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James Francis Cooke

The Journal of the Musical Home Everywhere

THE ETUDE
Music Magazine

FEBRUARY 1931

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

Editor JAMES FRANCIS COOKE — PUBLISHED BY THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA. — Assistant Editor EDWARD ELLSWORTH HIPSHER

Vol. XLIX No. 2 — PRINTED IN THE UNITED STATES OF AMERICA — FEBRUARY, 1931

THE WORLD OF MUSIC

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

JEAN PHILIPPE RAMEAU

JAN I

THE CASTOR AND POLLUX of Jean Philippe Rameau was the work chosen by M. Jacques Rouché for the opening of the season at the Opéra of Paris. This work, which was first performed one hundred and fifty years ago, was presented with every care given to the staging of the sumptuous and charm which made it so successful when first produced. Rameau was the only [illegible] composer to compete seriously with the transplanted Lully and the two may be said to [illegible] tion. Rameau [illegible] well to be [illegible] quotation [illegible] the fine [illegible] gave by Jean [illegible] consent to wheel [illegible]

ROMANO ROMANI'S "FEDRA" is announced for production in the early summer season at Covent Garden of London, with Rosa Ponselle in the title role. Romani has prepared Miss Ponselle for all her roles. His "Fedra" was produced in Rome just before the outbreak of the World War.

BAYREUTH, the Festival City! Why not? The performances of last summer drew ten thousand visitors to the little shrine which are reported to have spent more than three and fifty thousand marks for seats and to an [illegible] and a half million of marks in the city on food, the expenses, purchases and incidentals.

"MOZART'S "IDOMENEO" which had its first performance on any stage when given at the Mannheim Theatre one hundred and fifty years ago, with the composer conducting, was revived in its same musically historic city in January.

PIPE ORGANS to the number of 1695 and valued at $11,213,468 were built in the United States in 1929.

MASCAGNI'S "TRIS" will have a revival by the Metropolitan Opera Company in the spring when Elisabeth Rethberg will [illegible] Gigli in *Otello*. Iris had its first performance on any stage when presented at the Teatro Costanzi of Rome on November 22 1898. Its American premiere at Philadelphia, on October 14 1902 was conducted by the composer himself. At the first Metropolitan performance Karl Muck was the conductor. It also included Emma Eames, Rita Fornia, Caruso, Scotti and Journet.

PIETRO MASCAGNI

AN UNPUBLISHED COMPOSITION by Schumann has been discovered in the archives of Breitkopf and Härtel of Leipzig and is announced by the publishers. It is double canon for two sopranos and two tenors, to words by Annette von Droste, and bears no opus number. It was composed in 1849.

INSTRUMENTAL AS WELL AS VOCAL MUSIC in the public schools is the object of a bill to be introduced into the Ohio Legislature. Plans are already on foot to bring about a similar movement in other states which should eventually put the way for the long hoped for Ministry of Music and Arts in the President's Cabinet.

EMIL SAUER the veteran German pianist was honored by a setting aside to the occasion of his recital in Philharmonic Hall Berlin on October 18 1930 which celebrated the fiftieth anniversary of his activities in the concert field. Like all good "prima donnas" he celebrated his professional anniversary (?) annually.

RICHARD STRAUSS has written a new orchestral score for his "Salome," for the production of that opera at the State Theatre of Dresden.

THE FIRST NATIONAL EISTEDDFOD to be held in Ohio was that at Jackson from October 23rd to 25th. In this the Orpheus Male Choir of Cleveland which was awarded first prize in the Welsh competition of last year won the Edwin S. Giff Memorial Prize of fifteen hundred dollars. Lewis Ohio had in the number of prizes won with its Hermann Ladies Chorus holding the Columbus Dispatch Prize of six hundred dollars, the Lewis Harmonic Club leading among mixed choruses and a male quartet taking first in this division.

THE IOWA STATE TEACHERS ASSOCIATION on the occasion of its Seventy-ninth Annual Convention, in Des Moines, on November 14, 1930 presented The All Iowa High School Orchestra of two hundred and fifty instrumentalists in a program from the classic and French composers, and also a solo recital by Elmer Zimbelman.

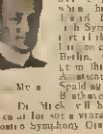
MUSICAL PORTRAITS to the number of three hundred and fifty have recently been presented to the Free Library of Philadelphia by the Kahn Rambrandt Studio. This is probably the largest collection of musicians of contemporaneous notables in the musical world that is now available for public use.

DR. HOWARD HANSON conducted on December eighth, by special invitation of Mario Pelis Lamond, director of the American Academy of Rome, the first program of American Compositions to be played by the Augusteo Orchestra of the Italian capital. He was the first student to hold the Fellowship in Music of the Academy.

DANIEL GREGORY MASON'S "Second Symphony in A Major" had its world premiere when performed, on November 7th and 8th by the Cincinnati Symphony Orchestra, with Sergei Kussevitzky conducting. It has been dedicated to the world famous organization in recognition of its Jubilee year celebration.

THE AGUILAR LUTE QUARTET that unique group of Spanish players who bring into our concert halls the delicacy and romanticism of the days of the troubadours, are again in America and welcome with their peculiar art.

WHEN PADEREWSKI gave his concert at Washington D. C., on November twenty-fifth, he was a guest of President and Mrs. Hoover at the White House. It was his stay in the capital.



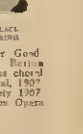
KARL MUCK

KARL MUCK, now in his eighty-second year, had a genuine triumph when he recently conducted Beethoven's Seventh Symphony at a concert of the Hamburg Philharmonic Orchestra in Berlin. On the same program the soloist was our Assistant Artistic Director, Albert Spalding interpreting the Beethoven *Concerto* for violin. Dr. Muck will be remembered in America for his years as conductor of the Boston Symphony Orchestra.

THE LITTLE THEATRE OPERA COMPANY that successful [illegible] of a boy at New York [illegible] its season at the Heckscher Theatre in New York on November 17th for a week's performance of Mozart's "The Beggar Student." This was followed in December 15th to 20th by Offenbach's "Orpheus in the Underworld" and on January 19th to 24th by Mozart's "The Marriage of Figaro." For the week of February 23rd to 28th the Don Pasquale of Donizetti and each of "Faublas and Pan" are promised. Here is real operatic art, and it Etzinkel.

THE MUSIC TEACHERS NATIONAL ASSOCIATION met in convention at St. Louis, from December 29th to 31st. Howard Hanson, president of the organization, was the leading spirit in the program of the occasion, with "Music in Higher Education" with Harold L. Butler and J. Lawrence Erb in charge. Public School Relationships, led by Russell Morgan and Karl Gerstenberg. "Present Day Social Aspects of Music," under the direction of Mrs. Elmer J. Otterway and Peter W. Dykema. "The Publisher and the Music Teacher and their Relation to Education," with William Arms Fisher and Mr. C. M. Tremaine presiding, while "Some Modern Developments in Piano and Vocal Pedagogy" and "The Concert and The Radio" were discussed in open forum.

HOWARD HANSON'S "Second Symphony" which the composer has not named the "Romantic," had its first public hearing when on November twenty-eighth it was presented on the program of the Boston Symphony Orchestra, with Serge Koussevitzky conducting. It has been dedicated to the world famous organization in recognition of its Jubilee year celebration.



MR. LACK GOODSON

GEORGE W. CHADWICK after thirty-seven years as director as director of the New England Conservatory has resigned, his resignation to be effective on January 1, 1931. Mr. Wallace Goodrich, dean of the faculty since 1897 and conductor of the New England Conservatory Orchestra, has succeeded in his important post. Mr. Goodrich founded and conducted the Boston Choral Art Society 1901-1907 was choral conductor of the Worcester Festival, 1907-1907 conductor of the Cecilia Society 1907-1910 and conductor for the Boston Opera Company 1909-1912.

(Continued on page 146)

THE ETUDE MUSIC MAGAZINE FOR NEXT MONTH

An Issue of Notable Interest

IDIOSYNCRASIES OF RICHARD WAGNER

By HANZ VON EHRENMESTER

Wagner, the Composer and the Man, stirred up more heated discussion than perhaps any other figure in all the annals of music. Read this article and learn something of the oddness that made up his volatile personality.

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SOME ORIGINS OF THE HARP

By W. H. GRATTAN FLOOD

An interesting dissertation on the early history of this most poetic and romantic of all the musical instruments.

PIANO PLAYING CONTESTS

By VERNON SMITH

One who has had the experience will tell how to conduct these breeders of enthusiasm and interest in music study.

A PHENOMENAL MUSICAL MEMORY

By TOBIA NICOTRA

A noted Italian biographer discusses the genius which enables Arturo Toscanini to conduct a large repertoire of the masterpieces of operatic and symphonic music without reference to the printed page.

THE ETUDE MUSIC MAGAZINE

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"Music for Everybody"

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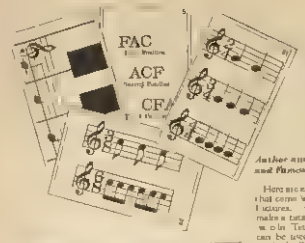

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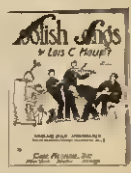

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WHEN I ARRIVED IN THE METROPOLIS

By Helena Parker Sarto

The name above this article is not my own but it corresponds to the name by which I usually am known. My mother was an American and my father an Italian professional man. My mother was discovered by one of his new and friends and when I realize how bad it was I do not blame him as a judge.

Out of a mere professional name and through some loans from interested friends I was sent to a metropolitan school for study. My mother was so convinced that I knew how to take care of myself so I went alone which caused my Italian father much unnecessary uneasiness. I found so much temptation in this large city that was so unlike my home town. Temptations that may manage a girl are far more than I could tell of which she develops within herself than are the outside influences. A girl who is brought up right and has a background of character knows what to keep away from and she may go anywhere.

It was a little difficult to find quarters at the start. I landed in the metropolis late enough and put up at one of the big hotels. The rates were about the same as in my home town. The following day I [illegible] from Winona. He is all about he [illegible]

STAGE OF LA SCALA OPERA HOUSE AT MILAN

After the [illegible] of a teacher [illegible] come by my father's friend. I had also [illegible] he kind of a man who would help me [illegible] I felt [illegible] had been little better than [illegible] picked up at home.

I knew no one in the city but I took a flight for some of the best music stores and pianos stores and talked with many people about the matters of training. In fact every I spent about ten days and many dollars of his pure and money I had brought with me. I realized however what an extremely important thing the feeling of the right teacher would be. My American grandfather was a farmer and he used to lay great stress upon getting the right tool by making his own sweat-saving tools. He knew that if he put in the wrong seed all his crop of hard labor and money would be wasted. I knew that if I got the wrong teacher the results might be disastrous.

Fortunately I received a very fine master right at the start. He understood the art of teaching and concentrated my voice. It grew stronger and richer very rapidly. Thus too he impressed upon me the fact that I was going into a market and that no matter how much enthusiasm I gave to art I could not sell it if I did not have something to sell and that the thing I had to sell "my voice" must be the very best I could produce.

If I were starting for the metropolis again as a girl I would certainly make a survey by correspondence of the best teachers before I left home. It is a part of the teacher's business to give a prospective student all necessary information in advance. The leading teachers have no time for foolish questions but they will gladly send information upon request.

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This page continues a service which is offered monthly by THE ETUDE, for the purpose of supplying Etude readers with lists of leading teachers in the larger cities, and as an aid to the teacher who will utilize this special opportunity to advertise his course of instruction.

THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

On Thursday evening, October 30, the Philadelphia Grand Opera Company, affiliated with The Curtis Institute of Music, presented Puccini's opera "Gianni Schicchi" in the Academy of Music, Philadelphia. With three exceptions the entire cast was composed of artist-students of the Curtis Institute, and the orchestra consisted entirely of members of the Curtis Symphony Orchestra. Sylvan Levin, assistant conductor of the Philadelphia Grand Opera Company and a graduate of the department of conducting of the Curtis Institute, conducted the performance.

A feature of Gianni Schicchi was that the orchestra was composed of young musicians from the Curtis Orchestra who played with zest and finish under the direction of Sylvan Levin also of the Institute making his debut as conductor. —Philadelphia *Inquirer* Oct. 31

Mr. Levin conducted with authority and a thorough knowledge of the score, which in many places is decidedly tricky. Mr. Mahler sang the monologue exceedingly well and with Miss Bodanskaya gave the principal duet charmingly. —Philadelphia *Public Ledger* Oct. 31

"Gianni Schicchi" was directed by Sylvan Levin who showed marked capability and scored a success. —Philadelphia *Bulletin* Oct.

Natalie Bodanskaya in "Gianni Schicchi" displayed a most pleasing and powerful voice of refreshing quality and charm. —
Philadelphia *Record* Oct. 31

The orchestra was made up of Curtis Institute students directed by Sylvan Levin. The orchestra showed careful preparation of the work, marshaled by the youthful director who knew every note of what he was doing. —
Camden, N. J., *Courier* Oct. 31

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

The Social Art of Music

At a large meeting held last summer, by the Associated Music Teachers' League, at the Wanamaker Auditorium of New York, Mr. Harold Bauer was one of the speakers. With characteristic energy and bigness of spirit, Mr. Bauer has taken an active interest in the practical welfare of the teaching profession, not merely in an impersonal way but also by actual contact.

Mr. Bauer, in his carefully worded address, laid great stress upon the social advantages of music, insisting that music, to be enjoyed to the utmost, demands an artistic communion of the minds and souls of at least two people. For the most part he is right in this, although some of the writer's highest moments in music have been those found when, while playing in solitude, the spirit has taken temporary flight to those rhapsodic realms which can be attained only on the wings of music. Just now we have read a letter from a young lady Etude friend in Gharpuri near Poona, India, who writes: "I have no friend out here, so the only companion I have is my piano. I have never known myself to be lonely. Music is really a most enjoyable pastime and one of nature's most wonderful gifts." Unquestionably thousands find music a friend in the deepest solitude.


HAROLD BAUER

Mr. Bauer feels that "the idea of meeting together for the purpose of playing music merely because this is a lovely and satisfying thing, seems today to have gone out of fashion. It is our task to try to bring it back. There is no reason why music making in this spirit should not be at least as popular and as enjoyable as bridge-parties, automobiling and golf. It all depends upon the extent to which a necessary amount of study can be made attractive."

Mr. Bauer is quite right in this. The fun of making music together is excelled by no other recreation. In those periods of modern history when culture has been at its highest, in the golden hours of fair Florence, in the glamour of the Elizabethan Court, in the brilliant sunshine of the Court of France when it extended its influence over that great area bounded by St. Petersburg (Leningrad), Vienna, Rome, Madrid and Paris, the making of music in the social sense was literally a necessity. The aristocrat or the man of affairs who could not at least "scrape a fiddle" or "toodle a flute" was something of a curiosity.

Possibly more people are actually playing together today than ever before, but they are playing in different kinds of groups. In clubs, in public schools, in colleges, there are vast numbers of instrumental gatherings. These will all lead to that important development which Mr. Bauer emphasizes so strongly, that is, playing in more intimate social groups at home.

At the National High School Orchestra and Band Camp at Interlochen, Michigan, we noticed that, notwithstanding the great amount of ensemble practice the young folks received in a regular way, they still wanted more and formed quartets, quintets and other smaller groups, just to play for the joy of the thing.

Great technical advancement is not necessary for a large degree of enjoyment. Playing together gives a satisfaction, even when the players have somewhat limited ability. We have seen this again and again. We recently heard a group of school-boys struggling with the terrible combination of violin, saxophone, cornet and piano. They were having "the time of their lives" and, when the musical seas became too rough sailing, they merely looked at each other in proper consternation and sailed ahead over the breakers until they regained their equilibrium. If these players had waited until they had technical proficiency of a higher order, they might never have gotten together at all. The fact is that they played right ahead, and enjoyed every moment of it. Naturally their playing improved daily.

It is quite obvious that Mr. Bauer's object is to develop the amateur spirit—which, after all, is vastly more important for the continuance of any art than the professional attitude. The best professionals are amateurs in that they do not follow their profession merely for the mercenary side of their work but in a really larger degree, for the sheer love of it.

NEW TRIUMPHS FOR PADEREWSKI

ANYONE who may have had a suspicion that public interest in the art of playing the piano might wane in the future should have attended the recitals of Ignace Jan Paderewski this year. Despite rumors of depression, Mr. Paderewski has turned away weeping thousands from the box offices—and well might they weep.

Never in his career have we heard him play more delightfully, more radiantly, and more satisfactorily. We have been hearing Paderewski ever since his very first recital in New York City. It is something of an achievement for a man at seventy to play a program so full of virility that it thrills quite as much as those he played when he first came to this country. Added to this is the magnificent transubstantiation of a great soul in the incandescent years in which he has lived and struggled for a high ideal.

Physically Mr. Paderewski gives the impression of being in much better shape than he was decades ago. His task is Herculean. The valuable gentlemen, who with calipers, batteries and scales appraise our body and brain efforts and tabulate them, tell us that there is almost no human performance which exacts such vast energy as the long pianoforte recital. The labor of the blacksmith and the mill worker falls scientifically into the background. Yet after such an exhausting period Mr. Paderewski seems, despite his years, to be unusually fresh and capable of repeating his performance.

THE DANCE IN THE VORTEX

A FEW years ago we took the Cook's trolley up the slopes of Vesuvius to the very top four thousand feet above the azure bay of Naples. We were persuaded to attempt a trip down into the crater. With a moving picture camera we clambered down the crumbling lava until the sulphur fumes drove us back. Nothing was to be seen in the haze of poisonous gases, and all we got for our pains (apart from a sore throat) was the sound of the blub-blub-blub of the lava, making little whirlpools of boiling stone—a noise for all the world like a giant pot of porridge boiling away on a stove. Thousands of tourists go through this experience and discuss their bravery, with expanded chests, for years thereafter.

Millions of people are dancing furiously in the vortex of modern life with scarcely more reward. The wild capers of these misguided souls are worthy of the tears of Zeus. They climb and climb and climb the mountain of prosperity and then fall into the vortex of the insane fight to secure amusement, only to find poison gas and blub-blub-blub. There they go whirling around and around so asphyxiated with the fumes of this pernicious existence that they find it impossible to extricate themselves.

An automobile is one of the delights of modern life but, if it is used merely to get into a Sunday procession of chug, chug, chug and poison gas, it becomes a penalty rather than a pleasure. Music is one of the blessings of God but, if it is used merely as the background of a cheap night club (and what night club is not cheap?), it becomes a part of the toxic air of a "joint" and the bang, bang, bang of jazz. Every night, in cities all over the United States, thousands of humble bipeds bob up and down in the Dance of the Vortex, persuading themselves that they are having a good time, in an atmosphere where everything is hot but decency. Texas Guinan, empress of night clubs, hails her festive patrons as "suckers." Hark ye, Machiavelli! You contrived no sharper barb of irony. "Come on—you suckers, join in the dance!"

The radio is one of the necessities of modern homes but, when it is used to the exclusion of personal music study, the listeners become like the visitors in the gallery of a banquet hall, who look on while others eat.

Moving pictures have added enormously to our pleasure—but everyone knows that only about one in ten of the moving pictures are worthy of our consideration, yet millions go night after night, when they might enjoy themselves infinitely more with a little delightful effort at home.

If you have not joined the Dance in the Vortex, you are among the blessed. The great joys of life are those which come from participation in the things which advance life itself. They never come to those who content themselves merely with permitting others to amuse them. Happiness comes from personal effort to advance oneself and to help others. Good literature, good music, wholesome exercise, the feasts of friendship that we produce ourselves in our own homes, these are priceless. These are not to be found in the Dance of the Vortex.

THE MUSICAL LABORATORY

JOHN REDFIELD in his excellent "Music: A Science and an Art" says, "The central feature in a school of music should be the musical laboratory" and by that he means an acoustical laboratory. He is right in assuming that musicians generally would be better for a knowledge of the science of sound. They would comprehend musical problems with far more intelligent knowledge and precision. It would spare them making statements about the art, which can only be vulgarly described as "hot air." However, we prefer to look upon any good music school in which practical or applied music is taught as a laboratory in itself as distinguished from those more or less arrogant scholastic departments of certain colleges in which only the theory of music or the appreciation of music is stressed.

The very university faculty that would laugh at a course in the theory and appreciation of Chemistry, Mathematics, Engineering or Astronomy often has Music set off in the corner as a purely abstract subject when music is one of the most practical things in the world.

True, Astronomy may be taught without the use of a telescope, but how much more interesting and vital it may be made with one. The absurdity of teaching chemistry without a laboratory is at once apparent, but some educators who ought to know better seem to think that there is something peculiarly fitting in segregating musical history, theory and so forth from the actual learning of music itself, by the study of an instrument. These hide bound pedants are in order for a great awakening when they investigate the unsurpassed educational benefits that come from the study of the piano, for instance. At least they ought to ask themselves why musically trained pupils secure such high marks in other subjects, and show such notable results by comparison in intelligence tests.

PUTTING AN EDGE ON YOUR TECHNIC

RECENTLY we talked with a very widely informed musician who said, "The days of Bertini and his kind are passed. To-day the pill has to be sugar-coated or made tasteless, or the pupil will not accept it."

In one field this is correct. The little child should at all times have music presented in as palatable and charming form as is possible. Let his first impressions of the tone art be that it is angular, dull or ugly and we may stamp out that natural childlove for music, which is priceless.

All modern education of young folks is based upon this principle. It has literally changed the policies of all of the juvenile textbook publishers, here and abroad. Books for young folks are now made as fascinating as possible and are liberally illustrated. At the same time, they are written on sound, progressive pedagogical lines.

On the other hand there does come a time when straight out-and-out technical exercises cannot be replaced with any other material. The late Carl Faelton of Boston, the late Alexander Lambert of New York, the late Maurice Leefson of Philadelphia, all were distinguished by having pupils who played with exquisite finish as well as with evident substantial musical foundations. These men were strong advocates of an abundance of technic. Their pupils played with a surety and ease which indicated this.

Technic has been called "the musical grindstone" but, until someone can explain how knives can be sharpened without grindstones, we shall be unable to develop a method by which technic can be brought to its proper edge without abundant exercises. One of the great teachers of virtuosi was once asked who were his best pupils. His reply was, "The ones who have played the most scales."

Leschetizky As I Knew Him

By the American Concert Pianist

FLORENCE TRUMBULL

New Secrets of the Pedagogical Art of the Most Famous Piano Teacher of his Time

IT IS with [illegible] humbleness that I [illegible] the centenary of my great [illegible] Theodor Leschetizky [illegible] whose birth [illegible] this year.

It is hard [illegible] that that "Grand Old Man of the Piano" has actually passed on [illegible] as he often [illegible] actual death so vitally alive is he still in the hearts and mind of his pupils.

He was a [illegible] and power in the piano world of his country, probably the greatest pianoteacher [illegible]. That is hardly a pianist [illegible] who has not at some time come directly or indirectly under his influence. Ignaz Paderewski, [illegible] Gabrilowitsch, Friedman, Schnabel, [illegible] Brailowsky, Hambourg, Goodson, Leon [illegible], John Powell, Frank La Forge, [illegible] Shattuck, Helen Hopekirk, Ethel [illegible], Geo. Woodbridge, George [illegible], Agnes Hope Pillsbury and Edwin Hughes are only a few who hailed from his studio.

The list of his grandchildren is equally imposing. Jopped passed by his Vladimir Horowitz, whose entire training was under the supervision of two teachers in the Kiew Conservatory, both Leschetizky pupils. And so the chain goes on.

In perusing various systems and methods of piano playing, widely used in this country, I so often have found them to be based on Leschetizky principles. The point of his teaching will surely go on through the ages as long as the piano is a musical instrument.

Leschetizky was born on June 22, 1830 on the estate of Count Alfred Potocki at Lancut (near Lemberg) Poland, where his father, Josef Leschetizky was retained as musical instructor in the young countesses of that noble house. The Leschetizky family however returned to Vienna in Leschetizky's early boyhood where he had lessons on the famous pedagogue Karl Czerny whose technical works are known to every piano student. (Czerny in turn was a pupil of Beethoven. In his "Fifty Daily Studies" one cannot help but see the Beethoven Sonatas in the background!)

Self Supporting at Fourteen

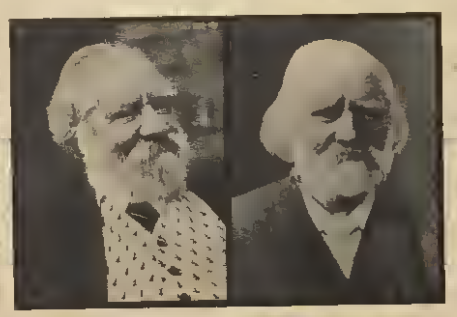
AT THE tender age of fourteen, though carrying a full school schedule, Leschetizky was already self-supporting and had his own small apartment adjoining his father's. He went to the "Gymnasium" (high school) from eight A. M. to one o'clock, after which he always taught at least two hours, school again at four o'clock. One might well ask, When did he practice?" One room in the apartment before going to school and another in the evening. If he was going to play in public he practiced two hours in the morning instead of one. He often [illegible] us with the fact that many pupils had their ears to the four shadings and meaning of music by endless hours of painstaking practice. It was in those early days he learned the value of concentration.

His playing was revelation indeed in his formative years (as was also that of Rubinstein) by hearing the Bohemian born pianist Julius Schulhoff, friend and protege of Chopin, in one of the aristocratic salons of Vienna. Schulhoff's playing was so finished and perfect that Leschetizky wept. Notwithstanding it fell flat on the assembled guests, who were accustomed to the fire-works, brilliant passages and variety of such compositions as the Transcriptions and Fantasies of Thalberg.

[illegible] Leschetizky felt ashamed of his own brilliant playing, its shallowness, its superficiality and of the plaudits of his benefactors and patrons. He withdrew from their midst to spend hours acquiring the warmth of tone, the polish, the subtlety, the perfection he had discovered in Schulhoff.

Learning to Create a Tone

ONE SWELTERING day his mother, hearing him repeat a single note many times, thought he had become insane with the heat. She rushed into his apartment, to find him chat only in his under-drawers, radiant over the discovery he had just made of how to produce a tone. Under his now sensitive fingers that tone was at



WHAT THE WAR DID TO LESCHETIZKY

[illegible] interested me. The effect [illegible] at [illegible] than now, as—one shown just before the war, and the old [illegible] for the first time—is very impressive.

[illegible] eyeing good [illegible] with all possible [illegible] regulation [illegible] also had an [illegible] [illegible] I was a man of ex[illegible] [illegible] He [illegible] thing. It on everybody, [illegible] pupil!

One [illegible], being unable to [illegible] a locksmith [illegible] his hand had [illegible] Aha! [illegible] nervous [illegible] place of physical strength [illegible] so must [illegible] And thus was [illegible] all Leschetizky pupils [illegible] at the end of scales [illegible] and bent the [illegible]

Leschetizky [illegible] in St Petersburg at the age of [illegible]teen. He had long felt the need of a change and a different field for his activities. He had friends there, too, which made the start less difficult. For a number of years he taught independently and in private homes, forming the nucleus of what in 1862 finally became the St Petersburg Conservatory with Rubinstein, Leschetizky and [illegible] at its head as directors and professors.

For those who do not know Dreyschock, Leschetizky always said he had the most wonderful octaves in the world. What Leschetizky pupil has not listened enraptured to the tales of those days!

Praise of Rubinstein

LESCHETIZKY'S admiration for Anton Rubinstein was unbounded. The man of the great, rich mellow tone—never harsh no matter how big—whose wrong notes some said were more beautiful than the right ones of others. Leschetizky laid this to his very padded finger tips. "His fingers were so fat he could not get between the keys in some scales," he laughingly added.

Such compositions as Schubert's A flat major *Moment Musical* would call forth a wealth of tone memories. "No one could play it as Rubinstein did," he would muse. "He made the upper voice stand out as though sung against a very soft, delicate background. It was like a human voice singing. No one could hear him play it without weeping. I would never play it after hearing him."

Then he would talk about the necessity of [illegible]—speaking with the [illegible] fingers—which was the only way one could reach the mass of people. "You must start from the standpoint of the listener. Play so that the cobbler in the fourth gallery will understand your message." Then this remarkable old man would pick up some printed matter near at hand and without further ado begin reading aloud, indistinctly, hurriedly, unintelligibly. "Did you understand me?" looking at us with his bright piercing eyes. "Oh no, Herr Professor," would come the prompt chorus. "But that is the way you play. You may understand what you are playing but no one else does. I knew every word I was reading." The lesson had struck home.

Schubert's music, he said, was very difficult to play because it was so naive. Schumann spoke of the *göttliche Länge* (divine length) of Schubert but Leschetizky was of a different opinion. Schubert requires infinite finesse. "The use of the soft pedal is like using condiments in cooking. No one has to tell you when to use them. You instinctively know." "Rubinstein," he [illegible], "was master of the pedal. He used it more than any other pianist of his day but so adroitly that the critics would say 'How remarkable that Rubinstein does not use pedal!'"

To illustrate another point, he would tell us of Rubinstein's rendition of Beethoven's *March [illegible] Turkish* ("Ruins of Athens") his great hit on the concert stage. So [illegible] became as Rub[illegible] [illegible] true that he [illegible] turned the [illegible] Golden [illegible] [illegible] learned the [illegible] Leschetizky [illegible] applauding [illegible] on ears to the [illegible] tempo.

He Speaks in Parables

"THERE [illegible] students before [illegible] a good [illegible] a good student. Enjoying the [illegible] would arm one [illegible] always tasting, tasting [illegible] little salt, there a bit of pepper [illegible] that ingredient [illegible] the right flavor. So it is [illegible] study. He [illegible] head a little [illegible] them now an [illegible] before [illegible] equal standards [illegible] details to make [illegible] The proportions must [illegible] paints a woman and [illegible] paint the [illegible] Then the [illegible] a dog [illegible] don't put your [illegible] on the [illegible] back but in front where it belongs. [illegible] sense in dressing. Why not in playing the piano?"

Leschetizky's illustrations were always pithy and to the point—no long technical phraseology for him. One could not *help* but understand him.

Bringing the C minor *Etude* of Chopin Op. 25, No. 12, to a lesson one day called forth this story of the St Petersburg days. Twenty-five pupils of Leschetizky, twenty-five of Rubinstein and twenty of Dreyschock were all preparing this Etude for a grand contest, the winner to receive a bust of Rubinstein. This master was positive one of his pupils, a very beautiful divorcee, lavish in the use of lip stick, rouge and eye make up (evidently in those days not used by the best people), would win it.

Those of us who play this Etude know how fatal it is to start it too fast. The great day had come and this young woman, when her turn came, did that very thing. All of Rubinstein's frantic shouts of "not so fast" could not stop her. Violently pushing her off the stool he seated himself at the piano and commenced thundering through the Etude at so terrific and appalling a speed that the whole class screamed with hysterical laughter much to Rubinstein's amazement, who thought he had been playing it in a moderate tempo. A frail seventeen year old girl with very small hands who later died of tuberculosis, a pupil of Leschetizky, won the contest by the unanimous vote of the class. Despite her lack of natural physical strength her interpretation of this mighty study had been the biggest and most stupendous of them all. Rubinstein was so moved that he caught the young girl in his arms and kissed her over and over again.

Leschetizky always maintained that pure physical strength was not a necessity to attain great volume and tonal effects. Nervous energy and verve, applied with the correct pressure of the wrists at the right moment will produce as great a tone with often more resonance.

Why He Received No Dedications

THE BEAUTIFUL D Minor Concerto by Rubinstein was originally dedicated to Leschetizky but the dedication was withdrawn because of the following incident.

[illegible] the compos[illegible] pleased [illegible] contents [illegible] Rubinstein [illegible] nothing [illegible] equal [illegible] Fried and [illegible] by Leschetizky [illegible] known in the [illegible]

Rubinstein [illegible] other manners [illegible] and so then [illegible] caused anything [illegible] Rubinstein [illegible] more than all the [illegible] other [illegible] as to slight.

Leschetizky's [illegible] with the [illegible] he was attended [illegible] Duchess Helene near [illegible] as [illegible] The [illegible] delightful entertainments [illegible] Grand Duchess [illegible] regarded like Fairy Tales to our young American ears. Anne de Friedeburg, one of her ladies in waiting, became Leschetizky's first wife. She possessed a glorious contralto voice which Rubinstein has immortalized in his "Kamennoi Ostrow" (*Rêve Angélique*). This composition dedicated to her is his portrait.

Annette Essipoff, whose extraordinary playing on the continent and in America did much to spread Leschetizky's fame, was his pupil at that time. She later became his second wife and was the mother of his two children, Robert, deceased in 1915 and Therese who now resides in Paris.

Leschetizky's domestic difficulties may have been partly responsible for his resignation from the St Petersburg Conservatory before he had served the requisite number of years to insure him the full pension given conservatory professors. However with his customary generosity the part pension he received was made over at once to the mother of Essipoff and, at her death, to Essipoff.

Vienna Becomes His Home

IN 1878, Leschetizky with Essipoff as his second wife returned to Vienna, which city soon became the Mecca of aspiring pianists from all parts of the globe. It will be interesting to piano students to hear that Essipoff met with such unprecedented success at her début in New York that the entire thirty five concerts for which she had been engaged in America were given in that city and Brooklyn alone. What a repertoire she must have had! One program, composed entirely of Etudes contained as a novelty a group of Czerny studies from Op. 740, which met with such acclamation that they had to be repeated.

Leschetizky always insisted that one play these studies with the same perfected technic, finish, color and charm as one would essay in an Etude of Chopin or Liszt. "They give one great routine as well as a lovely tone. I required Paderewski to play [illegible] else for [illegible] months. He [illegible] them all splendidly and from them [illegible] beautiful tone."

[illegible] Leschetizky [illegible] When [illegible] wonderful [illegible] Leschetizky would [illegible] it up. Liszt [illegible] in the morning, he [illegible] at seven [illegible] breakfast [illegible] played [illegible] Daily Studies [illegible] and transposed keys [illegible]

Though Leschetizky [illegible] practicing [illegible] I took the [illegible] for Liszt [illegible] From that time [illegible] Daily Studies [illegible] The [illegible] details [illegible] always [illegible] studies [illegible]

Leschetizky [illegible] cyclonic [illegible] but when [illegible] as he [illegible] considered [illegible] so adding [illegible] to the [illegible] saying [illegible] hear [illegible] far above [illegible] tempo [illegible] Again he was easily [illegible] a pupil [illegible] a passage several times without stopping. Thinking and knowing what he had to do. "Think, and then play," he would say. "In public you must play it the *first* time." In order to [illegible] he advised us to get up and walk around our chair. The student who tries this will get Leschetizky's idea.

Another of his mottoes was: *Immer vorspielen*. "Always play for people." He would add, "If you have no one else to play for, call in the cook." "You will be surprised how many weak spots will unexpectedly develop. Mend these well and they will become your strong points."

His Generous Nature

LESCHETIZKY had a [illegible] generous nature in every [illegible]—toward his fellow musicians, toward his students and in financial matters. As is well known for many years back, all who studied with him were sent first to an assistant with whom they often continued lessons even after reaching the master. Though the assistants owed their pupils entirely to Leschetizky it never occurred to them nor to him that a business arrangement, such as a percentage, might have been in order. He never received the smallest sum from any of their lessons. It seems almost a sacrilege to write these words or to think such thoughts in connection with him. He was so far above anything commercial in his art.

One afternoon, arriving unexpectedly to hear him teach, he turned abruptly to me and said "Did you hear Casals last night?" (At the time Casals was new in Vienna and to me.) "No, Herr Professor. Who is Casals?" "He is the greatest musician in the world," gravely and unhesitatingly replied Leschetizky. "I sometimes wonder if I am too severe and exacting with the young people, but after listening to Casals I know I am right. He interprets just as I feel each composition he plays is in the spirit of the composer." I do not believe Leschetizky ever met Casals; so the tribute is the more memorable.

I have known Leschetizky to spend two hours on as many lines. A hair's difference in shading or tempo was of vast importance to him. Naturally he would get tired and often irritable, but no matter how much effort it cost he left nothing to chance. When people talk to me of Leschetizky technic, I think how little they

(Continued on page 139)

PALAIS DE [illegible]BLEAU

[illegible]

THEATRE FRANCAISE

[illegible] Paris [illegible] first [illegible]

Music Study in Paris

By CLARENCE CAMERON WHITE

ALTHOUGH [illegible] select [illegible] from (especially since the World War) that many American students [illegible] and instrumental [illegible] talent of [illegible] to Paris for that purpose. [illegible] that [illegible] American [illegible] In ad[illegible] [illegible] to the [illegible] in the [illegible] only the [illegible] America that the [illegible] "[illegible] atmosphere does [illegible] in Europe." This [illegible] summed up in one [illegible]

[illegible] the writer wishes to give as [illegible] as possible of the Paris [illegible]." Be it understood, musical [illegible] some this same "atmosphere" may be paralleled in New York, Chicago, Boston [illegible] other musical centers of the United [illegible]. This article tends to be a [illegible] of facts as they suggest themselves to the writer who is at present residing in Paris.

The historic background of Paris with regard to music is too well known to need [illegible]. The opera as well as the various schools of music here had so many fine representatives in America that the operatic training found here [illegible] well known and accepted fact.

The *Théâtre National de l'Opéra Comique* was first established in 1762 and has been ever since one of the most potent [illegible] of operatic development in France. Such operas as "Tales of Hoffmann," "Lakmé," and in fact most of the lyric [illegible] have had their principal [illegible] here. The National Opera House [illegible] superb building, which is recognized [illegible] as the business and musical center of [illegible] is one of the largest theatres in the world—the work of Charles Garnier whose statue is just outside. This magnificent building covers three acres. Here during both the winter and summer seasons may be heard a large repertoire of the great operatic masterpieces. The opera entrance on Rue Auber leads to a most interesting museum which contains among other things of interest one of Paganini's bows and various scores of Berlioz, Rossini, Gounod, Meyerbeer and Cherubini. Perhaps the most imposing and impressive sight is the grand staircase inside the main entrance.

Conservatories and Teachers

BESIDES the host of private teachers both native and foreign one finds here there are at least three outstanding schools of music. Best known is the *Conservatoire National de Musique et de Déclamation* about which much has already been written in THE ETUDE. The Director is Henri Rabaud, well and favorably known in America as a composer and a former conductor of the Boston Symphony Orchestra. The faculty of the Conservatoire includes a long list of world renowned masters, and every branch of music and dramatic art is taught. Foreign students are sometimes admitted. A letter addressed to the Director or to the Minister of Public Instruction, Paris, will bring all necessary information.

The *Schola Cantorum* is situated at 269 rue Saint Jacques with the distinguished musician and composer M. Vincent d'Indy as its Director. The founders were Charles Bordes, Alexandre Guilmant and the present Director—all great names in musical history, names which speak volumes for the ideals and character of the work done at this school. Associated with M. d'Indy, who teaches composition and orchestration, as faculty members at the present time—to mention only a few—are M. Louis Vierne, organ; M. Paul Braud, piano; M. Armand Parent, violin; M. de Lioncourt, theory; M. L. Fournier, cello; M. Tremblay, solfege; M. A. Gebelin, voice; Mme. [illegible] harp and other famous masters teaching all musical subjects. For admission as students there is no restriction made as to age or nationality. There is a school dormitory for young ladies. The school year is from the first Monday in October to June 20th. All information as to terms and curricula may be had by writing to the General Secretary at 269 rue Saint Jacques, Paris, France.

Another school well and favorably known to a large number of Americans is the *École normale de Musique de Paris*. This school was founded in 1919 by Aug. Mangeot, Director, and Alfred Cortot, President. It is situated at 114 bis *Boulevard Malesherbes*, Paris (17e). Its faculty includes M. Paul Dukas, composition and orchestration; Mme. Nadia Boulanger, harmony and counterpoint; Marcel Dupré, organ; Alfred Cortot, piano; M. Raymond Thiberge, solfège; Mme. Hélène Guillon, voice; M. Charles Panzera, voice; M. Jacques Thibaud, violin (head of dept.); M. Maurice Hayot, violin; Pablo Casals, cello (head of dept.); M. Diran Alexanian, cello; and many others of international fame.

For admission as a student there is no restriction as to age or nationality. All information may be had by addressing the Director or General Secretary at 114 bis *Boulevard Malesherbes*, Paris (17e), France. The school year begins about October first and continues through June. It may be mentioned in passing that the tuition at these schools is surprisingly low compared with some of the fees charged at some of the American conservatories.

A VIEW OF PARIS

[illegible] Montmartre, the rendezvous of Parisian artists. In the background [illegible] Cathédrale du Sacré Coeur (Cathedral of the Sacred Heart)

The Trip Over

NOW WHAT does study in Paris mean in the way of living conditions? From a financial standpoint let us begin with our trip from America. First, get a passport and visé for France, the cost of the former is $6.00, the latter $2.00. Practically all of the well known ocean steamship lines from New York touch at some French port. Most of them carry first class, second class and "tourist third cabin"

passengers to say nothing [illegible]. One can make one's own [illegible] practically what one can afford, [illegible] varying in the different classes from about $250 first class to about $100, third class. This information can be secured by addressing the line of one's choice at its New York office.

As this article tends to give the minimum expense incurred we suggest the popular and extremely comfortable [illegible] third cabin" rates. Keep in mind that the tipping system is highly developed after leaving New York. The tips on shipboard are about as follows: bedroom steward $5, dining room steward $5, bath steward, $2.50, deck steward $2.00. Deck chairs and steamer rugs may be rented for the trip for $1.00 or $1.50 each. These tips are given at the end of the voyage.

In case one lands at Cherbourg the rail fare to Paris, second class, is about $2.50; from Havre to Paris about $3.50 and from Bologne about $3.50. When one lands (keeping in mind that the value of the franc is about four cents in American money) he needs to have on hand about 50 francs for tips to porters and others for the handling of luggage from boat to train. This amount will include [illegible] porters' services after reaching the railway station in Paris.

Good and comfortable hotels in Paris can be found where one pays between $1.25 and $3.00 a day. Of course it is understood that there are hotels where much higher rates are charged. As a rule these rates quoted do not include meals which may be secured at numerous good restaurants for 10 francs up a meal according to one's appetite and intelligence in the matter. After a few days at a hotel when one has the time to look around a bit, delightful "pensions" may be found where one may room and board in French families—a great help in acquiring the language—for about $7.00 a week. Or one may find a small furnished apartment consisting of one room, kitchenette and sometimes a bath and toilette. Such apartments may be secured for as low as $25 or $30 a month depending upon the location. Both the Latin Quarter and the Montmartre offer a number of such places. Large furnished apartments including heat and light may be had in practically all sections of Paris for a slightly higher rate. For instance two rooms, kitchenette and bath may be secured for about $50 a month. If one can cook for oneself the apartment is to be recommended.

Incidental Expenditures

THERE ARE other expenditures the student must take into consideration. A very important item is the cost of one's "Card of Identity." Every foreigner remaining in France more than two months must within two weeks after his arrival apply for a "Carte d'Identité." This card is issued by the Prefecture de Police. Its cost is 100 francs ($4.00). Persons failing to comply with these regulations are liable to a fine in proportion to the delay. In order to obtain an identity card, which must be renewed every two years, the applicant must produce his passport, a certificate of domicile given by the concierge or proprietor of the house in which he resides or by the hotel keeper and legalized by the Police Commissary and five small photographs taken full face and with head uncovered. These photos are about the size of one's passport pictures and may be made for a small fee at any of the Paris photographic studios.

At least one enterprising American newspaper published in Paris will look after all the troublesome details of this procedure without cost. However for such service one is expected to subscribe to the paper for at least three months, a very small obligation for a service of real importance and willingly paid for in this way. Needless to say one wants an English [illegible] printed daily [illegible] in Paris [illegible] all the news from home, especially if one's French is recently acquired or [illegible] required.

Now a word about the language [illegible]. Although English is spoken in most of the large stores and banks it is well to have [illegible] acquaintance [illegible] and [illegible] small [illegible] lary. This may suffice until one gets located. [illegible] all means get a French [illegible]. Learning the language well is [illegible] important [illegible]. There are many [illegible] teachers [illegible] charge [illegible] as fifty cents a lesson. So [illegible] to arrange for at least three lessons a week.

The next item of expense is transportation. [illegible] Taxi fares [illegible] costs [illegible] twenty five and fifty [illegible]

[illegible]

STREET MINSTRELS IN PARIS

Even in this day Street [illegible] are not uncommon in Paris. Here an [illegible] their [illegible] Neighbors gather [illegible] still lives in France.

calculated on a ten per cent [illegible].

There are two classes [illegible] two fares on all other public conveyances: street cars, motor busses and metro (subway) trains. One may buy a carnet of 20 tickets for 6 francs (24 cents). These are accepted on street cars and busses. The number of tickets required for a ride depends upon distance traveled and the class chosen. A long distance usually requires three tickets for second class, four tickets first class. Transportation on the subway is somewhat cheaper.

The Opera may cost as low as $1.00 for a good balcony seat and concerts and recitals even less. Pianos of good make and quality may be rented for $3.00 a month.

Inexhaustible Delight

NOW FOR atmosphere. Without exaggeration Paris is one of the [illegible] most beautiful city in the world, and it is said that one may live in it three months and go every day to a new place of interest. However if one is coming for study the writer advises against the attempt to see it all during the first three months. Once a week may be used for a visit to an Art Gallery or other place of interest. There are also cheap trips to suburban places of interest such as Chantilly, Fontainebleau, St. Germain, Versailles and others within a radius of a few miles. In Paris proper there are two American circulating libraries where books [illegible] Orchestra [illegible] chestre *Orchestra* [illegible] Sacred Concerts [illegible] Recitals both [illegible] also given nearly [illegible] different artists at the [illegible] the Salle *Pleyel* [illegible] popular concert hall.

Many American [illegible] practicing in Paris [illegible] is located at [illegible] tals in Paris. The American [illegible] located at 21 [illegible] ican Aid Society [illegible] 10 [illegible]

The [illegible] American magazines [illegible] Bretanos, [illegible] l'Opéra.

All in all [illegible] student an excellent [illegible] study.

SELF TEST QUESTIONS ON [illegible] WHITE'S ARTICLE

1. *Name three schools* [illegible]
2. *What can be said* [illegible] *non music* [illegible]
3. *What expense* [illegible] *the* [illegible] *fare?*
4. [illegible] *satisfactory* [illegible] *secured?*
5. *Name three* [illegible] *to student life.*

Report Card for Piano Work

By Sister M. Felicitas

A [illegible] which indicates the progress of [illegible] pupil in the various phases of his musical development is conducive to an awakening of interest on the part of both the child and his parents. They all look forward to monthly grades and the detailed [illegible] of work done by the majority of [illegible] with the time spent in carefully [illegible] each item. Many [illegible] frankly [illegible] that they did not know "there was so [illegible] think about in piano study."

(Name of music school or teacher to be printed at top of card)

[illegible]

[illegible] Report of [illegible]

[illegible]	Scales and Exerc.	[illegible]	[illegible]	[illegible]

[illegible] 96-100 [illegible] 85-89 [illegible] 75-79 [illegible] (unsatisfactory)

[illegible] interpretation of each [illegible] branch [illegible] explanation to the [illegible] is believed follows:

[illegible]—Regularity and punctuality.

[illegible]—Proper condition of [illegible]. Scales, arpeggios, exercises, passages or measures in compositions [illegible] special work.

[illegible] General appearance at the [illegible] correct position of arms and hands. [illegible] The use of fingering as [illegible]. Usually the given fingering is [illegible]

[illegible]—The ability to count every [illegible] study or piece.

[illegible] Intelligent playing of musical [illegible] attention to dynamics.

[illegible]—The ability to feel and to [illegible] fundamental rhythm.

[illegible] (damper pedal) Correct position and action of the foot. The proper [illegible] playing.

[illegible] Reading—Reading music of an [illegible] grade accurately as to time, notation, without previous preparation.

[illegible]—Systematic memorizing by [illegible] thoughts. The amount and permanency [illegible] work.

[illegible] More work than the weekly [illegible] calls for in studies, pieces [illegible] Information regarding [illegible] the composition studied, the [illegible] style of the composition.

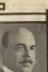
There are other branches which I did [illegible] attempt but we include them [illegible] on the report card each [illegible] regularly [illegible] work.

February, 1931 ***Your reputation as a teacher demands that your pupils play on well-tuned pianos.***

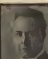
The Ultimate Musical Choice

A SYMPOSIUM

PART II

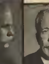


HON. NICHOLAS LONGWORTH



JOSEF HOFMANN

HON. HENRY VAN DYKE



LORADO TAFT

OTIS SKINNER

REV. WILLIAM A. SUNDAY

WILLIAM GREEN

JOHN PHILIP SOUSA

OWEN WISTER

WILL ROGERS

[illegible] HON. ALFRED E. SMITH

[illegible] which this impressive symposium was begun [illegible] THE ETUDE MUSIC MAGAZINE including the [illegible] of Thomas A. Edison, Ruth Bryan Owen, Samuel Untermyer, Walter Damrosch, S. Parkes Cadman, Cyrus H. K. Curtis, H. L. Mencken, Florence Easton, Mrs. H. H. A. Beach, Irvin Cobb, Eva Le Gallienne, Felix Borowski, Ralph Modjeski, Oley Speaks, Pierre S. duPont, Ruth Haller Otteway, Thurlow Lieurance, Rudolph Ganz, William Guard, Rupert Hughes, Arthur Capp, Humphrey J. Stewart and William Allen White.

THE ETUDE MUSIC MAGAZINE asked the following question of a large group of outstanding men and women: "If you were assured by your physician that you had only twenty-four more hours to live and you were given the opportunity to hear just one piece of music, what would you select?" The readers of THE ETUDE are invited to send in their own "Ultimate Choice." The result of the vote upon this unusual question will be printed in a later issue of THE ETUDE MUSIC MAGAZINE.

JOHN PHILIP SOUSA

March King

"My choice would be *The Stars and Stripes Forever*. I would meet my Maker face to face with the inspiration that grows out of its melodies and the patriotism that gives it being."

REV. WILLIAM A. SUNDAY

Evangelist

"Referring to your letter: There are so many good songs it would be mighty hard to select, but off-hand I would choose *In the Sweet By and By*."

NICHOLAS LONGWORTH

Speaker of the House of Representatives

"Your letter of the 3rd has been forwarded to me from my office in Washington. It is a very interesting question you propound and one very difficult to answer, but, thinking backward all my life over the thousands of musical compositions that I have heard and enjoyed, I believe my answer is the Seventh Symphony of Beethoven."

OWEN WISTER

Novelist and Publicist

Your letter found me here yesterday. It has had a day's meditation. The thought which immediately rose has not changed: that if I were served with notice to quit in twenty-four hours, I shouldn't feel like hearing any music at all. Other matters would engage my attention too fully. But, let me add that if I were *compelled* to choose something it would unquestionably be the *Hallelujah Chorus* from Handel's 'Messiah.'"

RUDY VALLEE

Crooner

I have been so terrifically busy since receiving your first request with regard to the song I would like to hear were I to have one more hour to live. This is my first opportunity to answer it.

"A consideration of the problem you have presented leads me to answer that I believe I would enjoy hearing Rimsky-Korsakov's Scheherezade. Just why, other than the beauty of the composition itself, the sweetness of so many parts of it would make me feel less unhappy as I was preparing to leave this world I cannot tell you but it would give me a great deal of pleasure to hear it, of that I am sure.

"I am very flattered that you should have included me among the list of those whose opinions you desired. It was a pleasure to answer it."

ALFRED E. SMITH

Ex-Governor of the State of New York

My reply is 'Holy Lord, We Praise Thy Name.'"

JOSEF HOFMANN

Pianist

Director of the Curtis Institute of Music

Your query—'If you were assured by your physician that you had only twenty-four more hours to live and were given the opportunity to hear just one piece of music, what would you select?'

"I should answer this way: 'I believe that the *Funeral March* from Gotterdammerung,' a piece I love very dearly, would be most appropriate for the occasion and in view of what would happen after the twenty-four hours had elapsed this would be a quite suitable preparation.'"

OTIS SKINNER
Actor

"Replying to your inquiry:

Something of Beethoven, preferably his Fifth or Seventh Symphony—perhaps parts of both, but truly it seems a bit difficult to make a clean-cut selection."

LORADO TAFT
Sculptor

The connotation is a little unfortunate and has its grisly humorous side, but I must confess that no musical composition has ever moved me quite so profoundly as does the *Fire Music* in Die Walküre.

HON. HENRY VAN DYKE
Poet, Clergyman, former United States Minister to Holland

Would not the answer to your question depend a good deal upon the condition in which a man found himself when he received the twenty-four hour warning that his earthly life was ended?

For example, if, in spite of what the physicians said, I felt perfectly well in mind and body, I would like to hear Beethoven's Eroica. If, on the other hand, I were very feeble and felt the flame of life flickering, I should prefer one of the old simple hymns, like *Abide With Me* or *Lead, Kindly Light*. But if I were in a normal condition, quite ready to stay or go as the Divine Power might decide, there is nothing that I would rather hear as my last bit of earthly music than Handel's Largo."

WILLIAM GREEN
President of the American Federation of Labor

When I read your letter I found myself instantly answering, '*The Sextette* from Lucia di Lammermoor.' There is so much sweetness and so much inspiration both in the words and in the melody of this beautiful piece of music that I would select it.

I shall be pleased if you will send me the outcome of the general public inquiry which you are making, upon this very interesting subject."

ROGER BABSON
Economist and Statistician

My choice would be one of Sousa's Marches."

JAMES M. BECK
Member of Congress
(Former United States Attorney General)

I have your interesting letter of October 3rd. Ordinarily I don't like questionnaires, but this one interests me.

Before giving any final reply I would want to give it further consideration, but my first impression would be either Tchaikovsky's Pathetic Symphony, Beethoven's Fifth Symphony, or Schubert's Unfinished Symphony. Perhaps the latter is the more appropriate, for all one's lives are unfinished, even as the great Symphony."

CHARLES WAKEFIELD CADMAN
Composer

I think most people who would choose a piece of music under the circumstances you mention would do so through more emotional than mental discrimination. It seems to me that psychology would enter into this process a great deal. For example, childhood or youthful musical memories might govern the choice. For what one would choose in perfect health might not at all be one's choice when invalided [illegible] Temperam[illegible] to change [illegible] and force [illegible] the lure.

"It is [illegible] that [illegible] would [illegible] three [illegible] same [illegible] gan [illegible] ing temperament [illegible] saturnine. [illegible] to hear [illegible] be something [illegible] a longer life [illegible].

However [illegible] to such [illegible] as best I [illegible] would prefer that the [illegible] strains of the marvel[illegible] Symphony No. 6 [illegible] would not [illegible] the parting [illegible] does the influence [illegible] its part. This was the first orchestral work that lifted me to emotional heights, but remember that death is more of an emotional than a mental experience. Therefore I feel my choice must be emotional."

OSSIP GABRILOWITSCH
Pianist-Conductor

My choice would be Schubert's Unfinished Symphony."

GENE TUNNEY
Art of Self-Defence

Your interesting letter of the 5th has been received. Thank you for considering me in your symposium.

"In answer to your question I would select, quite appropriately I think, the *Funeral March* from 'Götterdämmerung.'"

EDWIN FRANKO GOLDMAN
Band Conductor

If I were marooned for life on an island and had the opportunity of taking with me the means of reproducing only one musical number, I would choose Tchaikovsky's Fourth Symphony. Why? Because it contains the strains of spiritual fervor again, it responds to the moods of sadness and joy. Hearing it creates in the listener a feeling of exuberance and arouses the emotions, and yet it does not fail to appeal to the reflective mood.

"The Fourth Symphony has magnificent power and brilliance; it has flashes of humor and marvelous coloring.

Of course no one piece of music can meet the needs of our varying moods completely, yet the Fourth Symphony would in my opinion approach man's musical wants more completely than any other composition yet written."

HOWARD HANSON
Composer-Conductor
Director Eastman Conservatory

"I have just received your interesting question. Believe it or not, if I could hear only one more piece I should choose my own 'Lament for Beowulf.' This is almost Shavian in its modesty."

E. W. HOWE
Editor

I have not met anyone who appreciates good music (or hates bad music) more than I do, but if a doctor should tell me my death would occur in twenty-four hours I do not believe I should want to hear music of any kind. My favorite selection I cannot name. I do not know it, but it certainly appeared in a symphony rendered by a capable orchestra, or in an opera rendered with capable singers as [illegible]

VLADIMIR KARAPETOFF
Electrical Engineer

(Prof. Karapetoff has been the professor of Electrical Engineering at Cornell University. He was the successor of Steinmetz at the General Electric. He is an accomplished musician and has given many public recitals.)

It is always a pleasure to hear from you because questions which you raise are so stimulating and the way you put them is so refreshing. Your last inquiry runs as follows: 'If you were assured by your physician that you had only twenty-four more hours to live and you were given the opportunity to hear just one piece of music, what would you select?'

Since you suggest in your letter that the first piece of music that comes to one's mind may be the most natural selection, I answer. I will say that my immediate reaction after reading your letter was not a piece of music, but a statement in [illegible] logic which I studied in a high school in Russia (A.D. 1891): 'God [illegible] triangular or green. You deny that He is triangular, hence you believe that He is green.' In other words, [illegible] written about the inconsistencies in the question asked than about a particular piece of music that I would want to hear [illegible] in reply [illegible].

My second reaction was the story of a Jew who was condemned by the Russians to be hanged. The guard inquired as usual about his last wish which was to be granted, and the Jew asked for a dish of fresh strawberries. 'The hell you will get strawberries in November,' said the guard. 'All right,' said the Jew, 'I will wait till the next June. I am in no hurry.'

"I shall not point out to you the other inconsistencies in the question, which I see as clearly as anyone. I shall only mention one or two points which are of interest whether one [illegible] tomorrow or expects to live forty years in perfect health. Shortly after the famous violin teacher Leopold Auer came to this country a young American went to see him and asked, 'What shall I play to master to become a first-class violinist?' Auer became provoked and angrily poking his fingers at the inquirer's face shouted, 'Not what! but how.' I often think of this apt answer because it applies not to music alone but to many other forms of human activity. So I would not be satisfied merely to ask for a piece of music and demand a first-class performer to play it. No, I would insist on a particular type of performer. For example, a casual and dainty piece by Chopin would give me tremendous satisfaction if played by Pachmann, but would irritate me if played by almost anyone else, including most of the so-called Chopin players (with vim and vigor) on the concert stage. The same applies to Debussy or Ravel. With Beethoven [illegible] dinosaurs and must any [illegible] would [illegible].

My second point [illegible] A piece of [illegible] the exciting [illegible] what [illegible] aroused [illegible] heard [illegible] the [illegible] with [illegible] tried [illegible] to death [illegible].

[illegible] when Anatole France [illegible] old [illegible] *Ma[illegible]*. It is [illegible] so much certainty [illegible] memory [illegible] longing [illegible] childhood [illegible] played over [illegible] Overture [illegible] I believe that [illegible] happy and [illegible] I would [illegible] such [illegible] should [illegible] forbid).

[illegible] I would ask for [illegible] music with which I [illegible] such a piece [illegible] actually [illegible] to hear [illegible] performed [illegible] and not as [illegible] I would demand [illegible] instantly of it [illegible] soothed me.

[illegible] from piecing out with [illegible] to the certain power [illegible] energetically [illegible] other [illegible] and so are our emotions. If I like [illegible]'s *Prelude in C Sharp* [illegible] because [illegible] the same tone poem [illegible] because I can [illegible] certain emotional attitude [illegible] and the piece [illegible] my ends in the [illegible]. If I am to be whisked [illegible] the piece would [illegible] together with [illegible] this life. No one [illegible] whether or not he would care to hear [illegible] under the conditions of "last call" which you specify.

"Now it is my turn to ask a question, and this is what I want to ask of your readers: If the Supreme Court of the United States ruled that you were at liberty [illegible] your [illegible] pleased, but must not here any [illegible] what would you put in place of the [illegible] system?"

RALPH KINDER
Organist-Composer

I choose the *Sonata for Organ* in [illegible]

(Continued on page 141)

"Musik Der Zeit"

AN EDITORIAL DISCUSSION OF PRESENT DAY GARGOYLES OF DISSONANCE

CLIMB [illegible] heights of one of [illegible] Notre Dame Cathedral [illegible] the captivating kaleidoscope of Paris. Rub elbows with the [illegible] gargoyles at your side. [illegible] could not conceive anything uglier than these petrified symbols [illegible]. Now view the [illegible] Dame from the other side of [illegible] disappear in the [illegible]. Let us not [illegible] that the church was one [illegible] to end—that [illegible] to make it as [illegible]. Would the world go [illegible] did what [illegible] the epoch that produced [illegible] a gargoyle here and [illegible] that the work of [illegible] attention when it is [illegible] gargoyles and nothing else. [illegible] music seems to [illegible] very largely of gargoyles [illegible] at that. [illegible] Europe aided and [illegible] composers, [illegible] been [illegible] each other in [illegible] gargoyles. People [illegible] gargoyles only [illegible] aberrations. The chief [illegible] one of [illegible] respected publishing [illegible] Vienna.

The [illegible] personality in the music [illegible] Europe is unquestionably Dr. [illegible] Hertzka of the Universal Edition [illegible]. The Universal Edition, like [illegible] Schirmer, Wood, Presser and other editions, includes all styles of the musical and [illegible] music of the [illegible] present. Dr. Hertzka is a man of the highest intelligence and greatest courage. He is [illegible] extremely simple [illegible] vegetarian) and distinguished in his bearing. He is exceedingly genial and hospitable and is both a splendid host and a charming guest. With his idealistic eyes and his flowing beard he has the appearance and the mien of a prophet. Indeed he may be one. In many of his highly individualized traits and tastes he reminded us very much of the late Theodore Presser. In other ways he is wholly different from the founder of THE ETUDE.

The Garden of Grinzing

ONE OF the most delightful and inspiring evenings we recall ever having spent was that as the guest of Dr. Hertzka at Grinzing. If you have never been to Grinzing you have still a musical event of incomparable charm awaiting you. There is nothing in all the world exactly like it. Take a rickety *Droschke* to the outskirts of Vienna until you come to a little *Gasse* lined with inns surrounded by gardens. Pass through a gateway and you will find a quaint little open air restaurant with its array of the plainest kind of wooden tables and benches in a grove of horse-chestnut trees. This is a wine garden, and the meals are of the simplest order. The joy-loving Viennese gather here on Summer evenings to laugh, gossip and enjoy themselves as only they know how. Happy faces and happy hearts are everywhere. Lovers tell the old, old story and, if you do not understand the Wiener dialect, you can listen to their eyes. Moonlight, of course, and music. There is a spirit of play in the air and we purchase a tiny straw hat decorated with a red feather two feet long, which is now worn by our Chinese Spaniel "Leeky" (but only on state occasions).

Thither we went with Dr. Hertzka and Prof. Franz Drdla. The music. Oh, if you only could have heard the music! There were two guitars, a violin and an accordion. The singers were not arrayed in theatrical costumes, such as their ancestors might have worn at one time during the past two centuries in that same garden. It was far too simple and unaffected for that. The musicians went from table to table playing and singing on demand, and from memory, any of the vast repertoire of old Viennese melodies that the patrons demanded. The music was so melodic, so chaste, so unsophisticated and so sincere that every moment was a joy. Think of the thrill of knowing that Beethoven, Brahms, Schubert and Strauss had come to that same spot for their recreation! Think of the joy of hearing Dr. Hertzka say, "It was right here that Schubert wrote *Hark, Hark, the Lark* on the back of a menu!"

The Voice of Modernism

AH, VIENNA of sacred memories, what changes you have seen! In nothing is the change greater than in music. Dr. Hertzka has just sent us a collection of pieces for the piano in six books or albums called "Musik der Zeit" (Music of the Time) which is the reason for this editorial. There are ninety-six pieces in all, and in one way this is unquestionably the most important contribution to present day pianoforte literature, because it is a historical record of what the best known composers of to-day believe is the proper music for the instrument. Because of this we believe that it should be in the library of every serious-minded person interested in the piano. The firm publishes all kinds of music and has a huge catalogue.

Dr. Hertzka is to be praised for his courage, initiative and progressive spirit in publishing this notable collection containing works of Bartók, Kodály, Scriabin, Schönberg, Milhaud, Castelnuovo-Tedesco, Malipiero, Casella, Rachmaninov, Prokofiev and others. Many of these composers we have known personally and some intimately. Their musicianship deserves the highest respect. The singular thing is that the pieces by which most of them are represented are so alien to the music we have described above and to the music of Haydn, Beethoven, Mozart, Brahms and other wraiths of Vienna, that they seem like people from another world. We have found indisputable charm in a few of the compositions, much curious harmonic and rhythmic patterning in some of the works, but a great deal else that to our taste is downright repulsive.

Individual Appraisal

AT LEAST a large part of it is repulsive. Is something wrong with our musical assimilation? Should we, for instance, like Felix Petyrek's *March of the Tin Soldiers*, the right hand of which is written in the key of C and the left in B? We would prefer the old *Blue Danube* with the right hand in two sharps and the left hand in five flats. The effect is unusual, of course, but is it music? Scriabin's pieces in this collection have an exotic charm. Indeed his *Mazurka* might have come out of the shroud of Chopin himself, but how woefully inferior it is to the works of the great master! Petyrek's *Fastnacht* is easily the most puerile kind of drivel.

Grosz's *Dämmerlicht* has atmosphere as have some of the compositions of Alois Haba. Nicolai Medtner's *Märchen* is a real contribution to modern pianoforte literature. Gal's *Skizze* might have been written by Brahms who, however, would certainly have done it much better. Barwinskyj's *Ukrainian Dum[illegible]* is hardly more sophisticated than Carl Böhm and seems out of place in this collection. Friedman's *Präludium* is real piano stuff—what we would expect from this superlative master of the keyboard. Rachmaninov's *Moment Musical* is as orthodox as Schumann's *Grillen*. Richard Strauss in his *Intermezzo* used his well known augmented chords and will be greatly admired by many. The *Scherzo* of Wladigeroff has a distinct appeal. Malipiero's *Preludio a una Fuga* has that fine spirit of mysticism with which we found this rare composer surrounded in his exquisite home overlooking the plains at Asolo. Respighi's *Preludio sopra Melodie Gregoriane* has all of the fine workmanship of this modern Roman master. Kaminski's *Präludium und Fuge* might have been done by an apprentice in Bach's workshop at Eisenach. Casella's *Canone* and *Valse Diatonique* are delightfully ingenious. Bartók's *Tanz der [illegible]* is an interesting characteristic fragment. As for the rest of the long collection much of it seems thoroughly dispensable and much of it detestable sounding for all the world like Mamy dusting the keys.

Years ago the late Dudley Buck returned from Europe shortly before his death. A Leipzig graduate, [illegible] sies of the great [illegible] produced many [illegible] day gave him the [illegible] American composer [illegible] exceedingly fine [illegible] seem very old-fashioned [illegible] heard the Sirens [illegible] and we asked him what he [illegible]. He said, 'I liked [illegible] couldn't understand it [illegible] speaking as a musician [illegible]. His bewildered [illegible] unforgettable. He [illegible] had come to the world. Yet it was art that he liked. Our position regarding art of today as represented in many of these piano pieces, is the opposite. We understand it and we [illegible] what the composers are seeking, but we do not like it.

A Diet of Hash

AMERICA has long since grown away from its desire for the early Woodworth in art, literature, architecture, decoration and music. We are becoming one of the most sophisticated of nations. Our Wanderlust which has taken us to all parts of the world has broadened our perspective. But—we still demand beauty at least part of the time. We still call for Variety, Form and Mass as contrasted with Hash. We instinctively grope for the fundamental principles of human appeal which lie at the base of all great works, whether they be from Raphael or Beethoven, da Vinci or Shakespeare, Velasquez or Debussy. Surely ugliness or vacuity are not the only things to be sought in art. In the wild stampede to be different, have not many of the art workers of the era become merely grotesque?

Not to identify the great in contemporary art when it is really great, is the vice of pedants. The question is to find out what is honestly worth while, what will endure. We have witnessed many cycles in history when artistic fashions have been wildly adopted by enthusiasts—fashions that have been difficult to live down in succeeding decades. The *Art Nouveau* which submerged the European continent thirty years ago now seems like a tangle of mawkish sentimentality. The still earlier atrocities of the later Victorian Period in England are regarded as a blot by many British artists of to-day. Yet many of the serious art critics of their day applauded them unreservedly.

If art is representative of the civilization in which it flourishes, perhaps this futuristic music may be looked upon as a reflection of these perilous times. They may be the voice of the age of machinery, the poison gas of war, the fires of revolution. Perhaps this is what humanity deserves for its behavior during the past twenty-five years. That being the case, will

[illegible] ant to forget the ex[illegible] to erase the en[illegible]try?

The Spirit of the Pioneer

PROGRESS [illegible] relinquishing the old and adopting the new when such a change is beneficial to the advancement of men. In his article Dr. Heraldo [illegible] conceals under his gray hair and patriarchal aspect the ardor of a boy. He has dared to venture where few would enter. His youthful spirit is amazing and worthy of highest commendation. It is the spirit of enterprise and from the mass of material so much of which seems to be unsuited to normal homes may come, let us hope, some great genius who will illumine the world of tomorrow. That is the reason why we have given so much space to this editorial article.

The musical symposium that THE ETUDE has just conducted with a view to finding what music would be the choice of individuals in a representative group of Americans, if that particular piece were to be the last they could hear, brought a notable response. The group includes artists, musicians, statesmen, lawyers, clergymen, philosophers, journalists, editors and business men. In no instance did any of those who participated select one of the so-called ultra-modern compositions. Surely these notables, who are in most cases regular attendants at the best symphony concerts, have no desire to leave this world with recollections of music that can best be described as pathogenic.

Some of the ultra-modern works have a peculiar interest due to ingenious scoring. Take away the color of the orchestral instruments and reduce them to the monotone of the piano and the poverty of genuine musical thought becomes more glaring. My! how Bach would have laughed! Like the paintings of the cubists, color is their saving grace. We have not yet been able to see that the cubists' "works of art" are any improvement upon the old fashioned crazy quilt. Indeed, some of grandma's products were masterpieces, compared with the blotches we have seen at art exhibitions.

Yet just watch the ladies of the diamond horseshoe sitting in rapture listening to the performance of a modernistic musical [illegible] under the baton of a hallowed conductor who is actually laughing in his sleeve. Surely the spectres of Artemus Ward, Bill Nye and Mark Twain have [illegible] seats at such a concert, as it is the most laughable farce of the times.

Leschetizky hit it marvelously when he used to show to his friends how the modernistic would write the common chord [illegible]. They would make it thus, he said:

What the world needs now most of all is [illegible] wholesome musical fare—music expressing ideas that appeal to the normal aesthetic mind [illegible] the rectitude as do the great masters: Palestrina, Bach, Mozart, Beethoven, Chopin, Liszt and lesser masters who have sincerely striven to supply this need. Musical platitudes which have all the originality of dominoes will always continue to please certain minds. They are as necessary as shoe leather to certain people. On the other hand music need not be complicated [illegible] to command the [illegible] of intelligent persons. There is music which springs from real inspiration [illegible] written with the feeling acquired through experience. Such compositions [illegible] long just as a flower [illegible] blossom. Schubert's *Serenade* is a natural growth. Mendelssohn's *Midsummer Night's Dream* is likewise, as is the *Prize Song* [illegible] "Die Meistersinger." When one hears them it seems as though they

[illegible]

The Bogy of the Old

BECAUSE Wagner, Berlioz and others [illegible] not recognized [illegible] by many of their contemporaries, [illegible] to-day are afraid that [illegible] do not applaud every work [illegible] they will later be damned as "moulabks"? Perhaps [illegible] the serious conductors of [illegible] is that the best brains of to-day [illegible] devising [illegible] for which they [illegible]. For the [illegible] the public patronizes the works of many very brilliant [illegible] of original independent thinking [illegible] recognition [illegible] the world [illegible]. If we could see that "[illegible]" is a logical evolution of the [illegible] of yesterday, [illegible] feel that some of the men who take such pleasure in writing music of this class are the reincarnation of Chopin, Schubert, Mozart, Schumann, Wagner, Brahms or any of the great masters (but speaking in the idiom of 1931) we would fall at their feet and adore them. Many of the compositions of Rachmaninov, Respighi, Scriabin, Medtner and some of the others represented in this notable collection have charmed us enormously in the past, but for the most part we have not been able after many years of acquaintance with this music of the future to see that it deserves to rank with the great music of yesterday.

A market of music of this type has developed in Europe and much beautiful music of yesterday has thereby fallen into the discard. Apparently the theory has been that the exquisite flowers of Schumann, Chopin, Brahms and Debussy (to say nothing of Moszkowski, Schütt, Poldini and many others) have faded in the heat of modern life. In their place we have been given parasites that, like some grotesque orchids, bring huge prices for their rarity rather than for their beauty.

Shocks to Order

MANY OF the so-called intelligentsia like to be shocked or rather to let others see how terribly they are shocked by the approved extravaganzas which are made to shock. Who is to blame those who manufacture the shocks so long as there is a known market for shocks? The exhibitionists who, when they are little boys, twist the cat's tail and, when they grow up, become bridge jumpers, know that the public likes to be shocked and they are quite willing to risk death itself to win the applause and admiration of the crowd, if only for a few moments. Show[illegible] and [illegible], to say nothing of Bernarr MacFadden and Elinor Glyn, know the possibilities of shocks to gain attention. We even concede that shocks are desirable to awaken an apathetic public, but that public cannot live on shocks alone.

Vladimir Lenin, the outstanding influence in the Russian state of to-day, is quoted as having said before his death that the fault of *bourgeois* art is that it always beautifies. Beauty as an abstract ideal, he detested. Such philosophy, which is current in many parts of Europe, accounts for the preponderance of ugliness in much of our contemporary art and music. Let us get the opinion of another Russian, the greatest Slav in the field of music of to-day.

Some years ago Mr. Rachmaninov said to us: "To my mind Europe is suffering from a kind of contagious mania for cacophony as represented in the works of the ultra-modern composers. Look at the programs that one sees and then listen to what is given in the name of Modern Music. Americans are too matter of fact,

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MASTER DISCS

By PETER HUGH REED

SCHUMANN, meditative poet and [illegible] Romanticism [illegible] gradually [illegible] the B flat [illegible] "Spring" symphony [illegible] and the Second [illegible] program [illegible] The Second [illegible] the Bach [illegible] abstruse [illegible].

Although the Third [illegible] dazzlingly imaginative [illegible] than the Second [illegible] with its greater [illegible] greater wealth of [illegible] reference [illegible].

Like many great works [illegible] born [illegible] Following [illegible] of his First Symphony [illegible] permitting [illegible] works so easily and [illegible]. The actual [illegible] taken [illegible] January 1841 [illegible] mind, we believe [illegible] music with [illegible] Second Symphony [illegible]. The latter [illegible] real depression [illegible] attacks of [illegible] tested them [illegible] mental struggle [illegible] struggle [illegible] ended [illegible].

Frederick Stock [illegible] the Chicago Orchestra [illegible] toward a traditional [illegible] music [illegible] sympathetic [illegible] Certainly [illegible] for this work [illegible] recorders had [illegible] tunate in Mr. Stock [illegible] the [illegible] clearly [illegible] should [illegible] in the Second Symphony [illegible] is maintained in all [illegible] than of the Symphony.

The Orchestral Medium

THE LURE of the orchestra [illegible] in answer to the musical [illegible] of the majority of music lovers [illegible] recording process have gradually [illegible] more and more satisfying [illegible] distinctive qualities [illegible] the demand [illegible] them which constantly grows. But since the orchestra gives the creative [illegible] the tone poet a far reaching medium [illegible] which to work, it remains small wonder that an appreciation of its extended potentialities is awakening a wider and wider appreciation, and it is [illegible] understandable how the recordings would [illegible] this.

As Mr. Gilman has [illegible] in his essay on "The Orchestra": "As [illegible] this medium has become the [illegible] of all [illegible] through the tone [illegible] his hand an art [illegible] with its tributary [illegible] of longing and [illegible] ecstasy and [illegible]" and [illegible] the modern orchestra, which makes these [illegible] more [illegible] and articulate. [illegible] the composer [illegible] we are swayed and enthralled [illegible] through this medium he is [illegible] symphonist [illegible] well."

Ravel Representations

IT IS NOT possible in our limited space [illegible] to all [illegible] to the various [illegible] have been issued we shall [illegible] survey the [illegible] the intelligentsia [illegible] Antique [illegible]. Here [illegible] 17th [illegible] newly [illegible] instrumental [illegible] 67827 [illegible] 28D [illegible] "Second Suite" from [illegible] musical composition [illegible] Chloe." We find [illegible] played by Gaubert and [illegible] Orchestra of Paris [illegible].

[illegible] works of [illegible] of delicate [illegible] emotional [illegible] Quartet [illegible] played by [illegible] Quartet of Paris [illegible] String Quartet [illegible] London [illegible] presented [illegible] the first time [illegible] alternate manner [illegible] Philharmonic Orchestra under [illegible] Horen-

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[illegible]

Putting the Spirit into Spirituals

By MAUDE BARRAGAN

W[illegible] been brought to light [illegible] The [illegible] have [illegible] to the [illegible].

FROM NOTEBOOKS [illegible] of the Old South, through which it [illegible] recently has been my privilege to look, have been gathered detailed accounts [illegible] family lines [illegible] existence as [illegible] individually within [illegible] lazy [illegible] to be carried [illegible] selections.

There is mention made of Mammy Jo's quaint [illegible] spiced [illegible] the treatment prescribed for Uncle Jake's "misery," Black Jinny's capture of [illegible] strawberry-colored silk dress [illegible] which a cup of peach punch had been spilled. Intimate elements of Jake's [illegible] colored baby as it [illegible] Old Miss' feet while she was making entries in her diary, her comparison of it to a lovely puppy. Praises of splendid [illegible] devoted body servants, faithful [illegible]-boys who all had firm niches in family life in that pageant-like existence [illegible] golden age.

The slaves occupied quarters in the rear of the "Big House," and held hands openly [illegible] house servants who in turn were somewhat upstage towards their humbler fellows. It was probably this feeling of envy that stimulated the field hands while picking cotton to devise rhythmic [illegible] simulating the rising and bending of a sun baked body.

Songs in the Night

AT NIGHT the slaves would gather in front of their huts and voices were raised in swelling songs strains peculiar [illegible] Negro tongue. The "buckra" entered [illegible] chairs on the long porches [illegible] listen to the impromptu concert with [illegible] and pleasure. Like a swell [illegible] upon soft spring air, while the odors of [illegible] (the golden balls of perfumed fluff) and [illegible] petal [illegible] the night. The ladies sang, "Mol" cocoa-colored with a white shift her sole covering, would [illegible] as she brought in Old Miss' [illegible] cup at [illegible].

Mammy Jo [illegible] in the kitchen would sing in a bass-like alto. "Dat's a sure sign [illegible] take names" and the little buckra girl sheltering in the doorway would [illegible] as Mammy ticked off the dead ones. "He took my father and my mother, he took my sister and my brother—he's [illegible] to take grandpa older [illegible]" [illegible] her face in the lap of [illegible] Grandam while [illegible]. For wasn't Mammy Jo clairvoyant and didn't she always foretell death [illegible]? Old Man Death was coming [illegible] taking names!

On Spiritual Songs

THE BUTLER [illegible] the cook washing dishes [illegible] kitchen [illegible] at great black fireplace [illegible] worked themselves into a state of frenzy [illegible] Jesus in his mind.

Monotonous [illegible] tasks evolved some of the songs we sing to-day—we, those of us who use these songs as part of our public musical life, who remember chanting [illegible] who learned the [illegible] by ear [illegible] of the piano accompaniment [illegible], there is not much leeway, for we use to give only a harp-like background to incomparable melodies with [illegible] jumbles of words as the negro ever gushes free sentiment. As example [illegible] this word jumble [illegible] a song our old coachman used to sing:

"As I went walkin' out one day
Oh yes Lord!
I spied some grapes a-hangin' high
Oh yes Lord!
I plucked dem grapes, I suck'd dat juice,
Dem grapes was sweet like honey [illegible]
Oh yes Lord!

See me a believer see-me-a,
Lay down [illegible] de altar see-me-a,
See me a believer see-me-a,
Lay down [illegible] de altar see me a.

"Jes kill my [illegible] one day
[illegible]—
Oh yes Lord!
He [illegible]
Oh yes Lord!

"See me a believer see-me-a
Lay down [illegible] de altar see-me-a
See me a believer see-me-a,
Lay down [illegible] de altar see-me-a."

Negroes pray about everything, much as children do, and it is the irreverence that makes the [illegible] hum, "It's me, oh Lord!" during an exciting crap game!

To sing spirituals one must understand that they are not to be exhibitions of vocal technic as explained by the Work Brothers in their booklet of tunes (given hopefully and reverently to the world, lacking perhaps in harmonic beauty but smoothly and expressively childlike)—but to be sung with a wailing slide of tone just as negroes sing them. Vocal color must not be exquisite but spiritual insight is.

If one intends to sing "Going to walk all over God's heaven," one should visualize a barefoot, wistful negro thinking of the glorious day when he, too, would wear shoes like White Miss, and walk and talk with Lord Jesus and Massa God just as the buckra would.

The Negro's Paradise

THE NEGRO'S exaggerated idea of heavenly bliss is a place of golden beds, silver boats, jasper temples, diamond windows.

Spirituals are [illegible] childlike [illegible] musical [illegible] is the [illegible] late summer's day [illegible] white washed country church, [illegible] the chanting of the [illegible] thread of melody which every voice [illegible] and play upon independently [illegible] into a pattern. It is [illegible] spiritual. Thus idea and the melody are then carried with varying melodic sequence, to some other locality by an itinerant [illegible]. Perhaps thirty miles away it is changed by repetition and made coherent through its melody; thus another spiritual has become established.

About four o'clock on Sunday afternoon when "white folks" drive out to the Thankful Baptist Church, perhaps the singing is in full blast. People are swaying together, clapping hands, stamping feet. Brother Johnson will respectfully inquire if the white folks care to join in the singing. White folks do join in hopefully, trying to catch the spirit of the song. Then Brother Johnson suggests, perhaps, one white folks is willing to give us a song all by themselves? The visitors (probably a church quartet in search of "authentic color" for a program of spirituals at the opera [illegible]) arise hesitantly to sing, conscious that here they are facing an audience capable of criticizing, that their way of doing the song will appear stiffly patterned, unreal to the true singers who are listening so intently.

A Thrill

TWILIGHT comes down, dim, shadowy, white folks go out with the thrill of wailing voices still in their ears as their whole mute wonder "Can we get that [illegible] tonight? Can we make the congregation feel that—the thing we got to-day?"

This question is foremost in the mind of the concert singer who relinquishing pleasing backgrounds of evening dress, palms, skilled accompanist and so forth, seats herself quietly before an old fashioned square piano dressed in the fashion of

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The Accompanist

By Katherine Bemis Wilson

ACCOMPANYING is truly an art—and an magnificent part of any ordinary piano players role—and calls for a type of performance which includes rare understanding, talent, technical dexterity, ability to transpose and to read at sight a facility of interpretation and absolute accuracy.

A successful accompanist does not necessarily voice his own opinion as to the rendition of a number practiced by the singer the violinist or others by whom he may be engaged. I venture in this respect may be taken by an established accompanist one who possesses an excellent reputation but even these such a course is not advisable.

A good accompanist does not agree with the soloist concerning the tempo the interpretation or the general style of any composition. He does as he is told.

Consider this definition of the word *accompany* as given by Webster "To associate with, to cause to be a companion to add to join to." How many accompanists are content to allow these words to be an accurate—a companion to the solo portion of a performance? How many accompanists realize that a perfect pianistic combination is constantly watched to be an simultaneous step note by note, with the soloist that he must add to a number in such a manner as to give an hint of anticipation? All too few!

There is a certain amount of talent necessary for the making of a brilliant accompanist. Oftentimes it lies dormant until awakened by practice with some excellent soloist or with a choral or orchestral director who patiently teaches each he works.

The accompanist who aspires to any particular success should develop the ability to "feel the music." Often advanced pianists lack this sense of feeling. As one well known singer aptly expressed it, "There are too many wooden accompanists."

Technical Dexterity

MANY PIANISTS imagine that because they take a secondary part in the performance of a musical number they can slip over wrong notes cloudy chords and bad pedaling pay small attention to the ensemble and still be so highly deemed as accompanists. They have little right to the name as nerve-racked soloists and directors can testify.

Oftentimes at the last minute believe a public performance an artist has one of these so called accompanists thrust upon him. The soloist is in constant apprehension and steep anxiety is consequently the musical atmosphere becomes unsettled. One wrong note especially in an ultra modern composition and the performance is disrupted.

On the other hand if an accompanist is painstaking and aspires to perfect technical dexterity the soloist or director is encouraged and stimulated by his efforts. The result is pleasing not only to the performer but to the audience as well.

It is necessary to be accompanist is to be able to transpose readily and I mean not from one key to another will at a moment's notice. Often it is expedient to use a number in a different key from that in which it is printed by transposing the two composition daily during the hours the pianist will soon become proficient along this line.

The accompanist should also be able to read quickly at sight, easily all at the time for the practice. Let him try to read accurately the first time through a number. He will make rapid and less mistakes in the work.

Interpretation

ONE WHO aspires to be an excellent accompanist should be thoroughly acquainted with the most frequently used musical interpretation marks. The harmonic edge engendered by the right mood or special interpretation makes possible a finished artistic product. Necessarily there must be much alert on the part of the efficient accompanist as no worthy while musician has set forth rules that he is not expected to follow during the performance of a number. If this were so the musician would be mechanical and unappealing. So it behooves the accompanist who would hold to keep alert to watch and follow the director or soloist and anticipate every phrase of the solo. [illegible] interpretation of a song [illegible] by the soloist [illegible] and the character of [illegible] the [illegible] and when he [illegible] the [illegible] the wrong atmosphere. He [illegible] should [illegible] when he [illegible] the [illegible] accompanist [illegible] all his work. Without this [illegible] is lost in any of [illegible] Fit [illegible] should [illegible] time of musical accuracy, [illegible] not only [illegible] that [illegible] has been [illegible] work [illegible] by high endeavor and purpose.

The [illegible] an accompanist should be a student [illegible] as important as that of the one [illegible] musician for whom he is playing. He must be a specialist, not a haphazard player of the piano. But the rewards are [illegible] generous. So, if by chance he become an accompanist, let him try a bit of Shakespeare's wisdom.

And I am [illegible] like a fool
This and I'll do before the purpose cool.

A Critical Digest of Music and Masters of Music

By Anton Rubinstein

Translated from the German by

Dr. Clarence Ohlendorf

PART IV

The Years of Plenty

BEETHOVEN'S third period of music was the greatest period of his life for what would music be without this third period? The last piano sonatas the last string quartets the "Ninth Symphony" were possible through his absolute concentration and the concentration was largely due to his deafness. This apparent change to another world—the world of real tones, enabled this lettered Prometheus to strike a tragic note never before heard or equaled in another's work—and all of this uttered through his deafness. Indeed he wrote beautiful, unattainable things before his deafness. For instance, what is the bell scene from Gluck's "Orpheus" in comparison with his G major Piano Concerto? What tragedy (*Hamlet* and *King Lear* excepted) compares with the second movement of his "Trio in D Major?" What an entirely complete drama is in his Coriolanus overture. But the highest, the most wonderful, the most incomprehensible of his conceptions came during his deafness.

As the orbeoker can become blinded to everything around him and see with his soul only so can the listener become deaf to all about him and hear his soul thoughts. O deafness of Beethoven, what sad misfortune for himself but what unspeakable good fortune for the art and mankind!

Earth Bound Songs

APPARENT paradoxes there are in music, but I trust, a grain of truth in them. But do not be misled and think that with Beethoven we have the alpha and omega in music. Not entirely. He has taken us to the stars in his flight but we follow below a voice says "Come down on another earth." It is so beautiful here. The song Schubert sings to us. He was a prominent vocal composer though not in the pretentious sense of the opera (where he he worked but little) but in the sense of the song. He one and only rightly entitled vocal music next to church music.

A MUSIC STORE IN MOVIE LAND

An entire orchestra could perform as this "Baby Grand" [illegible] at Los Angeles California where it will soon be opened [illegible] Stop

And outside of that he wrote so wonderfully in the instrumental forms.

I see in Beethoven the culmination of the second epoch in the musical art, and in Schubert the father of the third epoch. Yes a remarkable personal music is this Schubert. He stands alone as a pioneer of the other great musicians had schooling—he had filled in both vocal and instrumental course.

Schubert created a new lyric spirit, the lyrical romance in music. Before him the song was either a mere couplet or a ballad-like composition, stiff dry with a narrative, with superficial cantilena sonatas form and little of accompaniment. He conceived the song which comes from the heart and goes to the heart—the musical tale upon a poetic level. The melody [illegible] is made clear by the words he works [illegible] completion never [illegible] exactness [illegible] by others. What can [illegible] with the Winter Trip," the [illegible] Song, the "Miller Song" and so others? In addition he wrote for [illegible] smaller piano forms, and there he is [illegible] the most inexplicable and puzzling [illegible]

On Separate Peaks

LIVING at the same time and place with Beethoven, Schubert was not influenced by him in his musical works either in his symphonies his chamber music or in his piano music. One compare only Beethoven's *Bagatelles* with Schubert's *Moments Musicales* or with his *Impromptus*. A [illegible] he is in his songs, so

(Continued on page 143)

How Dvořák Taught Composition

By Harry Patterson Hopkins

DURING my student days I had certain ambitions, desire to learn the higher branches of musical composition such as the Large Orchestral forms and orchestration. My studies were being carried on at one of our American conservatories in a satisfactory manner. I let after hearing "From the New World, Dvořák's "Symphony in E Minor" on night and became quite bound with its beautiful exquisite color and with its fresh themes—I decided to seek out the composer as Master no matter if I had to travel to the ends of the earth to find him.

I did not have to go to the end of the world. I found him in the afterwards found in the Central Bohemia amongst new people, new ideas, new customs and a fearfully [illegible] I was let satisfied in the [illegible] however, I need let or neither a [illegible] Upon my resolution to seek [illegible] I had submitted a sketch from [illegible] was so well pleased with [illegible] his fellow countrymen [illegible] could speak English very well [illegible] some years in the [illegible] we had an additional [illegible] friendship. In fact it was a [illegible] this [illegible] with me [illegible] his fellow countrymen [illegible] company him on [illegible] to the parks [illegible] different [illegible] Prague talking [illegible] [illegible] Orchestra was playing, [illegible] [illegible] possible end then [illegible] [illegible] would [illegible] [illegible] to play it

Lesson Procedure

ARRANGEMENTS were made for daily lessons to be taken at his house [illegible] I was to get benefit from [illegible] These lessons were far from [illegible] After he had seated himself at the table and had glanced at my work he would [illegible] a long thick cigar puffs [illegible] moments, and then burst out in short, [illegible] warm praise of whatever [illegible] composition merited. Passages of [illegible] instruments were scrutinized [illegible] weighed and appraised [illegible] were extended discussed, and above all the [illegible] of chief importance placed [illegible] the piano end estimated.

After hours at home of teaching Dvořák's [illegible] to scurry off to some market place talk with me in English and then [illegible] jabber with the natives in their own tongue. He was a real child of the people and loved mingling with the peasantry.

My instructions were of very great benefit. During the lessons, I would frequently try to draw him out to talk about the Symphony "From the New World." No amount of questioning and coaxing would elicit a single fact. He was delighted on the subject. But one day the good natured Mrs Dvořák called me aside and said "Never mind now. Just wait till Tom feels like telling you, and you will hear all!" So I had to bide my time. To obtain the details of the big work from the composer himself was one of the main reasons of my being with him I also knew the musical world would welcome any news pertaining to it.

To appearance Dvořák looked quite the part of a great musical [illegible] well built the [illegible] looking and of superior bearing when we walked the streets he was bound to attract attention. It was during one of these walks well toward summer when he made plans for my accompanying him to Vysoka a small mountain village miles away from Prague.

It was his custom to spend every summer in this mountain retreat but as there was no piano available except at his home it was proposed, partly for my convenience and partly for general comfort that I live with his family. The work that I had been doing was pleasing him—I could tell by his friendly attitude toward me.

When we all reached the tiny cottage for the summer I was in high spirits. Every [illegible] would [illegible] the vast forests which surrounded the place. He always carried his manuscript in a shawl strap much to the amusement of his wife and children, who would hoodwink us. He [illegible] steadily [illegible] [illegible] possible end then [illegible] [illegible] would [illegible] [illegible] to play it

ANTON DVORAK

[illegible] farmers and farm help [illegible] poor oppressed people. It was his delight to encounter a peasant or hunter and have a friendly exchange of gossip.

It was during these jaunts on the dense pine woods that I picked up many a valued idea. Dvořák said for instance that to be a good composer one should not aspire to be a great pianist nor a great singer. Even to be a great conductor was not to be thought of. He admitted this, when he told of Artur Smidt bringing out of his New World work in New York City. Dvořák never analyzed the form of things nor conferred. He let his own thoughts [illegible] with [illegible] sub-conscious guidance in respect to construction and proportions. In the way he was free musical thinker.

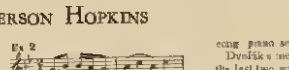
Under these pleasant surroundings, one day he was induced to talk about the symphony.

"It was begun in F-major" he said in a musing voice. "It was happy and cheerful. Half of the first movement was thus written. Noticing my surprise he added, "The second theme was originally like this

Ex 1

but it was too simple so I changed it to this

Ex 2



I always carry a note-book with me and I jotted down the themes as I heard them in America. Later on, I decided it would be better to put it in a minor key."

The symphony now stands in the key of E minor.

He added that the "symphonic treatment" of these themes helped to make the work what it is and that, while many composite goes are lovely and beautiful melodies, they can bring the [illegible] up to a [illegible] level. When I played his [illegible] symphony for the [illegible] he [illegible] upon the [illegible] to be [illegible] stimulation, so he said, [illegible] Any [illegible] good [illegible] he added [illegible] Let big [illegible] have [illegible] Dvořák [illegible] genius [illegible] were [illegible] week.

Dvořák's method was in accordance with the first two years of doing, but his original inspirations were taken from a sketch book which he always carried. These themes were put down wherever he felt like it, no matter where he was. So in this instance, I could be an observer only of his scorings. He was very exact in bringing out the individual nature of an instrument his work for a horn for instance was always horn like. For me to write inadvertently a trumpet passage that should be assigned to the horn was to evoke great wrath. He even refused to supplement a solo passage with some of the softer strings, preferring the instrument to retain its own character and to be heard alone clear and bold! This way of treating the orchestra strikes us as the reed gives Dvořák the credit of being the authority unsuspected and remarkable even today and as most bizarre writings.

Life in Prague

WHEN WE returned to Prague in the fall the composer's apartment had been renovated, paint retouched, and other changes made for the season. Since he did not like confusion he had had all this altered to beforehand. It was a keen joy for him to watch the high express roll into the Vysoke station and pick up all his friends. When we reached the city he regained his usual demeanor and I could see that his period of relaxation was at an end.

Dvořák's apartment was a rendezvous of many prominent Bohemians who were always flocking about his door in antics was not always generous. On one occasion an opera star called in reference to some trouble at the National Bohemian Theater which was guided his "Jarolan." As I was nearly always at his house when callers came he beckoned me to follow him out the back way exclaiming that there was always some rumpus going on at the theater and that he did not wish any part in the controversy.

About this time my studies were drawing to a close and I was indeed loth to leave the delightful atmosphere of his home. Before going I decided to write a short choral work.

In the branch which is quite as significant as instrumental music, Dvořák's skill was likewise notable.

I had been preparing my piece for a week before submitting it, but at a mere glance he said the tenor parts were all written too low.

"Joe Americans are forever afraid to give tenors what they can do. Look at my Stabat Mater. See how the voice parts are treated!"

In this well known work the effective handling of the male voices is very apparent. In choral music, where certain voices are made to blend together such as alto and bass the effect is splendid. Soprano or tenore also may be divided among themselves. This form of *divisi* writing gives greater fullness and produces a better resonance than straight four-part writing.

All these special effects, employed by himself were imparted to his followers. When I was invited to hear the class work of his pupils at the conservatory (for he was Professor of Composition there) his ideas were all faithfully reflected. His spirit was evident in all the Bohemian music. The cloak of the passionate Slav had verily fallen upon the shoulders of the great Anton Dvořák!

[illegible] QUESTIONS [illegible] HOPKINS [illegible]
[illegible] made [illegible] the [illegible]
[illegible] pupils [illegible] and the [illegible]
[illegible] was the [illegible]
[illegible] illustration"
[illegible] was Dvořák [illegible]
[illegible] k after
[illegible]

"Tie" and "Slur" Confusion Cleared

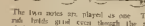
By Joseph Russell

No two musical characters seem to [illegible] than the tie and [illegible]

[illegible] should this be so when a little [illegible] will clear up the whole matter.

[illegible] the same pitch are connected by a curved line, that that curved line becomes a tie.

Ex. 1



The two notes are played as one. This rule holds good even though the two pitches may be represented differently, as in a sudden change of key where F sharp might be connected with G flat. These would represent just the same pitch and the curved line would be interpreted as a tie.

The only exception to this rule is when staccato marks appear above the notes. Two or more notes of the same pitch with staccato marks over them and a curved line over the staccato marks create what is known as semi-staccato. (Sometimes rather loosely designated as *portamento*, which is a different thing.)

Ex. 2

Here the notes are only slightly shortened and are played with a light easy lift of the hand so as not to make the [illegible] the [illegible] abrupt.

When the curved line is over two [illegible] and only the last has the staccato mark over it,

Ex. 3

then the first is held its full time, after which the second is sounded and given a semi-staccato effect as described above. Of course in a series of notes,

Ex. 4

even though the first and last of them happen to have the same pitch, the curved line becomes only a slur and all notes are sounded.

Now after what has been said above, it becomes quite clear that a curved line over notes of different pitch becomes a slur, no matter how the notes may be represented.

Ex. 5

the fact that they indicate different pitches so that they must be played on different keys of the piano or on different places on the strings of another instrument renders the curved line a slur.

The Young Pupil Meditates

By Winnifred L. Clark

1. Years of study are required before one becomes a good musician; therefore it is necessary to work persistently.
2. Music is not drudgery but pleasure.
3. A proper knowledge of music leads to a liberal education.
4. Music [illegible] benefit [illegible] as a sincere musician must assist the community in which I live.
5. An appreciation of music leads to an appreciation of all the peoples of the world.
6. Heaven can be better appreciated through a knowledge of music.

THE MUSICAL MASTER
[illegible]

Musical Jargon of the Radio Clarified

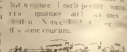
A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By Edward Ellsworth Hipsher

PART VIII

Contrapuntal Forms. Types of composition in which counterpoint is the dominant feature. That is, one division of a group (vocal, instrumental or both combined, in alternation) will give out a musical theme which will be later taken up by another division which will repeat the theme while the first continues with an accompanying melody [illegible] will be [illegible] each group of the organization is employed in the exposition of an individual part which must be a melodic entity in itself. Yet all these must be so planned that when combined they will create a harmonious whole. A [illegible] a sort of "Hide and Seek" game [illegible] each other [illegible] the manner in which the composer [illegible] accomplishes the [illegible] pleasure of listening [illegible] Bach, Handel, Haydn and Mozart [illegible] the composers, leaving the most monumental works in this style.

A peculiarity of this [illegible] that [illegible] each [illegible] signature and [illegible] the same signature.

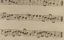


As a part of the suite [illegible] usually follow the allemande. In Italy the [illegible] [illegible] little [illegible] [illegible] is rapid [illegible] [illegible] [illegible] [illegible]

* * * *

Country Dance. A popular dance in England, from early times till a comparatively recent date when the English waltz and polka displaced it. The name, rather than being a corruption of the [illegible] the French contre danse, [illegible] the source of its origin. The rhythm is usually either 2/4 or [illegible] in [illegible] or eight measures in each strain. Many references to country dances are found in sixteenth century literature.

Maiden Lane



Maiden Lane, here given, is quoted from [illegible] of these dances, *The English Dancing Master*, published by John Playford in 1651.

* * * *

Couplet (French coo-play). A French song, usually of a light and bright nature, with all stanzas sung to the same music. Similar in construction to the English ballad, it is most often in a lighter spirit. [illegible] light operas [illegible] and [illegible] songs of the comic actor or [illegible] of a humorous and some [illegible] nature is made to comment [illegible] topics [illegible]

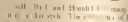
* * * *

Courante (French koo-rahnt). A French dance, the name of which is derived from [illegible] Originally in double rhythm [illegible] the measure as long as used only [illegible] Through [illegible] it came into single rhythm. Its period of greatest popularity was in the [illegible] century and especially during [illegible] of Louis XIV.

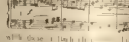
* * * *

The following quotation is from the *Fifth French Suite* of Bach.

Fifth Suite



[illegible] Bach and Handel [illegible] many specimens in this style. The [illegible] of Handel [illegible] French and Italian type.



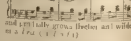
which [illegible] French title [illegible]

* * * *

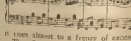
Cyclical Forms. [illegible] of a series of [illegible] quite independent [illegible] musical [illegible] and [illegible] capable of [illegible] interpretation and [illegible] relationship [illegible] to make a complete whole [illegible] arranged in [illegible] sequence [illegible] as the sonata, [illegible] concerto, the [illegible] suite.

* * * *

Csardas (char dash, with "a's" as in far). The characteristic national dance of the Magyars of Hungary. It begins with a *Lassu* or *Lassan* (slow movement)



and gradually grows livelier and wilder till, as a *Friss* (frish), it rises almost to a frenzy of excitement.



The *Second Rhapsody* of Liszt is a familiar example of a highly developed composition of this type.

(Continued on page 1[illegible]9)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Understanding of Orchestral Music

By Dr. Annie W. Patterson

Of the many students who either attend orchestral concerts or listen to the "full band" over the radio there are probably few who are quite clear as to the nature and grouping of the instruments which they hear. To distinguish between the [illegible] of a large body of stringed, wind and percussion sounds [illegible] so much increased [illegible] the listener that a few general [illegible] may help [illegible] the [illegible] Orchestration [illegible] will be remembered [illegible] —as are under [illegible] concert platform—consists [illegible] familiar [illegible] so called because [illegible] defined relationship between [illegible] belonging to each [illegible]

The String Family

Then we have the "strings," the [illegible] double bass and medium sized [illegible] distinguished from the smaller strings [illegible] by being supported [illegible] (stand-floor) picturesquely representing the father and mother [illegible] [illegible] the arm supported violin and violas (tenor violins) may be tastefully likened [illegible] children. From number of [illegible] the smaller strings are respectively the soprano and alto voices of the stringed quartet, the latter term being applied to a set of two violins, viola and the violoncello (to give the latter its full name). The great harmony on which the first [illegible] various are generally grouped around [illegible] the [illegible] ground work of the whole [illegible] Their [illegible] tones may easily be recognized [illegible] from the other [illegible] almost omnipresent throughout the performance.

The Wind Family

The wind choir, on the contrary, usually makes periodical entries, generally for the purpose of "color" or at the climaxes. First we shall need to note that the "wind" is divided into wood and brass. The latter—the large tubas, trombones, horns and thrilling trumpets—are most often on the outskirts of the [illegible] [illegible] the [illegible] make themselves heard, especially in *fortissimo* passages.

The horn—a favorite sound source with most composers—when well played has a very beautiful round, romantic tone that the watchful listener will wish to recognize. It is heard in sustained notes which seem to weld the whole tone of wind and strings together in a harmonious whole.

Near the strings comes the interesting and very distinctive fraternity of the wood-wind, consisting usually of a pair each of flutes, oboes, clarinets and bassoons. It is not always so easy for the amateur to recognize the difference in timbre or tone color of these softer wind-voices. The flute, clear and pure though somewhat unemotional, is sometimes linked in melodic work with the plaintive, bitter-sweet oboe (the latter often used in pastoral music). The clarinet—the so-called "female voice" of the orchestra—is capable of much expression in its various registers, the flute often "doubling" its richer tones. The lowest pitched instrument of the group, the bassoon, has been called the "buffoon of the band" from the grotesque grunts which it is capable of producing. "Father Haydn" was fond of giving this much used clown some humor as music to play.

The Beaten Family

Percussion instruments do not need much introduction as they generally are very good at asserting themselves in the roll of the drum, the boom of the gong, the ting of the triangle or the clang of the cymbals. Composers used to be warned to introduce these noisy voices with discretion; they figure, nevertheless, pretty usually in the full scores of today. The reading of these orchestral scripts forms a special study for advanced students. There are sometimes many "occasional" visitors to be met with among the band families, such as the liquid harp and the majestic organ, to say nothing of a whole batch of weird percussion instruments necessitated by the requirements of modern scores. But we have indicated enough familiar "figures" to help the onlooker to a nodding acquaintance with the orchestral instruments in the hope that closer acquaintance with the various groups or "families" will endear them to appreciative ears.

Selecting Music for the Smaller Orchestra

By M. Landa

In the smaller schools throughout the [illegible] the music teacher is faced with a [illegible] difficult problem than that which faces the teacher of music in the larger schools. In the first place, the attendance being smaller, there is not an abundance of musically interested children unless the community be exceptional. [illegible] a smaller number of students, the [illegible] glee clubs or bands will naturally be affected in size. This in turn will greatly limit instrumentation. [illegible] limited the field of choice [illegible] and [illegible] music is also limited. Thus at the outset the teacher has a quite difficult problem to solve. If she should be experienced she can handle the situation, but if she be inexperienced then she will have many problems.

I feel that having faced such a situation and having successfully solved it, I am in position to offer a few suggestions to those who should find themselves in a like position.

The advanced orchestra offered the greatest difficulty for us, for we had no [illegible] at all! [illegible] to carry the [illegible] melody! To solve this we could have [illegible] straight band music, but we needed the piano to fill in the harmony, so that eliminated several good possibilities. It [illegible] only the fact that we had the piano [illegible] [illegible] to keep up the harmonies that kept us from having a band! With two clarinets, two saxophones, three cornets, drums and piano we were slightly handicapped for a high school orchestra. Fortunately, one clarinetist could transpose the violin part in an emergency, so this [illegible] the trouble in choosing the music. The pianist played the bass, since we had no other instruments to do this, and would also fill in any parts that were weak. Thus we got along fairly well. My aim was to get the students to play before the public as much as possible, to give them the confidence and the practice [illegible] We had [illegible] year and the orchestra was much in demand.

THE VILLAGE ORCHESTRA
[illegible] German [illegible] Painting by [illegible]

A Popular Ensemble

Our orchestra "took" with the townsfolk and was highly complimented upon all occasions. The reason for this I soon learned: it was because of the kind of music we were playing! We did [illegible] the instrumentation for heavy [illegible] we just eliminated them from [illegible] list. The greatest mistakes are made [illegible] inexperienced teachers in the selection of music. They feel that in spite of everything, the classics should be played—that the people must be educated to appreciate them. This may be all right and in a certain extent true, but they do not stop to consider [illegible] —that the class should [illegible] with only part instrumentation [illegible] only mediocre and [illegible] musicians. In doing this the composition is not only robbed of meaning, but [illegible] placed before the public in an unfavorable light. The easier and more popular [illegible] should by all means be played. These are published in simpler orchestrations and also for almost any combination of instruments. Brahms' Hungarian Dances were especial favorites and so

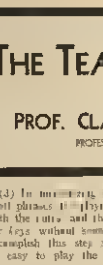
(Continued on page 133)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC PHILADELPHIA PUBLIC SCHOOLS



How a Course in Musical History Should Differ from One in Musical Appreciation

By GLEN GILDERSLEEVE

THE PURPOSE of this paper is to differentiate between a course in "Musical History" and one in "Musical Appreciation." Many times there is no attempt to make a distinction, the confusion being called "Musical History and Appreciation." The writer is opposed to such a procedure and is truthfully presenting his oppositions and offering suggestions for a distinct, separate study under each head.

Appreciation is a comprehensive term and carries with it the idea of increasing interest in and love of music. Musical History as taught before the general use of the "Victrola" [illegible] had little music used for illustrative purposes. With the use of more and more illustrative material the title of the course was changed from "History of Music" to "History and Appreciation of Music." The principal reason being that the use of music as illustrative material tends to come under the head of appreciation rather than history. That it seemed to be a study of the music itself and therefore to be called appreciation which term should be included as a part of the title of the course. But should it?

Let us look at other courses given in our conservatories of music. For instance courses in "Choral Singing." Is there anything which increases an interest in and a love of music any more than the singing of well-selected choruses of the master composers? But we do not find the course named "Choral Singing and Appreciation." Study of "Musical Theory" greatly increases our interest in and love of music, because of the sharpening of our ability to differentiate between harmonies and our understanding of the harmonic idioms used by different composers and yet we do not call such a course "Musical Theory and Appreciation." Studying "From an Analytic" greatly increases our enjoyment of music because we are thereby better enabled to follow through the compositions to which we are listening and yet we do not call this course "Musical Form, Analysis and Appreciation." Likewise "Esthetics" clarifies our thinking of good music and its effect over us but we do not think of giving the course the title "Esthetics and Appreciation." Neither is it necessary, it seems to the writer, to use the term Appreciation in connection with the title of Musical History simply because many things come in which increase our interest in and love of music.

The Scope of Appreciation

SINCE THE term "musical appreciation" has received such popularity it will be well to define a field which it will cover and likewise the field which will be covered by Musical History. A course in musical appreciation should contain a general survey of music. The music selected for playing should be chosen from the standpoint of its æsthetic worth and its power to appeal to the members of the class at their particular stage of musical development. Students should be allowed to register for the appreciation course without having had special training in music. Ideally it would be desirable to have practically everybody take a course in Musical Appreciation. Incidentally speaking the course should require no preparation. The only thing that should be demanded of those who take Appreciation shall be to come, regularly and keep a table and attitude during the playing of the music. Orchestrally it may be desired to have preparation. In this case the finest preparation for the appreciation class shall be the actual playing or singing of the music which is being discussed. However this work on the part of the student should be optional rather than required, their interest for no less stimulated by the presentation of music.

The progress of the Music Appreciation class will be topical, as, for instance folk music, dance music, polyphonic music, dramatic music, the art song, the pianoforte and its music, the string instruments, chamber music and the symphony orchestra. The thought uppermost in the mind of the teacher of Appreciation will be to give the students who are taking the course a delightful experience in music. The topics will follow largely where the interest of the class directs rather than in any logical or chronological order. The appreciation lesson approaches as nearly as possible the state of an emotional joy ride. The course is one of exploration, one of building an enthusiastic mind set for music, a starting point from which it is hoped that the interest of the student will enlarge in ever widening circles.

The fact that a course is a course in Musical Appreciation does not eliminate the presentation of facts of Musical History, but where these facts come in, they will be referred to incidentally by the teacher as a frame work or an enrichment of discussion for the purpose of increasing the interest in the music. No attempt will be made to drill the students on the musical facts or retention of these facts or their ability to use them later.

The Scope of History

NOW AS regards Musical History. Ideally it is not desirable to have everybody study the History of Music. Musical History is for three types of people—the interpreter, the composer and the music teacher, all of whom are musical specialists as experts in their fields. For the layman musical history is unnecessary.

Let us look at the history of other lines of endeavor. For instance, the history of mathematics. All of us have some time in our lives taken courses in mathematics, but only the specialists in mathematics ever go into the historical development of the subject and the names of the people who brought different phases of mathematics to the forefront. However, a layman in mathematics has learned to differentiate between first and second rate literature and has been made familiar with masterpieces of writers. In which case is the task of only the specialists writers and teachers of English to go into the study of the history of English literature. Or in the fields of psychology, sociology, etc. All educated people take survey courses in these fields but it is left to the specialists in the particular field to study the subject from the standpoint of its historical development. Therefore the fundamental distinction between "Musical History" and "Musical Appreciation" is that Musical History is a course for musical specialists, while Appreciation is a course for musical laymen or elementary course for the prospective musical specialists preceding a more intensive course of musical history.

The progress of the Musical History class shall consist of lectures the same as Musical Appreciation and the playing of music the same as Music Appreciation but in regard to the preparation of the student, it shall consist of historical readings rather than of the mere gaining of an acquaintance with music as in the Appreciation course, and it shall be a much more intensive course and shall require a much finer type of preparation. Being for the specialist it shall be an intensive specialized study representing as high a type of scholarship as that included in private study for playing an instrument or in the Musical Theory or Composition class. It will develop artistic thinking about music as well as artistic performance of music.

Approaches, Cultural or Analytical

THE PLAN of the work in Musical History shall be based upon the most efficient means of learning, and association of facts about music, and shall, in most cases be arranged chronologically. The music covered in the Musical Appreciation class is the music which the people study as the course progresses and as to time at concerts or over the radio, that is, for the most part music of the last hundred and fifty years. In contrast the Musical History class shall give a great deal of attention to the beginnings and origins of music and three fourths of the course consist of the study of music previous to the last one hundred and fifty years. Beyond of playing music in the Appreciation class is to build familiarity with beautiful music. The point of playing music in History class is to give greater reality to the significant facts being studied for facts are the furniture of thought and the music selected for illustrative purposes may be thought of as the pictures around which these facts shall be associated.

Perhaps we may make this distinction in Musical History music is used incidentally to illustrate facts and in Appreciation facts in musical experience, while Appreciation we make an opposite approach, facts being used incidentally to add interest to each composition being studied. Many compositions chosen in a Musical History class may not have immediate æsthetic appeal but be interesting to the specialist from the standpoint of historical development. For instance many of the divertimenti, canonical and contrapuntal compositions of the old Netherland composers are not æsthetically interesting to only of us today yet are intensely significant historically especially to the musical expert. Likewise compositions of the Mannheim School such as those of Stamitz, and the writings of C. P. E. Bach contain much of historical value in the development of the sonata form, but they are not particularly beautiful to listen to, judging them from the æsthetic standpoint. All music chosen for the Appreciation class must pass the test as to whether it is immediately appealing, and beautiful. However, it is less for all the music chosen for the Musical History class shall be "Music for all sign and."

These two points make it difficult to choose music which will fit in both a Musical History and a Musical Appreciation class at the same time.

Valued as Art or as Relics

ANOTHER distinction to make between the teaching of Musical History and Appreciation is that the Appreciation

(Continued on page 147)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING WELLESLEY COLLEGE

Introduction of the Classics

At what grade should the classics begin? Play an important part, and what proportion? Them will be a country to a well rounded musical education?—M. E.

There is no reason why a pupil should not be given a taste of the classics very early in his career. Several pieces in Schumann's "Album for the Young" Op. 68 for instance are hardly beyond the first grade. Little pieces by Bach and Mozart are adapted to grades II and III, and in Bach there is plenty of easy material. Pieces by Bach, Haydn, Mozart, Schubert and even Beethoven, which is available.

[illegible] modern pieces with lesser [illegible] from the classics. Let the latter be rediscovered naturally and forced upon them. [illegible] be made acquainted with the composer's life and work as he is [illegible] in detail. As a result, the pupil may be [illegible] to appreciate the important [illegible] great piano masters.

Problems of a Piano Pupil

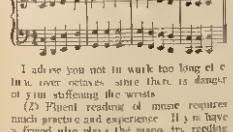
I have taken a number of [illegible] pupils [illegible] and am troubled by [illegible] difficulty with octaves since they first are short. I feel sure that the fingers will not grow any longer. What would you advise?

I remind [illegible] on a piece and [illegible] of weakness. What would [illegible] me? Should I practice [illegible] night weakness?

(1) [illegible] never been able to [illegible] in three ways either way [illegible] play a few measures of a [illegible]—W. A.

(1) In practicing octaves at first begin [illegible] (this another). In doing this [illegible] thumb curved in and your wrist [illegible] and relaxed. Also, in passing [illegible] from one to the next, throw your [illegible] to right or left, as the [illegible] key which you are sounding.

A exercise along this line is the following, which should be practiced in all keys and at different rates of speed.



I advise you not to work too long at octaves, over octaves since there is danger of you stiffening the wrists.

(2) Fluent reading of music requires much practice and experience. If you have a friend who plays the piano, try reading duets with her beginning with those which you can both read with tolerable ease. While sight reading is important, you should not spend too much time on it since it has a tendency to promote careless habits.

(3) In [illegible] single measures or short phrases [illegible] playing the phrase twice with the right and then twice on *top of the keys* without sounding them. If you accomplish this step successfully it will be easy to play the phrase alone from memory.

After studying measures or short phrases in this way put parts of them together beginning by playing with the notes as before and afterward study in this fashion longer sections, finally the entire piece.

Talks on Music

I am [illegible] a class in music [illegible] music [illegible] high and high schools every week. Sometimes I [illegible] to make them interesting. Is it interesting to possible an [illegible] wondering with material [illegible] books and [illegible] is no. Will you please suggest the most interesting book you know? I have not taken a musical theory course but have had necessary and musical history.—E. G.

Your project is a very commendable one, and should prove an inspiration to both yourself and your audiences.

I should begin by speaking on a few of topics which may be be prepared individually. Such a list may include the following subjects: rhythm, melody, harmony, music form, quality in music, different schools of music. The last topic may be expanded into a study of the musical epochs or of individual composers which could occupy us many afternoons as you wish.

Having decided on your topics read up on each one until you have several authoritative books, meanwhile taking copious notes. Finally arrange the material thus gained into orderly succession and make outlines of what you intend to say. Your talks will be much increased in interest if you introduce plenty of musical illustrations by playing from the piano, by getting a friend to sing or by using the phonograph.

I append a list of several books on which you may start. These may be supplemented by books on general music history, biographies of musicians and essays.

How to Understand Music, 2 vol. mos., W. S. B. Matthews.

What Every Piano Pupil should Know, Harrison.

Music and its Appreciation," Macpherson.

"The Principles of Expression in Pianoforte Playing," Christiani.

"Harmony Book for Beginners," Preston Ware Orem.

Musical Form, Ernest Pauer.

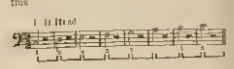
"The Evolution of the Art of Music," Parry.

Introduction of the Pedal

When I have an little beginner on the pedal at a time [illegible] (or roughly learned) [illegible] I think [illegible] I feel that they have thought about the pedal they forget the [illegible] is [illegible] that is not meant to retard the playing. Please advise me what to do to remedy this trouble.—M. M.

The proper [illegible] is this way pedal use will become a regular factor of their practice.

Special exercises may also be employed. Let the pupil play slow scales, at first with one hand alone making them legato solely by the use of the pedal, in such ways as this



[illegible] more extended study you may give Heller's Gamma's excellent book, "Beginning with the Pedals on the Piano."

The pedal is, of course especially associated with the work of the left hand. While it is to be employed frequently in this connection, explain and mark its appearances clearly and then let the pupil play the left hand part of one using the pedal. After he has thus acquired the habit of managing it properly the right hand part may be added.

[illegible] out of the [illegible] pedal. Important for color effects however is the soft pedal, which should not be neglected at least after the earlier grades.

A Four-Year Old

I have the promise of a pupil who is only four years of age and would like your advice as to the method of teaching such a young child. Also the best books to use.—W. A.

So young, a pupil will require great tact and management. Make your lessons very short not more than fifteen or twenty minutes each and give three to four of these a week, if possible. Teach only a very little at a lesson, but make every step very clear.

Do not require the child to practice by herself for the present, unless her practice can be supervised by her mother or some one else who is interested and competent.

A book which will suggest plenty of ways to claim and hold her attention is "Music Play for Every Day" (Presser Company). Children of her age are particularly fond of pictures with which the book is filled. These will remind her music work with familiar objects and ideas.

Singing the Counts

How can I cure a pupil of singing the notes? This is a twelve year old girl just finishing. She has a good voice and I think has been playing and singing by ear. The habit is so fixed. I have tried the following.

1. Count a few measures before beginning to play.
2. Give an upward inflection in early course.
3. Speak the counts short and staccato.
4. Play one or two octaves lower and count in a low voice.
5. Play one or two octaves higher and count in a low voice.
6. Count only on the first beat of each measure.

Also what reasons can I give her for the necessity of letting the melodic of singing when it is so hard for her to speak the counts? So far I have had to resort to silent counting of the lessons.—G. S.

You have certainly invented clever devices for curing the trouble. Of all these, however, I consider the third by far the most important. The chief objection to singing the counts is that they will naturally be made legato which destroys their definiteness and precision. Counts should always be given staccato, preferably with an accent on the first beat of each measure. If the child likes to solve these counts with the singing voice and on melodic tones, and if she can be made to do this with the proper distinctness of beat let her do so since the habit will probably cure itself in time. It is a pity to stop her entirely from indulging a habit which is really an outlet of musical insight and ability!

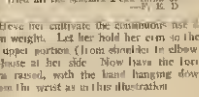
Why not also put her to work on the book "Music Play for Every Day" in which the early pieces and exercises are set to words that are to be sung.

Playing Legato

I have a little pupil of nine years who has been studying for two years, but who refuses to taught to play legato. She disconnects all the notes she plays. The disconnection is not so much a scales but in studies and pieces it is terrible. I hope you can give my some advice.—Mrs. [illegible]

I tried all the methods I can think of.—F. K. D.

Have her cultivate the continuous use of arm weight. Let her hold her arm so that its upper portion (from shoulder to elbow) is parallel to her side. Now have the forearm raised, with the hand hanging down from the wrist as in this illustration.



Keeping the hand in this position direct her to depress the keys D, E, F with the fourth third and second fingers and hold them down by *standing the hand on the fingers*, as it were, so that the weight is thrown directly down and into these keys. Now release all but the third finger and then rotate to right and left with the forearm, transferring the weight from one key to the next.

Have the pupil play five-finger exercises in this way until she acquires the habit of keeping the arm weight down on the keys when the same principle may be applied to all legato passages. Be sure that her wrist is continually down, her wrist high, and her fingers sloping in a downward direction.

The Grammar of Music

From Bombay India, comes a letter from a girl who is studying for a piano examination to be given by Trinity College London. She is at work on Beethoven's "Sonata, Op. 57" Chopin's "Nocturne Op. 27 No. 2" and Bach's Chromatic Fantasy and Fugue." She writes

Please tell me what Grammar I am to study for the Bach number. Is it to be included in all the Beethoven's in India not in England. They don't seem to find any trace of such a book and tell me that they have some sorts of it.

I have no teacher since my mother cannot afford one, and am therefore preparing and teaching myself with just the old cf grammar in records.—I.

(Continued on page 147)

[illegible]

The Great Masters as Students

BACH

By Herbert Westerby

Like [illegible] great [illegible] Handel, Mozart, Haydn and [illegible] Johann Sebastian Bach [illegible] largely [illegible] the Church [illegible] New [illegible] musical [illegible] and the chapel [illegible] were expected [illegible] of the [illegible] composers.

[illegible] of musical [illegible] had [illegible] at the [illegible] Sebastian, whose father was [illegible] Eisenach [illegible] Thuringia [illegible] the Wart[burg] [illegible] the scene of [illegible] Since [illegible] house in [illegible] taught [illegible] his father had [illegible] Johann [illegible] had been a pupil of the [illegible] organist and Schoolmaster at Ohrdruf, a small town about thirty miles distant from [Eisenach]. Here, after the little orphan, young Bach went to the Lyceum School, joined the choir, and sang in church and in the usual street processions. His brother taught him the harpsichord and [illegible]. Music printing then was the [illegible] and his brother's store of [illegible] manuscripts [illegible] him to know and [illegible]—but this his brother forbade.

The Precious Manuscript

IT IS related that young Sebastian stole down at night and, abstracting the roll through the lattice work of the cupboard, copied the works by moonlight, completing the whole in six months. Unfortunately his brother discovered the copy and took it away. Nevertheless the copied manuscript spoke of the grit and perseverance which was to carry the boy through to [illegible] and renown.

His school choir and music training went on steadily for five years, when, being obliged owing to his brother's increasing family to look for new pastures, he was admitted at the age of fifteen with a boy friend as a good singer in the choir at the [illegible] St. Michael's Church, Lüneburg, [illegible] the thirty miles from Hamburg and two hundred miles away to the north over uninviting country. Probably he had to walk most of the way. Stage coaches were expensive.

Unfortunately his voice soon broke, but he was useful as an accompanist and as a violinist in the orchestra and he was kept on for three years, until he reached the age of eighteen. It was here that he [illegible] with the musical traditions and culture that he also gained access to the important library [illegible] manuscripts of Schütz, Crüger and others. These he [illegible] and make a study of all their [illegible] contrapuntal [illegible]. He would also [illegible] and perfect his keyboard [illegible]. It so happened that the organist of St. John's Church, Böhm, a distinguished composer for the clavier, hailed from Bach's own Thuringia and proved to him a friend and helper. It was he [illegible] Reinken, the distinguished Hamburg organist [illegible] Bach [illegible] walking over to Hamburg, a journey, to see and hear Reinken.

Travels on Foot

SALTED fish is a staple article of diet in North Germany. One day, regaling [illegible] Lüneburg [illegible] Bach was startled when the window above opened [illegible] heads [illegible] Danish [illegible] His [illegible] provided him with [illegible] another [illegible].

The veteran Reinken [illegible] for his [illegible] a style [illegible] Bach duly reflected [illegible].

About this time [illegible] Handel was also in Hamburg acting as violinist in the Opera House—but the two [illegible] never met. On the [illegible] young Bach could also [illegible] to Celle [illegible] Versailles [illegible] miles [illegible] the Court Orchestra there [illegible] French [illegible] in fashion in Germany.

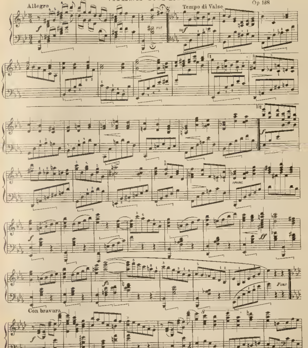
We can now see [illegible] of Bach's [illegible] and are not surprised to find him next as violinist in the court orchestra at Weimar. Moreover he was there on cordial terms of friendship with the Duke, a cultured music amateur.

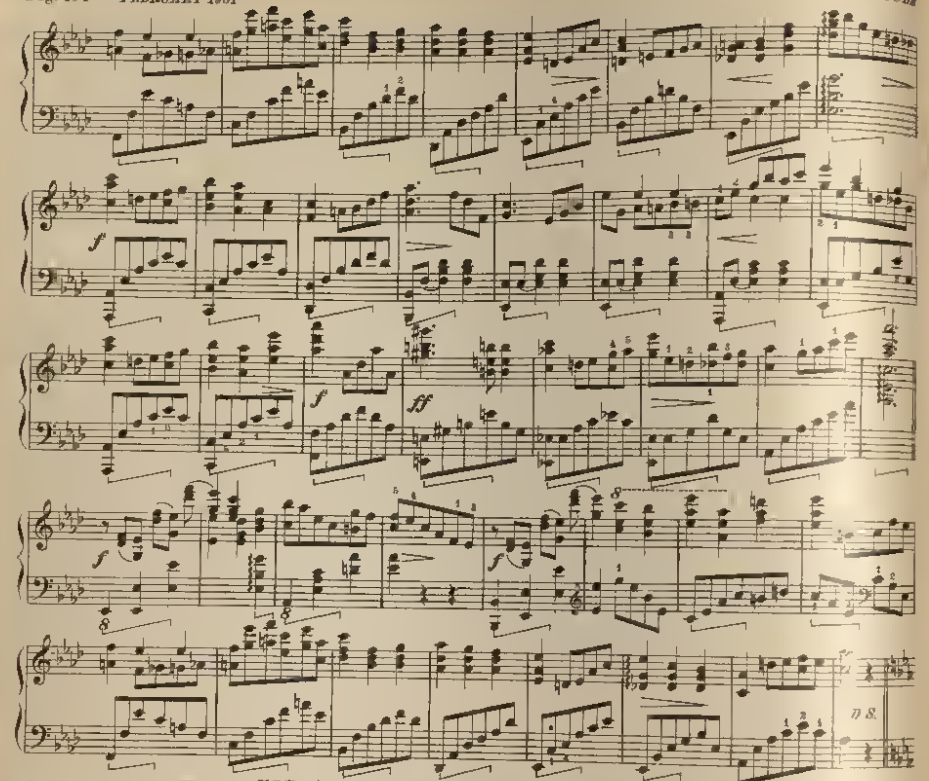
(Continued on page 137)

FASCINATING PIECES FOR THE MUSICAL HOME

VALSE CAPRICE

FREDERICK A. WILLIAMS
Op. 188

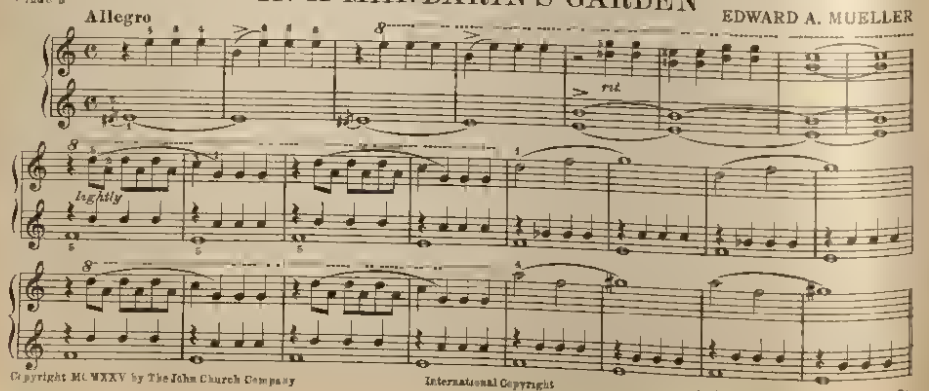


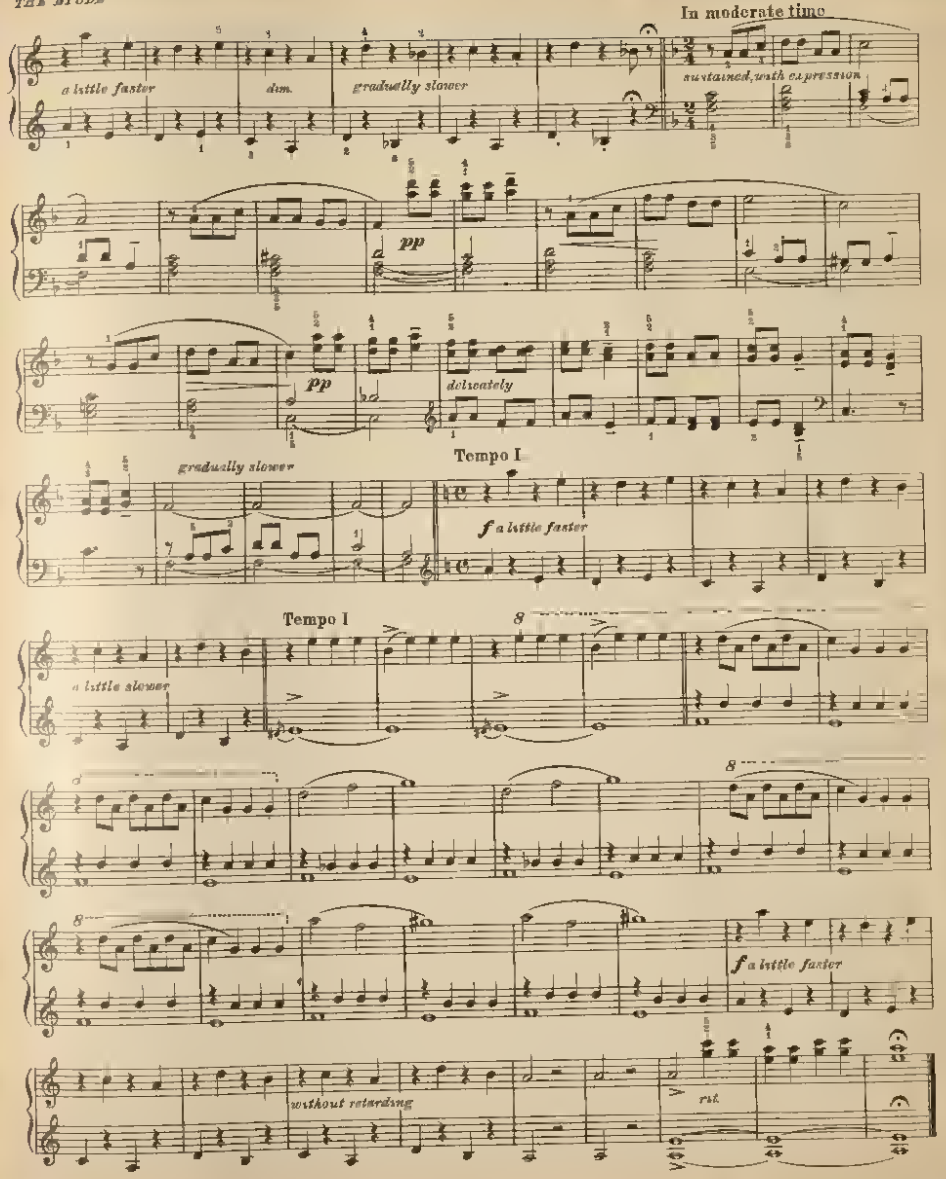


A very picturesque imitative piece
Grade 3

IN A MANDARIN'S GARDEN

EDWARD A. MUELLER





THE OLD CASTLE

A ghostly *gavotte* Grade 3½

MAURICE ARNOLD

Moderato

mf *p* *mf* *mf* *p* *cresc* *f rit.* Fine *p* *leggiero staccato* *pp* *rit* *ppp* D. C.

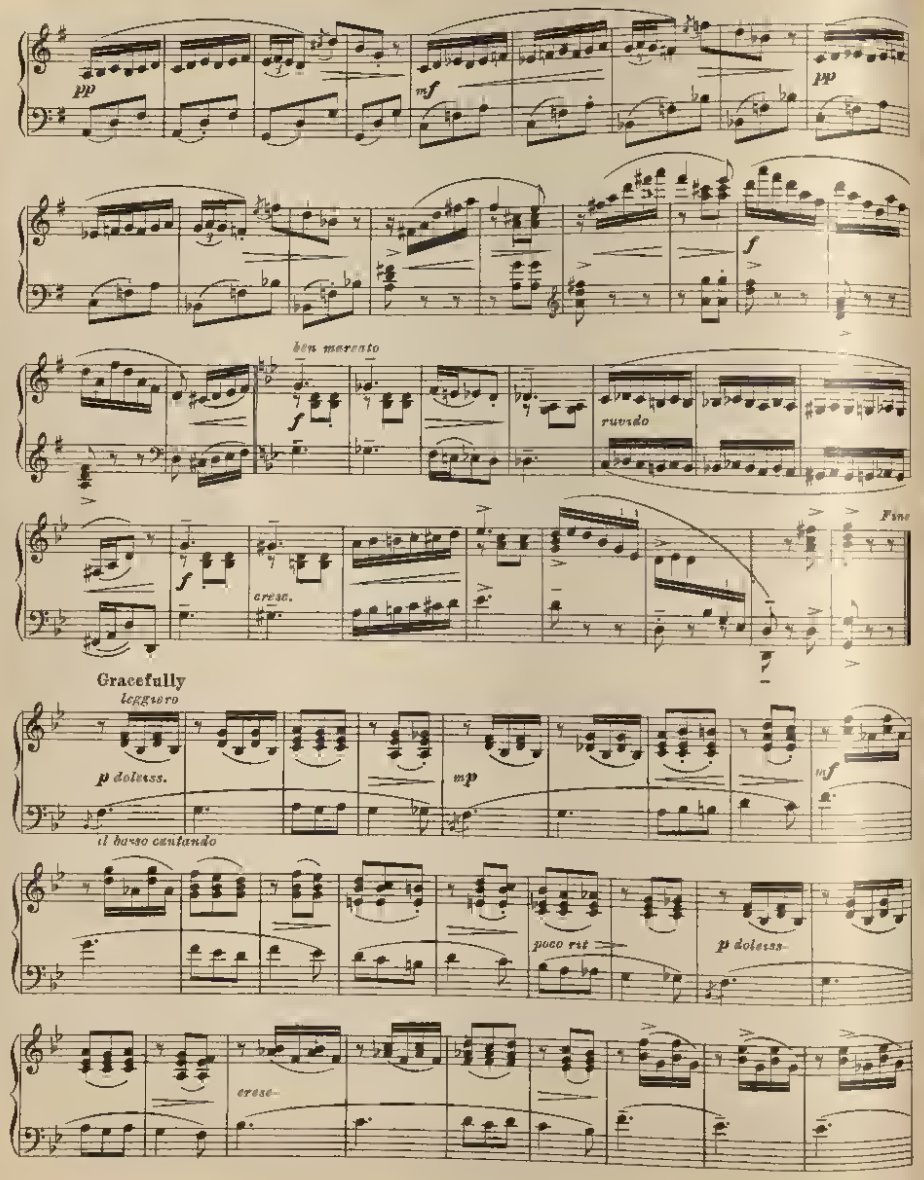
DANCE OF THE BUCCANEERS

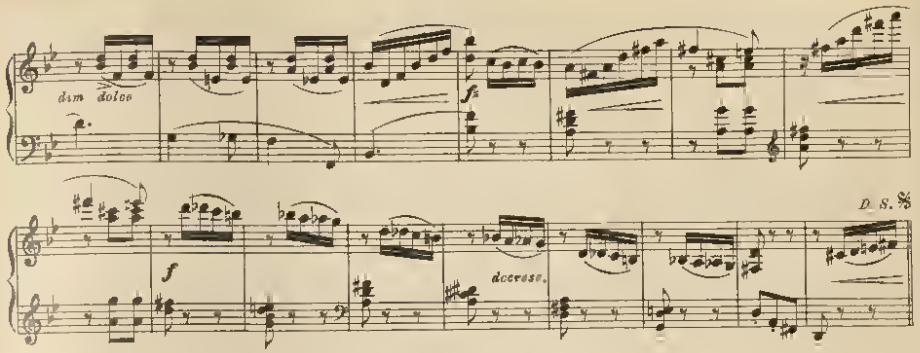
A jolly number Grade 4

FRANK LYONS

Allegretto con capriccio M.M. ♩ = 63

f *ben marcato* *f* *rubato* *f* *p a poco* *crescendo* *dolce* *p scherzando* *mf* *p* *f* *decrescendo* *cantando* *dolce* *p*



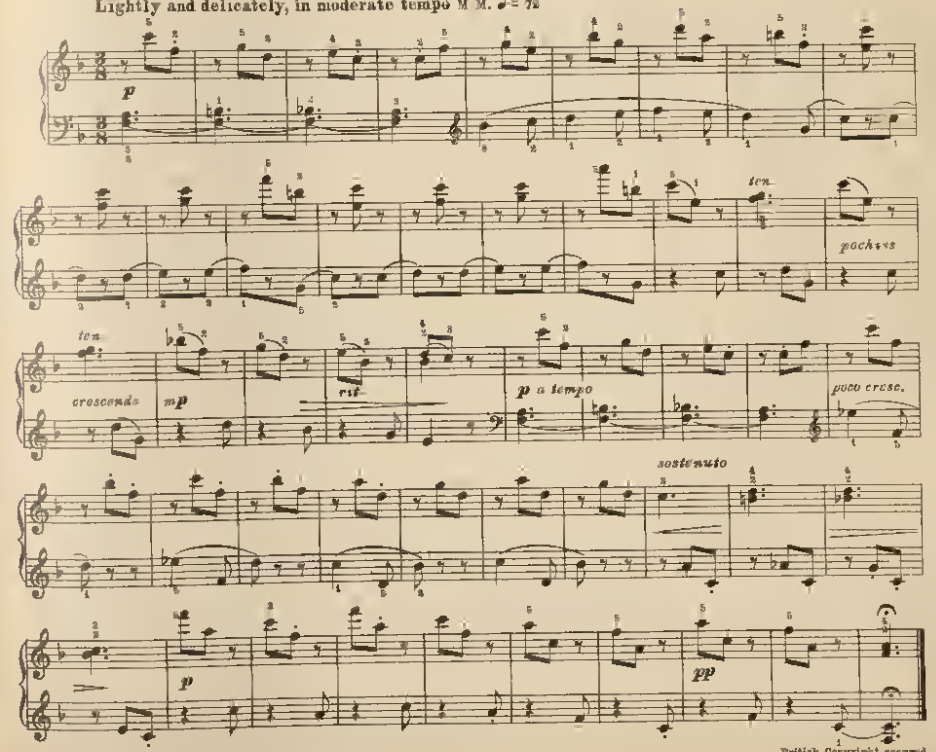


THE SNOW IS FALLING

A miniature *Scherzo*. Very pianistic, light and delicate Grade 3

JAMES H. ROGERS

Lightly and delicately, in moderate tempo M. M. ♩ = 72



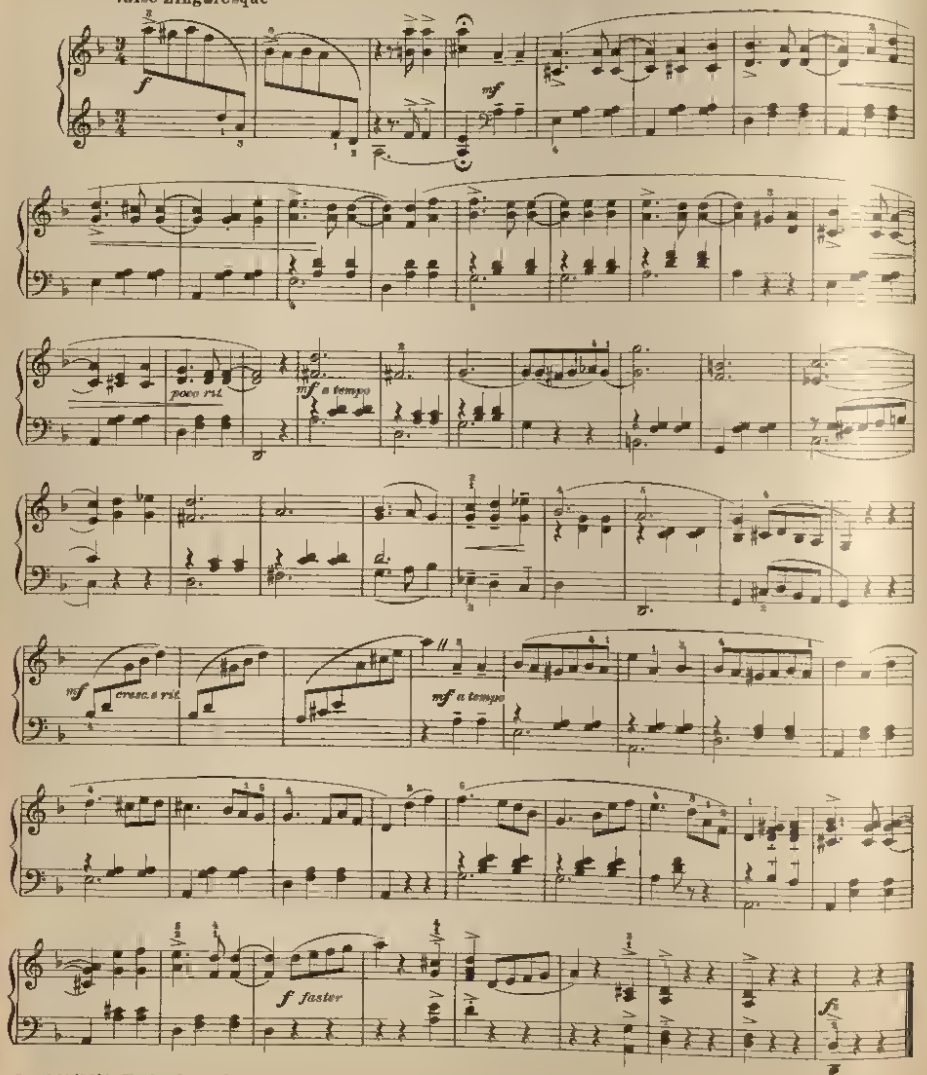
GIPSY MAID

RUSSIAN GIPSY MELODY

On a popular Russian melody Grade 3

Arr by WILLIAM M FELTON

Valse Zingaresque



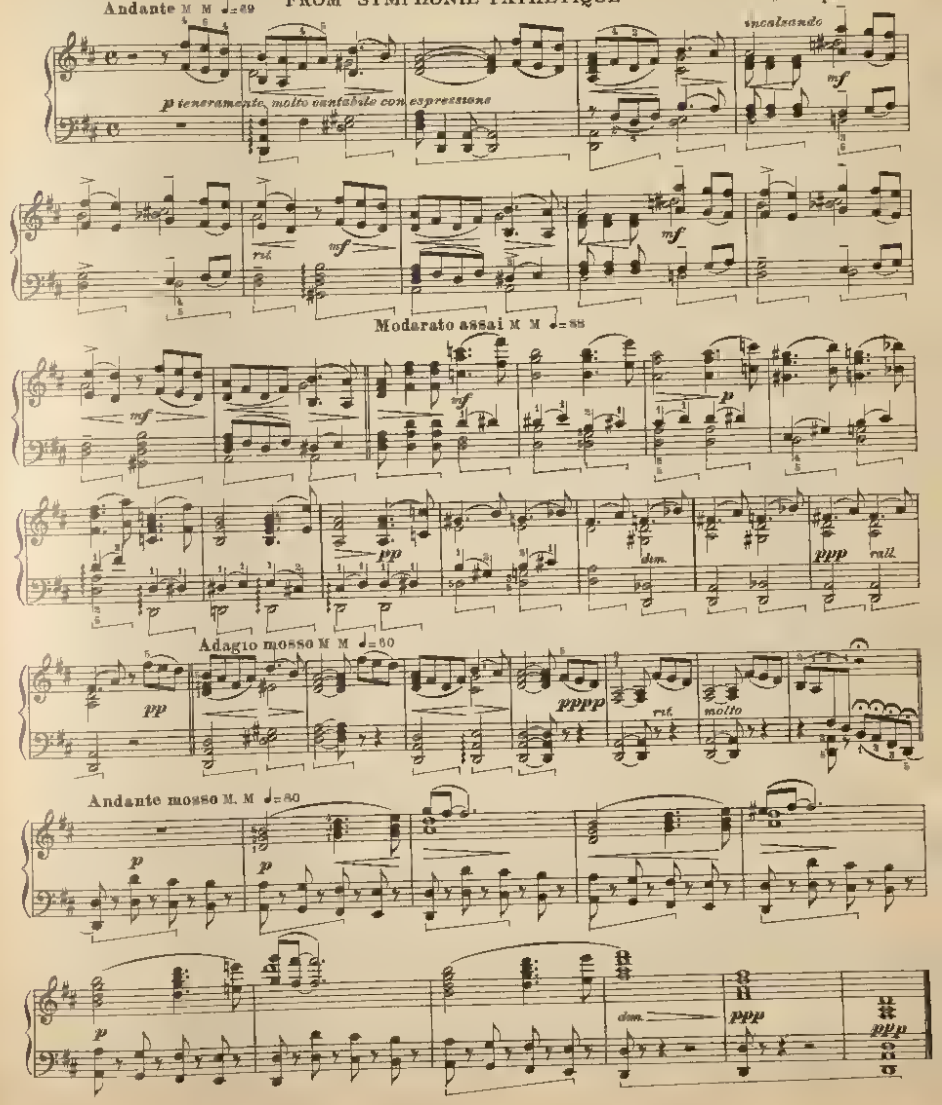
OLD AND NEW MASTER WORKS

See "The Ultimate Musical Choice" on another page of this issue.
Grade 4

THEME

FROM "SYMPHONIE PATHETIQUE"

P I. TSCHAIKOWSKY
from Op. 74



Emil Liebling was a master musical workman

Grade 5 **Allegretto grazioso**

SPRING SONG

EMIL LIEBLING, Op 32

piano leggiero

Ped ad lib

p

forte

espr

poco rit. e dim.

a tempo

più lento

rit.

Tempo I

brillante

sempre piano senza ri tar dan do al fine

A fine working out of a single motive

Grade 4 **Andante tranquillo**

REVERIE

SIGURD FREDERIKSEN

pp sotto voce

a tempo

rit.

Ped simile

Più mosso

dolcissimo

cresc.

f sempre

accel.

ri - tar dan do

Tempo I sotto voce

rit e dim.

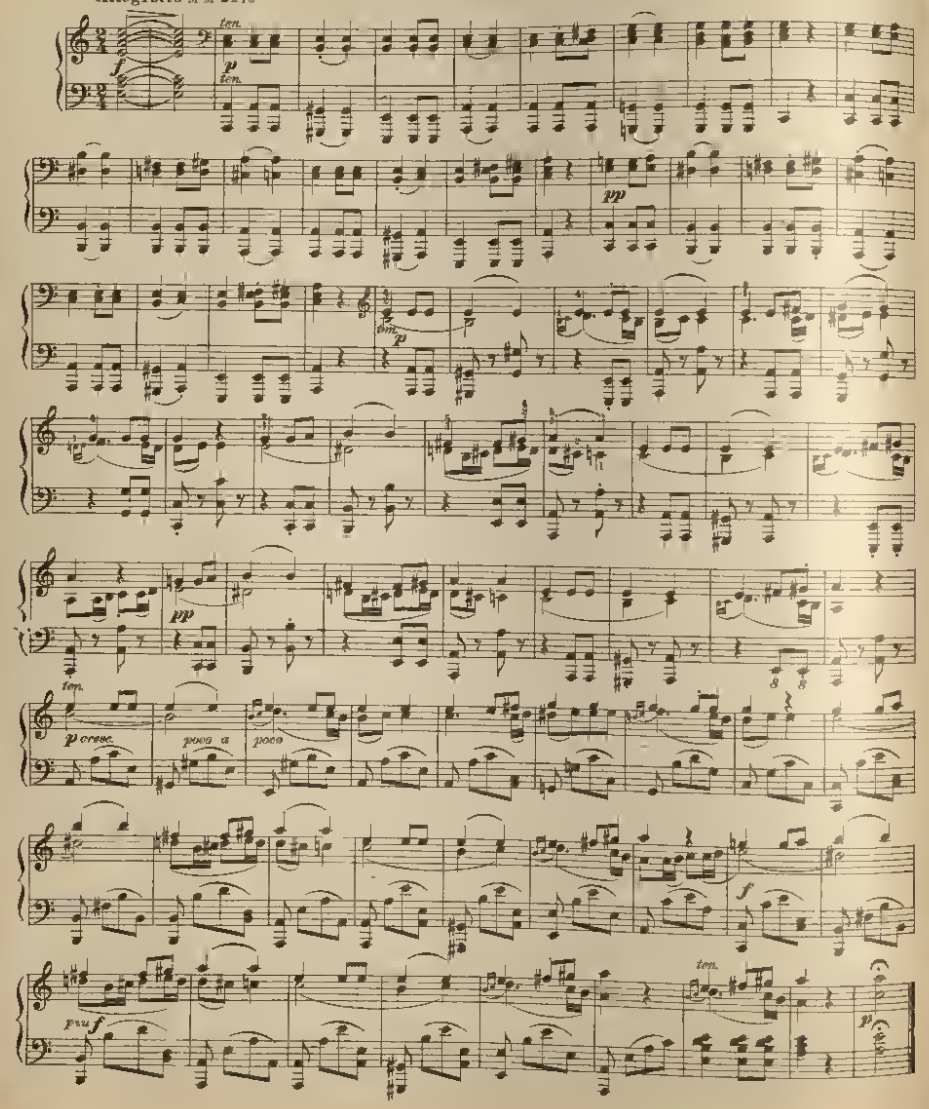
ppp

ALLEGRETTO
from "SEVENTH SYMPHONY"

L. van BEETHOVEN

See "The Ultimate Musical Choice" on another page of this issue

Allegretto M M ♩=76



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HEABEN!

Irwin M. Cassel

MANA-ZUCCA, Op 112

Not too fast

1 We're on our way to heab-'n, On our way to heab-'n, And we don't care, How we get dere. So long as we reach heab-'n We'll walk dere, ride dere, fly dere If we must. Ride a horse or ride a mule, We'll pay de fare, When go-in up to heab-'n We'll ride in a fifty-way, we'll ride in a boat, In an y con vey-ance, So

rit. a tempo

slower a tempo Last time to Coda

make that trip or bust. For we're on our way to heab-'n on our way to heab-'n. 2 St Peter knows, we on our toes long as it can tole, For we're on our way to heab-'n,

slower a tempo

spoken

Wait-in' for to git in heab-'n He'll know us are with souls so pure, He'll let us git right in And Pet-er'll say "Come folks this way to

CODA

rit. DS ⅋ rit. cresc. f ff

git right in to heab-'n 3 We're on our way to heab-'n, Heab-'n, Heab-'n,

rit. DS ⅋ rit. cresc. f ff

THE GREEN CATHEDRAL

GORDON JOHNSTONE

CARL HAHN

Slow and swaying

p *softly*

I know a green ca - the - dral, A

legatissimo

shad - ow'd for est shrine Where leaves in love join

hands a - bove And arch your pray'r and mine, With

in its cool depths sa - cred, The priest - ly ce - dar sighs, And the

poco rall.

fir and pine lift arms di - vine Un - to the pure blue skies. In

poco rall.

slightly faster

my dear green ca - the-dral There is a flow-er'd seat And choir loft in branch-ed croft Where

poco rit. *a tempo*

song of bird hymns sweet; And I like to dream at eve - ning, When the

poco rit. *a tempo*

stars its arch - es light, That my Lord and God treads its hal - low'd sod, In the

cool calm peace of night That my Lord and God treads its hal - lowd sod In the

poco rall.

cool calm peace of night. *Hum* *Hum*

poco rall. *softly*

Hum *Hum*

MARCH OF THE LIFE GUARDS

In Grand March style

Alla marcia M M ♪=108

SECONDO

R KRENTZLIN

MARCH OF THE LIFE GUARDS

Alla marcia M.M. ♪=108

PRIMO

R KRENTZLIN

A brilliant *Postlude*

Prepare { Gt full with mixtures
Sw full
Sw to Gt
Sw to Ped
Gt to Ped

MARCH-SCHERZO

CLARENCE KOHLMANN

Allegro giocoso

Manuals

Pedal

ff Gt *simile*

un poco meno mosso

Sw *f*

off Gt to Ped

cresc.

rall. Gt *ff* *Tempo I*

Gt to Ped.

Fine

off Gt to Ped and Sw to Ped.

meno mosso ed espressivo

Sw *mf* Tuba clarus, Vox Humana and Stopped Diapason

Bourdon 16

rit.

Sw *f scherzando*

cresc.

DC al Fine

Sw to Ped on

Gt to Ped on

VALSE CAPRICE

A graceful waltz movement. Not too fast

A LOUIS SCARMOLIN

Moderato

VIOLIN

PIANO

poco rit. p mf poco rit. p rall. molto

Energico

a tempo f mf rit. p rall. molto

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

In "Saw-Saw" style Grade 2

THE DANCING SCHOOL

CYRUS S MALLARD

Allegretto M M ♩=144

p mf f Fine

For Educational Study Notes see Junior Etude Department

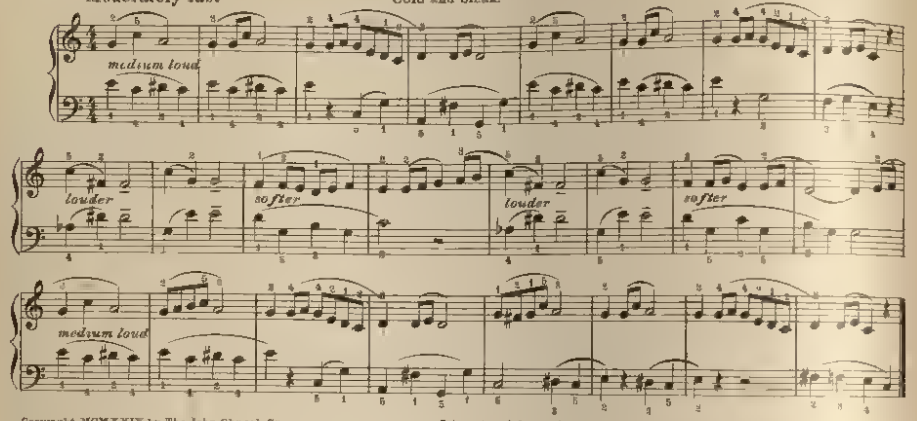
PLAYING ON THE LAWN

Interesting two part writing Grade 1½

Skip and run! Oh what fun!
Out on the lawn when all our
School work is done
Hide and seek—not fair to peek!
We'll miss the lawn when days are
Cold and bleak.

MATHILDE BILBRO

Moderately fast

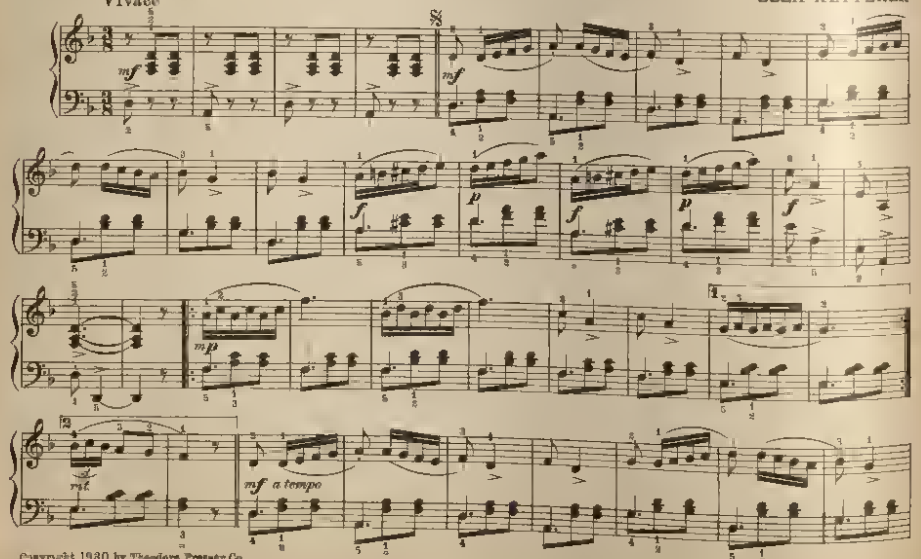


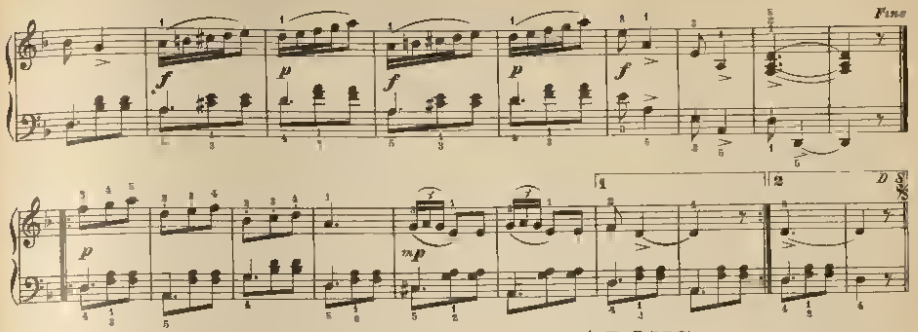
Very characteristic Grade 3

A SPANISH DANCE

ELLA KETTERER

Vivace



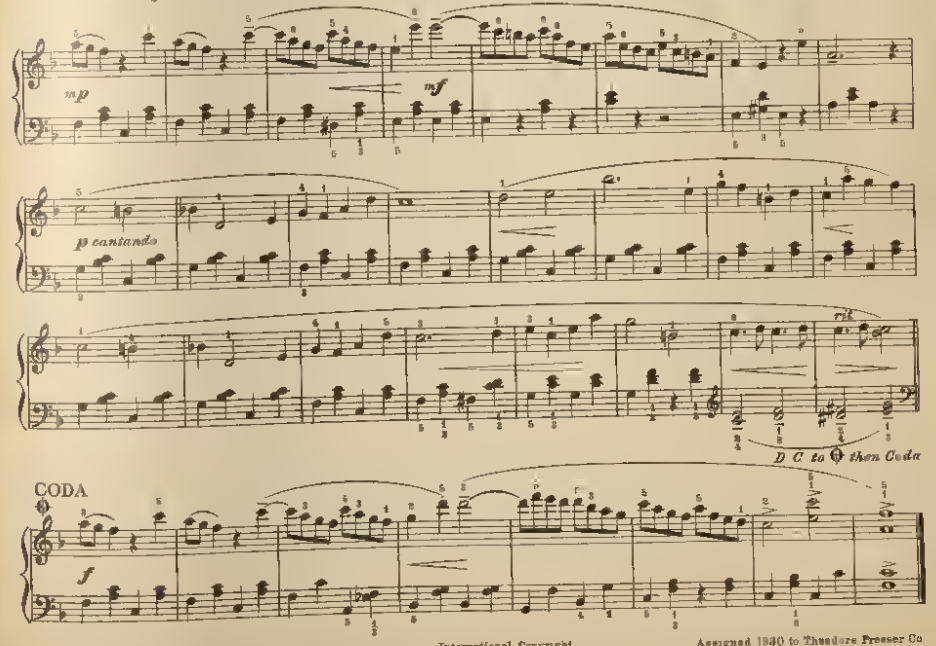


A valuable rhythmic study. Grade 2

WANDERING GAILY ALONG

WILLIAM BERWALD

Vivace grazioso

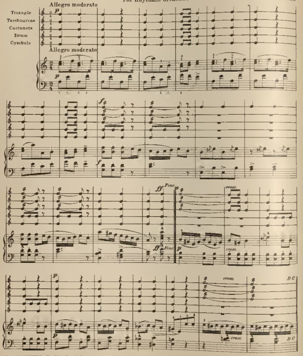


THE FORTUNE TELLER

LA ZINGARA

For Rhythmic Orchestra

MAURICE ARNOLD



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EDUCATIONAL NOTES

on The Etude Music

BY EDGAR ALDEN BARRELL

Valse Caprice, by Frederick A. Williams

[illegible]

Mr. Williams lives in Cleveland Heights, Ohio.

In a Mandarin's Garden, by Edward A. Mueller

[illegible]

The Old Castle, by Maurice Arnold

[illegible]

Dance of the Buccaneers, by Frank Mayo

[illegible]

The Snow is Falling, by James H. Rogers

[illegible]

Measures	1-4, played by	R. H.
"	5-16	L. H.
"	17-20	R. H.
"	21-40	L. H.
"	41-44	R. H.

[illegible]

Gypsy Maid, Arr. by William M. Felton

[illegible]

Theme from "Symphonie Pathetique" by P. I. Tschaikowsky

[illegible]

Spring Song by Emil Liebling

[illegible]

[illegible]

Reverie by Sigurd Frederiksen

[illegible]

Allegretto from the 7th Symphony, L. van Beethoven

[illegible]

Heaben, by Mana-Zucca

[illegible]

(Continued on page [illegible])

THE SINGER'S ETUDE

Edited for February by

LOUIS GRAVEURE

[illegible] THE ETUDE to make the Singers Department "A Singer's Etude" complete [illegible]

Louis Graveure Presents New Theories of Vocalism

As Told to R. H. WOLLSTEIN

"THERE IS ONE great problem which all teachers of singing endeavor to solve, and which many of them grade. This is the problem of making emancipation and adequate tone production. Which needs explanation. Fundamentally, good tone production and good emancipation—two analogous and coordinated movements—are opposed. There are actually two different sets of muscular movements, which are diametrically opposed and which tend naturally to work against each other. All the muscular movements necessary for giving tone commands are downward pressure, while all the muscular movements necessary for the production and emission of a large, full, rich tone are expansive. What happens is that unless proper care is exercised, the expansive movements required for good tone harm clear emancipation, and, similarly, the compressive movements, required for good emancipation tend to harm tone. The separation of these two sets of movements are better, perhaps, than perfect, to illustrate what I call muscular forces, one of the chief problems of singing.

"All known methods of singing seem to me to be either. The Italian school, for instance, relies to the vocal cords [illegible] the vocal tone. The French school, which I consider more [illegible] the vocal tone, relies [illegible] the tongue. The Germans, I think, rely on the whole process [illegible] the French [illegible] emancipation, but I feel that the [illegible] tone. The Italian school [illegible] tone, the French [illegible] emancipation, and the German [illegible] tone and emancipation. Now, I feel that [illegible] tone, and emancipation, is an outcome of the production. I feel that [illegible] tone, is a product of the [illegible] language—[illegible] control. The English [illegible] enough to compare [illegible] the production of a musical instrument.

Piling the Tone

"THE SINGING TONE [illegible] large, round, voluptuous [illegible] production of such a tone [illegible] on the principle of echo and [illegible]. Tone must not be pushed at us, but [illegible] separately. Let pitch alone. Your instrument constructs the [illegible] chambers, and directions will [illegible] your voice. It is a concrete chain.

"On this, I have found the clear [illegible] I wish as well as of [illegible] it is that the enunciatory apparatus [illegible] and tense. All consonants [illegible] ninety-five per cent of the vowel. I mean by a definite consonant [illegible] the mouth, the lips and the tongue. In these muscles are not [illegible] enunciation is flabby.

"[illegible] I [illegible] simple trick the teacher of good singing [illegible] I [illegible] tactually traced with the pro[illegible] the muscles intended to keep the diaphragm and the throat expanded at the same time that the mouth and the lips are contracting. The problem is not very different [illegible] that generalize school boy feat of rubbing the stomach with one hand and patting the head with the other at the same time! Yet the two can be balanced. By regulating the muscular movements of the emancipatory apparatus in the nature of a horizontal pull and those of the entire resonating apparatus as a large, contoured vertical curve, these naturally opposite factors may be synchronized into good singing.

The Resonance Problem

"LEAVING THE PROBLEM of enunciation and turning to that of resonance, I come to one of my pet theories. What is normally called *resonance* is really nothing but resonance. Consequently by proper resonance any voice may be turned into that medium of agreeable sound which people have in mind when they say (illogically enough!), He has a voice!

Everyone has a voice and has it in pretty much the same degree. All vocal cords are similarly constructed and vocal differences do not originate there. Actual difference does depends for its production on these cords alone, is nothing more than a bit of pitch of the intensity of a whisper and barely audible. *It but we call voice* is produced by the resonating of that bit of pitch that comes off the vocal cords. Voice differences originate in the resonating apparatus in the resonating organs from the diaphragm to the lips. We say a person is born with a natural voice. What we should say is that a person is born with a set of muscles between his diaphragm and his lips, that *naturally*, but and pull out so that expansion is uncontrolled and the air passing through them is properly resonated without effort. Cause possessed one of those rare voices that are not truly effortlessly perfectly resonated. Never people with less gifted muscles can be taught the muscular expansion necessary for proper resonation and, consequently, for good voice.

Listen or Feel

"I BELIEVE, in fact, that the voice should be trained entirely through the channel of muscular sensation, and not by the ear. The student should be taught how the various muscle-muscle sensations *feel* instead of being told to listen to the *sound* of the tones he produces. One of the chief faults of voice teaching that it centers its efforts on the effect and not the cause. Sound is the goal to be at [illegible] phasis in teaching should be laid on the means towards that goal, the causes of the tone—in other words, the muscular movements which actually bring it out. Voice training in sound is the least dependable method you could have.

Suppose, for instance, that you have been told (as you do) [illegible] make a certain tone in your work and in a certain way. Very well. You go home to the room in which you practice [illegible] and you try to tone and making [illegible] according to instructions. In [illegible] sound just right and off you [illegible] teacher's studio [illegible] the chances are that the room [illegible] larger than your and that the [illegible] different will the result that [illegible] have been producing at home [illegible] *different there*. What [illegible] next? For a second [illegible] you [illegible] by the room. [illegible] your effect [illegible] proceed hunting [illegible] to alter your [illegible] of producing and emitting [illegible] that it may sound the same as [illegible] the.

You may multiply that example by the number of rooms you have occasion to sing in—your practice room, the parlor, the ballroom, your friends' parlors, your teacher's studio, small concert halls, large concert halls—and each time you will [illegible] accumulate a certain *sound* under all [illegible] conditions, you are changing your method of getting that tone out. Learning to sing by sound amounts to a constant change of your entire singing method. That, obviously, is a poor policy.

How to remedy it? By giving up the [illegible] trying to sing by sound. The correct way to learn to sing is to *feel the tone of the thing*. Familiarize yourself with the actual physiological movements involved in the muscular expansions necessary for proper tone production. Make these movements yourself and concentrate on the feel of them. Never mind the sound that learn what the give the muscles *feels like* in your diaphragm, in your chest, your throat. Then you have a reliable guide as to whether or not you are producing your tones correctly for your own sensations of the muscles of your own body will not change.

LOUIS GRAVEURE

The Glide

"SENSATION is the only reliable indicator as to whether the muscles of the resonating apparatus are properly expanded, and whether the air is echoing properly in the resonating cavities. By [illegible] of a parenthesis let me say that the term cavities—like so many of the traditional expressions used in voice teaching—is more muddled to leading the student astray than to helping him. Cavities suggests great hollow places in which the tone may get caught. Yet tone should not remain in anything. Its inherent is to come out. Similarly, voice *placing* suggests the idea of putting it somewhere when its only function is to come out in a large expansive sweep.

I prefer to think of the tone producing apparatus as a resonating column extending from the diaphragm to the lips through which the tone is passed and echoed in the cavities (or sacks (or cavities) along the line of progress. If the tone is to be large and rich the surfaces of these sacks (or cavities) must be expanded in tension when the air vibrates against them. It must be remembered, though, *that the tension desired is that of expansion and not of contraction*. It is most important that the two should not be confused.

The Soft Tone

"THE FACT that soft singing is so generally misunderstood—and so rarely well executed—is the direct result of such a confusion. Loudness or softness of tone depends upon the rate at which the diaphragm sends the breath against the vocal cords. Good tone whether loud or soft, results only when the air strikes against surfaces that are tense. The prevailing idea is that a loud tone requires effort and expansion and that, simply by the law of contraries a soft tone requires relaxation and ease. This is incorrect. Producing a tone by relaxing the surfaces of the resonating apparatus makes that tone sound either breathy or falsetto. This is precisely what a regrettably large number of the soft tones we hear do sound like. Air travels up against the vocal cords at a certain rate for production of a soft tone just as there it strikes must be just as tense as it does for a loud tone. The throat must be lifted, there must be no relaxation—preserving all cause that the tension and the need in to which I refer are the muscle muscular expansion. Similarly I find that I do not occasion violence or effort or I then [illegible] the face. It is produced purely by a larger amount of air striking the vocal cords and becoming resonated because the surfaces of cavities that are tense from expansion.

Any deviation from the principle of expansion makes the resulting tone inferior to the best tone producible. That is why I am opposed to any nasal tone whatever. I have been called revolutionary because of my theory that singers should avoid all tone in the nose. I believe this, none the less and base my view on the ground that nasalizing movements which are in any way not expansive harm the chances of producing the best tone possible. Now in order to place or transfer tone to the nasal the throat must be constricted. It is supposed to get good tone. I disagree. And that is why I believe that nasal tone is bad. The throat should never be constricted at all but use of the passages along the nasal cavities with its natural advantages. I feel from production with the nose then if the throat [illegible] the most passages are [illegible] and [illegible] that is also into the throat and not about the tone [illegible] column.

Tone Color

"EXCEPT for timbre and individual quality of voice—which is as natural and fixed as the color of the eyes—resonance is the regulator of all other vocal equipment. Resonance controls tone, volume and even pitch. Let us take for the case of the small voice, as an instance, although, as a matter of fact, there is no such thing as either a large or a small voice. What we call a small voice simply tone produced by means of an inferior resonance. Any voice can be made by proper development of the mind the resonating apparatus.

Taking next, the question of range, we can be go on the high or the low tones I happen to lack without the barbed calls of forcing or cracking. Below range the traditional expressions used in describing range need correction. We talk, [illegible] of natural range. Let us stop for a moment to consider what range really is. Range means simply the degree of relaxation or tension of the vocal cords at the moment a tone is made. In producing high notes the cords stretch out in producing low tone they relax. Thus, the so called natural range is again a question of muscles rather than of voice. It means that degree of relaxation or contraction in the muscles of the vocal cords that comes naturally without effort or learned edge. As soon as effort and knowledge are brought to bear upon the muscles of the vocal cords, though they can be made to stretch out or to relax quite at the will of the singer. Anything that depends completely on muscular action can be trained.

Muscles and Range

"IN DISCUSSING range there is other factors to be kept in mind. I refer the tension of the vocal cord muscle themselves. In visualizing the vocal cords for instance we see that they are two little bands stretching from front to back across the throat. In producing a high tone which is equivalent to stretching these out in the direction of their length, the singer must be on his guard that the muscles of the throat expand too. Only when the stretching cords meet an obstacle in the contracted, or even non-expanded throat and become pressed backward buckled. It is exactly as though you were stretching rubber bands across the top of a box. When the bands have stretched as far as the walls of the box permit, one of two things must happen: either the bands must stop stretching or the walls of the box must give to accommodate them. Thus in the case of the cords in the throat either the cords send stop stretching, or the throat must expand to accommodate them. If the throat does not expand to suit the stretching of the vocal cords, then expansion is impeded and the tone that results is cracked and shrill. That is one of the fundamental explanations of defective high tones.

Thus the muscles are responsible for pretty nearly every factor in the art of singing. Muscular sensation is the best means by which singing can be taught. Muscular expansion is the basis of tone production. Muscular control is the means of regulating both the range and the volume of the voice at will. By proper muscular development, too, unpleasant voices may be built into delightful tones. Let me offer one of the many illustrations of my own teaching experience. A student came to me with a voice which in traditional terms would have been called so small that I felt that I was inclined to advise him not to waste his energies on vocal work. The girl was of so musical a temperament, though and so admirably in earnest about her vocal work, that by teaching her what good tone production should feel like, the natural intuitiveness of her voice were off. Suffice it that some eight months later she carried off an important vocal prize in a wide-spread open competition. Maybe I did it. Maybe I did.

THE ORGANIST'S ETUDE

Edited for February by

GORDON BALCH NEVIN

[illegible] THE ETUDE to make this Organ Department "An Organist's Etude" complete [illegible]

How to Produce Color in Small Organs

It is [illegible] all the [illegible] [illegible] the registration [illegible] up to that [illegible] combination has [illegible] predominated? [illegible] make a radical [illegible] Swell. Or even [illegible] Swell of nothing [illegible]. The important [illegible] different. Do not [illegible] many amateurs do— [illegible] 8' Flute or [illegible] melody work upon [illegible] has been used on the [illegible] of melody! [illegible] Make a change!

Phrasings in the Serenade

OH, CONSIDER the familiar Schubert Serenade! Here we have a series of melodic phrases of four measure lengths, interrupted by two-measure phrases in the accompaniment. These two-measure [illegible] offer a chance to change color. Do it! Your solo number [illegible] has been one in which [illegible] (Oboe [illegible]) [illegible] strings, or a mixture of [illegible]. Very well; let [illegible] phrase, beginning [illegible] the use of [illegible] 8' 4' [illegible] and Vox Humana [illegible]. [illegible] the previous [illegible] the contrast by a genuine [illegible] that [illegible] audiences are not [illegible] very gradual [illegible] such an [illegible] effects you [illegible] your contrasts [illegible] against one another. [illegible] should not. Rather [illegible] to be brought against [illegible].

These [illegible] are typical of the very large number of "melody pieces" for [illegible]. Consider now another kind of [illegible] the opening eight measures of the [illegible] three big chords [illegible] three [illegible] leaps of an octave. [illegible] it is quite possible to play these [illegible] three [illegible] identical tone quality and [illegible] this is wrong. But if you are trying to produce maximum variety why not at least experiment with changes [illegible]. For instance [illegible] the manuals coupled [illegible] Swell with [illegible] Great Flute 8' Open [illegible] Swell and take off [illegible] Swell [illegible] strings. Repeat the [illegible] in the three [illegible] that follow. [illegible] to the listener.

Registration for a Purpose

SOME PLAYERS [illegible] a great [illegible] and [illegible] an impression of [illegible]. Others though apparently [illegible] very few stops [illegible] ample and varied [illegible]. The explanation is simple: the first [illegible] on the things that [illegible] as adding or taking off a 4' Flute from a [illegible] combination [illegible] its striking where [illegible]. The first is [illegible] the second is [illegible] effect.

Another method of getting [illegible] variety is [illegible] effects, stops [illegible] not regarded as solo stops. For instance, the Great Open Diapason 8' [illegible] regarded [illegible] many amateur organists [illegible] solo or a [illegible] in registration [illegible] that the [illegible] Diapasons are not exactly [illegible] occasionally [illegible] example there is a range starting at tenor [illegible] and continuing upwards about two octaves that is quite satisfactory for solo purposes. [illegible] number of melodies [illegible] accommodated in this range, in some cases by the simple expedient of transposing the melody an octave lower than [illegible] written. Here [illegible] another tone color [illegible] possibilities. Get over the idea that a melody for organ must [illegible] be associated with the Oboe, [illegible] Vox Humana [illegible] not over-used, is a great weapon.

New Tone in Old Organs

WHILE ON the subject of [illegible] the writer is reminded of an incident that happened in his own experience some years ago. While on his summer vacation he was asked to play a service [illegible] old tracker action [illegible] almost immediately [illegible] for the time of the service. [illegible] to try out the instrument [illegible] knowledge of the makes [illegible] structure, and [illegible] that [illegible] good diapason [illegible] to be considered [illegible] standards, and an Oboe and Trumpet.

[illegible] the time to select [illegible] the writer fell back on the expedient of [illegible]. For the offertory he [illegible] melody piece with the tune in the compass of the tenor voice and [illegible] on the Great Trumpet. The tone was rather keen and pungent and [illegible] assertive, but [illegible] at all unpleasant. After the [illegible] one of the [illegible] of the church came to the choir loft especially to comment on that "fine [illegible]" which he had never heard [illegible]. And this organ [illegible] had been [illegible] in the church [illegible] more than twenty [illegible]

GORDON BALCH NEVIN

Tones that Do Not Blend

THE VERY [illegible] the last example [illegible] and, with regard to the [illegible] string [illegible] of the Viol d'[illegible]. Beware of the [illegible] with other tones that [illegible]

[illegible] Sub and super couplers [illegible] are more dangerous. An unbalanced [illegible] organ type [illegible] is likely to result. In working with such effects it is far safer to confine the sub and super work to cross-coupling from the Swell to the Great, being careful to keep enough 8' stops drawn on the Great to produce [illegible] effect.

The same warning may be [illegible] regarding "unison-off" devices. [illegible] have some value in arranging [illegible] melodies. For instance, the Oboe [illegible] Swell to Swell 4', Swell to Swell 16' and Swell "unison-off" will give [illegible] odd effect on tones of a [illegible]-oriental [illegible]. In chord work they are rather generally regarded as being of little or no use, an opinion to which the writer heartily subscribes.

Dynamics

FINALLY, never forget that dynamics have their big part to play in producing tonal variety. An organ having two swell-boxes is at least thirty percent more flexible (capable of producing the impression of variety) than an organ of the same number of speaking stops but having only one swell-box. This is due to the capacity of [illegible] one color above another in [illegible] degree, or immediately to reverse the preponderance. Consider the infinite variety of the string quartet [illegible] for its flexibility quite as much as [illegible] the changes of tone quality [illegible] by varied bowing.

Remember that a sforzando effect produced by the swell-box is one thing and that [illegible] produced by suddenly adding stops is another and that both have their place. Analyze your playing to see whether you are making use of both types of accent. So too with the Crescendo Pedal. Do not limit its use to the lazy player's "easy way" of getting the full organ. Study its possibilities [illegible] graduated accents for occasional blazing sweeps to [illegible] tonalities. Keep the ideal of tonal variety always in mind, experiment much with the resources available and study the work of [illegible]

Saving Nervous Energy

AT ALL TIMES there hangs over the [illegible] a sword suspended by a [illegible] thread. That sword may be [illegible] in many terms, all of them related to the [illegible] term psycho-neurosis and all [illegible] of that condition popularly called "nerves." Anxiety, depression, [illegible] obsession [illegible] all relate to a condition in which the mind of the sufferer [illegible] in an abnormal manner. And [illegible] peculiarly subject to such [illegible].

The [illegible] a busy organist and choirmaster [illegible] that it is small wonder that various forms of nervous disturbances are quite prevalent. Organists as a class are very [illegible], hardworking, painstaking people [illegible] take their work very much to heart [illegible] as it should be. But this very sincerity tends to a [illegible] of the mind in one [illegible] thought, and unless this condition be [illegible], the overhanging sword falls.

In [illegible] the tremendous amount of popular [illegible] of scientific and medical matters [illegible] the magazines of the day it would [illegible] superfluous to urge recreation and the [illegible] of hobbies; any thinking individual [illegible] be aware of the need for the [illegible] refreshment. But, in spite of all the propaganda, there remain many who [illegible] to take the time to change their daily habit of thought. What folly when all around us we see business men and [illegible] turning their backs on the daily [illegible] to seek renewed vigor and a fresh mental attitude by the pursuit of some sport or hobby!

Practicing with Discrimination

THERE IS much that one can do to avoid wholly draining the supply of nervous energy. Consider the question of practice. How often is time and energy wasted by the senseless habit of practicing every note and measure of every piece that [illegible] played! Indiscriminate repetition of hard parts and easy parts alike certainly shows [illegible] intelligence in practice. But how often [illegible] we witness it! How much better it is to concentrate on the sections that require the most polishing, working them out [illegible], then putting the whole piece together.

Then there is the question of choir rehearsals. Two errors are outstanding here: [illegible] the same indiscriminate repetition [illegible] anthems—hard and easy parts alike—[illegible] regarding personal practice; and, the tendency of many directors [illegible] long winded remarks to their choirs.

The first point calls for the same remedy as does the similar condition in personal practice [illegible] analyze the work to be [illegible] the difficult parts, work those parts out thoroughly, put the whole thing together. The second point requires a new viewpoint on the part of the director. A rather good plan is to have some friend in attendance at a rehearsal armed with a watch and pencil and paper and [illegible] record [illegible] of the relative time given to actual work and to "addressing the choir." The results would be startling to many a director who thinks himself efficient.

Regarding this second point, whether we approve of it or not there is taking place a decided change in the attitude [illegible] the public towards "speeches," talks and addresses. The public demands that talks be snappy, brief and to the point. Possibly it is due to the influence of the radio—where anything approaching prolixity is taboo, where the long winded speaker soon loses his audience by the easy turn of the dial! Whatever the cause, the condition is here. Hence, make your remarks to your choir exceedingly brief, wasting not a word nor a moment's time. Keep your choir working, not listening to the [illegible] of your speaking voice. All of which will not only save your own energy but will also help to [illegible] your rehearsals to a reasonable length.

Reasoning Oneself into Assurance

WHEN YOU come to public performances the mental attitude adopted is the important thing. The problem here, with most players, is one of combating a peculiar mob psychology, that is, the fear of a crowd. I know players who can appear without a tremor before two-hundred people but who suffer agony before twelve or fifteen hundred! Why the change from poise to panic in the presence of a mere multiplication factor? If you are prepared to play your program before one person why not before many? An audience is only a collection of one hundred ones or a thousand ones, as the case may be. Reason the thing out with yourself along this line, reducing your audience to its smallest unit, that of a person, a single listener, and forget how many of these units happen to be present. It is not so hard to do and gives great comfort to many who have followed the line of thought.

Finally, when you are through a service, a rehearsal, teaching or practice, get off the musical life completely for a short time. One of the most annoying failings of musicians is their propensity for talking shop. One wonders if some of them can talk anything else! Many of them are as bad as those pests of the auction bridge world—the post mortem experts who play a hand all over verbally when the hand is all played out with the cards! How tiny [illegible] in hashing over a concert in which they have just appeared, patting this one on the back, ripping that one up the back, keeping their minds revolving in the same limited orbit!

The Hobby for Musicians to Ride

HOW MUCH better to turn decisively away from the music that has been done to something radically different. Personally, if I have nothing else arranged I like to go immediately to an interesting novel, or one or two good short stories following any public work. It need not necessarily be literature "to improve the mind," though that is a matter of personal preference; it should be something to remove the thought processes that have been working and substitute other and different ones. I rarely sleep badly following a recital and I attribute that to a healthy dose of fiction before going to sleep.

In short, the big thing in avoiding nervous [illegible] is to work hard when you do work, but get off the subject [illegible] some mind diverting relief when you are not working.

"It seems a strange thing that [illegible] organists [illegible] for registration often suggest that the [illegible] when [illegible] are singing alone in spite of the fact that the [illegible] makes it more necessary [illegible] the pedals [illegible]. The place where the pedals may be left out is when the [illegible] singing alone."—HENRY HACKETT

Choirmaster's Guide

FOR THE MONTH OF APRIL 1931

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

Date	MORNING SERVICE	EVENING SERVICE
FIFTH	PRELUDE Organ: March Processional — [illegible] Piano: Far Over the Hills — Frysinger [illegible] O Lamb of God — Bizet ANTHEMS (a) Hail to the King — Fr. Mendelssohn Bartholdy (b) Ring, Easter Bells — Barnes OFFERTORY Easter Morn — Reber (Soprano solo) POSTLUDE Organ: March Pontificale — Lemmens Piano: Theme from Sonata in A — Mozart	PRELUDE Organ: Hosanna — Wachs Piano: Prayer from "Der Freischütz" — Weber ANTHEMS (a) Christ is Risen — Morrison (b) An Evening Hymn — [illegible] OFFERTORY Agnus Dei — [illegible] (Violin with Organ or Piano Accomp.) POSTLUDE Organ: Grand Chœur in F — Sheppard Piano: Peace at Eventide — Lautenschläger
TWELFTH	PRELUDE Organ: Allegro [illegible] — Diggle Piano: Hymn to the Sun — Rimsky-Korsakoff ANTHEMS (a) [illegible] — [illegible] (b) Awake, Awake — Bingham OFFERTORY Only Waiting — Williams (Duet) POSTLUDE Organ: [illegible] — Hosmer Piano: Allegretto from the Seventh Symphony — Beethoven	PRELUDE Organ: Evening Prelude — Read Piano: Lavender — [illegible] ANTHEMS (a) Lead Me to Father — [illegible] (b) Near the Shore — Havens OFFERTORY Come, Generous Spirit — Morrison (Tenor Solo) POSTLUDE Organ: Finale — Sheppard Piano: Convent Bell — [illegible]
NINETEENTH	PRELUDE Organ: [illegible] — Read Piano: [illegible] Cascade — [illegible] ANTHEMS (a) The Lord Jehovah Reigns — Marks (b) I Lay My Sins on Jesus — [illegible] OFFERTORY [illegible] — [illegible] (Baritone Solo) POSTLUDE Organ: [illegible] March — [illegible] Piano: [illegible] — [illegible]	PRELUDE Organ: Elegie — Sheppard Piano: Shepherd's Lullaby — [illegible] ANTHEMS (a) God So Loved the World — Marks (b) Behold, God is My Salvation — Dale OFFERTORY I Shall not Pass [illegible] — [illegible] (Duet) POSTLUDE Organ: [illegible] — [illegible] Piano: [illegible] — [illegible]
TWENTY-SIXTH	PRELUDE Organ: Andante [illegible] — Sheppard Piano: Andante from Op. 78 — Schubert ANTHEMS (a) [illegible] — [illegible] (b) Suffer Little Children to Come — [illegible] OFFERTORY Heavenly Father Hear Us — Wooler (Soprano solo) POSTLUDE Organ: Church Festival March — Stults Piano: March — Tschaikowsky	PRELUDE Prelude: Andante [illegible] (Violin with Organ or Piano) ANTHEMS (a) God Hath Appointed a Day — Tours (b) [illegible] — [illegible] OFFERTORY Dear Lord [illegible] — [illegible] (Alto Solo) POSTLUDE Organ: [illegible] — [illegible] Piano: [illegible] — [illegible]

Anyone interested in any of these works may secure them for examination upon request.

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

[illegible]

Can you pick out one of the violins when he plays Dvořák?

Attention School Boys and Girls

[illegible]

Selecting Music for Small Orchestra

(Continued from page 99)

...ere the waltzes by Strauss, Mendelssohn, Gounod, Meyerbeer, Verdi and any number of well-known composers were employed. The audiences enjoyed them and the students were able to play them with quite a [illegible] due to the splendid orchestrations [illegible] were able to obtain. The reason these compositions were liked was because the delightful melodies were pleasing. The light operas were by no means neglected and we played selections from "The Student Prince," "Prince of Pilsen," "Waltz Dream" and Gilbert and Sullivan's operettas as well as Victor Herbert's. We did use some popular music but employed it sparingly. I object to it being used all the time, and yet I feel that a little is good in its place. We played it for exit marches to several plays and exhibitions at which we furnished the music and found that it was well received. It had the psychological effect of enlivening the audience after a long drawn-out evening. Yes, we played the famous *Stein Song*.

Pieces for a Purpose

MUSIC THAT is beyond the skill of the student musicians should never be chosen. It is far better to have something easy which he can play before an audience without fear of making mistakes than something too hard. Neither should the piece be too long, for a long piece is tiring to the musicians as well as to the audience. In a small orchestra the wind instrumentalists cannot be expected to play for a length of time without tiring.

The community should be considered as to its make-up. If it is a German, Spanish or French community certain kinds of music would have more of an appeal and the program should include pieces to satisfy the audience in general.

Music from light operas is always good for it has the entertaining and appealing melodies which nearly all people enjoy. By no means should the lovely marches be neglected, which the students like so well to play.

For small and limited orchestras the main point is to strive for expression or the melody rather than for a deep interpretation of the harmonic structure.

—*Sierra Educational News*

Three Hundred Dollars in Prizes of Band and Orchestra Instruments

FIRST PRIZE: A $150.00 INSTRUMENT
SECOND PRIZE: A $100.00 INSTRUMENT
THIRD PRIZE: A $ 50.00 INSTRUMENT

Open to All School Boys and School Girls

THE ETUDE will give these prizes for the best three compositions of five hundred words each, on the subject:

THE VALUE OF OUR SCHOOL BAND OR ORCHESTRA

We are convinced that bands and orchestras in schools have a great educational and inspirational importance. But we want to know from the school boys and the school girls themselves why they believe these institutions are valuable. When possible we want facts, real experiences showing the influence of the band upon the work and the morale of the pupils. Frank, honest expressions of opinion from active young minds should prove most stimulating.

The winners' chosen instruments will be selected by THE ETUDE MUSIC MAGAZINE from the catalogs of representative manufacturers.

Conditions

1. The prize is open to any student in any public, parochial or high school in this or any other country. The contestant need not necessarily be an ETUDE subscriber.
2. All compositions submitted to the office of THE ETUDE must bear a postmark not later than April 15, 1931.
3. In the case of a tie for any prize an instrument of the value specified above for that prize will be given to each contestant in the tie.
4. All compositions must be written on one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
5. THE ETUDE RESERVES THE RIGHT TO PRINT at regular space rates, compositions accepted but not winning the prize.
6. Owing to the immense correspondence at THE ETUDE offices no compositions will be returned unless especially requested and accompanied by adequate postage.
7. Every composition must bear at the top:
   Submitted to the School Band and Orchestra Contest.
   My name is ______ My age is ______ My address is ______
   I am a pupil of the ______ School.
   The name of my music supervisor in school is ______
   The instrument I play or desire to play is ______
8. All compositions must be the original work of the pupil unaided by adult assistance other than that which the pupil has acquired in the regular course of school instruction.

"Stop to think of what a good oratorio society or choral body in each community would mean. The conductor (perhaps the piano or violin teacher or the organist of the little city with maybe a latent talent for conducting) could in no other way find an efficient way of developing this talent. The accompanist would become thoroughly familiar with the standard works which otherwise would have remained closed to him or her and such experience and the development attendant thereon would give a different and better conception to the type of composition he or she would select and the work she would do with her own students."—JOSEPH REGNEAS

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

[illegible] the combined THE ETUDE to make the Violin Department A [illegible]

The First Year at the Violin

The Instrument

By C. L. ROBERTS

A [illegible] violin [illegible] the selection of a violin. One should never employ an instructor who guarantees to make his pupils play a piece in two lessons. Remember there does not grow a tree for the piece to fall be played and he hasn't mentioned the time that it will fall. He guarantees he will be obliged to give little or no thought to the correct position and handling of the violin which will mean much more to the child in later study than all the pieces in some struggle in vain.

[illegible]

The Teacher

[illegible]

Auer's Views on His Art

[illegible]

Reception in Berlin in 1863

[illegible]

Auer Tells How to Practice

[illegible]

Leopold Auer's Great Legacy to Art

By ARTHUR M. ABELL

PART II

[illegible]

give his complete attention to these important details. To practice without close self-observation is merely to inculcate bad habits.

I have had gifted pupils who would not follow my admonitions and practice slowly. They finally lost all mental control and became so nervous that they always ran away with the tempo when playing in public, completely spoiling the effect. They were absolute failures as solo performers. The artist who aspires to public favors must have control over himself, and nothing makes for this like slow and painstaking practice.

In speaking of tone production, the great pedagogue made the following observations: "To produce a beautiful tone on the violin is not only a matter of friction of the bow hairs on the strings, as so many think. It is far more than that. The left hand also plays an important part. The acquisition of a warm sympathetic individual tone is the very great violinist has, is a gift of natural aptitude, a feeling or instinct for an invisible plus a technical knowledge. I have to manipulate the bow and left hand so as to produce a smooth flowing tone. Above all, the first thing the student must learn is that the right wrist is the motor and which everything pertaining to tone production revolves. It is impossible to overstress this point."

Stimulating to Great Effort

ON CALL AT Leopoldwitz in 1913, after a [illegible] afternoons spent in listening to the [illegible] of those two wonderful violin prodigies Jascha Heifetz and Joachim Spalding who were then only thirteen years old I expressed astonishment at Auer's ability to inspire his pupils to their utmost. What he had accomplished with Jascha and Tascha that afternoon had filled me with amazement. To my remarks Auer replied: "It has always been my policy to demand a great deal of my gifted pupils in the hope that they will exert themselves to the limit of their powers to the utmost limit to accomplish this. I sometimes give them pieces to study that are in reality too difficult for them. It is a good test and is a very stimulating effect on ambitious students."

It was my privilege also to attend Auer's lessons at his home in New York whenever I chose to do so and I spent many stimulating and instructive hours there. One afternoon, in the autumn of 1927 in entering his studio I found the grand old man of the violin in a very excited and elated mood. He was preparing Berne Rabinof for his New York debut with the Philharmonic Orchestra, and the [illegible] and [illegible] squared [illegible] with [illegible] the [illegible] taught [illegible] the [illegible] make [illegible] ability I [illegible] the pupil.

Auer and Leschetizky

IT WAS the same with Leschetizky in whose studio, also I spent many an unforgettable afternoon. The famous piano pedagogue however, was much more severe and intolerant than Auer. Leschetizky was very impatient of mediocrities and he was often exceedingly cross and sarcastic. Auer was cross at times too, but on the whole he was much more lenient and kindly disposed toward his pupils than Leschetizky. The great violin instructor had a very personal disposition and a very kindly way with everybody. He also had a great deal of dignity notwithstanding his small stature.

Auer always took a latherly interest in his pupils and their careers and long after they had become famous he loved to have them play for him. When he arrived in this country in February, 1918 he had just seen Martha Eliman for five years and he greatly enjoyed hearing her play the program on his recital which he was about to give. Eliman was the first of his pupils to make a great career and to carry Auer's fame to all parts of the world.

Among the great violin teachers there were many who produced famous pupils. Viotti, who taught Rode, Spohr, the teacher of many distinguished violinists among them David Buchin who taught Ernst and Joachim, Alard, the teacher of Sarasate, Vieuxtemps, who produced Heinrich Ries and Ysaye, David the instructor of Wilhelmj, Joachim who taught Auer, Halir and Burmester, Massart the teacher of Wieniawski and Kreisler, Hubay and Seyfert who are both still living, the former the teacher of Vecsey, Szigeti and Erna Rubinstein, the latter of Kubelik, Kochan and Erika Morini and, finally, Louis Persinger, who has brought out these two newest violin sensations Yehudi Menuhin and Ruggiero Ricci. But no pedagogue in the entire history of music has ever given the world as many violin virtuosi who have won distinction as Leopold Auer and for that reason he stands in a niche by himself among the great violin instructors of all time.

A "Tone Charm" for the Fiddle

By O. W. MOSHER

(Editor's Note: This is an amusing short human interest story. It is quite true that thousands of fiddlers all over the country put make rattles in their fiddles under the superstitious idea that this improves the tone.)

I have just come back from talking with the janitor at our school house. Knowing that he was fond of playing old fashioned tunes on music as he calls them, and fiddling away for dear life on such classics as *Never Let a Woman Have Her Way*, I inquired, "How's the fiddle coming, Davie?"

"I hain't played on it for durn near three months."

"What's the matter? That's no way to treat a fiddle."

"Well, you see," he says, "I had some hard luck, one of my boys lost the rattlesnake rattle out of the insides."

"Your what! I exclaimed. "You don't mean to tell me you have a rattle snake rattle inside your violin."

"Sure enuf," he says. "That's the way you get your sweetest much. Just you kill yourself a nice rattler—one with six to eight rattles and a nice button on his tail. Then you drv em out a bit and tie the rattles on the inside to that stick that goes up and down—serval post I reckon you call it. It will give you the sweetest music as sure, smooth, much a tremolo as you ever did hear. Yes, sir, just the sweetest tremolo. Since I lost mine I haven't had the heart to play on that old fiddle."

Our janitor is neither a liar nor a humorist so I am positive that he meant seriously what he says. Somebody ought to look into this matter.

VIOLIN QUESTIONS
Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

In the Country

C. E. W.—Not knowing your daughter nor having heard her play it would be impossible for me to say whether or not she is making satisfactory progress. If you discontinue her instruction and have her try to go on by herself. The average violin pupil loses interest and makes very slight progress after the lessons are stopped. A very few continue their practice and make some advancement. Maybe the teacher with whom you are dissatisfied is better than you think, for you state that your daughter plays well and has reached the higher positions after three years instruction under this teacher. Your only course is to try your plan of stopping the lessons and seeing what progress your daughter makes by herself. As you live in the country maybe you could have her study with a teacher in the nearest large city.

Books on Violin Making

Mrs. I. B. D., Jr.—There are many works on violin making. For a start I would get the following works: "The Violin and How to Make It" by a Master of the Instrument," and "Violin Making," by Walter H. Mayson. These works contain charts, measurements, directions for selecting wood and other materials and full instructions how to make a violin from the first shaping to the final varnishing. These books can be obtained through the Theo. Presser Company, 1712 Chestnut St., Philadelphia, Penna.

Grancino Violin.

S. J. L.—Translated the label in your violin would read: "Grancino Brothers, Giovanni and Francesco, in Broad St., Milan, Italy." The Grancino family made violins in Milan, and the various members were of considerable note. A well-known authority says of the violins made by Giovanni Grancino: "The tone of his violins is strong, solid and brilliant. The wood he selected was always very original with wide grain. His varnish is very light—almost colorless." The prices of these violins vary according to quality. I find specimens listed for sale in the catalogues of American violin dealers at from $950 to $1,500. You had better send your violin to an expert to get an opinion as to its genuineness and as to its value.

Worm Holes in Violin

J. L. L.—If the insects or worms which you think have bored holes in the wood of your violin are still in the wood they could be destroyed by filling the holes with carbon disulphide, and then plugging the holes with putty or wood. This could be done with a medicine dropper. Another way would be to put the violin in an airtight container with a sponge saturated with the carbon disulphide. The fumes would kill any worms or insects. Do not use this chemical near an open flame. As the holes in the violin are only the size of a darning needle it is likely they were in the wood of which the violin was made. I would not treat the violin unless fresh holes appear, as to the position which they occupy and because of the minute character of the holes, they cannot affect the tone of the violin.

Paganini Mark

K. Y. W.—The great violinist Paganini was not a violin maker. I do not think he ever made a single instrument. A vast number of violins have been made which have the name "Paganini" burned in the back of the violin by way of a trade-mark. The greater number of such violins are factory fiddles, of no great value. I should have to see yours to judge of its quality. 2. Makers of the better class of violins have always placed their names on a paper label which was pasted inside the violin. They do not burn their name in the back of the violin. 3. If your third question refers to laws governing the labelling of violins I have never heard of such laws. Makers have made free in using the names of the most famous violin makers of history without running afoul of the law. However in the case of modern violin manufacturers, their violins would be protected by the law if trade-marks, or trade-names had been secured. 4. Write to some of the dealers in old violins who advertise in THE ETUDE in regard to having your violin appraised.

Modern French Make

C. S. P.—In justice to its advertisers THE ETUDE cannot undertake to pass on the merits of violins and other musical instruments of modern make. The maker about whom you inquire is a comparatively modern French violin maker. His violins bear a good reputation in the trade and have been largely sold all over the world.

Ascertaining Progress

F. I. R.—It is not possible to say without hearing her play whether or not the pupil you mention has made great progress. You say she has, within a year completed the first two books of Dotzauer, the first book of [illegible] Studies and has a fair grounding in the first four positions including the half position. But it all depends on how well she plays the works she has had. You also neglect to state how much daily practice was done during the year. If this pupil plays these works really well and has practiced [illegible] hours a day, it would seem that she has made [illegible] progress for the period of study.

Appraising a Pupil

H. K. M.—I could hardly [illegible] your pupil's talent [illegible] of becoming a good professional [illegible] without hearing her play. With [illegible] already has, I should [illegible] old, at [illegible]. All depends on her talent and [illegible] to work. 2. From the list [illegible] which she has mastered I [illegible] she will [illegible] 3.—A fifty [illegible] 4.—The best [illegible] play constantly in public.

The Trade-Mark

E. I.—To make [illegible] Hopf and Stradivarius [illegible] have labels pasted in the [illegible] of the violin giving the maker's name [illegible] and where the violin was made. There are thousands of [illegible] Hopf on the back by way of a trade-mark. These are mostly of [illegible] value. [illegible] see your violin [illegible] 3.—The [illegible] you need assume that the violin was made by a maker named [illegible] 4.—It [illegible] possible to ascertain the exact [illegible] Stradivarius [illegible] Antonio Stradivari was a pupil of Nicolo Amati, of Cremona.

Bergonzi Label.

W. F. H.—There were four [illegible] members of the Bergonzi family [illegible] the violins of Carlo [illegible] Michel Angelo, Nicola and [illegible] Lorenzo Bergonzi [illegible] which appears on the label [illegible] have been a member of the same family [illegible] violins made by [illegible] up into the thousands. [illegible] to an expert and get his opinion.

German Imitation.

R. J. T.—I am sorry that [illegible] Maggini violin, judging by the label [illegible] for it says "Made in Germany." [illegible] Maggini violins were made in Italy. [illegible] violin is a German copy of a Maggini.

Likely an Imitation.

R. L. S.—If your violin is a [illegible] it would be worth several thousand dollars. But there is hardly more than [illegible] in a hundred thousand that it is genuine, as there is no [illegible]. You will have to send it to an expert.

Violin or Piano First?

C. L. L.—Opinions differ as to whether it is better to give a young child [illegible] few years of the piano [illegible] the violin, especially [illegible] very young pupil. Some [illegible] advise it, and others think it best to start at once on the violin. Much [illegible] the pupil. A pupil who is [illegible] years of age and who has a rather [illegible] would probably get [illegible] from the piano and [illegible] the violin at [illegible]. The ideal solution of the problem [illegible] the violin beginner take a few [illegible] instruction on the piano in addition [illegible] violin.

Cleaning the Violin

F. E. T.—If your violin is [illegible] instrument, it would be [illegible] cleaned by a professional [illegible]. If it is worth [illegible] you do not wish to go [illegible] to clean it yourself [illegible] at any drug store a little bottle of a preparation called *Liquid Veneer* [illegible] cotton at the violin [illegible] wipe the violin dry [illegible].

The Stand Question

V. N.—There is hardly [illegible] in a [illegible] genuine Strad. [illegible] kind of thing [illegible] supposed [illegible]

Obscure Makers.

F. M.—I am sorry that I can find no information concerning the German violin maker, Schaumentel, who made violins at Klingenthal, Germany. He was evidently an obscure maker, as his name is not given. Hundreds of makers of this class have only local reputations. Some of these have turned out some good instruments however.

Masters As Students—"Bach"

(Continued from page 102)

Court Appointment at Weimar

WEIMAR was in Bach's own district. Weimar afterwards attained distinction as the abode of Schiller, the poet, and Liszt the virtuoso.

Bach was now barely eighteen and he had won his laurels. "If," as he told a friend, "you are as industrious as I was, you will be no less successful." Meanwhile, Bach was also (in August 1703) offered the organistship of the new organ in the new church at Arnstadt, not many miles away. Before this he had had little chance of concentrating on the King of Instruments, but now at the age of eighteen he was in his element, with charge of a small but representative two manual organ of twenty six stops. From this period emanate some of his first organ works. Here also he began composing that wonderful series of Church Cantatas, for he had organ and choir and orchestra all available.

After a stay of two years Bach wanted fresh inspiration; hence his visit north to *Lubeck* beyond Hamburg and a distance of over two hundred miles. Here he heard his great forerunner *Buxtehude*, the celebrated Danish organist, and doubtless found in this master a great artistic stimulus, there [illegible] hangs a tale.

Absorbed in his art to the exclusion of all else, he stayed away for four months instead of his allowance of four weeks. Trouble awaited him. Church authorities are very ordinary mortals and do not understand genius, and in any case no genius is a prophet in his own country, so he was glad to carry a more important post offered him in June 1707, in a picturesque ancient town, *Mühlhausen*, some twenty or thirty miles north. Salary (1) to be 85 gulden (about $43) with quantities of corn and wood and three pounds of fish! Moreover his church council lent him a cart to remove his furniture. It reveals an interesting rural atmosphere of that part of Germany, the elongated tumbril carts drawn by oxen and the flocks of geese in possession of the highways.

Bach in Clover

BACH WAS now on the up-grade. In the [illegible] of the day's long trudge he would get a ride.

Stage coaches, no doubt, were then expensive. Mozart mentions their drawbacks, while Burney, traveling through North Germany, says, "The road to knowledge is rough and rugged in every country but in none more than Germany." He enlarges on "the usual hardships of bad fare, bad roads, bad carriages, and bad horses — and the expense."

Four months later Bach was again in Arnstadt for his marriage and the Consistory magnanimously returned his marriage fees. The proverbial new broom got to work: the organ at Muhlhausen had to be improved and a "glockenspiel" or carillon put on the pedal organ, and there was the annual cantata to compose—though that was a high church feature.

Subsequently, the low church (the Pietists) controversy made it so uncomfortable for him, that in a year's time, complaining that he was not allowed to do his work without opposition, he was glad to get the post of court organist at Weimar, coupled with that of harpsichordist and violinist in the orchestra. This was in 1708; he was now twenty three years of age.

Here at Weimar things were different. His employer, the Duke of Saxe-Weimar, was a man of culture, and Bach soon rose to be the leader or concert master. Italian music was in favor and his studies were directed to the famous Violin Concertos of Vivaldi, of which he arranged sixteen for harpsichord and three for the organ.

Looking at Bach's musical life as one continued apprenticeship it can be seen how all things worked together for good: how Bach got his bravura style from the North, his conciseness from French music he heard at Celle and the Italian freer melody and Italian sense of [illegible] form from Italian music at Weimar.

So far, however, he had not the use of a large comprehensive organ, and during his musical expeditions in the North and round about he paid a visit to Halle (the birthplace of Handel) to the Liebfrauen Kirche in 1713, where he was offered the care of a large sixty three stop Organ. But the salary offered was not sufficient and the post was refused.

The Competition with Marchand

BACH MADE also a visit to *Leipzig* in 1714 and to *Dresden* in 1717. Here, in Dresden, was arranged a competition with Marchand, the eminent French Organist. In those days competitions between recognized masters were in favor—witness the Mozart and Clementi contest in Vienna in 1781. (To-day we live in more democratic times when at "Musical Festivals" the wildest types compete against each other and are awarded medals.)

Bach was unfortunate on this occasion, however, for though a brilliant company and selected jury attended, his antagonist did not put in an appearance. Burney represents Marchand as having previously vanquished all the organ players of France and Italy."

Kapellmeister at Cothen

IN THE same year 1717 Bach accepted the Kapellmeistership at *Cothen*, some eighty miles northeast of Weimar and twenty from Halle. Here he had charge of the orchestra, but no chorus. Fortunately the Prince was one of those patrons of art who did so much in Germany for the cultivation and encouragement of music. He made a favorite of Bach and took him along with his orchestra on State visits. An interesting incident occurred when Bach revisited Reinken in Hamburg in 1720. Bach's name was mentioned in connection with the vacancy at the Jacobi Church. Reinken was then ninety-seven and Bach's masterly improvisations evoked the remark: "I thought this Art was dead, but I perceive that it still lives in you."

Mattheson, the friend of Handel, who heard both, said: "No one can easily surpass Handel in organ playing unless it be Bach of Leipzig."

Three years later in 1723 we see Bach installed as cantor at Leipzig, not organist, though no doubt he would have access to the organ at the Thomas Church and the University.

Leipzig was a University City of 30,000 inhabitants and a great center of musical life. Here Bach remained until his death in 1750.

Here, at the Thomas Church, after over two hundred years the Saturday afternoon motet and organ recital are still carried on and are a great attraction.

Bach's position of Cantor necessitated his teaching the boys singing and Latin at the Thomas School attached to the church. He had to supply boys and control the music of four city churches; he had also the conductorship of the services at the two principal churches. The principal task was the preparation of the weekly Sunday cantata and the composition of a new one every month, some fifty nine cantatas in all were sung in the year. The boys also as at other towns sang on occasions in

(Continued on page 142)

Contributed by THE ETUDE

Educating the New Musical Public

A Practical Campaign to Bombard the Millions of New Music Lovers with Literature Revealing the Importance of Music Study

Doubtless thousands of our friends have sent out the January Postal with which the new campaign to create music students from the great body of new music lovers started

This great work must go on persistently for a considerable period if the full benefits of concerted action are to be gained

Millions of people today think of music in an entirely different way from that in which their parents looked upon the tone art.

The radio is as necessary in the modern home as the family clock These fine progressive American homes must not, however lose sight of the fact that the higher joys of music come to those who study it and actually play an instrument or learn to sing as singing should be learned.

The advantages of music study are enormous from an educational standpoint. This fact is widely recognized by many of the greatest men of the time.

Therefore, in addition to the plan proposed, of sending out the postal such as the following which will be published in THE ETUDE each month, we are sure that thousands of our readers will be so enthusiastic that they will want to do more and will send out in similar fashion about mid month a quotation selected from the following statements by famous men

"Music is the art especially representative of democracy, of the hope of the world Of all the fine arts there is none that makes such a universal and compelling appeal as music

CALVIN COOLIDGE

"Music was a thing of first interest and importance in my home We need music because it helps us in its immutable way to live the successful life"

CHARLES M. SCHWAB

"Music became a very productive part of my career It is one of the great joys of my life and a wonderful refreshment to me when I have sought the recreation which only music can give"

CHARLES G. DAWES

The February Postal Idea

The Plan is to have all interested and zealous music friends purchase twenty-five United States postal cards, copy the following text upon them and send these postals to twenty five families in the New Music Public in which there are prospects for music students. Do your part at slight expense of time and money, and the collective results will unquestionably aid the advancement of Musical Education very greatly

SECOND POSTAL FEBRUARY

LEISURE TIME—

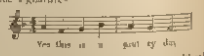
Is it being wasted or invested in your home? The study of a musical instrument makes for advancement of body, mind and soul. Invest your leisure hours in music study and your life will grow richer every day. Thousands of leaders in all callings have found music a priceless boon in their hours of leisure.

MUSIC LESSONS ALWAYS PAY

A Musical Greeting

By LUCILE COLLINS

When little pupils come for their lesson it is often a good idea to greet them with a little question such as "Isn't this a lovely day?" or "How did things go in the school room today? The teacher may have blank music paper handy and tell them to listen carefully to the question and write an answer using such rhythms as, "Yes this is a pretty day or "Things went just fine in the school room today" Then written in single notes with correct time signature



Yes this is a pretty day

and in various keys help children to "think rhythms" and even give them the thrill of "composing" something. They will enjoy the task and will ask for a question when the teacher forgets it.

Leschetizky As I Knew Him

(Continued from page 88)

know of the real teacher and his principles Technic to him was just a means to an end To me Leschetizky stands for "music and art" His interpretations stood for holiness of outline super-rhythmic sanity honesty warmth, beautiful tone, healthy sentiment, delicacy and finesse of tempo and color Without technic, none of these things are possible. Technic and interpretation must ever go hand in hand

On April 15th, 1914 the last of the famous classes took place The program was as follows

1 Beethoven C minor Concerto—1st movement Mr Case
(Accompanied by Frederic Freudenheim)

2 Mendelssohn Concerto in D minor Alexander Brailowsky
(Accompanied by Tanya Kugel)

3. Beethoven 12 Variations in C Minor Sona Brailowsky

4. Grieg Concerto—1st movement Hermine Nahane
(Accompanied by Brailowsky)

5 Beethoven Concerto in E flat major—1st movement Leo Freudenheim
(Accompanied by Frank Wolf)

Leschetizky was suffering from cancer of the throat, which will be chronic tonsilitis and could not hold the strain of accompanying Little did any of us realize that day that this was the end or dream of the poetic visions that were shaping themselves in the history of the world! A few weeks later Leschetizky left for Berlin to undergo an operation on his eye though every effort was made in Munich and Vienna advised against it We did not see him again He did not obtain the expected relief The war came his pupils scattered and whether he ever taught again I do not know It was a comfort to know his faithful attendant Pepi Prachofer was always with him She wrote me occasionally to Switzerland whither I had fled with several of his pupils. On November 14 1915 we read he was no more He died alone in a sanitorium near Dresden The little maid Pepi, had been told to go to bed and his son could not be reached, as there was no telephone to Dresden At two in the morning he murmured, "Wich zum Teufel und Kommt he died.

He had often expressed a wish that the strains in that unusually beautiful Andante of Mendelssohn which one finds in the Leschetizky edition coupled with the Piano In his will he had even bequeathed one thousand francs to the person who would have played this prayerful supplication during his last moments

His was a happy normal nature. One does not like to think of his long suffering of that last year of his life He had fulfilled his mission and death came to him as a welcome release We have just had Beethoven and Schubert years Could we not make this a Leschetizky year and thus do homage to the man who gave himself so unsparingly to hundreds of pianists all over the world

SELF TEST QUESTIONS ON MISS TRUMBLE'S ARTICLE

1 *How did Liszt teach by harmony the value of concentration?*

2 *What pianistic playing revolutionized Leschetizky's idea of "legato"?*

3 *What were the "Fists of the Inch-stick"?*

4 *What theory did Leschetizky sum up in the phrase "Think and then play once"?*

5 *What was Leschetizky's opinion of Rubinstein? Of Liszt?*

Musical Jargon of the Radio Clarified

(Continued from page 98)

Dance **(German, *Tanz*, French *Danse*, Italian, *Danza*)** One of the first created of all musical forms doubtless preceded only by the lullaby and possibly some crude form of hymn of praise to the vaguely conceived Creator

Dance music was quite certainly the first of all forms of this art to take on a regularly conceived rhythm and melody as it became associated with the ceremonial and social rites of primitive man efforts of our aboriginal ancestors Coming down through the ages the different tribal and national folk dances have been the models upon which all truly artistic and more complicated musical forms have been cast, or they have been the germs from which these have developed.

Technically a *Dance* musically speaking is a tune by which the movements in dancing are regulated" though it probably would be more accurate to turn this about and say A *Dance* is a tune that accompanies the steps or movements in dancing as the music has been almost invariably, and naturally created as a stimulant and guide to an already determined series of physical evolutions

* * *

Deceptive Cadence (See Cadence)

* * *

Declamatory Music A style of music quite the opposite of that lyrical melody in which the beauty has largely in the liquid flowing of note with succeeding note Declamatory music is always more or less dramatic In moments of anger of excitement, or least of any tragic situation even at exceeding rapture, the voice will be allowed to quit the realms of pure vocalization usually associated with lyrical utterance and to approach nearer the realities of speech It is a style extremely effective at intense moments of the opera, when the vocal treatment may become even more free than the *recitative* would allow

* * *

(Music lovers and radio friends who follow this monthly series will find in it a kind of illuminating course of musical appreciation which will add enormously to the joys of "listening in")

Reports for Music Pupils

By WILFRED E. DESPARD

ALBERTA PARKS the well known educator in a recent communication with the writer stressed the importance of having a conference with the parent of each pupil at least once a month

For the music teacher who is not too busy this would be an excellent plan to follow The teacher with a large class, who has not the time for a personal call, may give regularly to the pupils report cards whereon grades for different phases of the work such as memorizations, sight reading and punctuality are presented

When a pupil has a poorly prepared lesson, the teacher may also write a little note telling the mother about it at the same time giving her any suggestion that may be helpful in his case On the other hand, if the pupil plays a piece or exercise exceptionally well, it is a good idea to write a note complimenting the young artist.

Music Versus Noise

By Mathilde Bilbao

WHEN WE hear of ultra modernists who are doing amazing stunts in expressing various commonplace noises through the medium of the piano and other instruments we can only wonder, *Why!*

If one is a real artist his work will be convincing and will establish his position without his having to throw a brick to the face of the musical world in order to call attention to himself.

Music and noise are essentially antagonistic. One can not express the other. Why let this attempt cheapen and render grotesque a beautiful art? Why undertake the obviously impossible? One may make an effort toward degrading music into a vehicle for presenting common and unpleasant noises. The result is not music, expressing noise but is noise expressing street.

Music in the Sighing of a Reed

THE ROAR of a waterfall or the whirring of mighty machinery which at close range produces tremendous noise may, when heard from a distance, create a semblance of tone—due to the *regularly recurring* vibrations of air. This tone is changeless and mechanical.

But it is it certainly an insult to a sudden thunder-clap, the slam of a door or the cry of a jay bird.

Sudden and irregular vibrations of air produce on the ear a sound which is called simply *noise*.

Nature furnishes many examples. The canary the mocking bird the nightingale make music because their pleasant and sustained tones create smooth and regular vibrations in the air. The crow the jay, the peacock by their harsh, sudden cries, produce harsh and irregular vibrations. Hence they do not sing, they merely scream or 'make a noise.'

Would one set up a cawing crow to demonstrate the song of a canary? Not if he understood his public! Yet there are those who listen complacently to a conglomeration of raucous noises which are presented as music! Even though these noises do repeat themselves in a semblance of regularity this does not change them into *music*. Not in all other rhythms in the true sense. The word rhythm implies *harmonious regularity* not merely the regular recurrence of common sounds.

Back of artistic music there must be soul and intelligent knowledge or strongly instinctive feeling for harmonies. The haphazard throwing together of notes does not produce music any more than a heterogeneous jumble of colors daubed on a painter's canvas represents a landscape.

Nature's Discrimination

NATURE herself when in poetic mood, is exquisitely discriminating in blending her colors. The most gorgeous sunsets do not blare forth in a jumble of clashing colors offending the eye with their lack of harmony. On the other hand her radiant hues blend and harmonize with divine perfection.

If ignorant, careless or perverse handling of real tones fails to produce good music, how much less can this wonderful art be represented by the crowing of a rooster, the clang of a real truck, the clatter of street traffic, the curious yell of a peddler?

There is no disputing the fact that a combination of such sounds arranged with a certain regularity will produce an *effect*—an effect we would like to forget! But why in the name of congruity call this effort music! As well call ill angel-food cake or a Quaker meeting!

If lovers of music wish to hear the crowing of roosters and other barnyard noises would it not be more consistent to betake themselves to a farm than to a concert hall? Or if it is the city clatter that is desired why not step out into a busy thoroughfare? It would be cheaper, and one would at least get the genuine thing, not an excruciating imitation.

I do not by any means question still visual rights in creative work. One has a perfect right to produce weird and unusual effects if it so pleases him—perhaps he designates these freaks by their rightful name — noise. Not "musical noise," but just plain noise.

If it when he calls these effects music that he transcends his rights.

Fire and Water of Sound

REGULAR vibrations and irregular vibrations are diametrically opposed to each other. One does express the other. Music cannot illustrate harsh noises and discords. When it seems to do so it has ceased to be music.

Such effects may attract a little momentary attention, but will this ripple on the waters of the musical world for lasting? Can we imagine the greatest masterpiece of modern noise outliving the smallest scratch of Beethoven's pen?

Let us call things by their true names.
Let music be called music!
Let noise only be signified by the name of noise!

Relaxing the Shoulders

By Harold Mynning

THE SHOULDERS play a very important part in piano technique. When Moriz Rosenthal plays those lovely passages in which he is famous, one senses, so to speak, that he has not only fingers of steel but also shoulders of steel.

A common fault among piano pupils is failure to relax the shoulders when playing. The following exercises will help materially toward achieving shoulder relaxation and should be practiced daily.

Raise the right shoulder and hold a few moments. Then let the shoulder drop of its own accord. Repeat twice or four times. Do likewise with the left shoulder. Now perform the same exercise raising both shoulders simultaneously.

Let the arm hang loosely at the side. Then raise it so that it is on a line with the shoulder. Hold a few moments and then let it fall to the side. Use one arm alone, and then both arms together.

At the keyboard this exercise is especially efficacious. Play a chord then relax hand and arm and allow hand to slide entirely off the keyboard. Repeat several times.

These exercises are simple but will accomplish a great deal in a short time.

"Engrossed by the pressure of worldly affairs we are too prone to disregard the vital importance to life of the fine arts. It is in order that these may exist that we rise above the field the shop and the market place that out of their beauty there may be woven into life the richness of increasing beauty the grace of a higher nobility. —Calvin Coolidge.

Ultimate Musical Choice

(Continued from page 97)

Auld Lang Syne by J. Kenkel. I consider this music written by a very young man the very greatest of all.

Mana-Zucca

Composer

"Your interesting letter of October 3rd was just forwarded to me. It is a rather difficult question to answer—regarding the choice of a favorite song. It all depends on one's mood. I might be tempted to ask for some of my own compositions, such as *I Love Life*, *Nothing But Love*, or *Love and Andy Light*. Seriously speaking—my favorite number is the *Land of Serenade*. I shall be interested to know the outcome of the general inquiry."

Mrs. Ethelbert Nevin

"I would choose first of all Schubert's *Serenade* and my second choice (if one could have 2) would be *O That We Two Were Maying* by Ethelbert Nevin. Can you imagine anyone choosing the *Love Music from Wagner's Die Walkure*?"

William Lyon Phelps

"My choice would be the Ninth Symphony."

Lily Strickland

Composer

"If I were warned by my physician that I had only twelve hours to live, and were given the opportunity to hear just one piece of music I should select the *Swan Song* from Lohengrin.

"To me there is no music more *spiritually* uplifting or sorrowfully beautiful than the final calm, detached and aesthetic prelude that leads to the *Swan Song*. It is as though Israel with the final and inevitable recognition of life on this earth plane, had in a supreme gesture of farewell, resigned his self to the end of the final chapter of his book of material existence.

"From the Unknown to the Unknown one enters and goes. One's sorrow at parting is blunted with hope and the soul on facing death prepares itself for flight and the ultimate flight in this earth-cycle. Man recognizing the inescapable knowledge of the dissolution of the body naturally turns his mind towards the hereafter and places his fate in the hands of God, the giver and taker of life.

"To me the *Swan Song* expresses the gamut of such emotional and spiritual reactions, and I think that if this music should be played for me, I could fold my hands serenely and whisper 'Farewell' with a smile."

N. C. Wyeth

Distinguished Artist

"If I were consciously certain that I had but a few hours to live, I have a definite feeling that any music whatsoever would be an intolerable aggravation.

"The more magnificent the music the more I would be inspired to live, and knowing that I were to die would make such rounds unbearable.

"I believe I could listen to the sound of the sea or the sound of the wind sighing among about the house and the resistless of the rain against the windows and extract therefrom considerable solace. I would become synchronized with the rhythm of nature—more in tune with the Infinite."

Willard Spencer

Composer of "The Little Tycoon" and Many Successful Comic Operas

"I would choose Schubert's *Ave Maria*."

Herbert J. Tily

President Strawbridge and Clothier Department Store of Philadelphia

"I find it difficult to conceive that I might take the opportunity to hear just one piece of music if I knew that I had only twenty four hours to live.

"Should I however be that in as calm a frame of mind as I am at present the glorious closing Love finale of Strauss' Tod und Verklärung' would be most appealing to me as picturing, in tone, the dawning of life beyond death."

Will Durant

Author of The Story of Philosophy

"The Emperor Concerto. Good luck to you and your fine undertaking."

John McCormack

Famous Concert and Operatic Tenor

"I am in receipt of your letter of the 11th. I am afraid if my physician announced to me that I had only twenty four hours to live, my thoughts would not be in music.

"I would be much more interested in preparing myself for the long journey and in trying to fit myself for the choir that sings around the throne of the Most High."

Howard Thurston

World Famous Magician

"I would select the phonographic record of *Old Man River* as produced by the members of The Showboat Company.

"The story and philosophy combined with the arrangement as recorded, seem to simplify with a comradeship that would be consoling to the final moments and lessen the usual gloom of the friends anticipating such an event."

Mrs. E. A. MacDowell

Wife of the Famous American Composer and Sponsor of the MacDowell Colony

"It is quite fair to ask me this question for I am first the night would be one or two particular things of MacDowell's, like the *Lango* from his Sonata Tragica or *The Hunter on Iceberg* on the Sea Pieces.

"And I have to think very hard what name I could give outside of those. If one is perfectly honest no matter how much one might adore some of the great classic pieces they are too alien all, the things that enter into one's daily life exactly. And, mind they by among those great things that we would want to think about in the last twenty hours of our life? Wouldn't it be something that dated far back into our childhood? And there possibly it would be a very simple hymn but that shows I am very old. Various an I dad hehrin I could an which hymn.

"So that is just about as far as I can go. I think I would agree with you immediately as to our first choice if it were not one of those simple things it would be the *Liebestod* from 'Tristan and Isolde.' But I still don't think that is the last thing we would think of in our last twenty four hours. Would it not be something like the old Scotch hymn, *Dundee*? Again I am mid Victorian."

Masters As Students—"Bach"

(Continued from page 137)

processions in the streets the collections being divided between scholars and masters.

Work at St. Thomas School

BACH'S work at St. Thomas was not free from trouble. Many musicians thought that they must make their authority felt. They did not want a musical genius—the schoolmaster was more important in their eyes—let all these ups and downs may be looked upon as part of a worldly discipline above which he rose triumphantly. The difficulties of his studentship—for he was ever a student—only added to his achievements. The greatest organist of his day, he never had a really good instrument at his own disposal. Very little of his superlative church cantatas were heard outside his own church while of his unsurpassed organ works, only one, the St. Anne's Fugue, was published in his lifetime. His fame had spread mainly through his excellence as a virtuoso.

In 1747 he was invited by Frederick the Great to visit his Court at Potsdam where Bach's son Emanuel was Kapellmeister. The spectacle of Frederick, flute in hand, before the orchestra, waiting for the music and exclaiming, "Gentlemen, old Bach is come!" must have been a striking one. Frederick, he refused for an amateur was overwhelmed by the Master's genius and exclaimed, "There is only one Bach!" Perhaps the reader has heard of Frederick's bon mot. "When beautiful music soon is learned it pleases me as much as when I hear clever talk at table."

Bach died in 1750, and it is unfortunate to have to mention that the Council expressed in their regret at his decease no sympathy to his family. No memorial was erected.

Bach's Legacy

BACH appeals to us through his wonderful organ works and those for the church or piano. Yet his church cantatas are nevertheless still more wonderful. His beautiful St. Matthew Passion" rivals the "Messiah" in the affections of musicians, while his immortal "48 Preludes and Fugues" are unmatched. They have been round the "Musician's Bible" and the "Musician's Daily Bread."

The Chacona and the Sonatas for Violin (only) the Chromatic Fantasia for Clavier, no modern is spared the "Goldberg Variations," along with the "Great Concerto for 3 Clavier and Strings"—the latter once played in London by Mendelssohn, Thalberg and Moscheles—stand alone and unapproachable.

It is interesting to know that the "48" were first published in England—through Samuel Wesley.

Bach's Playing

OF BACH'S organ playing Schubert, his pupil said, His hand was gigantic, he could for example stretch a twelfth in the left hand and perform running passages between with the three inner fingers he made pedal runs with the greatest possible exactness."

Of Bach's clavier playing Forkel relates that he, playing with so easy and small a motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion, the hand remained even in the most difficult passages, as if rivetted from." In connection with this it must be remembered that the scooping finger action in the clavichord and harpsichord differs somewhat from pianoforte touch.

Bach was one of the first to use the thumb in the modern way of passing it underneath the other fingers.

In this period the violin was all on the player and organ was always expected to be able to compose and to extemporize and Bach, as mentioned, excelled in improvisation.

He was a quite all-round near first as choir singer, then violinist, clavier player, organist and finally conductor. Most industrious and painstaking he was a model father and a clever teacher.

Bach's Method

REGARDING his method as a teacher, Geiler relates that Bach placed his Inventions before him for his piano lessons, later on some of his Suite, and the "48" full well. The lessons finish of full playing a figured bass accompaniment to a violin solo.

Forkel says that Bach taught his own method of touch first through many exercises for finger independence for six to twelve months after which came little preludes and inventions.

In composition he began with 4 part figured basses especially well in the reading of the piano parts. Then he turned attention to the chorale melody which the first put the bass. This was well by easy two part figure work. He like Beethoven and Mozart, was an experimenter and he encouraged his pupils in experimental harmonic musical matters. Nevertheless he was his own severest critic and as we have seen, modest as regards his own attainments.

It is said, that, when his hearers would praise his playing he would reply with a quiet smile, "There is nothing in it, wonderful about it. You have only to hit the right notes at the right moment and the instrument does the rest."

Bibliography Some of the leading biographies are voluminous and discursive. The student is recommended first to read a good general introduction.

(1) *Abby Williams'* "Bach" (1899) Master Musicians.

(2) *Parry's* Bach' (1909) for his art.

(3) *Sanford Terry's* 'Bach' (1928) for a detailed biography, with 76 valuable illustrations.

(4) *Spitta's* "Bach" in 3 Volumes for reference.

(5) *Herbert Westerby* "How to study the Pianoforte Works of Bach."

A Critical Digest of Music

(Continued from page 96)

remarkable is he in his Hungarian Rhapsody for four hands in his marches his waltzes in short, in everything. Only in one branch does he not reach the highest peak and that is in the sonata but (1) Beethoven had written the last word in this form and (2) the lyrico-romantic character of his thoughts was not expressible in this form. His own art of placing together several songs without words" in his greatest piano positions with irrelevant between these and episodes so he also did in some of his piano sonatas caused Schumann to call these "heavenly lengths."

Schubert was a stranger to Beethoven—in fact they were known only through the founder's publication. Beethoven may have been too much concentrated upon himself (engaged in self refining) or it may have been in a fault, his habitual unsociability. Then too he moved in the highest circles. The Archduke Rudolph being his friend student and patron while Schubert was the typical Viennese artisan, with the folk-garden street, coffee house and Gypsies as his world. The Viennese dialect was his language and his songs were seldom rendered in public but mostly only in friendly circles. Schubert also his instrumental music. He had his own Symphony in C Major" personal.

So these two men lived in the same place at the same time and yet were strangers—and evidently the new music was not for the public good but only the pastime of a certain class. Schubert died quite young and it was only after his death that he was first recognized by his songs. Moreover Bach was for the first time in 1829 brought out from being the forgotten and Beethoven's first period compositions were at first thought as fantastical music.

Schubert sang like a bird always and without stopping out of his full soul and throat he gave to the light, and reshaped but little. Of such, woman beautiful of course the refinement of his works but full of genius in song that she would rise despite her shortcomings. So with Schubert and his compositions. His melody awakens music warms it then accompanying. One of his most delectable traits is his naturalness. In his most beautiful things he humbly dethrones the tuneful Viennese lark especially in the last movement of both his "String Quartet in C Major" and "Fantasie in G Major" by the many and versatile concerts. Beyond the songs, *The Erlking The Fishman, Those Are Are Rest The After The Retreat* and *The Bell Ring* his waltzes his *Hungarian Rhapsody* his string quartets in "A minor" and D minor his *Moments Musicals* and the Symphony in C Major"—some have gone and a thousand times Bach Beethoven and Schubert are the highest points of music!

The Bird Flies North

VIENNA is sung out and music seeks its lonier haunts in North Germany. Men like Mehul, Gretry Cherubini Spontini and Rossini, who did not live in Germany were decidedly vocal composers and for me, not the torch-bearers of the music art.

Now Weber completes the links of the chain. I do not call him a full sphearer of the music arts but I cannot pass him by because of his piano or pianoforte his new methods of orchestration, and especially because of his overtures. They stamp him as a hearer though one is quite right if he considers his operas as his greatest works. How noteworthy he was in his different endeavors! He is imitated in everything the popular folk airs (Der Freischutz), the romantic and fantastic (Oberon) the lyr co-romantic ("Euryanthe"), his airs, his hunting choruses, his piano compositions (concert pieces). His piano sonatas are, despite their heights of attainment, sensuousness and artistic quality, not as great as Beethoven's but are in their way pieces of the highest type of music.

Schubert was a virtuoso composer. By that I mean he wrote compositions in which passages and personality play an important part where brilliancy and effect come in at the expense of the musical content. But when one thinks to what shallowness his followers fell our most credit him all the more.

(To be continued in March Etude)

Transposing for the Uninitiated

By Fess Christiani

CARLTON, a music student is thirteen. He plays all the two-octave major and minor scales on the piano. He modulates in a fair way. He plays third grade music and "makes in a "foxy" trait. He also plays trumpet in a boy's band. But Carlton is grievously puzzled when he finds that he can not play a left hand accompaniment to the piano to his own cornet solos or vice versa, to the difference between the pitch of the natural C on the cornet and the C on the piano.

I explain the difficulty to him in this manner. "The natural C on your B flat shank sounds B flat on the piano and the natural C on your A shank sounds A on the piano. Therefore you can reason that if you play a melody in C on your B flat horn the accompaniment must be played in B flat. If you use the A shank and play in the key of C on your horn it follows that the accompaniment must be played in the key of A.

I give the young man one more example. "To write a cornet part to a melody that is in the key of E flat on the piano you would use the E flat cornet and write for it in the key of F. The reason is obvious. Your E flat cornet lacks one flat to make E flat. So we add one flat to the natural C which sounds B flat on your cornet, making it the key of F. The same rule holds good for the A cornet."

When this simple fact dawned on Carlton his face lit up and I got this, "Say! is there anything more for me to know about music?"

Remembering the Pupil

By Gladys M. Stein

TEACHERS having large classes of children will find it profitable to send Christmas greeting cards to each of their pupils during the winter holidays.

Young pupils expect something at this time of the year but even simple presents cost too much for the average teacher. Most people send greetings to their friends at this season. Why should the teacher not show the same courtesy to pupils? In many ways her pupils are her best friends.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

EASTER MUSIC

Easter—the hope-inspiring season of the entire year—the season when even nature herself seems to desire to take a part in the joyous celebration of the Resurrection story. On all sides one sees evidence of the re-awakening of nature's handiworks and these in the imagination to join them in the chorus of voices proclaiming the glad news of the Resurrection.

To the thousands of musicians everywhere whose work includes the preparation and rendition of Easter music programs, the Theodore Presser Co. sends this suggestion regarding the importance of an early start on rehearsals for the occasion. Never before have we been in a more satisfactory position to supply anything that might be desired. To our already ample and active stocks, valuable additions have been made during the past year including a great many numbers suitable for the Easter season. These are available for examination under our liberal "On Sale" plan.

We are always glad to be given the opportunity of demonstrating the excellence of our service and we invite organists, [illegible] and all those engaged in [illegible] musical activities to avail themselves, not only of the superior excellence found in the Theodore Presser Co. publications, but also of the [illegible] of securing here all the publications of other houses. Just write to us [illegible] telling us what you have in mind [illegible] the size of [illegible] the [illegible] you desire [illegible] how you think we might [illegible] expert selection clerks [illegible] will be glad to select numbers to meet your requirements.

[illegible] find what you need [illegible] in the advertising columns of this [illegible]. [illegible] full line of Easter [illegible] anthems—[illegible]. A postal request will bring [illegible] of the Easter Music Folder.

SUNDAY MUSIC FOR VIOLIN AND PIANO

There has been a never-ceasing and, in fact, a rather-growing demand for special instrumental music acceptable for Sunday use in sacred services of any type. Violinists in Sunday Schools, Bible Classes, Prayer Meetings and even the regular Church Services where an organ is not available have been pretty well cared for by the two albums published by Theodore Presser Co. for them. Also, with such collections as *The Crusader Collection for Orchestra* and *The Ozean Collection for Orchestra* very satisfying orchestra material is provided in compilations one hundred per cent acceptable for Sunday School and sacred services.

The [illegible] of the orchestra in Sunday School [illegible] inspired many to seek more [illegible] a violin and piano [illegible]. Such a compilation available would give opportunity [illegible] a more variety to a service and, therefore we have set about making such a collection. We are sure it will serve the purpose well and also give any average violinist some pleasing music with a character of dignity as well as in the pleasing melodious type. A single copy may be ordered in advance of publication at the special introductory price of 45 cents, postpaid, delivery to be made as soon as the work is published.

"STAGE FRIGHT"

"Stage fright" before an audience and "mere phone hypnosis" before an unseen audience are tragic plights. If the performers could only feel "at home" with their audience they would be inspired to do their best.

For years Theodore Presser Co. has had a large unseen patronage of thousands of music buyers. These many patrons must represent the "unseen" of all folk in this country because their orders and inquiries breathe a cordiality and friendship which have caused our organization to feel a perfect "at homeness" in serving them.

In gratitude for such loyal, friendly patrons there is constant vigilance to keep our service the best possible. That is why we carry the world's largest stock of music of all publishers, fill orders promptly and accurately, answer any musical inquiries, offer free helpful catalogs on any classification of music, give liberal examination privileges, best professional discounts, etc., etc. Information on our direct mail service as well as any desired catalogs will be sent gladly to any interested.

Advance of Publication Offers—February 1931

Paragraphs on These Forthcoming Publications will be found under These Notes.
These Works are in the course of Preparation and Ordered Copies will be delivered when ready

A Day in Venice—Trio for Violin, Cello and Piano—Nevin	$1.00	Proficiency in the Piano Class—Piano Class Book No. 3	35c
Album of Ornaments—Piano	30c	Short Pieces in All Keys—Piano—F. A. Williams	30c
Instructor for School Bands—Morrison—Parts—Each	30c	String Quartet Book	60c
Joan of the Nancy Lee—Operetta—Peterson and Curtis	60c	Sunday Music for Violin and Piano	45
Let's Play Together—Piano Class	35c	Teaching the Piano in Classes	20c
New March Album—Piano	30c	Twelve Tuneful Talking Songs—Clay Smith	50
Piano Pathways—Blanche Dingley-Mathews	45c	Visit to Grandpa's Farm—First Grade Pieces—Bilbro	35c

PROFICIENCY IN THE PIANO CLASS

This is Class Book Number 3 in the series so successfully initiated by *My First Efforts in the Piano Class*. Class Book No. 2 entitled *Making Progress in the Piano Class* was just recently issued, but it has met with a very flattering reception. The third volume now in preparation is being announced for the first time. It continues class work up into the early third grade. In this volume there is an attempt toward developing real musicianship. Easy selections from the Classic writers are introduced and there are attempts at some of the more conventional forms of passage work. As in the other two volumes the material is the very best that can possibly be found.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

SPRING ENTERTAINMENT MATERIAL

Buds and blossoms are not the only things which come forth in the Springtime. Everywhere throughout the country the Spring brings many special musical programs ranging all the way from amateur entertainments by little performers in Sunday Schools and Public Schools to the finer musicals and operetta productions by competent high school, college club and community groups and also large musical festivals under the most professional auspices.

Here at Presser's we already have seen numerous plans for this Spring's musical activities. Needless to say, it is well for any contemplating undertakings of this character to heed this warning to take immediate action in selecting material. Music of all publishers is stocked and upon request, materials will be gladly sent for examination to cover any described requirements. We have an abundant supply of operettas for juveniles, musical plays, cantatas, choruses, vocal solos and duets, band music, orchestra music and, in fact, any type of vocal or instrumental music desired. Write today for the type of selection you would like us to send you.

A VISIT TO GRANDPA'S FARM

Seven First Grade Pieces for Piano

By MATHILDE BILBRO

Miss Mathilde Bilbro has been very happy in her sets of little teaching pieces written chiefly for the delight of young players. Her set of pieces entitled *[illegible] Week* has had a remarkable success. In order that the boys may not be jealous of this set, Miss Bilbro is now presenting *A Visit to Grandpa's Farm* in which the small boy is given an opportunity to portray musically the outdoor activities of a week in the country. The seven little pieces comprising this set are all extremely good.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

> *Music is the natural medium of emotional expression, feelings that stifle utterance, too strong to be conveyed in simple words, are breathed melodiously to the hearts of men in the universal language of music*
>
> —AUSTIN

SUMMER TEACHING

Years ago many music teachers and parents accepted as a natural course of events that students of music should be permitted to stop lessons entirely during the Summer months. For nearly a decade or more, there has been a growing realization that such a procedure ruthlessly damages all that the pupil has attained in the Fall, Winter and Spring months preceding. It always will be true that the vacation plans of some families will cause the music teacher to have some pupils take a leave of absence during the Summer but with the young of the nation being freed from school work there is ample opportunity for the music teacher with initiative to keep quite busy through June and July and perhaps some of August.

It is not too early now for plans and thought upon Summer work. In spare moments during the next few months the Summer publicity campaign may be mapped out, circular letters handwritten or typed and everything put in readiness for an active solicitation of pupils at the close of the regular school term. [illegible] judgment should be made as to prospects—those who are to be sought for individual lessons or those whose [illegible] might make them more likely prospects for class instruction.

Then there are the special subjects such as Musical History and Harmony which always have an appeal representing musical work which students of the regular season may be invited to take up in addition to their usual studies. The Theodore Presser Co. will be glad to send information upon [illegible] instruction, Violin Class Instruction [illegible] the works in popular use for the teaching of History and Harmony [illegible].

OUR COVER FOR THIS MONTH

The cover subject for this month was created by Chas. [illegible] who makes his home in Detroit [illegible].

In recent years considerable interest has attended gatherings of old fiddlers. Many of these old fiddlers now in their 70s and 80s show an amazing youth when they render the old-time numbers which were their "stand-bys" in the [illegible] dance days. Rhythm has been said [illegible] of a modern age but the old fiddlers are certain to be remembered long as the foremost exponents of this [illegible] musical element. Many of these old fiddlers were self taught. They did make it a point, however, to satisfy their longings for music despite the fact that they had nothing near the advantages which the modern youth has to obtain good instruction under competent teachers.

Present-day students, however still enjoy the tunes of the old fiddlers, judging from the sale of such volumes as Favorite Old Time Tunes for Violin and Piano (Price, $1.00) and the piano collection entitled "Fiddlin' Dances" (Price, 75 cents).

LET'S PLAY TOGETHER

By MATHILDE BILBRO

Here is a little book that just fits in with the "Piano Class Idea." It may be used with any class book or in any type of class teaching. It represents the easiest approach to ensemble playing yet produced. Sometimes two, sometimes three, or even four players participate. In the beginning each player uses only one hand. The book is all very attractive and melodious with the text in dialog form.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

HOW MUSIC TEACHERS MAY CAPITALIZE THE "UNEMPLOYMENT" SITUATION

A depression is the vale between two hills. The gigantic plans now being developed in all parts of the land to climb the hill we are now approaching will doubtless carry us to the highest peak of prosperity our country has ever known.

President Hoover is taking energetic measures to organize the entire country to remedy the "unemployment" situation, a world wide condition, in which America fortunately has not been as much affected; the number of unemployed is only a comparatively small fraction of our great body of workers.

In fact we know of many business men who have reported to us "the best year ever." Such representative music teachers and schools make similar statements. In [illegible] instance we have been able to trace the fact that these individuals have saved unnecessary business discomfort by their planning ahead months and months ago.

We feel that at this moment our teacher friends can do much to turn the unemployment situation into capital to their advantage. We feel that with initiative, enterprise, adaptability and common sense many of those not now employed could have avoided their present situation. Note we do not say all because industrial and economic conditions in certain localities present [illegible] difficulties.

Most people lack in adaptability. We remember the [illegible] of a mill owner who died a few years ago. He left a large plant on the outskirts of Philadelphia, located in a [illegible] of valley that seemed to be shut off from the rest of the world. The heirs [illegible] will instantly, thus throwing out of employment a large number of people whose fathers and grandfathers had been brought up in that mill and who knew no other trade or work. The mill was the world to them. Instead of adapting themselves to the situation and seeking allied occupations they actually clung to the location until it was necessary for charitable organizations to take hold of them and help them make plans for the future.

Adaptability is the need of the hour. The [illegible] of a man is often shown by his ability to turn a bad situation into a good one. For the teacher who has unemployed hours THE ETUDE offers a present opportunity which has a big bearing upon the teacher's future prosperity. Thousands of teachers have actively engaged in the work of inducing others to take advantage of THE ETUDE. Of course these teachers are liberally paid for all the ETUDE friends they bring to us. This in turn builds up the teacher's musical interests in the future by making a better [illegible] background from which the teacher can draw pupils. If you are a teacher and have any unemployed hours it may prove very profitable for you to write a postal inquiry today to THE ETUDE Department I, and secure the necessary means to commence this work at once.

TWELVE TUNEFUL TALKING SONGS

Musical Readings for All Occasions

By CLAY SMITH

The musical readings and pianologs by Clay Smith have helped many to platform success and when his sudden and unexpected death came, we already were engraving this new group. They are numbers that are sure to have a very great appeal to the average audience and professional as well as amateur readers are sure to make them favorites in their repertoires. As usual with Clay Smith's numbers of this character, they also are quite acceptable to the concert singer who wants novelties for encore purposes.

Incidentally piano teachers should not overlook these numbers since frequently there are students with talents enabling them to enliven the pupils' recital with a pianolog.

The advance of publication cash price is 50 cents, postpaid. One copy only may be subscribed for at this price.

ALBUM OF ORNAMENTS

Piano Study Pieces Series

It has been some time since we have added to our series "Albums of Piano Study Pieces for Special Technical Purposes." In the beginning we had the *Album of Trills*; following this we built up a very useful series: *Album of Scales*, *Album of Arpeggios*, *Album of Octaves*, *Album of Thirds and Sixths* and *Album of Cross Hand Pieces*. Price, 75 cents, each. All of these volumes have proved most successful. We now have in preparation an *Album of Ornaments*. Actual pieces will be used to exemplify the respective embellishments in music, and aside from their technical value, all of the pieces will prove very enjoyable to play. As in the case of the other volumes the pieces will be kept within the medium grade of difficulty.

The special introductory price in advance of publication for a single copy is 30 cents postpaid.

A DAY IN VENICE

Trio for Piano Violin & Cello

By ETHELBERT NEVIN

Ensemble players are sure to welcome the announcement of the forthcoming publication of a trio arrangement (violin, cello and piano) of the world famous suite *A Day in Venice* by Ethelbert Nevin. The four numbers comprising this suite—*Dawn*, *Gondoliers*, *Venetian Love Song* and *Good Night*—in various arrangements have long been enjoyed by music lovers everywhere. And now just at a time when there seems to be a new interest in the cello and the various smaller ensemble combinations where the cello plays an important part, it is especially appropriate that we should arrange such a beautiful work for violin, cello and piano. One need not be a keen musical analyst to realize that this suite will lend itself ideally to the trio form and ensemble players may place their order for a copy of this work with the assurance that it will prove a valuable addition to their library.

The special price in advance of publication for a single copy is $1.00 postpaid.

STRING QUARTET BOOK

For Amateur Use

This new compilation is the answer to the many queries as to why we did not produce a book of string quartets arranged from some of the many gems in our catalog which would seem to be appropriate for the purpose.

These quartets will all be easy to play. They will be chiefly, but not entirely, in the first position for the respective instruments. All of the parts will be carefully bowed and fingered and there will be no "stumbling blocks" in the way of awkward passages or complicated time problems. The music will just flow along naturally and beautifully with the idea of really developing the true spirit of *ensemble* playing.

The special introductory price in advance of publication for a single copy containing the four parts is 60 cents, postpaid.

NEW MARCH ALBUM

For the Pianoforte

To our already excellent series of March Albums for piano, including *Book of Famous Marches*, [illegible] *March Album*, *Parlor and School Marches*, *School Marches*, we are now preparing another book in response to the demand for more of this type of march music, especially suitable for indoor marching. Schools, gymnasiums, lodges and other organizations frequently have use for march music to be played on the piano and this *New March Album* will contain a generous assortment of numbers wherein the rhythm is even and strong, and not broken by any complicated phrases frequently found in band marches.

At the special price in advance of publication of 30 cents postpaid for a single copy, this book will provide valuable material for piano players requiring this type of music.

TEACHING THE PIANO IN CLASSES

This is just a little manual which will cover clearly and in plain language the various details concerning the organization of piano classes, the use of materials and the proper method of conducting the classes from the very beginning. It is intended to lay a good foundation for teachers who have not had experience along these lines but who nevertheless are anxious to begin class work. Various experienced teachers have contributed ideas to this manual and we feel sure that it will prove very helpful.

The special introductory price in advance of publication for a single copy is 20 cents, postpaid.

PIANO PATHWAYS

By BLANCHE DINGLEY-MATHEWS

Mrs. Blanche Dingley-Mathews is one of our most successful present day music educators. We are sometimes amazed at the tireless energy of Mrs. Mathews. Moreover, she obtains results. Her new book is one of the most pretentious that she has as yet offered. It is an out and out piano class book, but it is more particularly intended for those teachers who are just beginning to take an interest in class teaching and who are in search of logical and definite material upon which they can rely. This book has rather more explanatory text than is usual, but it is highly necessary that this should be the case. The book develops what may be called "The Black Key Approach." This is about the last word on the subject.

The special introductory price in advance of publication for a single copy is 45 cents, postpaid.

JOAN OF THE NANCY LEE

A Comic Opera in Two Acts

Book & Lyrics by AGNES [illegible] PETERSON

Music by LOUIS WOODSON CURTIS

Those producers of operettas and/or good amateur companies who have been responsible for the use of thousands of copies of the already published two splendid successes, *Briar Rose* and *The Marriage of Nannette* by these writers, will welcome we believe, this, their latest effort. In fact, any one interested in a splendid, tuneful comic opera for amateurs which is filled with action and melody, and yet is not difficult although worthy of the best amateur talent should make the acquaintance of *Joan of the Nancy Lee*. This can best be done by subscribing in advance of publication for a copy at the very low Advance of Publication Price of 60 cents, postpaid. Only one copy to a subscriber at this price.

SHORT PIECES IN ALL KEYS

For the Pianoforte

By FREDERICK A. WILLIAMS

This is just a good little study book for advanced second grade or early third grade work. It is in Mr. Williams' usual melodious vein but each little piece has some particular technical advantage, and in addition it exemplifies some tonality. Each piece is in a different key and each is preceded by an appropriate scale and arpeggio. It is a very interesting little work and pupils will be sure to like it.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

INSTRUCTOR FOR SCHOOL BANDS

By C. S. MORRISON

This book seems to grow and develop as we work upon it. In our aim to make it one of the best books of the kind ever published we have called various experts into consultation and we have even tried out various devices and exercises with students' bands so we feel that the patience of those who have waited for the appearance of this book will be amply rewarded in the end. We are now reporting rapid and continuous progress.

The special introductory price in advance of publication for each instrumental part desired is 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Two timely and somewhat unique works, descriptions of which have appeared in recent months on these pages, are now ready for delivery to advance subscribers and the special Advance of Publication cash prices are withdrawn. Those interested in obtaining single copies of these works for examination may obtain them under the liberal terms of the "On Sale" plan created by the Theodore Presser Co.

Essentials of Scale Playing for the Pianoforte by Mabel Madison Watson is a distinctly new and original presentation of the twelve major scales containing copious illustrations, diagrams and numerous markings and showing how to form and finger the scales, and giving explicit directions for practice. The material in this book is suitable for use with students of all ages in grades one to four of pianoforte study. Price, $1.25.

Immortality, Easter Cantata for Choir of Treble Voices (2 part) by R. M. Stults, is a brand new setting by the composer of his successful Easter cantata, originally published for mixed voices, solos and organ. In this arrangement all the beautiful melodies and harmonies are largely retained and the organ part is left practically intact. Choirmasters will remember the excellent arrangement for treble voice choirs of his Christmas Cantata *The King Cometh* which Mr. Stults produced in the latter part of 1930. Price, 60 cents.

MAIL DELAYS

The holiday season always brings its post-holiday complaints due to mail congestion. If any copy of THE ETUDE has gone astray, please drop us a postcard of same advising us the date of the number and we will promptly duplicate.

FAKE MAGAZINE SUBSCRIPTION AGENTS

The holiday season which is passed has brought its annual crop of complaints from music lovers who have paid out good money to strangers without verifying their responsibility. Unless a solicitor for magazines is personally known to you, or you have convinced yourself of his thorough reliability, take no chances. If it is true a magazine for which you wish to subscribe, get his name and address, mail the subscription price directly to the publishers and the agent will receive credit for it. Pay no money to strangers.

PREMIUM WORKERS, ATTENTION!

This is one of the best seasons in the year to secure new subscriptions to THE ETUDE MUSIC MAGAZINE, thereby obtaining many fine and useful articles of merchandise with very little effort. Send a postcard for new premium circular showing complete list of rewards. Help us to secure new subscriptions and we will help you to obtain many a useful article.

MAGAZINES IN POPULAR DEMAND COMBINED WITH "THE ETUDE"

You can save a substantial sum on your magazine orders by placing subscriptions which include THE ETUDE MUSIC MAGAZINE. Arrangements with publishers of high class periodicals enable us to sell combinations of two or more publications at a very much reduced price. A postcard will bring our new magazine circular. Send for it to-day.

PUBLISHER'S PRINTING ORDER

Each new publication offered is like a new addition to the publisher's family. Although each is carefully prepared and mothered as they go forth in the music-buying world they must make their various ways on their respective merits. It is just like contemplating with a parental gratification children who have uplifted themselves greatly for the publisher to note the works which have sold out editions and have come up for reprinting. Teachers and active music workers can

(Continued on page 140)

PUBLISHER'S PRINTING ORDER

(Continued from page 145)

find no better guide to useful publications than to bring acquainted with works which enjoy such a sale as to require reprintings in good sized editions.

The following lists give the larger edition printings appearing on the Publisher's Printing Orders during the past month

Sheet Music—Piano Solos

Ord. No.	Title and Composer	Grade	Price
6835	Signs of Spring—*Rose*	6	$0.25
16368	Daddy's Birthday Waltz—*Mafit*	1	25
16810	Dreaming—*Kelke*	2	.35
16863	Jingle Bells—*Lutes*	2½	.35
18647	Our School Band (March)—*Wolfe*	2½	.30
8801	Sparkling Eyes—*Anthony*	2½	.40
24094	In the Aquarium—*Heling*	3	.50
9803	Mountain of Spring—*Anthony*	5	.40
23832	King of the Band (March)—*Marcusson*	5	.60
30117	Kiss at Play—*Huelle*	3	.40
5389	Bluebonnet—*Cadman*	4½	.40
18415	Fireflies—*Hewitt*	4	.40
23251	In Lover Garden—*Zoulina*	4	.40
16819	Coral Isle—*Lourenson*	4	.40
4251	Harvest Flowers—*Weeks*	4	.40
23123	Profile I—*Fontaine*	4	.40

Sheet Music—Two Pianos Four Hands

30049	Minuet a l'Antique—*Mechnick*	4	1.0

Piano Solo Collections

Standard Compositions Vol 3 (Grade Three)—Compiled by W. S. B. Mathews. An all a very successful set of graded teaching pieces. Contains 27 pieces)	3	.75
Standard Compositions, Vol. (Grade Five)—Compiled by W. S. B. Mathews. (The set last volume contains 31 pieces)	5	.75

Piano Studies and Instructors

Student's Book—*Lewis*		1.00
"Student's Book" is the second volume of Theodore Presser's very successful school for the piano of which volume one is the widely used "Beginner's Book."		
First Year at the Piano—*Williams*		1.00
A splendid instruction for students above 4 years of age. Also serves in four parts all 88 cents each for customers in class teaching.		
Carnegie School of Technic—*Philipp*		2.00
One of the world's famous technical works. It is a compendium of practice schemes covering indispensable to virtuosos students as daily practice material		

Piano Duet Collections

Special Duets for Pleasure Collection No. 2—*Hoffmann*		1.00
Four-Hand Exhibition Pieces—114 piano duets for good players		1.25

Musical Literature

Lessons in Musical History—*Pillsbury*		1.75
Chill of Choral Conducting—*Woodell*		1.00

Rhythmic Orchestra

24506	Bim Bam All—*Rose*	.50

Orchestra

	Parts	Plano Acc.
Standard Overture Album for Orchestra	$0.75	$1.25
The Royal Overture Album	.60	1.00
Presser's Popular Orchestra Book	.90	.60

Band

Verdoni Band Book—*Lewis*	Parts	.30
The Prize Band Book	Parts	.30
New Colonial March (Catalog No. 24641)—*Bell*		.75

Vocal Collections and Studies

Favorite Songs of the Peoples Again we go to press with this collection of 100 songs and choruses, and also now for school, home and community use. Sale for $12.00 a ton third not postpaid, in quantities.		.20
48 Exercises in the Synthetic Method—*Noel*		.75
Famous Songs — *Kreisler*—Soprano, Alto and Bass—*Sloth*		1.50

Songs

30175	Behold the Master (High)—*Hammond*	.50
749	I Read the Voice of Jesus Say (Low)—*Rathbun*	.50

Octavo—Mixed Voices

10005	God So Loved the World—*Banks*	.10
1 550	I Heard the Voice of Jesus Say—*Rathbun*	.12
20901	The Prayer of the Faithful—*Allen*	.12
1 [illegible]	It Is Begun to Dawn—*Martin*	.12
10796	Alleluia—*Alleluia*—*Nelle*	.12
16305	The Road to Heaven—*Stelle*	.12
20276	To the Blue Flame Mary Weeping—*Rathbun*	.12
20865	Christ Our Redeemer—*Stelle*	.12
20825	Bless Our Master—*Baker*	.12
20889	In the Cross I Glory—*Cromwell*	.16
20814	Hymn of Glory—*Stelle*	.12
20474	As It Began to Dawn—*Stelle*	.12
20412	Awake Ye—*Hudson Chorus*—*MacIlwain*	.12

Octavo—S. A. B. Voices

25178	On the Road of Mel Isles—*Sparks*	.10

Octavo—Men's Voices

30804	Alleluia Alleluia—*Brunner*	.15
23119	Silas and Stolen Parcel—*Mass*	.12
8111	Little Boy Blue—*Wieland*	.08

Octavo—Two-Part Treble Voices

20716	Gaily Ma a Thee Great Jehovah—*Harnad*	.12
1 528	Christ is Risen Worldwide	.12
1 [illegible]	Recessional—*Gaylord*	.12
20698	Melody of Love—*Engelmann*	.12

Octavo—Three-Part Treble Voices

351	I Hear Hung My Trial to Cite	.12
5192	There's a Lark in My Heart—*Barnes*	.15
35110	The Swallow—*Arrad Hahn*	.15
30721	Venetian Love Song—*R Alvin*	.16

Octavo—Four Part Treble Voices

15115	Come Down Laughing Stream—*Spaeth*	.12
4 [illegible]	A Slumber Song—*G R Smith*	.12

Unison School Chorus

20840	Stalling Song—*Stelle*	.08

WORLD OF MUSIC

(Continued from page 77)

BRITISH MUSICAL TRADITION has at last made connection in present cultural needs. With the consent of Parliament the Government has made a grant of $25,000 for the last quarter of the present year and of $97,500 for each of the next five years to assist in the production of grand opera at Covent Garden and in the provinces. Which Chalmers mentioned in a message to Mr. Snowden of the Government as "a milestone in the history of music in this country."

THE TIPICA ORCHESTRA of Mexico is visiting its second tour of our western states. With Juan Torrilhaes as conductor. A special feature of its work is the presentation of programs before the musical appreciation classes in the public schools, in which the national folk songs, marimba players and Mexican dances are attractive features.

AN AMERICAN MUSIC LIBRARY has been opened in Paris. It is a branch of the American Library located at 10 Rue de l'Elysée. Thus only allows visiting Americans to be able to have music from home but will be also a means of acquaintance and French friends with the works of our native composers.

THE ATWATER KENT PRIZES to young radio vocalists were awarded in December. Fifty cash and two prizes of $5,000 a gold decoration and two years to study at an American conservatory in Carol Deis, soprano of Dayton Ohio and Revel C. Nielsen baritone of New York City. Second Award of $3,000 and one year to study Mary C. Cortwat soprano of New Orleans and Stephen F. Merrill tenor of Los Angeles California. Third Award of $2,000 and one year's tuition to Joyce Allmand contralto of Dallas Texas and Richard W. Dennis tenor of Sioux Falls, South Dakota. Fourth Award of $1,500 and one year's tuition to Paula I. Phelps soprano of Gulfport New Jersey and W. Francis Roper tenor from of Jackson Mississippi. Fifth Award of $1,000 and one year's tuition to Esther C. Crosby soprano of Long Beach California, and Rose Graham bass-baritone of Hot Springs, Arkansas. Mr. Nielsen a Canadian by birth, was first heard in New York City over the radio.

THE ANGLO AMERICAN MUSIC EDUCATION CONFERENCE is scheduled to meet again at London, Westminster, from July 31st to August 7th. The time of the University and Cathedral has been granted for the occasion of this unusual and valuable event.

A. O. T. ASTENIUS, widely known as a composer passed away at his home in Long Beach, California, on November 20th last, at the age of eighty-two. Born on June 9, 1871, he finished his musical education at Northwestern University of Evanston, Illinois, after which he held many important positions as organist in churches of the Middle-west and West.

GEORGE FREDERICK HANDEL a lineal descendant of the great composer is conducting in *The Musical Standard* of London a series among the boy soprano of the Church of St. Lawrence, Whitchurch Staffordshire where "The Old Season" was for six years organist.

THE BACH BIRTHPLACE, Eisenach with the picture of which the whole musical world is familiar is about to lose its claim to immortality. Recent research has now made it quite probable that the house owned by Bach's father was situated on the Frauen Pfleichergasse, and that this was long ago destroyed.

SIR HENRY WOOD received at the close of the last concert of the famous "Promenade" at Queen's Hall of London an ovation which lasted fully twenty minutes. For once a prophet has been not without honor in his own country. And Sir Henry deserves the affection of the London musical world. Who has done more than any great man in the knowledge of the masters of the World's capital?

MEYERBEER'S "LES HUGUENOTS" recently had its 1104th performance at the Paris Opera. Local appeal of its theme may have evoked certain interest in it, and yet there are moments in the score not without the charm and thrill.

COMPETITIONS

THE CARL F. LAUBER MUSIC AWARD for a composition by one regularly enrolled as a student of a college or university school or college with twenty years of the Guy Hall of Philadelphia, is offered. The contest closes March 1, 1931, and particulars may be had from the Provident Trust Company of Philadelphia.

AMERICAN COMPOSERS to be included on the programs of the New Jersey Orchestra with Rosa Ponselle as soloist in the management is ready to consider scores for use in the 1930-1931 season. Inquiries concerning these manuscripts should be addressed with the Secretary, New Jersey Orchestra, 4 Central Avenue, Newark, New Jersey.

THE ROME PRIZE in musical composition known as the Walter Damrosch Fellowship in the American Academy in Rome, is open for competition which also March 1st, 1931. The stipend amounts to two thousand dollars with residence and tuition in the Academy. Particulars may be had from Rosco Guernsey Secretary, Park Avenue, New York City.

THE HOLLYWOOD BOWL ASSOCIATION announces again the Kahn Prize for an all from to one thousand dollars for a work for full symphony orchestra. All manuscripts must be submitted before February 1931 full particulars may be had from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, California.

THE SCHOOL BAND AND ORCHESTRA CONTESTS both state and national are now a name and fame. Full particulars may be had from C. M. Tremaine, 45 West 45th Street, New York City.

A Correction

THE following letter was recently received from M. Henri Rabaud, well known composer and conductor (formerly conductor of the Boston Symphony Orchestra) who is director of the Paris Conservatoire. The Etude was misinformed regarding M. Grandjany who is a member of the Staff of the American School at Fontainebleau and not the Professor of Harp at the Paris Conservatoire.

* * *

"Monsieur le Directeur
"Dans le fascicule d'janvier de votre honorable revue page 552, vous désignez M. Marcel GRANDJANY comme "professeur de harpe au Conservatoire de Paris".
"Je tiens à vous faire remarquer et vous prie de faire savoir à vos lecteurs que M. Marcel Grandjany, tout en étant un des meilleurs élèves de ma classe, n'est pas professeur au Conservatoire où le chaire de harpe actuellement a pour titulaire M. Marcel Tournier.
"Veuillez agréer, Monsieur le Directeur, l'expression de mes sentiments les plus distingués.
"Le Directeur du Conservatoire
"Membre de l'Institut,
"Henri Rabaud"

SCHOOL MUSIC DEPARTMENT

(Continued from page 100)

of music shall be approached positively. Only those selections will be chosen about which we as teachers can say something good. That is the time is so short that we are unjustified in bringing to our class a large number of compositions which musically and aesthetically have little or no value. We are wanting to build a standard by with the best. Therefore we shall choose only that music about which we can always speak in the affirmative. However in musical history, we are making critical comparisons. We are saying that Bach excelled Handel in this type of music, that Haydn excelled Mozart in that type of that is on the standpoint of present day listener in the music of Gluck then is not as interesting to our ears as that of deSyres. We may say that Mendelssohn had certain weaknesses of Schubert certain other weaknesses which to musical specialists are significant but which to the layman means little since he is not able to go fully enough into the subject to make the fine distinction and discriminations which are made by the musical specialist or technician.

Objectives General and Special

WHAT IS the disadvantage of giving a course in "Musical History and Appreciation"? It is chiefly this that we get in it a mixture of two types of students. Those who are interested in the subject only as the general layman is interested and along with him the person who wishes to be a musical specialist. It we go into the subject sufficiently in detail to give the specialist the background which he needs we lose the interest of the layman, and if we direct our attention constantly at the layman, we give the specialist an insufficient background so that when he becomes a teacher he will make many statements which are unauthentic or he will fail to make the best points, because of his inadequate historical knowledge.

What is reasonably expected of the specialist? What do we expect of your graduates, of your mechanic or your banker? You expect the last word on the subject. Would you care to have operate on you a surgeon who had learned what he knows about surgery along with a class of people who were getting only a general layman's appreciation of the value of different types of operations? No. We demand that the surgeon be thoroughly trained in every detail of his profession. Likewise, educators are demanding more and more of musicians that they be trained as specialists in their field. As specialists it is necessary that they have a thorough course in Musical History which is quite apart from the field of Musical Appreciation, as the writer has outlined it. Musical History is not a course to take the place of Musical Appreciation but one to furnish an additional amount of training to the musical specialist.

TEACHERS' ROUND TABLE

(Continued from page 101)

By Music Grammar, you undoubtedly refer to what is more commonly called Music Theory which includes a study of the principles of music construction, just as a regular grammar studies the principles of language. Music Theory is a large subject including *minor harmony, major harmony, counterpoint and form*. The following books will start you profitably on these various branches. *The First Year in Theory* by Oliver R. Skinner; *Harmony Book For Beginners* by Preston Ware Orem; *Short Counterpoint* by Dr. J. Frederick Bridge; *Musical Forms* by Ernest Pauer.

Alternate Studies

Two of my pupils, whom I shall speak of as Miss A. and Miss B., always go together for their lessons. This is my problem:

Miss B has been studying with me for four years and has caught up to Miss A. who has been with us seven years. Miss B has just finished the Mozart Sonatas and was all be equal to the Hilpert Etudes Mélodieuses by Nollet which Miss A is now studying. She is also ready for Burk's "Twenty Inventions," which Miss A is studying. I do not want to give her the same two books, since this would certainly dishearten Miss A who studies much harder to accomplish the same work.

1. Could you give me a good substitute for the Nollet book, if not for Burk?

2. What technical book is suitable to follow Czerny's Op. 636?

3. Are Heller's Preludes Op. 81 suitable to follow the Nollet book?

Hoping you will give me a modern substitute.—Mrs. O. T. C.

You are wise to give different materials to the two girls, especially since plenty of other suitable music is available. Instead of the "Two part Inventions," for instance, you could assign Mozart's appropriate movements from Bach's "French Suites" beginning with the *Courante Air Minuet* and *Gigue* from Suite I" all of which are in two voice-parts.

Here are answers to your three questions:

1. Hellers Op. 46 or Op. 45 would be a good substitute.

2. Try Cramer's Selected Studies (Presser Collection, Vol 175)

3. The Heller Preludes are good. For more modern studies however I suggest Foote, "Nine Etudes" Op 27 MacDowell "Twelve Etudes" Op. 39

QUESTION AND ANSWER DEPARTMENT

Conducted by

ARTHUR DE GUICHARD

Portamento in Singing—Phonographic Records for Examples of Portamento and French Pronunciation.

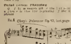
Q. 1. How would you explain Portamento in singing [illegible] What is [illegible] What records could I get for good examples of the use of portamento? [illegible] Are [illegible] records illustrate correct French pronunciation? Is there any phonographic series of records in French pronunciation?—[illegible], Wooster, Missouri.

A. Portamento (carrying) is a very delicate carrying of the voice up or down [illegible] [illegible]

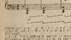
Pedal (or Ped.) Phrasing

Q. I [illegible] the [illegible] a phrase is [illegible] the beginning of the next phrase

Ex.1 Chopin Polonaise Op. 53, last page



[illegible] Is the correct pedaling? [illegible]



[illegible]

Number of Notes in an Octave.

Q. How many notes are there in an octave? Kindly give me a table of them [illegible] simple that I may grasp easily— [illegible]

A. The system of tuning known as Equal Temperament required for the piano, organ and [illegible] keyed instruments, was first [illegible] adopted by Johann Sebastian Bach when he authoritatively divided the scale into [illegible] equal semitones. By this system are [illegible] thirty-five different notes contained in the compass of an octave.

In [illegible] fixed [illegible] instruments having fixed [illegible] a system was found whereby each [illegible] be divided into two semitones of [illegible] similar quality. A [illegible] to [illegible] harmonically [illegible] note [illegible] practically [illegible]. This [illegible] is described as equal temperament by means of which the thirty-five sounds are reduced to twelve each one of which (with [illegible] exception) is expressed by three different names. For example the following table shows the thirty-five notes that may be [illegible] in an octave from the keys of the piano, starting with the note C:

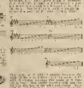
1. C	same as	C—B♯—D♭♭	3 notes	
2. C♯		C♯—B♯♯—D♭	3 notes	
3. D		[illegible]	3 notes	
4. D♯		[illegible]	3 notes	
5. E		[illegible]	3 notes	
6. F		[illegible]	3 notes	
7. F♯		F♯—E♯♯—G♭	3 notes	
8. G		G—F♯♯—A♭♭	3 notes	
9. G♯		G♯—A♭	2 notes	
10. A		A—G♯♯—B♭♭	3 notes	
11. A♯		A♯—B♭—C♭♭	3 notes	
12. B		B—A♯♯—C♭	3 notes	
			Total	[illegible]

[illegible] twelve [illegible] keys [illegible] enharmonically that is [illegible] the same sound key being called by a different name.

A Question from Trinidad B. W. I.

Q. Will you please explain how to transpose a piece of which written in [illegible] [illegible]—[illegible], Port of Spain, Trinidad, B. W. I.

A. Yes, [illegible] the right idea [illegible] [illegible]

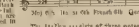


The scale of [illegible] with 5 sharps because the scale [illegible] with [illegible] flats [illegible] the scale [illegible] with 6 sharps becomes the scale of G flat [illegible] But [illegible] reading still [illegible] F♯ is the key of G♭ with one sharp. [illegible] [illegible] [illegible] [illegible] are absolutely [illegible].

Intervals: Major, Minor, Augmented, Perfect

Q. 1. Will you please tell me what is meant by the terms Neapolitan, [illegible] and [illegible] sixth? [illegible] major and augmented sixths constantly used in harmony? 2. Intervals are given the names of large or major, small or minor, pure or perfect. Which of these terms are preferable in modern harmony?—E. R., Hollywood, California.

A. The chromatic chords of the Italian, French and German Sixth are all recognized by the fact that they each contain an augmented sixth [illegible] a semitone greater than a major [illegible]. The easiest way to recognize them is by learning them in this order: I F G—that is Italian-French-German.



The Italian consists of three notes only (a major third and augmented sixth); the French consists of a major third an augmented fourth and an augmented sixth; the German sixth consists of a major third an augmented fifth and an augmented sixth. Thus, still further simplified: all three contain a major third and an augmented sixth; the Italian has these [illegible] only; the French has also an augmented fourth; the German has an augmented fifth (see examples). Taking the [illegible] of the diatonic major scale and counting from the tonic or key-note (do), the major intervals are the 2nd, 3rd, 6th and 7th; the perfect intervals are the 4th, 5th and 8ve. The foregoing are the preferential names (see example).

Musik der Zeit

(Continued from page 94)

[illegible] in such music [illegible] then [illegible] all the new music [illegible] the world can produce [illegible] original but [illegible] be heard upon the [illegible] time [illegible] beauty and real art. Time [illegible] inevitably determines and [illegible] the fact that much that for a time has had its vogue as futuristic music has already run its day and is surely and eventually on its way to the dump heap of oblivion.

Yet, at an orchestral concert at which Rachmaninoff played, we saw a glorious [illegible] who knows no more about music than the monkeys in the zoo frantically applauding an impossible futuristic orchestral number in order to try to convince others that he liked "the new music," which in reality was a palpable joke to those entitled by training to pass a sane opinion upon it.

The Slow Growth to Comprehension

WILLIAM LYON PHELPS in his charming little booklet, "Music" tells of his agonies at his first symphony concert. He didn't like the music, but he saw that everyone else did and therefore very sensibly started out to discover what it was that charmed them. THE ETUDE recognizes that musical taste is a matter of evolution. We recognize it in our own musical section. If we were to print only pieces that appeal to our own musical taste at the present time we would stop the musical progress. There are thousands on thousands who, when they first subscribed to THE ETUDE were interested only in the most obvious pieces but who have literally ascended the musical stairs through THE ETUDE. They now want the more sophisticated things and THE ETUDE endeavors to supply these in proper proportion. Let us think back to our own musical childhood. There was a time when we found the simple suspension of the tonic chord over the [illegible] with indescribable ravishing. But thereafter we continually sought new musical sensations. This does not mean, however that in our upward striving for new musical delights produced by newer creative minds we should be lost in a morass of hideous cacophony.

Compare Moussorgsky's "Boris Godounov" with its gorgeous spontaneity or Stravinsky's "Fire Bird" with its dramatic plasticity with the loose, disjointed, puerile stuff wholly without organic right to exist, which some of the so-called moderns have contrived. One terrible thing we heard lately had no more unity than one sees at the Paris Thieves Market, that melancholy dump heap of the cast-off junk of civilization.

Tuberoses for the Curious

TO BE required to admire something, the popularity of which is based upon the maudlin desire of the public to see how outrageous it can be, is surely no [illegible] to provoke enduring love. One European publisher invited us to hear the performance of a new orchestral work. The [illegible] effect was that of [illegible] but it was described as a "[illegible]." When we asked him to tell how he could possibly pay him to print it, he replied, "Curiosity. The more terrible it is the more the public will be amused and the more they will want to hear it. And our return comes from the performing rights, even though the work is rarely played a second season by the same orchestra." And with that a very large cat jumped out of the bag.

Nevertheless, we feel that progressive musicians everywhere will want to be [illegible] with these works in "Musik der Zeit" if only to know what is going on and to preserve the composition as historical records.

In our student days in Germany we remember a certain almost sacred [illegible] and by the [illegible] it. We always avoided it by walking around the block to escape the stench. Because the Chinese like their eggs five years old, should we do likewise?

De gustibus non est disputandum.

Putting Spirit Into Spirituals

(Continued from page 95)

1860 [illegible] with all that she has of spiritual insight and understanding the spirit to be evoked by the song, "Were you there when they nailed him to the tree?" The little recital [illegible] the singer tries to forget her vocal technic enough to give a wailing scoop to high notes, imagining how the song is being sung at that moment at prayer meeting in a colored church down South, lit by smoking oil lamps, while a real hot stove in a corner makes an inferno of its own and waves of suffocating heat palpitate in the close atmosphere while voices, thin, high quavering like reedy violins with falsetto tenors and the deep hum of a bass undertone make a swelling chorus.

When a singer tries to be funny in presenting some modern arrangement of a spiritual those of us who know and love the songs and sing them sincerely are irritated by the lack of understanding displayed.

(The Charleston Society for the Preservation of Negro Spirituals is one of those [illegible] to keep [illegible] the [illegible] of [illegible] It was [illegible] when a group of [illegible] of Charleston, South Carolina (allied [illegible] [illegible] in musical annals as the giver of the first public concert given in [illegible] the fall of 1922 began meeting from [illegible] [illegible] to sing the old songs of [illegible] [illegible] they so much loved. [illegible] of a public [illegible] they [illegible] [illegible] and [illegible] now in the colored people more especially in their former [illegible] condition.

A chance appearance at a charity [illegible] started an interest in their work which has taken them not alone to their neighboring southern communities but even to New York, Philadelphia, Boston, Salem and Wilmington, Delaware. Maintaining their original altruistic spirit the proceeds from these concerts and from their book of collected Spirituals are devoted to the relief of aged and needy Negroes.—EDITORIAL NOTE.)

> *"What is good music? There is only one sound answer. The music that lasts with you! It is a subjective answer certainly, but no other is possible. If the music we give attention to wears out quickly it is for us bad music, whether written by Tom, the brother of Dick and Harry or by the young musician with the latest complex Czechoslovakian name."*—SYDNEY GREW

MASTER DISCS

(Continued from page 94)

Who has Shaped no Phrase for Gain

FREDERICK DELIUS, one of the loneliest [illegible] intellectual solitaries, a [illegible] who has never written music to order and [illegible] whom we have discoursed at length in these pages before, is newly represented [illegible] records by two tone poems of idyllic [illegible] and beauty. *In a Summer Garden* [illegible] 9731-32 [illegible] [illegible] one of the most exquisite tributes [illegible] by any composer to his wife. His [illegible] *Song before Sunrise* [illegible] small orchestra, is a shorter [illegible] whose mood is one of awakening [illegible] The first is played by the London Symphony [illegible] under the direction of Geoffrey Toye and the second by an orchestra under [illegible] Barbirolli.

In Columbia Album No. 146 we project ourselves [illegible] tonal journey through Spain, for this set is given to the music of modern Iberia. It begins with two Dances from De Falla's early opera, "La Vida Breve," which though festive and enlivening nevertheless display less originality than his music of a later day. The performance has been made by the Orchestra and Chorus of the *Theatre de la Monnaie*, Brussels, is unusually stimulating and the recording full and rich. The second disc of the set brings us Breton's "En la Alhambra," a composition depicting the Moorish Palace of the Alhambra. There is a [illegible] introspective quality to this music suggestive of a ballet of long forgotten dancers. The [illegible] Turina's *Poème* [illegible] and an unusual Gypsy Song, [illegible] Intermezzo from Albeniz's [illegible] "Pepita Jimenez."

A Wealth of Wagner

WAGNERITES [illegible] for which to be thankful. [illegible] first, there is Victor's notable album [illegible] of Siegfried set M83. The finale of the first act is recorded complete, beginning with a short return between Mime and Siegfried preceding the *Forging Song*. Next we encounter *Siegfried's* soliloquy in the wood—better known as the *Forest Murmurs*. This is followed by a passage after *Siegfried* has slain the dragon, and then the finale of the second act. Act three, save for a dozen pages, is given in its entirety.

Among other Wagnerian recordings there is *Hans Sachs'* soliloquy from the opening of the third act of "Die Meistersinger" wherein he [illegible] on life and the events of the preceding day. This is notably sung by Friedrich Schorr who is one of the foremost interpreters of this [illegible] (Victor disc 7319). From the same opera Elisabeth Rethberg gives us an earnest interpretation of *Senta's Ballad* on Victor disc 1477. And Victor records 7273 and 74 [illegible] Melchior and Frieda Leider unite to give the better part of the famous *Love Duet* from the Second Act of "Tristan and Isolde."

MUSICAL BOOKS REVIEWED

Vocal Training and Preparation for Song Interpretation

By FRANK PHILIP

This [illegible] read with attention [illegible] [illegible]

Pages [illegible]
Price [illegible]
Many [illegible]
Charles [illegible]

The Liberal Arts College Movement

By ARCHIE M. PALMER

[illegible] should be in the hands of every college president, of every college [illegible] [illegible] interested in the [illegible] young people who are [illegible] the future destinies of the world.

[illegible] is a report of the "Proceedings of the [illegible] Movement of Liberal Arts Colleges [illegible] Chicago, March 18-20, 1930." [illegible] [illegible] with the [illegible] of our smaller colleges and the manner in which [illegible] their economic problems are [illegible] [illegible] a noble cause.

Pages 16[illegible]
Price [illegible]
Publisher: Archie M. Palmer

Bach: the Historical Approach

By CHARLES SANFORD TERRY

[illegible] [illegible] today to visualize a Bach or a Schubert at the breakfast table or at the desk giving a lesson in a roomful of [illegible] [illegible] Terry has recalled this error by his painstaking descriptions of Bach's family and [illegible] and life. [illegible] the Leipzig of Bach's day is put into motion like those mechanical miniature villages depicting life in the Middle Ages.

Bach walks about among his townsmen, dignified and serene, [illegible] father, and [illegible] possible, a word sketch substantiated by a [illegible] [illegible] fingerprint, to [illegible] the [illegible] where the [illegible] [illegible] true personality has been revealed [illegible] book that we [illegible]

157 pages.
Price $[illegible]
Publishers: Oxford University Press.

Music and Romance

By HAZEL GERTRUDE KINSCELLA

[illegible] [illegible] of the Orient, music of the Northland, music of the American Negro—these [illegible] [illegible]

The wealth of [illegible] [illegible] [illegible] data previously agreed upon by writers, but was gathered [illegible] from the [illegible] of written records and local traditions.

Pages 422.
Illustrated throughout.
Price $2.[illegible]
Publishers: RCA Victor Company, Inc.

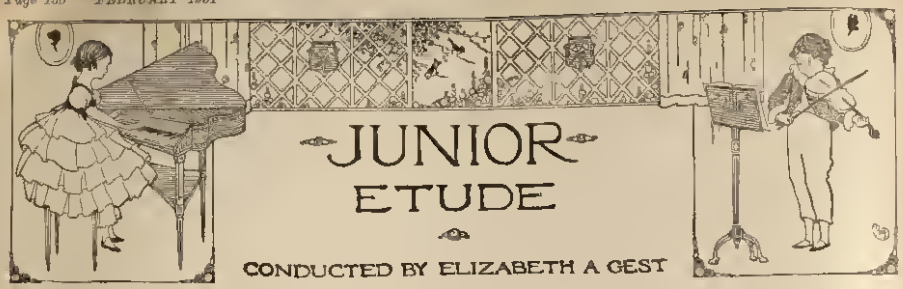
The Contemporary American Organ

By WILLIAM H. BARNES

A long felt need for a work treating on the modern organ and its many [illegible] has been filled by the appearance of this book. It includes [illegible] of the historical nature as a basis for an understanding of the modern instrument. The work is a fund of information to those who wish to [illegible] something of the mechanical equipment used by various contemporary builders. A fifty-page index may be some indication [illegible] [illegible] [illegible]

The book for general information on the subject of the modern organ is probably the most practical of any that has been published and is the first one of like interest and magnitude to appear since "The Art of Organ Building" by Audsley.

341 pages.
Numerous illustrations.
Price $4.00
Publishers: J. Fischer and Brothers



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

The Music Cop

By CHARLES KNETZGER

Our dar ar I sat playing
I spied the music cop
His thoughts his finger at me
For spacing like a top.

I went a bit more slowly
Again he glared at me
And as I "Ignoring signals!"
(Expression marks you see)

Out in the mood for playing
Again I went full speed.
"You're passing all the stop signs!"
He shouted angrily

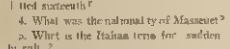
And now I was so frightened
I failed to keep in time.
"You're blocking up the traffic;
Why don't you fall in line?"

I tried to do his bidding
Not knowing where to go
"You're driving on the wrong side."
(Wrong fingering, you know)

Next dar I went to practice
With care from bar to bar
The rolling cop who listened
Gave me a golden star.

??? ASK ANOTHER ???

1. What finger comes on B-sharp in the Harmonic scale of C sharp minor in each hand?
2. How many half-steps in an augmented sixth?
3. How many thirty-second notes in a dotted sixteenth?
4. What was the national dance of Masenet?
5. What is the Italian term for sudden delay?
6. Who wrote the opera "Die Walküre"?
7. From what is this taken?



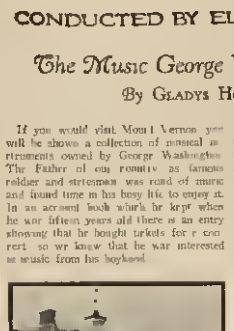
8. What form of composition is it?
9. To what class of orchestral instruments does the English horn belong?
10. When did Schumann die?

(Answers on next page)

The Music George Washington Heard

By GLADYS HODSON LEACH

If you would visit Mount Vernon you will be shown a collection of musical instruments owned by George Washington. The Father of our country was famous fiddler and statesman was fond of music and found time in his busy life to enjoy it. In an ancient book which he kept when he was fifteen years old there is an entry showing that he bought tickets for a concert so we know that he was interested in music from his boyhood.



MT. VERNON, THE HOME OF GEORGE WASHINGTON

The colonists had music in their homes attended concerts and had musical ideals as definite as our own. The New England settlers because of their strict religion which forbade musical instruments and form of levity were slow to accept music but the Southern Colonies were extremely fond of it. The Virginia colonists had with their own musical instruments from England and many more imported later from England and France. Harps, violins and spinets were common and almost every plantation house had a collection of viols so that the guests could play together.

All the work on the plantation was done by Negroes and to day we realize that the original Negro music is important and is worth studying and preserving. The Negroes in colonial days sang as they worked in the fields.

Dancing was popular in the colonies and the most popular dances of the time were the minuet and gavotte. They were slow dignified dances well suited to the costumes of the time. Stiff brocaded skirts satin breeches and powdered wigs are not conducive to an undignified dance. The Negroes played for these dances and gradually they introduced some of their own gayer tunes. Finally a new dance became popular the Virginia Reel, which is really an outgrowth of the Minuet. This dance is of importance because it was the first dance to be originated in America.

Many songs were brought from England by the colonists by great singers who came to give concerts. Our song which is still a favorite with audiences and singers today was introduced in this manner. It is *The Lass with the Delicate Air* by Dr. Arne.

But not all the songs in use were brought from Europe. The colonists had some composers of their own and musicians of to-day are beginning to realize the value of their compositions.

Francis Hopkinson was one first native composer. Besides being a musician, he was a statesman. He signed the Declaration of Independence, was a member of the Convention of 1787 which wrote the Constitution of the United States. He was the first judge of the Admiralty Court of Pennsylvania, and an intimate friend of Washington Franklin and Jefferson. He was one of the first men in this country to write a definite series of concerts which were given regularly in Philadelphia. He played the organ and harpsichord and was considered a composer of ability. In fact many authorities now claim that his songs are worthy to rank with those of his great contemporary, Handel.

FRANCIS HOPKINSON, SIGNER AND FRIEND OF WASHINGTON

We should be grateful to the musicians of to-day who are studying the early American music, the music which Washington heard, and who are bringing it to our notice. The Negroes the Indians, and our own colonial ancestors all have made a definite contribution to the music of America.

When Good Fellows Get Together

By OLGA C. MOORE

Walter, Gilbert and Melvin were at Walter's house. It was raining and there was no chance to play out in the rain. Walter suggested that they play a music game on the dining room table.

"You see" he said, "since we all take lessons from the same teacher we could surprise her by studying up on one circle. We played this game at my last lesson and I got every third right. Here is my guide sheet."

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"Yes, sir, give them to me, too, but I couldn't fill in all the blanks," said Melvin.

"I haven't had quite so many chords as you fellows," chimed in Gilbert, "but I'd like to learn. Come on Walter. Give us some pencils and paper. Let's start."

"All right!" agreed Walter, rushing over to his desk, to search for pencils.

"Here's the list of three-toned major chords:

Major Triads Beginning on White Keys			Major Triads Beginning on Black Keys		
Fill in the blanks			*Fill in the blanks*		
C	___	C	bD	___	bA
___	E	___	___	F	bA
D	#F	___	bD	___	___
___	___	A	bE	G	___
___	___	G	___	___	bB
E	___	B	___	G	___
___	#G	___	#F	#A	___
E	A	___	___	___	#C
___	___	C	#F	___	___
___	A	___	#G	___	bD
G	___	___	___	bB	___
___	B	___	___	___	bD
A	#C	___	bA	___	bE
___	___	E	___	C	___
___	#D	#F	___	___	bF
B	___	#F	bB	___	F
___	#D	___	___	D	___

You always learn the major triads first. Well take those that begin on white keys then those that begin on black keys. Now all we need to do is to fill the blanks with the correct letters that have been left out. Then we can compare them with my table beside."

"How long they were! They did not mind staying indoors one bit.

Why don't you try out this game? It is lots of fun. Perhaps your teacher will be pleased to help you.

I'm sure that my piano
Has a little fairy in it,
And if you want to find it, too,
I'll show you in a minute.

JUNIOR ETUDE—*Continued*

Little Biographies for Club Meetings

No. 38 Spanish Composers

When one thinks of Spanish music one is apt to think of the opera "Carmen." But apart from the scene of this opera, Bizet's music, both the words and music were written by the well known French writer. The opera Mignon and the music is, as you know, by Bizet. This is a popular opera. But at one events to know anything about Spanish composers, one should hear music played by Spanish musicians.

Spain is a country very rich in heart. Little songs, handed down from the days of the troubadours. Many of these songs are danced as well as sung as the Spanish were fond of dancing. In the northern part of Spain some of the folk songs show oriental influence pointing to the days when the Moors lived in Spain. Many of the Spanish composers have used folk song tunes in their compositions.

Albeniz (from Albeniz, a Spanish name) is one of the well known Spanish composers. He was born in 1860 and died in 1909. He had a very varied career as he started four years of age to play piano when only nine years old. After this he wrote music of a rather popular character and settled down to more serious compositions. He is considered to have had a strong influence on the later Spanish composers.

Enrique Granados (1867-1916) is another well-known Spanish composer. He came to America in 1916 to conduct the performance of his opera "Goyescas" in New York. On his return trip his ship was torpedoed in the World War and he was lost at sea.

The best name is Manuel de Falla (pronounce Fahy). He uses Spanish folk song tunes but combines them with very modern harmonic effects.

Turina, Mompou and Nin are other Spanish names one sees on programs of modern music these days.

MANUEL DE FALLA

Both of the programs you can play some of the simpler pieces. Albeniz and Granados, such as the Spanish dance called "La Playera" which Kreisler has made popular as a violin number. The Serenade from "Granada by Albeniz is simple and charming. Try to get some "records of these Spanish composers for your program.

Questions on Little Biographies

1. *Has Spain many folk-songs?*
2. *What nation has had an influence on some of the Spanish folk songs?*
3. *Name three prominent Spanish composers.*
4. *What popular opera has its scene laid in Spain?*
5. *Is this a Spanish music?*
6. *Which Spanish composer wrote an opera which was produced in America?*

The Surprise Party

By BLANCHE G. MILLIKEN

I [illegible] Mary's practice sighed [illegible] and I [illegible] going [illegible] her music lesson.

Now Mary [illegible] a friend of mine and it really [illegible] for her loved her [illegible] and I [illegible] have to be a good [illegible] I [illegible] that mean little [illegible] of its as harmless.

One day [illegible] Mary arrived an invitation [illegible] party and the party [illegible] her surprise. No one knew what the surprise was to be not even Mary's mother and she knew nearly everything.

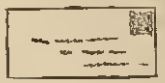
When the day came Mary put on her pretty best dress and still dressed for the party. There were games and good things to eat and lots of fun and then the surprise!

Our record [illegible] ten years old, she [illegible] took her place at the piano. Mary was in a perfect dream. Chopin, Schumann, Beethoven all those beautiful melodies sang in her ears.

It was over too soon, and Mary told her mother how wonderful it was that such a little girl could play so beautifully. "How I wish I could play like that!" she added.

"You could, my dear, if you would practice hard," replied her mother.

"Mother" answered Mary "I will start practicing hard this very day and never miss a day if you will promise me that you will not stop my music lessons. Because I really do want to learn to play well. I really do."



DEAR JUNIOR ETUDE:

I have been taken music lessons since I was four years old. I am now studying Bach's Prelude and Fugue, The Black Key Etude by Chopin and Pastorale and Capriccio by Scarlatti. I practice three hours a day and also spend another hour a day on harmony and theory. I hope to become a good musician, but as there is so much I learn I

From your friend,
MABEL PALMELA (Age 13)
New York

DEAR JUNIOR ETUDE:

I have taken piano lessons for five years, pipe organ lessons for one year and have recently taken up the trumpet.

From your friend,
PEARL I. SPURGEON (Age 13),
Pennsylvania.

DEAR JUNIOR ETUDE:

I am five years old and have been studying music since I was three and a half. I can play Beethoven's Minuet in G, Für Elise, Hunting Song and some Czerny studies and chords. I also take violin lessons and can play MacDowell's To a Wild Rose on my violin. I love to practice though my mother does not let me play very long at one time. I have won a lovely gold pin for my piano playing.

From your friend,
JANET GRANT (Age 5)
Arkansas.

MUSICLAND ROAD MAP.

Alice McEnery McCullen

Answers to Ask Another

1. Thumb to the left hand second finger in the right hand.
2. There are ten half steps in an augmented sixth.
3. There are three thirty-seconds in a dotted sixteenth.
4. Minuet was French.
5. "Subito piano."
6. Wagner wrote the opera "Die Walküre."
7. Saint Saens.
8. It is an Italian folk-song.
9. The English horn belongs to the wood-wind instruments.
10. Schumann died in 1856.

Junior Music Club

Our club was organized three years ago and has fifty nine members. At each meeting we have a business meeting which is followed by a musical program. We meet at different schools in the town. Our dues are five cents a month for each member.

We have sold printed mottoes pins for our club pins. From our club dues and from the money we made at our two operettas we have sold a trumpet for our school orchestra. Last year we sent a delegation to the Maine State Federation of Music Clubs held in Portland. Three piano teachers and our violin teacher are honorary members and they help us in preparing numbers for our programs and attend our meetings.

From your friend,
RUTH LEVENSALOR (Age 12)
Maine.

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

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

All contributions must bear name, age and address of sender written plainly and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of March. Names of prize winners and their contributions will be published in the issue for June.

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

Do not use typewriters.

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

Time and Rhythm
(PRIZE WINNER)

By time we mean the even measuring of the strong beats of the rhythmic pattern in music. If we study nature we find rhythm everywhere, in the seasons of the year, in the succession of the days and nights, in the opening and closing of the flowers, also in the act of breathing and walking, as well as in the steady beat of the heart. Man expresses this fundamental sense of rhythm in many ways including the medium of music. Without time and rhythm there could be no music, for these form the foundation and frame work upon which the structure of music is built.

CARL KRONENWETTER (Age 11),
Pennsylvania.

Time and Rhythm
(PRIZE WINNER)

The measured flow of movement or beat in music is called time or rhythm. Music depends and has depended from earliest times on rhythm but melody and harmony must also be considered. The types of rhythm in music are many and varied, being affected by accent, quantity, change of tempo and the grouping of musical beats. The rhythm of modern music began to develop through attempts of learned medieval musicians to adapt the rhythm of spoken words to choral singing but before the process had gone very far the folk-song gained supremacy because it often showed real beauty where the more elaborate music of the time was merely arbitrary. Time and rhythm are essential in beautiful music and can be acquired by the student through obedience to accent, tempo, changes of tempo and the grouping of musical beats.

GAYNELLE COMBS (Age 14),
Tennessee.

Time and Rhythm
(PRIZE WINNER)

The art of rhythm is concerned with the various durations of sounds and of the artistic effect resulting therefrom. A rhythm represents the regular pulsations of music; it corresponds to meter in poetry. The rhythm in the music may be very apparent and every musical composition is divided into equal portions of time. When music is heard it is the rhythm that shows where these divisions come. The word "flow" which it suggests is useful in helping to distinguish it from time. The meaning generally applied to time is the division of a measure into equal fractional parts. It is also used to mean the speed of a composition. The metronome is a simple device used in practicing by those who wish to obtain accuracy in time.

PATRICIA O'NEIL (Age 13),
Iowa.

HONORABLE MENTION FOR NOVEMBER ESSAYS

Della Pools, Helen Agre, Celeste Condon, Dick Smith, Lloyd Jessell, Irene Conlon, Betty Klower, Miriam Freedman, Mabel Pelzinger, Lucille M. Young, Louise Trautman, Veronica M[illegible], Lucille Parkins, Lois Faye Lowry, Helen Adams, Wilma E. Tell, Marjorie Wallace, Sally Helms, Janet Dinsmore, Mabel Troestle, Margaret F. Newland, Rose Cohen, Doreen Stewart.

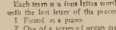
ANSWER TO NOVEMBER PUZZLE

Liszt
Schubert
Wagner
Weber
Elman
Handel
Nevin
Melba
Verdi
Haas

PRIZE WINNERS FOR NOVEMBER PUZZLE

Herbert Kerner (Age 8), New York.
Eunice Packard (Age 12), Texas.
Agnes Bennett (Age 9), New York.

Musical Links
By STELLA HADDEN



Each term is a four letter word beginning with the last letter of the preceding word.

1. Found in a piano
2. One of a series of organ pipes
3. Sound of a bell
4. A merry tune
5. An ancient trumpet
6. Melodies
7. Part of a note
8. Used to deaden sound on violins.

HONORABLE MENTION FOR NOVEMBER PUZZLES

Shirley Glee, Ruth Selzer, Zelda Goldman, Ethel Nordtrom, Miriam Freedman, Phyllis Brown, Marian Finkel, Alfons Mardirosian, Dorothy Cowell, Lucille M. Young, Wilma E. Tell, Robert F. Bland, Dorothy Gilligan, Janet Dinsmore, Mabel Troestle, Evelyn Baum, Patty Lambell, Mabel Palange, Pearl Hosey, Elizabeth Ruth Small, Lee Marie Stratton, Allen Demant, Carl Kronenwetter, Anna Nicholas, Tillie Hamilton, Ville Lewis, Mildred Moss, [illegible] Nathaniel Pauck, Christine F[illegible], Ellen Hancock, Helen Louise Reifeld, Rita Francis Cahas, Dorothy Emden, Catherine McCandless.

LETTER BOX LIST

Letters have been received from the following which, on account of lack of space will not be printed: Antoinette Flory, Sara Jane Wilson, Harriet Segrope, Gracia Rhodes, Martha Taylor, Dorothy Withers, Patricia Lowe, Juanita Fisher, Agnes Bennett, Mary Jane Hannan, Gertrude Patterson, Bertha Brinman, Emma Goldstein, Ethel Hummel, Hope Fanders, Dorothy Keef.

I want to be a bugler
When I grow to be a man.
It's hard, but then by practicing
I'm pretty sure I can.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Dancing School, by Cyrus S. Mallard

At the head of this very tuneful waltz, after the word allegretto, the meaning of which we all know, we read, "M. M. ♩=144." The capital letters stand for Maelzel's Metronome, John Maelzel having been the inventor (in 1815) of this time-measuring machine which is universally used today. You should each own or have access to a metronome, as it will give you the exact speed of the [illegible] of a piece. Commencing with Beethoven and Czerny, most composers have added metronome markings to their music.

After the first section of *The Dancing School* with its [illegible] there [illegible] D major. Here the melody is given to the right hand.

Play as smoothly as you possibly can.

Playing on the Lawn, by Mathilde Bilbro

The key-point with which the composer has prefaced the piece describes the glorious good fun that can be had on the lawn after school hours have been [illegible] little and seek, hopping and all the other [illegible] into the [illegible] [illegible]

A Spanish Dance, by Ella Ketterer

Miss Ketterer is not only a very [illegible] composer but also a [illegible] teacher [illegible] experience with [illegible] young pupils [illegible] rhythm [illegible] studied.

Like the [illegible] pieces [illegible] measure. Frequently [illegible]

[illegible] compared to the [illegible] accompanied by this [illegible] "brought out" [illegible]

In the seventh and eighth measures [illegible]

Keep a steady rhythm from start to finish of the dance, [illegible] are able to [illegible] correctly.

Wandering Gaily Along, by William Berwald

Mr. Berwald was born in Germany but came to America when a young man [illegible] his busy career [illegible] [illegible] Schumann and Mendelssohn [illegible]

The Fortune Teller, by Maurice Arnold

[illegible]

EDUCATIONAL STUDY NOTES
(Continued from page 127)

The Green Cathedral, by Carl Hahn

Gordon Johnstone, perhaps not the first poet to wander along over-arched forest aisles and to compare them to the aisles of a great cathedral, has yet used this simile in a singularly poetic way. Mr. Hahn's setting heightens the effect of the text, especially if the singer can command a good legato style. [illegible] a slow tempo, [illegible] of a slightly [illegible] speed, but generally returns to the *tempo primo*.

Carl Hahn, who is no longer living, was born in Indianapolis in 1874. He was one of the finest choral and orchestral conductors [illegible] in America. His compositions include many notable choral works, songs and piano pieces.

March of the Life Guards, by Richard Krentzlin

Here is a well-constructed march by one of the best of the modern German piano composers. The excellence of its themes will be apparent. The E-flat theme is song-like, requiring very expressive treatment. Interposed in the middle of this section you will find a sixteen measure "paragraph" in C minor, the energetic quality of which provides admirable contrast.

Notice how closely related are the keys used. E-flat is the sub-dominant of the original key B-flat, while C minor can be considered [illegible] the sub-[illegible] of E-flat [illegible] B-flat.

Scherzo-March, by Clarence Kohlmann

This somewhat abnormal march, loaded with good humor, is Mr. Kohlmann's newest [illegible] and one of his very best, in our opinion. Notice the unconventional pedal part in the first section. This [illegible] complicated foot work [illegible] the number within the capabilities of every organist.

The section in A-flat should be played with exaggerated expression. The composer is one of the leading concert organists in the East, to whom the late Theodore Presser once referred as "a true genius."

Valse Caprice, by A. Louis Scarmolin

Mr. Scarmolin lives in Union City, New Jersey. A few years ago he was one of the "new" composers. Today Mr. Scarmolin's compositions are widely known and highly esteemed. Among them are organ pieces, piano pieces, violin pieces, songs, anthems and rhythmic orchestra numbers.

Here is a suave composition [illegible] A-B-A-C-A form. In the course of the violin part occur more than a dozen chords, some of which, however, "lie awkwardly."

Except for artists [illegible] play in unhurried fashion and smoothly.

For Legato Touch

To The Etude:

After my pupils learn the curved position of the fingers I have them play the scales with one hand, letting the other hand rest on the moving hand, palm downward, in a wholly relaxed state. This gives the pupil legato touch, with no "pounding," no hand movement and no jerk. I let the pupil watch the hand lying on the other to see that it is quiet, also that the hand playing keeps a well curved and perfect position.

This study is good in coordination with velocity practice, using the weight practice, and then the velocity. It will keep a pupil from skipping keys in rapid scale work.

MRS. LAURENCE G. PEASE.

A CORRECTION

By an oversight "not" was omitted from the sixteenth line from the bottom of the third column of Page [illegible] of the December Etude. "He was given to society" should read "He was not given to society."

Study of Child at the Piano by Jordan [illegible]

CHILDREN TRIUMPHANT

HERE THEY COME turbulent lovable, soft-haired! They have tossed aside their dolls and pop-guns and, with the crisp new shout of youth upon their lips, they stride confidently along to their victory over life This is the gay parade of the children whose parents have sent them into the world well equipped

They know how to swim and play and ride . . . how to meet and deal with those about them and they have enjoyed a sound introduction to the inspiring world of literature and art For generations, the Steinway, in both Europe and America, has been the medium through which countless of their number have tasted the first sustaining sweet of music of music that knows no boundaries no nationalities, no language It has helped to develop in them a colorful talent that attracts other accomplished people and at the same time it has placed at their disposal an ever-ready means to self-communion

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---

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