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Volume 50, Number 06 (June 1932)

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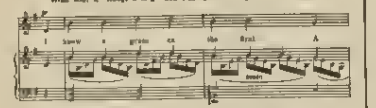

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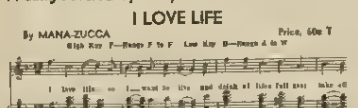

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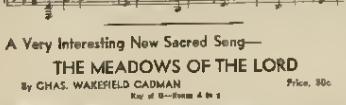

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A MONTHLY JOURNAL FOR THE MUSICIAN THE MUSIC STUDENT AND ALL MUSIC LOVERS

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

Vol. L No. 6 — PRINTED IN THE UNITED STATES OF AMERICA — JUNE 1932

THE WORLD OF MUSIC

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

GEORGE EASTMAN Industrialist, art patron, and one of the most liberal of all musical philanthropists died on March 14th at his home in Rochester New York. Mr. Eastman was in his seventy-seventh year. His will provided a generous endowment which assures the continuance of the fine work of the Eastman School of Music which was one of the prides of his life. Mr. Eastman was prominent as philanthropist can success which has been fortunate but it is estimated that his gifts for musical purposes in Rochester alone were just twenty five million dollars.

A RUSSIAN OPERA HOUSE for New York City is promised by the Russian Opera Foundation which includes among the names on its Executive Committee those of Paul D. Cravath the Grand Duchess Maria of Russia Prince George Matchabelli Miss Otto H. Kahn and Allen Wardwell. The proposed opera house is to be a reproduction of one of the similar and famous structures of imperial Russia.

VERDI'S "OTELLO" has had a revival at the Opera of Marseilles which is interesting in twenty five years and it has been warmly received.

THE FLUTE PLAYERS' CLUB of Boston closed its season with a concert on April 7th, at the Boston Art Club. The program opened with Chaffin's Quartet for Piano and Strings played by some quantitation of the composer's death on April 4 1931. Another Amer can composition in the program was Dorak for flute, harp and violoncello by Arthur Foote.

THE EAST NEW MEXICO MUSIC TEACHERS ASSOCIATION held its first Annual Festival on March 17th to 19th in Artesia. There were contests for singers and for the playing of the Piano Strings Instruments and Wind Instruments. Thus on the 19th there was a concert by the New Mexico All State High School Orchestra.

WHEN THE METROPOLITAN OPERA COMPANY of New York came in danger of dissolution because of the financial emergency Manager Gatti Casazza offered his services free if necessary to the company in its difficulties. Many of the leading artists did and volunteered the assistance of a reduction of salary to help the company in its troubles.

VITTORIO GIANNINI a brother of the famous soprano Dusolina Giannini has received the distinction of being his "Quintet for Piano and Strings" chosen as the American work to be published this year by the Society for the Publication of American Music. This new commercial venture publishes only compositions each year so this distinction years of existence has had a liberal number of American compositions of the higher types available for library or collect conservatories and individuals. Each member of the organization receives grants a copy of every published work.

THE NATIONAL ASSOCIATION OF ORGANISTS with Dr. William A. Wolf presiding met on May 8th to 10th for its twelfth annual convention at Philadelphia. Interesting events were two church services with music from early American sources, in commemoration of the bicentennial of Washington's birth recitals on the recently installed organ of Convention Hall on the Sesquicentennial organ now in Irvine Auditorium of the University of Pennsylvania, and at the Second Baptist Church of Germantown and a concert by the Musical Art Society of Camden, New Jersey led by Henry S. Fry.

THE ST. LOUIS ORCHESTRA which was threatened with dissolution, announces a season of concerts for 1932-1933 with Vladimir Golschmann returned as conductor.

THE "COQ D'OR" of Rimsky Korsakoff had its American premiere in purely operatic form, as originally designed by the composer when it was given on March 28th at the Mason Auditorium of New York, by the Russian Opera Foundation. Though the Metropolitan Opera Company has given this work some forty performances there have been always as a mixed ballet with the singers in the orchestra, a form which was given to the work by Diaghilev and Fokine for the Russian Ballet.

DR. HENRY HADLEY for three years conductor of the cooperative Manhattan Symphony Orchestra of New York has resigned. He led his last concert on April 3rd. A special feature of the work of this organization has been the performance of works by American composers and the cultivation of appreciation for orchestral

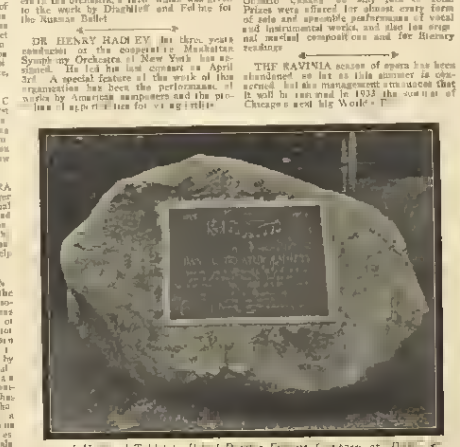
THE WELLINGTON SYMPHONY ORCHESTRA (New Zealand) under the baton of Leon de Maumy closed its season with a special program on which Miss Evelyn de Maumy was the soloist in Mendelssohn's Concerto in D minor for Piano and Orchestra. There was an audience of more than two thousand and the Governor General offered personal congratulations to the conductor.

PRESIDENT HOOVER has signed a new law recently passed by Congress, which defines ordinary musicians entrants to the United States from other countries, thus following Emanuel's example. Musicians of "superior talents" and "distinguished merit" are not affected but may enter freely.

THE TORONTO LADIES STRING QUARTET the first organization of its kind in our neighboring Dominion played Beethoven's Quartet Op. 18, No. 3 and the slow movement from the "Emperor" Quartet of Haydn, at a recent Sunday evening concert at the Royal York Hotel of Toronto.

THE OXFORD COUNTY MUSIC TEACHERS' FEDERATION held a Musical Festival at Woodstock and Ingersoll Ontario Canada on May 14th to 18th. Prizes were offered for almost every form of solo and ensemble performance of vocal and instrumental works, and also for organ and musical composition and for literary readings.

THE RAVINIA season of opera has been abandoned so far as this summer is concerned, but the management announces that it will be run and in 1933 the season of Chicago's next big World's Fair.



A Memorial Tablet to Dalia Dicker [illegible] recently unveiled in Mt. Vernon [illegible] the United Daughters of the Confederacy

OTTAKAR SEVCIK celebrated March 22nd the eightieth anniversary of his birth. In honor of the event the Czechoslovakian National Studios of Music, of Bohemia, presented an evening concert at Jordan Hall. The eminent violin pedagogue was born at Horazlowitz, Bohemia, on 18[illegible]. He finished his education at the Prague Conservatory and three years Kreisler master the Salzburg Mozarteum. Incidentally well known as a quartet virtuoso, was for seventeen years violin teacher at the school of the Imperial Russian Musical Society of Kiev then, from 1921 1926 at the Prague Conservatory where he formed the style of such present artists as Zimbalist, Kubelik, Kocian, Ondricek, Maria Hall and Leon Sametini.

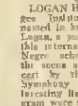
THE READING (PA.) SYMPHONY ORCHESTRA has finished its sixteenth season. A community of one hundred and fifteen thousand residents which can support a symphony orchestra that long is certainly not unpromising.

CHICAGO UNIVERSITY has added to its curriculum a Course of Music Study made possible by an endowment from an unknown music devotee.

JACQUES ROUCHE director of the Paris Opera, resigned on March 15th giving as his reason that the disinterest and aid from the Government and the indirect attendance made it impossible to give adequate performances with the resources at hand. Official action and assistance is anticipated as the Opera is one of the world's most famous musical institutions and one of the greatest attractions the French capital has to offer to tourists.

THE THIRTY NINTH ANNUAL FESTIVAL of Ann Arbor was held from May 16th to 21st. Leading features of the event were Hadley's "Creation" by the University Choral Union and the Chicago Symphony Orchestra with Earl V. Moore leading and with Ruth Rogers, Frederick Jagel and Chase Baromeo as soloists, three orchestral programs with Frederick Stock conducting and with Carlo Sungkerg (pronounced *ga-ay-ya-ng-ang*) Rosario Scalero (*Sa-ra-ch ure-ro ka-l'-yer*) and John Charles Thomas such as the soloist of one program and all the last performance the American premiere of The Legend of the Invisible City of Kitesh and the Maiden Fevronia, by Rimsky Korsakoff with full chorus, orchestra and six soloists.

LOGAN HALL of Tuskegee Institute built and named in honor of Warren Logan, a noted worker in this internationally famous Negro school was lately the scene of a great concert by the Minneapolis Symphony Orchestra. In honoring some of the program were the Julia Dexter of R. Nathaniel Dett and the first movement of the "Concerto in A minor" by Grieg played by Hazel Harrison head of the piano department of the school.



R. NATHANIEL DETT

(Continued on page 433)

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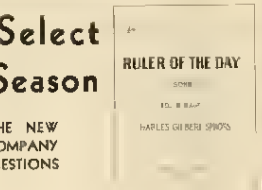

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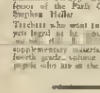

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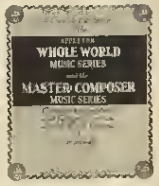

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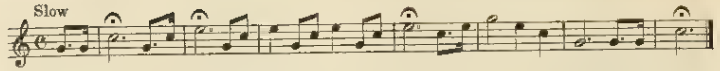


THE United States Marine Band played *Lead Kindly Light* three volleys from a squad of navy rifles cut through the bleak March air in the Congressional Cemetery at Washington a Marine bugler blew taps and the flag draped casket of a man who was admired by millions of the whole world was lowered to its last resting place. John Philip Sousa, the most distinctive of American composers, is no more.

Surely the readers of THE ETUDE MUSIC MAGAZINE will pardon their editor for making this a personal tribute rather than an editorial because it was his honor privilege and joy to know Lieutenant Commander Sousa for the better part of a lifetime. His relations with him were such that he could not think of the great bandmaster and composer merely as a man of world renown, but rather as a rare friend. However great the Commander was in the field of music, he was even greater as a friend. Honored by kings and presidents, and decorated by many foreign nations, he was the simplest of men. His cordial personality, his wit, his determination, his ideals, his mental alertness, his youthful whimsicality, his amazing versatility, his judgment, his rich erudition, his justice, his patriotism and his manly demeanor all of these were in many ways incomparable.

There will never be another Sousa. The Almighty gives only one such man to history. His fine nature was indescribable. Without cant or pragmatism, he had unmeasured contempt for anything low or vulgar. If he found himself in the company of men who were set upon objectionable or coarse remarks or stories, the Commander would mysteriously disappear. Surely he fulfilled in every way that definition of a true gentleman—a man who is incapable of doing an ignoble act. He seemed to embody the Gemuthlichkeit of his Bavarian mother and the courtliness of his Spanish-Portuguese father, combined with what we like to think are the highest standards of American manhood. His family name really was Sousa, a name distinctly Portuguese, and not John Philip, as U. S. A. as some silly paragrapher once asserted.

Thousands of people thought of Commander Sousa merely as a composer and a bandmaster. As a matter of fact he was a man of great breadth and grasp in all directions. His tolerance was outstanding. Religious bigotry was unthinkable to him. Himself an Episcopalian, for years one of his best friends was the late Father John Cavanagh of Jenkintown, Pennsylvania. We wish that we could recount here his valuable services at Washington in connection with congressional legislation relative to music. Calm and quiet in his methods, he would repeatedly floor any legal antagonist who tried to bulldoze him.

So many biographies and general comments upon Commander Sousa have appeared since his death that our readers surely will not invite their repetition. More people had seen Sousa personally than almost any other international figure of his day. For years he played often twice a day to throngs. His band penetrated all parts of this country and he was enormously admired in England, the European continent, South Africa and Australia. Great composers paid him the homage of copying the unusual effects in wind instrumentation devised first by "The March King." His music particularly his marches, gained a wider permanent international currency than the works of any other American composer. In the World War the armies on both sides marched to the front to Sousa tunes. Several of his marches are so well established in the repertoires of German bands that it is sometimes difficult to convince a German that they are really of American origin. He was one of the most original of all composers. That is whether one likes the Sousa melodies or not, it will be found impossible to trace their resemblance to any other source. Perhaps it is for this reason that in "A History of Music," by Sir Charles Villiers Stanford and Cecil Forsyth, there occurs this notable paragraph: "Sousa's musical gifts may be summed up by saying that he has done one particular thing better than any living man. And this is no small praise. He is certainly one of the most distinctive figures in the country."

The photograph was taken at the Commander's home in Jamaica, Long Island, when he was 77 years of age.

The writer first met the Commander when, as a boy, he learned that Mr. Sousa was to play two of his juvenile marches at Manhattan Beach. Owing to recent family reverses he found himself without the carfare from his Brooklyn home down to the beach so he walked there and back twelve miles. There he stood by the closely assignaged band enclosure and listened with exploding pride to his youthful compositions. At the end he went to the door of the green room and introduced himself to the famous conductor. "Why you little rascal!" exclaimed Sousa, "you couldn't have written them." Sousa took that beaming boy over to the luxurious hotel veranda dining room and treated him to ice cream at thirty cents a plate. The ordinary market quotation on ice cream in city stores was at that time five cents a plate. No man of national importance could have had a finer reception than had the writer that day. Little did the bandmaster dream that at one time that same boy would head the company publishing most of his famous compositions. The friendship that began then lasted until the day of the Commander's death.

Commander Sousa's domestic life was unusually beautiful. He resided in a splendid home at Sand's Point, Port Washington, Long Island, overlooking Long Island Sound. There he had a great library of which he was justly proud. Sousa was one of the best read men of his time. He actually knew the

contents of thousands of volumes. He read with amazing rapidity and his memory was uncanny. His sports were man's sports. He was devoted to trap shooting, horse-back riding and golf. An unfortunate accident nine years ago made it impossible for him to indulge in all of these during his last years. He fell from his horse while at Willow Grove, Pennsylvania, and fractured one of his vertebræ.

To most men such an injury would have meant the termination of a career. Not so to Sousa. Despite the pain that his friends knew was constantly with him, he marched valiantly on, taking his band on many lengthy tours of thousands of miles and playing hundreds of concerts to multitudes of people when it was agony to raise his baton. Imagine a man, in his seventies, with a broken neck, carrying on in such fashion. Game! When questioned by his friends as to his misfortune, he usually replied with a smile, "It's pretty tough." That was Sousa. More than this, during this time he wrote at his home at Sands Point, some of his most virile marches.

Sousa was devoted to his wife and to his children. Whenever anyone mentioned Mrs. Sousa, he always said, "She was the prettiest bride the sun ever shone on." Commander Sousa's children, John Philip, Priscilla and Helen (Mrs. Albert) all inherited their father's remarkable mental alertness. He was very close to his official family, his manager Mr. Harry Askin, his soloist, Miss Marjorie Moody, and his faithful secretary, Miss Lillian Finegan. Nothing was too good for them.

Sousa was an inimitable correspondent. His letters to his friends, in long hand and usually written in a panel not more than one inch wide down the right hand side of the sheet, were at the same time, telling, sprightly and affectionate. He had pronounced literary ability, as is indicated by his notable novels, particularly the ingenious "The Transit of Venus" and "The Fifth String." His favorite was "Pipetown Sandy."

Once Mr. Thomas A. Edison told the writer that he was a very great admirer of Sousa and wanted to know whether arrangements could be made to meet him. Accordingly, one day a few years ago, the writer motored to the Edison Laboratories in company with the Commander. The meeting for the first time of these two great personalities who had done so much for music in different ways was a most striking one. They were both too frank to permit of formalities. They dropped the formal "Mister" at once. The Commander was slightly deaf at that time and Mr. Edison was almost stone deaf. Therefore it fell to the lot of your editor to act as a kind of "Dolmetscher." Before long he found them involved in a heated argument. Each man spoke his own thoughts and with vehement frankness. Mr. Edison announced that in his opinion the music of Mozart was of little consequence. At this Mr. Sousa bristled like a bulldog facing an enemy and made some remarks about the shortcomings of canned music." The impression of the writer was that Mr. Edison thought that Commander Sousa would do well not to discuss electrical inventions and that Commander Sousa thought Mr. Edison had better reserve his opinions about music. They parted in excellent humor. It was a memorable meeting, a partial review of which was published in THE ETUDE at the time.

The Sousa Band was always a virtuoso band, just as the Commander was the foremost virtuoso band conductor of all time. When asked how he secured such fine performers he replied, "Easy. I pay them the highest prices and naturally get the best." But this was not all. The men revered his musical ability and literally worshipped the man. To have played in the Sousa Band was the highest distinction a performer could have. Having achieved this distinction, they, like the Mussulman who has visited Mecca, could die happy. When the Commander opened his season, his old players, many temporarily employed in our great symphony orchestras, all flocked back to Sousa. Clarence Russell, a Williams College graduate, long his able and faithful librarian, used to say that nothing could keep them away from the old man, as he was affectionately called. Once the writer asked one of the performers for the secret of this. He honestly answered, "I dunno, I guess it's because he's so damn decent."

On the day before his passing Commander Sousa made a trip to Philadelphia and came directly from his hotel to the writer's office. He was on his way to Reading to the celebration of the eighteenth anniversary of the founding of the Ringgold Band. With him were Miss Finegan and Miss Moody. That evening he dined at the editor's home in the environs of Philadelphia and later went to see a Lincoln play, "If Booth Had Missed." The Commander was an eleven-year-old boy in Washington when Lincoln died, and he enjoyed the performance hugely. The following morning he expressed a desire to visit the Presser Home for Retired Music Teachers in Germantown, Philadelphia, and the editor motored him out there to see recent improvements. He was in a very happy mood but in frail physical condition. They then returned to Philadelphia and lunched at the Penn Athletic Club. That afternoon the Commander had a long sleep and a few hours later, after a banquet and a concert, retired for the night. His secretary heard him coughing in his room and called at the door to ask if he wanted anything. Realizing that he was seriously ill a doctor was summoned and a short while thereafter Sousa was no more.

One singular incident of the last hours of this

(Continued on page 452)

JOHN PHILIP SOUSA

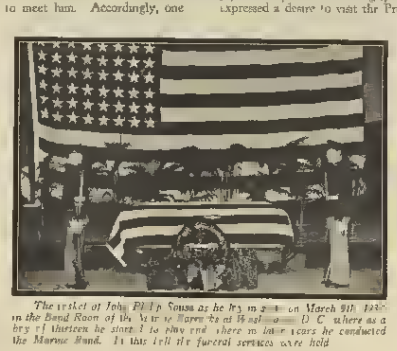
The march is ended and the bugle call
Trickles like silver where the echoes fall
Across the slanting splendor of the west—
The murmuring drumbeats slow and halt, and rest.

Now let the golden trumpets of the sun
Thunder the triumphs of thy mighty one
Now with bright bayonet and stately tread
Let the men parade the long march of the dead
And the insistent drumming of the wind
Thresh out the measures he has left behind

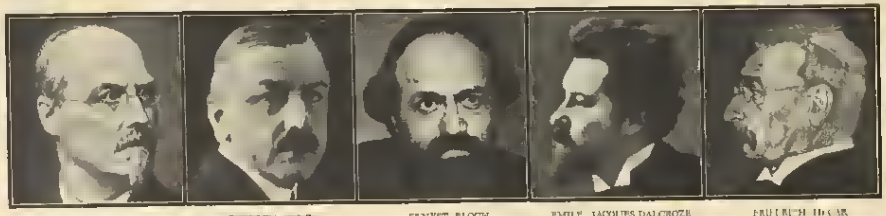
Death cannot silence rhythms chastely beat
To threads of song nor stay earth's marching feet—
Only his baton motionless and prone
Mutely surrenders to the dust its own

JESSIE WILMORE MURTON

(The foregoing poem is printed by request of Mr. Sousa's friends.)



The casket of John Philip Sousa as he lay in state on March 9th, 1932, in the Band Room of the Naval Barracks at Washington, D. C. where as a boy of thirteen he started to play and where in later years he conducted the Marine Band. It was in this hall his funeral services were held.



JOACHIM RAFF — RUDOLPH GANZ — ERNEST BLOCH — EMILE JACQUES DALCROZE — FRIEDRICH HEGAR

Chant d'un Voyageur

A Series of Intimate Sketches of Musical Scenes in Many Lands

SIXTEENTH IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

NEVER MISS Grock. We had never heard of Grock or had any idea that a Grock was until one day in Geneva we saw his name in letters two feet tall on the hoardings outside of the Vendeville theater. At the box office we soon found that Grock was somebody for the prices were those of the Grand Opera and more than this the house was nearly sold out. At body however seemed to be able to tell us just exactly what one might expect to see and hear. Evening came and when we got to the theater we found that the "trick" seats, which, the moment you stood spring up with a snap like the jaws of an animal, were crowded in every aisle.

The program began with the conventional international vaudeville numbers. One of the reasons that vaudeville has died in the New World is the deadly monotony of the acts. True our circus survives with its sawdust ring patterns scarcely changing in a decade, but one goes to the circus only once a year and we submit to the same old stunts as a kind of amusement ritual which we should and do enjoy. Vaudeville performers go through their stilted steps repeat the same gestures, retate the same old jokes, and even make the animal kingdom ape the same deadly grind. The same lions stand on the same pedestals, the same dogs jump over hurdles and the same seals balance the same balls on their noses.

Not so, Grock. Grock is the greatest musical clown in the world, and he is such an extraordinary musician that only a trained musical auditor can get all of the fun from his performance. Therefore he plays to two audiences—to Mr. and Mrs. Hot Polloi and to the more favored audience of musicians. Grock in his make-up looks so much like Mr. Jiggs that we actually smelled corned beef and cabbage and expected to see Dinty Moore come in at any time. He plays anything from a stove pipe to a grand piano and he plays every instrument exceedingly well. With apparent great spontaneity he will introduce his comicalities at the most unexpected times and invariably "bring down the house." To see Grock play a complicated Liszt composition and then carelessly and solemnly dissect the piano to find where his extraordinary effects come from is a real treat. If you are still under sixty-five and have any sense of humor tell never miss Grock.

Are the Swiss Musical?

A CHANCE ACQUAINTANCE at the Grock performance (it should have been called the Grock recital for Grock made almost the whole show) was a talkative young Swiss from one of the Italian Cantons. Among other things he said, "I Svizzeri sono molto musicali." Yes the Swiss are very musical—amazingly and honestly musical. You would think so if you had seen them at Lucerne and Lugano, standing by the fountains for hours to listen to an open air band concert and not an exceptionally good concert at that. Our American bands often rise to far greater heights. The programs, however, were for the most part far more serious than those in America, save in cases like that of the Sousa Band, the Goldman Band, the concerts that that unusual conductor Luigi Cortesno used to direct in Prospect Park in Brooklyn, and those of a few other notable American bands. The Swiss audiences would soon scatter if they were offered a program of impromptu alleys ruffs no matter how cleverly it might be seasoned by the weird harmonies of a jerky orchestral backs.

The wonder is that such a gifted people in spinning country has not produced more famous composers. With the exception of Raff, Hegar, Bloch and Ganz, there are no composers of international renown. Two of these, Bloch and Ganz, have been in America so long that we like to think of them as Americans. Once walking down the Boulevard Michel in Paris, with Philipp and Ganz, the writer commented upon this and the famous Swiss born virtuoso sighed "It must be because the country is too beautiful."

Raff

THE MELODIOUS composer Joseph Joachim Raff was born in Lachen, Lake of Zurich May 27th 1822, and died at Frankfort on Main June 25th 1882. He was the son of an organist and was educated in Wurtzburg and at a Jesuit Lyceum in Switzerland. For a time he was a school teacher. He studied violin and composition without a master. Mendelssohn liked his compositions and induced Breitkopf and Hartel to publish some of them. He gave up school teaching, which did not better his finances. Liszt took him upon a concert tour. He hoped to meet Mendelssohn but unfortunately Mendelssohn died before Raff reached Leipzig. For a time he wrote articles for magazines. Von Bülow encouraged him by playing his works. His opera, "King Alfred," was produced in Weimar in 1851. A second opera "Dame Kobold," was given at Weimar in the seventies. In 1877 he was appointed director of the Hoch Conservatorium in Frankfort. He wrote with enormous rapidity producing some two hundred and thirty works some of them excellent and some surprisingly weak. He is now known almost exclusively by his third Symphony ("In Walde") his fifth symphony ("Lenore") and his very popular violin piece, "Cavatina." His early life was one of very great privation and struggle and he was so embarrassing financial difficulties much of the time. This accounts for the mediocrity of much of his work. Raff had to live, and his potboilers were often pretty bad. The notable thing about his career in connection with this article is that only a very small and comparatively unimportant part of his life was spent in Switzerland.

Hegar, Bloch and Ganz

OF THIS TRIO Friedrich Hegar who died recently, was born in Basel October 11 1841. Quite different from Raff he was an exceptionally well trained musician. At the Leipzig Conservatory he studied with Hauptmann Kirchner Rietz, David and Plaidy. For a while he lived in Poland Paris and London. In 1863 he retired in Zurich as an orchestral and choral conductor. In 1875 he founded the Conservatory of Zurich. His compositions are very largely for chorus and are greatly in demand in Switzerland.

Ernest Bloch was born at Geneva, July 24th, 1880. He studied with Jacques-Dalcroze in Neuchatel and with E. Ksner at the Horn Conservatory. For a time he was professor of Composition at the conservatory in Geneva. In 1916 he came to America as conductor for Maud Allen, the dancer. Since then he has spent most of his time in America. He is considered one of the greatest composers of the present but is he Swiss, American or the first of the Jewish nationalistic composers? His utilization of Jewish themes in many of his works has given them a distinct racial

WHY SWITZERLAND DOES NOT HAVE SKYSCRAPERS

Here is a picture of the Jungfrau which [illegible] Switzerland. The view was taken from Interlaken. In the center [illegible] the object. This represents the Empire State Building in New York [illegible] made by man, and its height in relation to the Jungfrau—[illegible]

flavor which has brought them wide admiration.

Rudolph Ganz was born in Zurich, in 1877. He is a pupil of R. Freund, J. Hegar, C. Eschmann-Dumur, Ch. Blanchet, F. Blumer, F. Busoni, and H. Urban—surely an imposing array of teachers. At first he was a 'cellist but in 1899 he made his mature debut with the Berlin Philharmonic, playing the Chopin *Concerto in E minor* and the Beethoven *Concerto in E flat*. During the next year this same orchestra played his first symphony. In 1900 he came to Chicago to head the department of Piano at the Chicago Musical College, succeeding Arthur Friedheim. He is now the President of this institution. He has made many highly successful tours of Europe. For many years he was the conductor of the St. Louis Symphony orchestra.

A Perpendicular Country

WHILE THERE ARE many Swiss musicians of renown, the quartet we have presented are the best known outside of their own land. Practically all of them were born in German Swiss cantons. The Blanchets father and son were born in Lausanne, however. One might think that in this magnificent little republic, representing the world's greatest experiment in international amity, far more composers would have appeared. However, one at once notices that while in Switzerland three races—German, French, and Italian—all live happily under one flag, there is surprisingly little mixing of these racial strains. The German Swiss are German, just as the Italians are Italian and the French are French. All adore Switzerland. No doubt the reason for this is the abundant of the mountains, which in the past made travel an unending problem. Now, however, the most efficient Swiss Railway system may change that condition. Switzerland has huge tonnages of "white coal" pouring out of mountainside cascades and glacial streams. For this reason most of the railroads are electrified and travel in Switzerland is refreshingly clean. The cars are often very small, but they are very comfortable and the service is always courteous. The country is small geographically, but so much of the travel is perpendicular, or nearly so, that great speed is unthinkable. Property speaking the Otis Elevator Company would have been the logical builders of Swiss railroads. Yet there is no country in the world in which one can have a taste of every variety of scenery in such a short period of time. Just a few miles gives one a wholly different and often enthralling change. That is one of the reasons why millions go to Switzerland for real rest and play.

Not All Mountains

SWITZERLAND however, is not all mountains. There are many fairly level stretches, and these are by no means the least interesting. It is however, in the localities where the giant peaks are always visible that one gets the peculiar feeling of being drawn skyward. The writer confesses that it would take a long time before he could settle down to attempt creative work in Switzerland. The tremendous impressiveness of the scenery dwarfs our own sense of realities. That this has had its effect upon the Swiss people and their higher musical achievements is possibly true. In Switzerland no one ever thinks of planning a skyscraper. The Empire building of New York City,—Al Smith's prophetic dream of future American structures — would look like an impotent flame in the Almighty. If were set down in Interlaken under the shadow of the Jungfrau ten times as high as the New World's proud human achievement. It would suggest a small boy making a gesture of disrespect to a giant. Therefore one in Switzerland is continually reminded of his pigmy birthright. Only a Wagner can transcend this feeling. Wagner was inordinately fond of Switzerland and did some of his best work there, if not his very best. We are thinking of the last act of "Tristan and Isolde" which was completed at Lucerne. Surely there is something of the inspiration of the glorious heights of the Rigi in that art.

We would not want to see "Tristan and Isolde" done at Lucerne. In fact we doubt whether it could be adequately done "Tristan and Isolde," because of its epic character, calls for a stage of dimensions and the Municipal Opera House at Lucerne is a bijou, a little jewel among opera houses. One almost can shake hands with everybody else. While there we saw a performance of "Madame Butterfly" excellently given—possibly the best performance of this opera the writer will ever see, since the author the late John Luther Long was for years one of his intimates. Together with Long at home he had discussed Madame Butterfly" scenes of intimate. To see it again would be a heartbreak. The performance at Lucerne was excellent, musically and dramatically, even though the star's blond tresses persisted in leaking out from under her black Japanese wig. The whole spirit of intimacy promoted by this miniature opera house was most captivating. As in most European opera houses, save in the largest cities, it is quite the thing to stand during an intermission and quietly ogle the house through one's opera glasses. No one thinks anything of this sudden transformation of the audience into an astronomical society. You are expected to inspect the audience, and you must not mind being inspected.

Once, at Seville, this inspection became the principal part of the evening's events. There was a reason however as the opera was that peculiar combination of vaudeville, ballet concert and grand opera which the Spaniards call a *Zarzuela* and which had little artistic value. On the other hand, the King, Queen and most of the Spanish court were present, and the entire auditorium looked like a window a Tiffany's or Cartier's. There were enough jewels and decorations in that house to have paid a national debt. How the Spanish ladies can wear jewels! How the Spanish grandees can display decorations! Alas, all that is now buried in the mundane dust heap of democracy!

The Composer's Retreat

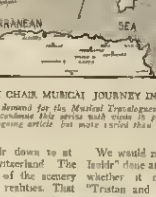
MANY COMPOSERS of other countries have taken up the home in Switzerland. Lake Geneva seems to be one of the great magnets. And can you wonder? From Montreux at one end of the lake to Geneva at the other, forty-five miles away, this entrancing body of water is unusual in beauty and romance. It is really 1218 feet above sea level but is surrounded by so many peaks that it seems to be deep in a valley. Its green waters are in nine miles. One of the most distinguished foreign residents at Montreux, whose home is at Marges near the old his likewise distinguished friend, Josef Hofmann.

Between Montreux and Geneva lies Lausanne noted for its musical and educational colony. At Lausanne there are dozens of finishing schools for boys and girls. There is also a splendid Conservatory with a very magnificent recital building in which there is an auditorium defying any one who attempts to speak in it. This exquisite room, surrounded by some of the most beautiful of mural paintings in any modern European structure, is an acoustical accident. If one speaks softly those in the first few rows may hear but those in the back of the hall hear nothing. If one speaks in a louder tone the echoes are so great that no one may hear. The writer spoke a few years ago in this hall, at the Anglo-American Music Conference. Sir Henry Hadow, who was the presiding officer, gave advance warning of the peculiarities of the hall, but the writer had had so much experience in public speaking that he ended confidently. After a few sentences he saw most of the audience with their heads to their ears. He tried every thinkable vocal modulation and finally gave it up as a bad job. Fortunately a resume of the speech had been printed in advance and it was probably the only address which really reached its destination during the conference. Mr. Percy Scholes the able British writer and lecturer who resides at Vevey or rather in the hills above Vevey was together with Dr. Frances E. Clarke

(Continued on page 443)

AN ARM CHAIR MUSICAL JOURNEY IN EUROPE

So great has been the demand for the Musical Travelogues of Dr. Cooke that arrangements have been made to continue this series each month in preference pieces of musical interest similar to the foregoing article but more varied than biographs.



EDOUARD TOLDINI

Famous Hungarian master living resident in Switzerland

THE CONSERVATORY OF MUSIC AT GENEVA

THE UNIVERSITY BUILDING AT LAUSANNE

THE GRAND OPERA AT GENEVA

Just One Hundred Years Ago

Being a Musical Chronicle of the Year 1832

By ALFRED GLENN

THE DEVIL was heard at work at his forge—for had not an underground rumbling been heard at Durham? To the country folk of England this was sign enough of approaching danger to occasion a wide-spread revival. No less credulous were the Londoners who saw in a violinist an accomplice of Satan. Their curiosity battling with their fear, they crowded about him on the streets so as actually to impede his progress. poked him, pinched him to see if he was flesh and blood, and murmured dark suppositions one to another. But the spectre like figure stalked through their midst hugging his Guarnerius and now and then scattering with a glance some overbold urchins who tried to combine his pursuit of devil-dodging with the more practical one of pocket-picking.

The Composer's Retreat

MANY COMPOSERS of other countries have taken up the home in Switzerland. Lake Geneva seems to be one of the great magnets. And can you wonder? From Montreux at one end of the lake to Geneva at the other, forty-five miles away, this entrancing body of water is unusual in beauty and romance. It is really 1218 feet above sea level but is surrounded by so many peaks that it seems to be deep in a valley. Its green waters are in nine miles. One of the most distinguished foreign residents at Montreux, whose home is at Marges near the old his likewise distinguished friend, Josef Hofmann.

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Pocket Problems

IT WAS natural that money as well as magic should be a preoccupation of the Britishers this year. Already since setting foot on the island a few months before, Paganini had been involved in a law suit, and now the press had taken up the same hue and cry of exhorbitant rates. Pinched of purse, with the Bloodless Revolution imminent, the English must hold to every penny, taking their amusements meagerly. Of course at "Wakes Holiday" they could enter the pig tail holding contest or the grunting contest. Or they could drink every memory of the fourteen hour work day at the pub, till the bestle prodded them awake and away to Sunday morning service. But a Paganini concert was beyond their pockets and their persuasions. They must content themselves merely with gaping and hooting rhyme.

Who are those who pay five guineas
To hear the tune of Paganini?
Echo answers—Pack o'ninnies!

But in that year of depression, 1832, Art and Society still somehow got what they wanted. Leigh Hunt creator of unperishable sonnets, without money to clothe his hordes of children, begged—or let his wife beg for him—money enough to go to the concert. Evidences of its keen effects are found in the poem written soon after and in such criticisms as "He throws handfuls, as it were, of staccato notes in distinct and repeated showers over his violin, small and pungent as the tips of pins."

In the Stalls

MICHAEL COSTA, he of the rigorous baton, was there to see if Paganini could win over the English as he himself had a few months before. John Barnett, recently engaged by Madame Vestris as music director of the Olympic Theater, sat forward in his seat carefully taking note of the stage business of Paganini for possible use in his own theater. And it was the showing of this very concert that drove Henry Gamble Blagrove later that same year to Germany to study the violin under Spohr.

William Crotch who was soon to resign his directorship of the Royal Academy of Music had decided to throw the weight of his academic prestige on the side of the somewhat doubtfully authenticated display. And Domenica Dragonetti, master of the double bass which he still, at sixty-nine, played with sweeping vigor was to be seen, with his blue snuff box and his lap full of dolls applauding explosively with great calloused hands.

Thinking to translate on the piano the glancing sun flashes of Paganini's playing, Madame Louise Dulcken had secured a near seat. John Ella and Charles W. Glover, violinists, found the pure accuracy of Paganini's double harmonics almost on pleasantly stimulating and Pierre François Laporte, manager of Covent Garden Theatre, who would before the end of the season be forced to retire with heavy money losses, had, nevertheless, with characteristic coolness, bought an eight guinea box.

A Concert of Critics

THE RECENTLY elected director of the Philharmonic Society Moscheles, was to be pained put by the frown which deepened as the stage-play of broken strings increased. And Thomas Moore, his ears attuned to lilting Irish folk songs stirred restlessly at the "tricks and antics" at the "bow in convulsions" at the "enharmonics like the mewlings of an expiring cat." On the other hand, Vincent Novello, he of the genial heart (whom Lamb had mentioned as his "Chapter on Ears") smiled broadly—though mindful of how little this fearful music bore resemblance to his own. Cherubini Gée.

Beautiful Mary Anne Paton, "so like her mother as to cause many a missed heart-beat among the white-haired gentlemen," sat beside her husband Joseph Wood who found more wonder in her possession beside him than in all of Paganini's glittering pizzicatos. Rubini who could look on Paganini as a brother virtuoso was listening to the rain pelting staccatos and the clanging bass spur out to a white silver, and was thinking of new ways to manipulate his own flexible tenor voice.

Madame Schroder-Devrient, Antonio Tamburini, Arthur Edward Seguin, John Templeton, Jane Shirreff—were not these singers eager to hear this meteoric Italian? And could not even that most supple of ballet dancers Marie Sophie Taglioni find guidance for her light feet in the dizzy bow of Paganini? Of her Thackery said, "That most beautiful and gracious of all dancers! Will the young folks ever see anything so charming, anything so classic, anything like Taglioni?"

Far from the Madding Crowd

THOMAS MASSA, perhaps had found heart to be present although he must have missed the company of his friend, Charles Lamb. Retired to Edmonton, Lamb had that very day received a letter from Wordsworth condoling his decaying sight not for anything there is to see in the country but for the miss of the pleasure of reading a London newspaper." But Lamb had heard enough to give a flicker of a smile at reports of the "agonizings of Paganini's volcanic muse." One staid English clergyman in the midst of a former concert had arisen and fled from the hall shouting that the Arch foe himself stood at Paganini's shoulder directing his movements.

Thus, after that night of cheering and flinging of flowers, Paganini went on to Dublin—in poorer health (the wants of England were bad for him) but richer pocket—where he must have stopped at a music shop at 46 Upper Sackville Street to see the contrivance, the "Chiroplast" (a mechanism for unlocking the hands for piano and violin playing) which had already brought its inventor Johann Bernard a small fortune. More magic—but Paganini only winked at it for its small privacy.

In this sea bound country Paganini looked across the Atlantic toward America from which rumors had come of a peculiar agate to hear him. That was a year of musical ascency in America—the year when Lowell Mason's "Juvenile Choir" began to sing in public creating widespread enthusiasm and exploiting the idea of "only here and there a musical ear." This was the year also of the establishment of the Boston Academy of Music, the first school of music pedagogy in America. This same year felt the occasional stirrings of school music teaching, since at this time the first provision was made for musical instruction in public schools and since Calvin E. Stowe was appointed to go to Europe as a special investigator of methods of education (musical and otherwise) in the schools of Europe.

But the "Wizard of the Bow" did not trust himself to the wide seas, and it was to be twelve years later in 1844 (when Vieuxtemps arrived in New York), before any violinist of note was to set foot in America. So Paganini stayed on in Dublin, and posted for Samuel Lover whose miniature of him, exhibited next year in London, was to make Lover himself famous.

Spendthrift and Miser

WHILE Paganini's bow was sweeping across three meridians a thin, stooped figure as lethargic as the other's was fiery was plodding our of the long roads that leads through the green valleys of France toward Paris. Passing peasants cottages and low hill brooding monasteries trudged Luigi Tarisio violin collector, now and then pausing and hallooing over a gate for the master to call off his dogs and let him in. As carpenter his services were greatly in demand in those outlying districts, and this homely trade he combined with that of peddler of old violins.

If Paganini was the greatest fancier in tones—bringing to a peak of virtuosity all the finished accomplishments of generations gone—Tarisio was the connoisseur paramount in the instruments producing these tones. He was perhaps the first person to realize the value and the need of rescuing old Stradivarius and Guarnerius violins from a passing age when factory fiddles Stradivarius-labeled were to be turned out one a minute by smooth-shaving machines. His tactics, if less spectacular were quite as effective as Paganini's. They consisted in culling from cottage after cottage rare old instruments, leaving behind—in an exchange wholly agreeable to the peasants—shiney new violins from his own pack.

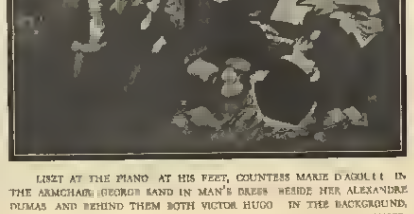
So on to Paris and to M. Aldric, violin dealer, who would perfectly recognize him, in spite of his shabby clothing, as master of the appraiser's craft.

Paris Goddess of Cities

TO PARIS it seemed, well nigh all the musical world was coming. There beneath blind superstition beneath belief in charms and omens, stirred reality. And thought, yet a hermit in the forests of abstraction, was forced unable to cope with it. So as the matter of the sure realist rose louder and louder a need was felt for a magic that would cover this strange new sound. Paris called for wizards skilled in the necromancy of tones. It was the day for virtuosi.

But in Paris a young man put tapering fingers to the piano and, even as he bowed to the supernatural, touched the crouching shoulder of reality. And so gently did it stir that men were tempted to watch and listen. It was Sophie Leo who used of Chopin—and we suspect she had Paganini's eccentricities in mind—"He offered art, not artifice and gave it a dignified setting, not a grotesque one."

Chopin, in 1832 was the beloved of Paris. Every movement of his lithe body called for homage. He walked into the



LISZT AT THE PIANO AT HIS FEET, COUNTESS MARIE D'AGOULT IN THE ARMCHAIR GEORGE SAND IN MAN'S DRESS BESIDE HER ALEXANDRE DUMAS AND BEHIND THEM BOTH VICTOR HUGO IN THE BACKGROUND, PAGANINI AND ROSSINI. FROM A PAINTING BY JOSEPH DANHAUSER.

drawing rooms of the elect as a Prime among them, and his glance of kaiserlike hauteur, his fair movements, his gentle bearing, won for this youth of twenty two years the adoration of all Parisians.

The Monday Nights

PAER introduced him to Cherubini who, though still under the semi-cloud of a rebuke inflicted by earlier rebuffs of Napoleon was in his twenty second year hoist aupiano de Paris There every Monday night, one would find Liszt with his Variations of the Paganini Caprices" washed through the canaille—a hand to even greater brilliance than they had at Paganini's finger tips. Deeply mystical, crowned as the Earth Liszt had been deflected from the monastic cassock only by Paganini's magic. So he remained of the group of Paris—playing with like sorcery on the piano keys and on women's hearts. Ole Bull another whose whole life course was directed by that magnetic bow was also one of this group, making his debut (with Chopin and Ernst assisting) on April 18 1832

There too was Meyerbeer basking in the success of his "Robert." The autumn of a Paris that lived for hourly sensation could write now Silver then now silver that, fashion. And he was witness to Rossini once good if the hour watched the new idol of the public with jealousies. During the whole year of 1832 he wrote only his Stabat Mater and soon not was to resolve never again to break silence in music

And to this gathering came also Marie Cornelia Falcon—she who had that July made her debut at the Opera as *Rachel* in "Robert, with great success. And there was Halevy (Levy by birth) who had just presented a battle-opera in five acts, called "La Tentation" For his wife Herold must have been invited as well—and for the fame of his newly published "Pre aux Clercs" which his countrymen cracked above Zampa

Many a brilliant *soirée* such as the Chopin graced What matter if John Field had called him an *enfant de chambre de maladie*? Though Field was one of the most delightful pianists of his day from whom Chopin himself—in his gentle nuances his infinite gradations his fleeting effects—was to profit, he beside the Polish pianist was a glow worm beside the moon

We wonder whether thirteen-year old Clara Wieck, in Paris with her father where on April 9th she extemporized for the first time in public, did not hear these two great pianists and learn much from them

Fans and Snuffboxes

GEORGE SAND however in all this Inferno as yet paid heed to no note of Chopin's music Even though his "Impromptu" had appeared that year she still was diligently painting fans and snuffboxes for a living and sending emissaries with delicately fainting messages to Alexandre Dumas.

Berlioz back from Italy with "The Captive, memories of his home-sick years abroad, flung himself, wild mane, into convincing With his swift mighty motions he made of the orchestra a magic arch as Paganini had made of the violin. Great, sweeping thunder—and, after the thunder what? A still small voice that slowly whispered him into Time's serious stream.

Mendelssohn was there too applauding enthusiastically at Chopin's concert. Earlier in the year he had his "Midsummer Night's Dream" performed at the *Société des Concerts* On March 22nd, however the news of Goethe's death reached him and this, with the retention of the "Reformation Symphony" and an attack of cholera (which had broken out in the midst of the city's festivities) brought back to him his fatherland for the French. He left Paris that had adored London

From April [illegible] he led his London friends around at St. Paul's Cathedral (where the [illegible] prodigy George Cooper [illegible] substituting at the organ) comes [illegible] In July he returned to Berlin. Curiously enough he says of [illegible] Chopin is now the first [illegible] Hiller playing piano [illegible] surpasses all we find in Berlin [illegible] Hiller (Ferdinand Hiller) [illegible] full of strength and [illegible] Unfortunately they both have it. Pianos [illegible] the tragic pose [illegible] the sentiment, and [illegible] smiles for it. But since [illegible] my part I go to the opposite extreme the result is that we complement each other I marry a perfect pedant." So he returned to Berlin, the home of schlagsahnism, where the frenzy of the time need no longer touch him.

Tarisio Takes to the Road

TARISIO prowling about the violin ships was unaffected by the festivities of Paris Nor was he to be deluded by the eleven copies of Stradivarius workmanship being turned out by Jean Baptiste Vuillaume who at *46 Rue Conte des Petits Champs* Fashioned instrument after instrument so nearly approximating the work of Stradivarius that it became difficult for even experts to distinguish the real from the false. Not so Tarisio He could smell out a Stradivarius like a dog a rabbit Having obtain bargains enough for one season, he supplied himself with a bagful of cheap new fiddles and started on his homeward journey to Italy A dog barked from an open gateway and a flock of geese disputed the road with him. But he, reducing the good sum on the nape of his neck caught not that the laughter and the weeping of the "goddess of exits" was dying in his ears

Travelers aplenty there were on the roads of Europe that year Berlioz, composer of six tickling pieces (saw every youngster's war-pieces) was off on a violin tour and Mailliran saw in him fire sufficient to light her own inspiration A few months later she was to flee with him to Brussels

There on the road too, was Eulenstein virtuoso on the Jew's harp who, having heard a phenomenon resonator that would says his already half worn down teeth was again ready to astonish Europe by playing on auxiliary Jew's harps Otto Jahn was peering into various crannies of Europe for material for the creation of his Mozart biography Charles Philippe La Feont, violinist—and Henriette Herz were on concert tour together being careful to strike a trail not already blazed by Paganini.

Queerest traveler of all was Joseph Michael Gaulieck the lank Jew Trailing four of his relatives after him he strode along—beard flowing, face gaunt, and eyes burning—through Odessa, Kiev Moscow Germany Paris Brussels When asked to perform he draw from his flapping gabardine a *Strohfiedel* (straw fiddle) made of strips of fir on a framework of straw This xylophone-like instrument he manipulated so as to produce music that Mendelssohn, for one, declared gave him more delight than many a serious piano concert.

Where Voices Vied

AS TARISIO neared his destination there was gossip to be had everywhere—for he is beloved Italy Cesare Badiali had made a sensation in the Milan opera, even though his city was still buzzing with rumor of Bellini's "Norma" which had been written for the tragic muse Giuditta Pasta Donizetti was writing an opera and now, since Rossini had vowed his vow of silence, this new work was promised

(Continued on page 447)

Stories of Famous Concert Songs

I BY THE WATERS OF MINNETONKA

By THURLOW LIEURANCE

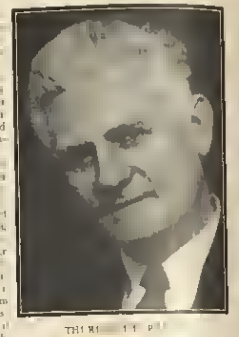
This First Music Magazine is [illegible] a series of articles upon Famous Concert Songs has selected the story of *By the Waters of Minnetonka* to inaugurate the venture

Thurlow Lieurance was born [illegible] Iowa, March 21st, 1878 He [illegible] was Dr. A. J. Lieurance, one of [illegible] graduates of Penn College His mother was Hattie Lipsard. He was married April 7th, 1917 to Edna Wheeler at Omaha Nebraska.

In 1898 John W. Lesly Governor of Kansas appointed Mr Lieurance Chief Musician of the 22nd Kansas [illegible] He was mustered out, after serving the Spanish American War at Fort Leavenworth, Kansas. With some [illegible] like four hundred dollars saved from his Army service he enrolled at the College of Music in Cincinnati After his savings had been spent on a course of vocal education, Herman Belstedt the famous concert and bandmaster gave him some complimentary instruction in orchestration harmony theory and arranging In 1900 he sang in the chorus of the Cincinnati Square Grand Opera Company for the purpose of obtaining some knowledge of opera and its production He also wrote taught piano and voice in a small town in Kansas. During of teaching he decided to return to his home at Neosho Falls Kansas this time he met with an accident which rendered him a cripple for life He has made several physical sacrifices in order to record songs of the American Indians. His second serious injury was in 1912 between the Crow and Cheyenne Indian Reservations in Montana.

During his convalescence he wrote many compositions His first composition, which was accepted by the Theodore Presser Company, was entitled "A Prayer While visiting his brother who was a physician among the Indians on the Crow Reservation in Montana, he became interested in the ceremonies and songs of the Indians and, realizing that there was much splendid dramatic material in the songs of the Red Man he began to write them down and to record them on phonographs records He has recorded hundreds of Indian songs and his records show that he has studies from about thirty Indian Tribes in North America. He gave the Smithsonian Institution several [illegible] After a number of [illegible] visions abroad [illegible] and another of the [illegible] New Mexico [illegible] He is represented [illegible] the Thurlow Lieurance Catalog [illegible] a humb composition [illegible] dance [illegible] have all been [illegible] Annie [illegible] He has [illegible] musical [illegible] Mr Lieurance has been arranged by Mr Thurlow Lieurance (Mrs Wheeler) [illegible] beautiful soprano has delighted [illegible] audiences.

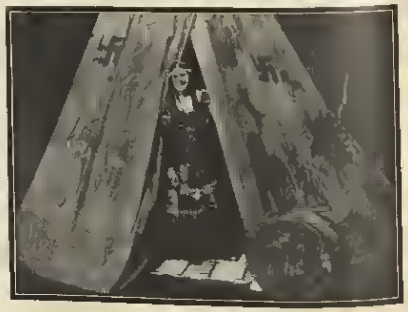
We are [illegible] present Mr Lieurance's most famous song, *By the Waters of Minnetonka*, with which he has prepared especially for this issue of THE ETUDE MUSIC MAGAZINE.



THURLOW LIEURANCE

"Seated around a campfire [illegible] October evening of 1911 across the Little Big Horn from the Custer Battlefield in Montana, were a number of Crow Indians and Sioux Indians and with them a set of an Edison phonograph we [illegible] listed their songs and flute melodies [illegible] Eagle, a young Sioux, sang a love song and also

(Continued on page [illegible])



MRS. THURLOW LIEURANCE

Music Lessons for a Four-Year-Old

By MABEL H. DESPARD

THIS is the sample record of lessons actually given.

"The first Doris trotted in with a smile on her pretty lips an eager light of anticipation in her blue eyes and alertly in her small feet which took her straight as an arrow to the chest of wonders which was to be opened for her delight.

"Oh! said Miss M with gravity, "You think you're going right to the piano! Well, you're not! We're going to play a game first (leading her to the lounge) "This is my dog" (Miss M senses a brown velvet cushion) "and that's you dog" (in mate) His name is Captain but we call him "Cap" for short. Did you know a dog likes to be stepped? Well, he does if he's a big dog He knows you're petting him. Let's slap our dogs!"

Suiting the action to the words and words to the action the teacher looked endearingly at the aisalion and slapped in rhythm

Here's our Cap!
Dear old chap!
How he loves a friendly slap!

Doris hardly needed to be urged. Her raps kept pace with Miss M's and her tongue jumped in on an occasional word

"The jingle and triumphantly and joyously to the final word, "slap!" No need of exclaim relaxation or a hanging wrist All the ease and grace of the hand that in babhood flopped a sentimental "bye-bye" on naughty-slapped nursey asserted itself

Three morning steps followed—stepping as imaginary *Cap* on the table then on the chair and finally (with no tonal aim) on the piano keyboard. Doris's technical education had begun—with something of rhythm, imagination and feeling thrown in.

By twiddling her fingers as short chirpy trills the teacher located in Doris's perception the third five part of the piano, while growing hours fixed the bass. *Muscular ease* and a first step in an *training* had been essayed. The remaining minutes of the hour lesson went to the training of the ear. Doris's imagination easily visualized "D on the keyboard as the *dog-house* and tongue-planing made a easy to remember "D" im *dog*.

Lesson 2 showed Lesson 1 well fixed. Doris was proud to be able to place on each "D" of the keyboard a slip with "D" printed on the end.

The Big Bell in the Steeple

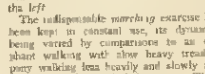
MISS M next rang a big bell in a steeple (centre C) Doris essayed the same. The result was a succession of rat-a-tat-tats—no sonorous bell tone. Doris being more familiar with electric door bells and telephone bells than with the real of Big Bear Therefore a story A little boy is listening to a beautiful deep bell which his father rings in a great church Doris as the tiny little effort of the boy who exclaims I can make it sound like venta Father! Mine just says "Ting" and yours says Dong!"

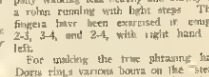
Yes" says his father "you have to *hold it soft*." Doris listens tries her hand and learns her first lesson in the value of *holding* and the beauty of a *long tone*

Tangible properties to encourage young dramatic performance are advisable Small pictures of birds mounted flutterine fingers activity in the high treble and a family of Swiss carved bears proved invaluable. Daddy Bear sat on the music rack, bass end, while Doris and Miss M growled for him in the *contrabass* and *sotto* By degrees a small drama was elaborated which at a short time Doris put through quite without help Briefly it was this Baby Bear goes out to play and in amusement home by each member of the family in turn, Daddy calling starkly on Centre C and D Mamsy an octave higher and so on for Brother and Sister till Baby squeaks his own name on C, E. This play established a very fair habit of a free fling on to the keyboard and an easy *lining off* (later to be known as phrasing) also a training of the eye in finding the all important C, and of the ear in recognition of differences in pitch

After a few lessons Miss M introduced Doris to that technic of inestimable value to small, weak fingers a ground work legato on the system of one of our foremost teachers. Sitting sideways at the piano Doris learned to "march" fingers in pairs like a high-stepping horse, forward and back. The change from the weak limited opportunities of her first attempts was rapid.

Doris's observant eyes soon made her able to locate C, D E and A. A, E and C were easily found in the extreme bass and the extreme treble.





Dramatizing High and Low

ADVENTURES in ear training soon revealed that "*high*" and "*low*" had no meaning to Doris in the realm of sound, for when Miss M asked her to play something *high* a thunderous bass rumble was often given. So the dramatic instinct was utilized. Teacher and pupil flung themselves into aspiring attitudes and pointed aloft, as they exclaimed, "Way up *high!*" or pointed down to unknown depths, exclaiming "Way down *low!*" In a few days *high* and *low* had their true significance in Doris's consciousness, both as to keyboard situation and as to difference in pitch.

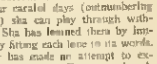
It was in the second week that Doris was introduced to the book which proved an unfailing delight to her from the first day Laura Roege's helpful little book of simplest melodies "Songs and Silhouettes" It took Doris four or five days fully to master her first *piece*

Dolly dear go to sleep
Little stars their watch do keep

and to this melody

but when it was really here, she had an unknown feeling for *tone* a true *finger action* and a natural, easy motion in *phrasing*

In about eleven weeks, with a short lesson daily, Doris has "built up a repertoire of fourteen of these little tunes which on her earlier days (outnumbering the careless) she can play through without a slip. She has learned them by imitation and by fitting each tune to its words. Her teacher has made no attempt to explain the notes, though Doria nearly always wishes to have the book open before her To Miss M's surprise she one day pointed to

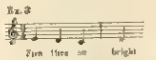


calling it by name. Its constant recurrence had opened its meaning to her observant little mind The only signs which had been explained to her were the rhythmic signs which the teacher (with mental reservations) had told her indicated the *right* hand and the *left*

The indispensable *marching* exercise has been kept in constant use, its dynamics being varied by comparisons to an elephant walking with slow heavy tread, a pony walking less heavily and slowly and a robin running with light steps Three fingers have been exercised in couples, 2-3, 3-4, and 2-4, with right hand and left.

For making the true phrasing habit Doris rings various bours on the "steeple bell (Centre C) and on the "house clock" (a) generally with the 3rd finger hand dropping, of course, sometimes tight, sometimes left, and sometimes with hands alternating

The word *firefliss* in a song proved quite a stumbling-block



Doris's little tongue naturally made *fire* into two syllables—fi-er—and she divided the word between the E and the D Constant direction and repetition failed to help, so Mother Necessity again stepped in. Starting the lesson one day Miss M drew Doris on her lap Let's make believe, she said, that we're up at the farm (Doris had visited a farm) It's dark. The cows and the chickens and the birds are all asleep We're sitting outside and the stars are shining. How quiet it is! You ask me, What do you hear? I hear *Katy-did! Katy-did!*" (and the teacher plays on different octaves in the high treble) "Then you ask, What do you see?" In answer my fingers dart from one E-D to another "Firefliss! firefliss!" The teacher shows Doris both chase little "stunts." Doris plays "Katy-did! on c with fingers 4, 3, 1, and "Katy-didn't!" on c, with 4 3 2, 1

A few days later Doris watched one of Miss M's other pupils playing *Gaunerreigen* and appreciated the "Katy did" triplets. "*Firefliss*" was thus made playable by the realization that *fire* belonged to E and *fliss* to D

It was interesting have to note the force of habit for Doris's difficulty as to *firefliss* was the exact opposite of a stumbling block in her first piece, when she wanted to sang *Dolly* to sing key. She had now begun to feel metrical division.

(Continued on page 448)

THE FIRST MUSIC LESSON

From the famous Fall [illegible] Copyright Copley Prints, Curtis and Cameron.

A Half Million Dollars in Musical Scholarships

By Rob Roy Peery

Part II

In the Bay State

IN MASSACHUSETTS, the Faulton Pianoforte School, Boston, offers annually from ten to fifteen partial scholarships having an estimated total value of $960. Mt Holyoke College at South Hadley has one fund of $250. The New England Conservatory of Music, Boston, announces thirty endowed scholarships having a combined value of $6,170, which are awarded each year to students who have had one year of residence study. In addition to this, $6,078 is awarded as conservatory scholarships to some fifty pupils, this being offered at any time during the year, usually as response to special application and emergency. Pupils studying theoretical music subjects at Radcliffe College, Cambridge, are free to apply for any of the regular college scholarships, which vary from $200 for undergraduates to $1,500 for graduate students wishing to study abroad. Radcliffe College does not offer work in the technic of musical performance however. Smith College Northampton, offers eighteen full scholarships with estimated value of $2,250 and two partial scholarships valued at $350 each. Tufts College, Tufts, has a special grant for music students of $250 per year, students with unusual ability stand on a par with others as to assignment for regular scholarships funds. Wellesley College, Wellesley and Wheaton College, at Norton, has annual grants of $250 each for scholarship purposes.

Middlebury College at Middlebury, Vermont, and Connecticut College at New London, Connecticut, have specific music funds of $250 each.

We Start South

OF THE South Atlantic States Maryland sends figures from four leading schools. Bear Ridge College, New Windsor, has an annual fund of $250. Hood College at Frederick offers two scholarships totalling $400, for students desiring to prepare for a music career. Peabody Conservatory Baltimore, announces from seven to ten full scholarships valued at $200 to $450 each, for a duration of three years. Partial scholarship and varies widely. Each teacher is permitted to take one scholarship pupil in his branch. Western Maryland College, Westminster divides $250 annually between four pupils majoring in music.

In Virginia, Averett College, Danville, offers one partial scholarship of $250 per year. Bridgewater College at Bridgewater and Hollins College at Hollins offer annual scholarships amounting to $250 each. Mary Baldwin College at Staunton gives two scholarships of $125 each. Annual grants of $250 each are available at Randolph-Macon Woman's College at Lynchburg. Shenandoah Collegiate Institute at Dayton, Sullins College at Bristol and Sweet Briar College, Sweet Briar. Westhampton College at Richmond offers two partial scholarships of $62.

North Carolina boasts thirteen institutions giving aid to music pupils. The Agricultural and Technical College, Greensboro, offers eight scholarships in varying amounts, totaling $224. Campbell College at Buies Creek, Catawba College at Salisbury, Elon College at Elon, Flora MacDonald College at Red Springs, Greensboro College at Greensboro, Lenoir Rhyne College at Hickory and Mars Hill College at Mars Hill, all have grants of $250 for distribution among worthy music students. In addition to a free scholarship fund of $250, Meredith College at Raleigh has three working scholarships which pay from $100 to $150 per year. North Carolina College for Women gives two scholarships of $90 each to winners in a state music contest. These amounts are equivalent to the regular tuition in music at the college for a school year. Peace Institute at Raleigh and Queens-Chicora College at Charlotte each have one fund of $250 for music scholarships. Salem College at Winston-Salem offers one scholarship at $250, three partial scholarships at $60 each and one at $30.

In Dixie

TEN SOUTH CAROLINA Institutions offer the following report: Anderson College at Anderson has three partial scholarships valued at $125 each. Coker College at Hartsville, for the year 1930-1931, gave four full and four partial scholarships, estimated totally at $600. Columbia College at Columbia offers $250 to and music students. Converse College at Spartanburg offers regularly twelve free and working scholarships which have an estimated value of $1,450. Erskine College at Due West divides $330 annually among five pupils. Lander College at Greenwood and Limestone College at Gaffney distribute $250 each to varying numbers of pupils. Newberry College at Newberry offers one scholarship valued at $92. At Clinton, the Presbyterian College offers twelve "Band and Orchestra" scholarships having a combined worth of $1,000. Winthrop College at Rock Hill offers aid to four music students from a fund of $430 set aside for this purpose.

The state of Georgia lists nine institutions offering scholarships in music. Agnes Scott College, Decatur has thirteen partial scholarships valued totally at $1,150. Andrew College at Cuthbert, Berry School, Tift College, Forsyth and Brenau College, Gainesville, have special $250 each to distribute among music students. Georgia State Women's College, Valdosta, offers one full scholarship at $250 and one partial scholarship of $90. Piedmont College, Demorest, has one full scholarship at $250. Shorter College at Rome divides $350 annually among three students. Two grants at $125 each are available at Spelman College, Atlanta, and at Wesleyan College, Macon.

In Florida the State College for Women, Tallahassee offers two cash scholarships of $125 each and one loan fund of $100, this in addition to the regular college scholarships which are available to music students. Southern College at Lakeland and Rollins College, Winter Park, have grants of $250 each. This University of Miami at Coral Gables offers fifteen partial scholarships with total value of $1,576.

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RECORDS AND RADIO

By Peter Hugh Reed

LISTENING to the Sunday afternoon Broadcasts of the New York Philharmonic Symphony in the quiet and peace of the home has proven to us how valuable the radio can be in furthering and developing a deeper appreciation and understanding of music. Comfortably seated in our own living room, we have found that the average program, comprising both classic and modern compositions, holds our attention to a greater degree under these conditions of ease and quietness than it does in the concert hall. To prove this test, we listened to a given concert first in the concert hall and then over the radio. The result convinced us that the radio had much to offer in furthering appreciation.

Actually it inevitably preferable to listen. At the same time, peace and quiet when listening to music are more desirable more conducive to appreciation, than restlessness and noise. And certainly there is no better place for peace and quiet than in the home. That state of perfect relaxation, occasioned by a comfortable armchair instead of a rigid concert hall seat, the absence of annoying or restless neighbors and of the incongruous picture of the performing musicians, the removal of the glaring lights and the imposing personality of conductors of a conductor helps to intensify the message of the music.

There are those who believe the presences of the conductors essential to true enjoyment and an understanding of the message he is revealing, but this is not true, as those of us who have grown to know and appreciate recorded music can prove. "The best way to listen to orchestral music is to keep one's eyes off the man with the wand," said W J Henderson the eminent New York critic. For "the test of conducting is the result secured."

Wind and Weather

THE RADIO has, as we all know its shortcomings. The transmission of orchestral programs is not always as perfect as it might be. Weather plays an important part. Nevertheless, the results achieved have at we have previously stated much in their favor. Hearing over the radio a modern work which has previously proven disappointing in the concert hall, a piece better understood and appreciated. Some may believe that repetition in such cases has but assisted the reception, but we believe the freedom from outside thought, keenly felt in the hall has been the true assistant. A classic symphony one known for years, when heard by this medium has been found to contain new and heretofore unseen treasures.

It has been claimed that mob psychology plays an important and prominent part in musical appreciation. Everyone knows that both enthusiasm and indifference are infectious. Certainly we cannot deny that an emotional response is considerably heightened by mass reaction. But which, we question, is the deeper appreciation that stirred in us by the lasting beauty of the music, which, having been merged in a perfect whole, passes away without a demonstrative acclaim—other than our soaring thought—after the radio has been turned off or that stirred in us through vigorous hand clapping. Surely not the latter! Applause does not make what is already good, any finer for its auditors. Often, instead, it is dreadfully disturbing to a perfect mood that the music has created.

New Brahms Recording

WHEN WE are informed of a new recording of one of Brahms works, we are very apt to be unduly impatient to hear it. Perhaps it is because we find in Brahms the perfect emotional response. The distinguished critic, Lawrence Gilman, once said to the writer that in Brahms "there was everything, but soul." It is a superb observation.

Brahms in his Second Symphony released from the philosophical meditation and austerity of his First. This work, written in the summer of 1877 shows the bloom of the vernal season—in the second movement, where the passion to be profoundly reflective mingled in this otherwise lyrical gem. As an ardent Brahmsian, we welcome new recording of this work—the third latest perhaps mainly because the old version one worthy of any considerate is an unfortunate excuse in the last second movement which destroys with its continuity of its emotion. The new recording, sponsored by Brunswick is featuring from Germany is played by the Berlin State Orchestra under the direction of Max Fiedler.

Fiedler we are told, was a pupil of Brahms and therefore knows something of the composer's thought in this work after its completion. In his reading of this symphony—which by the way is far superior to his reading of the Fourth—we have a vigorous and well poised performance rugged, perhaps, but not in the sense that Brahms himself was. We find him coherent in his form and expressive in his articulation and at the same time communicative of the lyric spirit and German sentiment of this work. Brahms, we believe, wears better in a reading of this sort than he does in a silken polished and highly polished reading of his score. The Santa Opera Orchestra may not be the equal of our own Philadelphia Orchestra—yet it is none the less a worthy band which under Fiedler's direction performs well in a goodly task. The recording, on the whole is above evil or reproach—which is to say it is more than just good (Brunswick album No 74).

Cloud Training Music

GRIEG'S music does not seem to have had an universal appeal, as it should, as far as records go. And yet it owns a definite and individual charm which recommends it his closer acquaintance. A recent Columbia disc (No. 68024D) brings us Grieg's Two Elegiac Melodies for string orchestra played by Mangelberg and his Concertgebouw Orchestra. These two pieces called *Heart's Wounds* and *The Last Spring* are exclusively transcriptions at Grieg's songs, *The Wounded Heart* and *Springtime*. The latter, perhaps the tenderest and most haunting setting that Grieg ever wrote, has lost small for orchestral transcription better than the

(Continued on page 449)

Edison and Music

By Victor Young

(Editor's Note Victor Young was for several years connected with the Edison Industries at West Orange New Jersey, and part of this time he was Mr Edison's personal pianist and musical director in experimental work and in the making of phonograph records)

I FIRMLY believe that the greatest disappointment in the life of Thomas A Edison was when his hearing failed to the extent that he could no longer enjoy music. From early youth his hearing was impaired but up until about six years ago he could listen to music by means of a device he used. This device was simple. It consisted of a mighty sized horn from one of Mr Edison's early cylinder amberola phonographs, with a piece of rubber connected to the small end of the horn and made to fit closely over his right ear. The large end of the horn was placed directly in the horn of one of his latest phonographs where he listened to records. When he listened to the piano he would put the end of the horn directly inside the grand piano. His hearing with this device was extremely acute. He could hear "tubes" and "hammer strokes" which are just indistinct to our normal ears. He a old man smiles and say "It takes a deaf man to hear music."

Alice Verlet, the famous Belgian soprano once told Mr Edison she knew of a doctor who could improve his hearing. He replied, Oh, no I hear enough stuff going on around me now the way it is.

At the time one of the large electric companies made a device with batteries and an earpiece and so forth for him to use. He tried this out for several days and soon discarded it saying it was not effective and made him nervous. He continued to use his phonograph horn when listening to music and throw one closely to him when conversing. He could sometimes hear a singer by placing his hand back of his right ear but about six years ago his hearing failed so badly that he no longer could hear music, and he was robbed of one of his greatest pleasures.

The Master's Approval

MR EDISON personally listened to and "O.K.d" every phonograph record produced by his company. For a long time he heard played or sung every composition desired for recording and it was necessary to have his personal "O.K." before a recording was made. He was not a practical musician but read a great deal about music and had definite likes and dislikes as to composers and musical works. He did not like jazz, neither did he like the ultra modern compositions. He preferred compositions of straight flowing melodic outlines with not too complicated harmonic foundations. He seemingly never tired of listening to music. He would sit for many hours listening to me playing compositions seeking to find numbers that met with his approval for phonograph recording. One day he listened for six hours without interruption. After a composition had been played he would take the music and mark it "Good," "Fair," "Fair" or "N.G." Sometimes he would write his opinion at length. I have in my possession a copy of the John Field *Nocturne No 7 in A major* on which he wrote "not good as Young plays it" and it is quite possible that any recognized music critic might share Mr Edison's opinion of my playing of this composition.

With the exception of a few vocal scores, the Edison Musical Library has been sent to the Henry Ford Museum at Dearborn, Michigan. I am informed that it required a large freight car to transport its music which gives one a rough idea of the tremendous amount of musical material Mr Edison owned.

A Channel for Great Minds

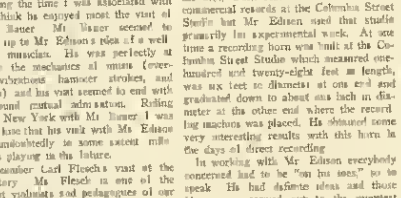
MR EDISON was interested in musicians and liked to talk with them. Of all the musicians who visited Mr Edison during the time I was associated with him, I think he enjoyed most the visit of Harold Bauer. Mr Bauer seemed to measure up to Mr Edison's idea of a well rounded musician. He was perfectly at home in the mechanics of music (overtones vibrations hammer strokes, and so forth) and his visit seemed to end with a profound mutual admiration. Rolling back to New York with Mr Bauer I was told by him that his visit with Mr Edison would undoubtedly in some extent influence his playing in the future.

I remember Carl Flesch's visit at the Laboratory. Mr Flesch is one of the foremost violinists and pedagogues of our time. After it had been decided what new violin sales Mr Flesch would accept, Mr Edison said, "I would like to have you make over the *Ave Maria* leaving out the octaves." No violinist can play octaves in tune." Undoubtedly Mr Edison was right scientifically but octaves played by Carl Flesch still sound mighty good to me.

We put in some pretty strenuous hours in what was known as the Columbia Street Studio in West Orange. Most of the commercial records were recorded at the New York studios, 79 Fifth Avenue, but, as far as I know Mr Edison never visited this New York studios. We made some commercial records at the Columbia Street Studio but Mr Edison used that studio primarily for experimental work. At one time a recording horn was built at the Columbia Street Studio which measured one hundred and twenty-eight feet in length, was six feet in diameter at one end and graduated down to about one inch in diameter at the other end where the recording machine was placed. He obtained some very interesting results with this horn in the days of direct recording.

In working with Mr Edison everybody concerned had to be "on his toes," so to speak. He had definite ideas and those ideas were carried out to the smallest detail by his associates. The result of such experiment was recorded and his instructions were usually written personally in longhand on ruled yellow paper.

Taking him back to his Boyhood Days Helen Davis in costume sang old songs for Mr Edison, with Victor Young at the piano



The famous "Impromptu in A flat" of Schubert with editorial comments by Mr Edison "Not good as Young plays it."

Hearing Herself as Others Heard Her

LIKE ALL human beings Mr Edison was sometimes wrong but in most cases he was right, especially in selecting voices that would record well. One day a lady socially prominent in New York and well known in musical circles came to the studio to make a trial recording. Mr Edison listened attentively and, when she had finished the song he said "You've got a pretty bad tremolo in your voice." Well, to tell a singer she has a tremolo isn't considered the most complimentary thing in the world, and this singer flushed and protested vigorously. Mr Edison only smiled and told her we would now hear the play back from the wax. She listened to the record and believe me there was a tremolo you could throw a cat through. Her only remark was "Is that my singing"? When assured that it was she said, "I didn't know whether I'll ever try to sing again." She probably did, tremolo and all, but never again for Mr Edison.

During a recording session one night, we had a short intermission and his orchestra boys went out to get something to eat. They brought back an apple pie and I suggested to one of the boys that he offer Mr Edison a piece of it. He looked at the pie, shook his head and said "Can't eat it. You know the inside of my stomach is the same color as my hair."

Genius Relaxes

NO LIVING man ever put in more hours or worked harder than did Mr Edison. Work to him was a pleasure, his work was seeking and finding. But it was not all work and no play. When he became tired he liked to tell a good story and, better still, to hear one—and he had a remarkable memory for stories. He delighted in reminiscing, and I shall always cherish the memory of many pleasant moments spent in hearing him relate his experiences with different inventions his activities during the world war and his meetings with celebrities. His two favorite stories about musicians were of Rembrey, the Hungarian violinist, and Hans von Bülow the celebrated pianist.

Mr Edison would start his Rembrey story with "We were displaying the first electric light down on lower Broadway and the people came from far and near to see it. One night about ten o'clock a fellow came over to me and entered into conversation. He was very interesting and after we had talked awhile I invited him to come upstairs to my little room where we could talk undisturbed. He accepted my invitation and kept right on talking. He was the greatest talker I ever met. After awhile, I looked at my watch and it was four o'clock in the morning. I told him he must go home because I must get some sleep as I had a lot of work to do the next day. As he started to leave, I asked him what his name was and what kind of work he did. He said his name was Rembrey and he played the violin. I told him I liked violin playing and asked him to bring his fiddle along some time. He said he would come in the next night and he did. In addition to being a great talker he was the greatest violinist I ever heard. He came many times after that to play for me.

(Continued on page 453)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analysed by Dr Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

A SCANDINAVIAN MOTHER'S LULLABY

EVANGELINE LEHMAN

Is it axiomatic that people vary in their reactions to music. Does it speak to you in terms of story, picture mood or emotion? Allow no one to dictate to you as to *how* you shall receive the message music brings remembering that anything which prevents the pernicious habit of thoughtless "note grabbing" and helps stimulate appreciation is allowable.

To interpret sympathetically this simple and charming composition, project yourself into the atmosphere of a fisherman's cottage on the remote Scandinavian coast. Picture to yourself the blonde Nordic mother rocking her baby's cradle with gentle but persistent rhythmic motion while her voice carries the melody of the lullaby. Measure seventeen suggests a momentary uneasiness as her thoughts go out to her mate somewhere on the unquiet face of the deep as twilight falls and the breeze freshens.

The piece is marked *andante* but do not allow it to drag on that account. He who captures real sentiment as the key board disclosing the temptation to be mawkish. Examination of the minuet structure of the piece shows that the rhythmical pattern of the first theme is preserved through interesting modulations and leads naturally into the more agitated second section which reverts to Tempo I and, as indicated in the text, proceeds *dreamily with diminuendo to the end*. Observe the pedal marks closely. The proper use of the pedal is the secret in preserving the rocking motion so necessary to the convincing presentation of a cradle songs on the piano.

LAVENDER

EDMUND POLLEY

Another musical *bon mot* from the facile prolific and ever imaginative pen of Polley. Teachers will joyfully hail its advent in the issue of The Etude because of the opportunity it affords pupils to develop style and interpretation. Its performance requires a delicate sense of controlled *rubato*.

Moderato espressivo is a musical term seldom encountered and means, roughly, "moderately fast, in a hesitating manner."

Frequent changes of pace are indicated, and, taken by and large this composition has many characteristics of a delightful improvisation. Accelerandos, ritardandos or "hesitations" should be musically logical and so controlled as to sound neither forced nor stilted. The second section, *più mosso* changes mood as well as key. Again on at this point should not be so marked as to destroy a beautiful *cantabile* playing of the right hand melody. The accompaniment in the left hand should be rolled with little or no finger action so as to be heard in groups. After the pause following the measure marked *più lento* comes a passage of several measures to be played *capricciosamente*. The first theme reappears pursuing its rather hesitant way to a quiet close. It would be superfluous to emphasize the paramount importance of phrasing, sostenuto pedaling, and so forth in interpreting a piece of this character.

FOREST ECHOES

PAUL BLISS

A novelty for the right hand alone. Many teachers wise to the ways of more generate Little Willie keep a lot of left hand pieces in reserve for use when said Willie complains of an infected right hand from shooting marbles. As it happens there are few pieces for the *right hand alone* and this might be kept in mind as a good study should Little Willie decide to have the rotomobile door close on his *left* hand!

Aside from being a novelty this piece has real merit as a study and is cerebrally quite tuneful. It develops freedom of arm action in the type of pupil who fears to take his hands from the top of the keys. In the nature of things one is required to range widely over the keyboard to reach the notes in this piece. Added to this is the quick change from staccato to legato the sudden application of accents and a change of dynamics and tempo. Together *Forest Echoes* affords a fine recreation for the study of which will develop graceful control and should enable the pupil to play his next piece—in the conventional two handed manner—with more effect.

MAPLES IN SPRING

WILLIAM CAVEN BARNES

A happy mood indeed by sun-dappled maples swaying in a light breeze is quite obviously the motivating impulse of this piece. In playing the two-note phrases of the first theme do not use the usual drop-roll attack. A quick two-note phrase of this sort should have the upright effect of grace-notes and should be played with one motion of the arm in a rolling inward and upward movement. This will be found most effective in clipping off the notes in the manner intended by the composer. The second theme in the key of the sub-dominant proceeds at a quicker pace in two-four rhythm. The sixteenth notes of the right hand should be clearly articulated but with smooth legato to suggest the quickening breeze through the trees. Use finger staccato to play the repeated notes in the right hand beginning in the third measure of the last line. After a short pause the first theme is repeated (D.C.) and ends at *Fine*.

NIGHT ALARM

CARL WILDEMAN KERN

Spines are probably the least sophisticated part of our complex human anatomy. Has otherwise account for the elevator thrill which is the response of the music intelligentsia and the man in the street alike to a flag flung to the breeze the instant beat to drums the steamed relentless tramp of marching legions—and to pieces like this *Night Alarm* of Carl Wildeman Kern. The terrified scampering and galloping of horses is used here with telling effect whether the mind of the mind of the listener pictures a western stampede or the mad dash of fire horses at midnight over paved streets.

The tempo should be very quick, *allegro fuoco* counting two to the measure, three eighth notes to one count. The opening theme is in the left hand and should be heard clearly over the galloping chords of the accompaniment. The two quick chords falling on the counts 3 and 4 and 6 and 1 should be played with *very* firm attack otherwise the effect is apt to be one of limping rather than galloping. In the ninth measure the right hand takes up the theme while the left hand gallops furiously on. Be sure the theme is not drowned nor overshadowed at any time. The second section is in the key of the relative major and calls for very heavy recruits best produced by use of the forearm. The climax is reached with the first note of the long chromatic run which descends against the dominant seventh chord in the left hand. The first theme repeated, ends with a *diminuendo* which indicates that "all's well!"

DARK EYES

Russian Gypsy Air

ROSE ROY PERRY

This Russian Gypsy air has enjoyed almost phenomenal popularity in the United States for several years. Popularity in this instance is well deserved since it is undoubtedly one of the best possible examples of the musical expression of a very old and interesting people. It is well, in interpreting *Dark Eyes* and other Gypsy airs to remember that the cloak of vivacious rests but lightly upon this nomad race. Your gypsy is a child of nature, easily moved to laughter and tears and needing no transitional process between moods. Mr Perry builds an interesting sixteen measure introduction on the rhythmical motif of the air itself and, after two pauses, which should be some what prolonged bursts into the tenor proper. Observance of pedal signs is of great importance here. Thrown off as indicated on the first beat of every second measure a rhythmical "snap" is produced which helps emphasize the fiery abandon of the dance in the light of the moonshine.

The theme repeated in the key of G minor should be taken at slower tempo and with more sombreness of mood. Observe how Mr Perry has illustrated the volatility of the Romany eye as the next phrase presents the theme in figurative form to be played *spiccatamente* that is, merrily, sportively. The return to the first theme of the piece passages the close in a short but brilliant coda of descending octaves.

WOODLAND CHIMES

H. WAKEFIELD SMITH

A piece of the salon type requiring good, crisp staccato and clean phrasing. The tempo is that of a gavotte and except where otherwise indicated should be held to a steady pace. The chimes effect can be helped along by holding the hands and fingers slightly tense and playing with a down drop of the arm. This percussion attack with tense fingers gives the peculiarly metallic quality of tone necessary to producing bell-like effects. The deeper pedal should be held down throughout the passage to achieve a blending of the overtones, another chimes feature, and the use *una corda* meaning left pedal should be applied for color.

The next theme in A flat major is somewhat slower. Play it with legato touch throughout. The rubato great throughout is in F minor, takes in octaves by the left hand, while the right supplies an accompaniment of repeated notes to be played with wrist attack.

FRAGMENT

JOHANNES BRAHMS

This theme from the Brahms "Symphony No. 1" is but one of many arranged by Dr Percy Goetschius in his notable Analytical Symphony Series. The excellent work in which Dr Goetschius has so ably analyzed the famous symphonies is heartily recommended by this reviewer for the library of every video-like piano teacher. A knowledge of orchestral literature is invaluable to all musicians but perhaps especially so to pianists whose instrument is when all is said and done, a miniature orchestra. Step by step the orchestral colouring and [illegible] present is bound to make one a better musician and teacher. It is very evident that Beethoven thought in terms of the orchestra while writing many of his largest works, and even simple pieces will be found much more permanently when one has the "feel" of orchestral coloring.

After playing even so very little a part of the work of Brahms as the fragment one should easily comprehend why he has been so frequently been called the "classical prophet." Underlying the beauty and [illegible] of the melody one feels a noble [illegible] thought and purpose typical of the musical giant of a bygone day.

Play the chords with arm pressure to touch to insure resonance using the pedal for legato purposes as well as to enrich the overtones. The interpretation should be dignified and thoughtful, never [illegible].

CHACONNE

CHRISTOPH WILLIBALD GLUCK

Chaconne is an old dance probably of Spanish origin grave and dignified in character and bearing scant [illegible] to the dances of the twentieth century. It is derived from the Basque a [illegible] "charuna" meaning "pretty" in that it must have been picturesque in character. Few things are to be found more characteristic of Gluck's style than this Chaconne. It is one of the less well known Gluck numbers and so affords an opportunity for teachers planning programs to present a recital something unhackneyed from the classics.

In the first four measures the theme is announced in sharp staccatos contrasted by two-note legatos with a rhythmical and dynamic accent on the first of each measure. In the fifth measure the opening phrase is repeated, this time with a graceful flowing continuation in the alto. Keep a stately yet graceful swing through out the entire dance. The following exercise is suggested.

(Continued on page 446)

Music Makers in the Day of Good Queen Bess

By the HON. TOD B. GALLOWAY

WHEN, despite our own period of depression, we think of England with the train of unhappiness left there since the Great War when we consider her various disturbing situations, the Dole, labor troubles, financial stress and the parting of the ways of society and custom it is hard to harken back to its good old name "Merrie England."

But in the late sixteenth and early seventeenth centuries it undoubtedly deserved that serious title.

The age of Elizabeth was a glorious epoch. England then suddenly found that she was a nation was a great nation and was helping to shape the history of the world. The Wars of the Roses were long over the struggle for dynasty had become reflective. The world and not the church called the tune to which the Age of Elizabeth danced.

The wonders of the Italian Renaissance with its wealth of mingled passion for all life's joys and intellect had gradually spread to England where it was ripe to receive it. As one says "It was the age of new possibilities through ideas and ideals." England had attained a national unity and international importance. Letters understanding of, and the right little girl learned and responded with jollity, mirth and merry makes.

Footing it on the Green

IT WAS the age of Morris dancing. Maypole reels of games, hunting and sports pastimes. Certainly it was the age of noted musicians and composers of music and age in which the love of music and singing was more widely defined and indulged in than it has been at any time before or since.

Brandes says "The rich manor mansion and the poor man's tavern both had their music." Ruth Goldsmith had as a regular part of their household "bands of musique." As Lorenzo says in "The Merchant of Venice."

The man that hath no music in himself
Nor is not moved with concord of sweet sounds
Is fit for treasons, stratagems and spoils.

As we readily know from Shakespeare and his fellow dramatists the return to plays (whether they represented Italians, Frenchmen or Spaniards) frequently interrupted their dialogue with songs in English as the audiences were themselves English. We know from our reading that the fellow dramatists of Shakespeare wrote no end of good songs often quoted today but, in song making as in play writing he was easily the peer of them all. How we rejoice to recall from "Two Gentlemen of Verona" "Who is Sylvia? What is she?" or from "The Merchant of Venice" "Tell us where a fancy bird" or Ariel's lively lines from "The Tempest," *Where the bee sucks there suck I.*

For a long period prior to Shakespeare it at least up until the time of Dunstable who was considered the founder of "The New Art" music in England music by said to have been largely an theoretical art. In those times the second work of both vocal and instrumental compositions was taken mostly from old church tunes. In this system the main melody was in the plain song, but since the plain song was generally arranged to one of the lower parts its importance was overcome or shadowed by superimposed counterpoint. This was a form of music called "polyphony" in which the parts of the composition as it were, fitted side by side each part being of equal importance to the melodic case.

The Lute Becomes Spatial

MODERN music we know is as a rule, wholly different in construction. The upper or highest part is devoted to the melody, and the other parts are added for the purpose of enriching or developing the harmony. In other words until the end of the sixteenth century music was wholly polyphonic and since then has been more or less replaced, to use the technical term by homophonic. Someone has well emphasized the difference that in polyphony musical compositions were looked at vertically whereas in homophony they were looked at horizontally—than which no better description can be given.

During the political struggles in England in the Wars of the Roses music naturally made but little headway. Even Henry VIII himself a talented musician and patron of the art was forced to send abroad for foreign musicians because music outside of England had advanced by leaps and bounds. In other words polyphony had succeeded by homophony and the newer style gradually reached its highest development.

In this connection it is well to recall that up to the accession of Elizabeth, music in England had fallen into evil ways. In addition it must be remembered that the Council of Trent, practically ruled out all Church music written up to that time had caused a veritable panic in the early reformed Anglican Church. While during the reign of Elizabeth and the early seventeenth century certain English lights like Tallis, Byrd and their successors wrote some fine church music as a whole it was inferior to the secular music. Social music immediately became the characteristic of English music—madrigals for a number of voices and the amusing little musical solitaire known as catches.

A LUTENIST IN ELIZABETHAN TIMES

DID QUEEN ELIZABETH LOOK LIKE THIS?

This is a photograph of the queer wax effigy which rested upon the casket in the funeral cortège in London at the time of Queen Elizabeth's death as was the custom in such state occasions. This odd effigy is now preserved in the little Inigo Chapel of Westminster Abbey.

When Secular Music Flowered

IF THE reformation arrested the development of sacred music there was a great outburst of secular music. This seemingly sudden activity was due to the fact that the English were a musical people whose natural inclinations had been held in abeyance by their political difficulties. Therefore the outburst of music in the late sixteenth and early seventeenth centuries was not a miracle but the natural desire of the people to give expression to music to their feelings with the freshness and vigor which developed into a highly developed science.

In view of the astonishing development of musicians of the reign of Elizabeth and the contemporaries of Shakespeare it is indeed hard to choose those most entitled to be so. But for the purpose of this article we have arbitrarily selected three whose compositions entitle them to be named as musicians for Elizabeth and her era.

Father of Music

FOR THIS reason we select first William Byrd a father of music as he was described in an official register. Associated as a young man with Tallis, he lived over eighty years until nearly the end of the reign of James I, Elizabeth's nephew and successor.

Just when Byrd was born we know not; it has been in 1542 or 1543 as we learn from his will in which he describes himself as "Notes in the 80th year of myne age." Of the two places named as his birthplace Lincoln was the most probable one.

According to Anthony Wood, Byrd was "bred up to musicke" under his godfather Thomas Tallis. It was certainly the most excellent training for the young boy to have had the guidance of one whose masses today show that the Latin Church music of the English School was following close in that of Italy under the leadership of the great Palestrina.

So excellent was Byrd's training that, when he was only sixteen he composed a five part madrigal on the death of Queen Mary in 1558. We know that he was

appointed as organist in Lincoln Cathedral in 1563. We learn that later he was appointed as a master of choristers and organist at the Chapel Royal. At the Chapel Royal he shared with his godfather Tallis, the post of honorary organist. In 1575 these two obtained from Queen Elizabeth a patent, good for twenty-one years for selling and printing music and music paper. In that same year they published a series of motets dedicated to the Queen.

Their business, however did not seem to have prospered as in 1577 they petitioned the Queen to release them from this granting and selling license as they claimed that it had worked a hardship, losing thereby at least two hundred marks. This petition the Queen graciously granted.

Like many others in those trying days of the rise of the Anglican Church, Byrd was trying to reconcile his faith and duty, with the numerous law suits about his land, so occupied his time that he wrote but little music. During his long career how ever he produced a very large amount of music of varied nature.

Music for the Latin Church

AS WE noted his Latin Church music displayed his ability to the fullest. As one writer says his three masses "rank together as beyond all conceivable question the finest setting of the Mass that naissi from an English hand. They are not so suave and broad as the work of Palestrina but they are somehow more human and personal."

His secular music has a distinct and quaint charm. Byrd was Queen Elizabeth's teacher on the virginals and we know from the reports of her contemporaries that she was an apt pupil and a performer of no little ability. Morley spoke in his work of Byrd's long life of needed fly and friendliness. It is evidenced by the fact that he was loved by his godfather Tallis and by his pupil Morley. As Dr. Burney in his "History of Music" quaintly says of master and pupil, "Hn (Morley) must have seen him *en robe de Chambre* and must have been spectator of all his operations of temper."

"Taken all round, says Sabine, "Byrd is one of the very greatest geniuses that England has produced." After such a rich encomium we may well hesitate to pick others from that brilliant galaxy of musicians who adorned the Court.

England had been slow compared musically, with either Italy or the Netherlands, but the seemingly sudden burst of musical activity may be attributed to the fact that there already existed in England a great amount of talent which needed only favorable opportunity and popular encouragement to become noted.

John Bull

THE NEXT musician to Elizabeth we may mention is that of one who was not only a musician and gifted composer but one whose name suggests England's national character John Bull and who also of our time was considered to have been the author and composer of the National Anthem, *God Save the King*. Bull's love of living and his free appreciation of no doing aids interest in his life.

He was born in 1562 and died in Antwerp in 1628. He was educated in Queen Elizabeth's Chapel. When but little over twenty he was appointed organist at Hereford Cathedral and later master of the children. In 1585 he became a member of the Chapel Royal succeeding as organist on the death of his master, Blitheman. He had honors also as the next year he was admitted as Mus.B. at Oxford and six years later incorporated as Mus.D., having previously taken that degree at Cambridge.

We find that in 1591 he petitioned Queen Elizabeth for a lease in reversion "to relieve him great poverty which altogether hindered his studies." This document which is still preserved shows that the Queen granted the relief he sought.

On the recommendation of the Queen he was appointed Professor of Music in Gresham College and although he was supposed to write and deliver his lectures in Latin as required by the original donor such was his favor with Elizabeth and the public he was granted the privilege of English as long as he remained lecturer.

In 1601 he went abroad for his health and during his absence was permitted to substitute, as his deputy a son of the famous William Byrd.

After the death of Elizabeth he retained his position in the Chapel Royal while his fame spread widely. During the reign of James I he seems to have retained the royal favor but in 1613 he secretly went "beyond seas" on Ward says, "being possessed with scruples as many musicians are" but the British minister at Brussels wrote to his King James that he had not left his majesty's service "on account of religion as many supposed but on account of his (Bull's) notorious free living." There is preserved at Oxford a portrait of Bull which has written around it on the frame the following doggerel:

The Bull by force
In field doth rage
But Bull by skill
Good will doth assuage

He was appointed organist at the Antwerp Cathedral in which city he died and was buried in 1628.

The elaborate compositions which remain of Bull both for the organ and the Virginals show that he must have been an executant of great ability. His style was quite unequal and generally more ingenious and intricate than beautiful. He has been called the "Liszt of his age" and particularly developed harpsichord music. It is true that Bull composed a four part song which had a great suggestion of the National Anthem, but that he was truly the author of that famous song cannot be admitted.

Who Wrote "God Save the King"

SO MUCH has been written about the origin and authorship of *God Save the King* that it is difficult to sift the probable from the improbable. Strangely enough no one seems to have troubled to penetrate the mystery of its authorship until 1796. At that time George Savile Carey, the son of Henry Carey, who wrote several beautiful songs, then 'Sally in Our Alley' made claim that his father was author of both the words and music. Aside from this claim there is no evidence of such authorship.

Another story is that the general version was called forth by the Jacobite rancor against George II and is seemingly a forceful prayer on his behalf—

Send him victorious long to reign over us

The first two stanzas of England's national anthem first appeared about 1743 or 1744 in the Harmonia Anglicana as "A song for two voices." It met with immediate popularity and on September 28, 1745 was sung in Drury Lane Theatre, London, in honor of King George. Shortly after it was printed in the Gentleman's Magazine with a third stanza added. From then on it was sung by everybody, and, because of its popularity, and not because of official sanction, came to be accepted as the national anthem of England.

The air has been adopted by twenty other nations including our own America. When Haydn was in England he was so impressed by the love and fervor with

(Continued on page 444)

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XXIV

Sonata (Italian *so-nah-tah* German, *Sonate so-nah-teh*) The most important of all the instrumental forms, the one that is the model for all symphonic quartets and similar forms of chamber music.

The word *sonata* means, in the Italian, *sounded*. It was at first applied to music that was "sounded" or "played" on an instrument, instead of being sung as was most of the earliest music of our era.

As a usual thing, the complete sonata will have four movements, though often, even with Beethoven it may have but three. If four movements, they will be generally in the order of *Allegro Andante* or *Adagio* a moderately fast *Minuet* or *Scherzo* and then a *Molto Allegro* or *Presto*. There is much variation in both the style and order of these movements, and in several instances the first is an *Adagio* or other slow movement. When there are but three movements, the *Minuet* or *Scherzo* is the one usually omitted.

The *Allegro* is the most important of these movements. It gives character to the entire composition and is called the Sonata Form or Allegro Form. It is divided into three parts or groups.

The First Part will begin with the Principal Subjects though this in some times preceded by a short introduction, usually *andante maestoso*. A Transition will lead into the Second Subject which will be in a key related to the First Subject—as dominant, subdominant, subsidiant relative minor (if the First Subject is in the minor the Second is sometimes in its tonic major) with more distant keys occasionally used. Then there is the final group, with the First Subject most often in a key different from that of its first appearance. With the classic masters this First Part almost always is repeated.

The Middle Part is a development of both the subjects and of motives from them. It is unrestricted as to form and the modulations are often rapid and numerous starting till they lead back to the tonic. Because of this liberty of treatment it is called the Free Fantasia.

In the Third Part or Recapitulation, the First Theme may enter in the original key or in a new one. There will be a Transition to the Second Theme after which the final group will glorify the First Subject, lead from this to a grand recapitulation of materials used before and from this to a brilliant and vigorous finale. This Third Part will furnish in general a reign of the Tonic Key.

The Slow Movement usually will follow the song form with its first theme, second theme and usually a repetition of the first theme in an amplified treatment. It may be in the rondo form, with the first theme appearing three or four times, a notable example of which Beethoven offered in his "Sonata Pathetique."

The last movement generally stays rather close to the form of the rondo. Mozart, even in the Marcia alla Turca of his "Sonata in A" follows this form.

* * *

Song (a) (German, *Gesang ge-sang*, French *Chant shahn*, Italian, *Canto cahn-tah*) Freely anything that may be sung or uttered with musical modulations of the voice. A lay, a poem, even poetry in general.

(b) (German, *Lied leed*, French, *Chanson shahn-son*, Italian, *Canzone cahn-tzeh'-nay*) A musical composition for a single voice, with or without accompaniment.

* * *

Song-form A simply constructed, pleasing and effective form used for presentations instrumental compositions. It consists of a First Theme in Second Theme, in style and key contrasted with the First Theme, a repetition of the First Theme with its phrases and harmonies generally somewhat simplified and a short climactic passage, or coda.

* * *

Song, The Thoroughly Composed, or Art A song with different music for each verse, or stanza in which the music follows and interprets closely the changing moods of the text.

* * *

Song Without Words (French *Chant sans paroles shahn sahn pa-rolz*, German, *Lied ohne Worte leed oh-neh vor-teh*) An instrumental composition and song like in style but usually as solo form.

* * *

Sonnetto (Italian, *son-net-to*) A sonnet with a musical setting.

* * *

Souvenir (French, *soo-vu-neer*) A piece recalling the mood or memories of a past event.

* * *

Spagnoletta (Italian *spah-nyoh-let'-tah*) A Spanish minuet or a imitation.

* * *

Spanish Dance A composition in the style of the beautiful, original and spontaneous dances of Spain.

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

"IN THE SPRING A YOUNG MAN'S FANCY LIGHTLY TURNS TO THOUGHTS OF LOVE."

THE LYNE ENSEMBLE OF THE MATINEE MUSICAL CLUB OF PHILADELPHIA
Lines Claire Quinlan Director

High Lights in the World's Famous Piano Methods

By FLORENCE LEONARD

THE SOURCES of piano-playing are twofold in harpsichord-playing although the instruments and the ways of using them have evolved so far that they differ to this twentieth century, very widely from the seventeenth century forms.

The tone and effects of the harpsichord are now known to almost every music lover for there are records and radios and numerous fine harpsichordists all of which have made them familiar. The character and tone and effects of these old time instruments are lightness and delicacy. They require, therefore, little power.

What did they seek to express? If one recalls the position of music and the music in the days of the harpsichord one pictures court life with the music as its ornament, its amusement in hours of leisure. Music was a fitting accompaniment to fête-days. It was necessary to the stately dancing. It made pictures, by imitating every sort of object, from a floating scarf to a cackling hen. It took dance measures and poured into them arabesques and trills charming melodies, and none that were wistful or sad. But beyond this the harpsichord music did not often attempt to go.

In some of Bach's slow movements and in the Sonatas and Fantasias of Mozart there appeared feeling beginning to extend its way over piano strings as it had already done with organ pipes and wind strings in the orchestra. For the tremendous emotional depths of music had been sounded by Bach in his Organ Toccatas, Choral Preludes and other works for organ or orchestra. To touch affects the light harpsichord could not pretend.

The delicate picturesque sweetness of the harpsichord required only delicacy lightness and nimbleness from the fingers. Tone-color depended on the pedals.

The Quiet Arm

IT IS EASY to understand, therefore, that the fingers alone, without the arm were sufficient to bring out them characteristic sounds. Moreover if an attempt to use the arm had been made, if the arm had been moved about as it must be in these days (consider the difference in the size of the key-board!) it not only could not have improved tone-quality but it would have disturbed the quiet balance of the hand, which was necessary in order that the fingers alone should play merely and lightly. To get a partial impression of the lightness of touch required for the harpsichord or clavichord one can run one's hands over a very old piano-keyboard and easily feel how disastrous it would be to put much weight on the keys or to displace the hand by swinging the arm about.

Therefore the beginning and ending of the piano-player's decalogue was "Quiet Arm, Quiet Hand, Nimble Fingers." There were certain individual variations in regard to the fingers as will be seen.

Bach, to whom one naturally looks for useful ideas, bent all five fingers so that the tips were on a line from 1 to 5. He was the first player to put the thumb on his line. Heretofore only the fingers had been used except in wide stretches. This line principle a very important of one in playing with finger power only.

Bach did not permit the fingers to fall upon the keys nor did he throw them to the keys. But plainly—according to Forkel—he used *finger-pressure*. Thus the fingers were scarcely lifted, but the *finger-tip* was drawn or toward the palm of the hand. This was a great aid to velocity as it transferred the power with great swiftness from one finger to another. The process used only the end-joints of the fingers—the smallest possible playing mechanism. The hand remained quiet slightly rounded in form. To this method Forkel attributes the great precision of Bach's touch.

"Strong emotion he expressed," says Kullak, not by an outward manifestation of strength but by the sparkling medium of harmonic and melodic figuration."

Books on Keyboard Technic

THE FAMOUS work on clavier playing by Bach's son, C. Philipp Emanuel Bach, was the first learned work on this subject. It was called, "Versuch über die wahre Art das Klavier zu spielen." Of striking value historically its rather casual style and lack of systematic classification render it inferior in these respects to later works. It recognized for the first time the importance of the hand as a mechanism but considers the fingers alone as the playing medium and thus added no advance over the ideas already gained from J. S. Bach.

The next important writer is Daniel Gottlob Turk who published his book in 1789 and again in 1802. He absorbed and used many of the principles of Marpurg (1755). Marpurg was unjustly the first writer to see psychology in playing for he wrote that the nerves should be kept entirely passive and the fingers should feel perfectly free "as if they had nothing to do with the playing."

But Turk's directions for the use of the fingers were more precise. "The middle finger is held bent inward, the thumb straight, the fifth finger either bent or straight, or in repose." The fingers must not be held too close together and they only should play all else being quiet"—excepting for a slight movement of hands and arms in leaps. "The hands must be turned inward as little as possible."

Mozart and Clementi

MOZART (1756-1791) who must have used much the same position of the hands which Bach used, if we can judge from the old pictures, summed up the requirements of the harpsichorist as follows "a quiet, steady hand," with "well developed natural lightness, smoothness and gliding rapidity." Tradition says, "he laid his hand as gently and naturally on the keyboard that it seemed fashioned for this latter."

Mozart's rival, Clementi (1752) was famous for his technical execution velocity, the quiet position of his hands, power and clearness in technical acquirements he probably surpassed Mozart. He had a stronger fuller tone (due largely to the English piano), remarkable octaves and double notes. Since the story goes that he trilled in octaves, it seems possible that he used some movement like the "finger octaves" which Busoni taught. (See the Busoni Edition of Bach's "Well-Tempered Clavichord.") The quiet steady hand still remained a notable and admirable part of his method.

Clementi wrote no so-called "Method," no chapters of directions for using the hand. His contribution to the literature of teaching was the purely musical one—the imposing "Gradus ad Parnassum" the mass of Studies and Sonatas the little Sonatinas. These show by what means he developed his technic—with figurations, repetitions and fingerings. But the "how" of his practice and movement they do not disclose.

Jean Louis Adam (1758-1848) was much occupied with tone-quality. He was a pioneer in making various ways of drawing out the tone by means of the finger. He held that there was an extraordinary variety in the modes of touching the keys. "Only through the touch can a fine tone be obtained only the power and pressure

of the finger are to be employed." The student should try "to imitate as far as possible the singing tone developed by great masters on all instruments, and the manifold inflections of the voice."

Johann Baptist Cramer (1771-1858) was a pupil of Clementi. In his "Method" he directs that the tone should be held "not too close nor too distant from the sides, the shoulders slightly sloping." The hands should be in line with the elbows, the knuckles flat or depressed. The extreme tip of the finger should be used in playing but not the nail. The thumb must always be kept clear the keys. The position and use of the hands were planned to cultivate an expressive touch and an even development of the ability of the two hands for florid passages.

It is significant that Beethoven admired Cramer alone of all the players of the day. His fame rested rather on the musical quality of his playing than on his virtuosity. For in mechanical skill alone or in technical brilliancy he was surpassed by both Clementi and Hummel.

Turning the Elbows in

HUMMEL (1778-1837) held the elbows turned in without however touching the body. The muscles of hands and arms he said, must be quite free from constraint and exerted only so much as to carry the fingers without laxness," yet easily and loosely. The touch must be "rather pressing nor thumping, but decided and even," which seems to mean either a low stroke or no pronounced pressure, corresponding to the modern (russian) "pearly touch." The hands were *slightly rounded* and *slightly turned outward*. Thumb and fifth finger were *on a line* as in Bertini's position. Neither hands nor fingers were brought out of their "natural position." In playing Staccato was played by drawing to the finger not by lifting the hand.

Hummel was one of those who favored the use of Logier's chiroplast, an ingenious arrangement of metal rails for preserving up and down movement of the wrist, and two metal plates to prevent any movement *excepting* the up and down movement of the fingers. Hummel made progress in the subject of fingering by grouping his exercises better than Turk and Bach had done, classifying them with regard to the style of passage which was to be fingered.

But aside from showing that the fingers, by means of complete control "must command every imaginable gradation of tone must obey for the lightest and lowest touch as well as for the firmest stroke with straining muscles" (*sic*) he does not help the student to know *how to play*.

So in spite of his own virtuoso brilliancy he did not pass on to his readers original aids to perfecting their mechanism.

Practical Aid

F. W. KALKBRENNER (1785-1849) has the reputation of paying more attention to mechanical perfection than did Hummel, and he used for some time a mechanical aid similar to the chiroplast but more simple. He was indeed more practical in the selections for his technical studies than Hummel. He is notable in being the first player to develop the wrist—to use the wrist for octaves and for staccato. For *legato* he advised, "the key must be struck with the flesh tip of the finger. For he says "by elevating the fingers or playing on the nails but little tone can be drawn out." But he proves that his ear was seeking for color when he says "The manner of striking the key must exhibit innumerable variations, corresponding to the various emotions to be expressed. One must now caress the key now, pounce upon it as the lion hurls himself upon his prey. Still, while drawing from the instrument all the tone possible avoid striking it rudely and roughly. One must at length attain to the expression of warmth without violence strength without harshness gentleness without weakness."

One can hardly take least of those three virtuosi, Clementi, Kalkbrenner and Cramer, who were at the most noted celebrated in Europe at teachers, without a glance at the character which was so clearly mirrored in the life and methods of each. Each was picturesque in his own fashion. Each possessed both talent and concentration.

An Actor on the Stage of Life

OF THE THREE, Clementi was the most versatile, the most significant, thanks to his remarkable compositions and to the fact that he published many works of great masters. Pianist composer pedagogue publisher a shrewd business man, he was besides an actor not on the stage of the theater to be sure but in his daily life.

His life may well be dated from the lives of his famous contemporaries. How many there were! For he was born in 1752, when Handel and Scarlatti were still living and in 1827 he was improvising at a dinner given for him at London. Mozart Haydn Beethoven, Schubert, Mendelssohn Schumann Chopin and Liszt rose, meteor the other shone his brilliant come to set before his own day darkened, for he lived, as Fillmore says "into the very natural of the Romantic Period." lived till extraordinary changes had come to piano playing and piano composition such playing and such composing as the elder of Chopin and Liszt typified.

Clementi's early musical training (he lived and studied in England as a young man) was based on Corelli, Alessandro Scarlatti Handel and the Sonatas of Paradies. He himself said that after hearing Mozart at Vienna at the time of the famous competition he altered his own style greatly. In this classical training one can read the origin of many of his works the reason for the scholarly character of the "Gradus" and other compositions. But these expressed his own idea of what was necessary for technical training, for over-strength of scales and passages, of combinations of thirds, for which he was famous, of the depth of meaning in an *adagio* or a *largo*. (He has said that he learned from Ramon the trick of putting the melody in the middle voice in slow movements.) Schuster said of him that his compositions "could be performed only by the author himself or by the devil," and that they required "a powerful hand a powerful mind."

Clementi's Erudition

EVIDENCE of the powerful mind was found also in his knowledge of the classics and mathematics. He boasted at one time that he had learned from Latin authors the proper turn to give to his wit, and from geometry consistency of thought. He advised the aspiring composer to note well how the Latin authors introduced their episodes in orphan plates, and "to bear in mind the saying of Quintilian, *Si non datur porta per maxim transpondair*. (If there is no door you must break through the walls.)"

Of his skill as an actor he gives a pleasant illustration in his letters from Vienna, where he pretending not to notice Beethoven (whom he found in restaurants which the latter frequented) and by other wise manoeuvering he fairly roused the composer's interest, and obtained an invitation to Beethoven's house. Thus he came by the manuscript he sought for publication. He wrote down the price as "exorbitant" in his jubilant letter to England. I at first made a conquest of the haughty beauty" he said. And the Titan wrote to a friend "I may hope still to easily to recover the deserts of a true artist."

But this gone Beethoven. These "deserts" were not immediately forthcoming and in fact it is not known whether Beethoven's repeated requests for payment were ever granted by Clementi and Company.

Clementi's whimsicality and caprice, as well as his enthusiasm for musical conversation have been described in an account of his visit to Berlin in October 1784 when festivities in honor of Prince Henry of Prussia were being celebrated. "There came also" (to the feast) a stranger clad in a dress coat which descended to his ankles he had a long beard and a gray round hat. He forced his way through the crowd right up to the tent but the sentinels on duty drove him back.

"Ao hour later he returned with cinnamon chin and splendidly attired. 'Make way' cried the guard for the foreign gentleman. He was shown into the tent. Tea was offered to him and he was then bidden to join the dances. The stranger was the famous maitre Clementi."

At about this same time he visited the shop of a piano merchant and wandered about, trying various instruments. "He played as if he had three hands" wrote the merchant. At last the Turk changed him with being Clementi. We met with sullen looks," he writes, "I, the three thunderclouds over the Cimmerian sea of which Milton writes. He was grave, annoyed, and glared at me with wild angry looks. Gradually we grew tolerant to each other and he assured his noble Roman countenance he came with me to my library. Ar we had much to talk, until he remained to dinner, and he never had not made an end of disputing and clamoring, he stayed over the night."

The same writer remarks of the Scottish Clementi's musical career "an urban shock struck, Clementi not over that the bell gave out the harmonic 4th (the 18th) instead of the 8th."

Moscheles on Clementi

MOSCHELES writes of the famous pianist in London, in 1825. Every virtuoso expectation are raised to the highest pitch, for Clementi has not been heard for many years. He inspires some in those who Handel and carries us all away to the highest enthusiasm. His fire burns with the fire of youth those of his hearers grow thin. Clementi's playing of his youth was marked by a most beautiful legato a supple touch in lively passages and a most unfailing technique. The remains of these qualities could still be discerned and admired, but the most charming things were the form of his improvisations full of youthful genius."

Kalkbrenner's career was hard and prolonged. He had a reputation for both forceful and decent, and his contribution to piano literature does not compare in originality or nobility with that of Clementi. Nevertheless, he made a definite step forward in method. He was a dominant personality, though not the actor that Clementi was.

His father possessed that sort of artistic temperament which must ever seek new scenes which not only turns from country to country, but is somewhat unstable in his choice of occupation. He however he really applied himself in music. His artistic symphonies were broad and he taught for his talented son the familiar aquatint with many forms of art. Thus his travels he spent much time in the art galleries making sketches and notes for the benefit of the boy.

But the son could not be expected to teach a wandering life to develop either stability of techne or stability of character so it is not surprising that the father loved him, after various hairbreadth escapes from catastrophes of travel, deeply interested in mathematics fencing riding and the use of the lance.

Kalkbrenner had meantime graduated

(Continued on page 444)

A SPRING IDYL

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE to Assist Supervisors in Securing Practical Advice and Information Upon Important Musical Educational Problems

Any reader of The Etude Music Magazine is entitled to the privilege of having questions answered in this department. Merely send your question to The Music Supervisor's Forum, care of The Etude Philadelphia, Pennsylvania. Our specialists will find pleasure in giving their best of service.

Preparation for Rural Teaching

I reside in a portion of California that does not offer a field to music teachers of the piano on account of the present over-crowded condition of the profession. I prefer to settle in a two year Normal Piano Diploma from the music schools and an Artist's Piano certificate from the Los Angeles Conservatory of Music and Arts.

I am twenty-two years of age married and have no children. My father's is interested in the study of music and directs a orchestra which I assist in local theaters and social organizations.—G. M. P.

With your experience and training as a teacher of piano you might prepare for the field of school music teaching either in a full time or part time capacity. Brief normal courses are given in summer for the supervisor of music.

Work of a supplementary nature might be presented in a rural community where the cost of supervision is prohibitive.

Apply to a nearby supervisor of music for information. The field of school music however requires as much preparation as any other teaching situation and there are no short-cuts to fitness of full normal training. State standards differ and it would be well to get advice regarding certification from various state departments. I suggest that where you may wish to locate.

(CARL L. LINDSAY)

Appropriate Drill for 1932

I shall appreciate very much any suggestions or information you can be kind enough to offer for a piano and expression joint recital requiring about thirty to forty minutes. We used a second drill with Jumpin, rope drill which we did. Now practicing for 1932 but I feel I need more and more. Very broad experience we have had. Indeed in call upon you for advice.

If I knew the age of the thirty persons who are to take part in your joint recital my advice would be more valuable. However judging from your previous recitals I should say that the dances of colonial times done in costume might make a very suitable recital for this year as this year is that of the George Washington Bicentennial.

MARELLE GLENN

Entrance Requirements for Music Teaching Course

What is required of a person to be a public school music teacher and what is necessary for entrance to a music college which teaches this line of work?—L. H.

A rapidly increasing number of states require of the supervisor of music in the public schools four years of part high school training in an approved institution, with a degree. Even in States not requiring the degree the larger cities and more important school systems require that the supervisor hold a degree. Thus music is placed on a par with other major subjects. For many years a college degree has been required of teachers of language, science and mathematics. That similar preparation is now required of teachers of music is the most complete and practical recognition of music as a major subject. Some states still license supervisors of music on completion of two years equivalent of post high school training. However the number is rapidly decreasing as the trend is decidedly toward the four year requirement.

Teachers colleges and universities offering courses for supervisors of music require for entrance graduation from a four-year high school and an acceptable singing voice together with a high degree.

Musical talent. Many institutions require also that the students, student be able to sing at sight simple music to write from hearing it any simple groups of tones and to play hymn and folk tunes and simple accompaniments on the piano.

HOLLIS DANN

Qualifications and Rulings

Can you send me a list of the schools I may enter to complete the Music Supervisors' Normal Conference bulletin survey of Material for School Orchestras?

Also please send me the rulings of the Southern Association of Colleges and Secondary Schools and the National Association of Music Schools pertaining to credit to be given in music to high school students. In just what way is it necessary for a teacher to qualify herself so that her credits may be accepted. Thank you.—L. B. G.

(1) Apply to the office of the Music Supervisor National Conference, Mr. C. C. Buttleman, Secretary Jackson Boulevard, Chicago Illinois for the bulletin, "Survey of Material for School Orchestras."

(2) Consult Survey of College Entrance Credits and College Courses in Music," prepared by The Research Council of the Music Supervisors National Conference in cooperation with the National Bureau for the Advancement of Music published by The National Bureau for the Advancement of Music, 45 W. 45th Street, New York. Information concerning the requirements of colleges in Southern States will be found here.

(3) No private teacher can prepare students to enter a school music department in a university. Applied music study taken with private professional teachers may however be offered for credit in secondary schools and higher institutions under certain conditions.

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Bachelor of Music Degree

I am in work for theatre for my child, organ. I wish information concerning the status of music in the high schools of the greater cities.—A. R.

The usual procedure is to send a well planned mimeographed questionnaire to progressive cities and educational departments of states to obtain such information.

Consult "Music in the Junior High School, by Beattie McConathy, and Morgan, bulletin issued by the Music Supervisors National Conference, care of C. V. Buttleman, 64 E. Jackson Boulevard, Chicago Illinois and reports obtainable from the National Bureau for the Advancement of Music, 45 W. 45th Street, New York.

GEORGE L. LINDSAY

Judging a Singing Contest

In our grammar school contests the singing we want to provide the judges with a suitable judge's sheet specifying points to be considered in judging children's voices in the from ten to fourteen years. Do you have a sheet that gives the points to be judged upon and their respective grades or percentage rates? If you do we feel have such either may I ask what values should be placed upon your idea of the value of each point in such a contest as I have mentioned? The contest will be held for both boys and girls.

Any other information that you may send me regarding history concerning and turn singing will be appreciated.—E. L. T.

From your inquiry I have drawn the conclusion that your contest is on solo singing rather than in group singing. I feel that freedom of tone production is of first importance. Too many persons feel that hushed singing is safe. I feel that there is little choice between hushed singing and yell up both are bad because they lack physical ease. If there is physical ease the tone is safe. Therefore in a grammar school contest I would give fifty per cent to freedom of tone.

As long as breathing is a matter of phrasing and young children should consider it only an element of phrasing I should give twenty per cent to phrasing. I should give twenty per cent to interpretation and ten per cent to stage presence.

MARELLE GLENN

Material for School Orchestras

Kindly send me your Survey of Material for School Orchestras."

A copy of the Survey of Materials for School Orchestras may be obtained from the office of the Music Supervisors National Conference, 64 E. Jackson Boulevard, Chicago, Illinois (C. V. Buttleman, secretary)

GEORGE L. LINDSAY

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

(FAMOUS BAND TRAINER AND CONDUCTOR)

Orchestral Voices

The Flute

By Arthur Olaf Andersen

NOT EVERY one, no matter how musical, can become a flutist. This is not because one may not have an aptitude for this agile, coloratura, woodwind voice but because there may be some slight physical shortcoming such as the shape or setting of the teeth or the mold of the lips or the inability to respond instantly to the fluid metrical divisions of typical flute music.

The flute, for which Frederick the Great manifested such a fondness, is an instrument without a mouthpiece the tone being produced by blowing across a circular hole bored near one end of the tube. Thus the flute is called a woodwind without mouthpiece but with embouchure. By embouchure is meant the use of the lips upon the vent or against the mouthpiece when the instrument being used has one of several varieties of reed or cup apertures through which to stimulate vibration by use of the lips and breath.

Woodwind Pipes

WOODWINDS are constructed of two kinds of pipes the cylindrical and conical. In the cylindrical pipe the hole is bored through in an exact circle, the diameter being the same throughout. The conical pipe is bored in such a manner that the diameter of the hole at one end of the pipe is smaller than at the opposite end, thus tunnelling very gradually away from the smallpiece until becoming larger as it nears the bell or outlet of the tube.

The cylindrical pipe has two properties *first* the air-vibrations travel not merely from one end of the tube to the other but back again as well. Thus the note produced is one octave lower than it would be were the pipe conical and of the same length. Thus is the clarinet capable of producing middle C with but one foot of pipe where the oboe requires two feet for the same tone. *Second* the clarinet overblows a twelfth that is, the fundamental reed may be reproduced an octave higher not by adding new holes for keys but by opening a so-called speaker key enabling the player by means of embouchure, to divide the vibrations of the air column and thus reproduce his fundamental scale a twelfth higher.

Conical reed-pipes have two qualities. *First* the air vibration pass through his the one length of pipe. The note produced is an octave higher than it would be if the pipe were stopped. *Second*, by overblowing, the result, created through the same fingering but by a different embouchure, gives the fundamental scale an octave higher. The change in embouchure causes the vibrations to be divided into a half or some other fraction of their former length, thus making the range an octave, a twelfth, or another interval higher.

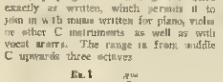
The flute is cylindrical in form as are also the piccolo the fife-flute and the bass-flute.

Producing the Tone in Woodwinds

WOODWINDS vary as to means of tonal production. As has already been mentioned, the flute has no mouthpiece. Clarinets, saxophones and the bass set-horn have single beating reed mouthpieces which when set in motion by the pressure of the breath blast against the table at the mouth end of the pipe, rapidly opening and closing the aperture, thus producing the necessary tonal vibrations. The oboe English horn, oboe da caccia, bassoon double-bassoon and the saxophones employ double flexible reeds in the mouthpiece. The two reeds are bound together in a slightly arched fashion. The opening between the upper end of the bound reeds of cane is very small. By a pressure of the lips the aperture widens and the breath being forced through effects the rhythmic opening and closing of the strips thus causing the vibrations of bound to flow through the pipe.

The flute not having reeds with which to concern the performer is a much easier instrument to play than the other wood wind up to a certain point. For the reason it should be a popular amateur accomplishment. It is a non-transposing value, playing and reading the notes exactly as written, which permits it to join in with music written for piano, violin or other C instruments as well as with vocal scores. The range is from middle C upwards three octaves

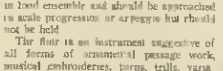
Ex. 1



The two lowest semitones, C and C sharp, are not of great use except in *f* or *ff*. The three top semitones, B flat, B natural and C, are inclined to be shrill and uncertain in intonation. They are possible in band ensemble and should be approached in scale progression or arpeggio but should not be held.

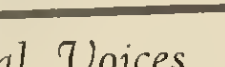
The flute is an instrument suggestive of all forms of ornamental passage work, musical embroideries, turns, trills, variations, coloratura, and so forth and is as well useful as a melody carrying medium a rippling, light-hearted minuetto swift, sure and capable. There are a few technical difficulties that the flute is incapable of surmounting. These are principally trills on the following notes.

Ex. 2



which the mechanism of the instrument renders impossible. These unplayable trills are in the rarely used portions of the flute range the remainder of which

Ex. 3

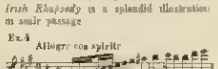


is as flexible that it is ample for almost any single-melody expression. As an example of agility in fast tempo, this frequent from Victor Herbert's well-known *Irish Rhapsody* is a splendid illustration in scale passage

Ex. 4

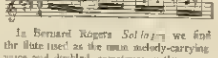
In Max Reger's "A Romantic Suite" we find the flute in elegant embroideries against the oboe and clarinet which carry the melody in a quite different rhythmical figure

Ex. 5



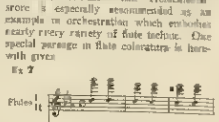
In Bernard Rogers' *Soliloquy* we find the flute used as the main melody-carrying voice and doubled sometimes in the upper octave or in unison with the first violins

Ex. 6



Richard Strauss' Ein Heldenleben" score is especially recommended as an example in orchestration which embodies nearly every variety of flute technic. One special passage in flute coloratura is herewith given

Ex. 7



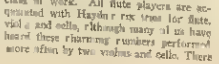
The flute, while used in all important orchestral works, is especially adapted to the small ensemble although there is not a great choice of music available for this class of work. All flute players are acquainted with Haydn's six trios for flute, violin and cello, although many of us have heard these charming numbers performed more often by two violins and cello. There are more woodwind [illegible] your available than there are [illegible] and string units, this being true [illegible] since the advent of the Barrere [illegible] which was the first organization in America to bring forward as a musical [illegible] this special type of co[illegible] chamber music. These woodwind [illegible] are now springing up in [illegible] every large center in the country and many of our best composers have written brilliantly and effectively for them. [illegible] of these compositions, the flute plays a very important part. In Leo Sowerby's offering, *Pop Goes the Weasel* written [illegible] the Chicago Woodwind Ensemble [illegible] flute rings the following humorous passage

Ex. 8

Other members of the flute family are the piccolo, the Eb or Ter[illegible] the alto flute (erroneously called the bass flute) and the real bass flute.

The piccolo is the smallest member of the flute group. It is barely half the length of the regular flute, and its bore is correspondingly smaller. Thus results in an instrument pitched one octave higher than the regular instrument

Ex. 9



This instrument is a transposing one so that otherwise there would be a necessity for reading so many leger lines and spaces above the G clef that the performer would be extremely confusing. It is therefore customary to notate the piccolo and octave lower than it actually sounds.

The song of the piccolo is clear penetrating and unmistakable to the listener. Its uses in the large orchestra are rather limited, but its high, squeaky shrill voice is useful for certain desired effects especially in *tutti* passages with full orchestra performing in *ff* or *fff*. Its bark, whistling scale passages are familiar to all who attend symphony concerts, and its trills on high tones are obvious even when the full orchestra is doing its best. Its quick scale passage work, both up and down, makes it useful in depicting the elements. It is often employed in melody doubling in unison with or an octave above the flute. It is also used for exotic effects in oriental music, for the quirk turning of humorous figures or scherzo or other

(Continued on page 439)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING WILLESLEY COLLEGE

Aching Forearm

For the last two months I have felt a peculiar gnawing ache in my forearm, sometimes more and sometimes less, sometimes caused by excessive practice and sometimes without apparent cause. I have rested for days without getting relief. Have changed my hand position thinking it might have something to do with it. Now I'm I am able to overhit it. What would you advise?—Q. K. Y.

I may be, as you suggest that the trouble is such from practice in which case you should consult a physician. Before doing so, however I would try plenty of [illegible] exercises, many of which I have [illegible] reprinted in the Round Table page. Slight tension in the wrist while [illegible] very work disastrous results [illegible] several minutes before beginning practice in allowing your hands to [illegible] freely from the wrists and on [illegible] highest pronunciation of tightness or [illegible] in the wrists as before. If your [illegible] is a medical one, perseverance in [illegible] will cure the difficulty.

The Scope of Music Study

I am a junior in high school and [illegible] my music study after school hours. After studying piano for [illegible] years under a local teacher I feel that I was prepared to [illegible] any conservatory of music. A friend of mine recently has told many subjects which I should studied before starting in such a school. These subjects include harmony counterpoint form, music history phrasing modulation, [illegible] I know very little about what to study?—M. F.

I [illegible] you to send for the catalogues of three music schools which will [illegible] your requirements. You should [illegible] have a knowledge of the fundamentals of music, which may be gained from the study of such a book as Cooper's "Rudiments of Music."

In a conservatory you will naturally enter a class in theory which will take up such subjects as you mention. It will be of advantage to you if you study previously by yourself such a book as P. W. Orem's "Harmony Book for Beginners."

Music is a vast subject, with many by-paths. But to one who really loves music its study is a continual delight.

Touch and Technic

I would like to ask a few questions regarding Mason's "Touch and Technic" Volume I.

(1) Page 41 Section 30. Here are six possibly fifty in ten minutes, one of the first sixteen in sixteen and No. 1 Lesson in the Instructive Duets Nos. 29 to 40, with each hand fingers in turn and both hands together.

(2) On Page 22 the directions say to apply various degrees of force to the first legato as well as to the moderate forms. Does this mean staccato as well as legato in these various forms?

(3) Section 39. He says "If octave preparation is desired a sequence of this kind will add about four octaves in one." I have found it impossible in this fashion thirty in sequence and an octave sequence with hands separately and together by the about time of fifteen minutes. How is this?

(4) Also, are Nos. 34 38 and 39 to be played in various degrees of force and staccato as well as legato?—E. H.

(1) Notice that Dr. Mason says "The student is cautioned against undertaking too many of these exercises in the practice of a single day." See all ten minutes daily for the work, and go as far as you can. The time specified refers to perfect rhythmical of the exercises and may be too short for one starting upon them. Furthermore, some of the exercises such as these you mention, will doubtless or may more time. In this case, practice perhaps a half or given set of exercises on one day and the other half the next day. (2) All the exercises on this page are to be played with both the "mild staccato" and the legato touches. (3) The answer to question 1 applies also to this question. Never hurry over your work for the sake of accomplishing a given amount in a certain time. It is much better to delay and to observe strict accuracy and tone. (4) Yes. Different degrees of force are always beneficial while the "mild staccato" as well as staccato is here also intended.

Schools of Technic

What is the essential difference between Mason and Leschetizky's systems of technic? I mean, considering studied or taught either. My teacher is founded on Mason's work and Czerny and Bach or Jozefy and the Chopin Etudes. Is there any advantage in changing to Mason's Touch and Technic in place of Czerny's—Dispensa.

Different technical systems do not necessarily antagonize each other but as a rule certain special points are more stressed in one than in the other. Leschetizky for instance, agrees with many of Mason's conclusions although he places special emphasis on the use of arm weight and on keeping the fingers in contact with the keys, rather than on raising them high in the air.

Mason's Touch and Technic may perfectly well be used with Czerny's studies since the former cultivates finger dexterity by special exercises while the latter applies this dexterity to more formal composition.

Lack of Precision

I have a pupil, a girl of seventeen who has studied for three or four years before she came to me. She is extremely careless about her hand-position, rhythm and rhythm. It is quite a struggle each lesson to have her play a study or piece accurately since she looks in rhythm or a slip of a finger means sliding to her. she goes right on. I am correcting it whenever I can, she is forced to stop reads quickly and wishes to play pieces beyond her grade.

Will you kindly advise a course of study for her? She plays Chopin's *Sonatine* and Beethoven's *Impromptu* in C Sharp Minor fairly well. The latter is the type of piece she wishes to play. Would you suggest the use of Mason?—M. B.

The pupil evidently needs thorough training in fundamentals which have been woefully neglected. Without these she never will become a satisfactory player. Have her each week some carefully prescribed technical material on which she should spend the first quarter of her practice time. For a part of the time, at least she should practice her technical work with the metronome. Hanon's studies are excellent and these may be supplemented or alternated with James Francis Cooke's "Mastering the Scales and Arpeggios" Without "putting her back" to very easy music choose for her studies and pieces for the present which are mainly technical in their demands. For the former Berens "Velocity Studies," Op. 61 are especially good. For the pieces, try some of these Haydn, *Gipsy Rondo* Chopin, *Waltzes*, Op. 64, No. 1 and Op. 69 No. 2 Godard, *Second Waltz* MacDowell *Hungarian*.

In learning any one of these, have her practice, perhaps for the first week, the part for each hand alone. Insist on slow practice, counting aloud and again call on the metronome if necessary.

Early Materials

What material would you recommend for a student, aged twelve, who has finished Williams' First Year at the piano and the sharp major scales? She has a small hand.

I have a twelve-year-old boy who is now studying Burgmüller's Op. 100. What would you suggest that will appeal to his boyish imagination?—M. B.

Frederick A. Williams' "Short Pieces in All Keys" is excellent for the first pupil. For other pieces, try *Two Folk Tunes*, arranged by Mrs. C. F. Kennedy *Dreamy Waltz* by R. J. Pitcher.

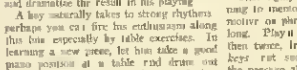
For the second pupil, I suggest Sartorius "Second Year Study Book." For pieces, these ought to appeal to him. *The Big Parade* by W. A. Jackson *The Jumping Jack* by E. R. Kroeger *Bird Calls*, by N. Louise Wright *At the Fancy Fair* by C. W. Lemont.

A Refractory Boy

A boy pupil, of nine, thirteen years old, is a very "pesky" nature and refuses to show his least interest—in first books the other way when being taught. I have used every possible means of approach. His mother insists that he take lessons even against his wishes. He insists on playing everything quickly. It is perfectly satisfied with mistakes and has no idea of rhythm. I feel sure that his books are not too hard. Can you suggest any other approach to him?—D. A. P.

Any approach to him must be in the direction of something in which he is especially interested—football, auto, riding, skating and the like. When such an interest is discovered, centre his work about it. Give him a march like piece and make each section represent a phase of a foot ball game. Let him write out just what the players are doing in his imagination, and dramatize the result in his playing.

A boy naturally takes to strong rhythms perhaps you can fire his enthusiasm along this line especially by table exercises. In learning a new piece, let him take a good piano position at a table and drum out with his fingers first the beats and then their dynamics using the proper rhythms. Teach him to give plenty of accent to each first beat, and to work up each phrase to its climax. In C. W. Lemont's *Memory* for instance, he drums out the first phrase as follows



Once fasten his attention by such devices and your task will be considerably lightened.

Brief Practice Time

A girl of fourteen who has been graduated with two lessons a week for nearly four months and who has memorized sixth grade pieces for recitals, finds that she now has but a half-hour a day for practice during the school year.

Has any teacher given her orderly series and fingers exercises with or melody memorize. Would not sight reading of the classics should take best interest and keep her more alert till the summer vacation? Is not interpretation more important than mere technic or memorizing? Should you change teachers regardless of professional loyalty?—Mrs. M. A. S. C.

I certainly do not approve of devoting her short practice periods solely to pure technic. While such technic should not be neglected, the bulk of her practice should be put upon work of genuine musical value.

Let the first five or six minutes of the half hour period be devoted to scales or peggios and so forth. Eliminate for the present formal studies, such as those of Czerny, and divide the rest of the time between a fragment of a classic, such as a Mozart or Beethoven sonata, and a short perhaps more modern piece which may easily be memorized such as MacDowell's *Hungarian*.

To practice each week sections of worth-while poetry in this way would, I believe, be more effective than mere sight reading which could be advanced by occasional duet playing with some comrade or by playing as you target in spare hours outside the regular practice periods.

Artistic interpretation is the chief object for which the pianist should strive. It is helped not hindered by good technic and especially by memorizing.

Loyalty to your teacher is almost necessary for effective work. There sometimes comes a point, however when a new teacher is to be recommended as an inspiration and a source of new and valuable ideas hence loyalty should not be carried to an extreme.

A Method of Memorizing

What is the best method of memorizing piano music? I often was successful in memorizing, and my pupils have the same difficulty. I have been taught to memorize away from the piano, note by note and measure by measure, and naturally am a fervent this method. However this process is so slow and so tedious that my pupils hate to do it.—L. H. S.

Then rightly learn a piece before beginning to memorize it. Then take the first motive or phrase—not over two measures long. Play it once carefully with the notes, then twice, from memory, on *top of the keys* not sounding them. Finally play the passage aloud from memory. Repeat this process with the next short phrase then put the phrases together. Now do the same with phrase number three, then with two and three together (not going back to the beginner's at any time). Continue with phrases three and four, four and five, and so forth to the end of the passage you are studying which should be short—not over a page long. Do not now try to play the whole passage but next day go through the memorizing process again, perhaps with longer phrases. Follow this plan of procedure until the whole piece is mastered.

"Chopsticks"

A Musicological Mystery

By Alfred V. Frankenstein

This excellent article is reprinted from "The American Mercury" of March 1932, by permission of the Publishers.

TWO-AND-A-QUARTER centuries ago Bartolomeo di Francesco Cristofori, harpsichord maker to the Grand Duke of Tuscany had an idea. Cristofori's idea was innocent enough, and he could not foresee that it would change the aspect of the world. He made a *gravicembalo con piano e forte* for his patron, an instrument of strings, hammers and a keyboard, the distinctive feature of which was that any single key could produce both loud and soft tones. He could not look ahead to a day when his instrument, its long range reduced to the single word *piano* would stand, an ill-tuned article of neglected furniture, in the drawing-room of the *bourgeoisie*.

Now the instrument that Cristofori brought into the world is in no way a noble creation. It is not the fault of the piano that everyone, musical or unmusical has at one time or another toyed with its white ivory keys. Nor is it its fault that before there was machinery for recording and broadcasting of cheap music young ladies learned how to mutilate the keyboard well enough to render selections." Since there was then no broadcasting or recording thousands of composers throughout the Nineteenth Century ground out literally millions of pieces of bad music that was sufficiently easy for casual amateurs to play. The phonograph and the radio have completely killed this branch of the music industry but the library shelves clog with a vast waste of these dead ephemerae.

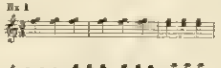
Equipped for Battle

FULL classification of them awaits the attention of the scholarly necrophiles but in a quick glance one may distinguish three varieties. First of all comes the heavy artillery including the "battle pieces" like the legendary "Battle of Prague" for this class of compositions many pianos were equipped with a fantastic accessory known as the "Janissary pedal" by means of which a drum and cymbal hidden in the bowels of the box could be made to sound. Under the heading of heavy artillery one may also place the operatic fantasias with their many cadenzas. Then there are the waltzes, the "dreams" of this and that and the suave idyls. Together these make up our second variety. Last of all there are pieces that should really be classified as parlor tricks and not as musical compositions. For they are intended for people who cannot play the piano at all, and they consist of little scrubby tunes to be played with one or two fingers. "Chopsticks" is indisputably at the head of this third class, and "Chopsticks" was not even intended to be played with the fingers but with the side of the hand.

"Chopsticks," indeed alone survives its period. "The Battle of Bocca Vista" "Monastery Bells," "The Awakening of the Lion," "Star of the Sea," and "The Last Waltzes of a Maniac" have gone to dust with the swarming millions of their kind, but "Chopsticks" is probably quite as well known today as it ever was in the era when one finger waltzes formed part of every music dealer's stock in trade. "Chopsticks" has become part of the Americana folk tradition very few who play it today have ever seen the music and many do not even know that it has ever been published.

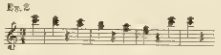
But "Chopsticks" has been published and copiously. Musically, all the editions agree. The piece consists of two sixteen-measure periods the first one of which opens as follows

Ex. 1



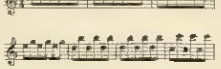
The opening measures of the second period are

Ex. 2



Then the entire waltz is repeated in a varied form. The first section goes like this

Ex. 3



while the second is ornamented with a one finger *glissando*. In most of the printed copies the piece is given both as a four hand duet and as a solo. In either case the accompaniment consists of nothing but an oom-pah-pah bass on the tonic and dominant chords.

When we compare the editions on other grounds than their musical contents we run into the first of the many mysteries connected with this immortal composition. While the music is the same in all editions the title varies. In early editions it is called "The Celebrated Chop Waltz," in later printed versions it bears the title, "The Celebrated Chopsticks Waltz," or simply "Chopsticks." One edition that published by Richard Saalfield of New York in 1879, gives both names, the second on the title cover and the first inside over the music. Saalfield was a publisher of the kind that issued "reprints" of foreign hits in the days before the international copyright. His edition of our piece was printed from an engraved copperplate, so that the title above the music could not easily be altered. But the fact that he gave the name "Chopsticks" on the cover indicates that the composition was known by the latter title, in America at least two years after its first publication, in Glasgow in 1877. In Saalfield's and other editions the title "Chop Waltz" is elucidated in the following footnote to the prima part of the duet version.

This part must be played with both hands turned sideways the little fingers the lowest, so that the movements of the hands imitate the chopping from which the waltz gets its name.

Musicians of the tribe of Allan have flourished in Glasgow since the Eighteenth Century. Three generations ago one of the family went into the allied trade of the dancing master. But Dancing Master Allan had pronounced musical tastes for he named his three sons Handel Haydn and Mozart. He also had a daughter to whom he gave the ambitious name of Euphemia Amelia. In 1877 of the enterprising Mozart Allan went into the music publishing business and among his first efforts was the publication of the first printed version of the composition we are here concerned with. It appeared in the year mentioned, and bore on its title cover the following

The Celebrated Chop Waltz. Arranged as a Duet and Solo for the Pianoforte by Arthur de Lalli.

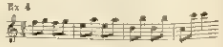
Arthur de Lalli was the pseudonym of Mozart Allan's sister Euphemia who in 1877 was sixteen years old. While the name appears on later Mozart Allan editions and on the edition of another publisher as composer it is apparent from the above title page and from other and more urgent evidence that, at least for a moment, that Arthur de Lalli was merely the arranger and not the original author of the music.

After a long and laborious investigation, I must confess that I do not know who music Euphemia Allan signed to the composition bearing the title "Chop Waltz" or "Chopsticks." It was published before the Allan edition of every English and German and English hand-book of musical literature. The Library of Congress the central library of the library and the files of British Museum are to be believed Euphemia Allan to doubt knew what Arthur de Lalli original was but the Allan [illegible] cause to tell.

Mr. Mozart Allan Jr. [illegible] enough to send me two copies of the [illegible] as published by him, but he declined [illegible] any relevant information. Miss Euphemia Allan, who is still living in Glasgow, has failed to answer my repeated [illegible] for light on the subject. For [illegible] information concerning the identity of Arthur de Lalli I am indebted to Dr. [illegible] George Farmer the well-known musicologist of Glasgow.

In 1877 the very year in which the Allans published "The Chop Waltz" one of the adopted daughters of Alexander Borodin the Russian composer expressed her desire to play a duet with her famous father. Borodin objected that the child could not play the piano. She insisted that she could and, going to it, banged out the following tune

Ex. 4



This it will be seen immediately is nothing but a 2/4 version of our Example 3 from "The Chop Waltz." Borodin calls it "The Cotelotten Polka, which is so popular with the little ones in Russia." *Cotelettes* is a German adjectival inflection of the French word *côtelette* which means a cutlet. And a cutlet as everyone knows, is a chop!

Borodin was much amused at the idea of playing a duet on this theme. There and then he improvised a polka for the secondo, the primo consisting of Example 4 played over and over again. He wrote

(Continued on page 456)

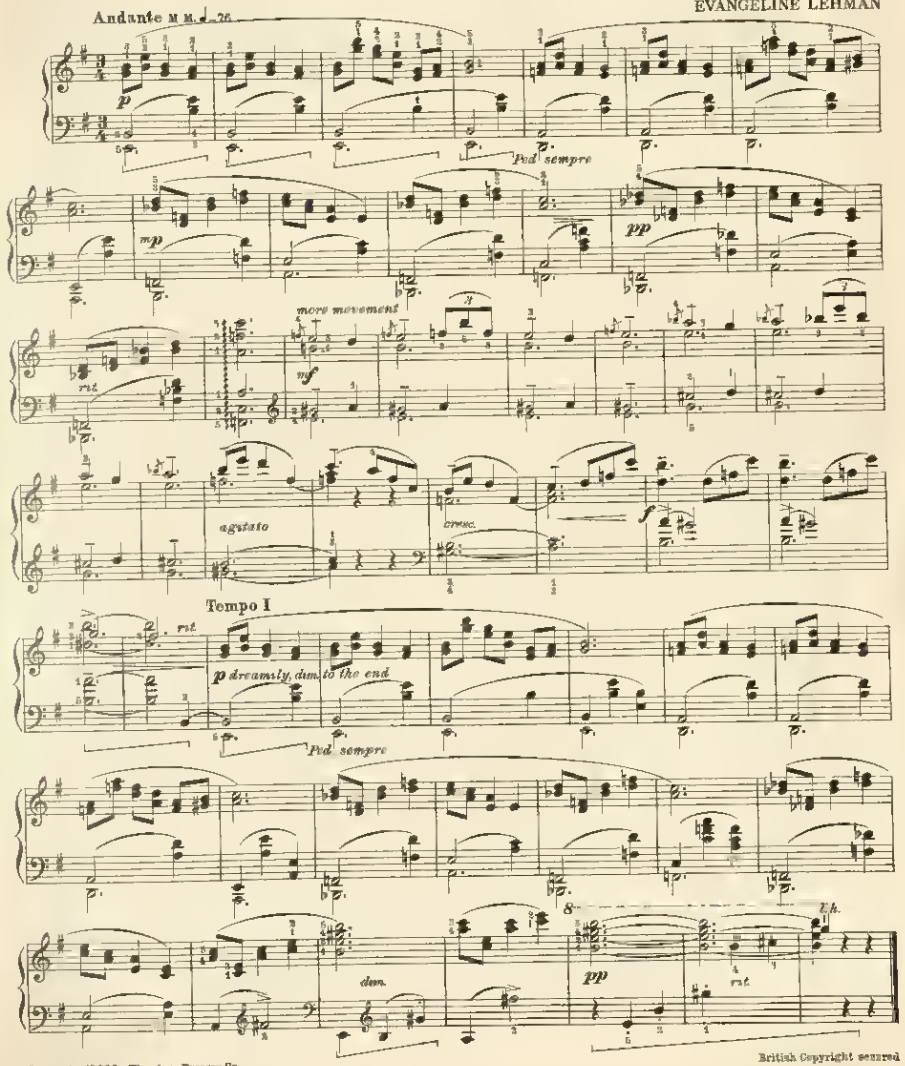
THE CHOPSTICKS VIRTUOSO IN THE FIFTIES
From a contemporary French caricature by A. Bouchet

FASCINATING PIECES FOR THE MUSICAL HOME

A SCANDINAVIAN MOTHER'S LULLABY

Grade 4.

EVANGELINE LEHMAN



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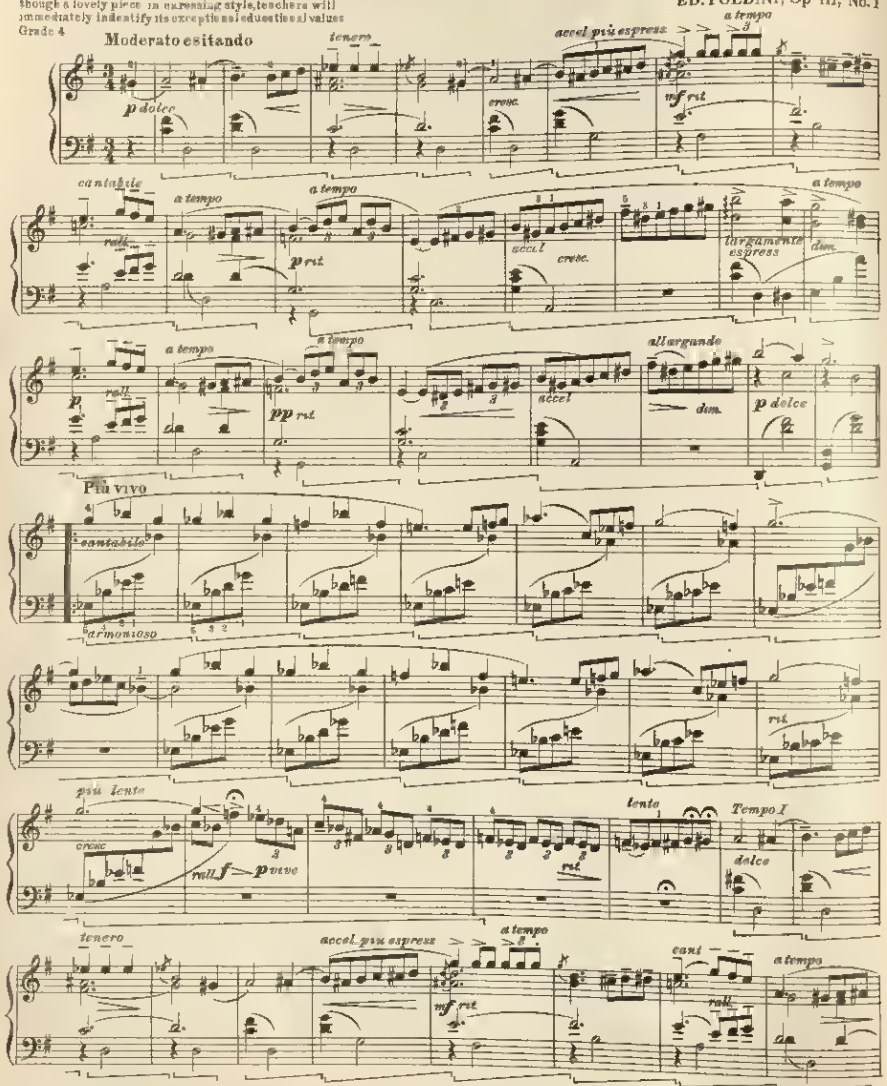
LAVENDER

ED. POLDINI, Op 111, No. 1

Another recent ingratiating specimen of the work of one of the greatest living composers for the piano. Although a lovely piece in caressing style, teachers will immediately indentify its exceptional educational values.
Grade 4



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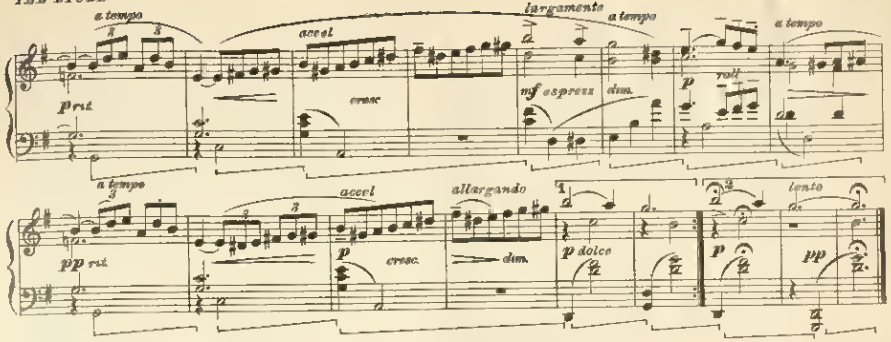


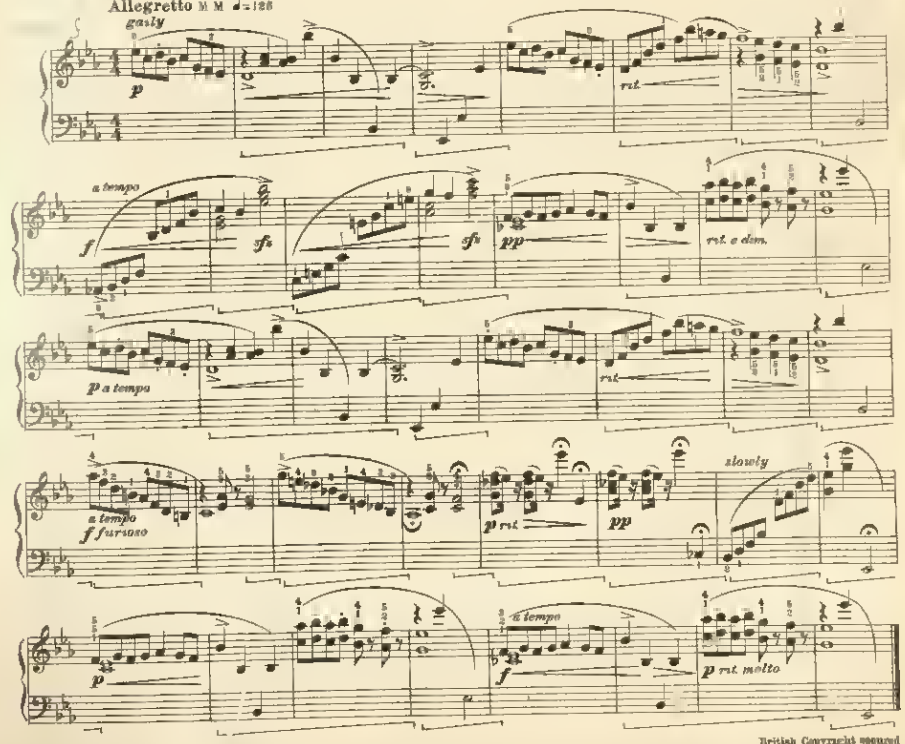
A pleasing novelty and a valuable study. One student said recently "I get a great kick out of playing it." Grade 3

FOREST ECHOES

FOR RIGHT HAND ALONE

PAUL BLISS

Allegretto M.M. ♩=126



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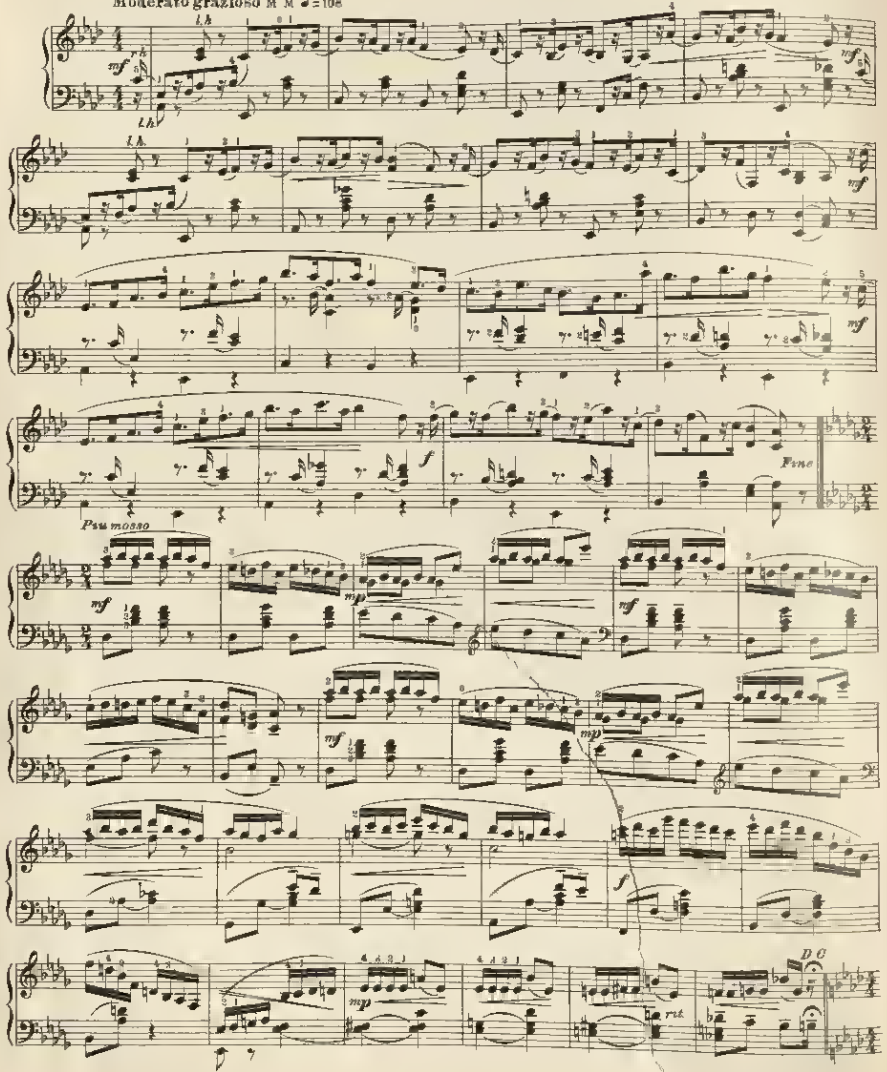
MAPLES IN SPRING

This well-known Canadian composer and teacher seems to have caught the sway of his own native maples in this delightful piece Grade 4

WM. CAVEN BARRON

Moderato grazioso M M ♩=108



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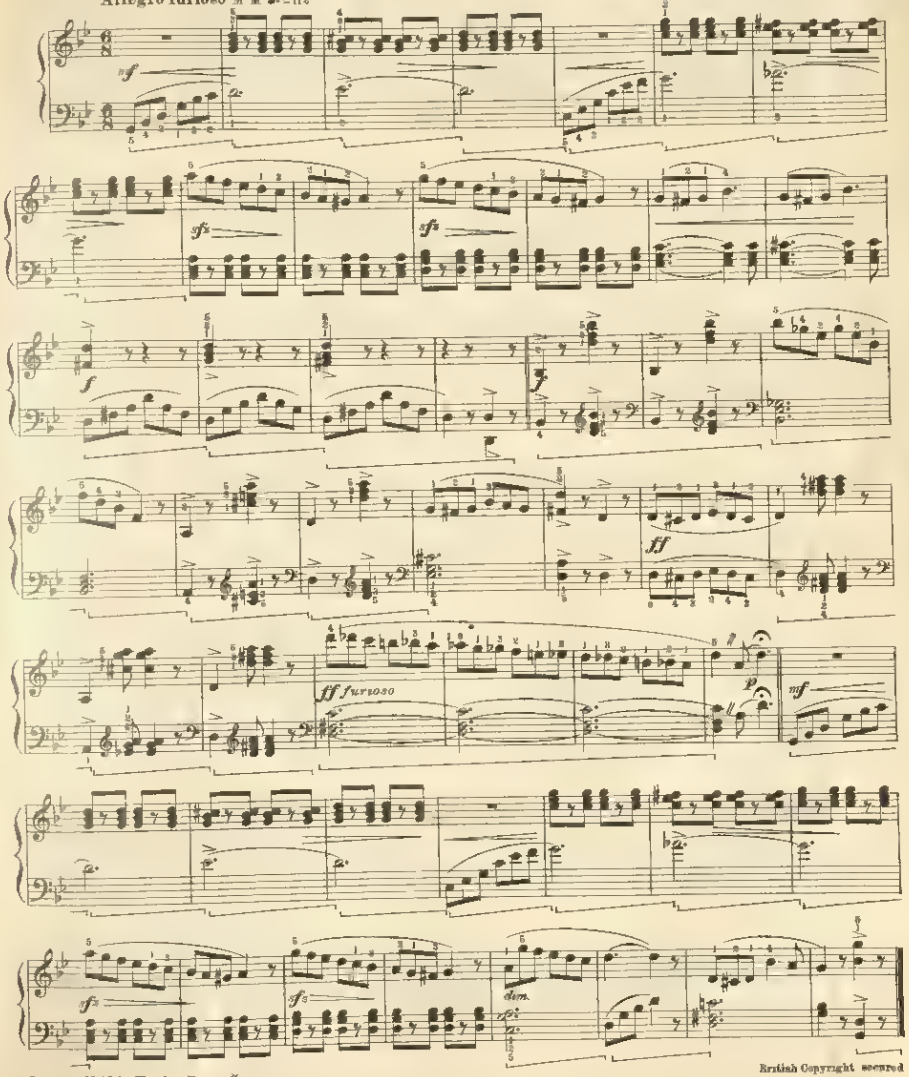
NIGHT ALARM

This stirring night picture will quicken the pulse of every player Grade 3

CARL WILHELM KERN

Allegro furioso M M ♩.=116



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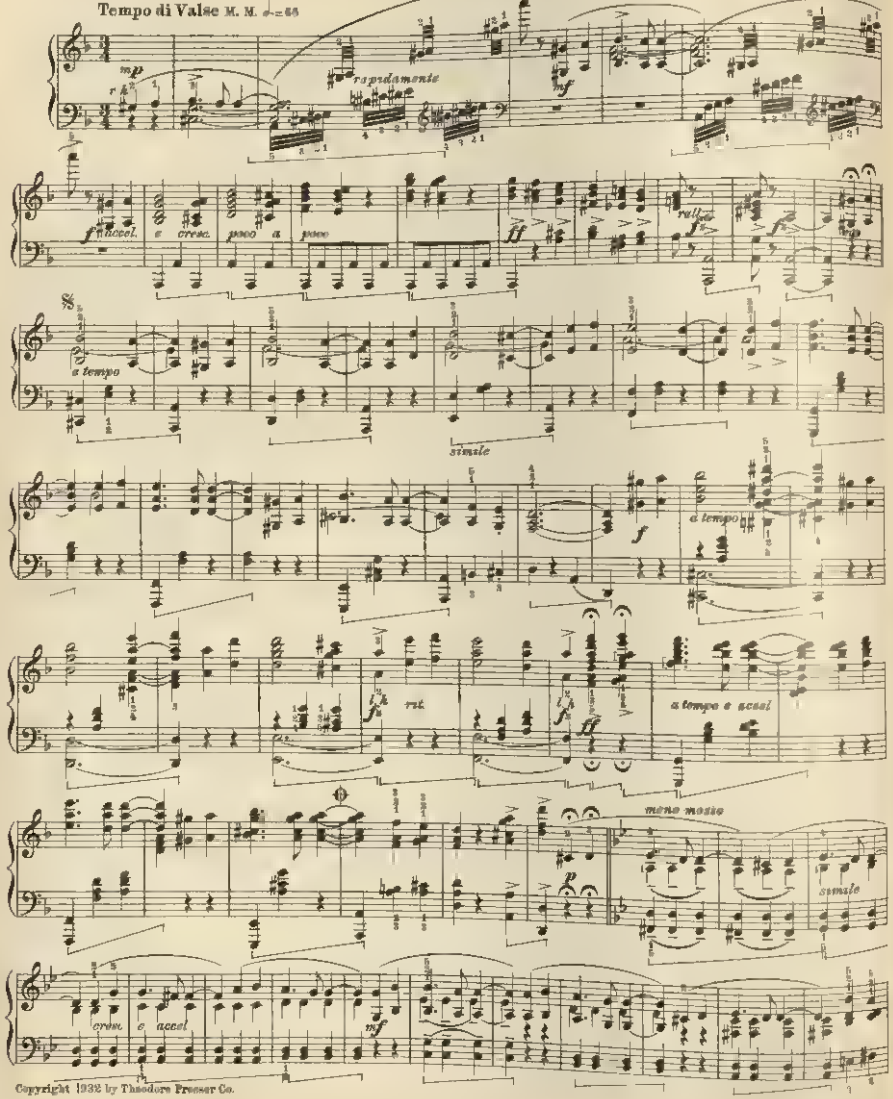
DARK EYES

RUSSIAN GYPSY AIR

ROB ROY PEERY

A sparkling and masterful arrangement of this favorite melody which will please both student and virtuoso.

Tempo di Valse M. M. ♩.=66



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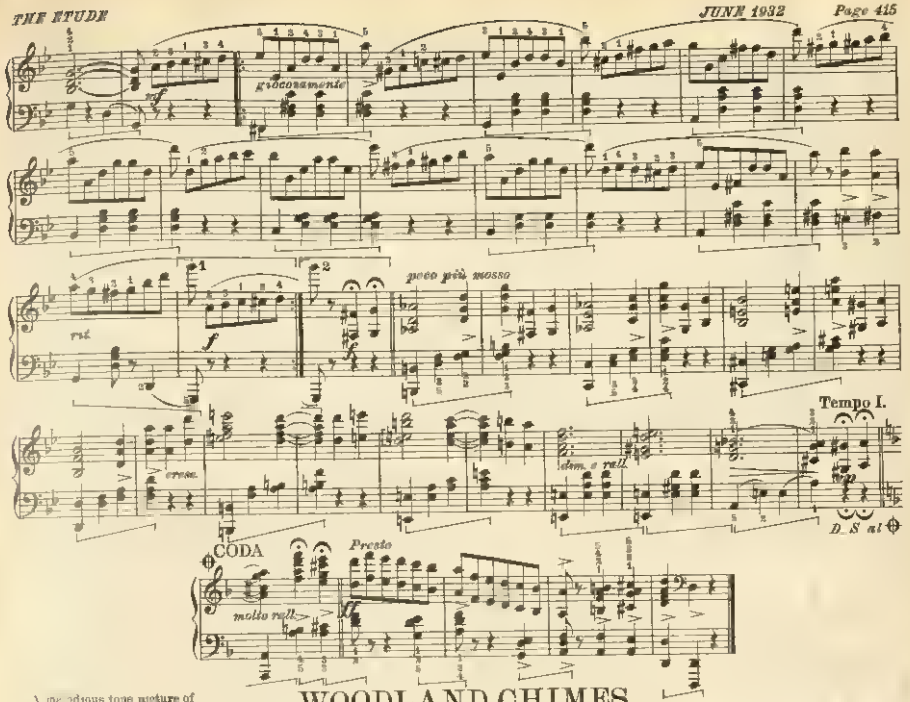
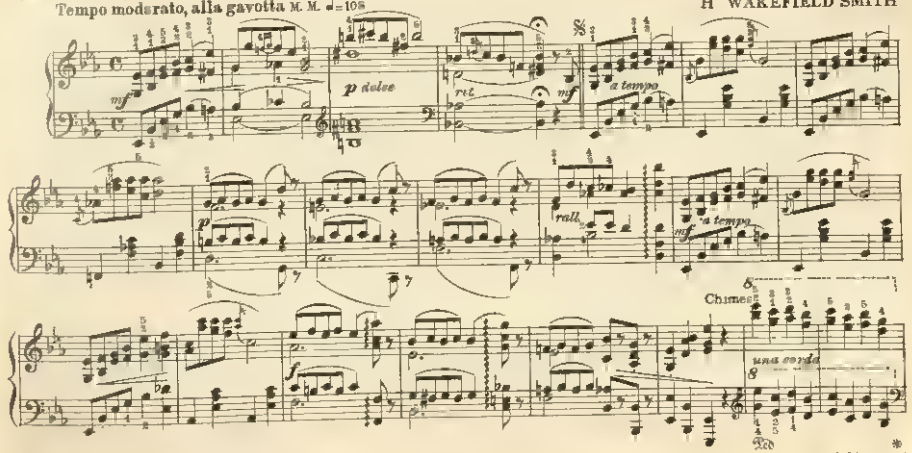


WOODLAND CHIMES

H. WAKEFIELD SMITH

A melodious tone picture of sylvan charm and grace.

Tempo moderato, alla gavotta M. M. ♩=108



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tre corde
una corda
tre corde
una corda
tre corde
una corda
Fine
Poco meno mosso
mf legato
dolce
espress.
rall.
a tempo
dolce
espress.
f grandioso
rit.
mf a tempo
D.S. al Fine
dolce
espress.
dolce

FRAGMENT

J. BRAHMS

From the Second Movement of Symphony No.1 in C Minor

This gorgeous theme from Brahms' first symphony, considered by many his most beautiful work, lends itself admirably to the piano in the excellent arrangement of Dr. Percy Goetschius. It is from the notable Analytical Symphony Series prepared by this distinguished educator. Grade 5

Andante sostenuto

p
pp
f
dolce
pp
dim.
p
pp
mf
p

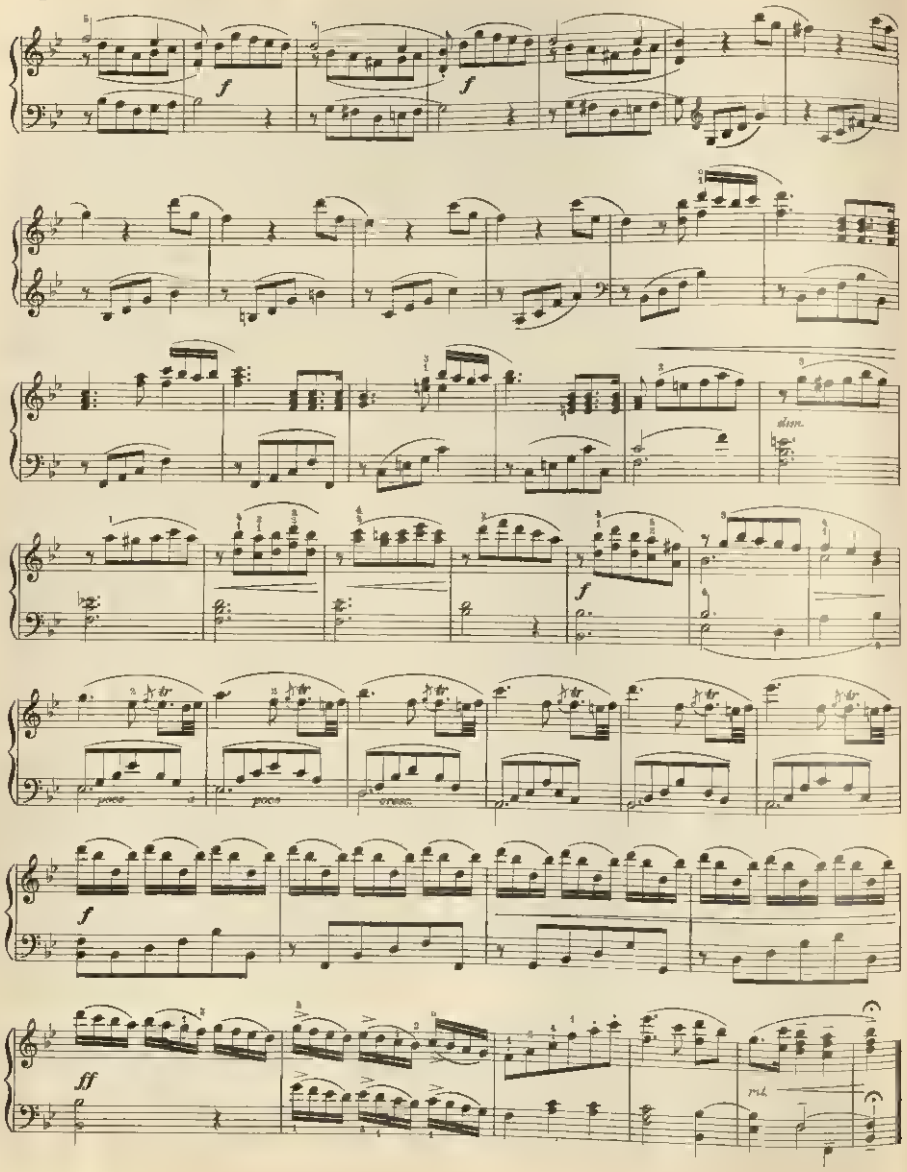
CHACONNE

CHR. GLUCK

Teachers looking for color and classical character in a recital program will rejoice in finding this rarely seen piece in Gluck's limpid style. Grade 3

Allegretto M.M. ♩ = 104

mp
f
sf
f
p
cresc
f
dim.
p
sf
sf
f
f
f
p



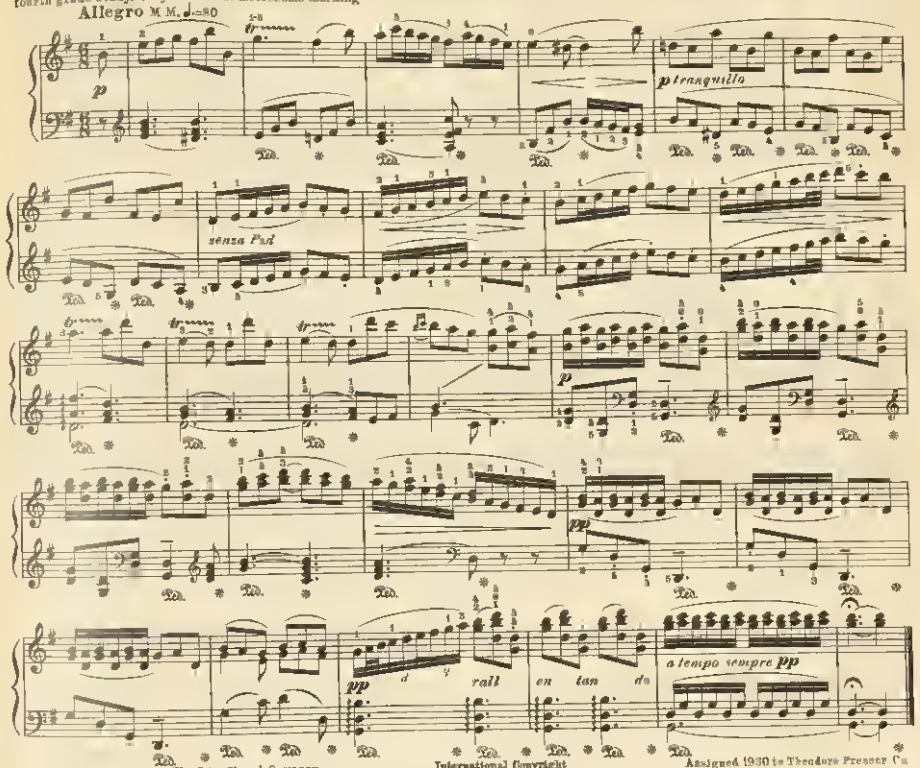
PASTORALE

Arr for Concert use by Carl Tausig

DOMENICO SCARLATTI

The delightfully "clean" and direct example of classical style which appears so frequently on the programs of great pianists makes an excellent fourth grade study. Play at correct metronome marking

Allegro M.M. ♩=80



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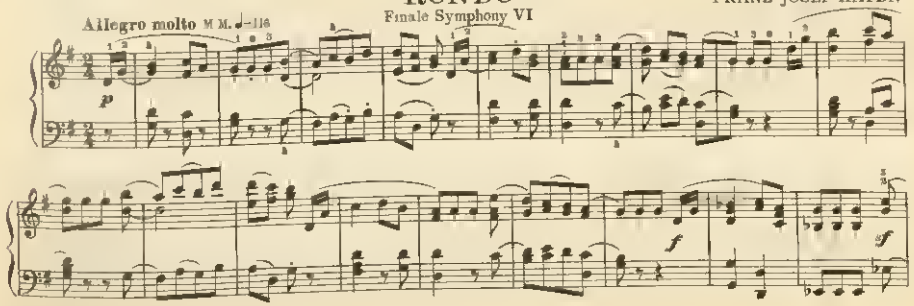
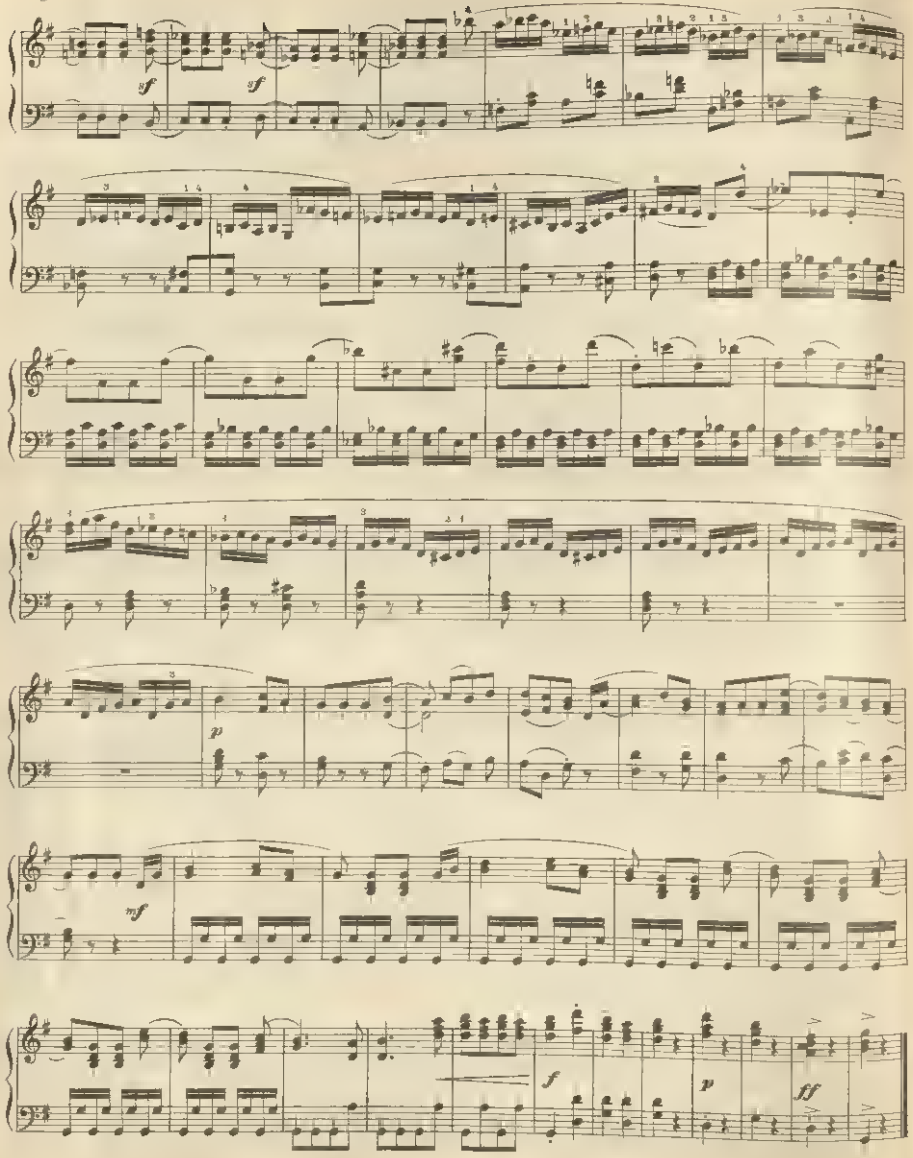
RONDO

Finale Symphony VI

FRANZ JOSEF HAYDN

Allegro molto M.M. ♩=116





OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

MENUET

J. B. LULLY

INTRO.

Violin

Piano

pizz.

arco

Menuet

stabe lenz

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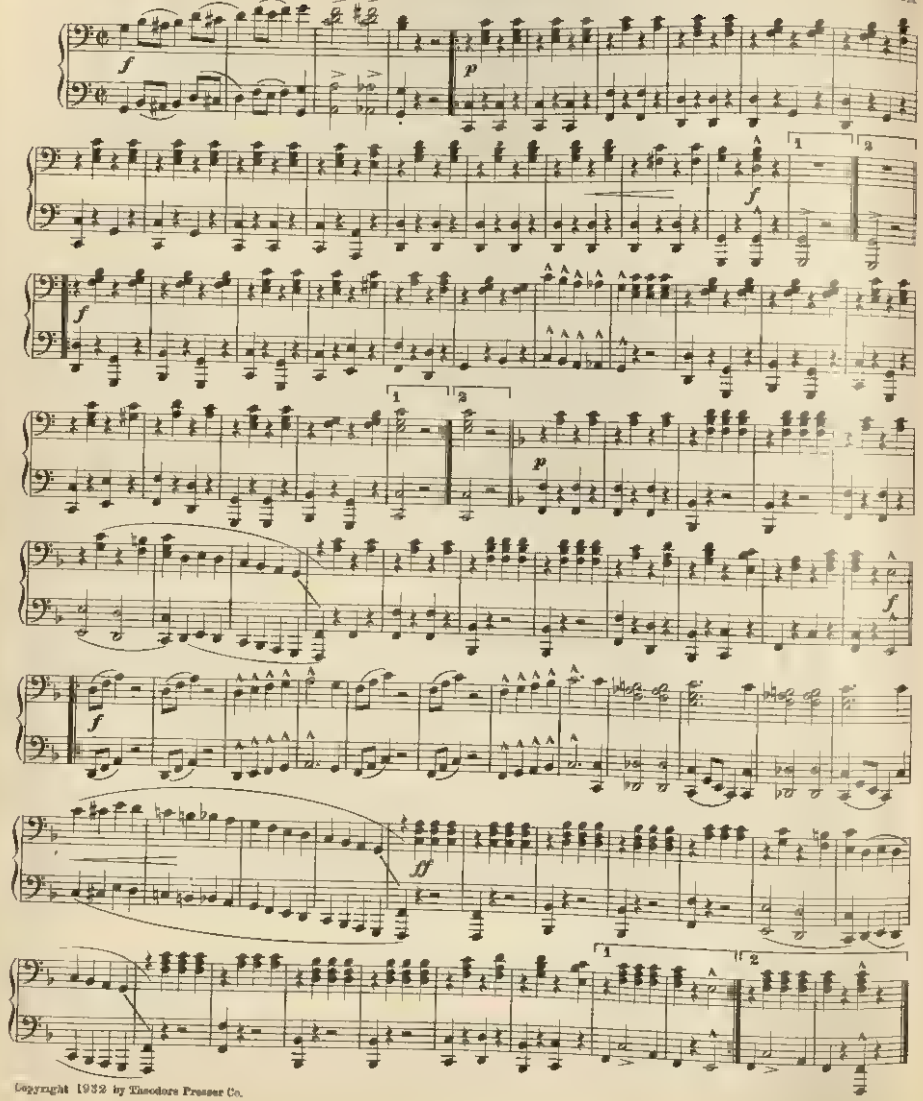
KANSAS WILDCATS

MARCH

SECONDO

JOHN PHILIP SOUSA

Con brio M M ♩ = 120



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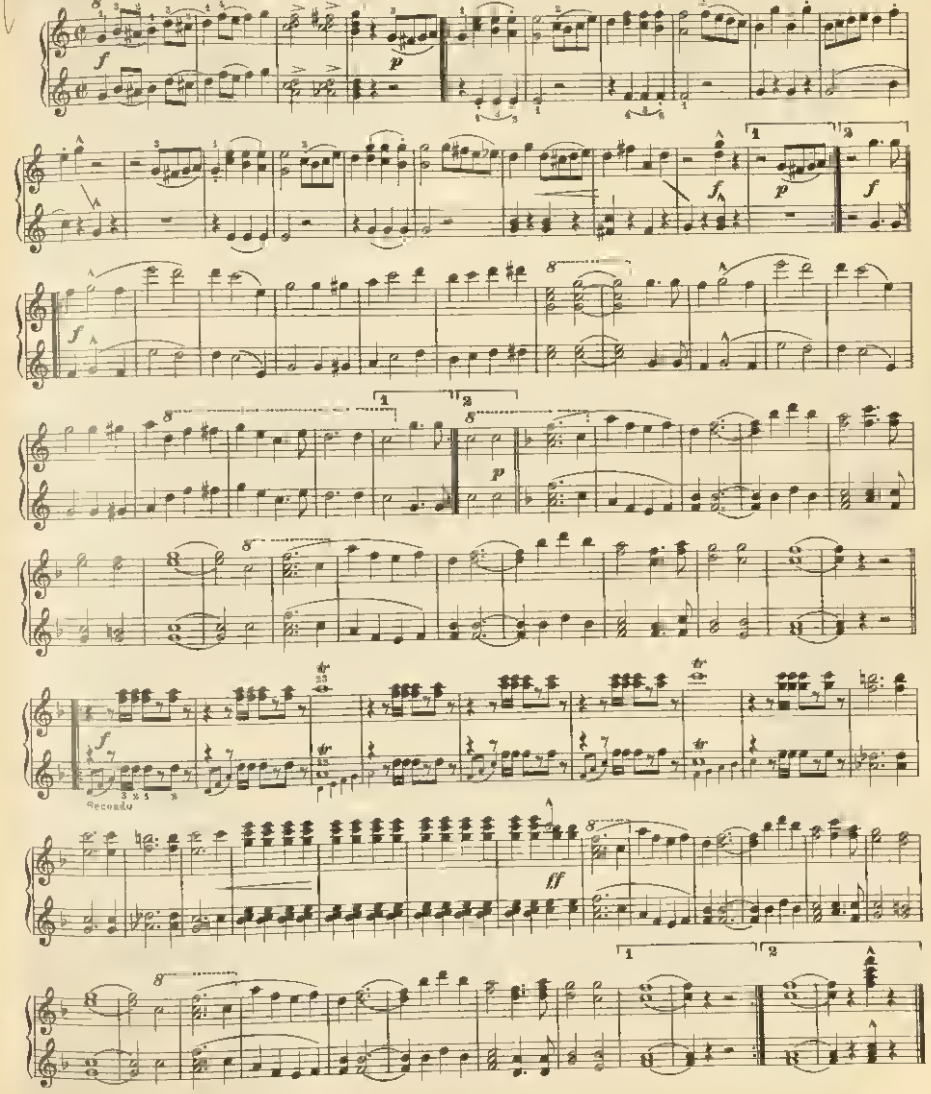
KANSAS WILDCATS

MARCH

PRIMO

JOHN PHILIP SOUSA

Con brio M M ♩ = 120

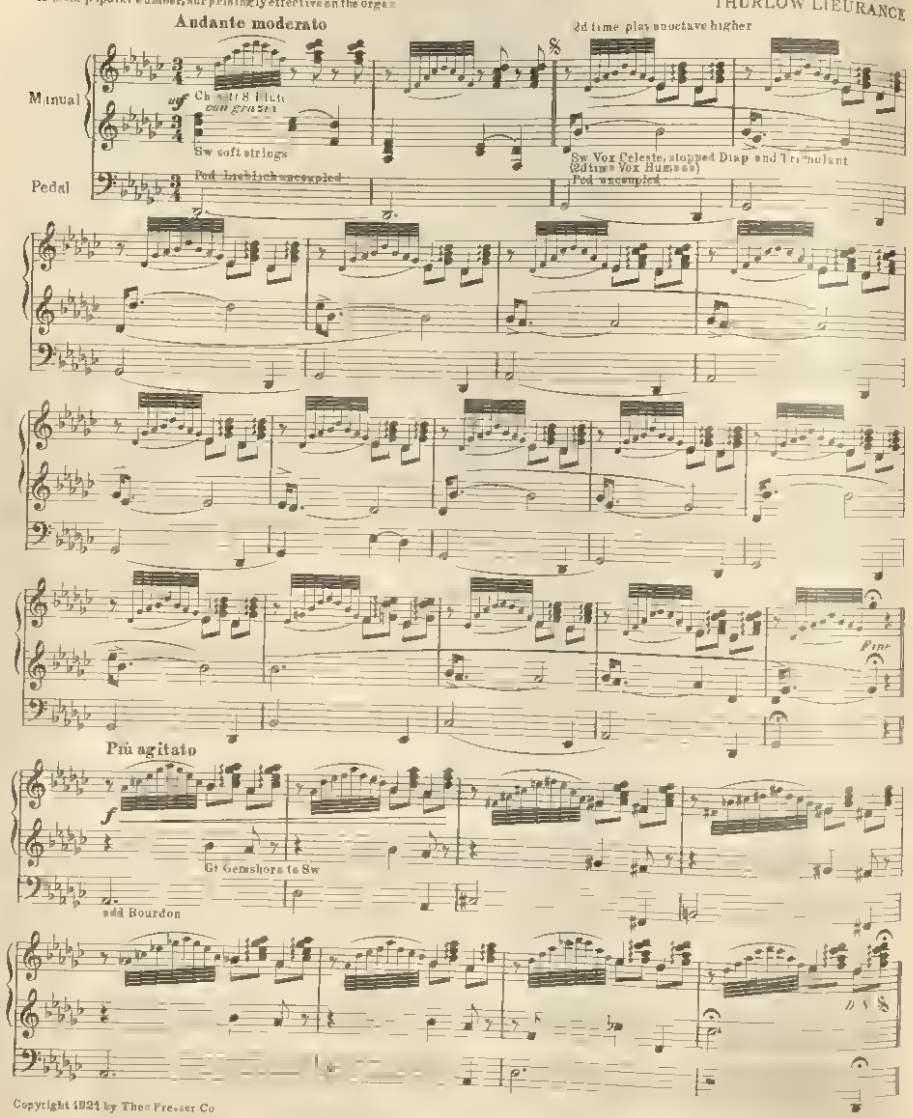


BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

A most popular number, surprisingly effective on the organ

THURLOW LIEURANCE



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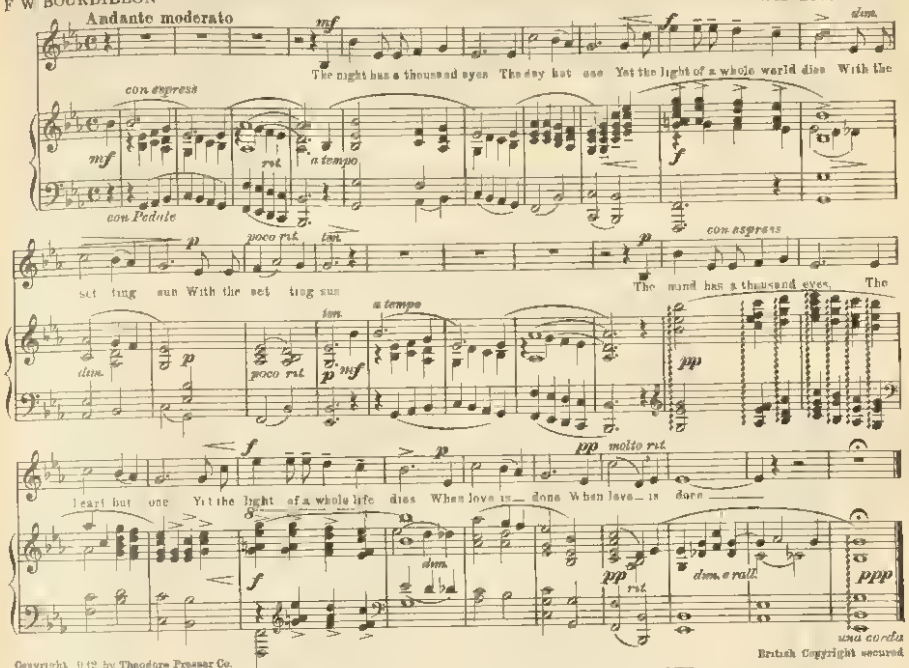
THE NIGHT HAS A THOUSAND EYES

F W BOURDILLON

WM DICHMONT



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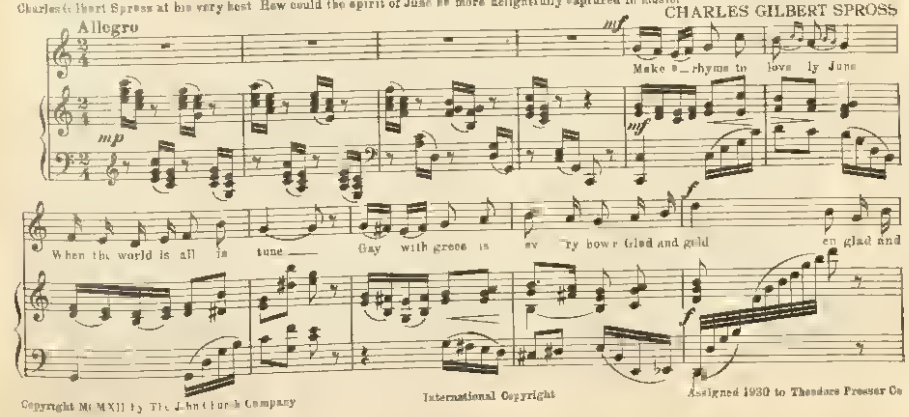
THAT'S THE WORLD IN JUNE

ALFRED H HYATT

Charles Gilbert Spross at his very best How could the spirit of June be more delightfully captured in music?

CHARLES GILBERT SPROSS



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gold - en ev 'ry hour. Rain-drops fall to kiss the flow'rs

In the fleet ing rain how show'rs, Blue skies, ros es, hearts in tune, That's the world, the world in

June.

Leave the tin-sel of the town For the country's flow-er crown, In June's gleam ing d a dem

Each fair blue morn is a gem. Stream with lil - ies fair im pearl'd, June is such a love ly world

June is such a love ly world. Sil very morn ing,

gold en noon That's the world, the world in June, Sil very morn-ing, gold en noon, That's the

world the world in June.

T HAWEIS

DEAR LORD, REMEMBER ME

R M STULTS

Andante express

1 O Thou, From Whom all good-ness flows I lift my heart to Thee; In
2 When tri als seem ob-struct my way, And ills I can not flee, O

all my sor rows, con-flicts, woes, Dear Lord, re mem ber me When on my ach ing, bur - dened heart, My
let my strength be as my day, For good, re-mem ber me And O, when in the hour of death, I

sins lie heav i ly, Thy par-don grant, Thy peace im part In love re-mem-ber me
own Thy just de cree, Be

1st Verse

2d Verse

this the prayr of my last breath, Dear Lord re mem-ber me, Dear Lord re mem - ber me

rit. e dim. con espress

p rit. e dim.

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

PUSSY WILLOW

WALTZ

PAULINE B. STORY

Orchestrated by ROB ROY PEERY

Tempo di Valse

Violin

Piano

TRIO

D.C. al Fine

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1st & 2d B♭ CLARINETS

PUSSY WILLOW

WALTZ

PAULINE B. STORY

Tempo di Valse

TRIO

D.C.* f

D.C. al Fine

1st & 2d B♭ TRUMPETS

PUSSY WILLOW

WALTZ

PAULINE B. STORY

Tempo di Valse

TRIO

D.C.* f

D.C. al Fine

E♭ ALTO SAXOPHONE

PUSSY WILLOW

WALTZ

PAULINE B. STORY

Tempo di Valse

TRIO

D.C.* f

D.C. al Fine

TROMBONE (Bar.) or CELLO

PUSSY WILLOW

WALTZ

PAULINE B. STORY

Tempo di Valse

TRIO

D.C.* f

D.C. al Fine

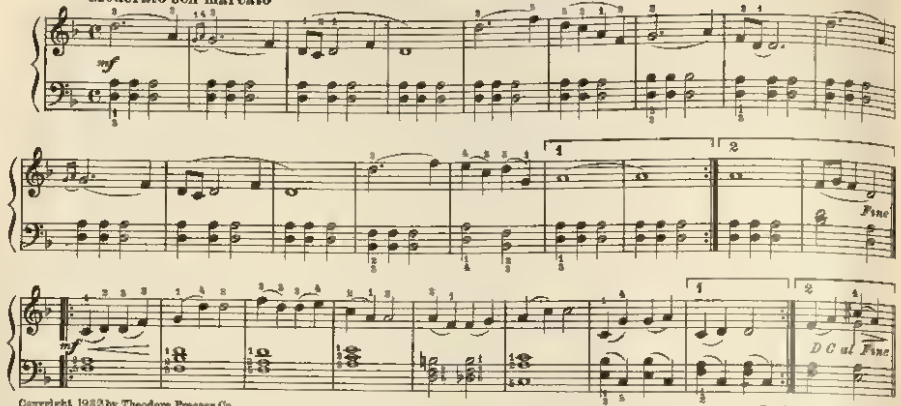
* From here go back to beginning and play to *Fine*; then play *Trio*

HOPI SNAKE DANCE

Grade 2½

CALVIN ROGERS

Moderato ben marcato



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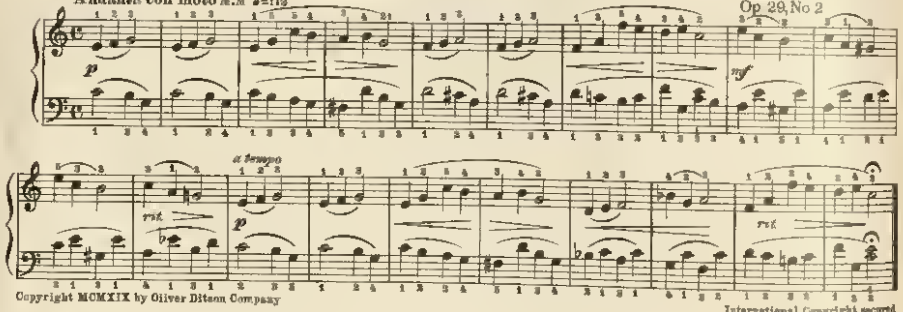
DAY IS DONE

Grade 2

NATHANIEL IRVING HYATT
Op 29, No 2

Andante con moto M.M. ♩=112



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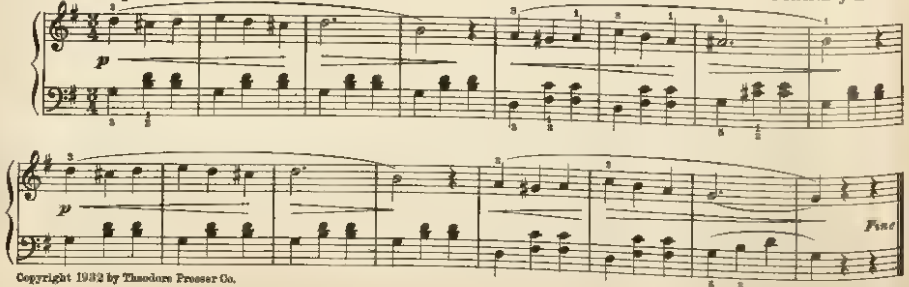
HERTHA WALTZ

Grade 1½

FRANZ J LIFTL

Tempo di Valse M.M. ♩=56-63



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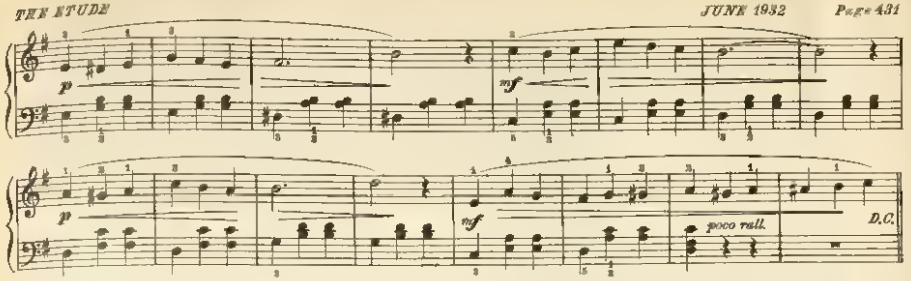
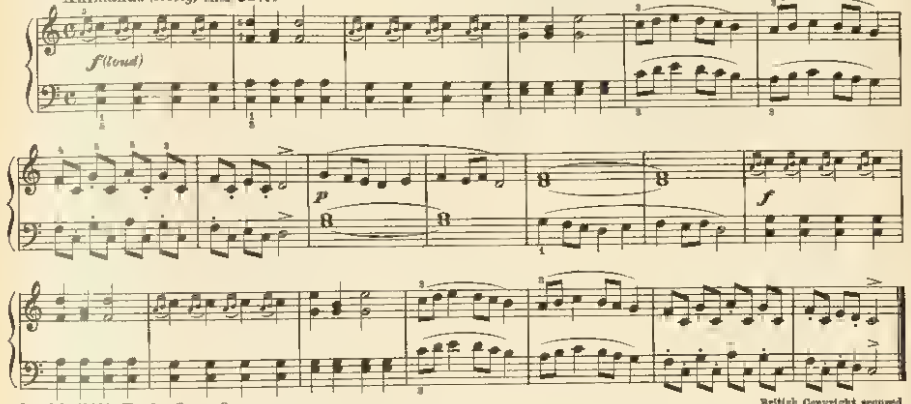


THE FROGS HAVE A PARTY

Grade 2

CHAPMAN TYLER

Animando (lively) M.M. ♩=120



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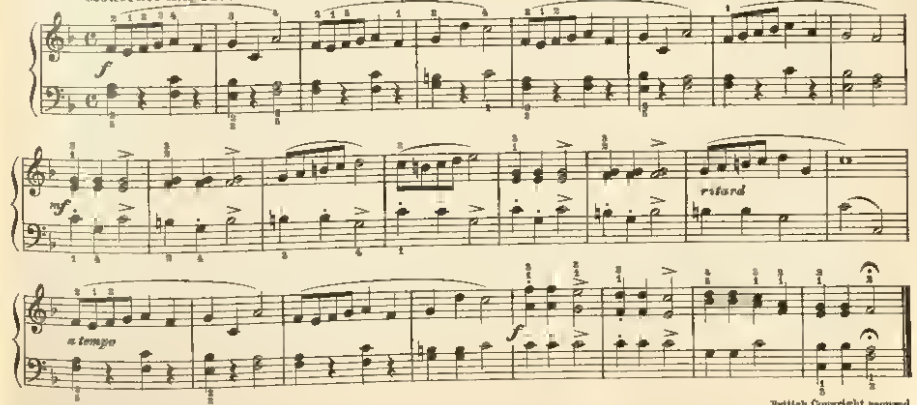
BUSY IN THE KITCHEN

Grade 2

HARRY PATTERSON HOPKINS

Moderato M.M. ♩=72



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THE SPIRIT OF '76

Grade 2

LOUISE CHRISTINE REBE

Boldly, with spirit ♩♩ ♩=108

The Fife and Drum Corps

repeat R.H an octave higher

poco a poco dim.

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EDUCATIONAL STUDY NOTES

on the Voice Organ Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

MENUET

By J. B. Lully

VIOLIN AND PIANO

This lovely old 17th Century Menuet by Jean-Baptiste Lully (1639-1687) offers the adroit violinist excellent opportunity for the display of a clear singing tone.

Daintiness and restraint are called forth in the traditional interpretation of the minuet form which is a graceful, rather slow dance in triple time.

The opening *pizzicato* chords of the introduction are made easy by the use of the open E and A strings. In the eighth measure however the D sharp will require the *half position* fingering given. While this composition does not extend beyond the limits of the *first position* the effect will be greatly enhanced by the use of the *third position* fingering indicated.

KANSAS WILDCATS

By John Philip Sousa

DUET

Everyone will be glad to see this four hand arrangement of one of the last compositions of the great bandmaster John Philip Sousa.

The introduction is chiefly in unison and will present no difficulties. Careful regard for the dynamics is essential for an interesting rendition of this march. The introduction should be played *forte* but the first theme is played *piano*. The second theme is *f f* throughout.

The conventional march *trio* consists of two sections, the first in the key of F played *piano* and a second section or *bridge* in the relative minor played *forte*. A return to the F major section *fortissimo* concludes the march.

BY THE WATERS OF MINNETONKA

By Thurlow Lourance

ORGAN

This popular Indian Love Song by Mr. Lourance lends itself to a graceful arrangement for organ.

The characteristic arpeggiated figure which occurs in the right hand part throughout is so fit the key of G flat most fortunately and facility in its execution may be readily acquired by a little careful practice with the right hand alone. This accompanying figure will be effective in a soft flute combination. Against this background of flutes, the solo part may be given out on the swell organ with the Vox Celeste and Stopped Diapason, as indicated or in any combination of soft reeds or strings.

THE NIGHT HAS A THOUSAND EYES

By William Dichmont

VOCAL

This familiar poem has been the inspiration of a great many musical settings by various composers, but seldom has it brought forth a song of such appealing quality and simplicity as this setting by Mr. Dichmont.

There is little to suggest in an interpretative way as the composer has indicated complete directions for its proper rendition. The song consists of two short verses which are similar each with its own climax occurring at the line, "Yet the light of a whole world dies." This should be sung *forte* and broadened out considerably. The slurs, particularly in the last line give opportunity for expressive *portamento*, a carrying of the voice from one note to another which if done judiciously and sparingly gives a beautiful effect.

THAT'S THE WORLD IN JUNE

By Charles Gilbert Spross

VOCAL

Here is a gay little offering to the attributes of June: rain drops, flowers, rainbow showers, blue skies, roses and silvery mornings. It is in the characteristically buoyant style of its gifted composer Mr. Spross, who has many successful songs to his credit.

The first section should be sung *mezzo forte* in a sprightly *allegro*. The rapid articulation of the single syllables on the sixteenth notes will require careful study. The second verse should be sung in a slower tempo with more deliberation, with a return again to the first tempo at the words "Silvery morning, golden noon."

The conclusion of this song offers the singer effective use of the florid style of vocalization. Much of the lilting effect of this song lies in the facile rendition of the sparkling piano accompaniment which must not be permitted at any time to lag behind the voice.

DEAR LORD REMEMBER ME

By R. M. Stults

VOCAL

Those singers who are on the constant look out for sacred songs will find in this little number a human and appealing quality which is certain to please the average hearer.

The poem is one of humility and petition for pardon, and Mr. Stults has given it a simple and direct melody which is faithful to the text.

Let the singer try to express the sentiment of the words articulating carefully so that the message will be understood and this impressionous song will be full of meaning and the spirit of worship.

PUSSY WILLOW

By Pauline B. Story

ORCHESTRA

Tempo is something suggestive of the gentle swaying of pussy willows in this delightful little waltz for beginners orchestra.

In the first section, the violins should use the whole bow for smooth, *legato* effect and then contrast this with short, single bows for the *mezzo-forte* passages.

The B-flat clarinets and trumpets supply both melody and rhythm and performers on these instruments will find occasional snatches of the melody in all parts. The E-flat saxophone carries the melody in the first section and also throughout the *trio*.

The trombone part may be used also by baritone and cello players. The second section in be played *mezzo-forte* contains an interesting syncopation where the tied notes occur. This will prove not difficult of performance and it adds a lively interest to this movement.

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THE SINGER'S ETUDE

Edited for June by

HOMER HENLEY

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself

What the Singer Should Read

EVERYONE INTERESTED in extending his knowledge of the singing voice is confronted with the problem of what to read.

In many other branches of endeavor no such problem exists because of the more or less fixed and determinable laws which govern them. In the law in medicine in letters in mechanics in the sciences in the arts, text books and literature abound in which one may refer with a reasonable degree of certainty that the statements they set forth are commonly accepted as reliable criteria on those subjects. In branches of music other than the voice certain fixed principles are universally acknowledged, and there are standard works whose authority is unquestioned.

But the literature on the singing voice reveals a surprising lack of unanimity of opinion. Standards of any sort appear to be conspicuous by their absence. Writers on this topic are insistent on the correctness of their individual theories to such an extent that an apparently hopeless confusion envelopes the entire subject.

This is not to be wondered at greatly when one considers how elusive how intangible and how complex a thing the human voice becomes in the matter of its training. Its intricate apparatus is tucked away inaccessibly in the throat, with its sole means of direct control left to the ear and the thought of its owner.

Yet that there are certain accepted fixed laws underlying voice training has been proved at the annual conventions of the voice teachers of the United States. Here through patient discussion and mutual exchange of opinion it has been revealed that these hundreds of individual educators have been all actually thinking and teaching the same thing to very much the same manner and that their points of seeming divergence lie only in the lack of a common terminology. When that terminology came into being the teachers' supposed differences of theory began to dissolve in thin air.

The Bel Canto Secrets

THE PAST DILEMMA of the singing teachers is the present dilemma of the seeker after vocal knowledge when he is confronted with the literature on the voice. He does not know that the seeming disagreement of these writers lies largely in their terminology. Under all their seeming contradictions of one another are the eternal and unshakable laws of that *bel canto* which has been handed down to us from the napkred teaching of the ancient Italian masters of beautiful singing.

What are those laws?

They are comprised in the most ancient admonition of all the old masters: He who knows how to breathe (rightly) and how to pronounce (beautifully)... knows well how to sing."

For right breathing compels right tone and right tone compels right breathing, and beautiful singing pronunciation compels both.

But what is right breathing and what is right tone?" cries the seeker.

For answer the writer refers all inquiries to the universally accepted exemplars of perfection in these things—the great singers. All these breathe for singing in precisely the same manner and all these produce their voices in precisely the same way, and this accounts for the kinship of tone-quality which sets them apart from all other singers.

Where Doctors Agree

AND SO if the seeker will arm himself in advance with the very correct assumption that practically all writers on the voice have the law of *bel canto* for the basis of their books, and accordingly look for the really universal agreement which underlies their individual manner of expression he will find that these books hold for him in full measure the truths for which he is in search. Let him, however read many books on the voice until he finds the writer whose style of thought and exposition falls most parallel with his own habit of mind. Having done this, let him also guard against falling into the error of assuming that his chosen writer knows all that is to be said on the subject of singing. It is incontrovertible that one person cannot well know all that can be said on any subject.

There are many fine books written on the singing voice differing more, perhaps, in glory than in essence. The short list which follows does not pretend to be a complete bibliography on the subject, but it has been selected with a view to giving the seeker a diverse as well as representative field from which to select.

To begin with, it must be borne in mind that many of the greatest singing masters of the past left behind them no records of the methods which they employed. Their glories were carried on only through the singing of their famous pupils and through the channels of tradition. But there is little reason to doubt that many of them could share in some degree the panegyric pronounced over the greatest of them all Nicola Porpora. The probability is that he had no distinguished method of his own, but that he was one of those artists whose grand secrets lie in their own personalities. To a profound knowledge of the human voice in its every peculiarity and an intuitive sympathy with singers he must have united that innate capacity of imparting his own skill on others, which is a form of genius.

A Limited Library

THE WRITINGS of the few great teachers with which we are familiar are based either upon the scanty lines left by their predecessors or upon the fuller traditions which lived after them.

Tosi, in his "Observations on Florid Song," repeats many of the great truths of song. In his writings, as in those of many of the earlier masters, these truths appear as so general a nature as to lack salt for the modern mind—to be almost platitudinous in their expression. Yet these same plain, simple statements made without verbiage or flourish, are the all-in-all of the vocal art.

Mancini's "Art of Singing" is very much along the lines of Tosi's "Observations." And just here it may be not inaptly interpolated that all of the older masters without exception advocated, and indeed insisted upon, florid song as one of the most important phases of the singer's training.

Manuel Garcia, brother of Malibran and Pauline Viardot himself the teacher of Jenny Lind, as well as the inventor of the laryngoscope, left as important work entitled "Hints on Singing." It is written in the form of questions and answers and it contains, among other invaluable advice, a sample and practical exercise for the elimination of the breath which escapes with and spoils tone of some voices.

Emil Behnke wrote a book called "Mechanism of the Human Voice," which comes very near to being standard on the mechanical, physiological and other scientific aspects of the factors which enter into the physical processes of singing.

Von Helmholtz, in his "Sensations of Tone," did very much the same thing and H. Holbrook Curtis has followed along the lines of their experimentation with "Voice Building and Tone Placing" in which he carries the investigator with him into other ramifications of the science of sound. In this book he sets forth at length his system for the removal of nodules from the vocal cords by means of a series of humming exercises of his own discovery. This system the writer of this article knows to be both practical and valuable. Also Percy C. Buck has written a provocative and interesting volume "Acoustics for the Musician," which will do much toward sharpening the musical ear and understanding.

To Francesco Lamperti's "Guide to the Theory and Practice of the Study of the Voice" modern teaching is indebted for many of its most practical principles. Here is really the inner and sometimes rather vague secrets of *bel canto* captured and fixed for the understanding in clear and sensible terms, and set forth with an authority and finality not to be questioned.

An English Master

PROBABLY NO BETTER book on the voice has ever been written than Plain Words on Singing" by William Shakespeare. This volume is a successor to Shakespeare's "Art of Song" so long a standard among "methods." In it is repeated much that was said in the first book, but now said, perhaps, in a more forthright and simple way. Indeed the book is a marvel of directness, and it has a chapter of excerpts from the writings of the early Italian masters as a masterpiece itself in the wisely-considered selection. Its principles are essentially those of Francesco Lamperti, of whom Shakespeare was a pupil and probably the most famous teacher of his disciple.

The same sound basic principles that give character to the works of Lamperti and Shakespeare will be found carried on in the very excellent article on "Singing," in Grove's "Dictionary of Music and Musicians." Where other books on the voice are not immediately available this article will be found thoroughly helpful.

Other Prophets

GREAT SINGERS are not always the best persons to set down on a cold point what they so well know how to perform. Both their voices and their intuitions for singing are most often the accident of birth. They are gifts for which these marvelous artists cannot be given entire credit, and in addition there must be and that they all too frequently lack the third gift of being able to impart their knowledge. But exceptions sometimes prove the rule, and a few of the great singers have given the world very valuable instruction in books which they have written.

An immensely popular one is Lilli Lehmann's "How to Sing." Mme. Lehmann was one of the giants of musical history and her treatise will do a big thing to impart her memory as a true art. Some of her theories lack form, but the general style of exposition is clear and helpful. The illustrations form the finest series of tone-psychology plates extant. "Mme. Melba's Method" is sufficiently well planned to be a "method," but the joy of her book is in the foreword where the daughter of Melba declares herself in no measured terms. When one has finished that preamble he has Melba's method, and Melba herself and all Melba's whole experience of song right before him in a glance. Melba crowds more wise and helpful ideas into a few sentences than most books on the voice give in their entirety.

Karl Scheidemantel's "Voice Culture" is a thin little tome with hints of real value in acquiring the "proper manner" of the voice—that same grand manner which Scheidemantel himself disclosed as the greatest German baritone of his time. Max Heinrich another exceptionally fine artist, passes on the "Correct Principles of Classical Singing" in his authoritative work on the traditions of oratorio and opera.

The reflective and intellectual student will find many oblique plane of hard reasoning in Clara Kathleen Rogers "The Philosophy of Singing." It is a laboratory of causes rather than of effects of psychology as opposed to active physiology in singing. A fine book, well considered. The accomplished Welsh baritone David Pleasant Davies, in common with many other writers on the voice, has made it clear that his whole conception of singing may be summed up in a sentence. His book is called "The Singing of the Future." Its content claims that if the song word be pronounced with sufficient beauty and meaning then the tone producing it will be perfect in quality (Manfredi, the throat specialist, in "Vocal Speech" says precisely the same thing.)

David Clarke Taylor's "The Psychology of Singing" is another example of the concept of singing reduced to a single statement—"Singing comes better by imitation than by precept." Not a bad line for the inquiring student, although not many teachers would agree that Mr. Taylor's statement covers the entire question. In "Vocal Reinforcements" and other sensible and practical dissertations on freedom of tone, Edmund J. Meyer has written books easily comprehended by both student and inquirer. His differentiation between "reaching for" so-called high tones and properly balanced effort and resistance is set forth with admirable understanding and clearness.

The Word in Song

IN THE MATTER of diction it would be difficult to find better theses than W. E. Haslam's "Style in Singing," Louis Arthur Russell's "English Diction for Singers and Speakers" and Linda Gravenite's "Super Diction." Here is an important branch of the art of song which is treated with as much freshness of viewpoint—especially in the last mentioned work—with as much clarity of vision at best to common sense, as to have all the effects of a new departure. Mr. Gravenite presents many well planned exercises for the acquiring of a flowing mobility of tone and text, and these, with a wisdom unfortunately all too rare, he has confined to actual words in actual songs written for this express purpose.

An extremely well graded, progressive course is "The Way to Sing" by Frieda Proschowsky. Admirable in construction, simple in form, and easy of comprehension, it is an eminently safe guide and exemplar.

The chapter on "recitative" in "The Art of the Singer" by that Dean of New York music critics, W. J. Henderson, is not excelled in all the literature of the voice. The true meaning and beauty of recitative, as one of the loveliest and, at the same time, one of the least comprehended of the elements of the highest form of song art, is set forth with a sincerity of appreciation very close to reverence. It is a chapter that cannot be read without a deepened regard for the dignity of song.

"Hygiene for the Voice" by Meryl Mackenzie stresses the supreme importance of physical health for singers with sobriety and force. A very extensive treatment of the subject.

Frank Miller, an eminent medical voice-specialist, presents the document of vocal physiology in a finely sane treatise entitled "The Voice." It reduces the vague and pompous mistatements of ignorant and dishonest voice teachers to their native nothingness and, on the other hand upholds the informed and truthful teacher with the authority of the scientist. The voice student will do well to take his hints of physical motivation for song from this authentic source, rather than from the highly dubious anatomical "explanations" of many "vocal methods."

A first-hand knowledge of the ills to which singers are liable should prove useful if only to teach them what to avoid. J. Bruce Ferguson, in "Diseases of the Nose and Throat" has written a most excellent text-book.

The writer of this article presents herewith a list of books relating to singing and to the singing voice, which he believes will prove of value to vocal students who are at a loss to know what to read. They form a certain link between the writings of the ancient Italian masters of *bel canto* and the writings of our own generation. It is suggested that they be read sequentially as presented below:

Pier Francesco Tosi
"Observations on Florid Song."
Francesco Lamperti
"Guide to the Theory and Practice of the Study of the Voice."
Giambattista Mancini
"Practical Reflections on the Figurative Art of Singing."
Manuel Garcia, Rodolpho Garcia.
"Hints on Singing."
William Shakespeare
"Plain Words on Singing."
Grove's Dictionary of Music and Musicians."
"The art of the Singer."
Lilli Lehmann.
"How to Sing."
Mme. Nellie Melba.
"Melba's Method."
J. Henderson.
"The Art of the Singer."
Karl Scheidemantel.
"Voice Culture."
Max Heinrich.
"Correct Principles of Classical Singing."
Clara Kathleen Rogers.
"The Philosophy of Singing."
David Pleasant Davies.
"The Singing of the Future."
Dr. M. Behnke.
"Vocal Speech."
Frieda Proschowsky
"The Way to Sing."
Edmund J. Meyer
"Vocal Reinforcement."
David Clarke Taylor
"The Psychology of Singing."
Percy C. Buck.
"Acoustics for the Musician."
W. E. Haslam
"Style in Singing."
Louis Arthur Russell
"English Diction for Singers and Speakers."
Linda Gravenite.
"Super-Diction."
Lyell Behnke.
"Mechanism of the Human Voice."
H. L. F. von Helmholtz.
"Sensations of Tone."
H. Holbrook Curtis.
"Voice Building and Tone Placing."
Frank Miller
"The Voice."
Meryl Mackenzie.
"Hygiene for the Voice."
J. Bruce Ferguson.
"Diseases of the Nose and Throat."

Unfair Exchange is Self Robbery

THE lazy or shiftless student can blame only himself for lack of progress. The ability of the teacher to help the student is measured accurately by the attitude of the latter toward his work.

Pupils who through indifference or downright mental dishonesty neglect their practice, are the despair of every conscientious teacher and this very indifference or dishonesty robs the teacher of that eager enthusiasm which he brings to the lessons of the sincerely seeking student.

Thus the short-sighted pupil loses on all counts. He inhibits the teacher's helpfulness he stops the machinery of his own progress and, in addition, he pays out his good money for these extremely doubtful privileges.

Admonition for Teachers

Never "hang on" to a pupil who wants to change teachers. Rather speed the parting guest with a cheerful good luck."

One of the first tenets of applied psychology holds that fear of loss brings greater loss upon us and that unshaken confidence in supply sets the machinery of supply in motion.

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Taxicab is an abbreviation of taximeter-cabriolet—a vehicle carrying an instrument for automatically registering fares. The name survives in the diminutive of the French cabriolet, meaning a leap like that of a goat, and was applied in this sense of carriage because of its light bounding motion. Cabriolet came from the Italian capriola meaning "a somersault, from Latin capra "a he-goat," cognate "with capreae. There are thousands of such stories about the origins of English words.

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THE ORGANIST'S ETUDE

Edited for June by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

To Give Untaught Chorus-Singers Some Idea of Reading Music

By Edwin Hall Pierce

THE IDEAL chorus is one in which all members besides having good voices suitably proportioned among the several voice parts are thoroughly versed in the elements of music and are good practical sight-readers. Such choruses do exist but for the most part only among professional musicians in choral societies or in cities where public-school music has been taught with unusual thoroughness for many years.

At the other musical pole is the class of beginners, calling for patience, tact and a knowledge of one or another good and well tried method of teaching the elements of sight-reading but presenting no special or perplexing problem. Members of such a chorus have seriously undertaken to learn to read musical notation and are willing to go through with the drudgery of it with an honest sweat by a desire for quick and cheap accomplishment.

A third sort of chorus, which the educated musician is apt to regard with an inward contempt and yet which under proper and patient training is often really capable of fair artistic results, consists of singers who are frankly destitute of any musical attributes other than good voices, quick ears, and more or less retentive memories and who are taught wholly by ear, parrot fashion. Examples: The type are found in some of the successful production of amateur light opera, and occasionally in bad choirs.

Though different types of choruses have been enumerated, as regards their musicreading ability very few groups of singers answer (in real their membership) exactly to any of these three descriptions. Owing to various local conditions and the desire to utilize all available good voices, the average chorus choir or choral society is not a homogeneous but is made up of persons differing widely in their amount of musical education and ability. There may be in the same chorus

1. A few who are able sight-readers
2. Several who, while not sight-singers, have some knowledge of instrumental music (and consequently of musical notation) and who are glad to take copies of the music home and peck out their parts on the piano or other instrument.
3. A larger number who have only a very meagre and imperfect knowledge of musical notation but who can at least tell which staff of the score their part is in, know what it means when the general line of notes goes up, goes down or remains stationary and know which signature, notes and which are rests. Even the very superficial knowledge which, wholly undeveloped to make them able to sing their part from reading the notes, is sufficient to make the notation a help to the correct memory. Their part once they have been taught at by ear.
4. The remainder who have good voices and fairly good musical memories but who learn their part only by being taught parrot fashion by the leader or by listening to leading voices near them.

What to Do about it

THE FIRST requirement of a conscientious and well educated musician would be either to throw out those described under 3 and 4 or to form them into a separate group and give them systematic instruction until they should become able sight readers, when they could be reunited with the general chorus. It is however seldom practical to do either. The former course would disappoint the members too seriously and the latter would take too long, even in a matter of years to make good sight readers. In the case of a low choir indeed the voices of several might change before they had attained what would be judged sufficient skill.

The most practical course on the whole is for the leader to each rehearsal after a short exercise in some simple vocalises to go at once to the music he desires the chorus to learn and teach it bit by bit, by "pattern"—that is, not by singing or playing directly *with* the singers but by singing or playing it for them, our phrase and time voice-part at a time they imitating him immediately afterward. Next, he combines the bits into larger phrases and then combines the various voice-parts soprano and alto, soprano and bass, tenor and bass, alto and tenor then all four parts. If there should be any difficulty in the proper accentuation of the words (as is the case sometimes with young children) it is a help first to have them sing the words on a *monotone* preserving the exact rhythm before singing the melody itself.

This is the exact method to be employed with a chorus none of whom can read music, but if a few of them [illegible] the horn

BEGINNING YOUNG AT THE ORGAN

In the days of Bach [illegible] to attend all the organ [illegible] Nowadays this is [illegible] however at least. Here is a picture of Hoover Grimsby of Minneapolis. He has played civic programs [illegible] eight and has played an hour on the largest organs in the city for audiences three thousand. He plays from memory organ compositions of Yon, Stoughton and Rubinstein and also a Widor Symphony. And he is now only eleven years old.

The usual practice is to stand at the organ [illegible] However, as a rule, it is better to sit at the keyboard. This gives the leader more freedom of movement and enables him to see the faces of the singers more easily. Moreover, it enables him to see the faces of the singers more easily. Moreover, it enables him to see the faces of the singers more easily. Moreover, it

Chairmaster's Guide

FOR THE MONTH OF AUGUST, 1932

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

Date	MORNING SERVICE	EVENING SERVICE
SEVENTH	**PRELUDE** Organ Adagio — Bach Piano Haunting Melodies — Lynes **ANTHEMS** (a) Glad For I Joy W—le O Lord Mercy Upon Me — Spicker (b) Suffer Little Children to Come — Cross Cressner **OFFERTORY** The Lord is Glory — Stiger (Soprano Solo) **POSTLUDE** Organ Scherzo in Eb — Jenner Piano Pastoral March — Sawyer	**PRELUDE** Organ Sonatina in Minuet — Dupre Piano Autumn Mood — Scarmolin **ANTHEMS** (a) I am Alpha and Omega — Shaefer-Pyle (b) Carry with Me, O My Saviour — Marks **OFFERTORY** Will You Go? — Harris (Duet) **POSTLUDE** Organ Scherzo I — Bach-Harris Piano Through Cathedral Windows — Stults
FOURTEENTH	**PRELUDE** Organ Chant Joyeux — Shepard Piano Angelic Dream — Rubinstein-Sawyer **ANTHEMS** (a) One Hundred and Twenty-first Psalm — DeForge (b) The Lord is My Light — Palmer **OFFERTORY** Jesu as I am — Hawley (Baritone Solo) **POSTLUDE** Piano Processional March — Kohlmann L. C. Brown	**PRELUDE** Organ Vivacissimo Refrain — Lemare Piano Lovely Flowers — DeLange **ANTHEMS** (a) Clinging to Thee — Stults (b) My Faith Looks up to Thee — Havens **OFFERTORY** Clinging to Thee — Stults (Tenor Solo) **POSTLUDE** Organ A Song in the Night — Kinder Piano Music Without Words — Cadman
TWENTY-FIRST	**PRELUDE** Organ Festal Piece — Sears Piano Song of the Seraphs — Schumann-Sawyer **ANTHEMS** (a) Rise, My Soul and Stretch Thy Wings — Day (b) O Sing Unto the Lord — Marks **OFFERTORY** I Shall Not Pass Again This Way — Ellmer (Duet) **POSTLUDE** Organ Adoration — Borowski Piano Sources from Transport Suite in D — Bush	**PRELUDE** Organ Andante — Guilmant Piano Evening Prelude — Read Elegy — Moszkowski-Sawyer **ANTHEMS** (a) O Jesus Thou Art Standing — Speaks (b) The Trustful Prayer — Nevin **OFFERTORY** Send Out Thy Light — Hawley (Soprano Solo) **POSTLUDE** Organ Voice of the Chimes — Lidgtiel Piano Beautiful Isle — Cooke
TWENTY-EIGHTH	**PRELUDE** Organ Fat Out the Hills Prestamer Piano Shadows on Lake Lotus — Cooke **ANTHEMS** (a) His Almighty Hand — Shackleton (b) I Shall Not Pass Again This Way — Ellmer **OFFERTORY** Those from Andante of the 4th Symphony — Tschaikowsky (Violin with Organ or Piano Accompaniment) **POSTLUDE** Organ Festivals — Heller Mansfield Piano Marching to Peace — Roeckel	**PRELUDE** Organ Barcarole — Barrett Piano Twilight Dreams — Grey **ANTHEMS** (a) O God Unseen — Banks (b) Nearer My God to Thee — Sather **OFFERTORY** Melody Poetique — Huerta (Violin, with Organ or Piano Accompaniment) **POSTLUDE** Organ Chapel Bells — Flagler Piano Moonlight Melody — Ewing

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

Those Little Sonatas

By Rena I. Carver

When may I begin the use of sonatinas and what collections would you use for the second and third grades? Thus writes a teacher

Unless the child is very very young you may begin the use of sonatinas in the latter part of the first grade. At first it is much better to give them short foun instead of assigning one from a collection. Both "Sonatina, Op. 57, No 1" is a fine one with which to begin. Then that altogether lovely one by Spindler Op 157 may be given in the second grade. Kahlau's useful ones may follow You will find the collection entitled "First Sonatinas" suitable for your purpose in second and third grades. Care should be taken to select the very easiest movements first as these sonatinas progress by slow degrees into the third grade.

Those sonatinas which are printed separately will keep the child interested. If too many of them are given in succession the pupil will tire of them and one only will not be interested at the time but will not like them in the future and will not be ready for the glorious sonatas of the masters.

ORGAN AND CHOIR QUESTIONS Answered

By Henry S Fry, Mus Doc

Fellow of the Pennsylvania Chapter AGO

No questions 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.

Q. Will you kindly give me the name and price of an organ book which explains how and when to use the pedals and swellers? I have studied the instrument by myself for two months and can play simple pieces but would like to be able to look at a book that would explain everything I am enclosing a list of the registrations of our organ. It has no stops but all couplers on you will notice. This organ has cost our Church over $1,000 and there is the question as to how fit all Organs are the same in regard to the Great Organ. Is there any possibility of having this changed. At the time this organ was contracted for, the person did not realize the registrations in view of its being built by the same firm which built the organ at St. John's Cathedral—only on a smaller scale. Had it a fair manual sub Will you kindly give me the name of an organ book which contains numbers that may be played on a sub-divide together with price of same?—R W P

A. We suggest "The Organ" Stainer-Kraft, price $1.75 and "Organ Playing Its Technique and Expression" Hall (price $1.75) If by pedals you mean the keyboard for the feet, the use is regularly printed organ music is indicated by the third or lower staff Where pedal notes are used as in hymns tunes the tune notes are placed on the upper staff. Where pedal notes are used, the pedals are used continuously, as there are times when their use should be omitted. Where there is an indication good judgment will have to indicate best usage. Couplers are to be used when combinations of manuals and pedals are desirable. For instance if you wished to use Great Diapason and Great Solo-Reed the combination like two stops would be used with Pedal in Great coupler

You have been misinformed as to your instrument having no stops but all couplers. Couplers are only on stops or sets of stops and if no stops a set of pipes were is added the superior would be ineffective. Your instrument appears to be designed and unified the system being that of using extreme octave couplers and as an explanation of this feature is probably the reason for your thinking the instrument has no stops. It would not be practical to change your instrument to the straight organ type except at much expense If is rather doubtful that your pastor did not have information as to the type of instrument he was purchasing. The instrument in the Cathedral you mention was not built by the same firm that built your instrument That firm did however, install one in another Cathedral to that city which is probably the one you have in mind. There is a vast difference other than number of manuals between the size of your organ and that of the one in the Cathedral

For books to use for voluntaries we suggest you examining the following "Church Collection of Organ Music," $1.50, Thirty Preludes for the Organ, Clough-Leighter, $2.50 Thirty Offertories for the Organ, Rogers, $2.50

Q. Can you give me information in reference to an old organ I have in my house? It is about five feet high and twelve inches very much like an old mark box It is enclosed by turning a handle on the side It is in a handsome case silver vertical or mahogany It must have been a very fine organ I'm the Old Time Parlor Organ "Diapason Bourdon a Piano" It needs repairs and I would like to know whether you can give me any information as to when it was made by whom and at what price It is Where can I write to find out what it would be worth if there would be a sale for it in an antique shop or to some person interested in purchasing such organs? The instrument has been in the family about seventy-five years we are told —J. A. F

A. We are not familiar with the instrument you mention but would suggest your sending a description to Mr. Wm. Ford, Dearborn Michigan whom we believe is interested in making a collection of old organs.

Q. I am a piano teacher of several years experience and am anxious to do some work on the organ in just order to make a study of it so that I can be finished work in church and for radio The problem is that I am an eastern sella from an organ and can be only once each week to practice. Could I do anything by studying at home and practicing four or five hours on my keys of the organ? What books would I need, or could I take a correspondence course?—R. A. M.

A. You probably could make some progress with your organ work with four or five hours a week of actual, non-existent practice in a gathers with some exercises and study at home It would of course be more satisfactory for you to have a teacher If one is not available, a correspondence course might serve to keep you working methodically and put all of your recording into practice on the works you are studying We suggest for your study The Organ Studies Bach, Chamber Studies for the Organ, Dubois, Studies in Pedal Playing Nilson, Rigid Little Preludes and Fugues for Organ Bach.

Q. I am very much interested in pipe organ work and am thinking seriously of taking organ lessons. I would like to have some explanations as to the equipment and requirements in this field and also as to the training necessary.—E. N

A. The opportunities for a professional organist at the present time are In Church work and in concert work For the church work it is advisable to have a good teacher in organ playing as the teacher's ability to train a [illegible] to improve to some extent [illegible] and, in some instances, to harmonize [illegible] of which can be mastered in thoroughly course in surprisingly short time [illegible] It is also advisable to be conversant with church music, hymns and chanting [illegible] and so forth For concert work a more [illegible] is required If you expect to get the [illegible] something of a reputation as a player now developing. It is also necessary [illegible] a high degree of memory, good head and contrast ability to make changes in registration without interruption of rhythm and the work of arranging [illegible] with proper control and sequence [illegible] use these features are also desirable in [illegible] work, but in concert work passages [illegible] greater development.

Q. We are planning to place an [illegible] with a mixed choir of thirty [illegible] old church organ [illegible] in the balcony at the back of the church. The choir will be [illegible] and are to be seated downstairs [illegible] the altar front. Our church is quite large [illegible] seating about 1,000 [illegible] have a place in the front of the church [illegible] feel that this plan should be [illegible] concert work as I fear the distance between the organ and the singers is too great I am moving with some diffidence [illegible] and should like to have your advice on this matter The choir are used to singing without a stand.—C. H. O

A. The organ is, of course, generally preferred as being the most suitable [illegible] church work but under the conditions [illegible] some fear exists for success if the organ is placed in the balcony [illegible] may be justified as it may prove [illegible] difficult to keep singers and organist together We would suggest some experiments in this matter. Perhaps you could use the instruments either separately [illegible] together. The organ might be used [illegible] as a sustaining accompaniment with the piano and singers if used together or separately care must be taken that the piano is tuned to the organ

Q. In connecting with my somewhat course of high school I am taking up the study of organ playing Can you suggest a material that would be of value to me? V D

A. You might investigate for your use "The Contemporary American Organ" Barnes, and "The Modern Organ Shaker

Q. Will you please tell me if a high school education is needed in an organist or a member of any other branch of the musical profession?—L. G.

A. A high school education is not absolutely essential for a professional organist or other instrumentalist For certain musical positions other than musical qualifications are necessary However, as a rule the education you specify is not necessary It is very desirable as a broad knowledge along other lines is often an aid in a musical career

Q. Will you please tell me where I can purchase the list of music which you gave in your column in the July number of The Etude for use in piano and organ?—C. B. T.

A. The numbers may be secured from the publishers of The Etude.

Q. Will you please tell me the requirements for membership in The American Guild of Organists?—M. L. P. and W. L. S

A. The usual examination requirements of The American Guild of Organists may be secured by addressing Frank Wright Mus. Bac. 40 Grove Court, Brooklyn New York.

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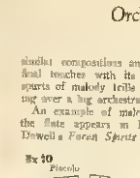
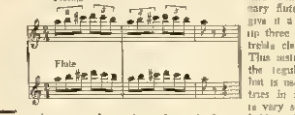
Orchestral Voices—The Flute

(Continued from page 406)

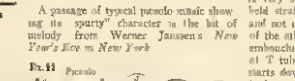


musical compositions and for adding the final touches with its beaming, soaring spurts of melody trills and runs to push up over a big orchestral climax.

An example of melody doubling with the flute appears in Edward A. MacDowell's *Forest Spirits*



A passage of typical piccolo music showing its "spurty" character is the bit of melody from Werner Janssen's *New Year's Eve in New York*



The piccolo sounds one octave higher than the flute.

The piccolo used in the band is tuned in Db Flute is one half tone higher than the C instrument, as in other words, it sounds an octave and a half step higher than notated. There does not seem to be any wonderfully logical reason for this transposing piccolo but custom and habit have dictated the Db piccolo for the band, and as band music has been written into this instrument for so long it would now be impossible to alter the situation. The Db piccolo player finds his music written in sharp keys but sounding in flat keys. This is simply because nearly all band music is in flat keys and as the transposition for the Db instrument is a half step lower in signature than the original key this would reduce all flat keys to sharps.

The Eb flute is usually found in the European bands. It is smaller than the C flute and pitched a minor third higher The tone quality while brilliant, is extraordinarily soft and agreeable. Like other instruments in the flute family it is found in both the Meyer and Boehm systems.

The Alto Flute in G

THIS FLUTE is very often called the bass flute, which is rather confusing, since there is a real bass flute of curious construction of which we shall presently speak. The alto flute sounds a perfect fourth lower than its notation In other words it is pitched a perfect fourth lower than the regular concert flute Consequently its music must appear before the performer in the key a perfect fourth higher than it will actually sound when played If a melody in G major is to be played by this flute it must be written in C major or have a natural scale-wise degree higher The scale of the alto flute is not as even in texture as is that of the C flute, having a hollowness in its extremes with its most characteristic mellowness in the middle register Its slow enunciation is easily overpowered by other more penetrating orchestral voices, and its easy, while very attractive and distinctive quiet not be projected unless in solo demonstration with but a light, unobtrusive piz sicato or sustained rhythmical utterance in the strings.

The Bass Flute

ALSO A transposing instrument, the bass flute possesses a bore about three times larger than that of the ordinary flute and proportionately longer it gives it a range from C below middle C up three octaves The notation is on the treble clef but sounds one octave lower This instrument finds very little place in the regular orthodox orchestral family but is used in some of the foreign conservatories in flute ensembles Its appearance is very strange, and its performance it is held straight down in front of the player and not in the familiar horizontal position of the other members of the family The embouchure hole is found in a short piece of T tubing at the top of the pipe which starts down for several inches then bends back upon itself and again bends downward to continue as a straight line the remainder of its length While the alto flute acquires considerable breath emission, the bass flute calls for a generous pair of lung-bellows. Its tone is full and soft but not particularly penetrating, though fully adequate for the underpinning stice in the flute quartet.

There has been considerable discussion among professional connoisseurs as to the difference in tone quality between the metal flute and its original prototype, the wooden instrument. There may be a slight variance in the nature of softness procurable in the wooden tube, but the ease and surety of the mechanism of the silver model give the latter instrument a decided advantage in both extremes of the range where the wooden flute speaks with difficulty or sometimes, not at all The very slight sacrifice to tone that one makes when choosing the metal rather than the wooden instrument is more than compensated for by the absence of nervousness and worry which otherwise is so often present when the performer is called upon to exercise his technic at a difficult composition

The flute, for home music making, for small ensemble work, as for professional use in the symphony orchestra or band is a most gratifying medium of tonal expression. It keeps the performer alert and properly occupied its song is full of surprises and experiences through its endless variety of passage work, trills and ornamental figures. Its tone color is always pleasing and refined. Altogether it is an ideal instrument from every point of view

Flute Trios

Two Short Pieces Barrere.
Second Suite Magnitzer Albis.
Danse des Mutinons Tchaikovsky
Three Serenades Mercadante.
Trio Opus 29 Andre

Flute Quartets

Quartet Opus 103 Kuhlau
Rondo Walakers Brooke.
Andante Ferrene Brooke.
Nocturne Mathilde Michelis.
Andante and Minuet (L'Arlesienne Suite) Bizet Brooke.

"The birth and unwelcome discords of our generation because the accepted musical concordances of the next generation My personal objection is not to the discords themselves no matter how hard-sounding they are. Discord is as important to music as concord. But to me the proportion has been lost the undue preponderance of discord has led to an indefinite result, and an against the spirit of beauty has been committed"—Henry F Gilbert

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

A Page Out of Violin History

By MADELEINE LAURIER

"THE UNBORN souls of Bach and Handel, Haydn, Mozart and Beethoven clamored at the throne of God to be born into this earth—and a violin became the musical ideal. But centuries passed before even a semblance of a violin was created. The otherwise highly cultured ancestors of Greece, Chaldea and Palestine produced no stringed instruments having any kinship of family likeness.

Some musicologists attribute to India the first forebear of the modern model—"lowly grandsire of the king of instruments." This was the *ravanastron* said to have been invented by Ravanes, king of Ceylon from five to seven thousand years ago and still played by nonchalant Buddhist monks. It is half a gourd, covered with taut skin or parchment, having a neck about twice the length of the body. It has one or four strings and is played with a bow. The Ravanastron is the sitar today as it was five thousand years ago. Which nay or may not be taken as representative of the progress of the Hindoo race.

China boasted a similar affair—two-stringed, consisting of some durable material stretched over half a coconut shell. The Chinese beauty being as they always have been, in order to offset the bizarre noises coming therefrom decorated their instrument with gold, ivory and pearls.

Sometime during the eighth century the Arabs introduced the *rebab* into Europe where it has since been hailed as the precursor of all stringed instruments. In shape it was a miniature violoncello having but one string and as may be expected, giving forth a cry sounds pleasing to the Arab—but to no one else.

But now we must turn from Asia to a part of the world nearer us. Great Britain. In 600 A. D. an instrument called the *crouth* (pronounced *crith*) was nationally popular. Like our guitar and mandolin the strings were plucked with the fingers and bards accompanied their tales with a crude, rhythmic strumming. When the Romans conquered Britain they introduced a lyre which when combined with the *crouth* resulted in something approaching our violin.

The Tremulous Melody

IN THE thirteenth century, the troubadours, wandering minstrels of southern France and northern Italy roamed the country playing an instrument that seemed to be all their own, known to and used by them only. No name had been given it but it had the distinction of being capable of melody, a quality inobtainable from other stringed instruments of those times and not expected of them. Two centuries later the violin was invented, and for two hundred years held sway over all Europe. There were three kinds, tenor, baryton and bass, a distinct step forward in violin history. Immediately succeeding the viol came the viola.

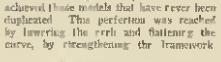
It is fitting to mention here that the common aversion to the word *fiddle* on the ground that it is belittling to the dignity of the instrument, is altogether without justification. Both *fiddle* and *violin* are derived from the Latin word, *fides*, meaning *string*. France and Italy chose to tone it down their form *fidule* to *viole* thence, through *vielle* and *viol* and to *violino*. This is not as pure a transition as that made in England from *fiddle* to *fiddel*, *fidel* and, finally, *fiddle*. However, the notion has become so firmly entrenched in our minds that it is all but hopeless to attempt a correction.

Birth of the Violin

DATES and data are vague up to the sixteenth century. It is, however, definitely known that our violin was born in Italy. In spite of claims of both France and Germany the only real proof can be presented in favor of Gasparo da Salò (*b. circa* 1542 *d. Brescia* 1609) whose violins are today a rarity. To da Salò thanks are due for pioneering out in his successors the necessity for suitable wood. He chose the pear, lemon, arb and sycamore trees to supply his material. All of these were abundant in the neighborhood of Cremona Lombardy. That fact, together with the financial and career violin makers by wealthy amateurs near by led this little village to become the center of trade and barter time of each year as Guarnerius, Stradivarius, Guadagnini and Bergonzi, all of whom have written their name indelibly on the annals of violin history.

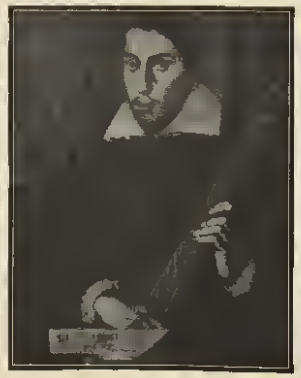
Jacob Stainer of Austria, although never in Italy discovered the secret of Italian varnish. He was the greatest master of the German school of violin makers. Stainer lived in the same century as Stradivarius and, while he lacked the master's genius his models were exquisite in tone.

Now we come to the greatest figure of all, Stradivarius born probably in 1644 in 1667 he was an apprentice in the work shop of Nicola Amati who had inherited upon da Salò's work and whose descendants upheld the traditions of their art for one hundred and fifty years in Cremona. In his youth and manhood, Stradivarius worked steadily and continually to perfect his violins until, in the prime of life he achieved those models that have never been duplicated. This perfection was reached by lowering the arch and flattening the curve, by strengthening the framework by finding the true inclination of the F holes by straightening the scroll and by adjusting the shape of the bridge.



A FACSIMILE OF A STRADIVARIUS LABEL, PROBABLY THE MOST OFTEN FORGED SIGNATURE IN ALL HISTORY

Even his pupils those who had close contact with him, never reached Stradivarius standard. Among those whom he taught were his two sons, Gaglano Guadagnini and Guarnerius all of them recognized violin makers.



ANTONIUS STRADIVARIUS

In 1737 at the age of ninety-three, Stradivarius died. He had completed, during his life, about three thousand violins of which at least five hundred are traceable today. He is credited also with the creation of numerous cellos violas and guitars.

With Stradivarius death the secret of the exquisite tone of which his creations are capable was irretrievably forever lost.

Longfellow paid him the immortal tribute in "Tales of a Wayside Inn"

The instrument on which he played
Was in Cremona's workshop made
By a great master of the art
For 50 years but the art dead
Fashioned of maple and of pine
That in Tyrolean forests
Had rocked and swaying with the wind
Beneath the stars at night and day
Perfect in each minutest part
And in its hollow chamber stole
The maker from whose hand it came
Had written his name all unknown
Antonius Stradivarius

The Proven Story

THEN CAME Joseph Guarnerius, or Joseph del Gesu, as he preferred to be called to distinguish him from his brother. "His work is fearless and the varnish transparent and the tone beautiful," says Alberto Bachmann. Later on his violins deteriorated in beauty of tone. There is an amusing attempt to account for this in the following story: Guarnerius was imprisoned for some reason and the jailer's daughter brought him wood and varnish and provided him with rough tools. When the violins made in these circumstances were completed the girl sold them in the streets of Cremona.

Although history tells us that on one occasion was Guarnerius in jail the tale being only a gallant attempt to justify his inferior later work. Many experts claim that he merely worked too fast to do so doing forsook quality for quantity. Whatever the cause during this period his violins lost much in quality.

Violin makers after Guarnerius also lacked the touch of the old masters.

Now for a few words on the violin making of yesterday as it compares with that of today. It is remarkable that an instrument 14" by 8 2", made without screws or nails, weighing only nine ounces and fashioned from wood of the thickness of a half dollar can support a pressure of twenty-six pounds on a bridge. Such is the perfect coordination of its parts.

Requisites for Violin Making

VARNISH and wood are the all important factors which the violin maker must consider to obtain uniform tone. Mr. Thelgens, the eminent violin maker has prescribed a few general rules conducive to the construction of excellent instruments.

The business of making violins is not like that of building Ford cars. It is—or should be—an art, each instrument having individuality and tone being exactly like another. There are tricks of the trade, nevertheless in this as in everything. Unfortunately there are many in the business of turning out worthless violins.

There is a variety of woods from which to choose—elm, rosewood fir, spruce and maple. The soft wood is used for the top the harder for the back of the violin. To secure the best results the material should be dry and not too old and should have been kept in a dry place for four or five years. Obviously this process is too slow for those who aim for quantity in production, and they resort to what is known as wood baking that is, drying the wood by applying heat. A violin made of wood thus treated has a fine appearance while its new but soon deteriorates, becoming warped and hollow in tone. The varnishing is of great importance. Mr. Thelgens tells us that "the tone depends on the varnish which entirely permeates the particle of wood, giving the instrument resistancy and causing improvement of the sound waves."

Before this, however, the fiddle is stained red or yellow to insure uniformity of finishing. The color used should be from plants and should contain no alcohol. The varnishing room must be dustless having a temperature of about 80 degrees Fahrenheit. The violin is left in this temperature for about a week before it is varnished, in order to acclimate it. The varnish is allowed for the drying of the first coat and longer for each succeeding application.

With Flawless Craftsmanship

IT IS the thoroughness which creates the beautiful, shadow shades of the valuable violins becoming exquisite with the passage of time. Our aforementioned big scale producers do away with this painstaking system by mixing a red or brown paint with the varnish. There is a successful enough camouflage for those who do not know a genuine varnish from an imitation, but in the case of the wood, the varnish does not last and is in danger to the tone. The old Cremona make had a rugged glow—warm and striking. That effect is believed by our modern connoisseurs to have been produced by a certain "dragon's blood" varnish used extensively today. Other popular varnishes are mahogany, red, brown, yellow and vermilion. When blended artistically these form vivid combinations.

There is a color for every emotion elicited by the performer from the violin. It is this fine coloring which, to a great extent first attracts one to an instrument. Thousands of dollars have been paid for Stradivarius violins. Has not the unrivalled shading something to do with it? And yet, in Markneukirchen, Saxony a violin may be bought for eighteen cents! The Black Forest is a veritable gold mine for fiddle makers of neighboring sections since it contains the necessary woods in abundance. And these tiny hamlets harbor workshops in which violins are modelled with the kill of long practice. I like to imagine that there is another Stradivarius in the making in one of these humble places and that a day will come when the truly valuable violins born in such little-known Cremonas will be recognized by the world for what they are really worth. In these four bars lies truth, if we will but appreciate it.

From no great master can it be,
This humble violin
And yet I hear warbling and free,
Its singing soul within!

Replacing an "A" String

By L. H. YANKE

"HAVE you ever found it necessary to replace a broken "A" string and found that you had no pieces with which to pull the free end of the string through the hole in the peg. Here is a way out of the difficulty. Insert the knotted end of the string in the tail piece slot in the regular way. Now take out the A string peg from its place. Slip the free end of the string through its hole from the inside of the peg box out to the right. Now draw the end of the string which extends through the hole through the hole in the peg (the peg still being outside) about three or four inches and bring the free end back into the peg box by the same hole.

Finally pull the whole string which is looped through the peg back into the peg box together with the peg itself. Then as usual twist the free end of the string around the other part and tighten the string up to correct pitch. The job is then done without mussing over it.

This will be found a quick and easy way of putting on a new "A" string when occasion arises. Also it will do away with the necessity of using pliers to draw the string through the peg hole.

"To one who turns to strong ensemble work for the first time will find a real joy in store for them. There is possible here an artistic finish that can rarely if ever be secured from a full or small orchestra and whatever the limitations may seem in the way of expressing the more heroic styles of the orchestra there are more than atoned for by the intimate personal appeal of the string choir."—THE VIOLINIST

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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 pseudonyms—will be published.

Which of the most addressed to the Violinists' Etude consists of written descriptions, photographs and labels of old violins. On the basis of these the writers ask us to tell them if they think the violins are genuine, and their value. We must say it is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a responsible expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

The Late Heart

G. T. C.—Having studied the violin only for the first position at the age of twenty-one, I fear that it is quite impossible for you to expect to attain a complete mastery of the violin to its highest sense; that is, I would not advise you to hope that you may become a violinist or a successful professional. Very few attain that stage who have commenced later than ten or twelve years of age. However you can learn a great deal, especially since you have a good teacher. If, as you intimated, time, you have a passionate love for the violin, I would not advise you to give it up as you will get great pleasure from it during your entire life. Just how much you can expect to accomplish I cannot say, not knowing your age and holding you play. Your teacher would be the best judge of this. 3—To accomplish much you should be practice every day and not run on three days a week, as your letter states.

Cleaning the Bow

M. P.—The hair of the bow frequently becomes black from falling handled or from contact with the hands of fingers while being played. There is a natural oil and grease on this perspiration on the skin of all times. This remains with the resin, if the fingers are allowed to touch the hair of the bow and make it black and greasy. Nothing should ever be allowed to touch the hair but the strings of the violin and the inside of the lid of the violin case, where the bow is placed when not in use. This should of course, at all times be kept perfectly clean. 2—The hair of the bow only be washed with soap or fresh brush hair. Dip the brush in the soapy lather and dry. Put powdered resin on the hair and then rub it on the cake.

Holding the Bow

B. K.—Convertular a well known authority says of the position of the thumb in holding the bow. "The thumb should be placed in a against but within the end the nail of the thumb should be set against the metal ring which receives the hair as it enters the end and should every place the position during the bowing. I would advise you to have a good violinist show you the position if possible as it is rather difficult to get from a printed description. 2—There is not one chance in a million that your friend's violin, with the Stradivarius label, is genuine. See notice to owners of old violins at the head of this column. 3—The great majority of violinists use some kind of a shoulder rest in playing. Some authorities notably the late Leopold Auer, eminent violin teacher, have objected to the shoulder rest claiming it forces the instrument on the back of the violin checks the vibration of the latter to a considerable extent. There is quite a controversy among teachers on the shoulder rest, so you will have to form your own conclusion.

Label Lettering

L. N. K.—Antonius and Magnini used English style letters (in their printed forms) but Dodi Tadeo Bagatella used part Gothic (or Black Letter) and part Sans-serif (or Sans-serif). Sometimes the Magnini was written by the master in ordinary handwriting. A correct Magnini label would read "Ex Paolo Magnini in Brescia—(the date)." The copy of the label you send differs somewhat from this but might be correct, as the labels sometimes differed. The Magnini made violins up to the year 1631. 2—Many genuine violins are very scarce, and there is no estimate number of imitations.

Use of Mute

F. H. W.—I do not think the continual use of the mute would injure the tone of your violin permanently but it is not good to get in the habit of using the mute too much. It would be a very unusual thing where the composer has so specifically directed, to give two a certain characteristic tone. 2—I do not think that placing the bridge in varnish and varnishing the inside of the violin would harm your violin for the better on the tone of the violin. You will note that the great cremona makers did not follow this system.

French Violin Maker

A. F.—I do not find the name of J. A. Hahn included in one of the well known French violin makers, and cannot tell you the value of his violins. Write to Emil Herman 161 West 54th Street, New York City, he might be familiar with these violins.

Learning Without a Teacher.

L. F. S.—Lose no opportunity of studying with a good teacher. If the opportunity presents itself it is the enormous loss of time and patience, trying to learn the violin without a teacher. The following works would help you very much if you teach a reliable: The Violin and How to Master it, by a Professional Player. "Violin Teaching and Violin Study" by Clement Greenberg. How to Master the Violin by Frederick Hahn. These books do not contain exercises or pieces but consist of directions and explanations.

Favorite Pieces.

G. V. T.—Few pieces for the violin have been played as much as the Barcarolle, from "Tales of Hoffman" by Offenbach and the Minuet in G by Beethoven. They are universally popular, and are good for both bow and shoulder work.

Kinnaurgwigen.

L. M. T.—The famous violin solo, Kinnaurgwigen, by Pablo de Sarasate, is pronounced, "Tzig-ni-ee-ne-se-no." The title is in German but the composer was a Spaniard.

Holding the Violin

S. A.—Most like you not the point of the chin on the chin rest. As you have so much trouble in holding your violin I would suggest that you consult an experienced violin teacher in your city on how to hold the violin and bow. Violin is one of the fundamental matters. It would pay you to do this, even if you took only one lesson. We are glad that the Violinist's Etude is proving a great assistance to you in your studies.

Out of Print

G. O. T.—The work "Violin Making" by Walter H. Meyers, the English violin maker is an fundamental one of print. Mr. Meyers died some time ago. It is just possible that some of the dealers in the large cities have this work in stock and would probably take a good deal of correspondence for you to locate a copy.

Sarasasates.

W. O. H.—Practically every violinist amateur or professional, suffers more or less at certain occasions from nervousness when playing in public. The best way to overcome it is to learn the composition you are going to play with the utmost thoroughness and to play it frequently as you can in public. There is no overnight remedy for this trouble. 2—The logical order for the books of studies you name is Kreutzer, Fiorillo, Rode. If you play Kreutzer and Fiorillo well the Rode Caprices should help to improve for you. 3—I should advise you to continue instructive. If there is a first rate teacher in your city available. If you have not already done so it would be a wise plan for you to study some of the standard violin concertos.

Alps From Tannhauser

J. K. L.—For a violin and piano piece of moderate difficulty consisting of a medley of the principal airs from "Tannhauser" by Wagner, you might get the Fantasia from Tannhauser by Siegel. Don would be able to master it if you have completed the three books of Kayser Op. 20.

Only a Label

F. C.—Labels in violins mean nothing, because most of the labels are counterfeit. You often find Stradivarius labels in violins that are worth no more than five dollars. I do not think there is more than the chance in a million that your violin has the genuine label in genuine. You would have to send it to an expert to find out definitely which make it be and that would be well lead to more loss trouble and expense.

Repairing Possibilities.

C. K.—I do not find the name Pallod recorded among eminent violin makers. The nearest to it are Pallas and Vallotte. The expense of putting a new fingerboard on a violin depends on the skill and reputation of the violin maker who does the work. Varnish is one to be not needed, as a skilled repairer can do wonders in fixing a broken down violin. The cracks you describe can be easily repaired. It would be much better to retain the old top if the violin is an old one with good old wood. 3—Whether it is necessary to varnish the violin would depend on the state of the old varnish. If it is much better to retain the old varnish as less it is too badly damaged, since it would be from the sides of an old violin to scrape the old varnish off and put on new.

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W. E.—The bowing of the passages you send is to "firm staccato." Slight notes are played in one stroke of the up bow and eight notes with one stroke of the down bow. This is called (in case of the down bow) and pushed (in the case of the up bow) with a series of little jerks from the wrist. The bows must be extremely short and crisp and very little bow must be used. The bow hair not leave the string and stops very slightly between the notes. Exercise No. 4 of the famous studies of Kreutzer will be good one for the study of this bowing. You will find the following note at the head of this exercise "Ex staccato must be respectfully slightly in begin with, all notes being firmly detached and a loose wrist made thinned so that the bow does not hold the string. This is a sure way to learn the style of bowing well."

As it is extremely difficult to master this bowing from a printed description, you will be wise if you can get a demonstration of it from a good violinist or violin teacher.

Gabrielli.

Mrs. K. F.—Antonio Gabrielli was a member of the well-known Gabrielli family of Italian violin makers who worked at Florence long in the eighteenth century. They were from nothing in this family, and their violins vary greatly in quality and value. I could not possibly see a price on your violin without seeing it. The violin may be only an imitation but you will want to consult an expert as to that.

Chant d'un Voyageur

(Continued from page 394)

of America, largely responsible, for launching this important international conference.

The Piano Expands

VEVEY WAS ALSO the home of the late Hungarian composer Emanuel Moor and his brilliant British wife Winifred Christie. Moor was not satisfied with writing symphonic works, which really had excellent receptions wherever they were presented, but had a decided bent for invention. The Emanuel Moor double-keyboard has been described in THE ETUDE. We visited him at his house and had a most delightful luncheon on those terraces overlooking the lake and the amethyst tipped *Dent du Midi* one of the most beautiful peaks in the world. After luncheon Mr. Moor played for us from upon the celebrated double-keyboard piano while the inventor described its possibilities. The remarkable invention magnificently greatly extends the scope of the piano dynamically and if we may use the term geographical. That is it enables the human hand to do far more things than is possible with the ordinary keyboard. Some of the effects are quite orchestral. For most compositions the ordinary keyboard is entirely adequate but with many others there is an unquestionable largeness and grandeur that can be obtained to a much higher degree through the extended resources of the Moor keyboard.

Moor also was experimenting with strong mixtures of the vital finally. We heard an extraordinary cello he had made. It looked like the conventional cello, but the tone was that of a rare Cremona instrument.

A Visit to Edouard Poldini

NOW LET US descend to the town of Vevey itself and pay a visit to another foreign resident, Edouard Poldini. Of all the writers for piano of the day Poldini is one of the most finished and the most exquisite.

Like the great sculptor Benvenuto Cellini, whose work is gold and silver gives to one a sense of the art made in grace and exactness of workmanship every stock of Poldini's pen is masterly. He seemed has his results through the true artistic philosophy of economy of effort. An unnecessary note is never found in Poldini's works. They are models of style and if have won the admiration of great musicians the world over. His *Dancing Doll* and his *Marche Mignonne* have him control in popular tastes, but the writer is convinced that in the near future many of his other compositions will do even more to illumine the name of this most gifted and ingratiating composer. Poldini is a handsome man of distinguished bearing. He is one of those pianists who know how to speak with their fingers. He has played for the writer for hours at a time, each new composition seeming more lovely than the last. His writing is permanent, in that it will be just as viable fifty years from now as will be the works of Schumann, Mendelssohn and Chopin. He is one of the few composers living who are writing in what may be called classical models of romantic type.

Poldini's home is located in a little earthly paradise. His lovely garden reaches right to the edge of Lake Geneva. In sight is the glorious *Dent du Midi*, and further down past Montreux is that grim old castle where the famous Prisoner of Chillon (Shades of Byron!) was incarcerated. Lake Geneva has one peculiar character. At certain periods of the year the whole mass of water oscillates from one side of the lake to the other, causing a rise and fall of from two to five feet in the course of from eight to ten minutes. After a storm there may be a surprisingly fine that of the ocean. Time is probably due to differences in barometric pressure on different parts of the ever shifting body of water. It also causes changes in temperature and atmospheric condition which strangely affect those who are not residents. One evening spent at the Poldini home is memorable. We had been playing each other's compositions for hours, interspersed with a delightful repartee by the hospitable host. The windows were open and toward midnight Alpine blasts poured down from the icy crags on the opposite side of the lake till the writer actually suffered from the rapid atmosphere. Not so Poldini he apparently did not notice this condition. Finally it got so unbearable that the writer was compelled to recall that he had an appointment in Montreux and terminate one of the most delightful experiences of a lifetime.

Jaques-Dalcroze

AN INNOVATOR has been Emile Jaques Dalcroze whose headquarters are now at Lausanne and who is one of the most widely discussed musicians of foreign birth now resident in Switzerland. He was born of French parents in Vienna July 6th, 1865. When Emile was but eight the family moved to Geneva where the youth attended the University and also the Conservatory. He then went to Vienna to study with Bach and Bruckner and later to Paris where he studied orchestration at the conservatory with Delibes. In 1892 we find him back in Geneva as the instructor of theory at the conservatory.

A born worker Dalcroze devised the system of rhythmic study combined with something approaching dancing which is now known as eurythmics. The conservatory at Geneva refused to admit this as a regular course and Jaques Dalcroze established his own course in a school at Hellerau near Dresden. The school commanded world wide attention and its public demonstrations interested musicians everywhere. Dalcroze has written several operas and orchestral works which have been highly praised. In addition he has written books and articles and lectured widely upon eurythmics.

At Lausanne the writer attended a demonstration of his work which, idealistic as it may seem, appears to be a most rational training, not merely for those who aspire to the heights of Terpsichore but also for all who (with the privilege of having it early in life) take it as a part of a regular musical training. In no other known way can a rhythmic sense be so scientifically developed.

On your musical tour do not miss Switzerland, although its composers and performers do not crowd the pages of musical history. You will find scores of things of interest you, as the remarkable little country with its honest and charming people. Swiss industries and Swiss hotels approximate the point of perfection. Hotel management is a real profession in the land of the Alps. You will find there genuine consideration for all needs, and prices to suit every pocketbook. You will be impressed by the brave fight that the peasants have made against terrific natural conditions. You may be disappointed in some ways. The writer never heard a real Swiss yodeler at large on his native hills. Perhaps they do their yodeling in private, or perhaps we were never there in the open season. Unless you are very lucky you will still have to depend upon the annual Chautauqua for this form of musical culture.

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(Continued from page 400)

for the trill figures which appear on the third line from the end.

PASTORALE
DOMENICO SCARLATTI

A pastorale should be redolent of the peaceful scents, sounds and scenes of the sun-drenched countryside. Quietude and clean freshness dominate this music of Scarlatti which is a great favorite and is sometimes given on programs in conjunction with the *F Major Caprice* of the same composer. The two are often played as one number in two movements and labeled "Pastorale and Caprice."

Bird calls are suggested by the single and double note trill figures while the ascending and descending passages in sixteenths may suggest running brooks or rant breezes and so forth according to the individual fancy. Simplicity of interpretation is mandatory in this number. Sparkle and color it may have but the chills and fevers' reading of it is the worst possible taste. Articulate all notes carefully using half pedal where pedal is indicated, and note that some passages are marked *senza pedale* "with out pedal." When in doubt, do not pedal is a safe rule to follow in this instance.

Originally composed for harpsichord, a rather thin but rich tone is desirable. While the classics should not be denied the good benefits of a modern piano the real test of a player is in knowing how much can be applied without destroying the characteristics of the original. A shallow touch will be found effective especially with the running passages in thirds and particularly with the double trill at the end.

RONDO
FRANZ JOSEPH HAYDN

Venerable in point of years but young in point of tomorrow's sunrise, this *Rondo* is a gem from the last movement of the great Haydn Symphony No. 6 breathes forth an unquenching freshness and vitality. It is rather like taking a musical bath to plunge occasionally into this musical simplicity of the old masters noted as one becomes at times with the complexities of modern composers. This number should provide a welcome variation for busy teachers who have faithfully guided young students through the Haydn piano sonatas year after year.

Close attention should be paid to the two note phrases emphasized with staccatos. Rhythmical charm is dependent upon this observance. In measure 17 we hear the opening theme in the tonic minor played *forte*. Be sure to apply the *sforzandos* (accents) on the last eighth of measures 18, 19, 20 and 21. Use articulated finger legato in the right hand passages in sixteenths which follow. Each note should stand out clearly and distinctly. Play the entire movement in a light and cheerful mood.

KANSAS WILDCATS
JOHN PHILIP SOUSA

A stirring tune from the March King, John Philip Sousa, beloved of young hearts from nine months to ninety nine years old, and so lately vocalized from the scene of American musical activity. It is arranged in duet form and the *primo* and *secondo* parts are of about equal difficulty. As a recreation in sight reading or studied as a diversion from the usual routine it will be eagerly seized upon by young students. Stress accents throughout keeping a steady pace. The tempo indication, *con brio* "with brilliance," gives the cue to interpretation. In the D minor part (third line from the end) the *secondo* part carries the theme and should blare forth in trombone style while the *primo* part is played with a bouncing snappy accompaniment, wrist attack.

HOPI SNAKE DANCE
CALVIN RAGNS

Thousands of visitors throughout the country of the Hopi Indians at the edge of the Grand Canyon in Arizona upon the occasion of the annual Snake Dance which has for these Indians a religious significance. Grotesque in the extreme the dance never loses a certain dignity. It should be played at moderate tempo with rhythm well marked. Open fifths in the left hand imitate the omnipresent tom-tom inseparable from all Indian dances.

DAY IS DOWN
N. L. HYATT

A little piece for first grade use with a pleasant air and graceful swing. For best results the pupil should play it with high finger legato, curving and dropping the fingers with military precision.

HERTHA WALTZ
FRANZ J. LISTZ

A little first grade waltz which could be used to advantage in note teaching as the melody and harmony patterns are easily discernible. Whether learned by rote or note pupils should be required to analyze the tone and dominant seventh chords of the accompaniment. The second theme is in the key of the relative minor after which the first theme is again heard, ending at *Fine*.

THE FROGS HAVE A PARTY
CHAPMAN TYLER

The croakings of Mr. Bull Frog and the hopping about of the young generation find a place in this short number. The grace notes are marked to be fingered 3-4-5—no doubt with the idea of developing the weaker fingers. Should this prove too difficult for the average pupil, the fingering 1-2-3 will be found quite simple.

BUSY IN THE KITCHEN
H. P. HOPKINS

A number well adapted to firm piano teaching because both melody pattern and rhythmical pattern are well pronounced. The grand little opening melody played with finger legato, finds nice contrast in the second theme in the dominant key played with arm stroke and rather heavy accents.

SPIRIT OF '76
L. C. REED

Miss Reed can always be counted upon for something out of the ordinary idiom. Bubbling over with patriotic interest is this talent offering which opens with the bugle call *Reveille* and is followed by the tune of *Yankee Doodle* played an octave to represent fifes while the left hand supplies bass-drum accompaniment in open fifths.

A splendid and appropriate number for pupils programs in this, the Washington Centennial year.

"Musicians of our own time must show that they are men of reading—men of thought—if for no other reason than that in their work they will be thrown increasingly into contact with those of other professions and occupations."—MACFADYEN

Just One Hundred Years Ago

(Continued from page 396)

great success. Francesco Schira, but seventeen, had composed a successful opera which had been produced at La Scala, and Giovanni Battista Velluti, the last of the great male sopranos, had lost his voice.

Alessandro Rolla was fadeing the whole with princes of a young man, Verdi, who made wonders even of his harmony exercises—and all of their marvels were being preserved for posterity by Francesco Florimo who was making the Library of the College of Music (Naples) one of the most complete and interesting in all the world.

Thence his appetite for news easily whetted by this bold, tireless journey the highways of Italy resolving as he had resolved so often before, never to set foot on strange soil again. Years later in Milan, he was found dead in his small attic room with over two hundred precious violins, violincellos and violas about him.

Mill Wheels of Thought

AS TARTINI hatched the rebus of a violinist for a new day and a new use, so Berlioz in 1832 was dumming up and noting the motive power the tumultuous tide of inspiration and religious fervor which was inundating the rest of the world.

Clara Wieck, returned from Paris, was learning from her father the scientific approach to the keyboard. At the *Marienkirche Abendsonn* in Leipzig she had played Chopin's variation on "Là ci darem," a composition which but a month or two before Robert Schumann had welcomed with his first and most needful review. Schumann, also under Wieck's tutelage, had resorted, much against his master's will to a contrivance for stretching his fingers—following the age-old belief in the efficacy of inferior mechanisms. Ruining his hand, he realized at last—and fortunately not too late—that the true development he must look within.

Great teachers had arisen. Karl Czerny through whose guidance children of four succeeding generations have diligently fingered their scales was taking pupils in Vienna, also resolving never to return to the (for his dry spirit) horrors of the concert hall. Hauptmann, in Cassel, had become famed for the teaching of theory. Stephen Heller was pursuing studies preparatory to starting on a pedagogical career.

In the summer of this year Wagner (eighteen years old, made a musical pilgrimage to Vienna—where Herold's "Zampa" was in highest swing and Strauss's tide of melody was on the swell—probably with a view to finding employment. But, disappointed in his purpose he returned to his teacher, Weinlig who, as Wagner later said, taught him "to stand on his own feet." In this year too he wrote his first Beethoven for an opera, in which a lovers, infuriated, climbs to the window of his beloved to kill her husband of a few hours. The brier finger hum from the window to the garden below. But at his funeral, she falls dead upon his body with a wild cry. Whatever the merits of this libretto and the music accompanying it, it was the bud-ding of those great operas which, quite devoid of unrelated embellishments, stand as they are all they are, bearing fruit on their own vines.

That "most joyful genius of the nineteenth century," Smetana, at the age of eight, was composing a few dance tunes which showed already the definite, the almost realistic, program—never the misty abstractions of his predecessors.

So the world, at the turning point of virtuosity, pointed toward true productiveness. Manuel Patricio Rodrigues, the first to approach the teaching of singing with scientific investigation, was newly embarked on his career. And I ringing to creation a new world from his clouds of philosophic speculation, Johann F. Herbart at fifty-six years of age was figuring out the theory which had, as a basis relation of tones being a manifestation of universal laws.

Magic and faith in outward aspects with all the strength and weakness they had thing about mankind, were clearing out in the sun of speculative endeavor. Was this sun to warm mankind to good purpose or was it to find itself finally a pale and frozen moon, from which none could hope for succor? This remains today a hundred years later, a question with two answers.

A Half Million in Musical Scholarships

(Continued from page 398)

On the Border

THE SOUTH CENTRAL States furnish very creditable statistics. Ten states offer data from ten colleges. FISK UNIVERSITY at Nashville distributes $550 annually to an average of ten pupils. KNOXVILLE COLLEGE at Knoxville has one scholarship of $75. LINCOLN MEMORIAL UNIVERSITY, Harrogate has an annual fund of $250. MARYVILLE COLLEGE at Maryville gives five scholarships of $50 each. MILLIGAN COLLEGE, Milligan has one regular scholarship of $70 to music students and is considering a plan to include music tuition without charge as general college tuition. GEORGE PEABODY TEACHERS COLLEGE at Nashville announces one full fellowship valued at $2,400, four special vocal scholarships valued collectively at $360 in addition to the regular college scholarships which apply to music students. TENNESSEE COLLEGE at Morristown, TENNESSEE WESLEYAN at Athens TUSCULUM COLLEGE at Greeneville and WARD-BELMONT COLLEGE at Nashville have regular funds amounting to $250 each for music scholarship purposes.

In Alabama, ATHENS COLLEGE FOR YOUNG WOMEN Athens, offers two scholarships of $125 each to Juniors or Seniors in the School of Music and a similar amount is available at BIRMINGHAM-SOUTHERN COLLEGE, Birmingham. ALABAMA COLLEGE at Montevallo distributes $250 to worthy pupils. HOWARD COLLEGE at Birmingham offers tuition estimated collectively at $300 to four or five regularly enrolled students. JUDSON COLLEGE CONSERVATORY Marion, offered during the current year one full and four partial scholarships having an estimated value of $365.00. The Music Department of the SOUTHERN INDUSTRIAL INSTITUTE at Camp Hill is giving tuition to fifteen students, with a total cash value of $405. TALLADEGA COLLEGE, Talladega, and WOMAN'S COLLEGE of ALABAMA Montgomery, both have scholarship funds of $250 each.

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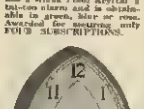

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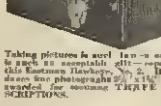

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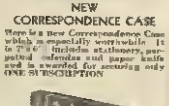

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Music Lessons for a Four-Year-Old

(Continued from page 397)

Eye Training

FOR THE PRESENT the eye is exercised chiefly in gaining familiarity with the keyboard. Sparing the little brain unnecessarily effort, Miss M has at first naming any keys but C, D, E and A. Waiting to give Doris the triad as the tonic as actually presented in the method she had drawn upon for other early technic—hands alternating on the successive keys of the triad and ascending several octaves one key at a time—she gave it thus "C skip-skip." When established in one octave Doris' eyes found C an octave higher and they played the triad there later adding a third. Petting them together they played, left and right alternating, and sang

C skip-skip, C-skip-skip C-skip-skip, C!

ending with a joyous exultant tone in the spirit of "Excelsior!" When this was very familiar they sang another song to the ascending tones,

Jack in his beanstalk climbed up to the sky

facing and making an accent on every C. Later they hope to be able to climb back singing

"Jack in his beanstalk climbed back bye-and-by.

One of Doris's pieces where the song says C D E F G has fixed G in her mind. This was attached to play the *G-skip-skip*. The bright eyes are learning skill in picking out the key wanted without stopping the journey. The *D skip skip* with its exciting variation of a black key is now in the works.

To interest her and give her the pleasure of listening to a chord, after Doris had conquered the *C skip-skip* Miss M played the triad chord form. Her impulse was at once to do it herself. Alas! Her weak little fingers sprawled helplessly. She was shown that she could sound C and F together and E and G. But she longed for the big full chord. So an experiment was tried. She was made to arch the fingers 1, 3, 5 and merely touch the keys. Fortunately relaxation was becoming a habit. Miss M touched her hand and Doris touched keys alternately a number of times. Suddenly the teacher jerked her wrist up, and the chord rang. Doris copied the motion and, to her delight her chord rang.

Ear Training

THE DIFFERENCE between hearing and *listening* is something we all panic-like realize. To make a *listener* of each pupil is a paramount duty with infinite possibilities. "What do you hear?" is generally part of the daily lesson and covers listening to *time tune* and *tone*. Do I play *high* or *low*? Is this a *long* bell tone? What *time* is it by this clock? Is this a *C skip-skip*? What song am I playing? Playing for Doris's enjoyment becomes of the utmost importance because every step adds to knowledge and forms taste. She is sometimes asked to play one of her songs on the dumb piano. Then it is found that she can turn the air truly with her voice also that the pitch of Middle C by constant recurrence, has been fixed in her ear. The further plays a song with happy tone, with listless tone with truth of tone, letting Doris decide which is good.

So far Miss M. has not attempted recognition or expression of rhythm except as it comes naturally through the words of the songs. In preparation for the study of rhythm, Doris and she tap the songs, the latter's voice indicating stress of accent. For *feeling* steadiness of time the metronome is employed with various tempo.

Why don't you count 1 2 3 4 5 6, 7—? asked Doris one day.

Miss M. interrupted her journey toward 100 glad of her question and explained a little of the fundamental idea of metre.

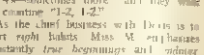
Music, she said "goes in 2 or 3 or 4—sometimes more and they must go counting "1-2, 1-2."

As the chief business with Doris is to start *right* habits Miss M. emphasizes constantly *true beginnings* and *endings*. Often the little hand is dropped gently as the ear without suggesting that it be begun by a *"piece"* to music a hose *throw down*" and an inquiring look from the teacher at the end is enough to remind Doris that she has not *hung* her hand in taking it off the keys.

After about eleven weeks Doris is still eager for the daily lesson.

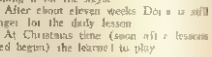
At Christmas time (soon after a lesson had begun) she learned to play

Ex. 4



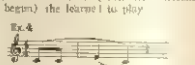
whereupon to greet father and Mother on Christmas morning. This, a week later became *Happy New Year!* On St. Valentine's Day her little fingers and voice celebrated to ask her mother

Ex. 5



giving the answer herself

Ex. 6



To keep the interest at white heat needs a definite plan for each lesson—always some element of variety. To secure this with were Doris such bits of recreation were invented as the *feeding* the *kitty*, the *bear dances*. All young teachers should be taught never to trust to luck for giving an honest worth while lesson to even the most elementary pupil.

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Records and Radio

(Continued from page 398)

formance, although both own a nostalgic beauty characteristic of their Iberian origin. The recording is unusually fine.

Two months ago we spoke somewhat at length on the merits of Mendelssohn's "Italian Symphony" on the Columbia recording played by Sir Hamilton Harty and his Hallé Orchestra. Since then another recording of this work has been issued by Victor. The new one is played by the La Scala Orchestra under the direction of Ettore Panizza, a well-known Italian operatic conductor. Signor Panizza stresses sentiment much more than did Sir Hamilton, and I is reading suggests the theater—as though Mendelssohn had definitely outlined a story with this work, which he did not.

However Panizza is a credentialed and authentic reading perhaps not as vital and inclusive as Sir Hamilton's but none the less recommendable. (Victor album 119)

To those who admire the ostentation and pageantry of Tchaikovsky's "1812 Overture," Stokowski's spirited and scintillating read is in this piece, on Victor discs 7499 and 7500 will prove a veritable stimulation. Stokowski fairly squeezes all the heroic glorious and theatrical purposely he can from this score. The recording is remarkable.

Music for the Dance

IT HAS BEEN said of Manuel de Falla that his musical background is strongly influenced by "the dance." This is unquestionably true because his most interesting compositions are those written for the theater. Among these, his ballet "El Amor Brujo" or "Love the Magician," is an engaging work. It is written for chamber orchestra with vocal parts to be sung in the manner of the Spanish Gypsy singer—a type of singing which partakes of chanting and lamentation. No one expresses the full spirit of his race more keenly than Falla. His music acclaims itself more Latin as being Spanish by the very core of the music of the people refined by a ingenious instrumentation and harmonic sense on of a musician who knows his art and his medium of expression as Falla is of today. "El Amor Brujo" has been said to be representative of the Andalusian countryside. Many of us who know his music in the orchestral suite arranged from the ballet, which was issued by Columbia and Brunswick some time back, will welcome a new version that includes a singer in the song sections. It is deftly performed by the *Orquesta Bética de Cámara*, an organization founded by de Falla in 1925 and conducted by Ernesto Halffter. Conchita Velazquez, a Spanish mezzo-soprano, sings the vocal parts with appropriate abandon and tonal richness. (Columbia discs 17090—17093)

For those who have found and liked the spell of de Falla's music we recommend Conchita Velazquez's singing of his "Seven Popular Spanish Songs." She has caught then true spirit and moods and, with her dark sensuous voice, she admirably projects their racial characteristics. (Columbia discs X4575 and 4595)

Freedom with Restraint

ONE OF the most striking of Schumann's piano works is his Symphonic Etudes Opus 13. It is here that his power of variation is shown at its best, says Hadow. They also push freedom to its utmost limit, be farther impulse, "but they never lose touch with their original text and, in richness, brilliance and variety, they are almost worthy to rank beside the highest efforts of Schumann's great successor (Brahms)." Cortot gives one a vital and at the same time refined interpretation of these studies (Victor album 122). A previous recording played by Percy Grainger lacked the understanding of the work, which Cortot has and also the posthumous variations which the new recording includes. The quality of the piano tone is not of the best.

The Viennese soprano, Lotte Lehmann possesses one of the most beautiful and satisfying voices of today. Her excellent diction and her perfect comprehension of a phrase make of her one of the great artists of all times. It is a pleasure too soon to be forgotten, to hear Mme. Lehmann's singing of Bach's sacred melodies *Ich bleibe mit deiner Gnade* and *O haupt der Gross' Kehmer sey ein* (on Columbia disc 4062M) and of Elisabeth's two arias *Dich teure Halle* and *Gebet* from Tannhauser (on Columbia disc 4063M).

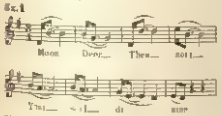
Schumann, who has given us many consummate lieder recordings adds another to his already imposing list. Tiana Wolf's settings of Moerike's poems he selects *An die Geliebte* and from his "Italienisches Liederbuch" *Dass doch gemalt*. Both love songs of deep poetic conviction are treated with fine regard for nuance phrasing and sentiment. (Brunswick disc 85010) Another fine, recently contributed by a perfect lieder artist, is Sigrid Onegin's recording of two Mozart songs *Das Veilchen* and *Schmerzhaft noch dem Freuden* (Victor disc 1506)

The Waters of Minnetonka

(Continued from page 396)

played its melody on his cedar flute. It was this melody

Ex. 1



He explained that this was a song "many moons" old, and he translated the story which furnished the material for the poem. The story ran thus. Moon Deer loved Sun Deer. They loved through tears, because daughters of the Moon Clan intermarried tribal law marriedtelo the Eagle Clan and not the Sun Clan. Sun Deer and Moon Deer ran away far to the East and North. They came to a beautiful lake, Minnetonka (Minne, in Sioux means "water" and "Tonka" means large and round"). They were unhappy there because their traditional enemies the Chippewas lived across the lake. Tragedy ensued—the lovers vowed to die together. They were lost forever as the waves engulfed them. And the legend concludes with *The waters of Minnetonka will forever sing their love song*."

This furnished the suggestion for the accompaniment of the song

Ex. 2

which has added a rhythmic chime and contributed much to its popularity with both musicians and public.

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The Publisher's Monthly Letter

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A Bulletin of Interest for All Music Lovers

Advance of Publication Offers—June 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now with Delivery to be Made When Finished.

Album of Organists—Piano	50c
Carols of Praise for Children's Day—Service	5c
Choral Art Repertoire—Mixed Voices	50c
Distinctive Male Quartets	35c
Eight Healthy, Happy Tunes—De Lamb	25c
Eight Hours at Our House—Piano—Bliss	15c
Great Days in American Revolution—Piano	35c
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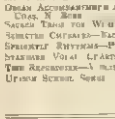
Our Cover for this Month



The cover painted expressly for this issue of The Etude Music Magazine is by Conrad Diekel and it has been very fittingly entitled *By the Waters of Minnetonka*.

Mr. Diekel, although yet a young man, is a very successful artist. Educated in Philadelphia and during the last half or twelve years has done some particularly conspicuous things in the field of commercial art.

Minnetonka is a beautiful lake in Minnesota. This lake has been made famous by the world renowned Indian love song by Thurlow Lieurance entitled *By the Waters of Minnetonka* which utilizes authentic Indian themes and is based on the legend of two lovers one of the Sioux clan and the other of the Moon clan in the Sioux tribe who, losing against tribal law, foiled the parents, who would have separated them, by choosing to let the waters of Minnetonka close over their hands and take them together into the spirit world.

The song makes vivid the tradition that the ghosts of these lovers yet linger about Lake Minnetonka. The river ripples, it is told, mourn for them and the winds bear the cry aloar. In the song is heard the steady and regular beat of their paddles and one almost sees the diamond-spray drip off to the moonlight as they pass once again in their ghost canoe. A rhythm obbligato, typifying the wind echoes the soft harmonies of the accompaniment which rocks to and fro on lump shards, between the major key and its relative minor is and out of that singular domain musicians know as the "added Sixth" chord and its derivatives.

THE MERRY-GO-ROUND

All life is a glorious merry go round. Unfortunately for all of us, nothing ever really stands stack still over any considerable period.

Often we pass through cycle after cycle seemingly leaving it. Just as at least four times in the last half million years, the ice has come down from the North Pole and covered a large part of the land we now occupy and still remains with us in vast areas in the form of glaciers, so do our daily affairs move with a rhythm that is uncanny and fascinating.

The cycles of business repeat drawn during the last one hundred years intrigue all students of economics and finance. The business depression from which we are now painfully emerging is only one of eighteen years which our country has triumphantly survived.

The same thing for you, our readers, who depend upon music for your bread and butter, is to keep your eyes on the basic ring as the merry-go-round goes round and round and round.

Remember that little lesson ring which we tried so hard to stab as we rode on the merry-go-round of childhood? The synonym of that ring is success. Thousands fail because they don't know its value, because they are indifferent, because they are too doubtful to grasp it, but mostly because they are not ready at the right time. It is gone before they know it.

Getting ready is simple time is full of the basis of success. Every teacher who reads this little business editorial should have in hand at this moment the selection of "on sale" music and materials with which to open and plan the coming season. For nearly fifty years the Theodore Presser Co. has been helping teachers by sending such material with in advance. If you have not written for yours, every day lost is now vital.

The merry go-round won't stop and the opening of the next season will be here before you know it.

Music of the Flowers

Suite for the Pianoforte

Ever since there have been composers of music they have frequently sought to express in the language of tones the charm and loveliness of flowers. A very long list could be compiled of the most lifted rum positions of this type. We have selected with due thought a number of these and are issuing them in an attractive album.

It is come on knowledge that flowers can convey messages of joy, love, hope and so forth which words sometimes fail in doing. These pieces are likewise very happy in spring affairs and are bound to prove a source of pleasure to the teacher and pupil.

A great variety of compositions will be seled in this album. None of the pieces is of more than moderate difficulty.

Such a collection is sure to be a boon for the aspiring pupil—a delight to the instructor and a treasure house for the artistic. For a limited time we are offering this album at the special prepaid-in-advance cash price of 35 cents a copy, postpaid.

Sacred Trios for Women's Voices

This collection is the result of an insistent demand for women's trios for use in churches. It contains supravoluntary vocal numbers, all of a dignified and churchly character, such distinct in mood from the others. All are from the pens of well known composers.

While this book is being completed we can offer it at the special introductory price of 35 cents per copy, postpaid.

Great Days in the American Revolution

Eight Patriotic Choruses for Four-Part School Chorus

By Rob Roy Peery

We take pleasure in announcing the publication of this group of eight school choruses based on the history of the American Revolution.

The school music supervisor who is seeking material in variety much-ruled with other school subjects will find in this work fresh, stimulating ideas of genuine worth. The American historical subject has been much neglected in school music lessons, and these spirited texts and the appeal of the patriotic melodies will insure their success with the school chorus.

The texts, written by Frederick H. Martens, are based on eight dedicated lines of the Revolution, and a short, historical note is appended to each of the eight numbers.

The music is martial and spirited may in sing and strictly within the right range for school voices. Several familiar tunes are introduced in the work including "Yankee Doodle" used as Old English song "The Bulloch Grenadiers."

In advance of publication, single copies may be ordered at the special cash price, 35 cents postpaid.

Etude Historical Musical Portrait Series

Teachers and students making a collection of *The Etude Musical Portrait Series* (See page 390 of this issue), may secure from the publisher extra sheets of this page or those previously appearing for the nominal price of 5 cents a sheet, postpaid—25 cents a dozen sheets postpaid.

Whatever you would make habitual, practice it
—Epictetus

Summer Music Reading

Practical books for summer reading are in thousands of students and teachers office the most productive and the least expensive part of their musical progress. Every ambitious person knows that the summer affords a means for getting ahead in a way that cannot be accomplished in mid-winter. The best way in which to build is to make a definite plan of study based upon a knowledge of their own needs. Take a piece of paper and write down those things in which you know you are deficient. Perhaps it may be technique and perhaps in two months course in scale playing will be needed to refurbish this vital part of your work? Perhaps you need to study further the subject of interpretation or repertoire? Perhaps it is tonal, or theory or harmony—all of which things can be broad up in amazing ways by self-study. Here is a list of books which are directly pertinent to this subject

Technique

Mastering the Scales and Arpeggios (Cooke)
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The Virtuoso Pianist (Hanon)
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Expression

Principles of Expression in Pianoforte Playing (Christiani)
Description Analyses of Piano Works (Ferry)
Stories of Standard Teaching Pieces (Ferry)
Well Known Piano Solos, and How to Play Them (Wilkinson)

History and Biography

Standard History of Music (Cooke)
Complete History of Music (Hamel)
Life Stories of Great Composers (Streatfeild)

General

Music and Morals (Haweis)
Musical Progress (Finck)
Great Men and Famous Musicians on the Art of Music (Cooke)
Music as an Educational and Social Asset (Barnes)

Sprightly Rhythms

For the Pianoforte

This album is nearly ready but we are continuing to accept orders during this month at the advance of publication price of 35 cents a copy, postpaid.

If in an album that will be welcomed by teachers as well as by all who have to play the piano but who never have had the time or perhaps never have had the opportunity to develop a technique enabling them to play music beyond the medium grade. The numbers in this collection are particularly delightful because they are fairly individual rhythmic one can "feel." Most of the material in this collection may be utilized for little ballet dances by soloists or groups and some numbers would be suitable for soft shoe or tap dancing. These compositions are chiefly in grades two and a half to three and a half, some going beyond the fourth grade.

Distinctive Male Quartets

Especially Designed for Radio and Concert Use

The popularity of male quartets is constantly on the increase. The rich, sonorous effect of four well blended male voices is unquestioned. Even the radio much groups of singers are being featured with constantly greater frequency and success.

The supply of male quartet music is not large. Here in this book we have assembled a goodly number of compositions of a decidedly attractive nature, big type. The vocal ranges are not great, nor is the grade of difficulty in any of the pieces excessive. The various types of compositions which are most sought after by male quartets are all to be found in the pages of this attractive arranged volume.

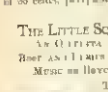
Do not miss the opportunity to secure a copy at the special introductory price of 35 cents, postpaid.

The Little Scarlet Flower

An Operetta in Three Acts

Book and Lyrics by Minnie Savory

Music by Hovecker Tarbaeus



There is always a place for the top for transcriptions of genuine originality and we predict a great success for this refreshing and entertaining work by the brilliant composer and editor, Hovecker Tarbaeus. The music is extremely tuneful and within the high school or local professional talent well.

The story of the book is decidedly humorous and interesting with deft touches of dramatic quality which carry this work far and beyond the limits of the average operetta of this kind.

Single copies of this unusual and musical operetta may be secured at an early date by taking advantage of our liberal prepaid-in-advance cash price of 50 cents, postpaid.

Selected Chorales

By Johann Sebastian Bach

We are all aware that the law of the survival of the fittest is a law which applies to the whole animal kingdom, to nations, to masses, to individuals and so forth. The name of Bach has survived because it is so tremendously expressive and beautiful.

Here is a very carefully chosen selection of thirty of the most interesting chorales for organ. They are, of course, written for four voices—in the strong contrapuntal style of which he was the greatest exponent. The texts have been very tastefully made and are in keeping with the lofty appeal of the music.

Throughout our country the use of his compositions at Bach in schools and colleges is constantly becoming more popular. In churches these chorales will be well adapted in place of some of the more familiar hymn tunes.

The special introductory price for this book is 35 cents a copy, postpaid.

Album of Ornaments

For the Pianoforte

It is a pleasure to announce that the editorial work in this volume has been completed and that our mechanical department will soon have copies ready for advance subscribers. The task of selecting suitable material for this work was not an easy one, but we are sure that progressive teachers will find the finished collection it contains of easy medium grade piano pieces exemplifying the ornaments met in standard and modern compositions. Among the composers represented in this album are Couperin, Grieg, Czerny, Handel, Schubert, Frank H. Grey, Paul Ziehrs and, of course, the immortal Johann Sebastian Bach. Copies may still be ordered this month at the special advance of publication cash price 35 cents, postpaid.

Choral Art Repertoire

Mixed Voices

By Edward Ellsworth Hipshire

Tunes there are that grip the mind and go on year after year singing themselves into our life fibers and enriching our emotional nature. We sing them over and over again, perhaps and audibly and this not because we want to do so but because we cannot do otherwise. They are a vital part of the great ocean of human experience.

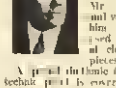
The teacher, who chooses wisely the material for those under instruction is ever on the alert for a means to get these music selections of the ages. They are the bread on which the finer powers of the student are nourished. And so it is that in this volume we are presenting a collection of the most reliable works of the ages, works that the great musical world has learned to love, and these are cleverly arranged to bring them into a practical form in which the average High School Chorus may study and perform them and in the doing of this have the thrill of feeling that they are participating in the best that the modern hymn contributed to the world.

By taking advantage of our advance of publication offer, a single specimen copy of this musical book may be had for 50 cents, postpaid.

Eight Hours at Our House

A Set of Easy Piano Pieces

By Paul Bliss



The first approach to rhythm in music is greatly simplified by the use of the natural accent of familiar words, and Mr. Bliss, whose piano and vocal music has made him widely known has used this idea in this set of clever and attractive pieces.

A great rhythmic figure is elementary technic point is covered in each number and the left hand is given a part just as interesting as the right. There is nothing difficult in the youngest child in this work, and the undoubtedly pedaling and cross notes fingered.

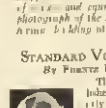
The price of this book in advance of publication is 35 cents a copy, postpaid.

Music of Southern States National Conference 1932

The Music Supervisors National Conference always has on its outstanding features for the thousands who attend these conventions the progressive school music teachers seeking a guidance with delightful new materials. The Theodore Presser Co. transported over three tons of music and equipment to the Auditorium Hall where the great Public High School building at Cleveland. Above is a photograph of the Presser booths in the Exhibition Hall in the great Public High School building at Cleveland.

Standard Vocal Charts

By Frederic Pedrotti

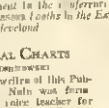


These charts are well known to Publisher's Note was from time to time teacher for many years. When in Dresden in Germany he picked up at a scientific establishment in Berlin a plaque showing a cross section of the human vocal organs. This was one of the most valuable purchases in each case. It was possible, by means of it, to show the pupil exactly what occurred in lightenings occurred, where certain organs were strained and other to accomplish in a few minutes what cannot be accomplished by hours of work.

Now we have the privilege of announcing a set of five charts actually designed by the famous vocal teacher Frederic Pedrotti which will put this material in the hands of the teacher and also will provide a great amount of additional information that the teacher may have on the walls of his studio when needed. These five charts are imbedded in three sheets of heavy paper, in durable lithographed form and, at an advance of publication price, only $1.00 for the signs. Hitherto we cannot imagine any thing which is really more needed by every vocal teacher (either private teacher or class teacher). The investment of $1.00 in these charts should save both pupil and teacher hours of time.

Organ Accompaniment and Registration

By Clifford N. Rose



The details in connection with leading a book are many and varied. We are glad to say how again, that the work in these splendid volumes for organists in approaching completion and copies should be ready before many weeks.

Mr. Boyd lives in Pittsburgh, Pennsylvania. He has won a merited renown as a teacher, writer and organist. We cannot praise too highly his treatment of the subject of organ registration as exemplified in this book. The average organist becomes too easily satisfied with the management of the stops of the instrument. In piano and consequently, would be tremendously benefited by the use of such an inspiring and thought provoking discussion.

One of the best features of the book is the list of organ stops with a brief description of each which is placed near the beginning. The first volume. Thus there are also practical and useful compositions used to illustrate the various matters discussed in the text.

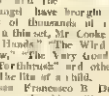
This valuable work can still be obtained at the special advance of publication cash price for the complete work which is in two volumes, of $2.00, postpaid. Not supplied separately.

Advertisement

Eight Healthy, Happy Tunes

For the Kindergarten Class and the Very First Grade Pianist

By Francesco B. DeLamb



This set of little pieces for very young children will prove a real novelty for kindergarten use in for beginners in piano.

The charming verses making up this set are by Edmund Vance Cooke whose poems about the "moo-cow mew" and the "big white angel have brought delight to the hearts of thousands of children everywhere. In this set, Mr. Cooke discusses "Helpful Hands" "The Wind Comes in the Window," "The Very Good Cow," "Hello Mr. Tortoiseshell" and other subjects close to the life of a child.

The composer Francesco B. DeLamb, who is well known for his writings in all lines, has succeeded in giving to these little rhymes precisely the type of music which suits the picture.

Single copies of this unique work may now be ordered at the special advance of publication cash price 20 cents postpaid.

Trio Repertoire

For Violin Cello & Piano

The increasing popularity of the violin, cello and piano trio as a school group in radio programs and the concert stages, and the great success of our collection entitled *The Trio Club* signed for these instruments, induces us to recommend volume entitled *The Trio Repertoire*.

The selections in this record book will be slightly more difficult than in the former collection but the music will be equally attractive and varied. The classic period will be well represented by such composers as Scarlatti and Beethoven, and there will be practical arrangements for Brahms, Carl Rohm and contemporary composers.

The string parts will be carefully edited with bowings and fingerings, and the piano book will be published with the violin and cello parts printed in score.

While this compilation is of course of preparation we will accept advance of publication orders for the complete set at the special cash price of 50 cents, postpaid.

Carols of Praise

A Sunday School Children's Day

The supply of material for this positions festal day is no longer adequate. What there is generally looks like the hundred which will appeal to youngsters.

We take great pleasure in announcing the forthcoming publication of this little service. It contains a goodly number of melodious and easy musical selections and interpreted among them will be found many excellent recitations, unison exercises and pantomimes. Among the recitations there are two or three especially designed for very young children, indeed.

We feel that the success of this service is unquestioned for it meets like a great need. A single copy may be purchased now at the special introductory price of 5 cents postpaid.

Unison School Songs

This new collection of school songs for unison singing is prepared to fill that very definite need for the slight kind of music in the early elementary period of school life. When robe and kindergarten songs no longer suffice and when the pupil is not yet ready for part singing, such a field set is offered in this collection is essential. The music in this book will appeal to young children, and the piano accompaniments are being prepared with a view toward giving adequate support to group singing.

A single copy may be ordered at the special advance of publication price, 20 cents postpaid.

(Continued on page 452)

Advance of Publication Offers Withdrawn

The announcement of the publication by Theodore Presser Co. of a new piano educational work always creates much interest. Our patrons know the painstaking editorial care and attention given to the material we present for educational purposes, and is as natural as this could cause better shown than in the advance subscriptions received when these works are announced in this Publisher's Monthly Letter. The books we are withdrawing from the Advance of Publication Offers this month has enjoyed an exceptionally large advance sale. Copies may now be obtained on our usual liberal terms.

The Story of Rumpelstiltskin by John Mokrejs, is a very first piano book for young children in which the fundamentals are presented through the medium of a fascinating tale of the adventures of a little Czecho-Slovakian peasant girl in which are interspersed tuneful piano pieces. Mr. Mokrejs is a prominent New York teacher whose compositions are widely used by teachers and pupils. Price 75 cents.

An Etude Bargain Opportunity

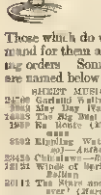
For the three summer months, June, July and August, we will send three fine summer numbers of The Etude Music Magazine for only 25 cents. This offer is good only in the United States and Possessions. On Canadian subscriptions add 10 cents for the three subscriptions, 30 cents to cover postage.

Now is the time to introduce The Etude to some musical enthusiast not familiar with this fine magazine. Make a list of those whom you would like to favor. Send us with your remittance and add greatly to the musical enjoyment of your friends. See special announcement on another page.

Change of Address

Those who desire The Etude sent to their summer homes should write us at once giving both old and new addresses. Be sure to tell us when you wish Fall numbers sent to your city home so that we will have ample time to make the change. We should have at least three weeks advance notice.

"CANDLED"



Before modern storage methods insured most all eggs as being acceptable to the housewife the dealer who wanted to supply his customers with the best made it a feature of his service to "candle" all eggs before selling them.

Each month, the Publisher's Printing Order tells of numbers which have proved acceptable after having been exposed to the unprejudiced judgment of music teachers and active music workers everywhere.

There are many compositions which deservingly have been published, but because of a lack of appeal, many never even sell out the first edition. Those which do win favor require additional copies printed to supply the demand for them and every month some of these are coming up on the printing orders. Some of the more prominent ones in the last month's order are named below.

SHEET MUSIC—PIANO SOLOS

24700 Garland Waltz—*Hopkins*	1	$0.25
Bim May Day Waltz—*Hughes*	1	25
24485 The Big Bad Sugar Wolf	1½	30
1989 Ra Monte (*Accord*)—*Engel mann*	2	25
8502 Kipling Water (*Interpretation*)—*Anthony*	2½	35
23435 Chinaman—*Rogers*	2½	30
21121 Winds of Spring (*Wall Flower*)—*Bullen*	3	40
20111 The Stars and Stripes Forever! (*March*)—*Sousa*	3	50
23177 Elves of Chopin—*Mueller*	3	40
17324 Dance of the Sylphs—*Barrison*	3	40
2877 Evening Chimes—*Heins*	3½	40
30140 Prelude in E flat Minor—*DiMartia*	4	35
18315 La Malinche—*Kreisler*	4	50
3458 On Lake Chautauqua—*Williams*	4	40
23976 Love Triumphant—*Rolfe*	5	40
21126 Pepita—*Bendinelli*	5	40

SHEET MUSIC—PIANO DUETS

18054 The Trumpet Call (*March*)—*Lady Eaton*	2½	.40
24322 Waltz Arcadia (*Waltz*)—*Anthony*	3	40
23383 Arrival of the Brownies (*Dolls*)—*Spilman*	3	40
1979 Electric Flashes—*Scofield*	3	60
26420 Grande Valse Caprice—*Engelmann*	4	1.25

SHEET MUSIC—PIANO SIX HANDS

20404 Valse Extraordinaire—*Parker*	2	.50

SHEET MUSIC—TWO PIANOS, FOUR HANDS

20291 Good Night from A Day in Venice—*Verdi*	2½	1.25

SHEET MUSIC—TWO PIANOS, TWELVE HANDS

8540 Bells Dance (*Polka*)—*Wolfenhaut*	2½	1.10

PIANO COLLECTIONS

Sousa Album for Piano Solo		1.25
8[illegible] Classic Volume One—*Stillman*		75
Musical Zoo (*Teacher and Pupil Duets*)—*Wood*		75

PIANO INSTRUCTORS AND STUDIES

Standard Graded Course of Studies (*Grade One*)—*Matthews*		3.00

SHEET MUSIC—VOCAL SOLOS

20419 Bird Song (*High*)—*Ware*	(T)	.60
12241 Tess (*High*)—*Bleich*		60
20054 In May Time (*High*)—*Spross*	(B)	50
28052 Midnight (*Walking Matters*) (*High*)—*Manx-Enoch*	(T)	.60
20108 Sweetest Flower That Blows (*High*)—*Stanley*	(B)	60
20486 When They Ring the Golden Bells—*DeKoven*		.40

SHEET MUSIC—VOCAL DUET

30284 Shady Lane Rose (*Soprano & Alto*)—*Nevin*		.40

VOCAL COLLECTIONS

School Trios (*Part Songs for Soprano Alto and Bass Voices*)		.75
Songs of the Child World (*Volume Four*)—*Riley & Gaynor*		1.25

CHURCH MUSIC

Anthem Treasury		.35

OPERETTA

Crimson Eyebrows—*Dodge*		1.00

SHEET MUSIC—VIOLIN SOLOS

30481 Lamento—*Krumgold*	2	.40
30483 Twilight Meditation—*Rybell*	2	.30
8492 Polka Valse—*Mueller*	3	.30

OCTAVO—MIXED SACRED

20284 Pity My Love as a Father Treats His Redemption—*Sealey*		.08
20808 The Dreaming Anna—*Old Scots Melody arr. Stanford*		.08
21033 Harbour, Breathe An Evening Blessing—(*Alto Solo with Violin ad lib.*)—*Ambrose Pelham*		.12
21044 I Will Pour Out My Spirit—*Lindsey*		.12
4283 Son of My Soul—*Parker*		.15

OCTAVO—MIXED SECULAR

15605 From the Old Homestead—*Lewerenz*		.20
20794 Chase of the Corn Gleaders—*Hemmer*		.12
20883 Drifts—*Nicolaus*		.12
23236 We March—*Kosse*		.08

OCTAVO—TREBLE, SECULAR UNISON

10632 A Merry Ghost Band—*Vernon*		.08
13008 A Gaelian—*Burnett*		.10

OCTAVO—TREBLE, SACRED THREE PART

23032 Harbour (*Mercy*)—*Mana-Zucca*		.10
20080 Nearer My God To Thee—*Marks*		.10

OCTAVO—TREBLE, SECULAR THREE PART

21096 Spring in Havana—*McGrath*		.10
15013 It is the Sunset Hour—*Spross*		.10
16236 The Last Time—*Brewer*		.12

OCTAVO—MEN'S SECULAR

20046 Of Carlisle—*Cook*		.15
0138 O Susanna—*Foster-Rolfe*		.15
19859 Believe Me If All Those Endearing Young Charms—*Moore-Stallock*		.10
21037 The Wild Lily—*Abt*		.08

BAND

The R. E. Hall Popular Band Book—*Hall*	*Parts—Each*	.50

Warning

Beware of fraud agents. The regular subscription price of The Etude is $2.00. Often an unscrupulous solicitor will offer The Etude at so low a price that the much lower who wishes to save money, pays out good cash to a swindler. Pay up money to a stranger unless you carefully read the contract or receipt offered you and are convinced of his responsibility. Do not permit a magazine agent to change the terms of a contract. Many fine men and women earn their livelihood by securing magazine subscriptions, but there are always dishonest men and women too who collect a percentage at the price, keep it and the music lover receives nothing. So please help us to protect you by exercising every possible caution in buying magazines by subscription.

How to Play the Harp

By Melville Clarke Price, $2.50

An Instructor that "Tells How and Shows How" with Interesting Information on the Harp and Harp Playing Along with Helpful Diagrams and Carefully Posed Photographs.

This wonderful instrument is a joy to play and for teaching or study purposes this instrument is without equal for making it a quick and not difficult matter to learn the harp. In addition to the usual and common instructions and helpful exercises there are excellent first grade pieces of some attractive melodies.

THEODORE PRESSER CO.
171-2 1714 Chestnut St. Philadelphia, Pa.

All Music Lovers ATTENTION!!

On the back cover of this issue you will find an especially designed placard which should be of immense value during the coming months. It reads:

START MUSIC STUDY NOW

For the advancement of all musical interests we suggest that you display this announcement in your windows and in any other conspicuous place.

(Continued from page 392)

great man was momentous and indicated that he had a presentiment of death. As soon as he arrived at the writer's office on the previous afternoon he presented the following question as though it were the chief business of his call. "Dr Cooke do you believe in God?" Although the writer knew his old friend was familiar with his religious convictions, his reply was, "Why certainly, Commander." "Well," he replied, "I am glad to hear that. I believe in God. I believe firmly in God. The trouble with the modernistic music of today is that it is written by men who don't believe in any kind of a god. That is the reason why it will not last. Only that lasts which comes from God. These composers think that they do it themselves. Fools! They can acquire technic. They can learn the machinery of composition. They can build great musical structures but they can't make living things. They are not alive. All of my music, all of my melodies are not of my own making no matter how light, they came from a higher source. I have listened to a higher power."

Four times during the following day Sousa returned to this idea and expressed it in various forms, once remarking, "If there is no God, how could Schubert have turned out several masterpieces, one after the other in one day?" Again he said "Voltaire used to laugh at the idea of God but down in his heart he knew there was a God. At the end he called aloud for his faith. A country without a faith is a country without a soul. Look at Russia. Is any music of great moment coming out of Russia now? Russia is chaos and its music is chaos. Take a man's belief away from him and at once his art starves. They say that music is a luxury. It is, to anyone without a soul. Music is of no use to a chimpanzee. Music inspires, ennobles and ennobles. It revives the soul. Surely anything that does that is a necessity and not a luxury. With man, music at times is the thing which brings him closest to his Maker. It actually seemed as though the great bandmaster had made the trip to us to leave this significant message to pass on to young American musicians.

Sousa's marches have stimulated millions. He was the greatest patriotic inspiration of his age.

World of Music

(Continued from page 383)

CHAUNCEY OLCOTT widely known as tenor and director, died in Monte Carlo on March 16th. His first marked success was in the 1890's with Dunham Thompson in "The Old Homestead." He became popular with American audiences for the singing of Irish ballads and himself wrote such favorites as *Mother Machree*, *My Wild Irish Rose* and *A Little Bit of Heaven*. In the Gilbert and Sullivan operettas he was best known as Frank Fox in *The Mikado* and Ralph Rackstraw in "Pinafore" and his last part was *Lucius O'Trigger* in Sheridan's "The Rivals" in which he was playing at Ann Arbor, Michigan when he suffered a serious collapse from which he never recovered.

BELLINI'S "La Sonnambula" was given on March 16th as a revival by the Metropolitan Opera Company with Lily Pons as *Amina*. This tuneful work, but its one hundred and first anniversary, the March sixth had had not been heard at the Metropolitan since 1916.

FRANZ C. HORNSCHEIN of Baltimore has been awarded the prize of three hundred dollars offered by the Treble Clef Club of Philadelphia for a setting for women's voices of Robert Watson Gibbs's ode *The Spirit of Light*.

CLAYTON JOHNS widely known pianist teacher composer and writer, died here on March 5th. Born November 24 1857 in New Castle, Delaware, Mr Johns first studied architecture in Philadelphia. He then moved to music and studied at Boston with B. K. Paine and W. H. Sherwood. Later in Europe he studied under Grabow Rit and Rummel. His compositions include about one hundred songs, some of which became widely popular and many pieces for both clubs and pianos.

RACHMANINOFF'S "Concerto No. 3" for piano and orchestra was on a recent program of the famous Philharmonic Society of London with Sir Henry Wood conducting and with the composer at the piano.

THE SIXTH ANNUAL FESTIVAL of The Florida High School Festival Association was held on April 15th and 16th at Tampa. There were both vocal and instrumental competitions.

"BELKIS REGINA DI SABA (Bilkis Queen of Sheba) an elaborate ballet by Ottorino Respighi, was given on January 21st, a sumptuous presentation at La Scala of Milan. According to reports, Respighi has outdone himself in creating a musical picture of Oriental splendor and orient than in his previous works.

ROBERT FELLSWORTH JOHNSTON one of the best known of American concert managers passed away on March 14th. Among the many artists who toured under his direction were Mordica, Caruso, Mary Garden, Rosa Ponselle, Beniamino Gigli and Leopold Godowski.

FREDERICK B. HAVILAND composer of the once tremendously popular *Sweetly, O Sweetly* died last forty years one of the most important publishers of popular music in America died on March 29th. Born April 17 1856 in New York he early entered the employ of the Oliver Ditson Company and then joined with Paul Beisner composer of that other famous song of the "waltz song" fraternity "On the Banks of the Wabash" on publishing. Among their best sellers were *In the Good Old Summer Time*, *Just Tell Them That You Saw Me*, *Bim Bam Bom*, *Down in Jungle Town* and *Just Because She Made Dem Goo-Goo Eyes*.

"HAYDN" COINS with a value of two shillings have been issued by the Austrian Government. Half a million of them are being put into circulation in honor of the bicentennial of the master's birth. Similar coins have been issued in the past, in honor of Mozart and Schubert.

THE MUSIC PUBLISHING FIRM of Artaria & Co., of Vienna, which was the first to publish the works of Haydn, Mozart, Beethoven and Schubert, is reported to be about to go out of existence. It was founded in 1770, by Carlo Artaria of Como, Italy.

THE BOET WAYNE CHAMBER MUSIC COMMITTEE, organized by the Chamber of Commerce of that thriving Hoosier city is forwarding a significant movement for the encouraging of small ensemble groups of two to eight amateur players in the home. This is one of the best activities we have known for some time, for the cultivating of a taste for good music. Good luck! And we are sure that the Chamber of Commerce will be glad to give information that will help other communities to make such a start.

POLISH CITIES, to the number of twenty-five are reported to have formed a federation to support a traveling national opera company.

RIMSKY KORSAKOFF'S "Sadko" had its March 4th its first performance at the season at the Metropolitan Opera House of New York, and on March 18th the Metropolitan Company presented the same fine music drama at the Academy of Music of Philadelphia. It took this curious wedding of music and legend thirty-two years to reach its premiere at the Metropolitan in 1930.

"LIVING MUSIC DAY" was celebrated in Cincinnati Ohio, on February 9th when seventeen leading orchestras played from 11.30 till 2.30 in the principal places of business. The event was sponsored by the Cincinnati Times Star with the cooperation of business houses and the city's best musicians volunteered their services. Let others follow "The Queen City's" lead!

ADOLF LEWISOHN eighty-two-year-old philanthropist, who has done so much for popularizing music in New York, is reported to be taking singing lessons. What could be more conducive to the general health of an elderly person?

MOZART has another biography this time by Marcia Davenport a daughter of Alma Gluck. It deals more with the human interest side of the master's life than with his music and musical activities.

COMPETITIONS

THE MADRIGAL SOCIETY (founded 1741) of England offers two prizes of Ten Pounds and Five Pounds each for the best two madrigals submitted before July 1st, 1932. Composers will select their own words, alto and tenor parts must be on their respective clefs, madrigals may be in four to six parts, the signature must appear at least at the head of each page, only one composition may be submitted by a composer. Most complete details may be had from the Secretary of the Madrigal Society Kilnsant Chipstead, Surrey England.

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts for women's voices, by an American composer. All manuscripts must be received before October 1 1932 and further information may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street Philadelphia Pennsylvania.

A EUGENE YSAYE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the violinist Belgian violinist. The contest is international and information may be had by addressing the Ysaye Violin Prize Committee in care of the Brussels Conservatory of Music.

SCORES OF PRIZES ranging from one thousand to fifty dollars are offered by the management of the Music Music Festival which is to be held at Cleveland Ohio from August 21st to 27th. For particulars address Joseph A. Jenkins, Hotel Cleveland, Ohio.

THE SWIFT AND COMPANY PRIZE of One Hundred Dollars is offered for a setting for male voices with piano ad lib. accompaniment to Michael O'Connor's poem, "Resolve." Manuscripts must be received before June 15th. Further particulars may be had from D. A. Clippinger 417 Kimball Hall, Chicago Illinois.

Edison and Music

(Continued from page 399)

He showed me his contract with the Lyceum Bureau and that fellow received $1,000.00 a week, which was a lot of money in those days." Then with a twinkle in his eye, Mr Edison would say "You know I got about $3,000.00 worth of Remenyi's music for nothing."

Von Bülow Forces

I HAVE heard him tell many times the story of Hans von Bülow the celebrated pianist. He would start his story with, "You know we had a German music teacher in those days and he was always telling about how great this fellow von Bülow was and insisting that we make a record of his playing while he was in this country. So it was arranged and von Bülow came to make the recording. After he had finished playing my musical director went over and very apologetically told him that he had played a wrong note in the middle of the composition. Impossible! shouted von Bülow. It is impossible for the great von Bülow to make a mistake. Well we brought the wax over and put it on the phonograph. Von Bülow listened and when he heard the mistake he had made, he fainted dead away. I ran over, got some water and threw it in his face. When he came to, he looked bewildered, took his hat and walked out of the room—and I've never seen Hans von Bülow since that day."

While in Hollywood in 1927 I received a letter from Mr William H. Meadowcroft, assistant to Mr Edison, requesting that I send him sagebrush for Mr Edison's experiments in an effort to obtain rubber from American grown plants shrubs vines and so forth. While this has no connection with Edison and music, I mention it in order that one may obtain an idea of the detail into which Mr Edison went in everything he did. A portion of Mr Meadowcroft's letter to me follows:

"Mr Edison thinks that it is quite possible that the sagebrush grown in the outskirts of Hollywood. If so, he would like you to go out and get about two pounds for him. When you find the plants you can pull up two or three medium sized ones that are alive. You can shake off the earth from the roots. Of course, he wants the whole plant but in order that the plants will pack closely for shipment you can cut off the branches. *But do not cut off the leaves.* Then tie up the whole thing with a light string so as to form a bundle. Then wrap this bundle in a double thickness of paper and tie up with another steel string, and send it by parcel post, addressed to me at the laboratory. Send the whole plant leaves stems roots and all."

The Sagebrush Falls Short

NEEDLESS to say these instructions were carried out and the plants sent, but Mr Edison later informed me that the sagebrush did not come up to the mark for his purposes, and he had to cancel it out.

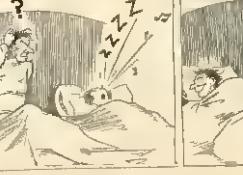
While in Hollywood Harold Lloyd's still camera man, Gene Kaufman took a picture of me made up as a very tough looking gangster. I sent one of these pictures to Mr Edison, stating that this was the way his pianist looked. Once going West Mr Edison's letter of acknowledgement to me as follows: "Keep looking that way and you'll never be jostled."

Music did much for Mr Edison. It relaxed him and stimulated his imagination. He loved it dearly. Mr Edison did much for music. Through his invention of the phonograph musicians and music lovers in remote corners of the world were first given the opportunity of enjoying music properly presented by the world's leading artists.

A Russian Invitation to American Musicians

An increasing number of musicians from America are including a visit to Soviet Russia on their summer travels. Only an occasional outstanding person teacher more than the fringe of the Soviet music world. For this reason The American Russian Institute is arranging with the cooperation of the Soviet Music authorities a delegation of musicians, composers, orchestral leaders to visit Soviet Russia in the late Spring. They will meet the leading composers especially the younger ones. They will have an opportunity to meet the teaching staff of the Conservatory and to learn of their methods of teaching music to the masses and they will hear the latest compositions, including chamber music piano music, songs and orchestral works. They will also have an opportunity to acquaint themselves with the work that is being accomplished in developing the music of the different republics and minor national music, such as the Georgian, Tartar and Ukrainian. No doubt members of the delegation will be invited to give concerts.

The Committee arranging this project is under the chairmanship of Professor Daniel Gregory Mason, of Columbia University. Others on the Committee are Mrs. Elisabeth S. Coolidge, George Gershwin, Dennis Taylor, Professor Douglas Moor, Nicolas Sokoloff, Henry Cowell and Sergei Radamsky. Further particulars may be had from the chairman already mentioned.



THE SENSITIVE ORGANIST

REMEDIES A FAMILY "CIPHER"

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Bo-Peep and Nanette

By Marion Benson Matthews

Little Bo-peep is as good as she pretty could,
Practices daily without being told.
Puts the right finger on just the right note
And her tune flows on like a smooth-gliding boat

Does she alert her ear sharp or a flat
A little wrong? why she wouldn't miss that
Its not surprising as you well agree,
Such a fine player is little Miss B

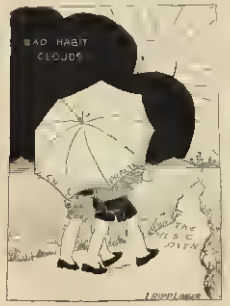
Careless Nanette is as bad as can be
Doesn't mind playing on top the wrong key
Never will practice unless she is told.
And both her tunes seldom sight to be hold.

She has no ear for chromatics and such
Nor for the scale that she care very much
They wonders why with a frown black and deep
She can never play well like little Bo-peep

Bad Habit Clouds

By I. Ruplinger

See those big black clouds! It really does look like rain, and that bad habit rain is extra wet. It is so wet that it takes a lot of hard work and patience to dry out even a single bad habit raindrop. And now you see why John and Mary have taken that big umbrella. It is about the only kind of umbrella that will keep the wet, wet bad habit rain from soaking you through and through. Success City is a long way off but John and Mary probably won't have to turn back home because of the bad habit rain.



Miss Tumble Fingers Becomes Miss Skillful Fingers

By Ernestine and Florence Horvath

"Bother! exclaimed Miss Tumble Fingers. I wish I wouldn't have to practice! I'd much rather paint in my new painting-book than study my piano lesson! My fingers tumble and tumble all the time and everyone scolds. There!" Miss Tumble Fingers struck hard on the keys because she felt cross.

The new painting-book was on the table and the box of paints was right beside it. Now after Miss Tumble Fingers became these two objects pulled themselves close together to whisper.

Don't whisper!" ordered Miss Tumble Fingers somewhat not the least bit surprised at this remarkable action. "You're vain just because I said I like to paint pictures better than to play notes. I do but you needn't whisper in pride!"

THE BOX OF PAINTS

"We [illegible] beg[illegible] to ask. We were just [illegible]

"What [illegible] called Miss Tumble Fingers curiously. "What were [illegible] just doing, now painting book?"

"Just admiring," continued the book, "that I hope you paint my pictures better than you play your pieces of music. For you know we hastened to add you slide veiny pale and brownish into one another heedlessly and smudge and use wrong colors all the time!"

"Oh!" exclaimed Miss Tumble Fingers. "I use colors not paints, when I play music. And who ever heard of smudging notes or running pink over into brown notes or using notes that aren't the right color?"

To her amazement the painting things returned "You have the idea exactly! Yes when you play a piece of music it is just as if you were coloring a picture. Your notes of course are the colors you use in your musical pictures. And when you tumble these notes out in a jumbled manner without expression or feeling, you are smudging up your beautiful picture. When some of the notes you play are light and graceful and others heavy and hurried, you are spoiling pretty pinks and blues into cloudy black and brown notes. And when you play wrong notes—oh dear! that is as bad as can be! It is like painting a tree leaves purple or daisies deep blue!"

Miss Tumble Fingers wanted to cry and scold. But she stopped before she did either to think over what her book had said.

Each piece of music was like a picture to paint! That sounded interesting! And hadn't her music teacher told her that fairies dance on some music. I didn't play or leaves rustle and brooklets ripple! Of course she had, and now Miss Tumble Fingers seemed I understand.

"But what said Miss Tumble Fingers aloud, can I do to make my fingers behave? They tumble so and will do the wrong thing!"

The box of paints replied "The whole trouble is that you didn't do the right thing in the beginning. Now you were quite familiar with each color in use before you began to paint at all. And you painted little, simple things at first, didn't you? That is why your efforts at a new painting book with more complicated pictures is. She saw how well you had done with the simple things."

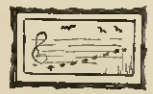
"I understand! You needn't go on!" interrupted Miss Tumble Fingers as the paint box was about to continue. "I must study my single notes and get to know them well. Then I must practice my tunes and exercises which are like little simple pictures. When I have mastered these, I shall find it easy to put my colors or notes in the proper places in my larger pieces!"

"Hurray! Hooray! shouted the smiling things in a chorus. Miss Tumble Fingers, too, danced and clapped gleefully.

Soon people began to notice a change in Miss Tumble Fingers playing. And mother no longer had to scold and coax. Instead during the long, frequent practice periods, she and father would sit and listen.

"Now the music one child plays is like beautiful pictures let us enjoy it," they would [illegible]. We are rewarded at last for the many things we had to do with out to play our daughter might truly.

But the painting things and Miss Tumble Fingers herself enjoyed the change most of all. And when Miss Tumble Fingers name was changed, by popular request, to Miss Skillful Fingers how proud they all were!



? ? Who Are They ? ?

By Anne Lowall

(1) Oh happy musician
Your "Songs without Words"
Sound like flowing bracelet
Or trilling of birds.

(2) Such gentle southern music
Such tender refrains!
The "Old Folks at Home"
Never tire of his strains

(3) In fields operatic
We note him a giant
He finished Falstaff!
In his eighteen year

(4) Sweet melodies melting
This artist gave made
While Robert composed
Her lovely wife played

(5) The outstanding genius
Our tribute we bring
In his golden anthem
He gave us the "Ring"

(6) With organ fugues, grand
A name linked so long—
His three hundred years and
He's still "going strong"

(7) A middle name his
Might Rhapsody be.
How proud is that village
In far Hungary!

(8) Immortal composer
Of opera or mass
Whose symphonies thrill and
Whose art none surpass

(9) Hed dash off a song
Any tune, anywhere
Wrote *Hark Hark the Lark!*
On an old bill of fare

(10) This Shakespeare of music
Now who is he please
That mighty composer
Of nine symphonies?

(Answers below)

Answers to "Who Are They?"

1. Mendelssohn
2. Stephen Foster
3. Verdi
4. Schumann
5. Wagner
6. Bach
7. Liszt
8. Mozart
9. Schubert
10. Beethoven

JUNIOR ETUDE—(Continued)

Noise Rehearsals

By Gladys M. Stein

Albert was such a good player when he was alone but oh so easily upset by the least little noise or movement made by others present. But his teacher soon found a cure for that trouble.

One afternoon about the end of Albert's lesson three of his friends stopped in to walk home with him.

"Come right in, boys" he called, as they entered the waiting room.

"Now Albert" she said, "I want you to play some recital piece over several times. And, while you are playing we are going to make all kinds of noise. Don't think we object to the noise please. It is just for your own benefit."

So will Albert started on his piece, the teacher and the three boys made a regular racket. They jerked chairs dropped books talked laughed shuffled their feet and did everything they could think of to disturb poor Albert.

Oh, Miss Somer" he cried, "I simply cannot play with this going on."

"Keep on trying Albert," she encouraged. "You will soon be able to control the situation."

Soon he played the piece all the way through concentrating on what he was doing and not the least disturbed by the hubbub. And he was very thankful for the training, for he played beautifully at the recital. And thanks to Miss Somer he can play under any conditions even if someone turns on the radio.

The March Contest

There are two ways to write about Beethoven's Symphony. One way is to write your own essay. The other way is to copy word for word something about it you read in a biography or History Music. This latter type of work is never wins a prize so there is no use trying. For instance how many of you guessed this expression "the thirty eight sixteenth notes would give him a fortune if he was a musician?" That expression and the rest of the paragraph were copied word for word from a music book published in the U. S. A. and so was the expression "a suffering and success played in a concerto in the life."

And [illegible] thing (and this relates to puzzles as well as to essays) the Junior Etude [illegible] with the various types of penmanship belonging to different ages and when you work is copied by an older person well that kind of work does not win prizes, either. Then, too a great deal of work is discarded because it is NOT neat.

The March puzzle must have been rather easy judging by the baskets full of correct answers that were received. Only those who take pains with their work receive honorable mention.

And one more thing. HOW can any one read the directions for the contest and then send in work written on the typewriter? Typewritten work does not count either.

Club Corner

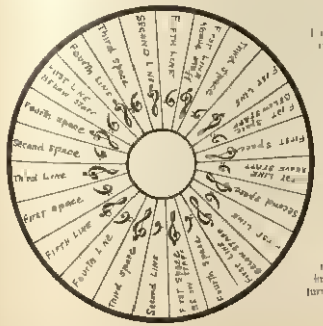
Dear Junior Etude

I am [illegible] the music club which is called "Lesbeathian Music Club." It was organized for the purpose of learning the high ideals in music. Each meeting is held once a month at a different member's house. We have a business meeting, then some entertainment. Since one tells about an opera or some composer and illustrates it by playing something on the piano.

From your friend,
Mary L. Osborn (Age 15)
California.

Game for Club Meetings

By Rebecca Berry Richards



Each player is to be supplied with pencil and paper. Each player in turn with eyes closed, moves the pencil above the circle and, at the count of five touches the circle with a pencil. Find the name of the staff and note it down. The one making the greatest number of words in a given time wins. If the pencil touches the inner blank circle the turn is lost.

Famous Operas

No. 10

"I Pagliacci"

Most operas are in three or four acts and are so long that they take about three hours for performance but there are a few shorter ones and "I Pagliacci" is one of these. Because it is so short it is frequently combined with one of the few other short ones such as "Cavalleria Rusticana" by Mascagni (which appeared in the Junior Etude in October, 1931).

The title is pronounced *Ee Pahl-ya-chee* and means in English "The Players." The Italian article "I" (pronounced Ee) should be given with the title but is frequently omitted.

This opera was written by the Italian composer Leoncavallo who died in 1919. So you see it is quite modern.

It is a play of a play that is the characters on the stage are giving a play taking the parts of old clowns (comedians) who need to go from place to place in Italy carrying their tent or donkey cart and putting in the village square to sell it up and give their performance. In this opera it is acted the story of *Columbine* and *Harlequin*.

The opera opens with a prologue in which one of the players steps to the front and invites the villagers and presents to come to the performance which is about to begin. This prologue has become very popular and is often sung apart from the opera.

In the play *Canio* who plays the part of the clown *Pagliaccio*, and his wife *Nedda* who plays the part of *Columbine* have a jealous quarrel due to many complications. This just about breaks Canio's heart. Nevertheless, feeling as he does, he sings the wonderful song *Vesti la giubba* (*On with the Play*) in which he tells how he must act the part of the clown and make the crowd laugh, even though his own heart is breaking.

The quarrels between *Canio* and *Nedda* instead of being patched up, become worse, and finally Canio declares that his wife and the rest of the players have been true to him, and he is tired of being a clown and wants to be a man. In the end he feels driven to desperation and stabs both his wife, and *Silvio* one of the other players. Then he tells the village audience that the play is ended.

It is an interesting opera in many ways one of which is that it shows what terrible consequences may come from jealousy.

And it is interesting also to apply Canio's feelings, when he is obliged to sing and make merry though his heart is sad to our own lives. For it often happens that we have to do things when we do not feel like it. There are times when we must not let our feelings control our actions—we must be true masters of our feelings.

CARUSO AS CANIO

There are several beautiful records from this opera which you should try to hear. The famous Prologue is recorded by Lawrence Tibbett on Victor No. 6587. The chorus of villagers, *Non guari* which opens the opera and the Bell Chorus, *Indietro!* in which the church bells are heard in the village, are recorded by the Metropolitan Opera Chorus No. 4028. *Vesti la giubba* is recorded by Martinelli, No. 6754. *Harlequin's Serenade* by Schipa, No. 1183.

Caruso made many recordings from this opera also but, as they are deep in the old manner of recording they may not be available now. If any of your friends have one of them perhaps they would lend them to you.

Then there is a good record called "Gems from Pagliacci" sung in English by the Victor Chorus. This is No. 35932 and gives a very good idea of the music of this famous opera.

Dear Junior Etude

I have taken piano lessons for several years and have taken part in many recitals but now I am going to give one all by myself. My program is as follows:

Sonata	Mozart
Two-part Invention	Bach
Waltz	Chopin
Sparks	Moskowski
To a Water Lily	MacDowell
In Autumn	MacDowell
Prelude in G Minor	Rachmaninoff
May Night	Palmgren
Country Gardens	Grainger
Jolly Dance	Bell

I am also enclosing a Kodak picture of myself.

From your friend
Wyema Adams (Age 14)
Oklahoma.

(The picture was not of a type that would reproduce clearly, so we had to omit it.)

Puzzle

By Bud ered Paul Ferg (Age 11 and 14)

Scramble each of the words below with the letter following and get a musical term relating to speed.

1. Lone with l
2. Ord with g
3. Sport with e
4. Geeler with l
5. Tanned with a
6. Worse with L
7. Triad with t
8. Poun with t.
9. Feare with l

Dear Junior Etude

We have a rhythm band at school and we are studying to play at the fine arts contest. My brother is the leader. I am also going to play a violin solo.

From your friend,
Hubert L. Thompson (Age 10), Kansas

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—"Playing Accompaniments." 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 June. Names of prize winners and their contributions will be published in the issue for September.

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.

Ludwig Van Beethoven

(Prize Winner)

At our Music Club we studied the lives of many great musicians and among them the life of Ludwig van Beethoven. There are many things that impressed me while reading his life, such as the poor house in which such a great musician was born, the hard life he lived while his father spent money foolishly that could have been used on the family, the great love Ludwig had for his dear mother the patience he had in his later life when he could not even hear the works he had so faithfully labored on. Beethoven composed some very beautiful sonatas. The "Moonlight Sonata" was one of the best liked.

Beethoven was born in Bonn, Germany in 1770 and died in 1827.

Mary Catherine Power (Age 11)
Washington.

"Beethoven"

(Prize Winner)

Beethoven was a composer whose name is loved by everyone. His compositions are very beautiful and mysterious. His name belongs to a class of its own for it contains beauty and deep meaning.

When he was quite young Beethoven practiced for many hours at a time. He found great pleasure in playing the music of other masters and soon became a remarkable pianist. He loved his violin, too and he wrote many works for violin and orchestra. His symphonies are played by all good orchestras. My favorites are the "Eroica" and the "Mighty Fifth."

In his later years, when he was deaf he spent all his time in composing. He lived nature and scenery and from these he obtained many beautiful themes for various kinds of compositions especially sonatas.

We think of his character when we hear his beautiful works, and, as we listen, we bless his memory.

Helen M Creasey (Age 14),
Nova Scotia.

Honorable Mention for March Puzzles

Special Honorable mention for March Puzzle Charcoal Carter Wedgeford Frances Honorable mention for March Puzzle: Paul Mercer, J Elwood Beckman, Virginia Rothman Irene Sebok Mildred Weakley Jas Bell Hendrix, Marie Chiles, Theresa Wolfinger Kalberlah Lechleiter Pauline Stauffer Wilma Mazeberoski Dorothy S. Jones, Edith Adamson Susan Crandall, Ida Vera Kubinsky Esther Bradford, Evangeline Curtiss Fernstedt © Montcrief Willie A Hood, Dot Hay Davidson Robert John Zinn Esther Kaczynski, Walter Stadkan, Betty Lambert Hilton Beth Pierchinger Anne Martin Ruth Roth Frances Wrinn Wheeler Louise Nel Fay Stock, Donald Orall, Betty Clements Alice Jorie Anne Minesworth Marian Elephant Margaret Kersey Wilfredo Gentry Doris Johnson, James Gaby Leighton Poulin, Grace Davis, Alma Nicholas Sarah Krebs, Ida Kathrine Benton Ella Reed Barbara Kaiser Bonghilt Roanes- Lenore Evans Claire Trimmer, Bernet Edwards Alyse Wall, Roy M. Gallet, Minnie Wheeler, Frank Mae Louise Myers, Virginia Jones, Billy Mebbie, Rachel Jean Hanson, Carol Tweed Ruth M. Schroeder, Lillian Lipsarwich.

Honorable Mention for March Essays

Margaret Grady would have received a prize had she given her age

Special Honorable Mention for March Essays

Herbert Kanner

Honorable Mention for March Essays

Irene Muscarello Ruth Hamlet Kleinman Betty Mytton Hills, Marie Mirtner Grace Davis, Grace Arnold, Roman Balon, Barbara Sloss, Dorothy Hathway Geraldine Cross Decker Verna Wind, Charles Kramer Irene Jordan, William Kriselmeid Minnie Reeds, Edna Siegel, Mathe Ardebette Herbert M. Derbison, Wilma Mieschowski, Irene Cross Decker, Margaret E. Sneckard Patricia Rodbaugh Helen Hamlet Martin, Betty Mc Clure, Paul Prescotte Walter Speaker Hilda Rhodes, Dorothy Davidson Leon Smith, Rose Polonkin John M Dritto Mabel Chapman Betty Clements, Harold Yates Rose Bell Lacona Charlotte Salmon Naomi Bott John Aller Polk Catherine Moeller Ritzpatrick Ann King, Rita Schlosser Ellen Stowe Mary Lewis, Frances Ross, Alice Mittendorf Jry Alderman Victor C. Steinbeck Rodney Forsyth Anne Marie Mitchell Ai Rae Reiley Evangeline Carter Margaret Ann Fredlin, Judy Lou Dunwoody, Leah Hamlet Hayrella, Robert Martin, Marjorie West Ruby Yates James, Dorothy M Gabbie Jean McQuarrie, Rhenda Halton Robert Ramsey Virginia Snow Evelyn Dorman Andrew Funnell, Marjorie M Funnell Rita Reed Rose Mary Kerber Rose Fried Catherine Vasnoden, Kathleen Kobes, Betty Rarbe Helen Dendley Sidney Wrinn John Griffen Leonard Brown Bobby Crabill, Martha Ann Walther Sonora Hirata, Kathleen Kelly Mary Alice Smith Mary E. Whitebreast Claire Stebling James Stebling Alice Jones, Carol Tweed Mrs Greyson Battle Jean Campbell Betty Jo Laughner

Answers to March Puzzle

B-eauty
R epeat
A lways
chore-H
affir-M
scair-S

Prize Winners for March Puzzle

Irene Eur (Age 11) Wisconsin Eleanor Atwood (Age 11) Massachusetts Margaret Martin (Age 11), Indiana.

"Chopsticks"

(Continued from page 408)

the thing down and showed it to his musical friends in St Petersburg. They were delighted with it, and other musicians set to work to write compositions in which the piano would consist of the "Cotelettes Polka" played over and over while the secondo played off against it with different melodies, or different rhythms, and in different tonalities.

Rimsky Korsakoff took particular pleasure in the idea and treated it with great scholastic gravity. He used the theme as a fugue subject and as the basis of a minuet and a berceuse and a set of variations. Underneath the repeated primo part he set a fugheitr or the notes B A C H and the chorale, Ein Feste Burg Ist Unser Gott". (This last was never published.) Borodin added a marcia, a funeral march, and a requiem. Cui and Lasloff assisted in the project. Mussorgsky came in likewise, but later he changed the "Cotelette" tune to confusion to his secondo part. His contribution was disqualified by his colleagues.

The whole collection was published in 1879 and immediately came to Liszt's attention. Liszt wrote a letter to the Russian composers in which he called their work "an admirable compendium of the science of harmony of counterpoint, of rhythms, of figuration of what is German is called *Formenlehre*" and added that he would recommend that the "Form phrases" as the collection was called, be adopted as a textbook of composition throughout the world.

The letter was published in a Russian newspaper, and caused a storm. The opponents of the nationalists claimed that Liszt would never interest himself to such small try as Borodin and Rimsky-Korsakoff and hence the letter must be a forgery. To prove his good faith Liszt himself composed a trifling paraphrase on the melody which has been published in facsimile in subsequent editions of the collection.

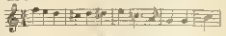
The present (which is the third) edition of the "Paraphrases" is a volume of forty-seven pages containing contributions by all the composers mentioned and by Sicherhatcheff as well. Liszt's opinion of the work, which he expressed repeatedly in various letters, is entirely justified, and the "Paraphrases" should be better known than they are.

What is the connection between Borodin's "Cotelettes Polka" and Englehorn Allan's "Choo Waltz"? That there is a connection both the titles and the tunes unmistakably let just what this connection may be it is difficult, if not entirely impossible, to determine. So far as I have been able to discover no piece of music bearing the title of Cotelettes Polka" has ever been published. It is possible that the word *cotelette* may appear in the Russian title through misunderstanding of the English *chop*. A somewhat similar misunderstanding is preserved in the English version of "Cinderella" the translator of which, mistaking the word *vair* in his French original for *verre* gave the English reader girl a glass slipper instead of a fur one.

But it does not seem probable that Borodin's "Cotelettes Polka" was derived directly from Englehorn Allan's "Choo Waltz" for it is hard to believe that a piece of music published in Scotland should, in the very year of its appearance become universally known among Russian children in a vacant vacuum. Both Borodin's piece and Miss Allan's seem to go back to an undiscoverable English original about which only the Allans are competent to speak today, and about which the Allans keep their own counsel as they do about the heart mystery of the two titles to the composition.

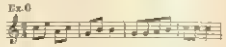
"Chopsticks," as I observed above has become part of the American folk tradition, and, like all folk music, has undergone variation and metamorphosis in the process of folk circulation. The folk variants are endless and occasionally an entirely new and different melody is played along with the granted tune. The most common of their variants is

Ex 5



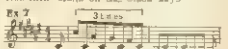
In some localities and among some people the name "Chopsticks" has slipped off the waltz entirely and is applied to other bits of folk music. Some of my friends have denied both that Chopsticks is in 3/4 time, and when challenged to produce their "Chopsticks" have played the following

Ex 6



I presume there is not a not-yet-born citizen of the United States there he age of three who does not know the above melody. It is a universal song tune to which there are many texts that could be counted in any one lifetime. But so far as my researches go it is known as "Chopsticks" only in the East. At least I have yet to meet anyone born and bred as I was, in Chicago, who knew it by that title. Another melody to which the name of "Chopsticks" is sometimes given is this little diode on the black keys

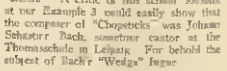
Ex 7



It is only years in past middle age who have given me this lair as "Chopsticks." The younger generation sing it to the words of Peter Peter, Pumpkin Eater" and do not connect it with the subject of this sketch. These things may indicate that "Chopsticks" was originally not the title of a specific piece of music but a generic name for a whole class of compositions played with one finger of either hand. The movement of two forefinger picking at the keys of a piano might easily be likened to the movement of a pair of Chinese eating utensils. If the name ever had that generic significance by now it has lost it.

Of course in "Chopsticks" were a jazz piece certain critics would find no difficulty in locating its original. There are those who, as soon as they detect a parallel between a piece of jazz and a composition of the standard repertory immediately assume as proven fact the derivation of the jazz tune from the "classic." A critic of this school looking at our Example 3 could easily show that the composer of "Chopsticks" was Johann Sebastian Bach, sometimes cantor at the Thomasschule in Leipzig. For behold the subject of Bach's "Wedge" fugue

Ex 8



etc.

Music is fundamental—are of the great sources of life, strength and happiness"—Luther Burbank.

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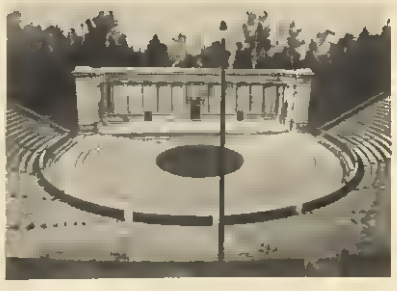
POSTPONING PROGRESS
By Elbert Wooton Carter

Last year a pupil came to my studio with a story I have heard many times. Doubtless it is an old story to many other teachers. It is a story of postponed success. Either through timidity or through lack of judgment this individual had postponed taking lessons until she had reached a state where it was especially difficult for the teacher to make the right kind of a start. She had a good voice, had personality, physical strength, adequate general education, could play the piano fairly well, knew some harmony and musical history and was fundamentally ambitious. Yet she had lacked the initiative to start studying the voice in an orderly manner.

The strange thing about this particular pupil was that she was fearful about her ability to adjust herself to the life of the big city. She had heard all the great expense of living, the dangers of city life and the Schnaucht that came to all who cut home ties for the metropolis. These things have been exaggerated by the rural press in a way that damages the metropolitan teacher. One can live in the modern city. If one knows how at comparatively slight cost. Some things cost far less than they do in the small town. Decent quarters under safe supervision in safe sections can usually be obtained. The social and moral dangers of the big city are quite what the individual make them. There is often far more objectionable temptation in the small town. As for homesickness that is also a personal problem. If one sets out to be homesick Fifth Avenue, the Boston Commons or Michigan Avenue may be as desolate as a prairie. Thousands of students go to great cities to study and make precious friends who become lifelime companions. Very frequently the teacher can assist the pupil in making desirable acquaintances.

Of course if the pupil has a luxury complex associated with the city she may spend thousands of dollars and still be unhappy. The writer assumes that the pupil goes to the city for the purpose of study and will watch expenditures as carefully as at home. It is one of the three things mentioned that has led many to postpone success. It is always a good thing to correspond with the teacher with whom you contemplate studying and frankly state your financial position so that you may be prepared for your living expenses. Many teachers have had pupils coming from a distance for years and will be glad to tell the prospective new pupil what the minimum of living expenses will be. The main thing is to make a start and not waste time.



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