

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

5-1-1934

Volume 52, Number 05 (May 1934)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 52, No. 05. Philadelphia: Theodore Presser Company, May 1934. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/822>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

Music Magazine

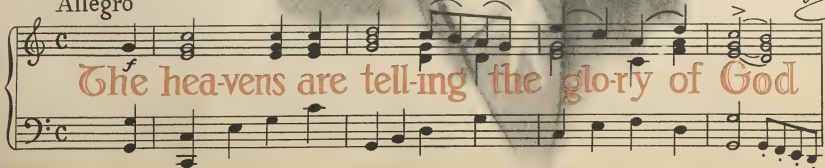
May 1934

Price 25 Cents



Allegro

Jos. Haydn
The heavens are telling the glory of God



THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of
THE WORLD'S BEST KNOWN MUSICIANS

This series will be continued alphabetically until the entire history of music is adequately covered, starting with a collection now being like this new historic series issued. Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.

LETITIA RADCLIFFE
HARRIS—D. Cornetist.
Pitts. Comp. 1844. Pupils
of L. Corbelli, A. Spillio.
Appeared with Phila. Orch.
Vocal solo, 1847. Chamber
music. Solo. O'Connell.

**SIGMUND VON HAUS-
SINGER**—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



CHARLES ARTHUR HAYDN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



RAYMOND LESTER HAYDN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



FREDERICK B. HAVILAND
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



HUGH REGINALD LAW
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



WILLIAM HAWES
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



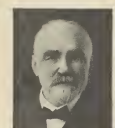
JOHN HAWKINS
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



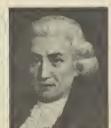
CHARLES BEACH HAWLEY
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



ETHYL HAYDEN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



PHILIP CADY HAYDEN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



FRANZ JOSEF HAYDN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



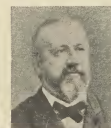
JOHANN MICHAEL HAYDN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



GLEN HAYDON
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



ROLAND HAYES
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



JOHN C. HAYNES
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



WILLIAM HAYES
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



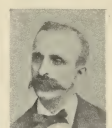
FREDERICK H. WOOD
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



ARTHUR H. HEACOCK
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



MICHAEL HEAD
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



PATRICK JOSEPH HEALY
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



CHARLES SWINNERTON HEAP
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



WILBUR F. HEATH
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



WALTER HEATON
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



GEORGE JULIUS ROBERT HECKSCHER
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



CELESTE DE LONGPRE
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



WARREN ROSECRANS
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



HUGO HERMANN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



FRIEDRICH HEGAR
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



FERENC HEGEDUS
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



JASCHA HEIFETZ
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



CARL HEIN
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



JOSEPH HEINE
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



FELIX HEINE
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



HEINRICH XXIV
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



MAX HEINRICH
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



CHARLES HEINRICH
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



CARL HEINS
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



LOUIS G. HEINZE
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



PETER ARNOLD HEISE
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



GERARD HECKING
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



STEPHEN HELLER
HARRIS—D. Oboe.
1812. Comp. cond. Solo
of Friedrich Sch. Oboe.
Solo Oboe, 1812. Solo
Solo, 1812. Solo, 1812.



WHEN THE MUSICAL SOUL OF THE HOME IS MISSING

The Soul of the Home

PRECISELY as you have a soul—that mystic something which, when it departs, ends your earthly being—so do homes have souls, without which they become dead homes. Because thousands of American homes have placed their souls in jeopardy, many wise people are beginning to realize that, if this is not remedied, a grave menace to the very foundations of our state will be the result.

The soul of the home has to do with those domestic forces and social customs which work to keep the home together as a unit, to bring inspiration, personal betterment, spiritual love, higher light and genuine joy to all of the members of the home. All these things must grow within the home and must be nurtured by every member of the home.

The home that is so little attractive that most of its members prefer to desert it a good part of the time for the cabaret, the club, the golf course, the movie, the automobile, the dance hall and every imaginable outside attraction, has ceased to deserve the name of home. It has degenerated into a mere house, giving shelter and a place to eat and sleep, entirely lacking in those things that, we all know, must be a part of real American home life.

It seems hardly necessary to note that where this condition exists something is terribly wrong in our social system, something which may even jeopardize the existence of our American state.

The unit of what we are proud to call American standards of living is unquestionably the American home. Even those Americans whose ancestral roots reach back to those parts of the European continent where there is no comprehensive equivalent of the English word "home"—where most functions and activities are held outside of the house, at restaurants, beer gardens, parks and theaters—must realize that in our American system the larger prosperity of our industrial and agricultural life depends upon the home as a unit. If we abandon the American home, we must abandon the American standards of living and character, upon which our liberal incomes and national business structure have always depended.

Therefore one of the very first responsibilities of American parenthood is that of making the home a shrine to which all its members come with real joy and gratitude for the opportunities which it offers. In that period when our home days started with family devotions and ended in fireside song, we as a people were producing many of our most representative Americans, who created the sound and prosperous conditions for which we became world famous. Parents in that wholesome era had no fear of the children becoming gunmen, racketeers, abandoned women or drunks. The influence of the good father and the noble mother was so strong that the danger of bad company was slight.

More than this, the home was made a wonderful place in

The Singing Student's Vacation

By the famous Dramatic Contralto

SIGRID ONEGIN

OF THE METROPOLITAN OPERA COMPANY

As Told to R. H. Wollstein

which to have a genuinely good time. There were spirited gatherings of friends, interesting books, fascinating games and charming music in which all might participate. The family gathered around the fireside, or the reading table, or the piano, and there was always a means of gratifying that fundamental human desire "to do something." All over the country whole some Americans are fighting to preserve the American home spirit. These homes never bud Capones, night club queens, bootleggers, kidnapers and bandits. But in thousands of homes today the American ideals are sacrificed for mechanical and artificial entertainments which take the young folks from the fireside. Have these entertainments made them happier? The question is absurd. Have they made them finer citizens? The answer, in countless cases, is tragic. Parents with judgment, in all parts of the country, are beginning to realize this and are determinedly setting out to provide a remedy. As we see the remedies they are:

1. The parents themselves must take a stronger hold of the situation and abandon the laissez faire attitude of letting the young folks run wild in their frantic desire for profitless amusement. At the same time, they must, with strategy and discretion, provide wholesome activities to take the place of the home-demolishing counter-attractions.
2. Home activities, that provide "something to do" that is constructive and elevating, must be a part of the daily program of every young person. Profitable avocations and studies are without number; and it is a very stupid and unbecoming parent indeed who can not find what is required.
3. The younger members of the home group must be imbued with the home spirit, the need for sticking together—the "family clan" idea. Particularly must they be made to see that this is something which they themselves must carry on in their own lives. More than this, they must be made to realize that the growing periods of leisure are such that, unless they develop some profitable way to spend their leisure time, their lives may become miserably unhappy.
4. They should be taught that participation in any avocation gives infinitely more permanent joy than merely watching others perform.

It is because of this that the piano, representing as it does the portal to the great world of music, must become year by year a more and more important factor in the home. Have a radio, by all means, and have a good talking machine, but do not let the young people of the home get the monumentally insane idea that these marvelous and necessary instruments can supply that musical understanding and joy which can come only through actual music study. The performance of music makes the value of the radio, for instance, far greater to the individual than it could possibly otherwise become.

The writer once saw a comedy performed by an admirable company of actors in Copenhagen. The audience was convulsed and it was obvious that the performers were meeting with great success. Not understanding Danish, however, the writer spent a wasted evening. Although the comparison does not exactly apply to music, which can be enjoyed to an extent by those who have not studied this fine art, it nevertheless is one which is often forced upon us when we have seen musically untrained people listening to concerts and radio programs. In these days, when music is "everywhere" the piano in the home of culture has long since ceased to be a mere piece of furniture; it is a great and real necessity.

Deplorably true it is that, as a result of the World War, economic and social conditions arose which in thousands of homes detracted from the interest in the piano, and that, due to the housing problem, many young people moved into quarters so tiny that a piano could hardly be accommodated. Yet there is always a way through which those who earnestly desire the solace of a musical instrument can find a place for it.

This is no silly proposal to revive the anemic and coterred

morals and conventions of the late Victorian era. It is a plea for the real happiness and security of millions of red-blooded young Americans, who have been set rudderless upon the open seas in a great sociological hurricane. A home without the equipment for cultural development is a soulless home, a dead home. The piano in this musical age is one of the most important means for higher and finer cultural development.

A JANGLE OF SOUNDS

ASK the ubiquitous "man in the street" whether he likes a symphony concert and he will possibly answer, "I like any kind of music that is not merely a jangle of sounds." Just what he means by a "jangle of sounds" depends upon the individual. If he thinks of music at all, he probably has had the experience that a very, very low sound, such as the deepest notes of a great organ in a cathedral, vibrates so powerfully that he has been able to feel the reverberations; and he has also noted the excruciating, nervous vibrations that have arisen from the very, very high sound arising from the scraping of a knife over a plate. He also knows that somewhere in between these extremes of sound men, known as composers, have taken sounds and made them into patterns known as melodies, which in turn they have formed into designs of more or less orderly arrangement that appeal to the sense of beauty and proportion, much as a maker of stained glass windows would pick out various bits of glass and form them into a beautiful window. Naturally he expects the resultant piece of music or the window to "mean something" to him. If it is merely an indiscriminate scramble of colors that seem to have no relation to each other, there is nothing to appeal to his sense of design, contrast, mass or proportion. We cannot blame him if he makes his escape from the symphony concert when he hears something which gives him the "jitters." Symphonic "riots" are admittedly interesting to those of us who are watching with great curiosity the tonal experiments of innovators, great and small, who are exploring courageously beyond the frontiers of present-day conservatism. Yet, it does seem unreasonable to expect the musically untutored to be used as tonal guinea pigs upon which to try out these exorcismes of modernism.

DOES HIGH ART COMMAND GENERAL PUBLIC INTEREST?

MUSICIANS, who sometimes grow trembly and weak-kneed in face of the onslaught of musical trash, know, down in their hearts, that there is always a public for the best in their art, if its appeal is both lofty and human.

At the Century of Progress Exposition in Chicago, the Art Institute had the whip hand of the art exhibition. This was not held in some flimsy, newly-made building on the Fair grounds but in the substantial, fire-proof building of the Institute on Michigan Avenue. This was a wise precaution, because the paintings, many priceless—were valued up in the dizzy millions. Did this exhibition, with its unbending idealism, pay? Attention, ye cheap agnostics. The attendance ran day after day from thirty thousand to fifty thousand visitors. Practically all paid an admission; and the art show, which cost over \$90,000 to present, was very successful financially.

Few countries of the world could have paralleled this attendance and interest. Nothing could indicate better the elevation of the desires of our citizens for "the best and nothing but the best." In music a similar appreciation is developing magnificently; and those musicians who have the good sense to hold to their ideals will, in the ensuing years, have the gratification which wide public success always brings. Don't get jazzphobia. The "big bad wolf" already has lost most of its teeth.

"In an artist's life, sometimes wild tempests succeed each other with bewildering rapidity, and so it was with me. Hardly had I recovered from the shocks of Weber and Shakespear, when above my horizon burst the sun of glorious Beethoven to melt for me that misty misty veil of the holiest shrine in music, as Shakespeare had lifted that of poetry."—Berlioz.

THE THREE to four month summer vacation confronting the average American music student offers a problem that is utterly strange to the European. In Europe, of course, we have *grasse Ferien*, big vacations, but they are never more than six weeks long, and are needed for mental relaxation and body building. Some students go further than this and use even that time to polish up their musical education, as opposed to straight vocal practice. On a certain amount of rest is necessary, and, even if a student is positively lazy during the vacation, six weeks can't do much harm. But here in America you have just twice that amount of time to put in! And four months—a third of a year!—when badly spent, can be harmful. However, there is much that you as a serious music student can do to transform the potential harm of the unsupervised summer period into very actual help.

First of all, you must have a good rest from the vocal routine of the active season. I heartily believe in this. I should not go so far as to say that the singer needs more rest than other music students, but the entire vocal mechanism is so *within* the body and so very susceptible to general body conditions, that fatigue shows in the voice more quickly, perhaps, than it does in the fingers. Thus, I would advise you first to take four weeks of complete relaxation. Such rest is needed, not merely to give the voice itself a chance to recuperate, but to build up the fitness of the entire body. And, when I speak of a rest, I mean—a rest! I don't mean a mere change of activity. Don't stop singing in order to gab about and go to lots of parties and smoke cigarettes and drink cocktails!

OWN Re-Creating Rest

MY OWN vacation routine is to get away into the country somewhere and do just what I advise for you. For four weeks I rest absolutely. No practicing, no coaching, no singing at parties. I exercise in the open air as much as I can and lead a very regular life. I love to walk and to go on long hikes, but most of all I go in for swimming and horseback riding, because these sports strengthen the abdominal and diaphragm muscles, which are so vital to correct breathing and good singing. I live simply, get lots of rest and sleep, and while I do not cloister myself from amusements and pleasant people, I try to have a real rest cure. And my voice is always the fresher for it. I feel new-born and entirely ready for the strenuous activities of the autumn.

When that month is over I use any remaining vacation time for coaching new music and reviewing old music, and for general musical reading and investigating. I still treat the voice gently and work no more than two hours a day. Of course, my voice is controlled today, and I never have more than six weeks of vacation time. But you students of singing, with twelve weeks to account for, must prepare your summer schedule differently.

Once your month of rest is over, I should advise you to spend at least two hours a day on straight vocal work. Because you will be working alone, without a teacher to explain to you and guide you, I should avoid any strenuous or difficult music which

might present new problems, the solution of which is beyond you. However, I should use the time to perfect the greatest, most beneficial, of all vocal exercises, the slow scale. Lilli Lehmann always referred to it as the *grand scale* and said that, if a soprano could master it perfectly, she needed no other vocal equipment to prepare her for *Isolda*! And she was right.

The Encompassing Scale

THIS EXERCISE is simply a chromatic scale, covering your entire normal range and sung extremely slowly, on whole notes. It sounds easy. It is the most difficult thing a singer can master! Of course, the point of the exercise is not simply to "sing a scale" but to master breath support, throat relaxation, diaphragm and voice control, so that each tone floats out free, full, unforced, pure. The utter simplicity of the notes you sing forces you to concentrate on shape and to complete this length of time you hold each note regulates your breath control and probes tone purity. This exercise is equally beneficial for all voices. It was developed, I believe, by the great Marchesi (and later endorsed both by Garcia and Lehmann), on the theory that all voices need, basically, the same purely vocal treatment, and that individualities of range, quality and color can be developed later, once the basic vocal (or physical) mechanism is in good order.

Begin with the lowest normal note of your range and work up gradually, half a tone at a time, to your highest normal tone. In each case I have stressed the word *normal*, because the exercise should be taken under the freest, most natural conditions, and range building can involve effort. Sing the notes simply on *AH*. Hold each one for the full duration of your fullest breath. Work slowly. Listen for the sound and watch out for the feel of each tone. It must be free, clear, not breathy, unhampered, clear. It must float out through you, without effort, like wind through a reed. If the first tone you sing falls short of this in any way, don't go on to the next one until you have repeated it, cleared it up. You may have to repeat each tone many times. When you have "got" a tone, then, repeat it again, perfectly, and use the sensations of the good tone to build on, in preparing the next one. It may be easily ten or twenty minutes to complete this *grand scale* of your entire range, which should be two and a half octaves at least. It is the supreme vocal tonic. I never begin a singing day with anything else. It is so to speak, my musical morning prayer.

Occasionally, of course, I have tried to plunge directly into flatter scale work or coloratura passages. Sometimes, as on tour, the pressure of time would make it so much easier to do this. But it doesn't work out well for me. Always I have to

go back and work through my *grand scale* first. It does for the voice exactly what a good massage does for the muscles. If you take an hour a day this summer to develop your *grand scale*, you will have laid the foundations for a life-time of good vocal habits—and you will be amazed at the freedom and power you will have acquired for next season's songs.

Making Songs Sing

BUT AN hour a day of scale work is not enough to even begin to scratch the surface of the many interesting things our vocal student can do to amuse and improve himself over the summer. Take another hour during the day (not immediately after your scale work) to review songs that you have sung, and to try your hand at coaching new material, entirely without help. It is very interesting to see just what you can do with a simple new song, quite unaided. Your teacher will gladly list you a number of songs that are suitable for you. The test is to read the music, observe the indications, and create the breath of life and shading and feeling for it—altogether on your own.

As a vocal student you, however, must guard against the danger of concentrating on singing, to the exclusion of general musicianship. In the Conservatory at Wiesbaden, where I had my first training, as a girl of fourteen, the vocal students were singing as a "major" subject, and were required, in addition, to select two "minors." We could choose among piano work, violin, theory, music history and ear training. I chose piano and theory, as, of course, is the ideal system. One does not want to remain merely a singing student. One aims to become a well-rounded musician.

General musicianship, then, is the rich, inexhaustible field which the vocal student can explore, unaided, over the summer. How much do you know of theory? Scale, chord and interval relationships? Get a reliable elementary book on music theory and spend half an hour a day working through it by yourself. Then "prove" it at the piano, and see what fun it is to "watch the wheels go round." When you have mastered the fundamental interval relationships, try to transpose some simple and regular melody. Try it on the piano, and try to write it down, too. Later on, it will be of great service to you to be able to transpose songs for your own use.

The Fulfilling Instrument

HOW DEXTEROUS are you at the piano? That most necessary handmaiden of the singer's art must come in for a share of your attention! Practice half an hour a day at the piano—not simply song accompaniments, but the easier piano classics. Develop finger agility and sight reading. Try to read through some simple piano duets with another student of singing, whose approach to pianistic problems is similar to your own.

How much do you know of music that you haven't sung yourself, or that hasn't been used in your own past seasons? Hunt up new music—classic, modern, anything,



SIGRID ONEGIN

everything!—and read it through, absorbing its style along with its notes. Organize a sort of borrowing library with your friends who may have music that you have not and who may like to look over yours, in exchange. When I was a young student, I used to "explore" a different composer, or a different "school" of music each summer. One year, I attended lectures on Bach, and read through quantities of masses and cantatas—works for bass and soprano which I could never possibly sing myself. Years later, when I sang the "Missa Solemnis" in Amsterdam, and Dr. Mengelberg asked me where I had ever learned so distinct a Bach style, I sent a mental greeting to the little girl I used to be, and thanked her for not having frittered away that summer! Later, I did the same with Brahms, Beethoven, Schubert, Schumann—all others. I saturated myself with myself in them and tried to learn their secret. The best way to study a composer is to step yourself in his works for hours and hours. And when you ever have a better chance of getting weeks at your disposal than over the summer?

Tones Otherwise Produced

HOW MUCH do you know of other instruments? Not their playing, necessarily, but their properties, their use? At one of the rehearsals I prepared with Toscanini, I heard that great conductor ask a singer to approach a certain tone "like a clarinet." What distinctive tonal qualities would rise up in your mind if Toscanini said that to you? Can you project a mental approach to tone in terms of a violin or a flute? Suppose you try and learn? Any teacher of those instruments in your town would, I am sure, be only too glad to allow you to visit his studio and learn the simplest basic characteristics of the instrument's use and sound. If such a studio is not available to you, your friends and classmates surely would be glad to show you an instrument that is strange to you, and you can talk things over together, reciprocally. Such knowledge will be invaluable to you

The New Piece

By ESTELLE WILLIAMS

NOTHING pleases a young music pupil so much as a new piece. No matter how attractive the little exercises in his study book have been made, they cannot replace the new piece of sheet music with pretty illustrated cover. At the close of the lesson period, after he has received his new piece, he will walk home in a happy daze with it on top of his other music. And, before he has hardly time to take off his shoes, he will sit down to the piano and try to show Mother how "terribly pretty it is."

Since new pieces mean so much to pupils, a teacher should spend a little forethought before selecting them. As in stories, the attractive title compels. A title like *The Answer of the Maiden* would not attract a child's attention half so quickly as one like *The Ghost or Playing Jacks*. *The Ghost* would spark interesting in any child—boy or girl.

Naturally the best material can be selected only by learning a child's interests. If playing Jacks or base-ball has become the biggest adventures during the recess period at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

later on, in studying breathing, phrasing and working with other instruments.

How fluent are you in foreign languages? I should certainly not advise you to work up the pronunciation of a foreign tongue by yourself unaided. But why not read a bit—in French, Italian, German? Get hold of some opera librettos and find out what they mean. I suggest these operatic texts chiefly because they generally come printed with one page in the language of the work and the other in English, and you will not so easily "get stuck." Of course, in your language teacher or your high school or college teachers, I am sure, recommend to you standard works from the literatures of these musical lands, in editions with vocabularies, which will make the reading easier for you. The sincere artist, of course, wants to master the languages themselves, not merely the words of a song.

So then—what shall you do over the summer? Well, if you practice your *grand* solo faithfully for an hour a day, and add another hour of non-strenuous song work, if you play piano half an hour a day and work at theory another half-hour, you will have three hours creditably accounted for—and think of all the fun you can have during the rest of the time, with instruments, composers, new music, books, languages, and out of door sports! And I haven't even touched on music history! The summer will be all too short to explore it all!

SELF-TEST QUESTIONS ON MME. ONEGIN'S ARTICLE

1. Why is it the *singer* more than other types of vocal students needs frequent periods of rest?
2. What qualities must be sought for in perfecting the "grand scale"?
3. In what other branches of musicianship should the vocal student be trained?
4. Why is a knowledge of piano particular advantageous to the singer?
5. In what non-musical studies should the singer engage?

should give them military marches or descriptive outdoor numbers. If a pupil prefers army pieces with lively movements, he should not burden him with an entire repertoire of *andante* movements of a dreamy character.

Fairy music should compose a large part of the teacher's material, for fairy music, like fairy stories, is always interesting to children.

The old saying, "the other fellow's grass always looks the greenest" is true in music. A pupil listening to another pupil play over his new piece will likely think it a lot prettier than his own and beg the teacher to let him take it next. So a good plan for the teacher to let the pupil select a few pieces occasionally.

If the teacher will play over the new pieces first before he gives the first lesson on them the glamour will be increased doubly. Even more will it be increased if the teacher will make up little stories about the pieces.

Remembering the significance of a new piece should give the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

"Children of high school age are strongly emotional. They should be given lots of music, not only because of its value as an education, but because music is not in the food of the emotions. The great problem of education in the adolescent years is not developing a solid amount of knowledge, but in translating youths' fundamental feeling and varying emotions into appropriate ideas of spiritual expression and conduct that shall serve as foundations of adult years. And no subject can so well perform the function as music."—MERLE PRUNTY.

Holding Notes

By CHARLES KNETZGER

SUSTAINING tones with one or more fingers while the others are playing different parts of the passage is not the least of the problems confronting the would-be performer on the piano.

Cramer's *Study in B flat* has many measures like the following, in which notes are tied over into the next measure.

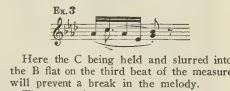


When the pupil's attention is focused on the rapid sixteenth notes he forgets all about the holding-notes. He is also likely to be remiss, unless he is very careful in practicing the exercise, in holding the half and quarter notes in measures like the following:



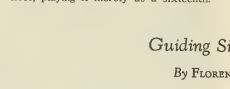
When playing on the organ the slighting of holding-notes in any piece or exercise is very noticeable, because these tones usually form one of the parts or voices. The effect is similar to that produced by a singer who holds his notes for only part of their full value or takes a breath between syllables. On the piano the fault is equally bad, although it does not strike the ordinary listener so readily as when perpetrated by a singer or an organist.

Schumann's *Impromptu in F*, Op. 90, No. 4, has the oft-recurring figure:



Here the C being held and slurred into the B flat on the third beat of the measure will prevent a break in the melody.

The same piece has many measures like the following:

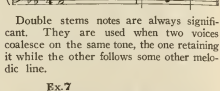


The happy-go-lucky player usually fails to notice the double stem on the second note, playing it merely as a sixteenth.

How often do we not hear melody notes in passages like the following:

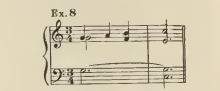


played as if they were written:



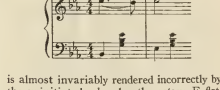
Double stems notes are always significant. They are used when two voices coalesce on the same tone, the one retaining it while the other follows some other melodic line.

When one of these notes is a half note or a whole note, while the other is a quarter or an eighth, it is necessary to write two separate notes:



for the half and the quarter note cannot be joined on the same stem.

When they see two such notes side by side, pupils are often puzzled, thinking that they must be played separately. A chord containing such notes



is almost invariably rendered incorrectly by the uninitiated who play the octave E flat and then, immediately after the G and B flat, thus breaking the chord into two parts contrary to the intention of the composer.

Guiding Signs in Music

By FLORENCE L. CURTIS

MARY never observed signs of expression in music.

When playing after Mary played her piece mechanically, Miss Wells, her teacher, said, "How would you like to drive with no signs along the way to a guide you?"

"Suppose you came to a grade and there was no sign saying, 'Dangerous hill. Go into second gear.' You would stay in high gear but how frightened you would become before reaching the bottom of the hill!"

"Why isn't there a warning sign?" you would say angrily.

"Signs in music compare with signs along the highway. They, too, are as a guide to make the way clear for right playing. In-

deed, you could no more get along without guiding signs in music than you could travel without them on the highway.

"Think of expression marks in the following way:

"The treble and bass clefs are signs indicating what road to take. Such signs as *andante*, *large* and *moderato* represent the speed limits of the musical tones. Be sure to observe them. *Rit.* means 'danger,' 'go slowly'; a *tempo* means 'resume speed'; ∞ is a stop sign (red light)."

Mary soon was all eagerness to be able to master the traffic signs in music, and Miss Wells noticed a marked improvement in her very next lesson.

Making Piano Technic Simpler

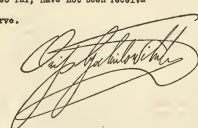
By the Well-Known European Teacher

ELSA RAU

OSKIP GABRILOVITCH WRITES:

Miss Elsa Rau is a prominent music teacher in Munich, Germany, and has a large following of students. In reading her article I was favorably impressed by it and recommended it to the *Etude* for publication.

Miss Rau's ideas on piano technique seem to me very well founded, and at the same time most practical. She calls attention to observations which many advanced pianists have made at one time or another, but which, so far, have not been receiving the general attention they deserve.



The index finger has in each of these three combinations a different position and touches at a different point on the key.

Many of the repeated difficulties in piano literature are rendered easy by such preparatory work. Often in daily life, for instance, in moving or carrying something, slight adjustment in applying effort renders the action much easier; so also in piano practice the separate playing of each interval economizes the effort and banishes the fatigue. The following, from Chopin's *Etude*, Op. 10, No. 1, illustrates this:



Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Grasping Intervals

TO ATTAIN the position of the arm in its naturalness, as has been mentioned in the foregoing, even in the most rapid series of notes, the series must be split up into intervals of generally two (sometimes three or four) notes, and the divisions quite separately played over, *grasped*, like an object!

The way in which the fingers take hold of the interval (as though it were a concrete object) gives also their position and direction. Consider the way a man places his fingers to ring a bell and then ask yourself: "From a purely anatomical point of view, can the old method of teaching, to play with fingers bent double, be anything but unnatural and incorrect?"

With the help of concentration one can accustom oneself to "grasp" in the already suggested manner each interval as it eventuates. The position differences are often minute; but yet they do change, not only with the size of the interval or with the fingering but also with the position of the object. The position is different, for instance, when the fingers play on black, and when on white, keys, or when one finger lies on a white with another on a black, key.

In preparing a passage, each separate interval must be grasped in the most natural way; the preceding as well as the following position must be noted and applied to the sequence of tones. By this method, elasticity of touch and technical skill will be acquired since the coordination of the movements will be organically natural and all impression of uneasiness will be eliminated.

Let me give a few simple examples from Bach's *Prelude in C minor*:



Technical problems, which modern theory has reduced to formulae, do by this method often solve themselves.

The seven graphic illustrations of this article are worthy of close study. The experienced student will comprehend their practical significance. In each case the photograph shows the position of the fingers when playing the notes immediately below it.

The Educational Running Mates: School and Music Teacher

By ARTHUR SCHWARZ

EVERY study associated with another study of a like nature is more vital than when pursued as an isolated subject. Therefore all studies should be made dependent upon and complementary to one another. This has long been recognized by psychologists as the most efficacious manner of making the things studied a part of the person's life and of developing, to the highest level, imagination and memory.

Especially between the music teacher and the school teacher is this educational alliance essential. The school teacher, far from being indifferent, will gladly co-operate with the music teacher; and the pupil, taught between sympathy on the one hand and enthusiasm on the other, will reap the richest benefit. The music teacher first of all should discover just what literature is read in the Grammar School, the High School, and the College in order that the music assigned may dovetail with the school reading. A few examples suffice to indicate the program suggested. Scott's "Ivanhoe" is a perfect setting for *The Tournament* by Nevin, for there is a remarkable description of the tournament in Scott's tale. "The Legend of the Hallow" naturally calls to mind the suite of that name by Eastwood Lane. "Chopin" suggests Nérin's *Ophelia* and *Hansel's Nocturne, Op. 31-1* ("After Hansel," Chopin is said to have first entitled it); "Macbeth" suggests Grieg's *Witch's Song* and MacDowell's *Hexameter*; "Paul Revere" is ably assisted by Frank Loyd's suite of that name. There is *Abraham Lincoln* by Blake, for Lincoln's birthday, and Tchaikovsky's *Jane* for "The Vision of Sir Launfal." Constantin von Sternberg's lesson in *THE ETUDE* some years ago upon "The Elocution of Melodies" included the Bach *Two-Part Invention in F Major*, and to the first six notes had these words, "This is the month of Spring." Pupils who have read Milton's "Allegro" relish that *Invention*.

Music judiciously chosen to fit the reading courses in the schools will fire the imagination of the pupil. Music teachers might with profit consult the school teacher for help and in this way, perhaps, give an impetus to the movement of further co-operation between these two running mates of education.

SELF-TEST QUESTIONS ON MISS RAU'S ARTICLE

1. What is the difficulty in making unconscious movements conscious?
2. What should the motion be, in playing intervals?
3. What factors make for a change of position in the different intervals?
4. How may technical skill be acquired in the practice of a passage?

When Interest Flags

By ANNA B. ROYCE

WHEN a pupil's interest begins to flag at lesson time, a spirited, five minute program of music, taking his mind off his own work, acts like a charm.

After hearing an inspiring march or a clever character sketch, supplemented by a short description of the music played, the pupil will come back to his lesson all the better for the brief interlude.

Friendly Notes

By GLADYS M. STEIN

WHENEVER a young pupil has an extra well prepared lesson it will help both him and his parents if the teacher will write her short, friendly note to his mother, letting her know that the child is really making good progress. This should be sent by mail.

So many times when the instructor is well satisfied with a pupil's progress the parents are not. The expert shows results and cannot see the gradual improvement as does the teacher.

Praise of a carefully practiced lesson will make the pupil interested in preparing more of the same kind. Children like approval, which reminds us of that old proverb, "Sugar catches more flies than vinegar."

THE ETUDE

RECORDS AND RADIO

By PETER HUGH REED

RADIO IS a sea of shifting tides, an ocean of multiple emotions, which has altered the status of musical culture in more ways than one. It has increased its tidal expanse to world-wide proportions and at the same time threatened to undermine its development in more than one channel. Like the sea it is both ruthless and devastating in its activity, if unrestrained or injudiciously employed: for at the same time that it popularizes it also nullifies.

New Music, a quarterly publication edited by Henry Cowell, has decided to bring out four records a year. These discs provide wider opportunities of hearing works by contemporary American composers.

The first disc issued contains an *Andante* from a string quartet by Ruth Crawford (a charge, remarkable for its melancolic intensity) played by the New World String Quartet; and three songs (*Crowley, The Railway Train, and Mysteris*) by Adolph Weiss, the poems by Emily Dickinson.

An Opera of Bohemia

SMETANA'S "Bartered Bride" (Victor set M193) and Strauss' "Der Rosenkavalier" (Victor set M196) are two timely and representative operas, both of which maintain and set forth the character and spirit of their respective stories in a most commendable manner.

The gaiety and effervescence of Smetana's opera is ingratiatingly set forth by native singers, who enter into and maintain the spirit of the score with its vivid and amusing picture of the Bohemian life and temperament, in a wholly commendable manner. It is good to find that they never permit the comedy to degenerate into "caricature or broad farce," as all too frequently happens in the presentation of this opera. We find the Czech language fascinating; its soft syllables seem particularly suited to singing.

"Der Rosenkavalier" set has one of the most ideal casts ever assembled for an operatic recording. The four principal parts are sung by Lotte Lehmann (*Marietta*), Elisabeth Schumann (*Sophie*), Maria Olszewka (*Octavian*), and Richard Mayr (*Baron Ochs*). In the recording of this opera, the idea had been to present the most significant passages of the score. This, we believe, has been judiciously accomplished.

Retrieved Through Musicianship

THE UNITED patrician sentiments of Joseph Szigeti and Sir Thomas Beecham make the recording of Mendelssohn's "Violin Concerto" (Columbia set 190) a performance *par excellence*. Szigeti is ever the musician first and the fiddler second. His superb phrasing, his avoidance of showmanship and the elegance of his tonal quality (on the whole) are well suited to this task. At the same time that he attests this work's right to popularity anew, he retrieves it from the ordinary by the aristocracy of his playing. Beecham's supremacy in rhythm is well exemplified in the recording of the delightful Handelian ballet music. "The Origin of Design" (Columbia disc 68156D). "The Origin of Design" is an arrangement made by Sir Thomas, is made up of a *Bourrée, Rondeau, Gigue, Masette, Pottle and Finale*.

The United States recognizes Russia and a recording company recognizes a Soviet composer's symphony. We refer to the recording of Szostakowicz' First Symphony, Victor album 192, played by Stokowski and the Philadelphia Orchestra. Szostakowicz, one of the Leningrad group of Soviet composers, is a pupil of Glazunoff. His First Symphony, written in 1923 (his seventeenth year), is a vital and arbitrary work which betrays the composer's creative adolescence. Regarding this work, Olin Downes tells us that the composer's ideas "are all of the present political regime, and these ideas colour his art." That the symphony avoids the exploitation of melody and sentiment in the accepted sense there is no doubt, but whether this is to be considered revolutionary or not is a matter of personal opinion.

Recitals in Miniature

THAT INCOMPARABLE artist, Lotte Lehmann, contributes two delightful recitals in miniature on Columbia discs Nos. 4090M and 4092M. The first disc contains Schumann's *An der See*, *Immerwälder Marienwürchen*, also Brahms' *Vergebliches Ständchen*, while the second disc contains Schumann's *Ich grolle nicht* and Schubert's *Erkennung*. Those who have never heard Miss Lehmann's moving interpretations of the latter songs are particularly recommended to this latter recording. A charm of grace and manner, appropriate to the character, will be found in Ninon Vallin's singing of *Momoi's* aria, *Je suis morte*, and the *Grotto* from the celebrated Massenet opera (Columbia disc 4091M).

By the same process of revivification accorded to the recordings of Caruso, two recordings made by Luisa Tetrazzini in 1908 have been given new life and vigor (Columbia disc 7883). The arias chosen are "The Girl of the Barbiere di Siviglia," both of which are sung with a clarity and purity all too seldom heard nowadays.

Bach's Brandenburg Concertos might well be called the "Good Companions," for beyond a doubt in orchestral music they are a joyous and incomparable group. Following releases of the Fifth and Sixth, Victor now give us the Fourth (Discs 7915-16), competently performed, like the others, by the Ecole Normale Chamber Orchestra of Paris. The Fourth is an exhilarating work, the *finale* of which is a striking example of economical workmanship.

Sea Fantasy

"L'AMER," Debussy's dream-fantasy of the sea, has always excited critical differences, since in it Debussy has created an atmosphere of vague, rhapsodic beauty, a total transcription of a "super-natural world, a region altogether of the spirit . . . a sea whose eternal sorceries and immutable enchantments are hidden behind veils that open to few and to none who attend with eagerness." A re-recording of this work was badly needed, since the old set failed to do adequate justice to the subtleties of colour in this rarely prismatic score. In the new set (Victor discs 11649-50-51) Piero Coppola again officiates at the orchestra, and his performance, made by equals in every way the sterling qualities of the recording.

Four-Year-Old Children Make Good Students

By MARIE DIDLOTT

IT IS NO uncommon experience to see the busy fingers of a young child, in a home where there is a piano, seek to bring melodies from the long row of keys which confront him. If there are other brothers and sisters taking piano lessons, the four or five year old child is still more eager to learn to play. Even an only child, although he may be no more than four years old, is many times intrigued with the silent instrument from which it is possible to bring music. The writer knows of a little boy who kept perfect time to any music he heard when he was two years old; when he was three he stood at the piano and attempted to play upon it; and he was only four when he went to a music teacher without his mother's compulsion to ask if the teacher would give him lessons.

But most music teachers believe that it is inadvisable to instruct such young children. A child prodigy, yes, but an ordinary child with an ordinary sense of rhythm, no. And so they wait for a few years until the child reaches an age when there are so many competing interests that the piano lessons are apt to suffer and the time for necessary daily practice is hard to find. Some teachers are afraid to accept the challenge offered in attempting this difficult task of giving lessons to the pre-school child, because their reputations might suffer if they should fail.

Though in the ordinary sense these children are too young for piano lessons, it is possible to give them training which will enable them to forge ahead more rapidly when they are a few years older. Teachers who are willing to attempt it are the logical persons to give this guidance, but mothers with some musical background can provide it in their own homes.

A Child's Eagerness

AT LEAST one person, a piano teacher in St. Paul, Minnesota, has demonstrated that a young child can be taught to read music, to play up and down a simple scale, to distinguish tempo and to play simple melodies. Two months ago she was asked to give lessons to a four year old child, a child who had absolutely no knowledge of music. Although her first impulse was to refuse, she finally accepted the challenge, and, in giving lessons to this little girl, worked out a very interesting technique for the pre-school child. The youngster, a precocious child, takes three or four ten-minute lessons five days a week. A holiday, such as Memorial Day, does not keep her away from her teacher's door.

When she presented herself early one holiday morning for a lesson, the teacher, by way of making conversation, said, "Your father isn't teaching today?" The child hastened to reply that she taught him at night. She hadn't interpreted the question quite correctly, but further explanation made it clear that every crumb of information she gathered at the piano was passed on to her father.

Books published for beginning pupils were too advanced; so this teacher resorted to stiff cardboard lessons which she herself worked out. Each lesson was associated with the interests of children of that age, such as animals, birds, flowers and other little children. In general the plan was to take the lesson cue for the day from the child's enthusiasm at the

moment. Rhymes were a constant delight to the child, and when little jingles about the lessons for the day could be made, it was much easier for her to remember the facts in it.

When the child came for her first lesson a treble clef had been drawn with a colored pencil upon white paper and mounted on stiff cardboard a foot long and about eight inches high. There was a single note on it, Middle C. A picture of a little girl who looked very lonely had been pasted beneath the note, and this rhyme was written about her:

Middle C is lone some with no other near;
So two little children, B and D, appear.

The first lesson consisted of teaching the child where to find the keyboard home of the little lonely girl whose name was Middle C. The young pupil hurried home as soon as the lesson was over to ascertain whether Middle C had a home on her piano, and when she found it did, she assured her mother that on the next day two little girls were coming to play with the dad C.

Playmates of the Staff

DA paper cut-out, took her place beside C the following day, and the youthful student could identify two notes. When the third paper doll appeared, named B, a bass clef was drawn below the treble clef with which the child was already familiar; and, in addition to learning a third note, one more concept, that of the bass clef, was added.

Before any of these concepts was firmly fastened in her mind, it was necessary to repeat the explanations many times and in many ways. Even when the lessons were about other things, there were constant references to these first lessons. Every experience at the piano was entirely different from anything the child had experienced before, and only after many lessons was it possible for her to make the necessary distinctions in reading and playing notes.

In connection with identifying B it was necessary to use several devices by which she would remember a distinction between bass and treble. The treble clef became *upbeat* and the bass clef *downbeat*. But

a stronger device than this was necessary before she finally comprehended. One day as the lesson was about to begin the child expressed an interest in funny pictures. The instructor took her cue from that desire. A bright piece of colored paper was pasted on one side of the cardboard so that it could be turned back like a leaf in a book. Paper animals and small children dressed in gay colors were pasted on the cardboard. Then flaps were cut in the piece of colored paper on the top, the upper flap in the left hand corner being cut in the shape of the treble clef and the lower one similar to the bass clef sign. When the flap was raised the funny pictures were seen.

Later this four-year-old had great difficulty in remembering E. A new scale had been drawn and Middle C was to have a birthday party. B and D were there, and E, F, and G were also invited. But E was almost too much. Finally the teacher went on to F and G, notes with which the child had no difficulty. The new notes were added to the new chart, and a funny little picture of a child in a bathtub was pasted above E. Now the little girl had no difficulty in remembering the new notes.

On another chart on which the same group was placed, tiny cut-out birds were pasted above each note. She liked the idea of the birds flying up the scale with her and every note she struck was that bird's song. She liked even better the picture of a little boy climbing a long flight of stairs, a picture which was put at the top of the chart.

Wearing Habit Patterns

NOW she could go up the scale; but coming down was another matter. The notes didn't seem the same to her. She had no mental image and no habit pattern that enabled her to go up and then down. The teacher returned to the first three notes, C, D, and E. Already the child had learned the distinction between colors; so, on a new chart, a blue note stood for C, a red note for D and a yellow one for E. She would play a blue, a red and a yellow note and did not find it difficult to follow the colors down. Then she fully comprehended why the music teacher had been trying to tell her. Figures of animals and children playing all sorts of musical instruments were pasted upon another chart, a variation was made, a fresh enthusiasm for the music lessons.

A cartoon page from a Sunday paper was responsible for the most important step forward. All this time she had found it difficult to associate the printed notes with a place on the keyboard. Now she is finding it much easier. She has cut the floor out and cut out the square pictures from the cartoon while she waited for her lesson. Each picture was neatly stacked above another, and when it was her turn she was very proud of the book she had made. The teacher offered to make her another book. It too consisted of squares of colored paper, but each one was a different note. Of course it was much more interesting by pasting colored pictures in the corners. When the book was complete, she was told to look at the note on the first page and then play it on the piano. After the first note was played. (Continued on page 326)



HOOT, MON! THE PIPERS ARE COMIN'
Ian Ingher, of Revelstoke, Canada, who took up the pipes at four and thrilled his Scotch-Canadian friends

Vacation Music Study Calendar

of piano beginners purchase and read such works as the Teacher's Manual (Book Five) of "Music Play for Every Day," or the Teacher's Manual for "Technic Tales," Book One, by Louise Robyn; or "What to Teach at the Very First Lessons" by John M. Williams; or for class instruction, the "Teaching Piano in Classes" manual. The schedule may be fitted to any starting date. Obviously no teacher would use all of this material. The plan admits of the selection of material best adapted to the needs.

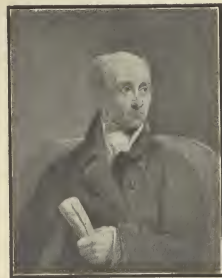
A SUMMER COURSE IN PIANO OR VIOLIN STUDY IS MADE MORE INTERESTING WHEN A HISTORY OR A THEORY COURSE ALSO IS TAKEN

WRITE FOR LISTS OF INTERMEDIATE AND ADVANCED VIOLIN COURSE, ADVANCED PIANO MATERIALS, VOICE STUDY AND PIPE ORGAN STUDY

The Father of the Pianoforte

CLEMENTI 1752-1832

By CLARENCE LUCAS



MUZIO CLEMENTI

MUZIO CLEMENTI died a century ago, in 1832, and was buried with public ceremonies under the pavement of Westminster Abbey's cloisters. The epitaph on his tombstone says that he is the "Father of the Pianoforte," and for that reason he has an enduring name in the history of music. His influence on piano playing was boundless, not only as a performer, but also as a composer of piano music and as a teacher. He was the List of the eighteenth century. However, though he deserves to be called the "Father of Pianoforte Playing," the father of the piano itself is unquestionably Cristoforo who invented this instrument about the year 1711. In 1770, the year in which Beethoven was born, Clementi, then eighteen, was acknowledged to have surpassed all his contemporaries as an executant. And for many years he was the most brilliant pianist in Europe. At the age of twenty-one he began to publish the sonatas on which the whole fabric of modern sonatas for the piano has been built. Johann Christian Bach spoke of them in the highest terms. Beethoven studied them closely before he

wrote his own sonatas. His library contained almost all the compositions of Clementi for the piano. And he gave them to his nephew Carl in preference to the musically less valuable works of his own teacher, Carl Czerny.

The writer of an article on Clementi in the Quarterly Musical Magazine of London for the year 1820 says: "I have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the Continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works."

He established the principles of fingering and touch on which the modern school of piano playing is founded.

Mozart versus Clementi

FROM LONDON, where he began his public career, Clementi went to Paris and was astonished at the warmth of his reception there, the French being more demonstrative than the English. Two years later he visited Vienna, where he met Haydn and Mozart. In 1781 the Emperor Joseph II, who was a great lover of music, had Mozart and Clementi play to him, and spent many evenings in their company. The verdict was that Clementi's execution was by far the more powerful and masterly, especially in passages in thirds, but that Mozart played with deeper feeling and more poetry. At any rate, the encounter left its mark on Mozart; for he used a theme of a Clementi sonata for the first theme of his overture to "The Magic Flute" several years later.

Clementi visited Strassburg, Munich, and St. Petersburg, meeting everywhere with the same extraordinary success. When the great pianist Dussek was asked to play after Clementi at a concert, he modestly replied, "To attempt anything in the same style would be presumption; and what sonata, what concerto, or what other popular composition could he play after him?"

THE Line of a Great Tradition
THE MOST famous German pianist of the day was Schröder, whose young

widow befriended Haydn in London. He was asked to play some of Clementi's works and he replied, "They can be performed only by the author himself or the devil." To 1783, J. H. Cramer, then a boy of about twelve, became his pupil. Several years later Beethoven said that Cramer was the greatest pianist he had ever heard. Of another of his pupils Clementi said, "Such was the quickness of conception, retentiveness of memory and facility of execution which this highly gifted boy possessed, that I seldom had occasion to make the same remark to him a second time." Clementi took this wonderful boy to Vienna and then to St. Petersburg, introducing him to the aristocracy and the musicians of the Russian capital. The boy's name was John Field.

The famous Kalkbrenner, who offered to make young Chopin a pianist in three years, was another of Clementi's disciples. One of the most remarkable pupils of Clementi was a man of wealth who afterwards neglected his extraordinary talent for piano playing in order to devote himself to composition. His name was Meyerbeer. He had a lasting affection for his old master. In the museum of the Conservatoire of Paris is the piano which Meyerbeer used while he was composing "Les Huguenots." The piano was made by the Clementi Piano Company of London after Clementi had given up teaching for piano making.

But Clementi never gave up composition. He left one hundred and six sonatas for the piano, as well as innumerable concert pieces and short works. His symphonies were swept from the concert hall by the finer symphonies of Haydn, but the great technical work for the piano, to which he devoted some eight years of research, is still an admirable collection of studies for pianists. Can they all do justice to Clementi's "Grande et Petite Etude?"

His culture was very broad. In addition to being a player of the organ and harpsichord, he was a master of counterpoint and fugue; he wrote a Latin Mass, a Latin scholar and spoke Italian, English, French and German.



WESTMINSTER ABBEY
Clementi is buried in the cloisters nearby

From Handel to Liszt

CLEMENTI was born in Rome in 1752, lived most of his life in England, where he died at the age of eighty in 1832. When he was born Handel was still alive and when he died Liszt was talked of as a prodigy. His life began four years before Mozart was born and ended five years after Beethoven died.

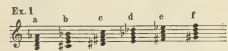
SELF-TEST QUESTIONS ON MR. LUCAS' ARTICLE

1. Name five great musicians whose style was admittedly formed on that of Clementi's.
2. Contrast Mozart and Clementi, in their piano playing.
3. What indication did Mozart give of his admiration for Clementi?
4. In what style did Clementi appear beside that of pianist?
5. What great contributions did he make to musical literature?

The Diminished Seventh Chords

By GEORGE B. THORNTON

THERE are six useful diminished seventh chords in every key. In the key of C one is founded on B (natural), and has for its members B, D, F, and A flat:



This chord resolves easily and naturally to the chord of C, the tonic. Another diminished seventh, that has for its fundamental C sharp, consists of C sharp, E, G and B flat; Ex. 1 (b). The chord resolves naturally to the minor chord founded on D, the super-tonic. Another has for its fundamental D sharp, its component parts being D sharp, F sharp, A, and C; Ex. 1 (c). This chord resolves to the minor chord whose fundamental is A or to the sub-mediator.

Another diminished seventh chord has for its fundamental E, its members being E, G, B flat and D flat; Ex. 1 (d). This seventh resolves to the major chord whose fundamental is F, the sub-dominant. Another diminished seventh chord has for its constituents F sharp, A, C and E flat; Ex. 1 (e). This chord resolves to the one whose fundamental is D or to the chord of C, the tonic. Another diminished seventh chord has for its fundamental G sharp, its members being G sharp, B, D and F; Ex. 1 (f). The chord resolves to the minor chord whose fundamental is A or to the sub-mediator.

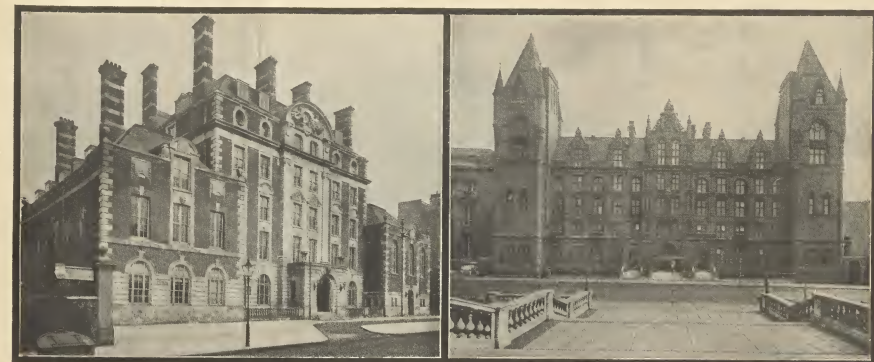
It will be seen that all the diminished seventh chords resolve to the most useful chords of the key, major and minor. It will be seen that Ex. 1 (a) went to the tonic, an

indispensable major chord, that Ex. 1 (b) went to the super-tonic, a most useful minor chord, that Ex. 1 (c) went to the mediator, an important minor chord, that Ex. 1 (d) resolved to the sub-dominant, an important major chord, that Ex. 1 (e) resolved to the dominant, the most important and useful chord of composition, that Ex. 1 (f) went to the sub-mediator, another important minor chord, the tonic of the minor key.

The following peculiarity is noticeable in the resolutions of these seventh chords: those that go to major chords resolve in the same chord; those that go to minor chords, resolve also uniformly but in a manner different from those that go to the major chords. For example, (a), (d) and (f) go to major chords, resolve as follows: the fundamental ascends a half-

tone; the third is free; the fifth descends a half-tone; and the seventh descends a half-tone. Then (b), (c) and (e), going to minor chords, resolve as follows: the fundamental ascends a half-tone; the third ascends a half-tone; the fifth is free; and the seventh descends a half-tone. With these six diminished seventh chords, with the six chords to which they resolve, and with the twelve chords of the related keys—diminished sevenths, majors and minors—can we wonder that music may be made so lovely?

And still they come! New York's new mayor, Fiorella La Guardia, is an amateur musician and the son of a professional musician. He plays the cornet.



THE ROYAL ACADEMY OF MUSIC

THE ROYAL COLLEGE OF MUSIC

Little Visits to European Musical Shrines LONDON—A WORLD MUSIC CENTER

Twenty-third in the Series of Musical Travelogues

By JAMES FRANCIS COOKE

PART II

ENGLAND, as a kingdom and part of a vast empire, naturally lays great stress upon royal patronage. We musical republicans on this side of the sea gladly concede the notable advantage of having high officials of the government exercise the royal stamp of approval, signifying the symbolic touch of the court mace. For instance, here is a copy of the title page of the announcement of the Royal Philharmonic Society, for its one hundred and twenty-second season (1933-1934). Witness the fascination of the regal éclat of this fascicle.

THE ROYAL PHILHARMONIC SOCIETY
FOUNDED 1813
122nd Season, 1933—1934

Patrons:
THEIR MAJESTIES THE KING AND QUEEN
HIS ROYAL HIGHNESS THE PRINCE OF WALES
HIS ROYAL HIGHNESS THE PRINCE OF GEORGES

Honorary Treasurer:
MR. ALEXANDER H. BURNHAM, 10, BEDFORD SQUARE, W.C.1, L.L.B.
MR. H. P. KELLY, 8, KINGS CROSS, W.C.1, L.L.B.
MR. W. H. P. KELLY

Honorary Committee of Management:
THOMAS HOLLAND, Chairman
GEORGE BAKER, HENRY BARNARD, HENRY BARNARD
WILLIAM BARNARD, HENRY BARNARD
STANLEY CHAPMAN, ROBERT HART, JAMES HART
WILLIAM LAMBERT, HENRY LAMBERT
HENRY LAMBERT, HENRY LAMBERT
KATHARINE BURNHAM (Mrs. Burnham)
KATHARINE BURNHAM (Mrs. Burnham)

Patrons of the Royal Academy of Music:
LORD CHICHESTER
LORD CHICHESTER

19, BEDFORD SQUARE, W.C.1
Musical 1934

Beethoven, but with many guest conductors. Save for three composers (Stenhammar, Pálci and Mantredé) the creators of the sixty-five compositions scheduled for that season are all well known to American symphonic audiences. Five English composers are listed—Bax, Delius, Elgar, Cyril Scott and Vaughan Williams. These concerts are given in Queen's Hall. Single tickets for these concerts cost from ten shillings sixpence, to two shillings for unreserved seats. The Philharmonic Orchestra also gives so-called popular concerts on Sunday afternoons, at considerably reduced prices. As Mr. Boosey says, notable features of the London concert season are the Promenade Concerts, which also are given in Queen's Hall. In 1933 these concerts began on August twelfth and were given nightly for eight weeks. The orchestra—the British Broadcasting Orchestra—under the direction of Sir Henry Wood—was one of ninety players. A single promenade ticket cost two shillings. A season ticket for these concerts cost thirty-seven shillings and sixpence, which, with our old rate of exchange (a shilling equaling twenty-four cents), would cost eight dollars and twenty-eight cents. Reserved seats cost from seventy-two cents to one dollar and eighty cents.

The concerts of the London Symphony Orchestra, under its very able conductor, Sir Hamilton Harty, also have been held at Queen's Hall, mostly on Monday nights. The British Broadcasting Corporation series are given on Wednesday evenings, at Queen's Hall and in the Concert Hall of Broadcasting House. It should be remembered that the revenue of the Broadcasting Society does not come from advertising but from public subscriptions, ticket sales and other sources.

Where Letters Trail on Names

THE BRITISH APPETITE for certificates and degrees is inherent. In some ways the examinations leading to the Thirteenth and eighteenth in all, mostly by under the direction of Sir Thomas

they have put the stamp of approval, for one of the most evasive and subtle of all the arts, upon some singularly un-musical folks. Even the most patriotic of English musicians will candidly confess that they know very much "degraded and certified" gentlemen who really never should have had anything whatever to do with music. Apart from the splendidly dignified examinations of the venerable English universities, the next sought are the honors granted upon test by "The Associated Board of the Royal Schools of Music, London." The Royal Academy and the Royal College of Music. This body, founded in 1889, holds examinations in local centers throughout the entire British Empire. It is of course far above the suggestion of commercial promotion which has attached itself to some examining bodies (unfortunately including some American organizations where the chief examiner seems to be the silver eagle). The Associated Board has some seventy-five local examination centers in Great Britain. It has a board of examiners, including many of the most distinguished musicians of the land—some forty with distinctions from the great universities. The Board holds examinations in elocution, as well as music.

Americans interested in the extensive machinery of the Associated Board may find in their public libraries the prospectus issued by this body.

The examinations of the Associated Board should not be confused with the examinations conducted for the students who have taken the resident course of the Royal Academy or the Royal College. These institutions rank with the foremost musical educational institutions of the world.

A Mother in Musical Israel

THE ROYAL ACADEMY OF MUSIC, founded in 1822, has a barrage of some sixty patrons, directors, committees, honorary officers, and administrative officers, which American readers cannot fail to regard with awe. Add to these over

one hundred and seventy-five professors, sub-professors and teachers, and one gains an idea of the formidable nature of this great institution.

The new building of the Academy was formally opened in 1912 and is one of the finest music school buildings in Europe. The concert hall, "The Duke's Hall," seats seven hundred and has room for a choir and orchestra of one hundred and fifty. In addition to this, there are two other auditoriums, the Duke's Theater (seating capacity two hundred) and the Century Lecture Hall (seating one hundred and fifty). The building has six floors, most of which are given over to class rooms. The institution possesses a large and active library—four thousand volumes being circulated annually.

The faculty (also the faculty of the Royal College) looks like an excerpt from the Musical Who's Who of England. We see such names, for instance, as the Hon. Arthur Bliss, Paul Corder (son of Professor Frederick C. Corder, for years a regular contributor to THE ETUDE MUSIC MAGAZINE), Harry Farjeon, Arthur Hinton, Norman O'Neill, Roy Bowen, Felix Swinestead, Stanley Marchant and Sir Henry Wood.

The cost of instruction at the Royal Academy varies with the number of studies taken. The entrance fee is two guineas (normally \$10.50). The fee for the ordinary curriculum is fourteen guineas (normally \$74.50) a term. All fees are payable in advance.

There are three orchestras of students—Senior, String and Conductors—with numerous ensemble and opera classes, choirs and dramatic classes.

Honors Bestowed

THE HIGHEST distinction this institution grants is a Fellowship, an honor greatly coveted by all musical Britons. It is limited to one hundred and fifty Fellows, who must have been past students. "We have distinguished themselves in any of the subjects which form part of the course of

study of the Academy." These are elected by the directors after this order:

Honorary Fellows
Honorary Members
Associatehip (Causa Honoris)
Associatehip (by examination)
Licentiatehip
Special Diploma
Licentiatehip (Honors)
Diploma
Graduate

There are some fifty-five scholarships, most of which naturally are restricted to British born students. One is restricted to Jewish students. One is open to vocalists between the ages of seventeen and twenty-two, born in America as well as in Great Britain.

An idea of the work done at the Royal Academy may be gained by the fact that since 1912 the opera class has performed thirty-five complete works including

"Fidelio".....Beethoven
"Carmen".....Bizet
"Venus and Adonis".....Dr. Blow
"Dross" (A Melodrama).....P. Corde
"Margaret".....F. Corde
"L'Enfant Prodigue".....Debussy
"The Enchanted Garden".....T. Dunhill
"Merrie England".....German
"The Blue Peter".....Armstrong Gibbs
"Savitr".....Gustav Holst
"Hansel and Gretel".....Humperdick
"Pagliacci".....Leoncavallo
"Cricket on the Hearth".....Mackenzie
"Manon".....Massenet
"Bastien and Bastienne".....Mozart
"Don Giovanni".....Mozart
"The Impresario".....Mozart
"The Magic Flute".....Mozart
"The Marriage of Figaro".....Mozart
"The Nightingale and the Rose".....

Cuthbert Nunn
"La Serva Padrona".....Pergolesi
"Gianni Schicchi".....Puccini
"La Bohème".....Puccini
"Madam Butterfly".....Puccini
"Diana and Eneias".....Purcell
"Samson and Delilah".....Saint-Saëns
"The Lover from Japan".....Sandford
"Princess Ida".....Sullivan
"Trial by Jury".....Sullivan
"The Yeomen of the Guard".....Sullivan
"Nadeshia".....Goring Thomas
"Fadstaf".....Verdi



THE GUILDHALL SCHOOL OF MUSIC

"Rigoletto".....Verdi
"The Mastersingers of Nuremberg".....Wagner
"The Valkyrie".....Wagner
*Performances of these Operas were given entirely staged, rehearsed and produced by students.

A "Big Brother"

THE MAIN REASON for discussing the Royal College of Music before the Royal College is its chronological position. The artistic standing of the Royal College is of the highest; its facilities and its great faculty are unsurpassed. It is, however, fifty-one years younger than the Royal Academy, as it was founded in 1883. It was opened on May seventh of that year, by His late Majesty, King Edward VII (then Prince of Wales). The building the college originally occupied (near the Royal Albert Hall) is now occupied by the Royal College of Organists. The present building on Prince Consort Road was also opened by His Majesty Edward VII (still the Prince of Wales) for Her Majesty Queen Victoria.

THE ETUDE

valuable and interesting collection of ancient musical instruments, by His late Majesty King Edward VII. A visit to the museum should be a part of the itinerary of every musical visitor to London, if only to see that most romantic instrument, the guitar upon which David Riazio is said to have accompanied himself when singing before his patron, Mary, Queen of Scots.

The fees for the Royal College are very nearly the same as those of the Royal Academy, for the three terms, Christmas (beginning about September nineteenth), Easter (beginning about the ninth of January) and Midsummer (beginning about the first of May).

There are sixty open scholarships, restricted to His Majesty's subjects, obtainable by examination only. In addition there are twenty-five close, local and special scholarships, which have restrictions. One, for instance, is for students from Bristol, or the counties of Gloucester, Somerset, Wilts or Dorset. Another is restricted to the district of Ulverston, Lancashire, another for Kent, another for Liverpool, and so on. As in most English institutions, the ambitious student also can earn liberal prizes by "exhibitions" (performances in public) and through prizes for superior work.

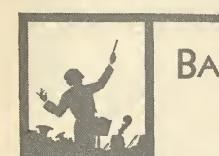
And Others Still

THE LENGTH of this chapter prohibits the giving of adequate attention to the famous Guildhall School of Music, under the direction of Sir Landon Ronald. This great school was founded in 1889 by the Corporation of London. It has a staff of over one hundred professors, including some of the most distinguished musicians in England. It offers one hundred and ten prizes, medals and scholarships. Through its genial and able secretary, Mr. H. Savoy-Wyndham, we have been kept informed for years of the great work which this fine institution is doing.

The splendid building, occupied by the Guildhall School, cost, at its opening in 1887, \$130,000, and is worth many times that amount at present day rates. It has a fine auditorium (theatre) and excellent class rooms. The tuition fees for this popular school are very low and vary

(Continued on page 286)

THE ETUDE



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

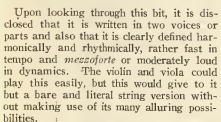
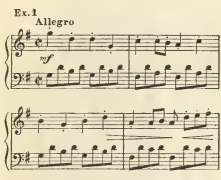
FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

OF THE FOUR groups of orchestral instruments, the greatest burden of work falls to the string choir. This is not alone evident in the compositions of the classicists but is also true in the scores of the modern and ultra-modern writers. Why? Because the string section is not only a happy medium of expression for all varieties of technical utterance, but is also the most facile in deliberate melodic line, in harmonic background, in counter-melodizing, in diversity of tonal values and in rhythmic efficiency.

When the composer is using this orchestral *meier* for expression he finds that there are fewer possibilities with which to contend than there are in the other instrumental groups at hand. He knows that he can build safely from the foundation of the double basses up through the baritone and tenor sections of the cellos; through the alto voices of the violas and the mezzo-soprano of the second violins; and finally to the superb soprano singing of the first violins, all of which are good. What he must know is how to regulate all; to combine, balance and make the most of these tonal vibrators of varying ranges. How is this accomplished? Let us suppose that he is setting the following simple fragment in the string section.



Upon looking through this bit, it is disclosed that it is written in two voices or parts and also that it is clearly defined harmonically and rhythmically, rather fast in tempo and *mezzoforte* or moderately loud in dynamics. The violins and viola could play this easily, but this would be it but a bare and literal string version without making use of its many alluring possibilities.

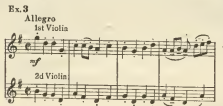
We have five capable stringed instruments, each of which should have a bit to do in the orchestral interpretation. Let us decide to have the first violins carry the melody while the viola takes the Alberti bass line. What about the second violin? It may do one of two things: supply harmonic background or counter-melodize. If the decision is to supply the harmonic filling by double-stopping, the second violin should be given two note chords expressive of the harmonies. In the first measure we find that the tonic triad, G, B, D is used and that the tempo signature calls for let two beats to the measure or, in other words, a primary and

a secondary accent. By this we determine that if we are to make use of double-stops for the second violin we should employ them on the accents, or two to the measure. Which tones shall we employ for these stops? First of all, the two notes of each stop should be under the melody in order not to interfere with or distract from this all-important singing voice. Then, again, neither of these two notes should extend below the bass line, thus introducing a tone below the intended foundation note.

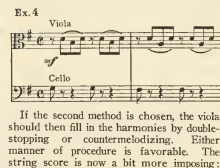
Next we must consider the best notes to double in the triad since the double stop is bound to create a doubling. We would do well to conform to the old rules of harmony in this matter. For instance, avoid doubling major thirds of triads and leading tones. Thus we find in the first chord of the first measure that there is no third expressed until the second beat. Therefore we can employ a stop containing the major third to good advantage on the first and also on the third beat. Consequently the interval of a sixth G down to B is a very suitable double stop for both accents. The next measure, containing the dominant seventh, suggests the doubling of the root and the addition of the fifth for both stops; the third measure, containing the tonic triad, suggests the doubling of G and B; the fourth measure again D and A. Thus in the trio arrangement we note the following:



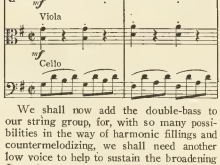
We shall now add the double-bass to our string group, for with so many possibilities in the way of harmonic fillings and counter-melodizing, we shall need another low voice to help to sustain the broadening flow of our arrangements. As we all know, the double-bass sounds an octave lower than notated, and in consequence we are permitting the accented bass notes to sound in octaves. Our first arrangement for full string voicing then presents itself:



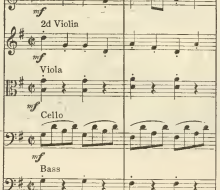
Now that we have considered the two possibilities for the second violin, let us return to the cello and bass, and see what we can discover for them. There are two possibilities for the cello: (1) playing the accented bass notes or (2) carrying the entire figuration. If the first method is so, in forming this filled voice, we must consider what each instrument is doing and be governed accordingly in our choice of tonal doublings. Using the last example as the recipient for this filled voice, we shall consider the instrumentation in this arrangement. The following accompanying melody will fit in nicely against the main melody in the first violin and the counter-melody of the second violins, as well as against the double stops of the violas:



If the second method is chosen, the viola should then fill in the harmonies by double-stopping or counter-melodizing. Either manner of procedure is favorable. The string score is now a bit more imposing:



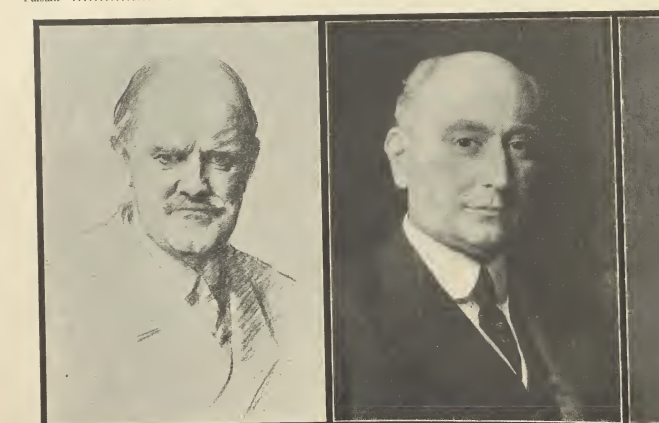
Up to this point we have not considered dividing the strings, but with this possibility before us we can now transcribe our fragment as follows:



The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhythmic counter-melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

We have done very little so far with the melody, having been content to let the first

(Continued on page 286)



SIR HUGH P. ALLEN
K.C.V.O., MUS. DOCT., ETC.
Director of the Royal College of Music

SIR LANDON RONALD
Director of the Guildhall School of Music

JOHN B. McEWEEN, M.A., MUS. DOCT., ETC.
Principal of the Royal Academy of Music

GRAND PROCESSIONAL AT AVIGNON

GRANDE PROCESSION A AVIGNON

Seven Popes (all French born) reigned in the majestic old city of Avignon. There the most magnificent pageants in religious history were held. Play this March in resplendent style like a procession of Kings. Fifth in the Suite "Palaces in France?"

JAMES FRANCIS COOKE

Grade 4. Maestoso M.M. ♩ = 92

VIOLETS AT DAWN

Spring in Taormina, Sicily, is very near to Paradise. There on the vernal slopes of the Mediterranean amid the loveliness of the new year, violets spring forth everywhere making the land a great bouquet. This is one of the most fascinating pieces from Mr. De Leone's charming suite "In Sunny Sicily!"

Molto moderato M.M. ♩ = 72

Grade 3½.

tenderly

FRANCESCO B. DE LEONE

Arranged by
William M. Felton

SONG OF THE VOLGA BOATMEN

RUSSIAN FOLK SONG

This is the song of Russia of the old regime. It portrays men, worked like beasts of burden, pulling heavy barges along the Volga. The very theme makes one feel the physical strain of the serf of other years. This is usually played like a "patrol," that is, like a procession first heard in the distance, then passing, then fading away. Grade 24.

With slow measured tread

Musical score for 'Song of the Volga Boatmen' in 4/4 time. The score is arranged for piano and features a variety of dynamics including *pp*, *p*, *mf*, *f*, and *ff*. It includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like accents and slurs. The piece concludes with a *pp* dynamic and a final chord.

EROS

Few pieces are made to fit the hand as well as this one. It seems "to slide out of the sleeve" after very little but careful practice. *Eros* is the Greek word for Cupid. Grade 34.

Vivo M.M. ♩ = 84

GEORGE DUDLEY MARTIN

Musical score for 'Eros' in 4/4 time. The score is arranged for piano and features a variety of dynamics including *mf*, *pp*, *f*, and *ff*. It includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like accents and slurs. The piece concludes with a *pp* dynamic and a final chord.

Continuation of the musical score for 'Eros' in 4/4 time. The score is arranged for piano and features a variety of dynamics including *pp*, *p*, *mf*, *f*, and *ff*. It includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like accents and slurs. The piece concludes with a *pp* dynamic and a final chord.

V A L S E

THE ETUDE

Grade 3½. Tempo di Valse M.M. ♩.=76

JAMES H. ROGERS

PASTORALE

Pastorale, as the name implies, has to do with pastoral matters—the fields, the herds, the flocks. In Italy the shepherds still drive their flocks into the cities. They often played upon a pipe which looked like an Oboe and had the same strident tone. The melody in this Pastorale of Mozart should therefore have the same effect. Pastorales are almost always in $\frac{6}{8}$ time.

Grade 2½. Andantino (*Rather slow*) M.M. ♩ = 126

W. A. MOZART
Arr. by William Hodson

Grade 2½. *Andantino* (Andante) 120-130 B.P.M. Arr. by William Hodson

p semplice (simply) *sf* *p* *sf* *p Fine*

p *sf* *p* *D.C.*

THE ETUDE

DANCING SHADOWS

MAY 1934

Page 295

Watch the shadows playing through the branches of an apple tree in May. See how they dance upon the grass and you will catch something of the spirit of this graceful composition.

CAROLINE CASSELL

Grade 3. Allegretto M.M. $\text{♩} = 108$

Grade 3. **Allegretto** M.M. ♩ = 108

mp
Ped. simile
cresc.
rit.
a tempo
10
15
Fine
più mosso
25
20
f
*D.C.**
TRIO
meno mosso
mp
25
31
35
a tempo
rit.
D.C.

Edited by John Orth

PRELUDE, IN A♭ MAJOR

CÉSAR CUI (1835-1918)

César Cui is one of the most melodic of the Russian composers. He probably employed the device of $\frac{3}{2}$ metre to insure a slow performance (Larghetto e sostenuto). By playing the composition in ordinary triple time as you would a piece in three-quarter metre, just imagine each quarter note as an eighth note, and each eighth as a sixteenth, the rhythm may appear simpler to you. Grade 6.

Larghetto e sostenuto M. M. ♩ = 80

The measures marked \oplus will be found more conveniently notated than in the original edition. Editor.
Copyright MCMXIII by Oliver Ditson Company

Grade 2.

LITTLE PRELUDE

NO. 1

J. S. BACH

Allegro moderato M. M. ♩ = 104

dimin. poco a poco

a) The mordents should be played as follows:

AIR À LA BOURRÉE

Costume this piece in your imagination with the attire of a court party in the brilliant days of George I of England. The *Bourrée* is a merry dance, much after the pattern of the *Gavotte*, except that it begins on the fourth beat of a measure instead of the third.

Grade 3d. Allegro moderato M.M. $\text{♩} = 69$ G. F. HANDEL

a) $\text{♩} = 69$

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GENE BROWN

MARIGOLDS

GUSTAV KLEMM

Con brio *mf arditamente*

Oh love ly, gold - en

flow ers Like sun - light on the sea, You

spar kle in my gar den, And make the shad - ows flee.

(♩ = ♩ of preceding tempo) commodamente *poco rit.*

The cor - ner where you lift your heads Is full of min - is -

ff (sostenuto) mp poco rit. (colla voce)

(♩ = ♩) Tempo primo subito

try. So gen - tly sway - ing

mf 15

in the breeze, You nod a welcome gay,

poco a poco cresc.

And though I come with heavy heart, Your gold makes light the

poco a poco cresc.

poco rit. Commodamente (molto espressivo)

day. I drink your beauty and, re-freshed,

poco rit.

ff

poco rit.

Presto al fine (subito)

Con-tinue on my way.

quasi a tempo

poco rit. (deliberato)

ff

Jemima T. Luke
1841

THAT SWEET STORY OF OLD

FOR CHILDREN'S DAY OR GENERAL USE

CHARLES GILBERT SPROSS

p

rit.

mp

1. I think when I read that sweet sto-ry of old, When Je-sus was here a-mong
2. Yet still to His foot-stool in pray'r I may go, And ask for a share of His

a tempo

men, How He call'd lit-tle chil-dren as lambs to His fold, I should like to have
love; And if I now earn-est-ly seek Him be-low, I shall see Him and

15

mf

been with them then. I wish that His hands had been placed on my
hear Him a-bove. In that beau-ti-ful place He is gone to pre-

mf

25

head. That His arm had been thrown a-round me, And that I might have
pare For all who are wash'd and for-giv'n, And that man-y dear

30

rit.

1

Last time

seen His kind look when He said: "Let the lit-tle ones come un-to Me."
chil-dren are gath-er-ing there, For of such is the King-dom of heav'n.

35

rit.

D.C.

GRAZIELLA

AUGUST NÖLCK, Op. 250, No. 2

Violin Moderato

Piano *mf*

poco rit.

a tempo

p spiccato

sostenuto

cresc.

f

p

p spiccato

mf

p

mf

molto sostenuto

segue

10 15 20 25 30 35

THE ETUDE

MAY 1934

Page 303

spiccato

p

40 45

sostenuto

cresc.

50 55

molto sostenuto

f

p dolce

60

spiccato

p

65 70

restez

sostenuto

75

1st pos.

Sp.

*più mosso
spiccato*

p *cresc.*

più mosso

f *cresc.*

80 85 90

Gt. Melodia
Sw. Celestes
Ped. Bourdon 16'

MEMORIES AT TWILIGHT

HARRY PATTERSON HOPKINS

Andantino

Manuals

Gt. *f* *l.h.* *p* 5

Pedal (*ad lib.*)

Gt. to Ped.

10 15

Gt. to Ped. off

Solo, Melodia & Oboe

mf *a tempo*

Sw. Strings added

20 25

a tempo

p *mf* *rallent.* *p* *Sw.* 35

30 *rallent.* *Gt.* *a tempo*

40 *dim. e rit.*

Sw. 45 *più dim.* *a tempo* 50

Gt. add Horn, Clar. or Strong reed

55 *add trumpet* *Gt.* *ff* *a tempo* 60

Gt. to Ped.

65 70

75 *dim. e rall.* *mf* *molto rit.*

off Gt. to Ped.

Gt. Soft Flute

THE JUGGLER

RALPH HOWARD PENDLETON

Moderato M.M. ♩ = 108

SECONDO

Not too fast

Musical score for the Secco part of 'The Juggler'. The score is written for piano in 2/4 time, with a key signature of one flat (Bb). It begins with a forte (f) dynamic and a tempo of Moderato M.M. ♩ = 108. The piece is marked 'SECONDO' and 'Not too fast'. The score includes measures 1 through 60, with a 'Fine' marking at measure 25 and a 'D.S. al Fine' marking at measure 40. A 'TRIO' section begins at measure 45, marked with a piano (p) dynamic. The score concludes with a 'D.S. al Fine' marking at measure 60.

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

Copyright 1924 by Theodore Presser Co.

British Copyright secured

THE ETUDE

THE ETUDE

THE JUGGLER

MAY 1934

Page 307

PRIMO

RALPH HOWARD PENDLETON

Moderato M.M. ♩ = 108

Musical score for the Primo part of 'The Juggler'. The score is written for piano in 2/4 time, with a key signature of one flat (Bb). It begins with a forte (f) dynamic and a tempo of Moderato M.M. ♩ = 108. The piece is marked 'PRIMO' and 'Not too fast'. The score includes measures 1 through 60, with a 'Fine' marking at measure 25 and a 'D.S. al Fine' marking at measure 40. A 'TRIO' section begins at measure 45, marked with a piano (p) dynamic. The score concludes with a 'D.S. al Fine' marking at measure 60.

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

THE CLOWN

ANNA PRISCILLA RISHER
Orchestrated by Rob Roy Peery

Allegretto

1st Violin

Piano

Musical score for 1st Violin and Piano of 'The Clown'. The score is in G major, 2/4 time. The 1st Violin part begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The Piano part provides harmonic support with chords and a bass line. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

VIOLIN OBBLIGATO

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

Musical score for Violin Obligato of 'The Clown'. The score is in G major, 2/4 time. It begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

FLUTE Allegretto

THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Flute of 'The Clown'. The score is in G major, 2/4 time. It begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

1st CLARINET in Bb

Allegretto

THE CLOWN

ANNA PRISCILLA RISHER

Musical score for 1st Clarinet in Bb of 'The Clown'. The score is in G major, 2/4 time. It begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

TRUMPET in Bb

Allegretto

THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Trumpet in Bb of 'The Clown'. The score is in G major, 2/4 time. It begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

Eb ALTO SAXOPHONE

Allegretto

THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Eb Alto Saxophone of 'The Clown'. The score is in G major, 2/4 time. It begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

CELLO or TROMBONE

Allegretto

THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Cello or Trombone of 'The Clown'. The score is in G major, 2/4 time. It begins with a melody marked *mf* and *marcato*, with a *rit.* and *cresc.* leading to a *mf a tempo* section. The score includes dynamic markings such as *mf*, *rit.*, *cresc.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

MY LITTLE PONY

This piece is written for the *first and second* fingers of each hand. Both hands should be kept in position over the keys. Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing:

Grade 1. Moderato M.M. ♩ = 104

HESTER LORENA DUNN

Handwritten musical score for 'My Little Pony' in 2/4 time, Moderato. The score is written for piano with two staves. The lyrics are: 'Lit-tle po-ny, do not wait, Come and meet me at the gate; I have brought you such a treat, When you fin-ish, we will start For a ride in my new cart; Something you will like to eat. I will hold the lines so tight, And will try to guide you right. You are gen-tle as can be, You won't run a-way with me; I'm sure we shall have great fun, Then come home when day is done.' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit, a tempo).

Copyright 1934 by Theodore Presser Co.

British Copyright secured

THE SEESAW

This piece is written for the *second, third, and fourth* fingers of each hand. Both hands should be kept in position over the keys. *Rhythm Drill:* Raise and lower hands alternately on first beat of each measure (imitating the seesaw) Count "1-2-3," or sing the words.

Grade 1. Allegro M.M. ♩ = 152

HESTER LORENA DUNN

Handwritten musical score for 'The Seesaw' in 3/4 time, Allegro. The score is written for piano with two staves. The lyrics are: 'Up in the air I'll go, see - saw, Up in the air you'll go, see - saw, We'll have such fun. Come let us run, We'll be the first on the see - saw.' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit, a tempo).

Copyright 1934 by Theodore Presser Co.

British Copyright secured

Handwritten musical score for 'Little Boats A-Sailing' in 2/4 time, Andante moderato. The score is written for piano with two staves. The lyrics are: 'Up I'll go, down you'll go, we'll play quite fair; When I go down you'll be up in the air! When we are rid-ing, we're hap-py and gay; Long-ing to ride on the see-saw all day. First I'll go high on the see - saw, Then you'll go high on the see - saw. When we come down, Feet touch the ground. Oh, we'll have fun on the see - saw!' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit, a tempo).

Grade 2.

LITTLE BOATS A-SAILING

F.A. CLARK

Handwritten musical score for 'Little Boats A-Sailing' in 2/4 time, Andante moderato. The score is written for piano with two staves. The lyrics are: 'Up I'll go, down you'll go, we'll play quite fair; When I go down you'll be up in the air! When we are rid-ing, we're hap-py and gay; Long-ing to ride on the see-saw all day. First I'll go high on the see - saw, Then you'll go high on the see - saw. When we come down, Feet touch the ground. Oh, we'll have fun on the see - saw!' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit, a tempo).

Copyright 1932 by Theodore Presser Co.

British Copyright secured

CHICAGO 48th SEASON

DEGREE—MASTER OF MUSIC
DEGREE—BACHELOR OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES

Thorough preparation for concert, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

Three Summer Sessions—May 16 to June 25,
June 27 to August 6 and August 8 to September 17

Send for free catalog. Address John R. Hattstaedt, Manager

534 Kimball Hall, Chicago, Ill.

Under Auspices of the Cincinnati Institute of Fine Arts and Affiliated with the University of Cincinnati
Sixty-eighth Summer Session Opens June 15th
 All Departments Open—Repertoire and Program Building Classes
 SIX WEEKS COURSE IN PUBLIC SCHOOL MUSIC (Accredited),
 DESIGNED TO MEET THE NEEDS OF:

1. Supervisors who wish to add to their previous training and who desire to become acquainted with new materials and methods.
2. Those who desire to shorten the time of completing their courses by attending these classes during the summer vacation period.
3. Students who are high school graduates and are desirous of entering the profession of supervisor of music.

Cincinnati, Ohio

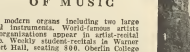
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio.

For Pianists, Teachers, Students and Amateurs

At Steinway Hall

Solely As Listeners

Care of Steinway & Sons, 109 West 57th St., New York



line campus makes possible excellent
education courses. High school required.
Fishes 1865. Catalog.
H. Shaw, Dir., Box 554, Oberlin, Ohio

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Regular readers of these pages, in large numbers, have ordered advance of publication copies of the new work that is being withdrawn this month from the advance of publication offers. It is a pleasure to the publishers to announce that this greatly desired work is "offered." This organ book is now obtainable at any music store or may be had by a direct order to the publisher: *Clayton Organ*, compiled by Rob Roy Peery, is a cloth-bound collection of prelude, offertories and postludes that may be used effectively on two manual organs. The contents include many of the very best recent compositions of contemporary composers. Price, \$1.50.

"INSIGNIA OF MERIT"

One of the beautiful impulses of human-kind is to take note of the accomplishments of those who usefully and heroically have done great things in civic, national and world-wide endeavors. Peace has its heroes as well as war and such honors have been conferred upon men who have done great things, and not only those in military fields, but those deserving honors for their humanitarian, educational, scientific, literary and other accomplishments have been honored with decorations, degrees and other forms of homage.

The thought came to us in reviewing last month's printing of the rubber stamp requiring the name of the publisher, the date and the quantity printed, when placed on the record card of a publication, that something of an "insignia of merit" awarded that work. When a composition comes out printing every two years or so, it is a testimony of the merit found in it by those having use for a music work of that kind. It always is the endeavor to print at least two seasons' supply and therefore any publications coming up for printing less frequently, although they may have certain lasting qualities, never are included in the selected list presented each month for the benefit of those who like to be acquainted with outstanding music publications appearing regularly enough to be ordered each month. Any of these works may be secured for examination.

SHEET MUSIC—PIANO SOLOS

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title and Composer	Grade	Price
9450	Military Array (March)	1	\$0.25
23715	The Storm-Flicker	2 1/2	40c
23535	Cradle Song—Brahms-d'Albert	3	25c
13950	Witches' Dance, Op. 74—Schütz	3	25c
9978	Eidelweiss Guide (Waltz)—Vanderbeck	4	25c
25936	The Flight of the Bumble Bee—Rinsky-Korakov	5	40c
19344	Contra Dance—Beethoven—Pirton	5	35c
3083	Prelude, Op. 3, No. 2—Rachmaninoff	8	25c

TO NEW MEMBERS OF THE LITERARY GUILD of AMERICA

tree THAIS

Anatole France's Immortal Classic

BOUND IN FULL LEATHER MOROCCO-GRAINED • PUBLISHED AT \$5.00

THAIS is the story of an immortal courtesan. Probably in no other tale ever told has the eternal battle between spirit and flesh been so clearly and so artistically set forth as in this great masterpiece of the foremost French writer of modern times. Irony, wisdom, and romance are blended in this colorful novel. This special edition of "THAIS" is a genuine \$5.00 value. It offers the best translation in unabridged, unexpurgated form. Bound in genuine leather morocco-grained, with gold titles and decorations. It is yours absolutely free if you accept the money-saving offer of the Literary Guild made in this announcement.

THE NEW PLAN OF LITERARY GUILD MEMBERSHIP

Nowhere Else Can You Enjoy These Six Privileges

- 1
Choose Your Own
Books • Get Any
Books You Want
- 2
Save as Much as 50%
on Guild Selections
- 3
Buy as Few as
Four Books a Year
of Your Choice
- 4
Guild Magazine WINGS
Free Every Month
To Tell You About All
the Latest Books
- 5
Postage Prepaid
On All Books
- 6
Guild Selections
Sent on Approval

We have deliberately planned Guild Service to be the most complete, economical, convenient, and satisfactory book service in the country. Membership is free. The Guild Magazine WINGS comes to you every month free. In WINGS, the Guild Editorial Board reviews each month about twenty outstanding new books, including the one picked as the Guild selection for the month following. You may purchase any of these books, or in fact, any book in print, through the Guild. If you want the Guild selection for the month, it will be sent you on approval. You may return it in five days, or you may keep it and pay only \$2.00 for it regardless of the retail price. (Guild selections range in retail price from \$2.50 to \$5.00.) If you do not want to examine the Guild selection for the month, simply return the "Announcement Slip" sent thirty days in advance with WINGS, and no book will be sent you. You may buy as few as four books during the year to enjoy all advantages of membership. These may be the Guild selections at \$2.00 each or any other books in print, of your own selection, at the publishers' established prices. In all cases we prepay postage.

Guild Members Save Up to 50% on the Outstanding Books

The notable books pictured below are all Guild selections of recent months. Guild members had their choice of these books for \$2.00 each. Yet two of them sold for \$5.00 each, two for \$3.75 each, one for \$4.00, and not one for less than \$2.50. This money-saving privilege costs you nothing. (You can save 12½% more on all books you buy from the Guild. By depositing in advance \$2.00, members are entitled to \$24.00 worth of books; or \$12.00 worth of books by depositing \$11.00 in advance.)

Protect Yourself Against Rising Prices

Labor and materials are going up, and with them the cost of book manufacture. Free membership protects you against rising book prices on Guild selections for a whole year.

SUBSCRIBE NOW—SEND NO MONEY

The new features of Guild Membership guarantee you greater economy, convenience, and satisfaction than any other method of book buying. Remember: members buy only the books they want and they may accept as few as four books a year. The Guild service starts as soon as you send the coupon. Our present special offer gives you the special leather-bound edition of THAIS absolutely free if you act promptly.

MAIL THIS COUPON TODAY

FREE—ANATOLE FRANCE'S "THAIS"

THE LITERARY GUILD OF AMERICA, Dept. 5-E, 55 Fifth Avenue, New York

Please enroll me as a member of The Literary Guild of America. I am to receive free each month the Guild Magazine WINGS and all other membership privileges for one year. I agree to purchase at least four books of my choice through the Literary Guild during the year and you guarantee to protect me against any increase in price of Guild selections during the time.

In consideration of this agreement you are to send me at once absolutely free a copy of the special leather-bound edition of THAIS.

NAME.....
ADDRESS.....
CITY..... STATE.....

Subscriptions from Minors Must Have Parent's Signature

This offer restricted to persons living in the United States. If you reside elsewhere, write for information. Canadian inquiries should be addressed to McAlm & Co., 348 Yonge Street, Toronto.



Editorial Board

Carl Van Doren
Julia Peterkin
Joseph Wood Krutch
Burton Rascoe

