the day of their performance but partake of a good meal afterward. A food used by singers is the so-called "Jenny Lind Soup," which is very bland and does not alter the voice. It is made of bouillon and sage, to which are added, before serving, the yolks of two eggs beaten up in a half-pint of cream. A half-teaspoonful of sugar is added, and it is flavored with spice. Others take raw eggs and sherry or alumina water, while still others prefer jellies of the gelatin variety, or even honey.

Many singers are fearful of nuts. Though this is partly a superstition it would seem to have justification in some cases. One writer opines that "a soprano who attempted the high notes after a meal of nut, might rasp forth a diabolical sound that would send creeps and chills up the spine."

On the other hand, onions, those abominations of the sensitive sound, are chomped with curious abandon by some virtuosos of the voice. Why in the name of all that physiological and sensible musicians and vocal artists should show preference for this odious of the vegetable world remains a mystery.

From experience, the writer has found Harley's plan of taking nothing just before a singing performance efficacious. But he would confidently advise taking a dose of oxygen, by breathing deeply. A physician with considerable experience at singing suggests that just before a performance

the singer relax fully, sitting "loose as asheries." Then he should breathe deeply several times, inhaling and exhaling to the limit of his lung capacity. This is the best of all "last moment" preparations.

One singer of my acquaintance, none too strong by nature, thought it well to "eat for extra strength" just preceding her performance. This mistake is more prevalent than one may suppose. Food eaten just before an effort of any kind cannot possibly be an aid and may be disastrous. It takes several hours for food, through the processes of digestion and assimilation, to give one strength. Really, as far as food is concerned, we are strong today from what we ate yesterday. And, equally true, we may be off form today because of yesterday's dietary errors.

No act of ordinary daily life is more susceptible of habit formation than eating. Carelessness breeds carelessness; and we come actually to believe in the necessity of things which our better judgment should condemn.

But discrimination, too, may be cultivated. An appetite for wholesome foods will be created, and the tendency to moderation if we will. Indiscriminate and gluttony are mortal enemies of the singing voice, and all the attention we give to determination of the right course in diet will pay handsome dividends.

Iron-bound rules of eating are not to be recommended, not even for singers. People differ too much in digestive power and ap-

petite for any authority to give unqualified directions. No matter how wholesome and nutritious a certain article of food may be generally, if one dislikes it it will do no good. But one cannot satisfy anyone, contrary, that an injurious edible will not harm because one is fond of it. The only safe plan is to study each individual case.

Great possibilities lie in the fact that digestive power may be vastly improved. The singer who is afflicted with indigestion and spare no means to perfect his internal processes. He gets some highly valuable exercise in the singing itself, particularly in the necessary diaphragm culture, but this alone is not sufficient if he has suffered much from indigestion and general weakness. He should, besides, get outdoors, cultivate an interest in baseball, tennis or golf—do something in the open air that will make him really hungry. Hunger is the true measure of digestive power; no "forced food" was ever digested as it should be.

This appetite should not be satisfied raptaciously. Food should be selected carefully with regard for the facts already learned. It is merely a coincidence or whether the fact of their spontaneity accounts for their popularity, these two stand absolutely unaltered without the alternative versions given for most of the solo numbers in the early editions of the oratorio. *Comfort ye, Every valley, The people that sat in darkness and in shadow* are the other unaltered numbers.

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When we are asked to exchange our professional services for something to eat at a party or reception, we sometimes think of it as a duty. We should remember that this is giving him the best kind of advertising and send him a bill.

When we are asked to exchange our professional services for something to eat at a party or reception, we sometimes think of it as a duty. We should remember that this is giving him the best kind of advertising and send him a bill.

Things We Forget to Remember

By D. A. CLIPPINGER

WITH all varieties of memory culture clubs running full blast, the new thought advocates working overtime, and the large and growing army of music teachers teaching a much larger army of pupils how to memorize, we should be by this time a race of memory freaks and prodigies; yet we continue to forget our keys and our way in through the transom in the good old way.

There are a number of things that seem difficult for us to remember. For example, after studying singing for years we stand before an audience, forget the key (this time not the lute key) and experiment with three or four before we get through. We should remember that all experiments should be conducted in a laboratory and that audiences are not educated to the point of fully appreciating the mental equipment necessary for singing in one key while the piano is playing in another. Should we desire to exhibit this remarkable faculty, we should do so with discretion and only at long intervals.

When people come to have their voices trained during teaching hours we, as teachers,

should remember that we are public servants and that our time is not our own. Besides, social engagements may make it inconvenient for the inquirer to come at a more auspicious time. And think of what might happen to an untired voice in the meanwhile! We sometimes forget the other fellow is in town until he gets one of our pupils. Then we wallow in our wrath.

When a pupil comes for a lesson and confesses that he has not looked at his score since the last lesson, we sometimes forget and mildly suggest that a greater degree of concentration on the subject under consideration would result in a more comprehensive comprehension of its meaning. We should remember that Herbert Spencer says the origin of art is in play; the pupil may have read this somewhere and all the time has been additionally developing his artistic instinct during this manner.

When a pupil does not come for a lesson at the appointed time and we sit calmly waiting, we sometimes dream of a time when things shall be otherwise instead of remembering that time is only a

relative term used in taking cognizance of the passing phenomena of this material environment; that up in the "milky way" they can't tell the difference between the Fourth of July and the first of January. When a paltry thirty minutes' waiting when there is no difference between a thousand years and a day! Anyway, the pupil may have met a friend. We should encourage these social relationships.

We sometimes forget and expound our theories to our pupils without asking their permission. We should remember that the one paying the bills may also have ideas with which ours conflict.

We sometimes forget and say things about the other fellow that would not look well in print. We should remember that this is giving him the best kind of advertising and send him a bill.

When we are asked to exchange our professional services for something to eat at a party or reception, we sometimes think of it as a duty. We should remember that this is giving him the best kind of advertising and send him a bill.

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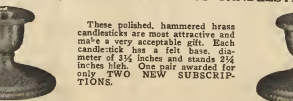
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POLISHED, HAMMERED BRASS CANDLESTICKS

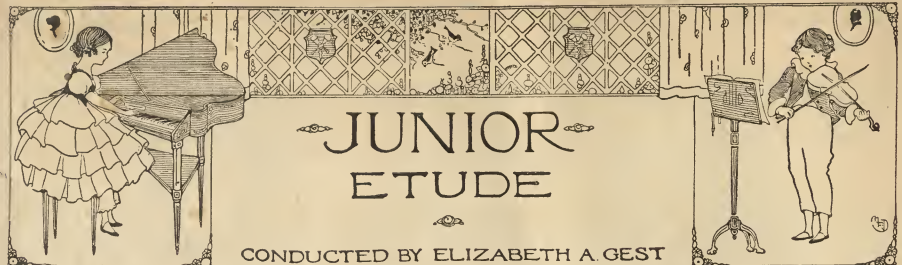


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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Jane's Music Lessons

By MARY ELLEN PANGLE

"JANE, Jane dear, called Mrs. Langlen, 'You haven't practiced your music lesson this morning. Come, do it now so you'll be all through by the time father gets home for lunch.'"

Jane stood in the doorway and pouted as she always did when practicing was mentioned.

"Oh, Mother," she pleaded, "I don't want to! Either 't Billy 't I are right in the middle of the grandest battle. Please don't make me come in now."

"But, Jane," her mother remonstrated, "Have you forgotten that you are to play in the recital next week?"

Jane was listening to the calls of her playmates, however, and not to her mother. "I'll practice this afternoon, Mother. Truly I will! Twice as long and four times as hard."

Before her mother could answer, Jane was flying across the lawn to rejoin her little friends.

At lunch a telephone call for Jane interrupted her parents' discussion of her attitude toward her music study. "Oh, that was Aunt Margot, and she wants me to go with her to the Settlement this afternoon. Can—may I, Mother? You said I might the next time she asked me."

"Well, Jane, what about your music? You promised to practice this afternoon, you know," her mother answered.

"Oh, I hate the horrid stuff!" Jane stamped a sturdy foot. "Can't I stop the old lessons? What good do they do any way?"

Mr. Langlen looked up suddenly, and said, "All right, Alta, let her go, and you call Miss Addams to discontinue the lessons. I'm tired of this continual coaxing and threatening to get her to practice. When she realizes her mistake and asks to take lessons again, then we'll see."

On the way to the Settlement House, Jane laughed at the thought of her ever in the wide world asking to be allowed to take music lessons again.

"But, Jane, dear," frowned Aunt Margot, "You will be so sorry. Oh, I'd give anything now if only my parents had insisted on my practicing. I can't play even the simplest pieces, and I'm so ashamed of it."

There was no time for argument for here they were at the House. In the gymnasium Miss Langlen's class of twenty-two Polish and Italian boys and girls greeted them enthusiastically. After a few moments Jane was making friends with Kasimir and Marya and Stanislas and Assunda. Soon it was time for singing.

(Continued on next page)

Jimmie's First Concert

By AUGUSTA ELEANOR THOMAS

"DON'T WANT TO! Won't! Just won't!" And Jimmie stamped his little square-toed shoe.

"Very well, dear. Suppose you take Prince out in the yard for a romp," replied Jimmie's mother.

The little black dog began to wag his short tail lovingly, when he heard his name, but Jimmie stood very still and looked into his mother's smiling brown eyes. His own eyes had suddenly lost their stormy expression, and were big and round with surprise.

"Run along, dear, like a good boy. Prince is waiting for you."

A nice looking man was playing on the piano. His head was bent forward. His fingers moved so swiftly that Jimmie could hardly follow them with his eyes.

There, across from him, was another little boy, a little boy who leaned forward with his mouth open to form a breathless "oh," with his dark eyes focussed on the piano, and his hands very still on the back of the seat just in front of him. He was a rather ragged, dirty, little boy, and there was a bundle of papers at his feet.

Jimmie was conscious of the stillness of the people around him, of the hush through which came rich deep tones. There was the roar of a lion, the clear crystal of falling water, the rush of prancing horses, the thrill in the treetops. That sound carried Jimmie into an enchanting world, more wonderful than the garden world which only Prince and he knew.

And now the gorgeous sound had vanished. People were leaving. The ragged little boy must have been playing in the same land with Jimmie. He looked so happy.

As Jimmie and his mother left the great concert hall, he looked up at her and said in a low tone, "Mother, I want to practice when we go home. I want to play like that man plays. And I will!"

Oh, he could think of the most wonderful

Jimmie's mouth curved up at the corners, and he said "Eye, Mother." Then he ran to the door, followed by a jumping, frisking Prince.

So several days went by without Mother saying one word to Jimmie about practicing on the piano. Jimmie wondered a little why he had been given his own way.

Mother was so very sweet and kind that Jimmie really liked being obedient. But he did hate to practice.

Oh, he could think of the most wonderful

?? Ask ANOTHER ??

1. What scale has three sharps in the signature of its relative minor?
2. What is a trombone?
3. Who wrote the "Happy Farmer"?
4. What is the lowest note that can be played on the viola?
5. What is the difference between alto and contralto?
6. How many eighth notes are in a dotted half tied to a dotted quarter?
7. Arranged in their proper order, B sharp, F sharp, D sharp, G sharp make what chord?
8. What is the Italian term for "growing slower little by little"?
9. How many flags on a thirty-second note?
10. From what is this taken?



(Answers on page 870)

Our Concerts

By MARION BENSON MATTHEWS

Such fun it is, on winter nights,
To play for dad and mother!
I make the old piano sing,
And Frederic, my brother,
Plays violin. And when we're done
My mother's eyes just shine;
And father stoutly claps his hands
And says, "That's really fine!
We feel repaid for all the time
We've spent in practicing."
(Though sometimes it has seemed so hard
When some alluring thing
Do, do, or make, popped up its head
And whispered, "Come with me!"
We've just pretended not to hear,
And practiced busily).
And, best of all, we've both improved
A lot, our teachers say;
So we are glad we didn't think,
But practiced every day.

DEAR JUNIOR ETUDE:
I do not know whether or not I am too old to write to you, but I am seventeen. I play piano and one of my sisters plays 'cello while another plays violin. We have enjoyable times playing together. I would love to hear from some American boys.

From your friend,
JACK HANLEY (Age 17),
James Street,
Kellerberrin, Western Australia.



THANKSGIVING. SAY IT WITH MUSIC



JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 23—Dvořák

The name of Antonín Dvořák, being Bohemian, is not pronounced as it would be in English, but is pronounced "Dvor-shock."

Antonín was born in Bohemia in 1841, where his father was a butcher and innkeeper. To the inn would come bands of strolling musicians, and their music aroused in the young Antonín a keen desire to become one of them, or at least to become a musician of some kind; so he got the village schoolmaster to teach him how to sing and play the violin.

Soon he sang in a church, and at one special service around Easter time he broke down from nervousness. This was probably because he was too young to sing the kind of solos he was trying to sing.

Then he went to a large school and at the same time studied organ, harmony and "improvisation"—that is, making up pieces as you go along without writing them down. When he came home from school he arranged a surprise for his family by

many arguments allowed him to take up music as a career, although they really wanted him to have a business career.

Thereupon he went to Prague to study organ and composition. As he had practically no money he played violin in cafés and theaters. He worked hard, studied hard, and taught and wrote a great deal. When he did not consider his compositions good he burned them up and wrote others, always trying to improve.

He wrote a set of piano duets on Slavic folk-dances (or at least on tunes that sounded something like them), and these became very popular and brought his name before the public. From then on his compositions came to be widely recognized.

He went to England several times, where he conducted his own compositions and where he received the degree of "Doctor of Music" from Cambridge University. Later the University of Prague conferred upon him the degree of Doctor of Philosophy.

He toured Europe and then came to America where he taught for a while at the National Conservatory of Music in New York, spending his summers in a Czech colony in Iowa. While in America he wrote his very famous symphony called "From the New World." This is one of the best known symphonies in existence. Then Dvořák returned to Bohemia where he took up his post as teacher of composition in the Prague Conservatory and where he remained until he died in 1904.

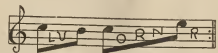
His compositions include practically all forms, vocal, instrumental, orchestral, choral, in both large and small forms.

If you had any luck in borrowing a photograph for the César Franck study try to borrow it again and listen to the "New World Symphony," or at least to a part of it. It is only through records that those of you who do not live in the large cities can hear his symphonies.

Some things you could play at your meetings are: *Largo*, from "New World Symphony"; *Silhouette*, for four hands; *Slavic Dance*, for four hands; *Waltz*, Op. 54, No. 1.

1841—DVOŘÁK—1904

having one of his compositions played by a small orchestra in his home, but, much to his sorrow, he found he had made so many mistakes in copying down the parts that the result was horrible! However, his family realized that he had talent, and after



DEAR JUNIOR ETUDE:

I wish to become a member of the JUNIOR ETUDE. I am studying piano and also violin. I think I am quite fortunate because my mother is a piano teacher and can hear me practice.

From your friend,

ETHEL YASKIN (Age 9),
New Jersey.

N. B. There is no joining or belonging to the JUNIOR ETUDE. This has been repeated frequently. Anyone under fifteen years of age may enter the contests, and any one who belongs to a Junior Club may write and tell about his or her club or ask for information or advice. And any one who wants to write to the letter box at any time, whether over or under fifteen years of age. Please remember this and tell your friends.

DEAR JUNIOR ETUDE:

I have been studying piano five years and voice for a year. My ambition is to be a concert singer. I have been asked to sing over the radio soon. I have three piano pupils.

From your friend,

ELIZABETH C. HUGHES (Age 14),
TEXAS.

DEAR JUNIOR ETUDE:

As you see by the letter paper, I live in a hotel. I have been in two cities, and my teacher has started a club for her pupils. It is divided into sections. I am in the first section.

From your friend,

SYLVIA COOK (Age 10),
Maine.

"Children, I am so, so sorry," Miss Langlen began. "We can't have singing today. Miss Eters just telephoned to say she can't get here, and there is no one to play for you."

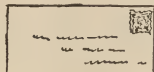
The children showed such disappointment that Miss Langlen tried to cheer them by offering them refreshments. They didn't want "cats," they wanted singing, especially America. Miss Langlen wondered frantically what she could do to get the smiles back on those solemn faces. She couldn't send them home like this.

Suddenly came a very meek voice, so subdued that it was hardly recognizable as Jane's, "Maybe I could pick out a few

of the pieces if you have a song book."

In a twinkling the children were talking all at once. If she could really play the piano, she was something infinitely precious to them. Now they could have their singing. Happily Jane played America. May be she did make some mistakes, but they were lost in the volume of joyous sound that came from twenty-three happy people. That night it was a very quiet Jane who ate supper.

When the meal was over, she went around to her father's place and whispered in his ear. "Daddy, dear, please may I start to-morrow on my lessons again? I want to learn to play those pieces right!"



DEAR JUNIOR ETUDE:

Although I am a little older than most of your letter-box writers I want to tell you how much I enjoy my music. I have had piano lessons for about eleven years and have taught piano for five years. I have also studied some violin and cello and at present am studying the pipe organ.

From your friend,

HAZEL L. GIBSON (Age 16),
Illinois.

N. B. There is no age limit for Letter-Box writers, and the JUNIOR ETUDE is always glad to hear from its older friends as well as the younger ones.

DEAR JUNIOR ETUDE:

I am nine years old. I am very fond of music and my mother says I started when I was only two weeks old by putting my hands on the keys. I also sang. Now someone may be in the next room and make a mistake in their piece and I can tell what note it is. I am now playing the piece called *Sourire*. I like it because it is by Schumann, and in some places it has very beautiful chords.

From your friend,

EUGENIE BURK (Age 9),
KANSAS.

DEAR JUNIOR ETUDE:

I play the clarinet and violin. I have joined our Junior School Band, and I have a pin that I won in a memory contest. I enjoy studying the lives of the famous composers. Some day I hope to be a very good violinist.

From your friend,

BILLY LUTWIG (Age 11),
Washington.

DEAR JUNIOR ETUDE:

I play violin and like it very much. I am the head violinist in our school orchestra. My class has a club which meets at the members' houses.

From your friend,

GERTRUDE CORSEIA (Age 10),
Michigan.

DEAR JUNIOR ETUDE:

I am studying harp and like it very much. I had an Irish harp (which is small) until last month when mother bought me a beautiful, new, full-size one. I am delighted with it.

From your friend,

CURTLE FORD (Age 11),
Massachusetts.

The Doctor's Prescription

By MINNIE GARDNER (Age 11)

There was a man in our town,
Who was a doctor, wise,
Who wanted folks to keep quite well
And so he did advise:

Good food, fresh air and lots of sleep,
And music lessons, too,
And lots and lots of practicing.
I'm doing it. Are you?

Answers to "Ask Another"

1. A major.
2. A brass instrument of the orchestra.
3. Schumann.
4. C below middle C.
5. The lowest part sung by women in a chorus is called the alto. Contralto is the name given to a woman's voice of low register.

6. Nine.
7. G sharp, B sharp, D sharp, F sharp make the dominant seventh chord in the key of C sharp.
8. Poco a poco ritardando.
9. Three.
10. Rigoletto by Verdi.