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James Francis Cooke

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THE ETUDE

Music Magazine



October 1930

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So run our dreams and our hopes... But everything we have and all that we can do must be brought to bear on the effort to make these things come true. In the budding characters we can strive to encourage such few virtues as we, ourselves, had to pass on... the small, lithe bodies we can guard and develop... but how shall we imprint

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THE MUSIC MAGAZINE

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

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JAMES FRANCIS COOKE

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THE WORLD OF MUSIC

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



SAMUEL COLERIDGE-TAYLOR

THE "HIWATHA" of Coleridge-Taylor in costume, has become an annual event at the Royal Albert Hall of London. The performance is given as a spectacular pageant rather than as opera and last year has had a considerable "run". The series began this year on Whit-Monday. With recitals of eminent soloists, for successive evenings, and with Chief Osokotoni interpolating native Indian songs at appropriate intervals, there is small wonder that this very colorful show should make a strong appeal.

WHEN THE BOSTON SYMPHONY ORCHESTRA opens its fifty-first season on October tenth, the guest conductor of the occasion will be Sir George Henschel who led the first concert of the organization a half century ago and was the regular conductor during its first four years of existence.

THE ROYAL THEATRE OF ROME was opened on June twenty-fifth for a special performance of "Martha" with Gilda as Loret. The King and Queen honored the tenor with their presence, remaining to the end of the performance. By personal recommendation of Mussolini, Gilda was recently made a Commander of the Order of St. Maurizio and St. Lazzaro.

THE NEW SOUTH WALES MUSIC TEACHERS' CONFERENCE (Australia) met for its third annual conference in May. Mr. G. F. Palmer, an Alford resident. Two of the objectives of the organization are to encourage the voluntary activity of professional musicians and to prepare a list of accredited music teachers. A highly commendable work!

CLAY SMITH, widely known as trombonist, composer and clarinetist, unfortunately, passed away at his Chicago home on July eighteenth. He had been in mortal work for more than a quarter of a century. The last fifteen years of which he was at the head of his own business, instrumental and vocal solos and vocal ensemble numbers.

RUTH KEMPER, the American violinist, who has been so successful in the European concert tour, has been appointed as a teacher in the Salzburg Orchestral Academy.

MAX VON SCHILLING, composer of the opera, "Momo Lisa," which was produced at the Metropolitan Opera House of New York, on March 1, 1923, is announced as one of the conductors of the German Grand Opera Company for its tour in America this winter. Dr. von Schilling is widely known in Europe, both as a composer and conductor. He has held posts as conductor of the Statistisches in Berlin, the Prussian State Opera in Berlin, Berlin State Orchestra, and as director of rehearsals of the Bayreuth Festivals.

THE METROPOLITAN OPERA MANAGEMENT announced as novelties for the coming season, Moussorgsky's "The Fair at Sorochinsk," and Puccini's "La Fanciulla del Teatrino" (both new to America) and Deems Taylor's "Peter Ibbetson" (world premiere). Revivals will include Wagner's "Flying Dutchman," Verdi's "Rigoletto," Rossini's "William Tell" and Verdi's "La Forza del Destino." Another novelty will be von Suppé's operetta, "Boccaccio," with the dialogue done into recitative by Arthur Bodansky.

WILHELM FURTWÄNGLER is reported to have resigned as conductor of the Vienna Philharmonic Orchestra a position which he has held for two years. He succeeded to the baton of Franz Schalk who was replaced by Felix Weingartner.

THE WORCESTER FESTIVAL (Massachusetts) will be held this year from August twenty-ninth to September fourth, with Albert Stokowski conducting. Parker's "Horn Variations" and Wagner's "Die Meistersinger" are to be the two leading choral works; and among the soloists will be Emma Nevada, Nevada Van der Veer, Louise Stollings, Ethel Hayden, Paul Altshuler, Frederic Burt and Ruggero Ricci.

MUSICAL AND OTHER CULTURAL ATTRACTIONS and entertainments are to be housed in a great center to be built in New York City by the Rockefeller interests, at the corner of the quaranties, at five dollars. There will be a great symphony hall; four complete theaters, dedicated respectively to the business arrangements of the present, to sound-motion pictures, to dramatic production; and to dramatic broadcasting studios, some of which will be three stories in height.

THE SAN ANTONIO (TEXAS) OPEN-AIR THEATRE, home of the San Antonio Civic Opera Company, was dedicated on July fifteenth with a mammoth "home talent" performance of the perennial "Boromir" of Balfe. The theater is located in the quiet San Antonio Garden of Brackenridge Park. It is the third of San Antonio's municipally owned theaters, the others being the Auditorium and the San Pedro Playhouse in San Pedro Park.

THE NATIONAL HIGH SCHOOL ORCHESTRA AND BAND CAMP, at Interlochen, Michigan, has been this year another big success. Among the distinguished guests who have spoken or conducted rehearsals and programs, have been, in order of their appearance, Ralph Vaughan Williams, Howard Hanson, Joseph E. Maddy, T. P. Madden, August A. Hardman, Edgar Mitchell, Kelly, Perry Carpenter, Louis Leo Sowerby, Hollis Dana and Peter Dykema.

THE DEBUSSY PLACE OF RESIDENCE, at 89 Avenue Poire, near the Avenue du Bois de Boulogne, has been marked by a commemorative stone set in the wall of the house by the Municipal Council of Paris.

FOR THE MOZART FESTIVAL of one week at Basel, Switzerland, in June, the operas were "Marriage of Figaro," "Blossoms from the Seraglio," "Don Giovanni," "Così fan tutti," and "The Magic Flute," with Felix Weingartner and Gottfried Hoder as conductors. The Marriage of Figaro was particularly well created, the greatest enthusiasm, with its "exquisite music" and the late departure of the singer's baton in all the delicacy of its every detail.

THE HOLLYWOOD BOWL orchestral concert series had another magnificent season. Acknowledging the invaluable cultural contribution which this fine movement has made to the Los Angeles vicinage, it perhaps the most significant achievement has been its much farther-reaching influence which has come about by awaking America to the realization that, through proper organization and publicity, a similar undertaking may be made successful in any large community.

THE CINCINNATI CONSERVATORY OF MUSIC has announced that three years ago by Miss Clara Burr and continuing under the management of the Burr family, has been turned over to the Cincinnati Institute of Fine Arts, with Miss Bertha Burr, its first president and director, and a niece of the founder.

SIGNORINA ANITA COUSIMBO has created something of a stir in Italian musical circles, by her appointment as director of the opera of Milan. Although she has attracted attention as an organizer; and it was she who was responsible for the business arrangements of the recent European tour of the New York Philharmonic Symphony Orchestra.

MASCAGNI is reported to have received an invitation from Pope Pius XI to compose a hymn for the Vatican City.

MILTON'S "COMUS," with the music of Henry Lawes, was given performances at a festival, available in the gardens of Ashbridge House (near London), on the afternoons and evenings of July eighteenth and nineteenth, in the presence of the Ashbridge Endowment Fund. "Comus" was written for the first time by the Earl of Bridgewater, then owner of Ashbridge.

THE NATIONAL ASSOCIATION OF ORGANISTS met for their twenty-third annual convention, at Los Angeles, California, from July twenty-eight to August first. Leading speakers and recitalists were: Palmer Christian, Harold Vincent Milligan, and Mrs. Edna S. Brock, Frank W. Asper and Mrs. Lillian Carpenter. The union of the National Association of Organists and the American Guild of Organists was discussed.

A CHOIR OF ONE THOUSAND VOICES sang for an audience of seven thousand at the religious festival in the Schoellkopf Stadium of Cornell University on June twentieth. The singers came from fifty churches of Pennsylvania, Ohio and New York, each group having been trained during the year by a Western Union Choir School.

SIEGFRIED WAGNER, son of Richard and Cosima Wagner, died at Bayreuth, Germany, on August fourth, at the age of sixty-one. From early childhood he showed unusual musical ability. Because the father recognized this as not genius, he tried to turn the son to architecture; but, at the father's death in 1883, Siegfried returned to serious study of music. He first became an amateur composer and then the leading conductor of the Bayreuth festivals fostered by the indefatigable Cosima. After the ravages the World War he devoted himself to the rehabilitation of the Bayreuth festivals, and the late departure of his mother left the success of the festival of the present summer entirely upon his hands. A prodigy of no mean talent, rather in the Von Weber and Humperdinck style, his works, mostly operatic, have been but little heard.

BOTH WELLINGTON AND CHRISTCHURCH, New Zealand, have symphony orchestras which present a regular season of concerts from the grandest to the popular.

MR. FRANCISCO BERGER, "the grand old man of music," a resident of the Guildhall School of Music of London, of which he is senior professor, has been added to the Civil List, a distinction carrying a pension for persons who have made large contributions to the intellectual, artistic or cultural life of Great Britain. Mr. Berger, now ninety-six years of age, has given sixty years of service to the music of the tone art, as he began serious study at six. His sprightly articles in *The Evening Standard* reveal his amazing spirit of youth.

"JAZZ" is reported to be suffering a decline in popularity in the United States, with the Viennese type of music tending to supplant it.

MUZISKA, of Budapest, the foremost Hungarian musical magazine, recently published complete translation of this address, "Musical Idealism in America," before the American Musicological Conference, by Dr. James Francis Cooke, editor of *THE MUSIC MAGAZINE*, and published in *THE EVENING STANDARD* for September, 1932. This address has been printed in part or in whole, in nine European journals.

FIFTEEN THOUSAND HOURS OF MUSIC, the American program by the Goldman Fund, was given its first public hearing on July thirtieth, and in an address read, "Twelve thousand hours of music," by the American Musicological Conference, by Dr. James Francis Cooke, editor of *THE MUSIC MAGAZINE*. And this in spite of the poor time of day.

WAGNER, Beethoven or Tchaikovsky music is the strongest influence for the best American state, by Dr. Edwin Franko Goldman for his championship of the greatest composers. And this in spite of the rather prevalent notion that native works are unwelcome to our audiences.

(Continued on page 786)

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The Majesty of Liszt

HUNGARY has had no king whose influence in and out of the land of the Magyars has equalled the regal rule of Franz Liszt. The dominion of Liszt was that of a great humanist and a great human, quite as much as that of the master pianist and composer. His magic influence extended far beyond the borders of his native land; and, even today, forty-four years after his death, there is no figure in the history of the piano that equals in prestige that of Liszt.

Born in Raiding (near Odenburg, in 1811), his long life terminated at the shrine of his great son-in-law, Richard Wagner, in 1886. His father was a man of culture, who played the piano exceedingly well and who gave the son his first lessons. In 1821 the little Franz was taken to Czerny at Vienna; and the greater part of his life thereafter was spent, not in Hungary, but at Paris, Weimar and Rome. True, he did go back to Budapest some eleven years before his death, to take the presidency of the magnificent Hungarian Academy of Music; but, all in all, he was a "citizen of the world." The great school at Budapest is now known as the "Franz Liszt College of Music".

Liszt was always a Hungarian at heart and was intensely interested in the cultural development of his native land, not merely in music but also in all other fields. His very name is in this day so greatly revered in Hungary that the eyes of every Hungarian shine with joy at the mention of it. It is no wonder that his compatriots have erected a regal statue of the master seated in a huge chair, which one sees in front of the Budapest music school.

Liszt is credited with being the great exponent of Hungarian music; but a search of his voluminous compositions reveals that less than thirty of his works can be classed as strictly Hungarian. Among these are, of course, the fifteen *Hungarian Rhapsodies*. Added to these are five other rhapsodies, known as: *Rhapsodie Espagnole*; *A Munkácsy*; *Tiré de L'Album de Figaro*; *Pour l'Album de l'Exposition de Budapest*; and *D'après les "Czardás Nobles" de C. Abranyi*. It seems regrettable that Liszt did not embody far more of the

great wealth of Hungarian folk themes in his works.

Liszt's prodigal benevolence, his greatness of heart, his breadth of vision, his princely courtesy, his pride, his wit, and his keen penetration, all were traits characteristic of the finest in Hungarian life. Like most Hungarians, he was a splendid linguist. The Hungarian language is one of the most difficult of all to learn. Because their native tongue bears little or no resemblance to that of any other European nation, Hungarians are forced to learn other languages, which they usually acquire exceedingly well.

Liszt could not rise to his great heights without incurring jealousies. His various love affairs have been magnified, perhaps because he was the victim of a small army of adventuresses and because of his prominence. He was little different from most men of his time, situated as he was, except that perhaps he was a little more open.

As for Liszt's human appeal, few men of the last century equalled him. It has been our pleasure to know intimately many of his disciples. In fact we studied for some time with two of his best known pupils. The tales of his goodness, his kindness and his tolerance, are unending. He was an inspiration to all who knew him. The brilliance of his playing was mesmeric. When he played, he and the piano became one. Liszt was the first to carry the piano to orchestral dimensions.

Finally, when all is said and done, perhaps Liszt's greatest achievement was the creation of the *Symphonic Poem*. The old-fashioned symphonic barriers were detestable to such a genius. His symphonic poems have influenced all musical composition from that time on. There is a majesty about the Liszt symphonic poems that has compelled all musicians to recognize the master as one of the great composers of all times.

The "Majesty of Liszt" was perhaps best manifested by the homage that was instinctively paid to him, by everyone from potentate to peasant. Wherever he was, he held court. He traveled with a retinue of worshippers that any monarch might have envied.



LISZT "THE EMPEROR OF PIANISTS"
From an Oil Painting by O. Friderich

IN PERSON

THE POSSIBILITIES of direct teaching by means of the radio is a problem to which educators have given serious attention. With certain general subjects, educational lectures or "lessons over the air" already have become immensely valuable.

While they do not bring the inspiring presence of the lecturer himself, they do bring his message; and if, like a certain few individuals, he embodies his personality in his voice, it is of course the next best thing to being with the speaker in person, unless we except the talking pictures which show us something of the one delivering his thoughts.

Possibly at some time in the future someone will invent a super-television-telephone of adequate dimensions so that two persons can hold communication and at the same time watch each other's behavior at opposite ends of the ether waves. Not until such a contrivance is made practical can we have anything "over the air" that will approach even approximately a real music lesson given in person.

Even with such a super-hyper-hearall-seeall-ograph, the teacher could see only one side of the pupil and the pupil only one side of the teacher; so that the countless variations of hand and arm position which arise in playing an instrument could not be observed by either of the two interested parties.

Everyone who knows anything at all about teaching knows that a very large part of the value of the lesson in person comes from the ability of the teacher to observe, to diagnose, to make immediate and helpful corrections (sometimes with his own hands molding and assisting those of the pupils) and at the same time to communicate by means of personal enthusiasm and by example the inspiration that builds ambition and leads to success. Perhaps this represents seventy percent of the value of the lesson.

Lessons over the air, therefore, will not and can not take the place of real instruction in person. The regular high class musical programs, such as we have been hearing, are of enormous value in supplementing the work of the pupils. At the same time, and in a similar way, we are confident that the radio will in the end become one of the strongest assets of the teacher.

Without the diagnostic and corrective services of the teacher "in person," radio lessons have about the same value as dental or tonsorial services over the air. We may listen with profit to the advice of the dental goods manufacturers who sponsor Amos and Andy or Will Rogers; but if we would have a tooth filled the dentist would have some difficulty in trying to do it if we were a hundred miles away. Instructions as to how to cut one's own hair, via radio, certainly may be given; but—??

The baffling problems in sound recording, sound transmission, and in sound motion photography have been solved by scientists to an amazing degree and are already contributing hugely to the practical, economic and social progress of the public as a whole. We are better informed, happier and more capable, because of these great mechanical triumphs of man. The wise people at the head of enterprises for the manufacture of these devices must in the long run recognize the natural limitations of all mechanical devices and see to it that they are employed to our advantage within those limitations.

There are certain things that science never can do. As one noted actor put it recently: "I can send a kiss to my sweet heart over the phone, over the radio and over the talkies, so that she can actually see the kiss and hear the smack; but for some peculiar reason she is not quite satisfied with these long distance kisses."

The Etude is especially proud of the unusual character of the material and illustrations used in this issue. Many of the rare illustrations appear for the first time in America. We desire to thank Prof. Erno von Dohnányi, the President of the Royal Hungarian Academy of Music, Prof. Béla Bartók, Dr. Robert Mészáros, Secretary of the Royal Hungarian Academy of Music, Mr. Gustav Barsky, of the well-known firm of music publishers, Részegedő és Társa, of Budapest, Mr. Arnold Somlyó, of Budapest and Mme. Tolendia Méro, of New York for their fine spirit of cooperation in preparing this issue.

THE ETUDE MUSIC MAGAZINE was so enthusiastic over the possibilities of the radio that it conducted Etude Radio Hours for over two years. However, it never attempted to usurp the position of the legitimate teacher by giving lessons, because we were convinced that this was fundamentally impractical and impossible.

A HUNGARIAN CONCERT THIRTY-TWO HOURS LONG

THE Hungarian love for music is often akin to intoxication, in that the listeners and players are overwhelmed by its charms, and stop only when exhausted.

Recently a Hungarian nobleman of highest renown recounted to us an experience he had in his youth with a party of students. One night at nine they engaged a Hungarian band to play for them. All that night, and all the next day, and until five o'clock of the following morning, they played continuously. The first musician to give up was the Cimbalom player who was so exhausted that they could not go on, after thirty-two hours of Hungarian folk-songs.

A singular thing about the Hungarians and their music is intimated in the old saying, "We are happiest when we are sad." They seem to experience a kind of ecstasy in sad music which is translated into joy instead of sorrow. Once we played some very sad old Magyar themes for an elderly Hungarian count, and he burst into tears. Of course, we stopped at once, but his wife cried out, "Go on! Go on! He is enjoying it so much!"

One Hungarian friend said to us recently, "We like sad music so much that I think that we would even listen to a funeral march at a picnic."

WHERE ARE THE GREATEST PIANO TEACHERS?

IF "distance lends enchantment to the view" it certainly does also give many students the idea that they must go to the ends of the earth to reach some master adequate to bring them to the highest standards of efficiency.

In many instances there could not possibly be a greater mistake. On a recent tour of the West we found in one center, little known in comparison with Berlin, Leipzig, Budapest, Paris, New York, Boston, Philadelphia or Chicago, pupils playing with a finish and excellence that was distinctly first class.

We had barely heard of the teacher of these pupils but he was producing players that any great music school might be proud to claim. Yet, almost under his nose, there were pupils who were dissatisfied and planning to go to some far distant city to get "superior" instruction. In all probability they would run the risk of getting with some teacher who could not do half as well.

It is true that the great metropolis attracts far more teachers of ability than the small center, but, where there is really a superb teacher at home, stick to him until you are convinced that there is nothing more for him to teach you.

On the other hand it is a great mistake to remain with an inefficient teacher through a mistaken idea of loyalty. We knew of one voice teacher in London who was great only in his own imagination. He was a man of much personal charm and magnetism who vociferously proclaimed his marvelous skill and so convinced his pupils of his peerless powers that many remained with him for years. Yet, he never produced a single pupil of real ability.

The Spirit of Hungarian Music

From An Interview with the Distinguished Hungarian Pianist

YOLANDA MÉRÓ

Mme. Méro was born in Budapest. She began to study the piano at the age of five; and her progress was so remarkable that she was admitted to the Conservatory at an age far below that required by the authorities. There she studied with a famous Liszt pupil, Auguste Reichenow. She won the state prize on two occasions. Her debut came with the Dresden Philharmonic Orchestra, where she played the A Major Concerto of Liszt. Her American debut was made with the Russian Symphony Orchestra, in

1909. She has played very extensively in all parts of the United States, Mexico, Cuba, South America, and in most of the musical centers of Europe. In 1908, she was appointed professor at the National Conservatory in Budapest. In 1909 she married Mr. Herman Irim of New York (manager of the Strinsky Piano Company). Five people are quoted to speak of her as a Hungarian pianist with more authority. Interviewed with Mme. Méro, on Piano Playing, appeared in THE ETUDE for May, 1916 and April, 1926.

THE SPIRIT of Hungarian music is no different from the spirit of Hungarian art or Hungarian literature, for it is an expression of the spirit of the Hungarian people. Because of its geographical location, Hungarian art is possibly less known to Americans than that of other countries.

Not until you have stood upon the Fisher's Bastion, that vast majestic national monument of white marble, in the city of Buda, overlooking the modern city of Pest and the distant stretches of the Danube, and have listened to the story of the tragic wall of heroes who on that spot acted over and over again as a barrier between European civilization and the rabble hordes from the Orient straining with fantastic efforts to conquer all the lands to the west, then only realize what Hungary means to the world of today. Fisher's Bastion should be a shrine of all occidental countries. Do you wonder that Hungarians throw their heads back with pride when they dream of the wonderful past of their country and the part it has played in human progress?

An Imperial City

IN VISITING Budapest, the first vivid impression on the stranger is that of its stateliness. He is amazed by the size and magnificence of the Houses of Parliament. He is impressed by the grandeur of the Royal Palace, in his commanding position overlooking the Danube. The up-to-dateness of the shops and the fine orderliness of the main street, Andrássy Ut, surprise him. The boulevards, the parks, the monuments and the art galleries, all rivalling the finest in the world, soon make him realize that Budapest is one of the most beautiful and the most imposing cities of Europe.

Gypsy Influences

IF HE HAS THOUGHT of music and Hungary he has possibly thought first of the Gypsies. The Gypsy population of Hungary is but a small part of the Gypsy population of Europe; but, because these picturesque nomads were here persecuted less than in most European countries, many of them have settled and have grown rich. Their music is remarkable, and Hungary is properly proud of their accomplishments in the toxic art, but they represent but a very small part of the real music achievement of Hungary. One may say that Hungary is a land of pianists and point out Liszt, Josophy, Debussy and others, but he will be forgetting the great field of Hungary in violin playing, with Reményi, Hebe and Leopold Auer, the pedagogical ancestor of a whole school of virtuosos, of Bartók and Kodály in the field of modern composition.

Musical art in all its branches has flourished in Hungary for half a century. The opera is especially unique, because of the great number of performances of Hungarian works. Choral singing is also very popular, and symphonic concerts are upon a very high level. The great con-

servatory is one of the best equipped in the world. The prices for instruction, for talented students, are almost nominal. The staff of professors is one of the finest of its kind in the world.

As Mendelssohn was the founder of the Leipzig Conservatory, so Liszt was the genius of the National Conservatory at Budapest; and his great statue on the front of the building typifies the highest in Hungarian musical ideals. In fact Liszt is the prototype of the best in Hungarian art. He is absolutely alone in his field, as a man and as a musician.

A Charitable Soul

THE MOST DISTINGUISHING characteristic of Liszt was his amazing generosity of spirit. The man who all his life put others first and sacrificed himself time and again for his art had something colossal in his soul, which can-

not be described with words. It was Liszt who, recognizing the genius of the outcast Wagner, made possible the production of "Lohengrin" and "Tannhäuser" in Germany and thus fostered one of the greatest geniuses in the world. It was Liszt who brought the French master, Berlioz, to the fore.

Liszt's championship of the works of Chopin showed his greatness of vision. He identified Chopin at once, not the delicate, fickle French-Pole was no one to exploit his own works. This Liszt did in magnificent fashion, as he did also in the case of Schumann who was looked upon as a great modernist in that day. Liszt it is said, was also the first to play the last Beethoven sonata in public.

It should be remembered that at the beginning of his career Liszt lived in an atmosphere totally different from that of today. He may be said to have been the

first of the great virtuosi pianists. And who, indeed, has surpassed him since? The programs in that day were wholly unlike those of the present. Repetitions of a single artist were rare. The programs were made up of contributions by several different performers. It was necessary to command public attention, as, indeed, it is almost everywhere today, by means of certain brilliant pieces that would appeal to the general public. Liszt put these upon his programs and thus won the criticism of the halfhearted conservatives. But Liszt was too big to be affected by that. He was the first to give, in broader sense, a hearing to the Beethoven symphonies, because there were so few orchestras to perform them. He made them known in his own piano arrangements. Because so much of his music, in the way of arrangements and in the way of brilliant concert pieces, has been played, the public has rather forgotten his other music of a more serious nature, which deserves a place on all modern programs and which, to my mind, is infinitely more valuable as art than the curiosities of modernism which pianists introduce in this nonsensical age—curiosities written often by composers who are mere pygmies in comparison with Liszt.

A Man of Poise

IN FACT Liszt was so big in every way that, if he had not entered the domain of music, he might have triumphed in almost any other line. His wit and poise were amazing. Once, when he was playing for the Czar of Russia, the Czar commenced to talk. Liszt stopped instantly, which so angered the Czar that he demanded to know why he had stopped; to which Liszt replied in his dignified manner, "When the Czar of all the Russias speaks, others must be silent."

Even when friends went to him and pointed out that his son-in-law, Wagner, had taken the theme for the great bells in the *Holy Grail* scene in "Parsifal" from Liszt's "Glocken von Strassburg," Liszt replied patiently: "We can wait. Anyhow, someone will hear it now."

A Trail-Blazer

DURING HIS LIFETIME Liszt was the veritable lord musical progress in Europe. Consider for a moment his amazing influence upon his pupils. He never accepted any money from them. What he demanded was proficiency. If a pupil had the audacity to come to him with inadequate preparation, it made him indignant and he would thunder, "Am I a piano teacher?" James Huneker, in his biography of Liszt, enumerates some four hundred students who came under his influence. The lessons were not lessons in the ordinary sense but more like conferences or *soirées*, in which the criticisms of the master and possibly some of the students were given in the most helpful manner.

Some of these studied with Liszt for a comparatively short time; others were



YOLANDA MÉRÓ

Little Visits to European Musical Shrines

HUNGARY'S RICH GIFTS TO MUSIC

NINTH IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

ADMIRAL HORTHY
REGENT OF HUNGARY

THE GREATEST surprise for the average tourist of Europe is unquestionably Budapest. With the exception of Paris, it is without doubt the most brilliant city on the Continent; and it has a number of features which even the inimitable French capital might be glad to possess. First is the Danube, which separates the hills of old Buda from the modern city of Pest. Second, there is an alluring climate, doubtless fostered by the vast number of mineral springs, many of them heavily charged with radium, which gives the air a kind of champagne-like sparkle that is unforgettable. Third, there is the consciousness of being on the fringe of the Near East, yet in a civilization in many ways quite as modern as the most up-to-date American city. If Budapest were nearer to the Atlantic, an American tourist would ever miss it; and we have a conviction that all who go as far as Vienna make a great mistake if they do not take the journey of a few more hours to see this astonishing city.

The Hungarian language, as is generally known, bears no kinship to that of any other European tongue; but English is taught in the schools, and many people in the shops and hotels speak it adequately. The German language still survives in the streets, to a large extent, and French is generally spoken by the cultured classes; so that any educated American will find himself at home.

The Native Citizenry

THE HUNGARIAN people are, in themselves, a delight. The great number of highly intelligent, splendid-looking men, dressed in a manner which might make Fifth Avenue or Bond Street envious; and handsome women, imbued with a natural grace; the courtesy, the pride of bearing and the liveliness of the populace; all these make a visit to the Hungarian capital a rare memory.

Hungary, or, as the Magyars call it, Magyarország, was settled by the Magyars under Arpad, about 895 A. D. It became a Kingdom, under St. Stephen, in 1000. Then, it was severely attacked by the Mongols in 1241. During the next two centuries, it was for a time united with Poland, and later it was united with Bohemia. For nearly three centuries it was the ground of battles between the Gypsies and the Croats; and it was not until 1718 that it was given back in its entirety by the Turks. It was the bloody border between the East and the West; and vast numbers of Hungarian lives were spent on preserving it.

This was an epoch in history when Hungary was the crucial spot of Christian civilization; yet few people today, in our country, realize and appreciate the momentous part played by the Hungarians in that great period. An examination of historical maps reveals that the boundaries of Hungary have been fluctuating for a millennium. Just now Hungary is writhing over what it feels is a monstrous reduction of its territory, as a result of the World War. Ask any Hungarian what he thinks of the peace of Versailles, and he will tell you that, instead of an Alsace-Lorraine, Europe now has a score. Hungary demands that the lands taken from it shall be given back; and, in order that this demand be impressed upon the eyes of the world, you will find every day in Budapest a certain state where Boy Scouts stand guard all day long and will stand in protest until there are restored to Hungary what it believes are its rights. The dramatic prayer of Hungary at this moment is:

*I believe in God; I believe in the Unity of my Country;
I believe in one eternal divine Justice;
I believe in the resurrection of Hungary.*

The population of Hungary before the World War was 20,860,407. Its present population is 7,606,971. Its territory as shown by the following map has been reduced almost to one fourth what it formerly possessed.

These facts are given to show how the



dominant nationalistic spirit of the people is as active to-day as ever in the past.

A Musical Nation

FROM A MUSICAL standpoint, Hungary is one of the most interesting and fascinating of all countries. Music is instinctively a part of the creed of every Hungarian. Many, alas, when they think of Hungarian music, associate it solely with Gypsy music; when as a matter of fact, the playing of the Zigeuners represents only a very small part of Hungarian mu-

sical life. Gypsy music is extensively covered in another article in this issue of THE ETUDE MUSIC MAGAZINE, so that it is unnecessary to refer to it here, save to say that in Budapest one is rarely out of the sound of a Gypsy band. In the Hotel St. Gellert, the Danapalota, the Hotel Hungaria, the Hotel Pamonia, the Hotel Ritz, and in other first class hosteries, Gypsy bands play daily and far into the night.

The Hotel St. Gellert, which is owned by the city of Budapest, is one of the most astonishing hotels in the world. It is located over a famous spring yielding 2,000,000 litres (43,171 gallons) of water daily, which comes out of the earth at 46 degrees Centigrade (114.8 degrees Fahrenheit). Here one finds not only a perfectly huge modern bathing establishment, but also an outdoor swimming-bath surrounded by beautiful flower-grown classical terraces and provided with electrical contrivances which make an artificial system of waves and surf of which Atlantic City might be proud. In sparkling, clear water, the citizens of Budapest sport themselves and then adjourn to the terraces to dine or have tea; the music of the inevitable Gypsy orchestra, already well known, have solved the secret of enjoying themselves in a most beautiful and delightful manner.

National Music Schools

A CONSERVATORY of music was founded in Budapest as early as 1839. It was called the Pest-Buda Musical Society's Conservatory, and it later became the National Conservatory. Thus the great music school at Budapest was established long before the famous Leipzig German Conservatory at Leipzig. This was followed by the Buda Academy of Music and the Philharmonic Society's Conservatory of Music. The Hungarians, however, insisted that there be a State Conservatory, ordered, and with the standing of a University; and in 1873 the Academy was organized; and it was opened in 1875 under the direction of no less a musical genius than the great Franz Liszt. This likewise stimulated an interest in the orchestra and the opera, once composed largely of alien performers, but now almost entirely Hungarian. In 1919 this great institution came under the direction of the master violinist, Jeno Hefsky; and, in 1925, on the occasion of its fifteenth anniversary, it was re-named in honor of its founder, the "Franz Liszt College of Music."

Jeno Hefsky, in speaking of this great institution, said: "The principal task of the College of Music must be—while representing and asserting the great traditional artistic principles of mankind—to foster and further the national spirit and national endeavors and to enforce the same in every branch of its teaching."

A Musical Creed

"THERE ARE extraordinary possibilities for the development of musical art. Our College must not close its doors to natural changes and transformations; but it would be fatal to experiment with the acceptance of disputed and doubtful theories, in whatever branch such may be launched; for such a process would involve the destruction of the well-tried and

successful good without gaining in its place any new basis of a safe or sound character. Any arbitrary alteration of acknowledged artistic principles can at all times result but in hesitation and uncertainty impairing the even character and the continuity of the teaching; and, in consequence, the pupils—however talented they may be—must, owing to the lack of a sure basis, falter as they enter the paths of their art, whereby any advance in their profession is considerably impeded.

"The Hungarian nation loves music and has an extraordinary bent for the musical art. It possesses a unique treasure-house of folk-songs; it has a folk-music of its own; and, indeed, it has its own peculiar national instruments, such as the 'fiddle' (rustic reed), the 'baroque' (kind of oboe) and the 'cimbalom' (the gypsy cymbal). Its musical culture has risen to a very high level. There are large numbers of talented musicians in the country. In proportion to the population of the country, the number of artists who have won recognition all over the world is extraordinary. And there can be no doubt that since its establishment the College of Music has exercised a decisive influence on all these circumstances, and that its activity not only is to the glory of our country but also is destined to render services of ever increasing importance to the musical culture of mankind at large."

THE STATUE OF WASHINGTON IN
BUDAPEST

BUDAPEST

A Notable Alumni

AMONG THE MANY famous pupils from the institution, whose names are known in the United States, are Bela Bartók, Ernő Dohnányi, Zoltán Kodály, Fritz Reiner, Leo Weiner, Yolanda Méro, Ervin Nyiregyházi, Eddie Brown, Erna Rubinstein, Joseph Szigeti and Franz Vecsey; while, in addition to Liszt, Valkmann, Erkel, Póger and many others have been among the teachers. The present artistic director is the great Pianist-Composer, Ernő Dohnányi.

The school is located in one of the very finest buildings of its kind in the world. In fact, it is a veritable palace. There are two excellent halls and many finely equipped classrooms. There are some seventeen principal departments with seventy-seven professors, and thirty-one sub-departments with one hundred and twenty-two teachers. The library contains nearly one hundred thousand works, including most of the books and instruments owned by Franz Liszt. It is with pleasure that the American visitor sees pianos of American make, such as the Steinway and the Chickering, in which Liszt took great pride.

Liszt Mementoes

AMONG the most interesting exhibits in the Liszt Museum are pianos which belonged to Beethoven, one of which is alleged to have been employed in composing the "Moonlight Sonata." Another curiosity is a desk belonging to Liszt, in which there was a drawer containing a small clavichord key-board for convenience in writing. While visiting this Museum, just as in the Louvre, La Scala, the Prado, and the Vatican, we found American Etude readers. Our compliments to the lady from Indiana whom, as she did not understand German, we had the pleasure of piloting through the Museum.

Erno Dohnányi is the reigning musical figure in Budapest. We had known him well in America, and he received us most hospitably in his lovely home in the suburbs, whither we went with his brilliant American pupil, Edward Kitcher, whose future at the key-board is bound to be a sensational one.

At the Opera

AT THE SPLENDID Opera House we were fortunate in hearing Páncz Erkel's famous opera, "Hunyadi László," beautifully produced. Erkel, who was born at Gyula, Hungary, in 1810, and who died in 1893, is one of the most revered figures in Hungary, holding a position much as does Glinka in Russia.

The list of eminent Hungarian musicians deserving of attention in this issue would fill a whole page of THE ETUDE in fine type. Apart from those we have named we might enumerate Edvard Polidni (Italian extraction, but born in Hungary), Franz Lehár, Emmerich Kálmán, Artur Nikisch, Albert Salmay, Theodor Schütz, Fritz Reiner, Isidor Philipp (open practically all his life in France), Stephan Heller, Erno Ráger, Franz Vecsey, Emil Telmányi, Edmund von Mihályovits, Albert Sikló, Béla Dóczy, Denény Derszi, Franz Hegedus, Viktor Párth, Eduard Reményi, (Czardas), Franz Röpke, Ernst Fodor, Karl Goldmark, Anton Fletscher, Emanuel von Hegyi, Dr. Otto Herz, Stephen von Hodula, Emmerich von Keleti-Szent, Dr. Robert Mészáros (managing director of the national conservatory), and Emmerich Molnár.

"For millions of Europeans, America means Jazz, and jazz means America; and to every thoughtful European it is an affliction and an affront. . . . Jazz failed to produce any composers of its own who amounted to much; while European composers of standing who condescended to it for a moment merely registered grotesque failures."—ERNEST NEWMAN.

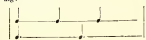


ROYAL HUNGARIAN OPERA HOUSE, BUDAPEST

Three Notes Against Two

By E. E. EDWARDS

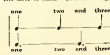
A very simple method of teaching students to play evenly three notes against two is to make a diagram like the following:



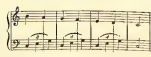
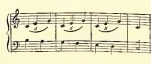
There are three even notes in one part and two even notes in the other.

The lower and upper parts begin at the same time on the first beat. The first note in the lower part is as long as one and a half notes in the upper part.

The note comes on the count and the line following represents the length of time the note is held. The counting can be thus



The second note below comes on the end, that is, the last half of the second beat. The following exercise should be practiced alternating the two parts so that both hands will get equal practice.



ROYAL HUNGARIAN FRANZ LISZT COLLEGE OF MUSIC IN BUDAPEST

Auditions for the Sound Films

By JULIETTE LAINE

Now that the sound films have made such serious inroads upon the many other facets of musical activity, and have made engagements in operetta, musical comedy, vaudeville and movie prologues almost impossible, almost the only way for our young singers to "even things up" is to seek work singers in these same sound films. Much easier said than done, however, for, while producers are loud in proclaiming their anxiety to discover and exploit fresh young voices, the truth of the matter is that any unknown singer, however talented, has incredible difficulty in obtaining even an audition with the big movie companies unless backed by "influence" or money.

Star material is wanted, but the star must be already made and have proven his worth and drawing power in opera, concert, musical comedy or radio work. John McCormack, Lawrence Tibbett, Dennis King, Grace Moore, Al Johnson and the rest of them were not engaged merely because of their respective merits, but because of the enormous "box-office value" of their names. No producer, so far, has shown the slightest desire to experiment with an unknown name or talent, however excellent.

For the beginner there is no room in the musical pictures, save in the chorus. Moreover, new as this field is, it is already overcrowded, although the gates do open, now and then, for any singer with sufficient promise and perseverance.

In seeking an audition for chorus work one must first write a letter to the musical director of the studio, giving name, address and telephone number (the latter is imperative, as they will not write letters!) and state one's age, height, weight, color of eyes and hair, previous experiences, if any, and type of voice. These letters are filed, and when a new production is contemplated and an audition is notified when and where to report for an audition. While such auditions do not greatly differ from others, there are a few points to be observed which will be found of great assistance.

Firstly: Don't sing an operatic aria; and don't sing anything in a foreign language! Sing something light and attractive, and sing it in English, paying particular attention to diction and enunciation.

Secondly: Pay strictest attention to your tone quality and bear in mind that a voice of moderate volume and good quality is far preferable to the big, blatant voice, or one that sings out of tune.

Thirdly: Be sure to select a song which displays your best tone, style, range and so forth in the first few measures, as that is all you will be allowed to sing! The directors listen to dozens of voices at these auditions and hear in a matter of time to permit each applicant to sing an entire number. Consequently you must eliminate any song whose climax or most effective passage is toward the end.

Most of the more popular or light concert numbers have a chorus which is the best part of the song. If you choose one of these omit the verse and sing only the chorus. They will not care what you sing or at what point you begin, just so you make it brief. The judges at most of these auditions are experienced, competent musicians who can tell in two or three measures whether or not a voice is of value. Therefore you can simplify the ordeal for yourself as well as for them by selecting your song with care.

And, finally, wear your most attractive clothes and look your very best. Appearance goes a long way in these auditions.



A GYPSY MUSIC SCHOOL

This remarkably humanistic picture, by Johann Valentiny, hangs in the Royal Hungarian Franz Liszt College of Music in Budapest. It was photographed for the first time especially for The Etude Music Magazine.

The Endless Fascination of Hungarian Gypsy Music

By JAY MEDIA

DURING THE PAST year a Hungarian Gypsy fiddler died in Budapest. One hundred thousand people marched in his funeral procession. His name was Radics Béla (or, in our order of names, Béla Radics). He was admittedly the King of the Gypsy Musicians. Thanks to the hospitality of Gaston Bércey and Victor Alberti, of the famous publishing firm of Rossevaleri, the writer had an unforgettable opportunity to hear this amazing musician, when one evening he played for us for two hours at the Hotel Pannónia, where he was stationed for years with his Gypsy orchestra.

Radics and his violin made at once a picture of classical beauty. Attired in evening dress, grey haired and stately in his bearing, his face radiated the history of his race. With every movement of his eyes he seemed to implore the auditor to understand, to get the full meaning of the underlying musical message he had to bring.

Radics Béla was born in Miskolc, June 7th, 1867. His father, Radics Vilmos, was a landowner in Eorod. In 1883 the son went to Budapest, with a Gypsy band, to play at the Millennium Exposition. Since that time he has played in the Hotel Pannónia and Hotel Hungaria and has been heard by thousands of tourists. He has repeatedly entertained the leading rulers of Europe, including Queen Elizabeth, the Emperor Franz Joseph, the German Kaiser, the King of Siam and the Shah of Persia, and he was lavishly decorated by these monarchs. The King of Siam was so entranced that he had him play for him regularly twice a

day. The Empress Elizabeth was so moved to tears by his playing of the folk song, "The Aspen Tree Lost Its Leaves," that he was commanded to cease.

A Musical Cure

WHEN the great Hindu poet, Sir Rabindranath Tagore was taken ill in Budapest, he sent for Radics Béla, saying that he wanted no other medicine; and he was cured. This was in the won-

derful Hotel St. Gellért, which is one of the most unusual hostilities in all the world. For fourteen years he went regularly to Baden-Baden for "the season," and there he played for the Vanderbilt family and Count Satchinzi Laszlo, now Hungarian Minister to the United States. The Czar of Russia engaged him to play at Monte Carlo; and for a time he was under the patronage of the famous Prince Chinsky in Paris. "During the World War he devoted his time, day after day, to

playing with his hand for the Red Cross, going from ward to ward in hospitals everywhere in Hungary, thus giving the soldiers something they longed for more than medicine or food.

Radics Béla was a man of immeasurable charm. He also became a man of considerable wealth, owning several apartment houses. His playing was mesmerizing. In moments of ecstasy one felt something like a swoon of beauty. As with all Gypsies, he played entirely without notes, although he could read music. His orchestra, playing similarly, seemed to be a part of him; and, although he often was two hundred feet away from his fellow musicians, they followed his every note, with an ensemble that was uncanny.

The Gypsy Heritage

"BUT," YOU SAY, "there is an exceptional man. Surely he is not representative of the inherent Gypsy fiddlers." This is true; but it also should not be thought that all of the Tragicons of Hungary are to be ranked with the odious vagabonds that one finds among the wandering hands of gypsies who stroll in other parts of the world, notably in Russia and Spain. Never have I seen greater richness, poverty and utter disregard for the decency of life, than I have seen in Gypsy camps in various parts of Europe. The Hungarian Gypsy seems to be a better measured and better behaved individual than many of his brothers in other lands. Perhaps this is because he was made more welcome in Hungary.

The chameleon of civilization, the Gypsy



RADICS BÉLA

has the uncanny turn of adopting himself to all countries and to all peoples. He may be a Methodist, a Catholic, a Jew or a Mohammedan; but he is always a Gypsy. His strongest racial characteristic is his insatiable thirst for freedom. He detests all restraint. By choice, his home is a tent or a wagon. For a time he may live in a house or, as in the case of thousands in Spain, in a cave; but sooner or later his normal impulse will lead him to wander, wander, wander, on and on. Persecution may drive him from one land to the next, from France to Brazil, from Ireland to Africa; but he will never cease to be a Gypsy. His back must bend to the scourge for a time, but soon he is again on the road, with a defiant smile on his tanned face and a song in his heart. He may be a musician, a juggler, a rope-dancer, or he may be a pauper, a beggar, or a thief. Often he works only as necessity dictates.

Whence Came the Gypsy?

THE ORIGIN of the Gypsies was for many years in doubt. Their first appearance in eastern Europe has been traced to Germany, where it is said that they came as a rabble hurdie, clad in rags and led by a few extravagantly dressed horsemen. Unquestionably, however, there were many tribes of Gypsies in other parts of Europe, at an earlier date. Their coming brought terror to the people, especially as they claimed that they had come from the wilds of southern Egypt. From Egyptian the word Gypsy was derived; and until recent years the two words were used synonymously in England.

The word Gypsy, however, as derived from the Egyptian, is a misnomer; as was discovered by the famous philologist, Sir G. Grellman, who, in 1780, found many words in the Gypsy tongue to be identical with Hindi words. Eventually he found that the dialect was very much like that of the tribe of the Jats in Northern India. Anyone, who has known Gypsies, must have noticed the great resemblance of Gypsy eyes to those of the people of India. The language of the Gypsies is unquestionably derived from the Sanskrit.

Gypsy Musical Origins

IT REMAINS for some musicologist to trace the origin of Gypsy music to India. This would be extremely difficult, because the music of the Gypsies seems to take on the complexion of the countries in which they have lived. The Gypsies' music of Roumania, for instance, is reported to be different from that of its neighboring Hungary.

There has been a time-old contention in Hungary as to whether the Gypsy tunes are really Gypsy in origin or merely old Hungarian folk-songs poured into Gypsy vessels. The characteristic instrument, the Cimbalon, is a piano-like box in which the wires are strung to be played with mallets, either fello or otherwise; but it is not believed to be Gypsy in origin. Although few Gypsy bands are illiterate, as far as musical notation is concerned, many of their members are still unable to read music. The language of music is passed on from generation to generation, as is the case with most savage tribes. Thus they have acquired a kind of receptivity for that even quite complicated pieces of music are created at one or two evenings. However, after questioning many Gypsy bands in Budapest, it was found that there were quite a few of the younger men who had studied music—some of them under fine masters. Many of the Hungarians contend that this has a ruinous effect upon the spirit of the organization.

However that may be, it must be said that Gypsy music is at its best when the orchestra seeks to lose itself in a kind of

swarm of harmonies and rhythms that apparently cannot be reproduced by ordinary musicians. Certainly no other folk music demands such music and understanding of the fusion of tones. Yet all these gorgeous things are given without any more apparent effort than leafing.

Transcribed Gypsy Tunes

EVEN IN the Hungarian Dances of Brahms (the rumor is that they were Gypsy tunes) played by the violinist Reményi to Brahms) there is already an obvious concession to form which removes them from the true character of the real Gypsy orchestra. The same must be said of the Hungarian Rhapsodies of Liszt. In this native music there is something which cannot be captured and yet on paper say more than words can impose the beauty of a Venetian canal. It must not be forgotten that in the Liszt rhapsodies there are said to be several tunes not certainly Hungarian.

The romance of the Gypsies is one of the most fascinating parts in history. The writer strongly urges the reader to secure "The Story of the Gypsies" by Konrad Bercovitch, certainly one of the most captivating books written by that interesting

the two races once were one, the Gypsies have succeeded in awakening such of the Maynars' dormant feelings as correspond to their own.

"There is a scintillating difference between the music of the Hungarian Gypsies and that of the Roumanian Gypsies." "Unable to make themselves understood and appreciated with their own music, the Roumanian Gypsies made concessions to the spirit of the people for whom they played, rhyming their own melodies to the conventional dance figures of the Roumanians, and to the pastoral spirit of their songs. The rhythmic movement of the music of Roumanian Gypsies is totally different from that of Hungarian Gypsy music. In Hungary, the Gypsies have not found it necessary to adopt other rhythms; they have sung their own Hlads just as the speaking of Greece once sang poems of Homer."

"Speeches of Gypsy music, I have already mentioned the particular kind controlled by the Hungarian Gypsies. Liszt, Strauss, Brahms, Scherzer, and other great composers have popularized Gypsy music under their own signatures. Liszt's Hungarian rhapsodies are but transcriptions of Gypsy melodies that he had heard

shaken by anything I have heard or seen.

"When the music stopped, the last chord dumpled, as back in the days of Horace Liveright, always a critic, remarked: 'It was beautiful, marvelous! But it was not as Liszt wrote it.'

"I repeated these words to the leader. He raised himself to his full height, and said with great passion: 'Is it my fault that Liszt was not able to put down the music on paper as he had heard it played by my fathers?'

The Generous Gypsy

"DURING the short life of Bihari, the Gypsy fiddler and improviser, connoisseurs and Gypsies walked out redoubtful distances to hear him play. He was forever improvising new melodies on his violin. Once Bihari had been induced to Liszt to another Gypsy violinist whose reputation was growing very rapidly. Suddenly Bihari began to cry, and kissing the player's hands, he begged him to play again the piece he had just finished, 'What shall he say? He might turn it. I have found my master is a Gypsy.' "But," the player cried out, 'I have been playing one of your pieces, master—one which I heard you play a few months ago!'

"In 1825, Bihari was called to Vienna to appear before the emperor. The vivacity of the Gypsy's eye, and the great charm of the man were such the noblest bodies of the court started to gain his favor. One day, when Bihari had played for the emperor, the emperor asked him to express some desire. 'Whatever you wish will be given you, even a crown of nobility. Do you want things of nobility?' "But Bihari, a true Gypsy, generous, letters with the idea of limitation, asked for nothing of nobility for his whole band. No Gypsy could own something which the others did not have. Bihari smiled at the emperor's confusion.

A Romance

"MARIE LOUISE, Princess of Naples, and the Czarine of Russia were among the women whom Bihari had intrigued by his playing. The amorous letters of nobility which he wrote to entreat to ask Bihari to present his music to her. She then begged him not to look with such insistence into the eyes of princesses, for his own wife was more beautiful than any other woman.

"As gentlemen with his money as he was with his heart, distributing what he earned to his people in need, Bihari died in great poverty.

"He never looked at notes, did not know how to read music, did not know the works of Lavatta, Cernack, and other composers. One hearing was enough for him to play what he had heard, and to play it better and more than the original. "Cernack, another great violinist and composer, suddenly disappeared from the tables of the first chord was struck at the height of his fame. In rags, barefoot, with haggard eyes, and a long neglected hair, this most loved of Gypsy musicians played at night and at street corners for a piece of bread and a glass of wine. No one knew that the Gypsy was the famous Cernack.

A Tragedy

"COUNT ETIENNE FAIR, a great admirer of Gypsy music, was a well-known Cernack when the Gypsy was at the height of his fame, told the following story:

"Some time ago I listened with several musicians to a mass ordered by Count very fine Deszoly, who was himself a solemnity there appeared a man in rags. With burning eye and pale complexion, (Continued on page 749)



GYPSIES FOUND SCHOOL OF MUSIC
Testing one of the pupils in the new school of music for Gypsies in Budapest, Hungary. These boys show a natural aptitude for music.

author. In this work is traced the history of the various Gypsy tribes in all of the European countries; and it is adorned by a wealth of incident that is alluring as the best fiction. By the courtesy of the publishers (the Cosmopolitan Book Company) we are permitted to reprint the following extract on the music of the Hungarian Gypsies.

A Personal Music

"IT IS STRANGE that, though living under such favorable conditions, among people who received them well, the Gypsy musicians should never have had the intention to express the sentiments of their neighbors for whom they played. Care for no one but themselves, appreciating no one's feelings and no one's sentiments, the character of the Hungarian was largely formed by the Tezigue musician. The Maynars have listened so often to Gypsy music it has transformed them into Gypsies. Gypsy melodies have had an even greater penetrating power than intercourse on a large scale would have had. And, however, in some nebulous long ago,

on the Hungarian and Roumanian plains.

A Reminiscence

"SOME YEARS AGO, a Gypsy band of twelve, playing at the Ambassador Hotel in New York. I went there one night with a group of friends. The men played beautifully, and my guests were very enthusiastic. Mr. Horace Liveright, the publisher, leaned over and said to me: 'What they play is very beautiful and very touching. But, to enable me to judge of their quality as players, I should like to hear them play something I know. Would they play Liszt's Rhapsody?'

"I called the leader, and repeated to him my friend's wish. The eyes of the Tezigue gleamed with pleasure. He spoke in his hand, five of whom were his own brothers. When the first chord was struck, the walls of the hall seemed to disappear. The ceiling was transformed into a blue sky sprinkled with silver. The music took us down into the very depths of the Gypsy race. Our own viceroy of civilization cracked. We were then lifted out of the depths by one powerful sound, and brought to such heights that our heads placed the skies to look above eternal dream gardens. Never before, and seldom since, have I been so moved or

The Hungarian National Instrument

THE CZIMBALOM*

A Musical Relic Whose Ancestry May Be Traced Back to Nineveh

By HELEN FREYER

A MUSIC peculiarly its own, and an instrument that goes with it—how few nations, if any, other than Hungary, have developed both? Every nation adds a certain distinction to music. Hungary adds not only rare and ornamented themes, which show the character of their people, their peculiarities, their temperament, but an instrument, the *Czimbalom*.

The fact that the people of Hungary have developed both a distinctive music and an instrument which alone can interpret that music is unique. Hungarian themes are beautiful in themselves, but, for the real effect of musical beauty the *Czimbalom* is known as an "element indispensable" of Hungarian orchestras and makes it possible for virtuosi to embellish their performances by all kinds of scales, arpeggios, broken chords and trills.

It is the Gypsy and Magyar races living in Hungary to whom we pay homage. It is they who have done a great service to Hungarian music and to posterity by playing from generation to generation the themes of the rare themes of the Hungarian people themselves. It is their orchestras that present the truest conception of the real sentiment and tone of the Gypsy material fierceness and melody, melancholy. And it is their instrument, the *Czimbalom*, which does the real work of interpreting.

In Hungary there are over ten thousand *Czimbalmos* in use by individuals as well as in orchestras. In this country the *Czimbalom* is comparatively little known. It can be found mostly in the cozy Hungarian *cafés* in New York City, where it is, of course, the most prominent part of the orchestra and draws the attention of all the *coff* guests. In a recent cinema production, "Hungarian Rhapsody," the *Czimbalom* and a few violin composed the orchestra which gave the exquisite national songs of Hungary. The music was the outstanding feature of the production and the *Czimbalom* was flashed often enough on the screen to make anyone in the audience wonder just what the instrument was and what it was called.

In appearance the *Czimbalom* in use today looks very much like a stringed instrument, but the sound and tone, similar to that of a well-voiced piano, has yet a "wiry" effect when played by hard hammers. It is approximately four and one-half feet in length and two and one-half feet in width. The steel wires are spread over a horizontal board like the strings out on a piano, but they are not all placed in order of pitch. The compass is one of fifty notes from F sharp upwards in chromatic succession. The wires are struck with two wooden staves, the striking ends of which are covered with cloth. In 1874 Josef Schunda, a manufacturer of these instruments, invented a pedal-damper for the *Czimbalom*, similar to the right pedal on a modern piano. Since that time the vibrations may be dampened and the tone softened.

The Extremizing Instrument

THE *Czimbalom* is best suited for two-part music, but quick arpeggios can give full chord effects, and various melodic figures can be performed easily. The *coff* is written on the two staves in use



Merry music is made by this orchestra of Hungarian Gypsies. They have discarded their peasant garb for dress suits, but their love of music remains the same. Note the *Czimbalom* in the center of the group.

for the piano, but most of the Gypsy and Magyar artists extemporize. Until comparatively recently the *Czimbalom* was used exclusively by the Gypsies. Lately many Hungarian composers have used it even in serious orchestral music in order to give local color to their work.

The first public use of this instrument was in an orchestra on March 9, 1861, when it was introduced in the Budapest National Opera House in Franz Erkel's opera, "Bank Ban." Later incorporated into the *Czimbalom* in his "A magyarok Istene," his "Viharinduló" and in his third orchestral "Rhapsody." In June 1899, a chair was created for the *Czimbalom* in the National Conservatory of Music at Budapest. Gera Alajos was appointed as instructor. In 1897 the Royal Hungarian Academy of Music also added the teaching of the *Czimbalom* as a part of its curriculum. King Lajos became the instructor. Thus the beginning of the twentieth century found the *Czimbalom* lifted out of apparent obscurity and a recognized element in musical circles.

Most of the instruments which were either popular hundreds of years ago have either fallen into disuse or are now so much altered that they may be considered as new inventions. This strange instrument, the *Czimbalom*, which has survived and which so well translates the melancholy of the desert and expresses a world of Gypsy emotions, really had its origin in Asia. There are documentary evidences in relics in possession of the British Museum from among the ruins of Nineveh and from the fall of Nimrod, which establish the historical evidence of the first *Czimbalom*. Primitive forms of the *Czimbalom* are noted in Tinctorius' "Paradise" beside David's harp. In the South Kensington Museum of London, under the inscription of "salterio tedesco," are noted eight small *Czimbalom*, which give further evidence of primitive forms of this instrument.

consisting of four strings tuned in unison. It is played by means of two wooden hammers.

It is thought by musical historians that the *Czimbalom* of to-day is a product of the above relations. Introduced into Europe by wandering tribes, each of the nations took it up. If they did nothing else toward its development, they added another name. The Germans called it "Häselbrett"; the French called it the "symphonie"; the English, the "dulcimer"; the Italian, the "salterio tedesco" or "Cembalo"; from its bell-like, brassy tone. Unimportant phonetic variations account for the Hungarians calling the instrument the "Czimbalom."

After the introduction and partial development of the *Czimbalom* in Europe, learned theorists of the 16th century, Viridung and Agricola and, later, Praetorius, became interested in it. At this time the *Czimbalom* was a flat-looking box. The strings were made of steel and were struck by two little hammers for the production of its unusual tone quality.

Localization in Hungary

ALTHOUGH the *Czimbalom* in early times and in many countries, it became localized in Hungary and neighboring districts during the last several hundred years. Though there is no absolute proof, there is every indication it was brought directly to Hungary by the wandering Hungarians from their old home in Ural-Asiatic regions.

Ancient proof exists of its popularity in Hungary. In the diary of Tassé d'Ulitz, the Venetian Ambassador to the Court of Matyas the first, at Ofen, at the end of the 15th century, there is mentioned a court musician named Márton who played on that "peculiar instrument which is found only among the Hungarians and which they call the 'Czimbalom'." There is also proof that at the meeting of the Magyates in 1525 the Gypsies performed on the *Czimbalom* which had been finally established in Hungary. At the crowning of Matyas II, as history records, a nine year old child performed on the *Czimbalom*. During the rule of Miklos, the *Czimbalom* was found in all parts of Hungary both as a solo instrument and in the orchestras of all Gypsy bands.

Every instrument possesses certain characteristics which render it especially suitable for the production of some particular effects. That is probably the reason the Hungarians and not the other countries were attracted to this extraordinary instrument, developed it to its fullest and made it a national instrument. The *Czimbalom*, a national music possesses a peculiarity of melodic as well as rhythmic construction, which gives it a character of its own and a charm of most distinctive originality. The *Czimbalom* rests to the strange qualities of the musical construction by not only producing them precisely but also by beautifying them.

Character of Hungarian Music

A CURSORY description will explain how different the character of the melodic and rhythmic construction of Hungarian music is. The songs are mostly plaintive or melancholy, sometimes, though,

The Ancestral Line

OF ALL the antecedents of the "Czimbalom," the nearest known by name is the *Asor*. It means Ten-Stringer and was an instrument of the Hebrews. This *Asor* was an oblong square in triangular shape, mounted with ten strings, which were struck with a plectrum. The information about it is very meager, however. On some of the relics from the time of Nimrod the instrument has only six strings. It must have been extremely popular and used extensively at all entertainments among the higher classes, because so many pieces of sculpture bear the picture of the instrument.

There is evidence in many countries of an instrument which certainly denotes by its shakari relationship with the *Czimbalom* of early days. In Asia, which was really responsible for its origin, is found the Kanan, an instrument of wood with twenty-two strings of gut in sets of three. It is said that it can produce as many as twenty-four distinct tones.

In China a similar instrument to the *Czimbalom* was termed the *kin* or *scholar's lute*, meaning the plural of stringed instruments. It had five silk strings, symbolic to the Chinese of the five principal elements. The strings were twanged without the use of the plectrum. In later years more strings were added to the instrument. Some had as many as twenty-five strings, some even more. The *kin* was used for only the elegant music of the educated classes and was neglected, finally because of the great difficulty in learning to play it.

Other instruments from which it is probable that the *Czimbalom* was patterned include the dulcimer, which has twenty-six sets of three wire strings each, and the psaltery, the popular three-cornered small harp of the Middle Ages. It is the Arabian santir, however, which undoubtedly has most of the principles upon which the present-day *Czimbalom* is constructed. The santir has eighteen sets of wire strings, each set

*Grove spells this "Czimbalo"

of a fiery temperament. Rarely do they express a placid sentiment. The dance music shifts from strains of exsultant merrily to the very peak of wild joy, and no description can convey an idea of the effect of these modulations if accomplished with the delicacy of execution of which the Csibabolon is capable.

It is well known that the ornamentation in Hungarian music is mostly the work of the Gypsy element. The turcs, cimbalmenzes and trills with languorous and oriental graces are added and built up on the melody, eventually becoming the most important feature of it. The most touching accents of sincerity are found in the Gypsy themes. Often these themes have incomplete endings, terminating, as it were, in the middle.

The peculiarities of rhythm are traced to the Magyar influence in Hungary. Syncopation is the distinctive feature, syncopation which sometimes extends over two measures. Even where the melody is without syncopation the accompaniment always has it. The syncopation generally consists of the acceleration of the second quarter in the measure of two-four time. This is due in great part to peculiarities of the Hungarian language.

Ornamentation

ALTHOUGH the Csibabolon is limited to only two basses in playing, a more florid execution than is imagined

is possible. In spite of its apparent simplicity players are able to produce remarkable effects. It is adapted to the harmonic minor scale so often combined with the melodic minor found in Hungarian melodies. With the greatest facility a crescendo or combination of crescendo with a diminuendo is accomplished.

Hungarian music has an appeal in the most direct manner and asserts a sway over the audience as well as the musical public. Now that the Csibabolon is beginning to assume a more prominent place among the instruments used in this country and is becoming better known, it is hoped it will in time be so popularized as to be an "element indispensable" not only to the orchestras in Hungary, but to all hands and orchestras of this country who include Hungarian themes in their repertoires.

SELF-TEST QUESTIONS ON MISS PREYER'S ARTICLE

1. What races in Hungary have done particular service to music?
2. Describe the appearance of the Csibabolon.
3. How is the Csibabolon played?
4. What was a Hebrew ancestor of the Csibabolon?
5. In what year is the Csibabolon particularly fitted for producing Hungarian music?

SPARKS FROM THE MUSICAL ANVIL OF TODAY

"There are so many things to do more interesting than to sleep."

—ANTONIO TOSCANINI.

"Not one of our great composers was still, at twenty-eight, as bad a musician as Wagner."—W. J. TURNER.

"Music that satisfied the Canadian public a year ago no longer satisfies it. There has been a notable increase in the appreciation of good music all over Canada."—W. D. RINA.

"There is no question that Toscanini is a great conductor, who places his gifts without stint at the service of the composer. In a man of such pronounced personality this self-effacement signifies it."—D. C. PARKER.



EDWARD KILENYI, JR.

An American-born pianist of Hungarian parentage who is attracting wide attention in Hungary.

"The whole trouble with American music is the American public. The American public does not in the least care about American music or American musicians. If anything, it prefers the foreign variety. Until it can come to give its musicians some small fraction of the regard that it pays to its baseball players, its music is going to continue to be a poor relation."—EDWARD MOORE.

"I look eagerly and expectantly for a time when a film maker will take his camera to a Richard Strauss or Edward Elgar and ask for music to be specially composed. I know that Strauss arranged pieces of his compositions for 'The Rose Cavalier' film, but that is not enough—it is rather putting the cart before the horse. When our musical geniuses compose specially for the film—league how successfully Puccini might have done it—opera and theater will have a far more dangerous rival than the film is today."—SIR LAMONT RONALD.

"While in this halcyon spot where Abraham Lincoln was laid to rest, his high ideals, courage, and nobility amidst adversity, trial and conflict, his justice to all, his mercy, and love for humanity inspire me to carry on with hearts full to overflow with gratitude for the peace of the present day, for the heritage of largeness which has come to us from out the spiritual struggles and victories of such as he, for the opportunity to enrich American life through music, to make music an exquisite radiance in the mental fabric of our American people."—MRS. ELLEN JAMES OTTAWAY.

An Eminent Hungarian Pianist

By H. EDMOND ELVERSON



LISZT AND COUNT ZICHY

"Have you been listening carefully?" asked the master.

"Yes," replied the young nobleman, "but—"

"Do it!" commanded the magnetic Liszt, as he led his pupil to the piano. Zichy began timidly enough, but soon had begun to grasp the fundamentals.

The young count returned to his country estate, where he buried himself in solitary study. Week nights and days he practiced at the mastery of the technique of that left hand. Often he would kiss his thumb, with a tender, "There is the wonder worker!"

Not only did he develop a left hand technique that was marvelous, even if excessively difficult, but at the same time he mastered the secrets of harmony and counterpoint.

When he was ready for his first bow to the public as a pianist, Count Géza Zichy won an instantaneous triumph. In Italy, Austria, Germany, Hungary and Russia, his success was complete; while he was the sensation of romantic-loving Paris. Of the tens of thousands of francs which he earned, every centime went to charity.

On returning to Hungary he first became president of the Hungarian National Academy of Music, then Intendant of the Royal Opera of Pest, and later president of the National Conservatory at Pest.

Zichy played many times in concert with Liszt, his "grand félic" being a three-hand arrangement of the *Rideau March* which that wizard of the piano had made for their special use.

Count Géza Zichy died in Budapest, on January 15th of 1924, proud of the fact that the incomparable Liszt had called him "brother artist."



COUNT GÉZA ZICHY

COMING FEATURES

The Etude is especially rich in coming features. You will be delighted with the articles in November and December, including Gili Curci on "Why I Left Opera," Isidor Philipp on "The Art of Piano Playing," Mary Turner Safford on "Music Study in the Startling Seven Minutes," Mark Hambourg on "Fifty Immortal Melodies," Lily Stricklund on "Music in the Far East," and a Master Lesson by Cecile Chaminade on her famous "Scarfe Dance" and "L'Automne."

Do You Like This Kind of Musical Club?

By MARCUS A. HACKNEY

OF SOCIETIES and clubs organized for musical purposes, the number is legion—choral societies, orchestral societies, circles for the study of musical history, clubs composed of the pupils of some particular teacher, and many others. A very small percentage of these survive to a respectable age, growing in vigor and usefulness. A somewhat larger number hold together until they have accomplished some one notable success and then suddenly fall down and are never heard of again. The great majority of musical organizations run such a brief and furtive course that their epitaph might well be—

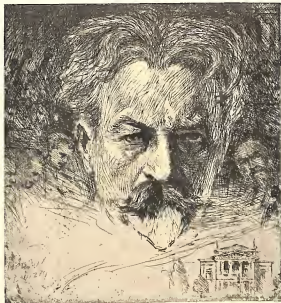
"Oh what were we begun for,
To be so soon done for?"

The city in which the present writer's lot is cast may be taken as fairly typical of the smaller inland American communities, having a population of about 40,000, a fair number of professional musicians of good attainments and at least a proportion of more or less gifted amateurs. After several attempts at musical clubs which ran but brief and unsatisfactory courses, at last a plan was hit upon which seems to fill the need and is now in the fourth year of successful operation. We have steered a middle course between the unwieldiness and loss of time and efficiency, which seems inevitable from a gathering where everything is decided by voting, and an arbitrary one-man rule. Curiously enough, although a written constitution was actually prepared and presented at the first meeting, it was never formally adopted, and our working system is really founded more on a series of precedents than on any written laws. It might seem that this would give rise to serious misunderstandings, but, in point of fact, it has never yet done so. The president, vice-president, secretary and treasurer are elected by ballot once a year; other offices are at the appointment of the president. It is understood that these elective offices are to be filled by professional musicians, but any member is eligible to serve on committees. This is almost the only balloting ever done, even new members are not voted on, but after being invited once as guests (generally to take part in a program), if they are found socially and musically acceptable, are invited by the officers to join.

Place and Manner of Our Meetings

Our membership averages about forty—too many to meet in a private home and not enough to hire a hall. In order to solve the problem of a place of meeting, we engaged one of the smaller dining-halls of a good hotel for a moderate-priced dinner, after which we held our meeting in the same place. The hall already con-

so pleasant that no attempt to change has been made. As the hotel management very properly insists on knowing how many to expect on each occasion, one person is appointed (to serve for the season) to take the names of those who expect to be present and to report the number to the hotel. On the whole the arrangement works well.



ARTHUR NIKISCH
Greatest of Hungarian Orchestral Conductors

tained a good piano and we were allowed the use of another piano from the adjoining room when occasion demanded. This arrangement was at first regarded as only temporary, but the social feature proved

At the beginning of the season, on request of the president, various members hand in a list of the pieces they have ready to produce or expect to have ready. This includes not only solos, but duets

and other combinations. Once or twice a year the president himself serves as program-committee, but as a rule he appoints for each meeting some one person specially who is to have entire responsibility and entire authority for the time being. The character of the programs is consequently very varied; sometimes they consist chiefly of piano-playing; sometimes they are vocal; sometimes they consist entirely of chamber-music; sometimes they are devoted to some one composer, in which case a paper is generally read. On one occasion, one of the oldest members was invited to prepare a paper (which proved highly interesting) giving a history of the principal local musical enterprises and organizations in the city. On two or three occasions seat-of-the-dance was offered as a feature; once, when the meeting fell on May first, a May Pole Dance was staged by a dozen young girls.

The meetings take place every three weeks, except in the summer, and at the close of the season we have one out-door picnic without any musical program. The order at each meeting is as follows:—1. Dinner, at seven o'clock. 2. Business meeting. (As brief and direct as possible, and never at all unless absolutely necessary.) 3. Musical program. 4. General social time, often with dancing, for which music is furnished by volunteers. We break up at eleven.

Aside from the cost of the dinners, which is paid individually by each member, the expenses of the club are but nominal. An assessment of 25 cents a year has proved sufficient to cover them. On two occasions we have had "open meetings" which drew an attendance of ninety or a hundred. These served as a good advertisement, but it was not thought best to continue them, as there was danger that the distinctive musical character of the club might be impaired.

"I don't know who invented it (Jazz), or where it was invented, but I do think it should be made a crime to play it in public. They say it has rhythm, and I say it has not. I have been going around thrashing on a crumple against Jazz, and I tell them in Paris what I thought of it, and I preached against it in Germany. I am glad to go there, I hate that music, it is the first country to get tired of it."—Pietro Mascagni.

WHAT ARE YOUR FAVORITE MUSICAL COMPOSITIONS?

A Prize Contest

THE ETUDE will give a Prize of Twenty-five Dollars for the best five hundred word article upon the subject.

MY TEN FAVORITE ETUDE MUSICAL MAGAZINE COMPOSITIONS AND WHY I PREFER THEM

There are always certain works for piano which please us better than others. We want to hear them over and over again. Some we hear once and never care to hear again. We want our readers to be absolutely frank about this matter. Give us your real opinion about any ideas prompted by fashion or artificial tradition. We know that our readers are not in the class with those who go to concerts and sit for hours listening to music they will never be able to understand and then turn around to their friends and smile. "Isn't it perfectly marvelous?" There sound to us entirely too much of that kind of affection in America, and we want to learn what the really sincere music lovers, students and teachers prefer. Yet this competition will not be judged by the list of ten compositions you submit but rather by your carefully expressed reasons for preferring them. There is no restriction as to the field in which you may prefer them. The compositions that please you may be romantic, classical, folk-songs, futuristic, solo pieces, anything. This will help us enormously in our own editorial policies.

Conditions

1. Compositions considered must have appeared in issues of THE ETUDE.

MUSIC MAGAZINE during the past ten years. This embraces a huge collection of about 2500 works of composers of all styles. Complete files of THE ETUDE are in all sizable libraries of the world.

2. All articles submitted must be postmarked not later than February 15th 1931.
3. All articles must bear at the top, "Submitted in Etude Musical Favourites Contest."
4. In the event of a tie a prize equal in amount to that given above will be awarded each winner.
5. The contest is open to all, whether subscribers to THE ETUDE or not.
6. In every case give the name of the composer as well as that of the composition.
7. All articles must be written upon one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
8. THE ETUDE reserves the right to print, at regular space rates, all compositions accepted but not winning the prize.
9. During to the incoming correspondence at THE ETUDE offices no compositions will be returned unless especially requested and accompanied by adequate return postage.
10. All compositions must be marked plainly at the top, "Favorite Musical Compositions Competitions," with the name and address of the competitor at the top of the first sheet.



FRANZ LISZT

From a new etching by Nann-Bauer. Note the bust of Goethe in the background.

The Liszt Rhapsodies

By JOHN ROSS FRAMPTON

LISZT published some 1200 compositions. Many of these were ephemeral, frankly written to serve the purpose of attracting non-professional audiences to piano recitals. That these pieces would become classics just so soon as piano recitals would come to be self-supporting enterprises Liszt himself must have realized. His Hungarian Rhapsodies, however, should not be included in this class.

The Hungarians, at the time when the Liszt family with their small son, moved from Hungary, were an obscure and passive people. But when Liszt returned, twenty years later, himself now the musical idol of Europe, he found the Hungarians had become an intensely patriotic and ambitious race. Perhaps he became inspired with the patriotic fervor of his nation. Perhaps he saw the possibilities of Hungarian music as no one had ever before seen them. At

any rate his intense devotion to the Hungarian people was entirely unaffected.

Thus we have the spectacle of the greatest pianist the world had ever seen returning to Hungary, proclaiming himself an Hungarian and giving all the proceeds of his concerts in Hungary to various Hungarian charities. He was listed as few men have been. Budapest, the capital, gave him honorary citizenship and formally presented him with a sword. Other cities bestowed him less only in that they possessed less scope for so doing. Everywhere he received ovations.

Immediately he sensed the charm and piquancy of Hungarian music, its unusual rhythms, curious scales, poignant melodies, deep pathos and intense fire, all as yet unheard by the audiences of western Europe. Though he did not understand one word of the Hungarian language he did grasp the inner and outer character-

istics of this music of his native land.

After about ten years he published his first Hungarian Rhapsody followed shortly by fourteen others; later in life he published four lesser ones. And there is a twentieth, possibly still in manuscript. Of the original fifteen, eight are especially famous. The finest and biggest is the Second. Possibly the next in importance is the Twelfth followed by the Ninth, the Sixth, the Thirteenth (Liszt's own favorite) and the Tenth. The Fourteenth he worked over into the concerto called the *Hungarian Fantasy* which he later rewrote again as a piano solo. Although short and not of much musical worth, as compared with the really great concertos of Schumann, Brahms and Tchaikovsky, or even Saint-Saëns, it is a brilliant work and instantly appealing to the multitudes. Yet it is rarely heard in recitals except in historical series or at *débuts*.

Brilliant Display of Technique

TO THE POPULAR mind Liszt's Rhapsodies are the final word in brilliant display of almost superhuman technique, the fact being consistently overlooked that these compositions do lend themselves to spectacular display. At a symphony performance witnessed by the writer one of the "stunts" offered was a marvelous performance of the *Fifteenth Rhapsody*. It simply "brought down the house." As a symphonic performance it was astounding; as a technical display it was clean cut and accurate; but as music it was about as satisfying as the lacerative yell at a big football game. It is just because these Rhapsodies do lend themselves to such uses and abuses at the hands of thousands of students, amateurs and even professionals



LIST'S MONUMENT AT THE ROYAL ACADEMY OF MUSIC OF BUDAPEST.

that the works themselves have fallen into to disrepute.

Still there is cause for hope in the fact that there is arising a new generation of pianists who treat all music in a more reverent way. People no longer go to recitals to see long hair or athletic exhibitions but to be entranced by the beauty of the music. Even the much maligned Liszt Rhapso- dies are gaining a place among the recognized works of art. Artists like Busoni, Samu- roff, Radamannov and Cocot, as well as the late Arthur Schnitzler among orchestral conductors have ferreted out and given prominence to the real musical values of these works without losing one jot or tittle of their brilliancy.

Liszt's rhapsodies gave a new meaning to an old word. Already designating "a portion of an epic poem" it was used in old Greek poetry. The "Hlad" and "Odysseus" of Homer were divided into rhapsodies, and a person who recited these works was a rhapsodist. Thus we read that "Zeuxophon wandered from country to country imparting wisdom in rhapsodies and hymns." After Liszt's time, however, we find coming into use a group of words which derived their existence from the popular conception, or the popular conception of these words. We see "rhapsody" defined as "a wild, irregular composition, sometimes in style of an improvisation," and "rhapsodize" as "to overelate," "to effuse," "to disconcert and confuse."

A String of Jewels

THE STRINGING together of unrelated Hungarian melodies, folk-songs and dances produces creations which are formless, perhaps, if we mean by that that they do not follow any of the strict forms decreed by theorists in art. But these compositions do contain contrasting moods and sometimes recurrent themes. And the folk melodies themselves are in some sort of form, for folk-music must depend for its very existence on its proper proportion and rhythm. There is no confusion, no irregularity, in this music; its wildness is inherent in the themes used, not in the form. All "art" comes from the performance of these simplified individuals who make of true music mere gymnastic display.

Other composers since Liszt have written rhapsodies. But these writers, like we, have lacked the genius of the master and their works have not succeeded. The rhapsodies of Brahms are compositions expressive of the older meaning of the term and always surprise and sometimes disap-

point the audience who expect music after the Liszt style.

The Liszt rhapsodies, then, are really medleys of Hungarian folk-songs played in the ornate style and retaining the spirit of the originals. The fragments are cemented together with boundless talent and skill, Liszt using pianistic technique until then unknown. Part of it is imitative of the music of the national instrument, the cimbalom, and some of it is purely pianistic. That all of these compositions are genuinely suited to the piano cannot be denied. Indeed, so sure a means were they whereby every pianistic ability, every key-board concertist, could win applause that many of little music and much muscle turned to them as their one path to success.

Then there came the inevitable reaction. For decades such compositions were anathema. But now that they have begun to be interpreted by pianists to whom technique offers no difficulty and in whom there dwells the "divine spark" of musical genius, they again become works of art, monumental and exquisite.

SELF-TEST QUESTION ON MR. FRANKPONT'S ARTICLE

1. Why did Liszt turn to Hungary for musical inspiration?
2. How many rhapsodies did Liszt write? Which was his favorite?
3. In what way does technical complexity militate against true appreciation of the Liszt rhapsodies?
4. Why do "medleys" aptly describe these compositions?
5. What procedure will bring the rhapsodies back to their rightful place of esteem?



There is a life in these old folk songs and a soul to them, so little that, when you feel them, they are a heart for every folk.

J. S. J.

THE YOUNG LIST

This notable portrait of Liszt, by Kirchner, in a typical Hungarian uniform, is the more remarkable because of his autograph with the stanza from Byron in very readable English.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH RAPP

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 Etude, Dept. of Reproduced Music."

those qualities of this somewhat anomalous

Monsieur's *A Night on a Bare Mountain* is more or less an occasional piece, which, if cleverly performed, entertains us as all poems do providing we are in sympathy with the subject. This work, one of the several of Monsiour's completed by Rimsky-Korsakov, is intended to convey an impression of a so-called "Witches' Sabbath." The "Spirits of Darkness celebrate a dance and a glorification of their God. At the height of their orgy the hell of a village church sounds afar, and the spirits disperse." This is the program.

Gaubert and the Paris Conservatory Orchestra recording this work for Columbia (their discs 67793 and 67794) have given us a carefully planned reading, somewhat unimpassioned and too much for an entirely satisfactory reading, however. Bizet's *Adagio* from the "First L'Arlesienne Suite," as interpreted by Mr. Mengelberg on the fourth side of this recording, realizes its sentiment but can hardly be said to realize its suave sensibilities.

Violin Numbers

OF THE three essentially poetic and rarely considered numbers for violin and piano written by Brahms, Columbia have given us two in recordings, Opus 100 in A major, played by Seidel and Gieseler (set 36) and Opus 108 in D minor by Zinbalski's orchestra (set 140). Of the two the latter which recently arrived realizes the auditory levelness of Brahms' creative genius in a most satisfactory manner. The latter is a fine tribute to its creator, for Zinbalski and Knutmann, musicians of the highest order, unite to give us a perfectly coordinated performance of a perfectly conceived work.

A similar tribute must be paid to Tibold and Cortes' newly recorded performance of Cesar Franck's "Sonata in A Major," also for violin and piano (Victor album 81), an old favorite with musicians. It is good to welcome a new reception of this work, which in the old days lay to electrical recordings establishing itself as a prime favorite. It is also good to realize the collaboration of the interpretation of the performers in this new recording, for theirs is an interpretation of particular worth.

In the recording of the Handel-Halvorsen "Passacaglia" Columbia brings us an example of the rare concentration and accompanied solo violin and solo violin, and of the ingenuity of two players, Albert Susskind and Lionel Tertis, English musicians of the foremost rank (Disc 677841). This work which consists of a theme and a number of variations, some by Handel and others by Halvorsen, the latter, is a rare musical treat which will usually establish a growing appreciation in repeated auditions.

Albert Coates and the London Symphony do justice to the fantastic charm of the exotic musical substance of Rimsky-Korsakov's *The Prelude* in their recent recording of it. The *Prelude* in *Victor March* from this opera can be found on Victor disc 9096. Coates with his excellent sense of rhythmic spontaneity gives us a particularly fine reading of this music.

(Continued on page 753)

ONE OF THE supreme symphonic achievements in recording recently brought forth is the Victor recording of the Overture and Bachelard of Wagner's "Tannhäuser" in the famous Paris version. It is a recreation of the best kind, in which everyone concerned, Skowicki the conductor, the Philadelphia Symphony and the recording director, have happily realized their various positions in a truly inspired and miraculous manner. Pagan sensuousness and exotic beauty are stressed by Skowicki in his reading of this supremely beautiful scene from "Tannhäuser." It is doubtful whether anything more glamorous of its kind has ever been done. Skowicki creates a vision of Venus with charms so seductive, so deliciously intensified, that it becomes difficult to believe Tannhäuser ever released himself from her wiles. Near the end he gives us some of the most poetic music that have ever been realized in a photograph performance, for the last pages of this unforgettable work, in this interpretation, explosively thought out.

Tannhäuser, it will be remembered, was written by Wagner in 1845. It was one of his early scores, and, though reaching out and reaching some memorable pages of music, it cannot be said to contain any of the sensitive and gloriously conceived pages of "Tristan" or the later operas. The Paris version, however, of this work was a revised version of the original Wagner rewrite it in 1860, at a time when "his veins were full of the very ichor of Tristan," says Lawrence Hanson, hence the music "contains some remarkable anticipations of the music of 'Die Meistersinger,' 'Götterdämmerung,' and 'Parsifal' as well as some curious references to 'Siegfried.'" It is well to remember these things when we approach this recording, for it not only enhances our enjoyment but it also calms our expectations.

Tchaikovsky Piano Concerto

IN 1908 a boy of eight made his debut playing the Tchaikovsky "Piano Concerto in B Flat Minor." This was Cutler Solomon. Up to 1925 the British Musician tells us this pianist "had not penetrated to the meaning and purpose of music, but since 1925 he has grown into artistic maturity. . . . Playing the Tchaikovsky Concerto, he has the right concert manner which is the symphonic manner; and this belittles the large mind, for among other things it enables the player to realize his piano part as a portion of the whole, and to move with it in the way we like to imagine a noble prince moving among his court. . . . Listening to the performance here, one forgets everything but the music itself, beyond which it is impossible to find words of praise."

The foregoing review was occasioned by the release of Tchaikovsky's "Piano Concerto" performance by Cutler Solomon and the Halle Orchestra for Columbia recording (their set No. 141). It is a notable recording, which amply repays the recorded version made by Humpston for Victor some time back. The loveless Russian song-like slow movement is revealed in all its natural beauty by Solomon, and the rhythmic intensity of the first and last movements are so deftly treated by both the soloist and Sir Hamilton Harty and his Orchestra that we forget the vi-

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Practical Rehearsal Routine for the High School Band and Orchestra

SINCE IT is the rehearsals of a band or orchestra that make it possible for the organization to give the maximum amount of pleasure and entertainment in its concerts, it is essential that they be conducted in a systematic and businesslike manner. The prime purposes of rehearsals is to develop good ensemble—intonation, tonal balance, precision, phrasing—to give the members an acquaintance with the repertoire and its proper interpretation.

The following qualities in ensemble are striven for by all conscientious conductors:

- Good quality of tone,
- Good intonation,
- Technical facility,
- Correct articulation,
- Perfect rhythm,
- Precision,
- Dynamic contrast,
- Tonal balance,
- Baton control
- Phrasing.

Lacking any one of these requisites, the ensemble is faulty and in need of correction.

These remarks are addressed to directors of amateur and semi-professional organizations, as it is presumed that professional performers should be well schooled in these matters. I shall outline rehearsal procedure as I have employed it with very gratifying results in various organizations which I have trained. When I was studying in a conservatory for several years, I was required to practice four hours a day on my principal instrument, the cornet. This practice was proportioned about as follows: the first hour was devoted to long tones and *leg slurring* exercises; the second, to scale and arpeggio exercises; the third, to etudes and studies, and the fourth, to solo work.

I became convinced that, if this was the proper routine for development of an individual performer, some of the same procedure could be applied in the development of ensembles. Consequently, when I began to conduct amateur bands and orchestras I began to apply this method—with surprisingly good results. Since that time I have had opportunity to introduce this procedure to many directors who have found it highly satisfactory. Also, I have learned that John Philip Sousa had long employed such preliminary practice in his rehearsals with the Marine Band, and later with the Sousa Band.

Practice in Union
WHEN directing an amateur organization I invariably open a rehearsal with some preliminary unisonal practice. I begin by using the more common scales but soon proceed to the use of all the various keys, confining the practice to a single key at each rehearsal.

Beginning with the scale of F, I instruct the different players as to their particular keys, all C or bass clef players taking the key named, all B \flat , E \flat , D \flat , and F instruments (such as cornet, saxophone, piccolo, and horn) using the treble clef, take their corresponding keys. The cornets take the key one tone higher (or G); the E \flat horn or saxophone takes a key a minor third lower (or D); the piccolo a key a second lower (or E), and the English horn (or French horn in F) a key a fourth lower or a fifth higher (key of C). The mere study of key

relationship proves of great benefit to one's organization.

The rehearsal should be begun with unisonal work on long tones as follows:

Ex. 1

Flute

Oboe

E \flat Saxophone

B \flat Cornet and Clarinet

F Horn—English Horn

Bass, Trombone, Baritone, etc.

Begin by playing each tone *mezzo-forte* and sustaining it for the duration of about eight slow counts. Rest for several counts; then attack the next note. Strive to secure a smooth, unvarying, and well-balanced tone of good quality. This work will give each player time to listen to the tone and pitch of the other instruments as well as that of his own, and the players will soon begin to develop a more definite idea of blend and of intonation. Insist upon a precise and instantaneous attack and release of each one. If an attack is bad, stop and begin again. Here begins precision.

After an organization has become accustomed to this procedure the long tones

should be greatly varied in dynamics and in length. They should be played *mezzo-piano*, *piano*, *forte*, *pianissimo*, *fortissimo*, *crescendo*, *diminuendo*, with a *swell* and in other ways, and should be extended in duration until they can be sustained for 16 or more slow beats.

The value of long-tone practice has long been attested by the best singers and instrumentalists, and there is no better method for developing good quality of tone and endurance. The singer or player who lacks a pleasing quality of tone has not much to interest the public.

After a few minutes of long-tone work the scales should be played at a more rapid pace—beginning with half notes, then quarter note, eighth, triplet of eighths, and sixteenths according to the technical ability of the organization.

Ex. 2

This exercise should be played in a well sustained manner and eight beats should be played with a breath, the director exercising great care to see that all players take breath only at the proper points.

Ex. 3

(Continued on page 741)



THE SENN HIGH SCHOOL BAND OF CHICAGO, "NATIONAL CHAMPIONS 1929-1930" ON PARADE AT THE NATIONAL CONTEST AT FLINT, MICHIGAN



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



High School Music Festivals in a Great City

Their Organization, Preparation and Production

By F. EDNA DAVIS

IN THIS day when contests of all kinds are popular the music contest is frequently suggested. The contest, however, causes disappointment to the majority of contestants, since the number of winners is necessarily limited. The music festival offers the advantages of the contest without its accompanying detrimental effects. There is something of dignity in the music festival that is sometimes lacking in the contest. The spirit of unfriendly rivalry is absent and there is a oneness of purpose impossible of achievement in a contest. The spirit of competition, moreover, may be satisfied in a constructive way by having the schools vie with each other for prizes in the large choral and orchestral groups. The school whose instrumental groups are best prepared will naturally have the greatest number of students chosen for membership in the massed chorus and orchestra. Recognition of this may be made on the program by giving the statistics of the ensembles.

Interschola contests are of inestimable value to individual students, especially to those from high schools widely separated from the center of the city. The actual participation in a big musical event gives to the students concerned a sense of responsibility, pride and discrimination that cannot be overlooked. It is amazing to note the earnestness with which most of the chosen participants meet their obligations. Many times it means real sacrifice on the part of boys and girls of high school age to give up Saturday mornings for rehearsal. Nevertheless some of them ask to be released from positions; other have the lesson of music lessons changed so that they may attend rehearsals. They are all seriously interested.

To present a successful festival, the director or supervisor of music must recognize the magnitude of the task, the resources at his command, and his personal equipment for such an undertaking.

The Program

THE FIRST step is the selection of music for chorus and orchestra. Here the musical taste and judgment of the director is evidenced. The program must not be too long. In the choral numbers, sacred, patriotic, and secular music should be represented.

The orchestral program should include overture, operatic selection, symphonic movement, tone poem, ballet suite and standard march. All numbers selected should be of high artistic value. Nothing but the best is good enough for the festival program. Music whose difficulty is beyond the efforts of the students should not be selected. But neither should the ability be minimized. Experience has proved that the average teacher underestimates, rather than overestimates, the capacity of young people.

The program should be selected at least one month before the festival is given, so that schools may obtain the music and

have as long a time as possible in their individual preparation of it.

A SUGGESTED SENIOR HIGH SCHOOL PROGRAM

(The following are the names of the compositions appearing on the program of the 1930 senior high school festival in Philadelphia):

Four Part Mixed Chorus

The Heavens Resound.....Beethoven
Caravan Song.....Chadwick
The Water Lily.....Converse
The Tide Rises.....Rontgen
Mexican Serenade.....Chadwick
The Hecce Rore.....Carleton

Orchestra

Overture Stradella.....Von Flotow
Largo, allegro vivace, Sym. No. 12, Bb Major.....Haydn
Ballad Suite-The Enchanted Lake.....Tchaikovsky
Finlandia.....Sibelius
Cavalleria rusticana, Intermezzo.....Mascagni
Huldigungs March.....Geist
American Fantasia.....Herbert

Girls' Chorus

Cantata-The Lady of Shalott.....Benall
An excellent number for chorus and orchestra, given at the 1926 festival, is the cantata, *Lord of Our Hearts* by Chadwick.

A SUGGESTED JUNIOR HIGH SCHOOL PROGRAM

The following are the names of the compositions appearing on the 1930 junior high school program:

Four Part Chorus (Mixed)

To The O Country.....Schlegel
I Waited for the Lord.....Mendelssohn
A Hope Carol.....Smith
Jerusalem, O Turn Thee, from "Gallia".....Gounod
Dance and Sing.....Wilsons
Good Night, Good Night, Beloved. Piniotti
Il Trovatore Selection.....Verdi

Orchestra

Overture-Poet and Peasant.....Suppé
Andante, Serenade Symphony.....Haydn
Ballet Music, Rosamunde.....Schubert
Tres Jolie, Waltz.....Wakkefeld
Norwegian Dance.....Grieg
In the Mill.....Gillet
Il Trovatore Selection.....Verdi
Stars and Stripes Forever.....Sousa

Additional Program Suggestions

Chorus (Senior)

Morning Hymn.....Henschel
Echo Song.....De Lamo
Salutation.....Gaines
King Nutschker. Tchaikovsky-Bornschtein
How Lovely Are the Messengers
Spring's Message.....Mendelssohn
Tenck Me Thy Statutes.....Mozart
The Rose Tree.....Proterius
Sea Fever.....Hudley

Kerry Dance.....Molloy
Chorus of Ruchentes.....Gounod
Ruia Ananjin.....Chadwick
Native Nymph.....Herbert
Song Cycle for Women's Voices.....Sousa
Peter Pan.....Beach

Orchestra (Senior)

Symphony G Minor, 1st Movement.Mozart
Sokantata Overture (difficult).Goldmark
March Militaire francioux.....Saint-Saens
Merry Wives of Windsor.....Nicolai
Symphony No. 1.....Bachoven
Tauschberg March.....Wagner
Ballet Music, Suite No. 2.....Gounod
Valse Triste.....Sibelius
In a Persian Garden.....Keribey
Ballet Music, Bartered Bride.....Smetana
Slavonic Dance.....Dvořák
Mimiet for Strings.....Bolozini

Chorus (Junior)

Glaria Part.....Palestrina
Come Where My Love.....Foster
John Persimmon.....Old English
In Our Boat.....Moszkowski
Flow On, Thou Shining River.....Parker
(Old English with descant)

The Mermaid

The Three Ravens
Old King Cole

Orchestra (Junior)

Dance of the Happy Spirits.....Gluck
Menuet, Concerto in F.....Handel
Garden Selection.....Blatt
The Lost Chord.....Sullivan
Danse Waves.....Ivanovic
Suite.....Mendelssohn
Lustspiel Overture.....Keler Bela
Waltz Suite.....Brasim
March Militaire.....Schubert

Resources

Philadelphia has the following resources from which to draw students for a festival chorus and orchestra, senior and junior high school:
6 Mixed Senior High Schools
4 Girls Senior High Schools
2 Boys Senior High Schools
20 Junior High Schools

Procedure

THE PRELIMINARY training of both chorus and orchestra is done by the music teachers in the individual schools under the supervision and help of the Division of Music Education. In each high school the instrumental program is taught to the orchestra or instrumental ensemble. The vocal program is taught to the vocal ensembles, glee clubs or picked chorus as local conditions may necessitate. It is suggested that certain specified numbers be ready for criticism and help by given dates.

In that way, the director and his assistants can gauge the progress of the work. Chorus numbers are more effectively taught and more surely learned if the pupils are sung with the use of the Latin syllables.

Several weeks before the date of the festival, the schools are asked for the names of students who wish to participate in the festival and who are willing and able to give three Saturday mornings for combined rehearsals. Many talented and interested students are prevented from becoming members of the groups because of having to work on Saturdays. From the names thus obtained, the Division of Music Education selects the best vocalists and instrumentalists, taking from each school a number proportionate to the number of names submitted.

The director may have difficulty in getting a complete instrumentation for the orchestra and sufficient boys' voices so that no hand is lacking. He or she will be obliged, however, that each year their difficulties will grow less. The need of the unusual instruments in the orchestra will encourage students to study those instruments. The experience of singing in the chorus one year makes the boys more anxious to do so the following year and helps to bring in the less easily interested ones.

Organization

AFTER THE festival groups have been chosen, the director must organize his forces so that rehearsals may be carried on with a minimum of confusion and waste motion. In the Philadelphia festival mentioned above, there was a mixed chorus of 200, a girls' chorus of 170 and an orchestra of 102. These large numbers necessitated detailed arrangements before the groups could be efficiently handled. A careful and complete roll must be made so that attendance may be taken quickly and accurately. Membership cards should be distributed to the schools and by them in turn to the chosen students. These cards should be pre-returned at each rehearsal, punctured and returned to the organizers. Attendance on the roll sheet should be checked at the same time.

At the rehearsals, both choral and orchestral groups should be seated as nearly as possible like the final seating. Each player may be given a number, and a corresponding number is placed on the chair to be occupied by him. The concertmaster's best violinist is the combined orchestra. Unpleasant feeling may be avoided by testing the other players without regard to ability and announcing that fact to the students.

In the chorus, if the voices are fairly well balanced, seat them according to size with the voices arranged thus:

Tenors.....Basses
Sopranoes.....Altoes

This makes a satisfactory arrangement. It has been the custom in Philadelphia to choose as chorus and orchestra con-

(Continued on page 745)

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Which Are Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

PART IV

Bourrée (Bore, Burro, Bource): A dance by many authorities attributed to the Auvergne province of France, though others maintain that it originated in the Basque (Bay of Biscay) district of Spain, where it is identified as the *Borcea*. It is known to have been introduced about 1590 into the fests of Paris; and it is mentioned by Rabelais.

The characteristics of the *Bourrée* are a certain light gliding of melody, with a smooth, fluent, gay rhythm. It is in double measure (*alla breve*) and begins always on the fourth beat of the measure. Though seemingly related to the Gavotte, it differs distinctly in that the Gavotte is always in quadruple measure and begins on the third beat of the measure. Like most of the old dances, the *Bourrée* is in 2/4 and each theme is repeated. It appears mostly in suites of the older composers; and the popular *Bourrée* in G, is from the "Suite III for Violoncello" of Bach.

Brail (French, Branté): One of the oldest of the round dances, in double measure, in which the entire company engaged as in a modern cotillon. It was introduced from the fifteenth to the eighteenth century and old writers describe most varieties of it as being less lively than the courantes and galliards and danced by bending of the knees rather than by jumping with the feet. Towards the end of the sixteenth century there developed almost as many varieties of *brailles* as there are ways of wiggling through the modern fox trot. In his "Orchésographie" Thoinot Arbeau gives not only the turns but also directions for the dancing of no less than eighteen *brailles*. We give the melody to a *Brail des Sabots* (Brail of the Woodmen's Shoes), the last three notes of which were accompanied by a tapping of the left foot.



Brindisi (Breen-dee-see, Italian): A drinking song, a toast song. Perhaps the best known of all is *il segreto per esser felice* (The secret of how to be happy, usually paraphrased, not translated, into *It is better to laugh than be sighing*), from Donizetti's "Lucresia Borgia." *Li-biamo* (Let us drink) from Verdi's "La Traviata" and the more modern *Viva il vino* (Hail to the wine) from Mosconi's "Cavalleria Rusticana" are others frequently heard over the radio.

Burden (Middle English, burthen): A chorus or motto added to each stanza of a song; sometimes called a "bob." They are rather characteristic of English songs and survivals of the good old days of the "metric monarchs." Mostly meaningless, they are made up of alliterative trifles with a curious fondness for the letter "n." "Hey trooly loy lo" is one of the oldest and most popular of these burdens. It appears in *Piers Plowman*, of 1362, and in other early songs.

A song of the time of Henry IV had a burden after each line. Notable in its de-

The Music Appreciation Hour, a series of educational orchestral concerts conducted by Walter Dausch, will be resumed over a national chain of radio stations, on Friday, October 10th, from eleven o'clock till noon, and will be continued regularly at this hour on Friday of each week. In addition to this feature the season promises a series of radio hours regarding the public's chance to hear high-class music nearly every night. For the understanding of them, this series of articles will be found of very great value. Teachers, who organize their classes with a view to taking advantage of these radio opportunities with the cooperation of THE ETUDE, will be generously rewarded for their efforts.

parture from the nonsense element was the "O the sweet contrabass the country-mus-dells lead" of a song in Isaac Walton's *Complete Angler*.

In Shakespeare's *Much Ado About Nothing* is an allusion which intimates that burdens were in his time accompanied by music and dancing.

The term "burden" is sometimes used to designate a drone bass as of a bagpipe.

Burlesque (Burlesque): A parody of some serious work. An extravaganza, or a musical work for the stage, in which foibles of the times are fantastically held up to ridicule.

Burletta: A form of musical comedy which appeared just after the middle of the eighteenth century as a bridge between *Farlled Opera* and *Comic Opera*.

Byzantine Music: Music of the Greek Christian Church. It was built on the four authentic scales and four plagal scales in a manner somewhat similar to that of the music which St. Ambrose and St. Gregory introduced into the Western Church.

Caballetto: (1) A short, simple song, of Italy. (2) In Spain, a composition in round form, with variations; a simple melody; or an air with an accompaniment.

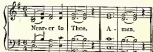


TONE-MIXER. A NEW PROFESSION

Expert musicians and directors have taken up this new line of work, for which there is a growing demand. One of the pioneers in this field is the famous European orchestra leader, George Fiebigler. He is here shown with his special equipment used in sound-film production. When the talking picture is made it often has to be synchronized with music. In this illustration the operator is making this complicated adjustment.

office as punctuation marks in written language. They are executed with inflections not dissimilar to those of the voice in speaking or reading. There are many forms of cadence, of which the more commonly used are:

(1) *Anten Cadence:* (see *Plagal Cadence*, Part IV.)—usually occurring at the end of the "Amen" of hymns and anthems.



(2) *Complete Cadence:* (see *Authentic Cadence*, Part IV.)

(3) *Deceptive Cadence:* A dominant harmony followed by any other chord than *Tonic*, as:



(4) *Dominant Cadence:* The dominant chord preceded by any other harmony.

(5) *False Cadence:* (see *Deceptive Cadence*).

(6) *Feminine Cadence:* A cadence without last chord on a weak stress, or at least on an accent weaker than that of the preceding chord.



(7) *Full Cadence (or Close):* (see *Authentic Cadence*).

(8) *Half Cadence (or Close):* (see *Deceptive Cadence*). Also applied to the middle of a *Byzantine Tune*, when the *Dominant* harmony is preceded by a *Sigant*, thus making a tritone occurring into the key which is the dominant of that at the beginning.

(9) *Hallelujah Cadence:* A name applied to the *Plagal Cadence*, because of the overpowering use of it at the close of stanzas.

(10) *Imperfect Cadence:* Any cadence in which its final chord has its root (fundamental tone) not in both its highest and lowest voices. (Sometimes erroneously used as a synonym for *Deceptive Cadence*).

(11) *Interrupted (or Irregular) Cadence:* (see *Deceptive Cadence*).

(12) *Inverted Cadence:* A cadence used term for a cadence in which the last chord is inverted.

(13) *Musical Cadence:* The usual cadence of which the final chord comes upon a strong accent.

(14) *Perfect Cadence:* Any cadence in which its final chord has its root (fundamental tone) in both its highest and lowest voices. (Sometimes erroneously used for *Authentic Cadence*).

(15) *Plagal Cadence:* A cadence in which a *Tonic* harmony is preceded by the *Subdominant* chord.



(16) *Whole Cadence:* Another name for an *Authentic Cadence* in its perfect form.

(Continued on page 757)

To be played in rather free time,
with much expression. Grade 3½.

LAVENDER AND LACE

VALSE-ROMANCE

FREDERICK A. WILLIAMS, Op. 140

Moderato

Tempo di Valse

TUMBLE-WEED

MARCH GROTESQUE

PAUL BLISS

Very characteristic. Grade 34.

Con moto

The musical score for "Tumble-Weed" is written for piano in a 4/4 time signature. It begins with a treble and bass staff. The first system includes a treble staff with a key signature of one flat and a bass staff with a key signature of two flats. The tempo is marked "Con moto". The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *ff*, *p*, *f*, *rit*, *a tempo*, and *dim o rit*. The piece is marked "March Grotesque" and is Grade 34.

The first system of the musical score for 'Happy-Go-Lucky' consists of two staves. The right staff (treble clef) begins with a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic and a triplet. The left staff (bass clef) provides a simple harmonic accompaniment. The system concludes with a *rit* (ritardando) and *ff* (fortissimo) marking, followed by a *mf a tempo* instruction.

A very jovial scherzo movement.
Grade 3. *Con moto*

HAPPY-GO-LUCKY

CEDRIC W. LEMONT

The second system of the musical score continues the piece. It features a variety of dynamics including *f* (forte), *p* (piano), *rit* (ritardando), and *mf a tempo* (mezzo-forte at tempo). The right staff contains more complex melodic lines with slurs and accents, while the left staff maintains a steady accompaniment. The system ends with a *rit* and *ff* marking.

VALSE IN A-FLAT

In the style of a concert waltz; with plenty of work for either hand, Grade 4.

CHARLOTTE E. DAVIS

With steady rhythm

The musical score is a piano arrangement of a waltz. It begins with a treble staff and a bass staff. The key signature has two flats. The time signature is 3/4. The piece is marked 'f' (forte) and 'With steady rhythm'. The notation includes many beamed eighth and sixteenth notes, suggesting a lively tempo. There are several trills and grace notes. The piece ends with a 'Fine' marking. The score is published by John Church Company and assigned to Theodore Presser Co. in 1930.

One of Mr. Baines' good characteristic numbers, Op. 8, No. 1.

THE JOLLY PHANTOM

WILLIAM BAINES

Misterioso

slowly

Allegro moderato

lively

A very popular theme transcribed in the genuine Hungarian style. Grade 4

GOD'S GIFT


HUNGARIAN FOLK SONG

Piano Arr. by ANGELA GERZSO

Lento M.M. ♩ = 84

p All a - lone I look up to the sky, Giv - ing thanks un -
 cresc. mf
Pod. simile
 to my God on high. (God who brought thee, loved one, to my
 cresc. mf
trém.
 cresc. arm; Brought thee *dim.* safe for life from ev - ry harm.
trém.

a) Do not hurry these ornamental groups; all are played ahead of the beat.

b) Imitating the prolonged *trémolo* of the *cembalo* (the popular Hungarian instrument). Thus:  etc.

THE BAT

"The Bat" - the celebrated comic opera by Strauss, now undergoing a revival. Grade 2 1/2

WALTZ FROM "DIE FLEDERMAUS"

Tempo di Valse

JOHANN STRAUSS, Op. 367

f mf
f
mf
f
mf
f

[illegible]

MIGHTY LAK' A ROSE

THE ETUDE

Transcription for Piano Solo

by Carlyle Davis

Grade 4.

ETHELBERT NEVIN

by Carlyle Davis

Grade 4.

ETHELBERT NEVIN

Musingly

With gentle movement

mf

pp

mp

(soft pedal)

mf

(retard slightly)

mp

(retard not dim.)

p (soft ped.)

mf

retard

warmly, tenderly

(soft pedal)

mf

(retard slightly)

mp

Ped as at first

In time

f

(expand)

mf

full toned

mp

carry

Musingly

pp

soft ped.

pp

carry

tenderly

pp

soft ped.

pp

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THE WHITE MOTH

A LITTLE BALLET

HARRIET WARE

Very rapidly and lightly

mp

S

p

last time to Coda

*accel. cresc.**D. S.
rit.*

CODA

accel. cresc.

I. A.

I. A.

S

*p**accel. cresc.**p**pp*

THE POMPADOUR'S FAN

Chicken-skin, delicate, white,
Painted by Carlo Vanloo,
Loves in a riot of light,
Roses and vaporous blue;
Hark to the dainty *frou-frou!*
Picture above if you can,
Eyes that could melt as the dew,—
This was the Pompadour's fan!

See how they rise at the sight,
Thronging the *Quil de Rouf* through,
Courtiers as butterflies bright,
Beauties that Fragonard drew,
Talon-rouge, falbala, queue,
Cardinal, Duke,—to a man,
Eager to sigh or to sue,
This was the Pompadour's fan!

Austin Dobson

CHARLES WAKEFIELD CADMAN, Op. 47, No. 3

Tempo rubato M.M. ♩=160

mf *rit.* *a tempo* *con Pedale* *rit.* *a tempo* *rall.* *rit.* *cresc.* *ff* *f. a.* *furious* *Vivo*

brillante

rit e dim.

a tempo

rit

a tempo

rit

a tempo

rall.

a tempo

rapido

ten.

mf

Fine

melodia marcato

rit

a tempo

a tempo

molto daintily

Vivace

rit

D.C. al Fine

GIGUE

THE ETUDE

One of the fine old classics. Grade 4

ARCANGELO CORELLI

Vivace M.M. ♩ = 126

p legg. *mf* *p* *mf* *p*

pp *f* *f* *p*

pesante *ten.* *ten.*

un poco rit. *a tempo* *p legg.* *mf* *p* *mf* *p*

f *p* *rit.*



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A BIRD-NOTE IS CALLING

Elizabeth Evelyn Moore

CHARLES GILBERT SPROSS

Allegro

1 A bird-note is call-ing from the
2 A soft voice is call-ing the

fields bleak and brown, "Come out to the wood-land, come out from the town! Come
heart of the world, The wind whis-pers soft to the or-chard white-pearled, "Come

out! If you lis-ten the while that I sing, I'll tell you a se-cret, I'm
out! say the flow-ers, Come out! the birds sing, The whole world is sing-ing, I'm

For 1st verse only
sing-ing of Spring.

2 The
road-way is call-ing and beck-on-ing to me, "Come fol-low, I'll lead you o'er mead-ow and lea, The

sun - on the wa - ter, the gulls on the wing, O, come, gyp - sy - heart - ed, I'm

sing - ing of Spring, O, come, gyp - sy - heart - ed, I'm sing - ing of Spring, *ff*

For 3d verse only

sing - ing of Spring, is sing - ing, is

sing - ing of Spring, *ff*

William H. Dierkes, Jr. *

THERE'S THAT ABOUT A ROSE

CHARLES HUERTER

Moderato *p molto espressivo*

There's that a - bout a rose, dear heart, That

mp *rit* *a tempo* *mp*

makes me think of you; It knows your ten - der - ness in part And it is love - ly too; At

HUNGARIAN DANCE

OCTOBER 1930

Page 727

No 7

J. BRAHMS

Allegretto
molto sostenuto

PRIMO

poco a poco a tempo

The musical score is written for piano (left hand) and violin (right hand). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each with two staves. The tempo markings are: Allegretto molto sostenuto, poco a poco, a tempo, and Vivo. The score includes various musical notations such as slurs, ties, and fingerings. The first system ends with a double bar line and the word 'PRIMO'. The second system begins with a double bar line and the word 'Vivo'. The score concludes with a double bar line and the word 'Vivo'.

Allegretto
molto sostenuto

PRIMO

poco a poco a tempo

p poco a poco a tempo

Vivo

a) b)

p poco a poco a tempo

Vivo

a) b)

A genuine Hungarian violin number.

HUNGARIAN SKETCH

UNGARISCHE SKIZZE

GÉZA HORVÁTH, Op. 126, No. 1

Allegretto scherzando M. M. ♩ = 108

Violin

Piano

*p leggiero**p leggiero**staccato*

Fast time to Coda

Più lento

First system of the musical score for 'Joyous March'. It consists of three staves: a treble staff with a melody, a middle staff with chords, and a bass staff with a bass line. The key signature has one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking.

♢ CODA

Allegro con fuoco

Second system of the musical score for 'Joyous March'. It consists of three staves. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking.

Swell, Full

Great, *mf*

Ped. 16' Sw. to Ped. & Gt.

JOYOUS MARCH

JAMES H. ROGERS

A useful *Postlude* for an organ of any size.

Third system of the musical score for 'Joyous March'. It consists of three staves. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking.

Fourth system of the musical score for 'Joyous March'. It consists of three staves. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking.

Fifth system of the musical score for 'Joyous March'. It consists of three staves. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking.

Sixth system of the musical score for 'Joyous March'. It consists of three staves. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a piano (*p*) dynamic marking.

BLEST REDEEMER

MARY POLLARD TYNES

MATHILDE BILBRO

Moderato

O Re-deem-er, blest Re-deem-er,
Thou hast promised to be near me.

Thou whose life was giv'n for all, Here be-fore Thy Thro'ne I'm plead-ing, Hear my ear-nest, heart-felt call; Thou who
Now Thy sav-ing love at-test, On-ly when Thine arms en-fold me, Can I find the per-fect rest. Je-sus

art di-vine and ho-ly, Friend of ev'ry sin-sick soul, Be with me to strength-en, com-fort,
Sav-ior, Lord and Mas-ter, I Thy lov-ing kind-ness own, Lead me to Thy man-sions.

REFRAIN

Till I gain life's longed-for goal, I am hop-ing, strugg-ling, pray-ing To be clos-er drawn to Thee. Take my
hand, lest I be stray-ing, Stay close by, and guide Thou me. I am hop-ing, long-ing, pray-ing To be
clos-er drawn to Thee. Hold my hand, lest I be stray-ing, Guide me to K-ter-ni-ty.

The minor key, and its relative major. Grade 2.

GIPSIES

ELLA KETTERER

Allegro

Danc-ing, Sing-ing, Were a band of gip-sies. Voic-es ring-ing, On the gip-sy trail...

Roam-ing, at lei-sure, Now East and now West, Seek-ing, at eve-ning, A good place to rest.

Gip-sies nev-er know a care or sor-row, Joy-ful ev-er Is the gip-sy camp.

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Light finger work. Grade 24.

THE FULL MOON

MANA-ZUCCA, Op. 63, No 3

Andante

For Educational Study Notes, See Junior Etude Department.

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In rollicking style. Grade 1½.

MERRY SHIPMATES

PAUL VALDEMAR

Boldly

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DANCE OF THE GYPSY CHILDREN

Good rhythmic study, with the theme in either hand. Grade 2½.

Allegro

MARI PALDI

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A striking Indian number. Grade 14.

TOTEM POLE DANCE

With steady step M.M. ♩ = 68

IRENE RODGERS

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BLUE IRIS WALTZ

A little study in melody playing. Grade 3.

In measures ten and eleven of the second theme slide the fifth finger (left hand) from G sharp to A.

Tempo di Valse M.M. ♩ = 68

MATHILDE BILBRO

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CRADLE SONG

A very pretty First Position piece. Grade 1.

H. D. HEWITT

Andante con moto

Violin

Piano

p

Fine poco accel.

mf

mf poco accel.

D. C.

THE SINGER'S ETUDE

Edited for October by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THE SINGER DETERMINE
"A SINGER'S ETUDE" COMPLETE IN ITSELF

The Legato of Song

By CLARE JOHN THOMAS

THERE ARE MANY degrees of legato, as there are many degrees of comfort in riding. A fine automobile, even as country roads, gives a smooth ride. A partially absorbed bump there may be now and then, perhaps, but on the whole the going is not uncomfortable. The same fine automobile on a smooth boulevard affords a luxurious ride. But if we want real smoothness of motion we float in a canoe on the bosom of a glassy lake, where all extrinsic noise and vibration is lost and there will be no jolt, no jar, no irritating irregularity.

There are singers who attain a legato comparable in smoothness to a ride over country roads in a fine car. Still fewer gain that smoother quality of voice analogous to the luxurious ride on a fine boulevard. And among the elct who have attained legato, smooth as a canoe ride on the bosom of pellucid water, and as free from outside distractions. With such legato—and this is the point oftentimes missed by students—comes a perfection and purity of tone and an elegance of diction that create great art.

Beauty in Ease

WITHOUT ATTENTION to beauty of tone, there can be no true legato. Let this thought be ever-present in the mind of the one who would achieve a distinctive charm in singing. First of all, the ear must be trained to recognize the beauty that is heard in the tone of the artist-singer. Then the student must learn to be able to recall this to mind at will; and next he must learn to reproduce to some appreciable extent this same quality in his own voice. And beauty of tone comes from ease of production. With ease of production will come something of a true legato. To sing with ultra-smoothness requires that the voice shall be relieved of all interference and that at the same time the action shall be positive, complacent and unharried.

Perhaps the most basic obstacle to smooth, connected singing is the lack of

breath repose. The impulse to attack a tone seems to make us forget all our good resolutions as to breath management and poise. To maintain a sense of quiet awareness, while making the attack, is imperative. After all legato is the result of a state of mind and may be cultivated as we cultivate politeness, sobriety or good cheer.

Practical Exercises

HOWEVER, to get right down to some accomplishment towards the desired end, let us try the following exercises and make a start toward smoother singing. These have been purposely confined to one phase of the subject, and are to be understood as but covering the fundamentals of the art.

1. Stand at alert attention, with your heels to a wall. Press the shoulders and the back of your head lightly against the wall as you sing a phrase of your favorite song. Note the added resonance in your voice and the more uniform quality of tone on the various vowels. Note also that the tone is smoother and more connected. Try it again, breathing gently, and slowly, but somewhat more deeply. Now start singing, making sure that you release no breath before your voice is heard. Note again that your lips and tongue have become suddenly active, and that you are pronouncing with greater precision.

Now, as your accompanist plays, sing several phrases. Sing with full voice, but with no strain, with careful thought as to beauty in the tone, and with good taste and better musicianship than is your habit.

2. Step away from the wall. Stand straight. Avoid excess. Keep the back of your head on a line with your shoulders and heels. Sing very rapidly, on a pitch in your medium range, the following exercise: Bah, bah, bah, bah, bah, bah, bah, bah, bah, accented the first, fifth, and last "bah." Sing it again and again, more and more rapidly. Note the lighter, more flexible quality of your voice. Note, too, the repose of the breath.

Don't Strain for High Notes

FOLLOW THIS quickly with: lah, lah, lah, lah, lah, lah, lah, lah, lah, accented the "lah's" and the concluding "lah." Sing this exercise on succeeding half steps higher, until you reach the upper part of your range. Do not attempt to take it too high. Begin again in your medium range and, singing it very slowly, make sure to maintain the same equal quiet quality and to keep the tone of equal volume throughout the entire exercise.

3. Rest two or three minutes. Now, beginning fairly low in your range, sing the first five notes of the major scale, forward and backward, using: lah, lah, lah, lah, lah, lah, lah, lah, lah, and, as before, accented the first, fifth, and last "lah's." Sing it more and more rapidly until you do it with facility. Begin on succeeding higher half steps, singing as high as you comfortably can. Do not crowd the voice, and do not forget your posture. Again, stand with your heels,

shoulders, and head to a wall. Sing with enthusiasm, but not with abandon.

4. We are ready now for something more difficult. The three foregoing exercises should have consumed the greater part of a half-hour. Starting again on a tone fairly low in your range, sing the first five notes of the major scale, forward and backward, using: lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, accented the first, fifth, and last "lah." Sing it first rapidly, then gradually slower. This is to do not allow the change in vowel sound and pitch to rob the tone of its basic quality. This is a difficult exercise and may well be practiced by ambitious singers, to acquire a greater command over their smoothness of voice and a purer quality of tone.

5. Now sing, in the same manner as in exercise four, the following: Bh, a, e, o, ah, a, e, o, So. Sing it first rapidly, then gradually more slowly. Sing it now counting three beats to each vowel. Rest a minute. Now, with your heels, shoulders and head to the wall as before, breathe deeply and sing the entire major scale with: lah, a, e, o, ah, a, e, o, So. The accents will fall on "ah" each time. The first accent will be on the first note, the next on five, then nine, five and one.

A Practical Application

WHILE THIS is fresh in your mind, return to your favorite song, giving your undivided attention to keeping a level even tone throughout the song.

Obviously, as has already been stated, these exercises do not cover the entire subject of legato singing. They should, however, open vistas that will lead the student on to the attainment of that higher type of legato which is a joy to its possessor as well as a delight to the one who hears it.

Opera Essentials

By GEORGE CHADWICK STOCK

BE SURE of yourself, if grand opera is your aim! If your ambition is grand opera, be thorough in every phase of preparation. Climb the little foothills of song before attempting to scale the mountain peaks of the musico-dramatic stage.

Do not overlook or slight the simple harmonizing scales. They must be mastered and thus help to provide an enduring foundation upon which to build high and distinctive achievements in the world of song. Grand opera leads the list of vocal careers. Before deciding to enter this field, prove out your voice, talent and temperament. It requires an immense endurance of these attributes to assure any hope of success. To this equipment must be added spirit, enthusiasm, unflinching determination to get ahead, and a buoyant spirit.

And there are still other qualifications imperatively needed: good looks, sound physique, personality and rare vitality. Finally, make sure of having an inexhaustible surplus of intelligence to draw upon. At every step taken in the way of preparation, the agent of greatest assistance will be abounding intelligence.

Preparation

TRAIN and study for several years before coming to a final decision to prepare seriously for grand opera. Even so there can be no positive assurance of reaching the coveted goal. Note of the great singers of the opera had, in their beginning years, a sure knowledge of being accepted and placed in the Metropolitan Opera Company's star list of singers.

And so, young singer of splendid natural

vocal endowments, do not accept as established fact the prophecy of anyone that you will become a prima donna. Well do I remember the girl voice of the new renowned Ross Ponselle. It was a voice of fine texture, quality and volume. Personality and spirit denoted possession in grand opera measure of every qualification necessary for an ultimate successful career.

What Price Fame?

THESE exceptional natural gifts, however, did not blind her, as so many ingenuities undrained have been blind, to the imperativeness of persistent and proper preparation. She studied and practiced faithfully. She gained valuable experience by singing before the public in all sorts of unpretentious ways. She kept this up for several years before taking the final steps

leading to grand opera. Thus she avoided the error of starting in this big field too soon, while still but indifferently prepared. After gaining admission to The Metropolitan Opera Company, Miss Ponselle found that she had worked up ability still ahead of her. She will tell you that work, study and practice increase in exact ratio to growing reputation. There is never any let-up. Eternal vigilance is ever the price to be paid for enduring fame.

The lesson to be learned from this brief review is to make sure of having the necessary voice, talent and preparation before encountering the judges who unerringly decide the fate of singers.

"Singers must be able to paint vivid pictures in tone, which is what counts in song interpretation."—ARTHUR MUNROTON.

THE ORGANIST'S ETUDE

Edited for October by
EMINENT SPECIALISTS

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

What to Think About While Playing Hymn Tunes

By CHARLES N. BOYD

TO SOME organists the playing of hymn-tunes is one of the most monotonous tasks connected with playing in church. They claim that the tunes are simple, uninteresting, draggy, that too many verses are sung, and that, in general, the outlook for this part of the service is hopeless.

It is true that the tunes are simple. They should be for the sake of the congregation for whose use they are provided; no one expects them to be otherwise. We may grant that some hymn-tunes, perhaps many, are uninteresting to the musician, but these very tunes have associations which appeal strongly to many members of the congregation. That is one of the chief reasons for the retention of many of the old tunes in our books, as any member of a commission on hymn-making can attest. Of dragging we shall speak later. The number of verses announced is either according to the wish of the clergyman or the custom of the church. Whether the outlook is hopeless or not depends largely upon the organist, and he can often completely change the attitude of the congregation toward hymn singing.

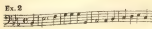
Probably the first difficulty the young organist encounters in hymn-tune playing is the management of the pedals. Not all the bass parts of the hymn-tunes are easy, even after one has studied for some little time. Such phrases as this, from the tune, "Leighton," remain tricky for some years:

Ex. 1



In the first place, some nervousness may be avoided by not always using the pedal in "playing over" the tune. The 16-foot register is needed as a foundation for loud playing or for congregational singing, but it is by no means always needed for a soft announcement of the hymn-tune. Younger organists will do well to arrange Great fairly loud and couple Great to Pedal before starting the hymn-tune: use the Swell or Choir without pedal for "giving out" and then the pedal is ready with the Great when congregational singing begins.

The Pedal should almost invariably be played in the octave in which it is written, thus repudiating the melodic line which the composer wrote. These plumes from the bass of Wesley's "Aurelia":



were never planned to sound:

Ex. 3



The second version not only distorts the bass melody but also the proper balance of the part-writing. Furthermore, the 16-foot Pedal sounds an octave lower than as written, and, when it is played an octave below the written notes, the sound is two octaves lower. "Try this on your piano." This "giving-out" of hymn-tunes requires more thought than it always receives. The choice of stops depends entirely on the character of the hymn, or at least the words of the first verse. *Harvest time the evening hymn* requires a different registration from *A mighty fortress is our God*. The wise organist will give much thought to the appropriate registrations for the giving-out of different hymns. The next point to be considered is the tempo, which should be exactly that to which the hymn is to be sung, neither faster nor slower. Then watch the legato and see that the phrasing of the melody is given due thought. It is quite possible that better legato will follow a more careful fingering than many players adopt. Suppose you invent a good fingering for this phrase from *Adieu fidelis*:

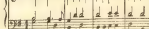


This example will also serve in the matter of phrasing. In the first stanza the words for this phrase are:

O come, let us adore Thee.
A comma is then needed after the second melody note, and the last two notes must be legato. In the third stanza the words here are:

Uplifted by My righteous arm—
which would have a striking effect if played with first stanza phrasing.

Whether to hold or re-accent repeated notes in hymn-tune playing is a subject on which much breath has been wasted. It might be well to adopt some such policy as this: re-accent clearly all repeated melody notes, all notes in alto-tenor or bass which are a phrase; and, for any note which seems to call for emphasis or accent. For example, the following:



is preferable to repeating all the notes, or to playing it thus:



A careful comparison of these two versions, at the keyboard, will soon show the player how much repetition is desirable and advisable for the "playing over."

Whether the entire time is played over, or only a part thereof, is a matter of individual church custom. Tunes which are unfamiliar to the congregation should almost invariably be played through, but that formality hardly seems necessary for well-known tunes. Usually not less than four or more than eight measures, according to the length of the tune, bring one to a cadence from which a return to the beginning is satisfactory. If the cadence needs any modification it should be carefully studied out beforehand and under all circumstances should preserve the meter of the first phrase. If one plays eight measures of *La Bonté* the cadence as written would be:

Ex. 7



and this would involve an awkward return to the first note. It would perhaps be well then to make some such adjustment as this at the cadence:



the first four notes being the modified cadence, and the last four the beginning of stanza one as sung by the congregation.

There is still one important point before the first verse is sung. We assume that stops have all been arranged before the note of the hymn-tune is played, that the playing-over has been carefully phrased and shaded (not using the pedal, the player has abundant opportunity to use the swell-pedal), and that the cadence has been satisfactory. All that the organist has to do is to put both hands on the Great, one foot on the proper pedal key, and start.

But just here is a dangerous place. The congregation must understand that the playing-over is finished, and that they are to start. Usually the organist begins the

first stanza too soon, not having made his cadence with a sufficiently clear ending, and not giving the congregation time to take breath. If the organist will cut off a third or half of the fourth note in the last example, playing $\frac{1}{2}$ or even $\frac{1}{4}$, he will obtain a much better start on the part of the congregation.

One other point should be noted. When the congregation is slow in rising for the hymn the final chord should be a bit prolonged and followed by a short but distinct rest before the first note of the first verse. From the first note the tempo must be definite and well-marked. If there is the least vacillation or irresolution the congregation cannot be expected to proceed with any satisfaction. The organ must lead with firmness and decision. Our ancestors had a saying is half done, "gathering note," that is, a long note at the beginning of a phrase to be held till most ready to proceed; but such a performance is now as obsolete as the foot-warmer of the same days. All the notes of the first chord should be played exactly together. "Organizing first," and no rolled chord or any other substitute for a good start.

Precise Playing

STRICT rhythmic and clear phrasing should be the organist's motto in hymn-tune playing. A *ritardando* may be used at the end of the first stand, but not sooner unless the organist has unusual control of the situation. The last note of each line made neither too long nor too short, and the beginning of the next word clearly marked, again being sure that the congregation has a chance to take breath for the verse will probably be cut short by most of the choir and all of the congregation, but this deflection should not keep the established rhythm. Our ancestors had a saying is half done, "gathering note," that is, a long note at the beginning of a phrase to be held till most ready to proceed; but such a performance is now as obsolete as the foot-warmer of the same days. All the notes of the first chord should be played exactly together. "Organizing first," and no rolled chord or any other substitute for a good start.

The swell pedals do not need continuous attention while the congregation is singing. If the Swell is coupled at 8', to Great, part way of organ tone, open the swell first away and leave it alone, during the experience one may sometimes couple the Swell to Great at 4', rarely at 16', with good effect. Then more use of the swell pedal is necessary to avoid shrillness or in the comparatively rare cases where the Great organ is enclosed in a swell box.

Congregational singing begins, to avoid the muffled tone characteristic of closed swells.

Inexperienced players may be excused for using the same registration throughout the stanzas of a hymn-tune, but with the distinct understanding that is a concession to youth. There is, however,

no further concession in the matters of rhythm or phrasing. The words of each stanza are to be watched carefully and the tune phrased accordingly. As noted above, the phrasing will change with practically each line. To keep up the tempo, phrase well and lead the singing intelligently is not an easy task.

The Interlude

SOME CHURCHES persist in requiring an interlude between stanzas despite the fact that most people think this custom a relic of barbarism. If interludes must be played the organist should not be content to repeat the last phrase of the tune, but should learn to improvise a tune and harmony which shall be in keeping with the rest of the tune. The last line or two of the words will be a guide to the meter. For example, in Giardini's Italian Hymn:

*Come and reign over us,
Ancient of days.*

The rhythm is



To this rhythm may be set



and, harmonized:



At last the final words of the hymn are reached. With some organists this invariably means *rit. e dim.* but here again the sentiment of the words must be considered. A hymn of confident, martial character is contradicted by a soft, slow ending; it should proceed energetically to the final note, and end with a vigorous *cresc.* though

the organist need not perhaps be so aggressively loud as the last phrase of the hymn. On the other hand, Dykes' *Domine regit me* should close with quiet confidence and a soft but not unduly prolonged *cresc.*

There are certain fundamental propositions noted in the preceding, which apply to organists of any amount of experience; but in general the purely organic directions are for the younger members of the craft, the *Schulmeister* of the masteringers, and the average hymn-tune well in this simpler fashion it is time to think of doing better. So now we must retrace our steps in the beginning.

In the first place there will be more variety in the registration of the "playing-over." This may lead to the playing of the soprano on a solo stop or combination of one manual, the alto and tenor on another manual with the left hand, and the use of a soft pedal coupled to the L. H. manual. Some beautiful effects are thus to be obtained, but they must always be in keeping with the character of the hymn and the hymn-tune. The present fad for putting chimes into every organ, regardless of how many pipes it contains, must not mislead the organist into thinking that many tunes sound well tinkled, talled or tinkled-tinkled.

A harp stop may sometimes be used with good effect by an experienced player, but seldom without rearrangement of the voice parts. The search for appropriate combinations for next Sunday's hymn-tunes should be on the regular practice schedule, and also the necessary changes in registration when passing from the "playing-over" to the congregational singing. The congregation cannot wait while you retire to search for the proper stops for the first verse. Everything must move along without haste and without delay.

(This very interesting discussion will be continued in *The Etude* for December.)

Revival of Jewish Music

By HENRY GIBSON

"Hunt in America it is no longer surprising—in fact it is becoming customary—even fashionable—to include a Jewish number in the program of great artists of whom, curiously enough, are of most of whom, curiously enough, are of Jewish extraction, though generally styled Russian, Bohemian, Hungarian and American," writes Joseph Reeder, an authority on the history and technique of Jewish music, in the *Menorah Journal*. He continues, "Alma Gluck has an undervalued, a rare jewel of that exquisite little gem, *Meleizer*, which *Stra*, *no soviat du* *hava* *trouva* *du stelsht*, while her gifted husband, the violinist, Elfron Zimbalist, created a furor with his arrangement of the *Deux Javes*. The organist and composer, Kurt Schindler, and his Schola Cantorum, a score of one hundred and seventy-five singers, mostly gentiles, make it a point to render in public concerts such genuinely pathetic and deeply stirring songs as *Eli Eli pathetic* and *deaf*, *lone cantata* and *Avraham, Avraham, Baruch* *nah*.

"Others who render substantial help in the elaboration and promotion of the Jewish folk-song, which must be the basis of

any really national school of Jewish music, are J. Meiselschitz, Plauton Brodoff, Henry Lelbowitz, Henry Glickson, Pinchas Ben-Jacobowsky and Morris Calkin. Our religious song is likewise fostered by special societies such as the Cantors' Association of the United States and the Zimrah Yeh Society of New York.

"While this work has been carried on in the Occident, a new species of Jewish folk-song is being developed in the Orient, the cradle of the Jewish race, on the plains of Shechem and on the hills of Judea. As might have been expected this new song of the colonists in Palestine, while retaining the form of the old songs, has an entirely different content, reminding with the gay notes of a new care-free life. It is no longer sad and gloomy, plaintive and melancholy, cooing and droning, but rather firm and manly, joyous and hopeful, brimful of verve and resilience, chastity and sensuality, buoyancy and virility. This new type of Jewish song is so easy to foresee that the future holds for us in Palestine by way of a national music."

"Not only does the playing of organ recitals with music appear unprofessional; it encourages the temptation to play recitals with scanty preparation, the musical result being usually of proportionate mediocrity. This is one of the reasons for the lack of prestige of our concert players as musical artists. Although they may often play as well as the pianists, the frequent recitals (usually free) by church organists everywhere have brought about the present standing of the organ recital."—ROWLAND W. DUNHAM.



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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S ETUDE" COMPLETE BY ITSELF

The Passing of Leopold Auer

World Famous Hungarian Violinist and Teacher

By HOPE STODDARD

(Leopold Auer was born in Veszprém, Hungary, June 7, 1845, and died in Dresden, Germany, July 15, 1930. A violinist of renown, he is still more famous as a teacher. He was the pupil successively of Ridley Kohn at Budapest, of Dost at the Vienna Conservatorium and of Joachim at Hanover. In 1868 he became professor at the Imperial Conservatorium, at which was then St. Petersburg, and taught there until 1917. Here it was that he taught many of his since famous pupils. In London he had a studio during the summers from 1906 to 1911 and in Dresden from 1912 to 1914. In May, 1917, after the first revolution, he left Petrograd and soon after came to America, taking up his residence in New York where he was active as a teacher until his death.)

LEOPOLD AUER was of the calibre which is forever proving new worth. Besides training most of the great virtuosos of the present day he gave in writing, for the perusal of future ages, a clear summary of his methods of teaching. The greater part of his life was devoted to the work of instruction, and of his many pupils, some, though still obscure in comparison to their great master, may one day be found to be worthy legacies to carry on his work.

The list of pupils who have attained success is, in itself, significant: Richard Bourgin, Edmé Brown, Misha Elman, Thelma Given, Jascha Heifetz, Francis MacMillan (also for many years a pupil of Mr. Robert Braine, Editor of *The Violinist's Etude*), Isidore Moyses, Kathleen Parlow, Mischel Piastro, Ruth Ray, Max Rosen, Toscha Seidel and Elfron Zinkstien. The scope of the work accomplished by Auer might be the more vividly brought to mind by sketching in a few broad lines the progress of violin playing from the seventeenth century, when the violin first came into existence, to its present form, to the present day. Then it was considered merely as an accompanying instrument, to follow the voice or the dance, interspersing through their discords of melody or trills and other embellishments. The "fiddler" was just what that name implies today—one who could scrape out a merry tune or whine out a sentimental ditty.

The Fire-Brand

THEN CAME Paganini to carry the torch of Tartini's slow lighting. Fully convinced of the devil taught him to trill, he leaped heights of tone only angels might assay (the people of his generation thought it astounding if anyone went even beyond the fourth octave); he aroused his audiences to a state bordering on divine



LEOPOLD AUER

frenzy. Having been made "violin-minded" by him, the world of that day began to realize that the four left hand fingers had within them the power to produce such beauty as the heart craves; after it began to sense that the bow arm was an artist with unrivalled propensities. But, obsessed with this new discovery, it began to covet, to eager and to chord to a grotesque degree. The violin was a box from which issued fireworks such as never before had widened the eyes of men. This was the pastime of practically all violinists up to the middle of the nineteenth century, though such masters as Rodé, Kreutzer and Vitti sought somewhat to subdue the glare with their solid technical studies.

But of late have appeared such masters as Yaney, Joachim and Auer who rediscovered the violin as an instrument of rare rhythmic and melodic possibilities. Auer was in a sense the culmination of this movement. He set forth a plan of violin playing which made expression, the fall legato tone, the desideratum of all violinists.

The Auer School

THE FOLLOWING points might serve to mark the outstanding characteristics of Auer's school:

1. *The importance of mental attitude.* Auer taught that the systems of all great violinists, their charts, their diagrams for finger and bow placement, and their carefully thought out precepts concerning economy of motion, so forth naught if the mental processes are not

actively concerned in these maneuvers. If the pupil is not intellectually alert, no amount of teaching can make him physically so. It is the correlation of brain and muscle that make for violinistic virtuosity.

2. *Full development of individuality.* Auer taught not by system but by individuality. To each of his pupils he gave all his ingenuity to cultivate the particular type of genius inherent in that pupil. He allowed variations in position to correspond with different types of hands and arms. For instance, he made no hard and fast rule as to whether the little finger should be kept on the bow, and no blanket precept regarding the pressure of the left fingers on the fingerboard. He said, "I have always insisted on the one great principle that my pupils express themselves, and that they must not try to express me."

3. *Training in bowing before fingering is attempted.* One pupil of Auer told the writer that he kept on his bowing studies for a year before being allowed to finger at all. Auer's "Graded Violin Studies, Book I," covering a year's work is devoted exclusively to bowing exercises. The wisdom of this is seen if we think back to our early study of violin. We remember the extreme difficulty experienced in learning fingering and bowing simultaneously, each being more or less neglected in the endeavor to correlate the two.

4. *The position of arms and hands most conducive to the freest manipulation of the violin.*

5. *The head of the instrument is so held that the eyes gazing straight ahead may be centered upon it. The left arm should be thrust forward under the back of the violin so that the fingers will fall perpendicularly on the strings.*

6. *There should be no "drooping of the shoulder" underneath the violin.* Under this head comes Auer's denouncing of the shoulder pad, his contention being that it robs the violin of a third of its tone.

7. *The violin should be lifted as high as possible, in order to facilitate the change from one position to another.*

8. *The distance between the arms should be lessened as much as is possible. Including the body slightly to the left helps in this regard.* Always, always, Leopold Auer emphasized beautiful tone. That, first of all, should be the pupil's aim, and the method of reaching it was the method best adapted to that pupil. Never was he weary of reiterating, "Sing, sing on your violin! It is in the way in which to make its voice tolerable to the listener."

So this great master, with his regard

for tone, with his glorification of the singing, legato quality of the violin, unfolded to the world another secret of violinistic virtuosity. It is through this aspect of his work and through the development of the many virtuosos who reverently attribute to him their own successes that he has gained eternal fame.

Violin Technique, Past and Present

By GEORGE LEHMANN

PART II

Technic for Pyrotechnics

THUS THE technic of the right hand, as Paganini developed it, is still accepted in its entirety. But this, as we shall see, is not true of the left hand, for some of the elements of left-hand technic that delighted past generations have been gradually repudiated and no longer survive. We have ceased to perform some of the technical feats which amazed Paganini's audiences and which that superb virtuoso, Sarasate, exhibited. No longer do we crave technical exploits, such as we still admire free command of the fingerboard. We have passed from an age of pyrotechnical display to a period of greater seriousness—a period in which musicianship towers above mere virtuosity. The generation made which thrilled a bygone audience to hear such as Paganini's passages, amazing to our forebears, offend our ears and shock our musical sensibilities. Each of these elements of left-hand technic remain valuable as study-pieces, but few serious artists of the present day would have the desire or the huberistic effrontery, as well as extended *pizzicato* effects, have been relegated to the past. We appreciate their virtues as suitable material to increase technical prowess, but present-day musicianhip can practically disregard them from the technical equipment of the artist of to-day.

Decried by Composers

AND WHERE, among the valued and important contributions to violin literature, shall we find the double harmonic and *pizzicato* trills which Paganini, Sarasate and Kubicki delighted in? In the vain for any vestige of such virtuosity. Even the light, melodious, sparkling concerto by Mendelssohn refuses to recognize these two varieties of technic for which Paganini created a vogue. Similarly in all serious compositions written for the violin

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(Continued from page 690)

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The Radio

THE RADIO, like the newspaper, is one of the greatest factors in our modern civilization; but like the newspaper it must be accepted only in parts. We must train our critical faculties to recognize what is worth listening to and what is not. Listening indiscriminately to all sorts of things intended for all sorts of people only dulls and deadens our musical sensibilities. Under no condition is the radio to be considered as a substitute for concert-going or the creative study of music. For we must be reminded that the radio, like the pinola or the phonograph, or the vitaphone while spreading music to the four corners of the globe, is after all a mechanical instrument and can no more take the place of personal study or a living performance than the photograph of a loved one can take the place of that loved one's presence.

When great orchestras, such as the Philharmonic, the Boston, the Philadelphia or others broadcast one may be certain of excellent music magnificently performed. Highly instructive and very entertaining are the Walter Damrosch educational series. Nor should one miss the opportunity of hearing good quartets, trios or other classical chamber music in the home.

The celebrated singers and instrumental soloists, of course, often provide splendid musical entertainment.

But beware of music that is cheap, vulgar and insipid. It is as dangerous and destructive to our soul as some deadly germ is destructive to our blood.

Reading on Musical Subjects

EVERY MUSIC lover ought to subscribe to some musical magazine and follow its more important articles and editorials regularly. This habit cultivated in youth (and there are several such publications specially designed for children) not only provides interesting and instructive half hours of reading but draws one's interest away from the crimes and scandals of the front pages toward sadder and happier events of the day.

Practically every musical magazine contains special departments particularly suitable to one's individual medium. Thus we have talks, voice, organ and piano sections edited by eminent authorities in their field.

Another form of reading, fascinating to young and old alike, are the biographies of great composers and great performers. The romance and inspiration contained in these biographies are more exciting than

the exploits of many warriors and princes. Lastly, music lovers should follow the daily reviews of musical occurrences by the leading critics of the metropolitan newspapers, especially on Sundays when full pages are devoted to the most interesting musical discussions and announcements.

Advice to the Future Professional

1. HONOR and remember your first teachers who were your stepping stones toward greater achievements.

2. Don't neglect your education. Without a systematic study of literature, history, mathematics, languages and some science one can never attain that broad aspect and deep understanding that great art requires.

3. Whatever you choose to do in music remember that you are consecrating your life to one of the noblest activities of mankind. Upon entering that priest-hood, harmony and song you must bring to it your utmost sincerity, devotion and idealism.

4. Conduct yourself as man and artist in a manner that will not only reflect honor upon yourself and your profession, but will also be an inspiration to the younger musicians even as the Masters of the past and the present have been an inspiration to you.

The Amateur

BLESSED are those men and women who undertake the study of singing or playing for the sole purpose of getting more intimately acquainted with this wonderful art, at the same time developing a medium for personal artistic expression. These are the genuine music lovers, the "amateurs," and this is the best and healthiest of real music making, and, to a lesser degree, the very ecstasy of creation!

The amateur, infinitely more than he who only seeks back and forth, fully appreciates the wonderful and subtle, artistic influence creative music affords our overworked bodies and exhausted nerves.

Whether it is the lather strumming his guitar, between the bars, the housewife chanting hymns in her church choir, the college professor playing a sentimental Chopin waltz, or the great financier struggling bravely with his violin part of a Haydn Quartet, and this is the only true and lasting influence from the dull realities of their daily tasks, all equally anxious to lose themselves, even momentarily, in the mystic loneliness of rhythm, melody and harmony.

Those grown-ups who are only willing to make a little effort soon discover that poker and movies are not the only pastimes,

that stirring as they are in "Petroleum Wagons" on Sunday and inhaling all the gasoline fumes on earth, is not the only way to spend a holiday, that the weather, Wall Street, scandals, race horses and prize fights are not the only topics of conversation, and that the Almighty Dollar is surely not the only thing in life worth living for!

And are of poverty is no handicap. Every human being, regardless of age or ability can learn to sing a little and love and appreciate music. All that is necessary is a little will-power, a little effort and a sincere desire for better and nobler things in life.

Music, the Breath of our Being

MUSIC is an inseparable part of life. From our cradle to our grave music accompanies us and beautifies our experiences.

But while good music inspires us and awakens our finer and nobler emotions, cheap and vulgar music only excites our passions and arouses the beast within us.

It is therefore the duty of every civilized man, woman and child to learn and appreciate the very best in music. The surest way to achieve it is through a careful study of singing or playing. The best time to begin is in childhood.

Music is not a luxury but a great necessity, a crying need. A serious and almost guarantee against juvenile delinquency.

In later life, whatever one's profession may be, good music will not fail from gambling, Broadway, horses, jazz and the underworld.

Art is the greatest peace-maker on earth. Who ever heard of wars, revolutions, cruades and inquisitions inspired by music? Grace, and humanity, these are feelings inspired by this noble art, and this is the heritage of these brave, women and children who follow in its gentle footsteps.

SELF-TEST QUESTIONS MR. LIEBMAN'S ARTICLE

1. Why, particularly, are regular lessons essential?
2. Should the pupil practice more or less than usual on vacation days?
3. Name three reasons why a change of instructors is inadvisable.
4. What is meant by "creative listening"?
5. What is the root-meaning of the word "amateur"?

Logic in Choice of Fingering

By AUSTIN ROY KEEFER

One's individual hands would naturally sound best. He also said that, once a comfortable fingering was discovered, it was advisable to stick to it and that usually the most simple and obvious method of fingering was the best.

Great masters study the pupil's hands and advise a suitable fingering for every class of hand, the large, small, slender and chunky. Only in regular forms of chords, arpeggios and sequences can a definite fingering be used, and, even here, rules should not be adhered to unwaveringly. What was done in thirds, sixths and other combinations of chords and sequences is purely a matter of personal taste.

Young students should be strictly guided in their choice of fingering by an expert teacher who makes each pupil an individual study. Advanced students should dis-

creetly experiment for themselves and thus learn a great deal about their own hands. A fingering suggested to an individual will never "go" well. Make the personal advantage and disadvantage of a fingering very different from that of right-hand pianists.

There are many remedies for bad or undesirable fingerings, but none that will "cure" very readily. Fingering must be "ried on" like a new shoe. Ear and eye should be directed on closely. Each finger's fingering will be different. Remember that likely "correct," if the effect is good, stage of study and practice beyond the stage of study and practice. Only study and practice in the right manner can produce spontaneous expression in art.

When asked about choosing a passage in one of his own compositions Paderewski replied that it could be done in several ways, about equally good, and that what over fingering was selected as best for

The Fascination of Gypsy Music

(Continued from page 694)



LISZT'S STUDY

Notice the small keyboard in the open drawer

he tore the violin out of the hands of the orchestra leader, and, to the stupefaction of all present, played the rest of the music as if it were an inspiration of his own. At the end of the mass, when the stranger had put down the instrument of which he had possessed himself, and was asked who he was, he answered, with great pride, "Czernack!" We threw ourselves at his feet, begging him to come back to us.

"Count Deszofy took him to his home and gave him garb more befitting such a man than the rags he was wearing. Far from being grateful, Czernack looked at him with disdain, and refused to play. It was only after we had got him half drunk with Tokay wine that he again took the violin in his hands. Paganini had never impressed me so much as Czernack did that day. The agility of his fingers and the perfection of his tones, the somber despair of his melodies sung more than the despair of a single man, more even than the despair of his race. It contained the despair of the whole world!"

"Yet Count Deszofy could not hold the violinist long. An unfortunate love-affair laid waste to the Gypsy's heart. Czernack, who had wounded the Gypsy's heart, continued with his violin under his arm, continued to beg from house to house. When people were hospitable he paid them with the five notes of his bow. When the hospitality of a house was more generous, he stopped for as long as they would have him, even for doing menial services in the kitchen or doing menial services in the stable. But a few days, and never consented to than a few days, and never consented to than a few days. Nothing in the world could make him return to civilized life and his sleep indoors. Nothing in the world could make him return to civilized life and his sleep indoors. A lady of nobility had spurred wandering. A lady of nobility had spurred his love after she said to him to compensate 'What have you to give me to leave behind?' for the world you ask me to leave behind: the lady had asked. Czernack had shown his violin and laid his hand on his heart: 'This.' The lady had laughed aloud, and said: 'Turn her back on the Gypsy. So he took turned her back on the Gypsy. So he took himself away from the civilized world that himself away from the civilized world that had hurt him.

"He died in a village inn. A few hours before his death he composed the melody known to this day in Hungary as Czernack's melody or Czernack's Death.

"Unable to finish the writing of the melody, Czernack wrote at the bottom of the page that Bihari should end it. Bihari the page that Bihari should end it. Bihari refused, saying that he would willingly share Czernack's grave but not his honor.

A Tournament

"ANOTHER Hungarian violinist who astounded the world at Hamburg, London, Paris, and in America with his playing was Reményi. Reményi played Bach as well as Vieuxtemps and other famous composers of his day. But at the end of every concert, as if to show that art of his people was not inferior to the art of the others, nay, as if to show how much more beautiful Gypsy music was, he would always play lullabies and coöndes. After a concert tour, Reményi would return to his tribe in the Pusto (Pastus) of Hungary, to bathe himself clean of the impurities of Europe.

"One of the most famous of Hungarian Gypsy musicians, Michel Barna, was in the employ of Cardinal Casaly. So confident in his unsurpassable skill on the violin was this Michel Barna, that he arranged a contest at the residence of the master, inviting the best violinists of that time to take part—a contest analogous to that of the famous Minnesingers at Eisnach in Germany.

"Twelve of the very best were chosen to wrest the palm of honor from Barna. These artists were in the service of great lords. Each of these lords was desirous of showing that he had a musician at least the equal of him who served His Eminence the Cardinal.

"Barna so decisively outclassed his rivals that the result of the contest was to enhance his already wide-spread renown. The cardinal then ordered the finest painter to do a life-size portrait of Barna in court dress, with the coat of arms and colors of the house of the cardinal. At the bottom of the portrait His Eminence had the painter inscribe in Latin, 'The Orpheus of Hungary.' This painting hangs in the great room of Radhas Castle, where it can be seen to this day.

"A Gypsy woman of the middle of the eighteenth century, Cecilia Panna, also won renown as a violinist. Married to a Gypsy musician at the age of fourteen she organized, with her two brothers, a family orchestra that became known far and wide."

Recently a school has been founded in Hungary to teach Hungarian Gypsy children to play Gypsy music after the manner of their fathers, so that this, one of the most picturesque and distinctive arts in music, may not be lost.

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The Teacher, the Pupil and the Untuned Piano

By F. L. DONELSON

UNTIL VERY recently little or no thought has been given to the condition of the instruments on which students of music practice. We have contented that a pupil gets his ear training from his own instrument, but we have been satisfied with progress in mere ability to perform, without giving much serious thought to one of the fundamentals in successful music study, namely, the training of the ear.

If we hear much incorrect speech it eventually passes our ears unnoted, and errors in grammar slip automatically from our tongues. Similarly, a person who continually hears pinos that are not in tune cannot form a true conception of correct intonation and is satisfied with ill-sounding instruments.

The piano teacher who, by force of circumstances, goes to the pupils' homes and usually hears piano in various stages of out-of-tuneness cannot expect to possess an acute sense of pitch or to appreciate an artistic distinction in harmonic relations. He fine distorts himself to false tones and distorted intervals. Therefore, the fact that the condition of pianos in most homes is very bad indeed affords a cause for serious solicitude and alarm among some of the most noted thinkers in the realm of musical pedagogies.

Blurring the Senses

ONE OF THE first to make a statement regarding the importance of a pupil's practicing only on instruments that are kept well in tune was Professor Edward Leight of the Oberlin Conservatory of Music. In his book, "Music and the Higher Education," he says, "Struggle the higher education, that is, the fact that as it may seem that notes 'jangled' out of tune and harsh, should give pleasure to anyone of average intelligence, yet so abundant evidence that they do so indicates that the training of the ear and ear to discriminate between the pure and the impure is not to be neglected. The taste to musical appreciation need not deem his effort wasted when he searches upon the need of preparing the auditory sense to catch the finer shades of tone values."

In the March, 1925, issue of the *Tonart's Journal*, Dr. Sigismund Spaeth, author of "Common Sense in Music," is quoted as follows: "The condition of pianos in American homes indicates a general carelessness concerning music, and the teacher cannot fail to pay attention to ear training and carefully doing little to develop the musical spirit of the pupils. So far as possible the teacher should influence a

pupil to play only on pianos that are in good condition." Along the same line of thought Mr. Harry Edwards Freund, director of the Music Research Bureau, very recently wrote *Evening American*, "The \$900,000,000 which the United States spends annually for musical education is being largely wasted because the American musical ear is being destroyed by untuned pianos in the home."

The statements of these three well-known men who are interested in the general advancement of music in this country indicate that, despite the noticeable improvement that has been made in the interest of the teachers take in the condition of the pupils' piano, much more remains to be done. It is not probable that all teachers are aware that further improvement in this direction is incumbent upon them, that they are the authorities in charge of the situation, and that on them the parents and pupils depend. Tunes of pianos still aver that more than fifty per cent of the pianos they are called on to tune are found in such condition as to be practically useless for musical purposes.

A Further Duty

THE TEACHER can never know how much of real music and musical progress a pupil receives because the piano is not fit to practice on. It is evident that someone in authority should inform the parents that if they wish their children not to be subject to the retarding influence of the out-of-tune piano, they should see that the instrument is tuned every six months. For at least one very obvious reason the teacher seems to be the logical person to do the informing, him that is in authority they are apt to believe.

Diligent inquiry among the parents of music pupils has revealed the fact that they not only expect the teachers to advise them concerning the condition of the pianos the pupils use, but that they consider a teacher who fails in this respect lax in his duty. The average parent knows little about music, much teaching or piano and therefore welcomes advice from the teacher.

There appears to be no valid reason why teachers should be reluctant to advise. Inasmuch as but little of tonal culture and ear training is to be derived from the use of out-of-tune pianos a teacher who insists that the pianos be kept in good condition so that his pupils can progress more easily and rapidly will be given credit for having a superior interest in his pupils' advancement and in his general musicianship.

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Advice to "Has-Beens"

By GRACE R. VAIL

"AT THE bridge-party the other night Mrs. K., who has not played in public for ten years, covered herself with honors by her brilliant performance. Such an item in the daily press or on the lips of a friend is often the beginning of a tragedy. For Mrs. K. knows full well that she will be invited to play again and that she cannot hope to approach the perfection that last performance, which, after all, was but a lucky "fluke." She simply will not dare to promise, because she knows that either her fingers or her memory will play their usual impish tricks.

Here is the story of one mother who was wise enough to foresee and avert such a catastrophe.

During the eleven years of her married life, children, undesirable mother, illness, household cares, social duties, club work, all conspired against the alluring prospect of taking up music in earnest. Occasionally there would be opportunities when she would painstakingly get her hands in shape by stretching exercises, close finger work, double thirds, scales, octaves, arpeggios and Cevoy.

Then, one fall, when both the children were to be sent to school, she decided to master her old studies in good earnest. All of her friends—Clemens, Cramer, Thalberg—were trotted out and faced up and down the keyboard. She never thought of beginning without exercises first, for she had made it her motto that "One cannot work without good sharp tools."

Ready to Build

EVENTUALLY her fingers began to feel firm and full of strength and elasticity. They were in shape—but for what? She seemed to be exhausting time and energy without apparent result. Even her friends said, "Now you are practicing, why don't you come and play for us?"

She decided then and there to have one piece ready to play in a week. But she did better. She had reserved two rather simple pieces, one of Schumann's and one of Chopin's. The next week she began on two new ones: Chopin's *Third Ballade* and Beethoven's *G-minor Prelude*. She had memorized long ago and had nearly forgotten.

The next week, instead of beginning with technique and exercises, she selected the difficult pieces in each piece and memorized these one at a time. Finally she took a page put together and memorized. This furnished technical material. In the *Prelude*, for instance, occur staccato notes and trills, octaves for the right, staccato notes and trills of the "drop tone" for both hands. The *Ballade* contains clear, light staccato, sustained "organ" work, passages calling for contraction, stretching and speed, arpeggios, trills and much finger work.

After practicing about three days, doing difficult work alternately from each of the two pieces, Mrs. K. found that she had the greater part of each memorized. It required only two weeks more of this intensive practice to enable her to put together and memorize both of the compositions. To finish them and give correct interpretations was next a matter for continued. Her gain in technique was realized by the fact that, after a week's practice on the two new compositions, she could play acceptably the *Scherzo* which had "stumped" her the week before.

Thus in three weeks' time she had gained technique, learned two new pieces and learned one brilliant composition. But the biggest gain was in self-confidence. She had lost a feeling of power. She had accomplished what she set out to accomplish. She no longer feared to play privately for her friends or in public.

What Are Scales For?

By A. A. WHITOL

IN PIANO technique no subject, perhaps, is so little understood as the purpose of scales. First, we must consider what scales are not in order that we make plain what they are. Scales are not five-finger exercises in the sense that they promote general development of the fingers, for scales do not envelop all the fingers alike.

There are principally two forms of scales—scales with the thumb passing under or fingers passing over the thumb, the fourth and fifth fingers remaining idle, and scales with the fifth finger passing under or fingers passing over the fifth, the thumb and second finger remaining idle. The latter form of scale playing is taught in connection with octaves, and in the days of Liszt and Radziwinski was very popular, especially with Kullak.

The most common scale, of course, is that

of the thumb passing under the fingers and is primarily for the purpose of training the thumb to do smooth work, going under fingers and fingers passing over, going under as the case may be. For these reasons the movement of the thumb study is to watch the thumb must pass under as soon as the second finger has played, and then as the scale until it is needed. If this one point and has absolutely no value and the time spent in practicing is utterly wasted, and five-finger exercises.

Scales should be taught in various rhythms—two, three and four notes to the count and with the metronome. Experience has shown that without a metronome very few people ever develop a speed of more than three hundred notes a minute. But with the metronome setting a pace the student can acquire fluency in a reasonably short time.

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MASTER DISCS

(Continued from page 702)

Ravel's "Rhapsodie espagnole" was written in 1907. It is a series of vividly realized tone paintings in Ravel's particular style, combining *Prélude à l'après-midi d'un faune*, *Allegretto*, *Habanera*, and *Feria*. The first section which prepares the mood of those that follow, is a poetically atmospheric one. *Allegretto* and *Habanera* are both founded upon traditional Spanish themes. *Feria*, which is intended to convey the impression of a Spanish holiday, is rhythmically stimulating and has been praised as the best section of the work. The "Rhapsodie espagnole," although not a generally popular work (it is too studied in effects to be called inspired), is nevertheless colorful and has a pungent charm. M. Piero Coppola does justice to its verve and its elegance in the Victor recording on discs 9700 and 9701.

Ravel's Sharp Delineations

RAVEL AS the poet of *petite sensibilité*, created in his *Pavane pour une infante défunte* a minor work of considerable charm. It is good to have this little piece in his own orchestrated version. He showed us *Pavane* and his *Colonne d'Orchestra* give us on Columbia disc 6785D. The recording, too, is unusually fine.

In praising a new recording, we omitted to have their. Last month, we omitted to point out that we were considering Victor set 77, played by M. Piero Coppola

and the Grand Symphony Orchestra, as omission which we greatly regret.

Authentic Hungarian music is less known on records than that type which has sprung from the influence of it. Brahms' "Hungarian" Dances, Liszt's "Hungarian Rhapsodies" and various other compositions of similar genre may owe their origin to Hungarian folk music but they are scarcely to be called truly Hungarian in character. The czardas, that national Hungarian dance with its passionate quality and changing rhythms, does seem to be known in its native form. We therefore submit a list of authentic recordings made by gypsy orchestras of cards typical of the true Hungarian temperament.

Mag at mendjál-Csárdás, and Beszéd-tan Tancsara Bejarsak-Csárdás, played by Beszék Károly Csáiganyzenekar. Victor disc 78567.

Rogozsi A. Csizsán Ami Vettél-Csárdás, and Szerelem Vagyok, Csárdás, played by Debrezenci Kiss Lajos Csáiganyzenekar. Victor disc V11008.

A. Ti Utasokba, Borzák A Debrezenci Csárdás, and Ríg Szakadt Fel A Szívem, played by Debrezenci Kiss Csáiganyzenekar. Victor disc V11001.

Ebrolak A Galambok, and Csokanak A Fel Készed, played by Mardé Csáiganyzenekar. Columbia disc F10313.

Féher Sejébed Készed, and Mandula, played by Bura Szándor Csáiganyzenekar. Columbia disc 30221-F.

Violin Technic, Past and Present

(Continued from page 743)

beauty of the trill, by one of the unrecognized secrets of left-hand technic. It is learned that, in reality, the trill was nothing more than a rapid reiteration of two notes, during which one finger is active tones, and the other quiescent. He reduced the speed of the active finger till no resemblance to a trill remained, and there he bled to a trill remained. He found the very germ of left-hand technic! Deprived of its rapidity, this reiteration proved to be nothing else than the simplest possible digital act of which a violinist is capable—the raising and lowering of a finger!

Reduced to such a clear and simple truth, it was not difficult for Kreutzer to carry his reasoning into a higher domain. All left-hand technic, he reasoned, every prelude and variety, requires strength, precision, accuracy and agility of the fingers. If these four qualities are imperative, if these are absent in the very simplest technical demand that can be made of a player

—the raising and lowering of a finger—then the whole edifice of violin mastery must necessarily be weak and faulty! Thereupon Kreutzer seized upon the trill as the surest foundation on which to build strength, precision, accuracy and agility.

That the ultimate result would also be a beautiful trill was of relatively slight importance; but considered as a fundamental principle of all left-hand technic, the trill, Kreutzer found, deserved the endless patience and study of every violinist. To this day Kreutzer's discovery remains widely unappreciated. When the great truth which he sought to proclaim is grasped in its simplicity and perfection, the violinist will not have to fight the technical battles over and over again. Instead, his left-hand problems will be more quickly solved, his hours of daily toil will be reduced, and his enjoyment in his work will be both immediate and complete.

High School Music Festivals

(Continued from page 745)

from all parts of the city in order to obtain a place on the program.

To the school, the community, and to the combined vocal and instrumental groups the advantages of the music festival in the schools are apparent. The idea is single school or district-wide music festival developed in many far-seeing communities.

The ultimate success of the music festival depends upon: a wise selection of music, and of participants, the cooperation of the schools concerned, a careful training in the performance of the music, a very definite performance of the music, a very definite and detailed organization, the maintenance

of strict discipline and the development of keen interest and loyalty on the part of the young performers.

We in Philadelphia have worked along the lines suggested and feel that the results have been good. In the words of Samuel Leclair, a music festival program helps the works of great masters and whose preparation has been good "is doing an inestimable service for American music. Furthermore, the effect of this training in the unbalancing of discriminating audiences will be inconceivably great."

"There is a loftier ambition than merely to stand high in the world. It is to stand down and lift mankind a little higher. There is a nobler character than that which is merely incorruptible. It is the character which acts as an antidote of corruption."—HENRY VAN DYKE.

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Looking over the orders for reprints of works already on the market gives a reminiscence with well-established works which, on their market, have sold, where sales of thousands of copies each year and, at the same time, knowledge is gained of comparative value of the editions which, even such favor in their first few seasons as to begin to be known as "regulars" on the printing market. The printer's order for reprints will keep the presses and press men busy for weeks past but since space is so limited, we are able to mention only a few.

Outstanding among the book publications is that book so popular with music teachers, *Sutcliffe's Note Spelling Book* (price, 40 cents). This clever work, through stories utilizing words made up by the notes on the lines and spaces of the staff, is a very successful aid in teaching notation. Another elementary piano book and the printed edition of the very popular *Melody Pictures* by Jessie L. Guyton (price, 40 cents), which is the first book of *Melody Pictures* form a very attractive work of piano instruction on Guyton's method. Little *Edith and Samson's* *Middle Principles*, *Little Edith and Samson's* *Middle Principles*, *Little Edith and Samson's* *Middle Principles* (75 cents) already has built up a gratifying sales record in the comparatively short time it has been on the market. This is a thoroughly up-to-date first piano book for very young beginners. Another educational work ordered reprinted this month is *Phillips' Preparatory School of Technique* (price, \$1.25). This is a book which is a thoroughly up-to-date first piano book for very young beginners. Another educational work ordered reprinted this month is *Phillips' Preparatory School of Technique* (price, \$1.25). This is a book which is a thoroughly up-to-date first piano book for very young beginners. Another educational work ordered reprinted this month is *Phillips' Preparatory School of Technique* (price, \$1.25). This is a book which is a thoroughly up-to-date first piano book for very young beginners.

Baker and Daniel's book, *Junior High School*, is a book which is a thoroughly up-to-date first piano book for very young beginners. Another educational work ordered reprinted this month is *Phillips' Preparatory School of Technique* (price, \$1.25). This is a book which is a thoroughly up-to-date first piano book for very young beginners. Another educational work ordered reprinted this month is *Phillips' Preparatory School of Technique* (price, \$1.25). This is a book which is a thoroughly up-to-date first piano book for very young beginners.

Reprints frequently utilized by piano teachers as well as by kindergarten and primary grade teachers, is *Robert and the Child World*, No. 1 (price, 25 cents). This is a book which is a thoroughly up-to-date first piano book for very young beginners. Another educational work ordered reprinted this month is *Phillips' Preparatory School of Technique* (price, \$1.25). This is a book which is a thoroughly up-to-date first piano book for very young beginners.

A selected few of the reprints are given active numbers, but the remainder are in the following list:

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20900 <i>Walley—Soprano-Solo</i>	40.25

OCTAVO—SOLO, ALTO AND BASS

	Octavo—Men's Voices	
20483	Sheep Hollow Tune—Richard Kearns	12
	Octavo—Mixed Voices	
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Scales

Everyone practices scales, of course, but it seems that many times people practice them without understanding them or knowing just what they are.

The scale is a very ancient form in music. The Greeks used scales in their music as long ago as five hundred B. C. And they had many more forms of scales than we have now, depending on how they arranged their whole-steps and half-steps.

The arrangement of our modern MAJOR scale is TWO WHOLE-STEPS, ONE HALF-STEP, THREE WHOLE-STEPS, ONE HALF-STEP. If you memorize this form you need never be uncertain or confused when playing a MAJOR scale. It does not make any difference where you start the scale. Just follow this form.

Also, notice, if you divide this in half, you will notice that you have two sections exactly alike. The Greeks called these sections "tetrachords," and the meaning of that was that it made a little tune to be played on four separate strings, for of course there were no keyboard instruments in those times.

Go to your piano and make a MAJOR scale; divide it in half and notice the two similar sections. Do this on each of the twelve tones in the octave. Then of course they must be fingered correctly and practiced over and over to be played fluently and smoothly. Do you do your scales well for your teacher?

If you can play all of your scales understandingly and fluently it will help you in your musical progress, because scales are the background of music.

Next time we will take up MINOR scales.

Practice Play

By ELVIRA JONES

I make my practice hour each day
An hour of fun and joyful play!

I let my hands

Be back and fill,

Clucking up

And down a hill!

(They're really playing scales, you know,
But I just never call it so.)

Then each hand

Leaves me gay, off,

Dancing, prancing,

By itself!

(I practice each hand separately,
So it will move appropriately.)

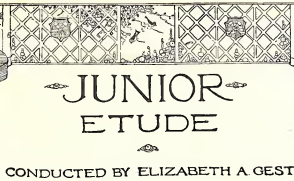
When they're finished,

As I please,

They're unbroken

Little melodies!

Each practice hour is one big game,
But I am learning just the same!



Miss Anderson's Surprise

By GLADYS M. STEIN

"Do we have club meeting this next Saturday?" asked Clara as she was leaving Miss Anderson's studio.

"Yes," answered the teacher, "and we shall begin promptly at eleven o'clock."

"Who is to be in charge this time?" Clara inquired.

"Doris Gausman will lead the games, but I have a little surprise for the members, too!"

"Won't you tell me what it is going to be?" Clara begged.

"No, not today; but you will find it out at the meeting," was all that Miss Anderson would say.

Clara kept thinking on the way home about that surprise. She knew it would be something unusual and probably would contain a lesson for the whole class.

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things she had tied to his hands and arms. Paul knew the hint about poor hand position was for him. The others realized it was a lesson for them, too.

The result of Miss Anderson's little illustration was better lessons from the entire class. The children became more careful in their practicing because they saw that bad mental habits carried just as much trouble as weights hanging on their hands.

??? Ask ANOTHER ???

1. If a scale has five flats, what is the signature of the dominant of its relative minor?

2. What is the leading-tone in the key of C sharp?

3. What is the value of a triplet of sixteenth notes?

4. When was Schumann born?

5. What instruments comprise the string section of a symphony orchestra?

6. What was the nationality of Grieg?

7. What instrument is this?

8. What is meant by "in unison"?

9. In what opera do the Knights of the Holy Grail appear?

10. What composer is this?

11. What opera do the Knights of the Holy Grail appear?

12. What composer is this?

13. What opera do the Knights of the Holy Grail appear?

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25. What opera do the Knights of the Holy Grail appear?

26. What composer is this?

27. What opera do the Knights of the Holy Grail appear?

28. What composer is this?



"You will soon see," she answered.

The brick was marked "POOR RHYTHM" and tied to his right elbow.

The box soon hung from the third finger of the same hand, and his notice read "WRONG FINGERING."

From the left arm she hung the bottle with "CARELESS PRACTICE" marked on it.

And last of all she tied the chain with its sign of "POOR PEDALING" on his right ankle.

"Now, children, you claimed that it wasn't fair to match Richard against Paul in a playing contest because Richard was the more advanced. But who would win now with all these things tied on Richard?"

"Why, Paul of course," Tommy shouted.

Richard's face which had been so bright at the beginning was gloomy now.

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JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No 34—English Composers

IN LOOKING over the list of composers in the Little Biography Series, you may have noticed that there were a great many German composers, and many Russian and French and Italian, but not any English ones.

This month will be a study of English composers, most of whose names are familiar. And, while this list could be made through in America his name is more familiar than his music at the present time.

Sir William Sterndale Bennett (1816-1875) wrote many things for orchestra, though in America his name is more familiar than his music at the present time. But the music, as well as the name, of Sir Arthur Sullivan is known everywhere, and people who are not musicians at all seem to enjoy humming and whistling the tunes from his comic operas. For these operas, his friend Gilbert wrote the words (or librettos) and the words are such an

important feature in these operas that their authors are generally spoken of together as "Gilbert and Sullivan," and this does not happen in the case of any other opera writers.

Some of "Gilbert and Sullivan's" favorite operas are the "Mikado," "Pirates of Penzance," "H.M.S. Pinafore," "Trial by Jury" and "Iolanthe," and these are frequently given by large opera companies as well as by groups of amateurs. Sullivan's dates are 1842-1900, but, as in the case of the other dates in this month's study, they need not be memorized. They are given for "reference" and to keep your note books complete.

Parry and Stanford are other well-known composers, and these composers were professors of music in Oxford and Cambridge Universities. Sir Edward Elgar, born in 1857 and still living, is one of England's best known composers. Many juniors have played his pieces or are familiar with them, especially the famous march "Pomp and Circumstance."

Cokeridge-Taylor, an Englishman of African descent, is well-known in America for his setting of "Hiawatha," the very popular Longfellow poem about the young Indian hero. This poem, by the way, has been translated into nearly every language, and is popular in all countries.

Delius, Bantock and Vaughan Williams are other familiar names, and they are still

living and more "modern" in their compositions. The "London Symphony" of Williams is frequently played in America and is very beautiful.

Gustav Holst, John Ireland, Frank Bridge, Arnold Bax and Lord Berners are well-known English composers of the modern type, and their music will probably be heard more in the future than it is today.

The best known of the modern English composers is, of course, Cyril Scott (born 1879 and still living). His writings are full of interesting harmonies, and, besides writing many large works for orchestra, he has written many little pieces for piano so that juniors have more opportunity of knowing his music by actually playing it rather than by merely hearing it.

Percy Grainger was born in Australia in 1882 but became an American citizen and spends most of his time in America when he is not on long tours as a pianist. Juniors have often heard and played his compositions and have probably heard him play also. In his compositions he frequently uses folk-song tunes in which he is very much interested.

Arthur Elton (born 1891) also spends much time in America, choosing California. His works are very "modern," but one does not have many opportunities of hearing them.

Engine Goossens (born 1893) has also come to America and is well-known as an excellent conductor as well as composer.

Your club program you might use: Elgar, *Pomp and Circumstance* (just the march section.) *Sabat d'annus*.

Grainier, Irish Tune from County Derry, *Country Gardens* (rather difficult), *Children's Hour*.

Scott, *Fairy Folk*, *Song from the East*, *Lotsa Land*.

Gilbert and Sullivan, songs from any of the operas (if you can sing).

Questions on Little Biographies

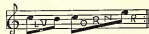
1. Name five modern English composers.
2. Name three operas of Gilbert and Sullivan.
3. Name two or three English composers who live in America.

Who wrote the march "Pomp and Circumstance"?
Which composer uses many folk-tunes as the basis of his composition?

Original Compositions

It often happens that the Juniors write little compositions that they think are rather good and then send them to the Junior Etude. But the Junior Etude does not use such things, and so they must always be returned: so it would save everybody lots of trouble if you did not send them in. Show them to your teachers if you want to, or to your families, but do not send them to the Junior Etude. There is one here from someone, whose initials are L. E. K., but the name is written carelessly

and cannot be read and there is no address on the paper. So this particular composition cannot be returned. It is called "Tress." If the writer of this has been wondering why he or she never heard from the Junior Etude about it, or why it has not been returned, that is the reason. Incidentally, that is not the first thing that has been sent in without a return address, but it shows how important it is to write clearly and give your address.



DEAR JUNIOR ETUDE:

I play triangle in our rhythm orchestra. We have a club and study the lives of the great composers. I enjoy my music so much and wish that all girls and boys could study it.

From your friend,

VICTORIA WATKINS,
Alabama.

DEAR JUNIOR ETUDE:

My piano teacher has organized a club, called the "G Clef Club." It is divided into two parts and I am in the first division. My ambition is to become a pianist. One of my hobbies is reading about famous old masters and music.

From your friend,

LOIS KAHER (Age 12),
New York.

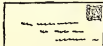
DEAR JUNIOR ETUDE:

I play the piano, guitar and harmonica. I am interested in Junior Music Clubs, and although there are none here, we may start one if we get enough members. Do the members have to play an instrument? We have already started a rhythmic orchestra.

From your friend,

IRENE MCNEIL (Age 13),
New Hampshire.

N. B.—Some music clubs make it a rule that all members must play an instrument, while others do not. Each club makes its own rules and regulations. Why not use the rhythmic orchestra for the beginnings of a club? The new members who cannot play it might write essays about composers, and all might join in musical games and group singing at the end of the meetings.



DEAR JUNIOR ETUDE:

I was eight years old in February, and this is my first letter to the Junior Etude. My mother and father were born in Philadelphia and we came out here to live about three years ago. Since we came here my mother has been teaching me music on a bely organ. I am enclosing a little straw bracelet that was made by a little native child.

From your friend,

KATHERINE MARIE HEN (Age 8),
Africa Inland Mission,
Mabuki
Tanganyika Territory, Africa.

DEAR JUNIOR ETUDE:

I am six years old and have studied music nearly a year and have played in my first recital. Mother reads me letters in the Junior Etude. I am fortunate to have a teacher who lives just two blocks from my home.

From your friend,

SARAH AMANDA PHILLIPS (Age 6),
Alabama.

DEAR JUNIOR ETUDE:

We have a morning service in our school where someone reads to the front of the assembly and calls on people to read stories or poems or tell things. I want to use some of the poems in the Junior Etude for our assembly.

From your friend,

CLARK SCHWARTZBAUMER (Age 10),
Oregon.

Letter Box List

Letters have been received from the following, and we regret that space will not permit these letters being printed—

Margaret Elodie, Quezon, Seaboard.
Lore Marie Hooty, Carolyn Street, Sarah Schlusman, Oregon Weston, Lenita Clark, Mary Jo Jones, Helen Wettersing, Sylvia Sadofsky, Angelina Rains, Elsie Marie Hendrix, Mary Sue Freeman, Carol Betts, Laurence M. Smith, Barbara Martin, Dorothy Jeffries, Elsie Martin, John Young, Sue Evelyn Hillard, Sheila Kelly, Sarah M. Jase Wilson.

Answers to Ask Another

- One bat.
- 2 shays.
- A triplet of sixteenth-notes has the value of one eighth-note.
- Schumann was born in 1810.
- The string section of the orchestra is comprised of the first violins, second violins, violas, violoncellos, double basses and harps.

- Grieg was Norwegian.
- Clairnet.
- In *anison* means different instruments or voices producing the same pitch.
- In the opera "Parsifal" by Wagner, 10, Maurice Ravel.

Name
Time
Score

Ear Training

A very good ear
Is a very fine thing,
And will certainly help you to play:

A very poor ear
Is no good at all,
So start in to train it today.



Examination Privileges Granted

Victor Radio Electrola RE-57. Combines Victor Micro-Synchronous, Screen-Grid Five-Circuit Radio, the New Victor Electrola, and Victor Home Recording, in one exquisite cabinet. Makes and plays records electrically in your own home—of your own voice or selections from radio. List Price \$285, less Radiotrons.

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Less Radiotrons



THE NEW Victor Radio *scores immediate success*

PUBLIC ACCLAIMS NOVEL ENTERTAINMENT FEATURES OF SENSATIONAL NEW MUSICAL INSTRUMENT

THOUSANDS of homes, from coast to coast, are enjoying today a new kind of radio performance, a new kind of entertainment. The New Victor Radio, the finest and most beautiful instrument Victor has ever built, is revealing what radio reception, in its ultra-modern perfection, can really mean. And the Victor Home Recording Radio Electrola is providing a totally new kind of pleasure—making your own records at home.

Never before have you seen or heard anything like the new Victor Radio. It will give you more thorough enjoyment, and more varied enjoyment, than you can get in any other way. The proof is easy. *Hear it . . . separately, or with the Home Recording Victor Electrola.* Compare it . . . judge it!

You, too, will say, like the world's greatest

artists, "At last radio has come into its own!" You, also, will thrill to the marvelous fun of recording your own voice—making "vocal snapshots" with the new handy home microphone of the New Victor Radio Electrola. It's the life of the party! Find out what home entertainment can really be with Victor Records and this New Electrola! Revel in the music you want when you want it.

Above all, don't say, "I cannot afford Victor Radio." You can! *Never before* have such sensationally low prices been possible for supreme Victor quality! You can have the New Victor Radio in your choice of the three exquisite models . . . separately, or with the Home Recording Electrola.

The Victor name and trademark are your safeguard of dependability. *You must be satisfied . . . and you will be!*

Words cannot tell all this story. You must see . . . and hear the New Victor Radio and Victor Radio Electrola. At your Victor dealer's . . . today.

9 Features of the New Victor Radio

- 1 *First five-circuit micro-synchronous screen-grid radio.*
- 2 *Home Recording—Victor's latest development!*
- 3 *Victor Acoustic Tone Control—created and introduced by Victor.*
- 4 *Victor Tone—more beautiful than ever!*
- 5 *New Beauty of Appearance—most striking cabinet Victor ever designed.*
- 6 *The New Improved Electrola—plays Victor Records with startling new beauty.*
- 7 *Micro-Synchronous Radio—perfect performance . . . A child can tune it!*
- 8 *New Sensitivity—bringing you the station you want—when you want it.*
- 9 *New Selectivity—sharply separates the station you want from all others!*

THE NEW
Victor Radio
HOME RECORDING
Electrola



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