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### Volume 52, Number 07 (July 1934)

James Francis Cooke

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# THE ETUDE

## *Music Magazine*



PADEREWSKI

July 1934

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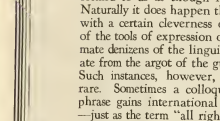
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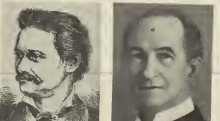
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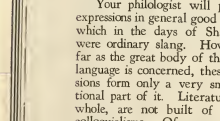
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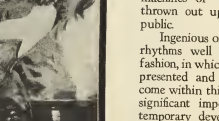
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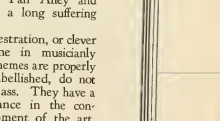
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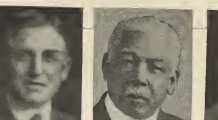
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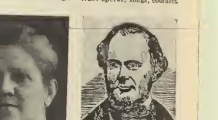
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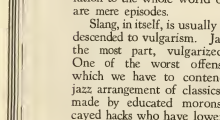
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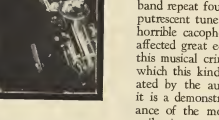
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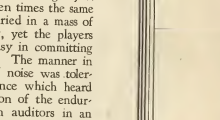
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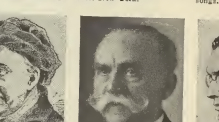
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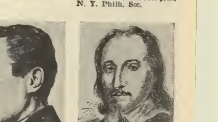
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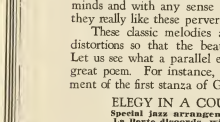
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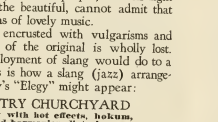
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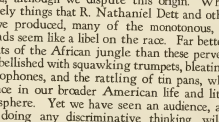
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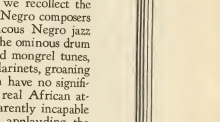
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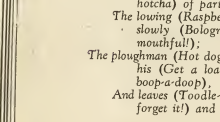
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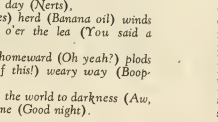
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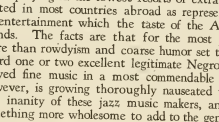
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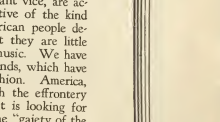
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**FLORENCE HINKLE**—B. Berlin, 1869; d. Berlin, 1934. Composer, virtuoso, tenor. For many years, dir., Hochschule für Musik, Berlin. Also wrote operas, oratorios, symphonies, etc.

## Musical Slang

**JAZZ BEARS** about the same relation to real or permanent music that slang does to enduring literature. Someone has said that slang is "language in the making." It has always seemed to us as though it were "language in the breaking." Naturally it does happen that sometimes a slang word or phrase, with a certain cleverness or fitness, becomes a permanent part of the tools of expression of this or that tongue. These illegitimate denizens of the linguistic underworld now and then graduate from the argot of the gutter into good society and stay there. Such instances, however, are very rare. Sometimes a colloquial slang phrase gains international currency—just as the term "all right" is used in Germany, Italy, France, Spain, Japan, and many other countries, because Americans (in person or echoed on celluloid) are heard to repeat it so often.

Your philologist will point out expressions in general good use today which in the days of Shakespeare were ordinary slang. However, so far as the great body of the English language is concerned, these expressions form only a very small fractional part of it. Literatures, as a whole, are not built of slang or colloquialisms. Of course, in all languages we have dialect stories, such as those of Charles Dickens, W. W. Jacobs, Mark Twain, O. Henry, and others; but these, in relation to the whole world of letters, are mere epiphenomena.

Slang, in itself, is usually language descended to vulgarity. Jazz is, for the most part, vulgarized music. One of the worst offenses with which we have to contend is the jazz arrangement of classics, usually made by educated morons or by decayed hacks who have lowered their art ideals to find the whereabout for further dissipation. Their product is designed to appeal to people who prefer not to think, but who are content to wriggle to any kind of jangling rhythm. Surely civilized people, in their right minds and with any sense of the beautiful, cannot admit that they really like these perversions of lovely music.

These classic melodies are encrusted with vulgarisms and distortions so that the beauty of the original is wholly lost. Let us see what a parallel employment of slang would do to a great poem. For instance, this is how a slang (jazz) arrangement of the first stanza of Gray's "Elegy" might appear:

**ELEGY IN A COUNTRY CHURCHYARD**  
Solemn jazz arrangement with hot effects, hokum, blue notes, honchy basses, pep tones, certain jingles, and a lot of breaks.

By REUBEN KALOWITZKY  
Conductor of the Memphis Indigo Blues

The curfew (Attaboy!) tolls the knell (Hotcha, hotcha, hotcha) of parting day (Nerts).

The lewzing (Raspberries) herd (Banana oil) winds slowly (Bologny) o'er the lea (You said a mouthful!).

The ploughman (Hot dog!) homeward (Oh yeah!) plods his (Get a load of this!) weary way (Boop-boop-a-doo!).

And leaves (Toodle-oo!) the world to darkness (Aw, forget it!) and to me (Good night).

At least this is the way it sounds to the editor. Perhaps it sounds like this to you:

The curfew blabs the hotcha knell of day.

The babbling booze still bootlegs o'er the lea.

The hawzed homeward screws his lousy way.

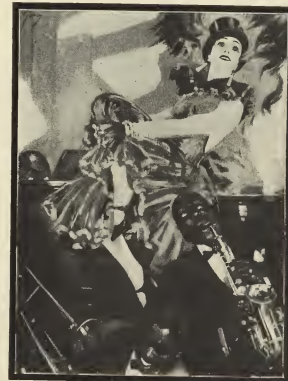
And chucky the world to apoplexise and me.

These versions taxed the patois repository of our office boy; but they are neither ingenious nor artistic, and they certainly do not improve the literary value of the masterpiece of the poet of "Stoke Poges." However, we hear continually over the radio some of the lowliest themes of Chopin, Schumann, Schubert, Grieg, Wagner and other masters, which have been dragged through the mangling machines of Tin Pan Alley and thrown out upon a long suffering public.

Ingenuous orchestration, or clever rhythms well done in musically fashion, in which themes are properly presented and embellished, do not come within this class. They have a significant importance in the contemporary development of the art. These, however, should not be classed with the ruthless banging and slamming which we hear from some of the jazz orchestras. We have recently heard one negro jazz band repeat fourteen times the same present time buried in a mass of horrible cacophony, yet the players affected great ecstasy in committing this musical crime. The manner in which this kind of noise was tolerated by the audience which heard it is a demonstration of the endurance of the moron auditors in an epileptic age.

Much of the worst of this execrable modern clamor comes from the Negro bands themselves—and the Negroes are accused of the responsibility of first perverting jazz, although we dispute this origin. When we recollect the lovely things that R. Nathaniel Dett and other Negro composers have produced, many of the monotonous, raucous Negro drum bands seem like a libel on the race. Far better the fine melodic beats of the African jungle than these perverted mongrel tunes, embellished with squawking trumpets, bleating clarinets, groaning saxophones, and the rattling of tin pans, which have no significance in our broader American life and little real African atmosphere. Yet we have seen an audience, wildly applauding the conductor who was receiving a princely salary for dancing like a gorilla and kicking up a row that would have disgraced an insane asylum.

These negro jazz bands, many of which have toured Europe, often playing in the lowest resorts of representative of the kind of entertainment which the taste of the American people demands. The facts are that for the most part they are little more than rowdiness and coarse humor set to music. We have heard one or two excellent legitimate Negro bands, which have played fine music in a most commendable fashion. America, however, is growing thoroughly nauseated with the effrontery and inanity of these jazz music makers, and it is looking for something more wholesome to add to the genuine "gaity of the



JAZZ  
Suggested by Garry's famous painting exhibited at the Paris Salon

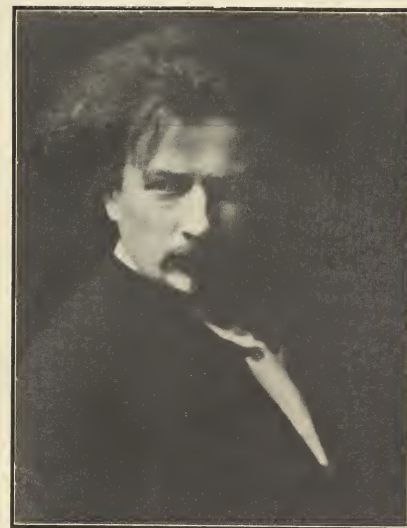


# Paderewski and Modern Pianistic Progress

AN APPRECIATION OF A GREAT ACHIEVEMENT

A review of a notable new work upon the life and accomplishments of the great Polish master

By CHARLES PHILLIPS



IGNACE JAN PADEREWSKI

Paderewski in his youth was splendidly inspired by the dramatic performances of the brilliant Madame Helen Modjeska, whose career in America made Americans feel that she was a national possession. He, in a sense, became a protégé of the great actress.

## An Impromptu Tour

AT THE AGE of sixteen, Paderewski, tiring of the routine of the Conservatory, planned (against the regulations of the school) to run away during the winter holidays upon a concert tour, with his violinist friend, Ignace Cielewski, who was Paderewski's age. Without management of any kind, the tour was anything but a joy. In Russia, Roumania and Poland they played wherever they could get an auditorium and an audience. Cheap taverns, scant food and poor beds soon drove the venturesome boys home. Mr. Phillips gives a highly amusing incident of this more or less vagabond tour. In one town there was no piano in the Hall and poor Paderewski had to canvass the town to find an instrument in a home. Finally he discovered an old upright which, when he moved it to the Hall, exhibited a rebellion in the hammers, one of which stuck so badly that he hired a boy to stand on the stage with a little switch, with which he pushed back the recalcitrant hammers.

This tour, however, was not a total loss—the profits being one hundred and eighty roubles, or about forty-five dollars. Paderewski's greatest profit on the tour was that he discovered he still had much to learn. Fortunately, the Director of the Conservatory was a wise man and did not even reprimand the runaway virtuoso.

After being graduated from the Conservatory at eighteen, he became a teacher at the Warsaw Conservatory. Ignace was deeply in love and wanted to marry his sweetheart, Antonina Korsak, and was quite willing to earn the subsistence with lessons at twenty-three cents.

So Paderewski, still a boy, married. A year later he became a father and lost his wife in the same way. The shocking tragedy had an influence upon the entire life of the great musician. The ideals of his wife were a ceaseless inspiration to him and filled him with new determination.

Resolving to become a master of the art of composition, Paderewski spent a year of Berlin studying with the renowned master, Friedrich Kiel. Bote and Bock published some of his early compositions. Among the young composer's admirers was Anton Rubinstein. However, critics on his own Warsaw. Paderewski returned to Berlin to more study, this time under Heinrich Urban.

Mohammed Comes to the Mountain  
In 1887, Paderewski, at the age of twenty-six, presented himself to Leschetizky, and Mr. Phillips relates the meeting thus:

"But Mr. Paderewski, you are rather beyond the age—or perhaps this is only a whim?"

"But Mr. Paderewski, you are rather beyond the age—or perhaps this is only a whim?"

"The question is, how much in earnest are you? Now—or—suppose I were to say to you, 'Jump out that window!'"

nations." These bands, so wildly heralded abroad, have been as great a lull upon American ears as have been the rotten movies set down, growing less and less. Its place is being taken by really melodious lighter pieces, which are well written and do not come in the imbecile, ear-splitting class.

The fear that music of the jazz type will make a permanently injurious effect upon the music of America of the future is groundless. The ingratiating synopses and novel harmonies that certain gifted writers, such as Gerbwin and Youmans, have devised, are away above the jazz level to which we have referred. These and other elements will, without question, influence American music, just as it has been influenced by the distinctive achievements of Sousa, MacDowell, Nevin and others. We are convinced that we are building something very big and very original here in the New World; but jazz will not play the conspicuous part in it that many people expected that it would.

Jazz, like slang, is made of the most temporary fabrics. O where is the slang of yesterday ("Ah there my size," "Chest-nuts," "Shoo Fly" and "Horsefeathers")? Answer: Where the jazz of today will be tomorrow. Nothing is really worth while except that which lasts. Foster's "Old Folks at Home" is already an octogenarian; and it will be vernal ages after the jazz of today is put away in the mausoleums of oblivion.

The reason why jazz music sounds so very much worse over the radio than it does "in person" is doubtless due to the fact that the delicate transmitting and receiving machinery in the

sets was not designed for such acoustical abuses. The amount of jazz that is being pumped into the home via radio is, Gott set Dink, growing less and less. Its place is being taken by really melodious lighter pieces, which are well written and do not come in the imbecile, ear-splitting class.

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## A New Etude Musical Expansion League

NEW MUSICAL INSPIRATION FOR TWENTY MILLION WONDERFUL HOMES

ONE of the greatest thrills anyone can get in an automobile trip in America is the vision of countless homes, large and small. Everywhere along the broad highways of our glorious country the mountains, rivers and valleys are uplifting; but the richest inspiration comes from letting the imagination vision the human side of America behind the four walls of our interminable procession of real homes.

On a recent two-thousand-mile business trip by automobile, we passed part of this long procession of homes and quite naturally wondered about the musical activities in them. We wondered how many contained living pianos, that is, pianos in daily use. We wondered how many used the radio and the talking machine intelligently and beneficially. We wondered how many know THE ETUDE and its influence in bringing joy and profit to musical home life.

Then suddenly we had what we hope you will feel is a musically valuable idea. THE ETUDE has grown naturally, like a giant tree. We have made it as good as we knew how. But that was not enough. It needed you, and you, and you. YOU are directly responsible for our wider success.

That is, we have expanded not through tricks or special devices, but have expanded through the friendship of YOU. You have not been mercenary. You have been a genuine idealist, otherwise whatever has sprung from THE ETUDE could not exist.

It has been through social contacts of our friends from home to home that we have grown.

This year promises to be a wonderful year of reconstruction. You are anxious to see music study go ahead, never before. You know what THE ETUDE does in helping this. Now we want to feel that a vast number of our readers will step forward at this moment and share with us the privilege of serving more and more readers.

We are certain that there are thousands of our friends who right now would be glad to set aside one hour or a half hour a week and pay a visit to the homes in their neighborhood and, after introducing themselves, explain that their visit is purely disinterested, purely unselfish, and make clear what the monthly visits of THE ETUDE mean to all homes of culture. The ideals of THE ETUDE, and the unselfish aim toward which the results of these ideals must be directed, make your visit under all circumstances an unmercenary one.

The Editor of THE ETUDE has labored hard and long for these ideals, and he feels that there are certainly thousands who now will be glad to join in an Etude Musical Expansion League to visit these homes in the early summer and fall and thus contribute a huge impetus toward America's musical advance this year. Let this be a country-wide movement, in which YOU will have a splendid part.

If you will send us the names and addresses of the musically interested people you visit in the interest of this Etude Musical Expansion League movement, we shall be glad to forward to the book, "Two Centuries of American Musical Composition," containing the portraits of four hundred American composers, thirteen complete pieces of music, the history of THE ETUDE MUSIC MAGAZINE, and other important information. This will be entirely free. Ten thousand music lovers have purchased this book. The Editor will personally autograph one of his own compositions, "Sea Garden," contained in the book, for those whose names you may send us; if, when you write, you state that you desire to have him do so.

We have a rich faith in our wonderful friends. We know that you are with us. Will you not send us today a participation Campaign?

THE CAREER of Ignace Jan Paderewski is admittedly the most dramatic and significant of any musician since that of Richard Wagner. This made it possible for Charles Phillips, in his recently published biography, "Paderewski—The Story of a Modern Immortal," to present one of the most engaging of all biographies of recent years. The Editor, in taking it upon himself to review this book personally, has prepared a greatly condensed biographical outline and at the same time inserted various pertinent contacts which may prove interesting to our readers. As Colonel Edward M. House says, in his introduction to the new volume, it is difficult to write of Paderewski without emotion. Statesman, orator, pianist and composer, he is a superlative man, and his genius transcends that of anyone I have ever known." A strong statement from the friend of Wilson, Clemenceau, Lloyd George and countless other great men.

Biographies of living personages, once so rare, have become far more numerous for recent years. The new biography of Paderewski by Charles Phillips is distinguished by the author's attempt to be just in his appraisals of the famous pianist-composer-statesman, despite a friendship which naturally increases sympathy.

Ignace Jan Paderewski was born at Kurylowka in Podolia, Poland (when the country was ruled by Russia) on November 6th, 1860. In Polish the name would appear Ignacy Jan Paderewski. In English the forenames would be Ignatius John. For euphony, the French form of Ignacy, or Ignace, is used. The name is pronounced Pad-er-ew-skee, the "y" being softened, or hardly pronounced (elidel). Paderewski's family was intensely patriotic. His father, a gentleman farmer, was arrested and imprisoned for over a year for concealing arms in his house. The village was burned to the ground and the patriots were slaughtered in cold blood or beaten with knouts by the Cossacks. Small wonder that the child devoted a large part of his life and fortune to the restoration of his native land.

## Mother Born In Exile

PADEREWSKI'S mother, Polycena Nowicka, was the daughter of a university professor who had been banished to Siberia, where he died in exile. In fact, Paderewski's mother was born in exile, at the town of Kurk, Siberia.

Paderewski's youth, with its tragic background, is full of incidents of a most picturesque nature, which Mr. Phillips tells in very graphic manner.

The child's mother was an accomplished musician and the home was a rendezvous for musicians. At the age of three, the little Paderewski found his way to the keys, to try to discover how music was made. Instruction began at six, his teacher being Runowski, whose chief instrument was the violin. Runowski had studied at the Vienna Conservatory.

At seven, a new teacher was summoned, who was Pierre Sawinski. Paderewski was "a normal, healthy youngster, gay and

alert, growing up in the customary environment of lessons and play." The family moved to Siedlów, where the little Paderewski, with his musical sister Antonina, continued his general education with governesses and tutors. All educated Polish children were expected to be equally proficient in Polish, French and Russian; later, Paderewski mastered English, German, Spanish and Italian.

In the background of his youthful experience there was always the romance of legends of the music of Chopin. Paderewski's personal charm was so great that he made friends everywhere. This was especially the case when he entered the Warsaw Conservatory in 1872. There his leading teachers were Janota in pianoforte playing and Bogucki, a former pupil of Berlioz. In Mr. Phillips' biography he has properly given generous attention to the valuable friendships that Paderewski formed at this very impressive age.

## A Hand that Told Only Half

AT THE Conservatory he was advised to take up the study of the trombone. The teacher of trumpet is reported to have told him: "You foolishly waste your time on that piano which will never bring you anything, when, with your good lips and

lungs, you are sure to get a position in the band at the variety show." Others endorsed this advice, claiming that he did not have a good piano hand. "His hands are small; the third and fourth fingers of each hand are of almost equal length, the thumbs are short. Paderewski's hands are not, according to convention, the hands of a pianist; although, strangely enough, they are, if the dictum of the palmist means anything, the hands of a politician. . . . When Paderewski began his studies he could hardly span an octave."

Paderewski was a most industrious student. His hours of practice have often been enormous. It is practice of the most intensive kind. At certain periods he has been known to practice continuously at the rate of seventeen hours a day.

During his four years at the Conservatory, he had the privilege of hearing Rubinstein, Hans von Bülow, Joachim Wienawski, Wilhelm and Louis when they visited the Polish capital. Leschetizky and his wife, Madame Essipoff also visited Warsaw and made the momentous acquaintance which was to mean so much for musical history. It is interesting to note that at this time Kasimir Hofmann, noted piano teacher and father of the famous Josef Hofmann, was one of the leading musicians of Warsaw.

\*"Paderewski—The Story of a Modern Immortal" by Charles Phillips. Introduction by Madame Kasimir Hofmann. 128 pages. 4 illustrations. Bound in cloth. Price \$2.50. Published by the Macmillan Company.



"Paderewski knew his man. Apparently with dead earnestness, but perhaps with a glint of humor in his eye that the Viennese master did not detect, he moved with a stride of his long legs toward the window, exactly as if he were about to act on Leschetzky's suggestion. 'Hold on!' Leschetzky cried in alarm.

"That is enough," he concluded decisively. 'We will go to work.'

"They went to work. But to go to work under Leschetzky virtually meant to go to war. He was the famous teacher of whom the American pianist Fannie Bloomfield-Zeisler once said, 'Yes, Leschetzky is awful to study with, but, were he to kick me down the front steps, I would crawl to him again up the back steps.' Paderewski himself once told of a moment when, after asperated beyond endurance, he stormed out of the studio angry enough 'to throw the ball,' he actually had the impulse to pick up a stone and send it crashing through the window. But he went back. Leschetzky's war-like method had a purpose. 'I am a doctor,' he once remarked, 'and when pupils come as patients to be cured of their musical ailments.'"

#### First Bow

THE STUDENT worked eight, ten and twelve hours a day, and it was not long before Leschetzky became excited about the genius of his pupil. His debut occurred at a concert with Paulina Lucca, and immediately he commenced to attract wide attention.

In 1888 Paderewski found himself in Paris, which because it was the traditional Polish refuge, was called "the Polish capital"—the capital which provided a most splendid sanctuary for Chopin; Paderewski was still a frail young man "living on his nerves." His first recital was at the Erard was a spontaneous, electric triumph. Naturally he instantly became the center of large circles of admirers. Two years later London capitulated to his genius, though some of the paribland critics failed

to acknowledge him at first. His debut in America was in 1891 on November 17th at Carnegie Hall. His success was historic. Mr. Phillips' notable biography gives a most excellent account of Paderewski's triumphal entry to the New World, as it does every phase of his remarkable development. The only part that the writer might have advantageously extended is the work of Paderewski as a composer in larger forms, which the writer of this review feels has never been given adequate recognition.

The Editor of *THE ETUDE* was present as a lad upon the occasion of Paderewski's first appearance in New York. His unusual name had appeared upon the hall-boards for weeks, and the music lovers were excited with curiosity created by reports from abroad. The general public, however, did not respond at once and the audience was large. On that day your Editor met Henry T. Finck for the first time. Later Mr. Finck became an intimate friend of Mr. Paderewski and your Editor for years also enjoyed Mr. Finck's close friendship. Of all the New York critics, Mr. Finck was the only one who discerned Mr. Paderewski's greatness and recognized the concert with unreserved enthusiasm. —The New York Evening Post.

#### Greatness Undisguised

PADEREWSKI'S appearance on the stage on that day was unforgettable. He was very slender and his head was crowned with the reddish hair aureole which Burns once made famous in his notable portrait. "His personal magnetism"—to use a hackneyed term—was so powerful that it literally made the audience breathe with him. When unable to realize his inherent poetic greatness. Here, then, was a virtuoso who was one with the music, and that for the moment it was difficult to think of him as anything but a human and material. Both were joined in the interpretation of a new eloquence in music. —The New York Evening Post.

Paderewski as an all-sacrificing patriot

## The Proper Care of School Pianos

By RALPH HAWLEY

SCHOOL pianos should receive the same care as home pianos, more of it. Mother keeps her piano looking nice at home. But school pianos have no one to dust them off, keep the keys clean and see that moths and mice are not destroying the instrument. So often no one anything is given the task of watching over and caring for the piano.

It is experience it has been found that the cheapest and best method of caring for school pianos is to assign one teacher to care for each piano. She should keep the piano locked when not in use, report to the superintendent or assistant when anything about the piano is broken or in need of adjustment and teach the janitors how to safely move the pianos, leaving the moving of pianos entirely to them or to other men when janitors are not available.

**Protection of the piano.** Children amuse themselves at the school piano. When tired of this amusement they treat it like a discarded toy. They break it up. Vandalism in one child spreads like wildfire until it imprisons a whole school.

And so, in addition to avoiding the destructiveness of mice and moths, dampness and the extremes of heat and cold which all pianos are more or less subjected to, the school piano must be protected against abuse, extra wear and tear from more constant use and a lot of accidents which happen to school pianos.

**Accidents.** Guard against piano toppling over on its back. This is apt to hap-

pen when children move the piano. Pianos are top-heavy.

Do not place vases containing water near the piano.

**Summer dampness.** Avoid some of the effects of summer dampness by keeping the piano in the front open, so that air can circulate inside.

**Winter heat.** Steam, vapor or warm air systems of heating dry out the piano, and the piano is damaged at the joints. Water in the heating system is never sufficient to replace the lack of moisture in the air. This may be remedied to some extent by placing two or more wide-mouthed open, gallon cans half-filled with water inside on the floor of the piano. Evaporation will somewhat offset the very drying effect of the heat. Take out the water as soon as the fires are out in the spring. It does the heat about 70° F. that hurts pianos.

**Mice, moths.** If the piano is never sufficient where in the building, they will nest in the piano. Mice destroy tapes and felts for the padding material. Catch all the mice. No other method is practical. DO NOT POISON!

Moths begin at the bottom and work up. The key strip of the piano may be reached by taking out the four screws from underneath. Examine the felts under the keys. If moths have begun work on the felts call the men who sell vacuum cleaners and gasoline the felts and hang a pound of di-chloride inside to kill off any insects which might hatch out there. The di-chloride does its work by smothering

who spared nothing to help free his native land, as well as Paderewski as a statesman, are familiar chapters in the tragic history of our last three decades. Mr. Phillips covers these periods with valuable exactness and much new information.

ERUDITE readers will be especially interested in his comments upon Paderewski, the teacher. In this section, Mr. Phillips has paid the Editor the honor of quoting from his conference with Paderewski in his "Great Pianists upon Piano Playing." Mr. Paderewski, in speaking of music study, says: "To teach or to learn to play the piano means at the beginning. The pupil must first be taught the rudiments of music. When these have been mastered he must learn the technique of his instrument, and that it instrument be the piano, or the violin, or the harp, or the violoncello, the muscles and joints of the hands, wrists and fingers must be made supple and strong by playing exercises designed to accomplish that end. At the same time, by means of similar exercises, the pupil must be taught to play musically and correctly. When this has been accomplished he should render himself familiar with the available role which his instrument has played in the lives of master musicians, but by carefully studying them by himself; by seeking diligently and patiently for the composer's meaning, playing each doubtful passage over and over again in every variety of interpretation and striving most earnestly to satisfy himself which is the most beautiful in harmony with the composer's ideas."

#### Ideals of Teaching

"THE CHIEF aim of every teacher of the pianoforte should be to impart to his pupils a correct technique and to enable them to play with confidence and with proficiency and correctness; but how much, or rather how little, of this kind of teaching is practiced by many so-called music teachers? Many really competent

music teachers have assured me that of all the pupils who came to them from teachers of lesser reputation to be 'finished' there is not one in ten who has even been taught to play all the major and minor scales in all the various keys. . . . "There is one known method of finding out the inner meaning of a composition equal to that of playing it over and over again to one's self. New beauties present themselves; we get nearer and nearer to the mind of the composer; the process becomes one of continuous uplift. The memorizing of compositions by the master is another point that Paderewski insists on. But, perhaps with recollections of his own boyhood days, he is careful to point out that the pupil must not be made mentally weary by overpractice; his mind must be kept as fresh as possible. He declares, 'just as bad as mental. To overfatigue the muscles of the pupil is to spoil their tone, and fatigue must be made supple and strong by playing exercises designed to accomplish that end. At the same time, by means of similar exercises, the pupil must be taught to play musically and correctly. When this has been accomplished he should render himself familiar with the available role which his instrument has played in the lives of master musicians, but by carefully studying them by himself; by seeking diligently and patiently for the composer's meaning, playing each doubtful passage over and over again in every variety of interpretation and striving most earnestly to satisfy himself which is the most beautiful in harmony with the composer's ideas.'"

"To a child of pronounced talent like that of a musical master is a God-given aid. If we look but casually into the pages of musical biography we find the great and inevitable role which such masters have played in the lives of master musicians. To the mother the world owes a great debt. Recognizing the precious talent which must receive very early and right cultivation to reach a high goal in the hard way of art, she has put no limit either on devotion or self-sacrifice to her child's musical development. This informed mother is of great aid in directing the earlier practice of her children in those days when leads, not being old enough, can scarcely be trusted to play as pleasantly the right way of doing things. This type of mother, too, knows her child's mind, and is willing to sacrifice time on the part of her child to the sacrifice of time on the part of her child."

The music lover, student and teacher will find abundant fresh and inspiring material in Mr. Phillips' new volume.

#### JENNY LIND AS A GIRL From a contemporary music title page

"AND THIS, I suppose, is Signor Patti," smiled a dowager at Covent Garden, as she shook hands with a handsome tenor.

"Madame," exclaimed the indignant singer, "I am Nicolini; this, my wife, is Adelina Patti. Madame, I am outraged, for you have deceived me. I am the woman, for if you were the man and call me Signor Patti."

Alas for the prima donna's husband! He must spare himself from being lost in the glare of his wife's fame. Unless he be a man of extraordinary gifts and distinction, he is doomed to be Mr. Patti's Donna all the rest of his days. There have been a few exceptions, and they are most interesting. In many cases only the divorce court has rescued him from oblivion. It is interesting to catalogue the great singers of the past and present and note those who have made themselves worthy of the distinctions bestowed upon their wives. One of the notable exceptions was that of the husband of the Swedish Nightingale, Jenny Lind.

#### Jenny Lind

THERE WAS nothing in the career of Jenny Lind that could offend the most squeamish early Victorian stickler for conventions. Her private life was a model of British and American domestic virtues. How much of her success was due to the creator of ballyhoo, P. T. Barnum, can never be estimated. Barnum, genius job it was, realized that the tenets of Victorianism made it good business to herald the morals and the benefactions of his star, just as the moving picture publicity man plays with the scandals of the latest screen beauty. None but a genius like Barnum could have persuaded the Fire Department to allow the star to turn out to serenade his town. Jenny Lind's goodness and generosity were monumental. In 1850-1852 she toured America, raising a fortune of \$130,000. Of this she gave \$100,000 to Swedish charities. To this day her name arouses the reverence in her country, where she is still remembered by her brilliant and good wife, who heard the names of Washington and Lincoln. She is a great national figure, unlike any similar personality in American history. While on her American tour she married Otto Goldschmidt, her accompanist, in Boston (February 5th, 1852).

#### In His Own Right

GOLDSCHMIDT was a remarkably fine pianist. He is reported to have been a pupil of Mendelssohn and Schumann. In addition, he was also a very competent conductor, capable of leading the Festivals of Disfilaria and Hamburg, as well as the Bach Choir, which he founded in 1875. He was also a composer of

## Signor Patti and a Few Others

By JAY MEDIA

#### NOTABLE HUSBANDS OF FAMOUS SINGERS

no mean ability. The regard with which he was held in London is indicated by the fact that he was made an honorary member of the London Philharmonic Society and became Vice Principal of the Royal Academy of Music. Indeed, it is a question whether he might not have been a very much more distinguished man had it not been for the fact that Jenny Lind's eminence naturally belittled all who came within her group.

The marriage itself was one of the most beautiful romances of music. The couple were ideally happy, had affluent means, were continually engaged in helping others and deserved the respect and admiration received. No greater refutation of the common opinion that scandal is a necessary ornament to the singer's career could be imagined than the married life of Jenny Lind. She needed no galaxy of Hollywood divorces to wake up her box office.

#### Malbrain's Husbands

VERY DIFFERENT was the career of Madame Malbrain, famous dramatic contralto and daughter of Manuel Garcia, the Spanish tenor, who in 1825 brought his talented wife, son and daughter to New York with a really excellent company and inaugurated Grand Opera in America. Malbrain had made her furor in London, and in New York she was not long in becoming the idol. The young man, a seventy-nine performances in the Bowers at the Park and at the Bowery theaters. Soon his daughter became the toast of the growing metropolis. A French importer, one Malbrain, word and won the handsome Maria Felicitas Garcia. They were married and quarreled regularly; he became bankrupt and the singer shed him in the customary manner. Malbrain contended that he could not stand playing second fiddle to his brilliant and good wife.

Several years later she married the Belgian violinist, Charles Auguste de Bériot, who was, realized that the tenets of Victorianism made it good business to herald the morals and the benefactions of his star, just as the moving picture publicity man plays with the scandals of the latest screen beauty. None but a genius like Barnum could have persuaded the Fire Department to allow the star to turn out to serenade his town. Jenny Lind's goodness and generosity were monumental. In 1850-1852 she toured America, raising a fortune of \$130,000. Of this she gave \$100,000 to Swedish charities. To this day her name arouses the reverence in her country, where she is still remembered by her brilliant and good wife, who heard the names of Washington and Lincoln. She is a great national figure, unlike any similar personality in American history. While on her American tour she married Otto Goldschmidt, her accompanist, in Boston (February 5th, 1852).

great artistic interest and ambition led her to attempt performances before she had recuperated, with the result that she died from exhaustion after a performance. Malbrain was also a highly gifted pianist. She composed numerous nocturnes, dances, and so forth, and was widely loved because of her wonderful personal charm. De Bériot made many tours with Malbrain, but after her death in 1836 he was so overcome by his loss that he retired from the stage for four years and never regained his interest in his art. De Bériot's works, including his seven concertos for the violin, form a very important part of the literature of that instrument.

#### Patti's Three Matrimonial Voyages

ADELINA PATTI, greatest coloratura singer of her day, ventured three times upon the high seas of matrimony. Her first marriage was contracted in 1868, when Patti was twenty-five years old and already the operatic sensation of the world. The man was the Marquis de Caux, French, Jean and incredibly stupid. She separated from him of her day, ventured three times upon the high seas of matrimony. Her first marriage was contracted in 1868, when Patti was twenty-five years old and already the operatic sensation of the world. The man was the Marquis de Caux, French, Jean and incredibly stupid. She separated from him of her day, ventured three times upon the high seas of matrimony. Her first marriage was contracted in 1868, when Patti was twenty-five years old and already the operatic sensation of the world. The man was the Marquis de Caux, French, Jean and incredibly stupid. She separated from him of her day, ventured three times upon the high seas of matrimony. 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The public impression of the private affairs of prima donna is often at times variance with the facts. While a certain few admittedly and frankly cater to those in power who can be of service to them in furthering their careers, precisely as courtesans appealed to kings for royal favors in other days, the average prima donna of renown has her mind so centered upon the artistic requirements of her work that she has very little inclination to court success except through honest endeavor. This statement is made after years of acquaintance with the careers of a very large number of famous singers.

One of the reasons why so many of the great women singers of the world have had such disastrous marriages is due to the absorbing interest they have in their art, which inclines them to give all too little attention to the serious business of matrimony. Certainly many singers have made some incredibly stupid decisions at the altar. One famous singer made the statement a few years ago that she was supporting some twenty-eight dependents who had been the result of four matrimonial ventures, only one of which deserved the name of "happy."

Another prima donna suffered for years the abuse of a dissolute musician while he was consuming her fortune for the use of his family. Finally she mustered enough courage to divorce him. A few years later she married a young musician of high character and distinguished ability, a union which resulted in many years of ideal happiness.

#### Husbands in Handfuls

**L**IGHT-HEARTEDLY, one famous comic opera prima donna married in succession four husbands. Three came from her confères in the theater. One was a tragic joke which made her the rage of Broadway. Meanwhile, a large part of her earnings went to support the accumulations of dependent relatives. One time she claimed to have a small army on her family pay roll. The worst that could be said of her blunders was that they were the result of a good-natured, easy disposition and that her brilliant stage successes and alluring personality made her private life a secondary matter. Eventually she retired from the stage and her last husband was a man of large means, with a distinguished position, who was devoted to her. His prominence, however, was such that no one ever thought of calling Alexander Moore "Mr. Lillian Russell."

Happy musical matrimony seems to depend to a large extent upon an understanding and sympathetic interest in one's ideals, as well as an absence of causes for jealousy regarding the prominence which must be a part of the life of a prima donna. For instance, there could not have been any cause for jealousy in the relative positions of Giulio Gatti-Casazza and his former wife, Mme. Frances Alda, although

this marriage resulted in divorce and reveals that even a community of interests does not insure inevitable marital bliss. There is, however, a certain type of man who seems to have been born to become a prima donna's husband. He is the individual who is a kind of heroine-worshipper. He is a devotee of feminine eminence. He was born to adore. Usually he becomes the manager or the publicity agent of his gifted wife. Sometimes he is no more than a protecting male who saves the singer much annoyance by just "being around" to scare away the attentions of persistent admirers. We have known a number of these men. They seem to fit into the general scheme of things as children of destiny. When they have not degenerated into lazy sybarites, they have often been invaluable to their wives.

The ideal prima donna's husband is usually the musical help-met, such as was Otto Goldschmidt. As long as professional jealousy can be kept away from such a union, it is usually very happy.

#### The True Help-Met

**T**HE PRIMA DONNA cannot be bothered with trivial annoyances. One famous pianist, who was also a singer, managed to acquire successively four husbands. She was a woman of such amazing charm that even at the age of sixty-five she was as attractive as many young girls. Her first three husbands were men of great musical distinction. Unfortunately, none of them lasted and the good lady suffered bitterly. Finally she married a heroine-worshipper who made it his business to care for her, and she was gloriously happy.

Divorce, the major surgical operation for marital troubles, is always welcome copy for the voracious newspapers—as it was at least until Moscow and Hollywood made it a commonplace. For every unhappy musical marriage, there are many, many fortunate ones, including those of prima donnas. The public hears of the disasters and knows nothing of the successes. Save in such cases, for instance, as those of Mr. and Mrs. Sibbey Homer (Louise Beatty), Mr. and Mrs. Homer Samuels (Amelia Galli-Curci), Mr. and Mrs. Robert Kennerly-Rumford (Clara Butt), Mr. and Mrs. Henry Holden Huss (Hildegard Hoffman), Mr. and Mrs. Georg Henschel (Lillian June Bailey) or Mr. and Mrs. Sumner Sailer (Mary Turner).

#### SELF-TEST QUESTIONS ON MR. MEDIA'S ARTICLE

1. In view of Jenny Lind's personality, how was the particularly fortunate in her musical and symphonetic interest in one's ideals, as well as an absence of causes for jealousy regarding the prominence which must be a part of the life of a prima donna.
2. Give a short sketch of Malibran's romance.
3. For what was Patti's husband noted?
4. What type of man is especially suited to be a prima donna's husband?
5. Why are opera singers inclined toward failure in matrimony?

### The Older Hands

By B. M. HUSTON

YOUNG hands respond quickly to finger exercises. Older hands, whose muscles have hardened and become less flexible, are more difficult to prepare for the finer movements required in playing a musical instrument.

A pupil of mine who was forty years old before ever taking a lesson and who afterward became a good teacher said, "I do not think housework itself is so bad for the hands." It is placing them in hot water, then immediately in cold. "This sounds plausible."

The owner of older hands should, at

every spare bit of time, practice thoroughly the scales and separate finger exercises. Another good muscle-limbering movement which will do wonders for the older hands is to swing and toss the arms energetically, using the relaxed wrist as a pivot.

Hands are also tends to produce a fine warm action. Hands are never too old to learn. Old hands may become quite as spontaneous and delicate as those of children. Care, exercise, and gentle patience plus the will to succeed are all the essentials necessary to their training.

"Sculpture is motion caught in a moment of perfection. Music is motion always in perfection."—Mrs. Bartlett A. Bowers.

## RECORDS AND RADIO

By PETER HUGH REED



**A**LTHOUGH music, via the radio, has become a common pursuit of universal interest, it is doubtful whether more than a small minority really appreciate it in its greatest implication. The fault lies in the fact that music reproduced through the radio does not command the same respect that it does in a place where people are gathered for the common purpose of listening to it.

Because the radio assumes the position or aspect in the home of a piece of furniture does not alter the fact that it is a living factor, functioning not as one musical instrument but as all musical instruments in its varying transmissions of this form of art. Being in a passive state when music is manifesting itself, is not truly "hearing" music. Music, to be an affirmation, requires an active collaboration between the creator, the interpreter and the listener, the duties of all three of these being equally inviolable. The attention that one gives to a conversation or the reading of a book, when seated in one's living room, should likewise be accorded to music via the radio. The effort in the long run will repay itself more than a thousandfold.

#### In the Mountain Heights of Bach

**A**NOTABLE contribution to the recorded music of Bach is the "Organ Prelude and Fugue in E flat" in the piano transcription made by Busoni (Victor disc 7600-6). Four great factors have made this superb recording possible: Bach, the transcriber, the interpreter; Edwin Fischer, the re-creating artist; and an unnamed recording director. The Fugue, of triple dimensions, is often called the "St. Ann Fugue," since its principal theme is the first line of the church tune associated with St. Ann. It is next to impossible truly to describe this great music in a few words; for it is like a great range of mountains or a mighty architectural structure. The statement of a few words is inadequate to convey the one of the "most tremendous affirmations in the world," is perhaps an adequate curative delinquency.

The lyrical charm and grace of Mozart's "Piano Sonata in C" (K. 330) has been superbly evoked in Miss Harriet Cohen in her performance of it on Columbia discs (68181-68182). This splendid artist, whose admirable pianistic qualities have been justly lauded in the past, does not succeed in conveying the warmth and glow of Mozart's music. Perhaps her playing is somewhat belied by the recording, since the piano tone is rigid, thin and excessively metallic.

Rossini's "Cavalleria" is unsuccessful opera-buffa "La Scala di Setta" ("The Silken Ladder") may not be one of his greatest, but Rossini, with his supreme sense of rhythm, makes its buoyancy and verse an enjoyable experience. By way of enhancing the value of the record, the conductor has wisely added to the main disc except—*The Arrival of Sheik's Queen* from Handel's opera, "Solomon" (Columbia disc 9077-8).

#### A Melancholy Medium

**I**T WOULD be difficult to imagine any trio giving a finer performance of Brahms' so-called "Horn Trio," Opus 40, than that given by Rudolf Serkin, piano, Adolf Busch, violin, and Aubrey Heyn, horn (Victor album M199). Each artist is

a consummate one in his own medium, and the unity of expression they have attained is a true recreation, in the fullest sense of the word, of the composer's art. Although this trio is one of Brahms' most expressive chamber works, in which he has fully realized the capabilities of the horn, nevertheless its popularity has never been, and may never be, as great as that of the so-called "Clarinet Quintet," Opus 115, since the tone of the horn lacks the vitality and positivity of the other instruments. Undoubtedly one of the most poetic and romantic instruments in the orchestra, the horn has a melancholic vocal quality which, paradoxical as it may seem, often eclipses full appreciation of its utterances. With some people this is true in the opening movements of the "Trio" under discussion. Although the purist may resent the viola's displacement of the horn, there is much to be said in favor of this change.

In selecting a representative album of Brahms' piano music, a pianist could hardly ignore his earlier works in favor of his later ones which have been more universally acclaimed as belonging primarily to that instrument which we call the piano.

Backhaus beginning with the first two *Balades* of Opus 10, in his recorded list of Brahms' piano music (Victor album M302). Next he selects the *Scherzo in E flat minor*, Opus 4, the fame of which rests largely on the fact that Liszt played it in 1853. Next he chooses some solo transcriptions of two piano music, followed by the *Waltzes*, Nos. 1, 2, and 15 from Opus 39, the *Hungarian Dances*, Nos. 2 and 7, the *Intermezzo in A minor* and the *Capriccio in C minor*, Opus 76, backed by the *Balade in G minor*, Opus 118, the *Intermezzo in E minor* and *E flat minor*, Opus 119, the two *Rhapsodies* in B minor and G minor, Opus 79, and, lastly, the *Intermezzo in A minor*, Opus 118, Backhaus, whose technique is thoroughly command of the foregoing works, is somewhat uneven in his interpretations. For example, whereas one could hardly ask for finer performances of the *Hopewoods* from Opus 79, or more notable interpretations of at least five of the pieces from Opus 118, his reading of the earlier *Hornworks* are merely competent, hardly inspired.

Maybe Backhaus has not yet heard the early piano music unsuited to that instrument, since more than one pianist has felt that way about it.

#### Symphonies Modern and Exotic

**R**OY HARRIS' "Symphony 1933" (Columbia album 191) and Charles Griffes' symphonic poem, "The Pleasure Dome of Kubla Khan" (Victor disc 7957) are two important contributions to American recorded music.

Although Harris' Symphony, judged from several hearings of his earlier works, gives the impression that the composer is in a transitory state of development, there is no doubt as to his artistic maturity. His music is "impressive and absorbing" as the late H. T. Parker noted. The first movement seems groping, halting, strangely contented, seemingly lacking in assurance and implication, although its degree of originality is notable. As in the concerto, previously recorded, the slow movement is

(Continued on page 441)



A GREAT MUSICAL PURITAN

John Milton playing the organ for Oliver Cromwell. From the painting by Leutze, in the Corcoran Gallery at Washington

## The Earliest Americans and Their Music

Some New Light

By PERCY A. SCHOLLES

Stern as were the Puritans, they were not without music, as this picture of the great Cromwell listening to Milton at the organ reveals. The Puritans in America, as Mr. Scholles relates in this article, were not anti-musical; they were only too busy with pioneer work to give much time to music.

**T**HIS ARTICLE represents a European's attempt to show a little gratitude to America.

As everybody knows, all students of European history are enormously indebted to American scholarship. Take just one outstanding example: think of the New Englander, Motley, in the mid-nineteenth century, toiling for ten years and more in the libraries of Europe and then astonishing and delighting the world with that sonnet yet thrilling and heroic in heroism in *Defense of civil and religious liberty, The Rise of the Dutch Republic*, a work which has appeared in almost countless editions in many languages, and which, whatever additional information further research may have brought to light, can never cease to interest and enlighten. The contribution of American men and women of learning to our understanding of problems of European history and literature have since those days never ceased, and they continue undiminished.

And now what can I do in return? Well, I am no Motley, far from it. But in an extremely modest way I can claim to be his counterpart. He came to Europe to study European history and I have gone to America to study American history. He showed how there came into existence that Dutch reformed for the persecuted which for years harbored the Pilgrim Fathers, and I can throw a little light on how the Pilgrim fathers lived after they left it and made their homes in New England.

The tale I am going to tell is the result of intensive research in the Library of Con-

gress at Washington, where my wife and I have worked together, going over every document that seemed as if it could possibly give us a crumb or two of information on the manner of thought and life of the early New Englanders. Particularly we wished to find an answer to this question: *How was it that the Pilgrims and Puritans were such connoisseurs of music?* For this we had read in book after book—that the Plymouth, Massachusetts Bay and New Haven and Connecticut emigrants had music, looked on it, indeed, as a device of the devil, made strict laws against it, punished those who practiced it, suffered the use of no instrument, and of vocal music would tolerate nothing beyond a few unisonous psalm tunes. That is the account of them that is always given in the histories of Music in America, and what puzzled us was this, *That these Puritan people, who in England showed no distaste for music or dancing, should so soon after they had crossed the Atlantic have developed this astonishing distaste of both these arts.*

#### The Musical England from which the Pilgrims came

**I**AM SURE that every well-read musician realizes that England at that period was at the very height of her musical fame. Those wonderful madrigals and those lute-songs that the English singers and Dr. Fellows have, between them, made known all over the United States, were composed at the very period when the persecuted Pilgrims were fleeing to Hol-

land and then to America. Byrd died in 1633, Gibbons in 1625, Tomkins (one of the finest of all) not until 1656. The Pilgrim Fathers began to leave England for Holland in 1608 and Holland for America in 1620. Those dates mean something!

Then the English instrumentalists were very prominent at this period. Dowland, the great luteist-composer, who was welcomed at so many of the courts of Europe, died in 1626. John Bull, Queen Elizabeth's famous player on the virginals, who deserted her to be organist first at the royal chapel at Brussels and then at Antwerp Cathedral, died in 1628. Englishmen at that time occupied many of the highest posts all over Europe (I could give a long list if there were space). And many musicians in those days came from the continent to enjoy the advantages of an English musical education, more especially those who wished to be skillful performers on that highly popular instrument, the *Viola da Gamba*—or, as the German scholar, Einstein, has pointed out, London was then the world's great school of gamba playing.

The eighteenth century was the one in which England's musicality declined; in the seventeenth century every musician in Europe looked up to England as a center of the finest musical activity, and English music was then widely published on the continent.

#### The English Puritans and Music

**N**OR is there the very slightest evidence that in England itself any part

of the population decried music. The Puritans, then, numerous, strongly objected to organs in churches, but they loved the organ as an instrument; many of them had organs in their houses (I could give a little list of those, too, but I will just mention Cromwell and Milton—born respectively in 1599 and 1608). The Puritans cordially disliked having their church singing done for them by a choir and hearing in church choral music of such an elaborate nature that they could not easily follow the words; but in their houses they freely sang the fine choral music of the day. They liked dancing, too—though a few of them, it is true (but by no means all), objected to the two sexes dancing together.

Then if the English religious reformers loved music, and even dancing, how was it that once they set foot on Plymouth Rock or the shores of Salem they began strongly to suppress such pleasures? The answer to that we quickly found—THEY DIDN'T.

#### The Alleged Blue Laws

**T**HE FIRST thing my wife and I did when we got to Washington was to ask to see the notorious "Blue Laws." We had heard so much about the stupidity and cruelty of those laws that we felt that they offered the obvious starting point for study of the alleged early American opposition to music and the other arts and graces of life. It is always Connecticut and New Haven that are blamed for possessing and rigorously administering the bluest laws of all, and we had not much difficulty in finding in the Library of Congress several







# Music and Life

By JESSIE GRAY

PRESIDENT OF THE NATIONAL EDUCATION ASSOCIATION

This extract from an address by a distinguished educator presents music in its relation to everybody's education, as it now is recognized by the really great teachers of the world.

"DEAR FRIENDS and gentle hearts" was the gracious salutation found in the wallet of Stephen Collins Foster, after his death. I saw in Indianapolis, the scrap of paper whereon he had recorded those appealing words. They were of the same immortal quality as his folk songs, whose music has made countless human hearts beat with a common throb, quickened by hallowed memories of home with the sweet recollection and longing for family life.

Swansee River, they tell us, is not a geographical fact of Foster's life. However, it is a more real thing! It is his significant interpretation of the water of life, whose source is "in the highest aspirations of the human soul, fed by the deepest springs in the human heart." Such a river bears every one of us to the land of dreams, to where the heart is turning over to find its very being. Foster, the great artist, caught the gleam and made it glow in music to bless every heart forevermore.

All Hearts as One  
MUSIC SPEAKS a universal language, which the heart alone interprets. It merges humanity into "God's children," regardless of race, creed, color, or culture. It makes for love the differences that separate the human family and welds all into one great symphony. It draws out from the temple of life the money changes; it scourges them for making it a den of thieves and polluting it.

MUSIC enriches the soul and restores to it gentleness, regret, repentance, and forgiveness. It recaptures the joy of life; and faith, courage and high endeavor to us that once again we are "in tune with the Infinite."

Shakespeare's psychology was eternally right: "The man that hath no music in himself . . . is fit for treason, stratagems, and spoils." How poor the dumb souls that make no music! The deaf souls that hear none! We need so much more music, now that we have been cast down, than ever before, to lift us personally, nationally to the higher plane of life where we can hear the great symphony of humanity pulsing out its joys, its sorrows, its hopes and fears.

John H. Finley says:

"Could we but hear the music of the days  
As that unfinished symphony I heard  
last night  
And see life's laborers as those who played,  
Each taking his own part religiously,  
Knowing that if he fails in but one note  
The others cannot make the perfect thing  
Which life, the great Composer, has designed!"

I followed now this player and now that,

As each some clear-  
through melody  
led forth  
Speaking the theme  
for all the orchestra.  
Which gave ascent  
in changing harmonies;  
Or watched this  
group now re-  
stant and sweet,  
As when one party  
ringed dominant,  
Bears bravely for-  
ward some great  
truth, and then  
Another catches it  
and takes it on  
Till all break forth  
in final plebeities.

But ever I came  
back to one who  
stood  
Calm in the varying  
moods of sound which  
swayed  
About the stage  
As that to me  
the State. His in-  
strument could  
never lead;  
His range was narrow; and, when  
played alone,  
It had no voice to stir or satisfy.  
Only with others had its strains the  
power  
To vibrate in immortal minstrelsy.

MUSIC gives significance to life! Its gamut restores all human emotions, and interprets them as our common heritage. Rainbow-like, it arches the sky of life, from infancy to old age, as a sign of promise.

The promise of mother-love fulfilled, in the lullaby; the joy and triumph of the wedding march, promising greater victory to love and life; the sobbing farewell of the requiem, promising rest from labor and a resurrection. Each kind of music provides the wordless explanation of life impartially to youth and to old age. Music interprets life and unfolds it, as the sunshine opens a rosebud to send out its fragrance.

MUSIC is a life balm. MUSIC IS NOT a frill, it is a life a thro! Music gives healing to life's deepest wounds. It calms strife, bids discord cease, heals sorrow, changes it from resentment into resignation and peace. Great musicians, who have "dreamed their dreams, close to the red heartbeats," have healed untold sorrow. Their music is the universal urge that motivates every manifestation of life. Music rests tired nerves and restores health. Music is not a frill; it is

## The Soul Food of Life

MUSIC is not a frill; it interprets life, restores health, prevents wrongdoing, cures wickedness, unites humanity, ministers to worship, promotes morality. The saving grace of music holds life true, breaks fetters, and sets captives free. It makes harmonious life sing all day long; the skies dark or fair, there's ever a song to hear somewhere. To those rare souls who have made the world's music, we owe a deep debt. To those souls who cannot make music for the outer ear, we say with Keats, "Heard melodies are sweet, but those unheard are sweeter; therefore, ye soft pipes, play on, not to the sensual ear, but, more endear'd, pipe to the spirit's ditties of no tone!"

Even our children tell us, out of their appreciation for music and poetry, that those ditties of no tone are such lovely things as "the baby's smile resting the tired mother's heart"; the tall trees breaking the sky; a deserted bird's nest, filled with snow; sweet peas poised for a fight; the sunshine showering across the glim; the brook babbling a song to sing a tired "truant boy" back to the rest he used to know as a child; cloud shadows across the sea; the rhythmic tap, tap, tap of a dog's tail wagging a greeting; the slow unrolling winds shepherding desire, while fleecy clouds over misty mountain tops. For all these ditties of no tone piped to the spirit, we give thanks, as for the children themselves.

MUSIC ministers to life not as a frill, but as an essence, an integral part of its rarest expression in love, rest, unity, and praise. George Eliot sang:

Oh may I join the choir invisible  
Of those immortal dead who live again  
In minds made better by their presence; live  
In pulses stirred to generosity;  
In deeds of daring rectitude; in scorn  
For every sordid pleasure that the soul  
In thoughts sublime that pierce the  
night like stars,  
And with their mild persistence, urge  
The wretched soul to pure and good.  
To vaster issue. So to live in heaven;  
To make undying music in the world.

God's in His heaven;  
All's right with the world.

MUSIC is not a frill; it is a saving grace. The pier in Destiny Bay said to me that Ottima did with love, debased it, took it away from its heavenly mission of healing, happiness, inspiration and worship; made it turn the joy of work into sullen service, turned cheerfulness to heaviness, made people weep instead of smile. Don't you believe that good music inspires morality, that debased music is immoral and should be cast out; so the pier, who made such music in Destiny Bay, was cast out because he knew no hymns to praise!

THE ETUDE

THE ETUDE

# When Summer Comes Will Music Lag Behind?

By THE EMINENT VIRTUOSO PIANIST, HAROLD BAUER

As Told to R. H. Wollstein

THE PLEASANTEST thing about the summer vacation is the vista of endless possibilities it opens up to one; during that long, untroubled period of time, practically anything can happen! Summer is the time for romance, for travel, for catching up on reading, for engaging in hobbies, and for getting on better terms with oneself.

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to us all, it becomes the purpose of music education to accomplish this thing, first, to present practical examples of good music which can be enjoyed simply for its "thrill" or emotional value; and, second, to follow up this emotional impact with an intellectual arousing of the pupil's curiosity about this thing which he has enjoyed. He must be encouraged to use his own inquisitiveness in order to find out more about it, for himself.

Enjoyment Before Understanding  
THAT, I sincerely believe, is the only possible sequence in the presentation of musical tools. The pupil must first enjoy, and then not only learn, but must to learn. The greatest mistake a well-meaning teacher can make is to display enthusiasm by telling his pupils of the joys of music, and then, before he can properly enjoy music. There are many things, certainly, which he must learn before he can thoroughly understand music, or venture into analyses of it. But to enjoy it—and enjoyment, we remember, is the first purpose of music—he needs only to listen! It is really quite simple. Thus, if the teacher wishes to make unsupervised learning a helpful pleasure rather than a burdensome danger, let him arouse his pupil's curiosity about it.

If time and circumstances make you "go short" on anything, let the scales, the theory, the appreciation classes with their

dates and facts be the things to wait. Play for your pupils. Let them have plenty of good, melodic music. Then let them have a chance to look at your music, to read it. Let them play "piano tunes" by ear. Encourage them to perform this "ear work" for you; commend them on their accuracy when they succeed, and help them over the difficult spots when they fail. Then look forward to summer time as a period in which they can experiment and investigate for themselves, all they want! Let a child assume himself the spirit of a test of the *Sonata Pathétique* years before he is able to play it in a masterly fashion. He may cease taking lessons long before that happy day arrives, but he will never forget the almost painful joy of *possessing* the tune.

Assign definite pieces and exercises, if you like, but do not outline a very ample list of beautiful music for the child to read and discover for himself over the summer, not as an assignment, but as a gateway into musical fun. Play these pieces over for him; awaken him to their beauties; encourage him to want to investigate them for himself. Promise an informal recital, perhaps, for the very first week of the new season, at which each pupil may perform, whether by ear or through study, that piece which, by independent investigation, has most charmed his fancy. Instead of regarding the beginning of a new season as a period of sadness, repudiation and anguished moving down of a summer's growth of weeds in musical habits, look upon it as the most fruitful time for testing out your pupils' individuality. And let your pupils know that this ingenuity in reading, learning and investigating is precisely the thing you will most commend.

Encouraging Spontaneity  
THE TEACHER who fears his pupils will get out of hand over the summer has possibly succeeded in his preparation of presenting his materials too academically. Nothing drowns enthusiasm as much as putting into a young, ardent mind the

long list of things "you can't do." Within reason, let a child try anything he hungers for, and be grateful that he has such hungers. I would rather bear a child play Beethoven incorrectly, by ear, simply because he wants to play Beethoven, than to see him give up his piano work because the scales are too tiresome and the pretty pieces too far off to wait for.

Encourage interest in and curiosity about music during eight months of the year when your pupils are with you, and let this curiosity take its own lead during the other four. Encourage competitions as to which child can learn more new pieces, or master certain facts, or work out given problems. Assign definite pieces and exercises, if you like, but do not outline a very ample list of beautiful music for the child to read and discover for himself over the summer, not as an assignment, but as a gateway into musical fun. Play these pieces over for him; awaken him to their beauties; encourage him to want to investigate them for himself. Promise an informal recital, perhaps, for the very first week of the new season, at which each pupil may perform, whether by ear or through study, that piece which, by independent investigation, has most charmed his fancy. Instead of regarding the beginning of a new season as a period of sadness, repudiation and anguished moving down of a summer's growth of weeds in musical habits, look upon it as the most fruitful time for testing out your pupils' individuality. And let your pupils know that this ingenuity in reading, learning and investigating is precisely the thing you will most commend.

## Of the Machinery

AT SOME time, I know, you will expect me to talk about ways and means of keeping up the pupil's technique over the summer; and so I had best admit at once that I can offer no hints whatever! I have never been able to disseminate technique from go for indeed towards exerting an effective present-thought-absent sort of help.

There is a great many things to do. They must be divided, though, into two parts. Half of them are for the pupil, whose hands idle time can hang heavily; and the other half for the teacher, who can go far indeed towards exerting an effective present-thought-absent sort of help.

HAROLD BAUER



I realize that my system is fairly auto-didactic in character. However, I can speak only out of my own experience; and plugging into problems and settling them concretely, by myself, is the only method I know. My entire pianistic training has been auto-didactic. My only formal musical training was in violin work.

#### Music as a Game

NOW FOR the pupil! What shall he do, in a practical way, over the summer vacation? Again, I must begin by talking of an attitude of mind, of a leisure touch on finger work or pieces. Let me ask you what you think is the first purpose of music-making? Not surely, to meet lesson requirements, but, surely, to enjoy music-making. Not to "show off" with or feel superior about! The purpose of music-making is to build you into a more social and sociable human being, to enable you to express your thoughts and feelings more fluently, more freely, to make you a pleasanter companion. Music is to be a parlor game (not a parlor trick, please note!), just like cards or dominoes. You must learn its rules, through practice, and then you must play it with other people. That is the important thing.

Now, during the summer vacation, when you have plenty of leisure for fun, is the best time in the world to experiment with the very great fun of playing at the piano as well as on it. Here is a good way to strengthen your powers of ingeniousness with this sort of play. Begin by selecting certain points in your lesson work—a problem in fingering, in shading, in sight-reading, and determine to tackle it entirely for yourself. Don't ask your teacher's help about it at all! Work it out quite alone. Tell your teacher about it and ask him not to help you with it. Say simply, "I want to see what I can do with this by myself. Please give me a week or two in which to master it, and then let me play it for you and show you what I can do, entirely on my own!" Perhaps you will master your problem perfectly. Perhaps your teacher will find points to correct. In either case, you will have gained an invaluable fund of self-confidence and self-help.

#### Group Stimulation

WHEN THE summer comes, then, and you find yourself musically quite independent, try to get in an hour a day of regular practicing, as you are in the habit of doing. But, along with this, play the new game. Set aside three or four afternoons a week to experiment with new problems and new music. Above all, do this in company with your friends and co-students. Form little music clubs, for the purpose of coming together and playing. If you possibly can, get into the habit of playing with other instruments. Read violin music with a violin student. Accompany songs. All this is excellent practice. And what a lot of fun you can have with other pianists! Let a group of you select some piece that you all wish to learn and practice it privately. Then come together and compare notes on what you have done. If various members of your group finger or phrase it differently, experiment with these differing ideas. Try them out, talk about them, and find out whose way is best. If one of you "gets stuck," let him compare notes with the others on how to find a way out of the bog.

Here is another charming game. Have someone outside your group play you some tune that is equally unfamiliar to all of you. Then see who can reproduce it most accurately, or act, at the piano, with complete melody, harmony and rhythm. You will find no end of exciting arguments arising! Sometimes I'll say, "No, it goes this way!" and the other will add something. A third will cry out, "But see what I have found! If you play it like this, it sounds better." This is the healthiest sort of musical communication. Indeed, it is by this means and no other that folk-music has grown.

#### Recapturing Tunes

THEN GET all the practice you can in hearing music and learning to reproduce themes by ear. Only be careful that you reproduce good themes. Let me strongly urge against playing jazz, or reducing noble music to "jazzy" rhythms, for the former activity vitiates good taste, while the latter violates it. But don't be afraid of taking possession, for yourself, of melodies you love. It is excellent practice in ear-training and provides you with a richness of approach for the future, as well as with the actual pleasure of doing things yourself.

When I was scarcely three years old, I heard the Brahms "Quintette," and promptly fell in love with it. I can still recapture the thrill of mingled joy and terror that swept me as those glorious harmonies rang forth. The harmonies, of course, were beyond me. What I wanted was the "tune," those few measures of passionate minor melody. I really wanted to tune far more than my ball, or my tin soldier, or the orange I got for good behavior. But how to get it? I dreamed and brooded over that tune and finally hit upon the idea of picking it out, with one finger, on the piano, just like cards or dominoes. You must learn its rules, through practice, and then you must play it with other people. That is the important thing.

Now, during the summer vacation, when you have plenty of leisure for fun, is the best time in the world to experiment with the very great fun of playing at the piano as well as on it. Here is a good way to strengthen your powers of ingeniousness with this sort of play. Begin by selecting certain points in your lesson work—a problem in fingering, in shading, in sight-reading, and determine to tackle it entirely for yourself. Don't ask your teacher's help about it at all! Work it out quite alone. Tell your teacher about it and ask him not to help you with it. Say simply, "I want to see what I can do with this by myself. Please give me a week or two in which to master it, and then let me play it for you and show you what I can do, entirely on my own!" Perhaps you will master your problem perfectly. Perhaps your teacher will find points to correct. In either case, you will have gained an invaluable fund of self-confidence and self-help.

#### Shadow Technique

ANOTHER pleasant pastime is to test out the present feeling you have for the keyboard. Throughout your music study you have grown accustomed to finding certain tonal relationships in very definite places on the keyboard. How accurately does this "keyboard feeling" stay with you? Can you step away from the piano and space your fingers in such a way to straddle exactly the major chord? Try it! Probably you will hit it very accurately. Possibly you may be surprised to see where your "octave" ends! Then try converting your C-major chord into C-minor. What happens to your second finger? Can you have splendid games, feeling out these relationships away from the piano and then checking up on yourself at the keyboard. And it will immeasurably improve your piano work, thus to have the sense of intervals safely inside your fingers. Let several people play this. Have a contest!

However much you practice at your regular assignments, you can spend your summer's leisure in no more pleasant or profitable way than by recapturing the social spirit of music. Play at music together, in groups; adventure with it; read; discuss; try out effects. Never mind if it is somewhat less than perfect. Only do it! The academic, "perfectionist" approach to music is useful only when it is wholly subordinated to that emotional satisfaction which, after all, is the first purpose of music. So, then, see how far you can go, this summer, in clambering over obstacles, into the full meaning of music, into hearty, vital, social, communicative pleasure! I am willing to wager that, when lesson time comes around again, you will be the richer, the wiser, and, best of all, the happier, for your experiment in this sort of fun.

#### Music of Nature

A SERIES OF PROGRAMS FOR STUDIO, CLUB OR RADIO RECITAL

By ALTHEA M. BONNER

#### A River Symphony

##### Part I—Music of the Rivers

Reader: From its birth in the mountains to its mingling in the main, rhythmic beauty marks a river's roamings. Through country-side and city meet it wends its way, now singing in silver tones, it cascades from heights in frolicsome tempo, dancing in the sunlight and purling out to roundelay to audiences of ferns and flowers gathered along its banks, now hushing its voice, as hissing waterfalls are stirred, while through famous fields of battle past it onward flows, chanting a requiem to the heroic dead.

Crowned with water lilies, flanked by the gossamer wings of hovering butterflies and the sturdier pinions of water fowl, lulled by the song of birds, stirred by torrential downpours of summer rains, or held fast in winter's icy grasp—how varied is the life of its waters!

And how, with changing scene and mood, the mighty river lifts its voice in a symphony of song, sweeping in tone, rhythmic in measure and sublime in harmony: I envy the stream, as it glides along Through its beautiful banks in a trance of song.

##### Part II—MUSIC

Piano Group  
The River.....Harold McDonald  
Scenes from a River Landscape.....C. W. Kern  
Floating.....Julius H. Matthews  
Silver Stream (Valse Caprice).....Thurlof Lemer

The Waterfall.....Cedric Lemer  
A River Romance.....Ernst C. Krohn  
The Mississippi Bubble.....C. W. Kern  
The Partly Cascade, Op. 52.....Heinrich Lichner

Singing Waters, Op. 24, F. P. Althorn  
Murmuring River, Op. 71, No. 3.....F. R. Webb  
The Mountain Stream, Op. 13.....Sidney Smith

At Flood Tide, Op. 22, No. 5.....Ludwig Schytte

#### Some Piano Questions

By T. A. HENDRICKS

ARE you sure that your instrument is tuned to standard orchestra pitch—that is, A 440? Can a saxophone or clarinet be tuned to it without having to pull the mouth piece half way off? Is the action in good condition to repair and regulation? The most perfect tuning cannot give results if the mechanism of the instrument is not in perfect working order. Do you have your piano cleaned out thoroughly, especially under the keys? If not, you will be surprised to find how much dust, lint, toothpicks and hairpins, possibly mice nests and moths, may have accumulated under them. Your tuner will do this cleaning for a small extra charge. Remember, the less dirt, the less moths.

If your piano is fifteen or twenty years old you can improve the bass tone quality about one hundred per cent by having new bass strings installed. The over winding on them loses its life and snap and the tone becomes dead. Players of all string in-

struments have to replace strings very often to obtain best results.

Have you ever had the hammers relet or filed? The constant pounding on the wire strings wears grooves in the face of them which deters the tone quality.

If some of the ivories are missing and the rest are aged and yellow, a new set of imitation ivory ones can be put on by your tuner for a few dollars. This is well worth the investment as to key board appearance. New black keys are inexpensive. Renicling the pedals adds much to the looks of the case, as well as does "touching up" the mars and scratches in the varnish finish.

Have your tuner give the piano a thorough examination as to what regulating or repairs it may need, and do not expect him to do all these things for the mere price of tuning. Many a fine piano is a wreck for lack on the owner's part of spending a few dollars for expert repair.

#### THE ETUDE

#### THE ETUDE

## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## The Tuba

By CLEMENT E. ROWE

THE TUBA is the principal bass instrument of the modern symphonic band and the lowest voice in the brass choir of the symphony orchestra. The development of good tuba players deserves the attention of conductors of school bands and orchestras who expect their organizations to attain precision in the reading of the grade of music now expected of them in state and national contests.

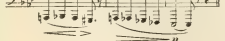
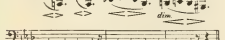
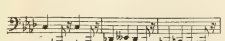
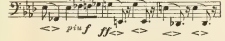
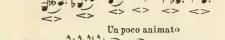
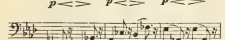
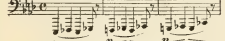
Just why the training of good bass players has received so little attention is hard to say. Correct rhythm and intonation in the low bass is difficult to achieve, and, when once established, adds much to the "snap" of the ensemble. One hears that bass parts are not of interest to intelligent players. Botesini and Dragonetti found the possibilities of the double bass worthy of their efforts. The tuba as the brass counterpart of the string bass has many possibilities. There are tuba players in the United States whose technical ability rivals that of the best concertists.

#### The "Wagner-tuben"

THE FIRST master to introduce the tuba into the orchestra was Richard Wagner who even insisted on the use of two of these instruments in octaves in certain passages in "Der Ring des Nibelungen." The student of this score, however, should not confuse the "Wagner-tuben," also required here, with the bass tuba treated in this article. The "Wagner-tuben" was a tenor tuba designed by the composer himself to supplement the horn section. It is to the double bass tuba that he entrusts the *Faerie*, or *dragon*, motive. Its solemn, sonorous tone in its lowest range makes it ideal for this descriptive part. The following passage from "Das Rheingold" illustrates how well the composer understood the majestic timbre of the instrument:

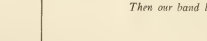
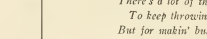
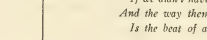
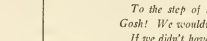
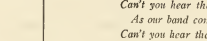
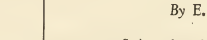
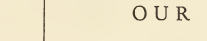
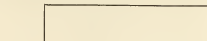
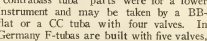
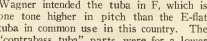
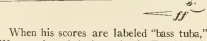
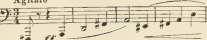
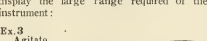
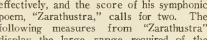
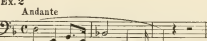
##### Ex. 1

Lento e straziando



Wagner often used the bass tuba in union with the double basses in legato solo passages, as in the well-known theme which opens the Overture to "Faust":

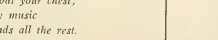
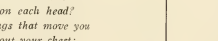
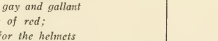
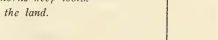
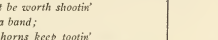
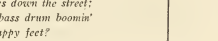
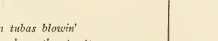
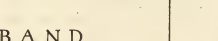
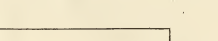
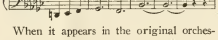
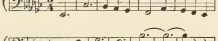
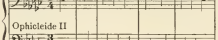
##### Ex. 2



great range of three octaves, from the fourth ledger line below to the third space above the bass clef, or more. Very high parts extending a fifth above this, written by Berlioz and others, were intended for a B-flat tuba, an octave higher in pitch than the instruments commonly used in the United States.

In addition to its own modern parts, the tuba is now given parts written for the obsolete serpent and ophicleide. These instruments were limited in the possibilities and were used to strengthen the bass in forte passages. Good examples of their use are found in the accompaniment to some of the choruses in Mendelssohn's "Saint Paul." An exceptional use of two ophicleides in octaves is found in Saint-Saëns' opera, "Samson and Delilah," accompanying a bass soloist:

Ex. 3. Agitato



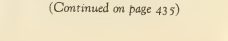
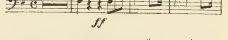
It should be understood that these parts were originally for an instrument of the same pitch as the baritone and should not be played in the lower octave. In the French arrangements which are finding their way into this country, however, low bass parts are found in B-flat in the treble clef and even occasionally in the bass clef, and must be transposed. Treble clef parts in E-flat are rarely found, but of course give no difficulty to the player who reads bass clef. In other European countries the parts are written in the bass clef, not transposing, even though it is specified that they are to be played by E-flat, F, or BB-flat tubas.

The names for the tuba printed on foreign arrangements are sometimes a little puzzling. Thus in England and Germany the upright instrument is sometimes called a bombardon, but the bass instrument usually offers a choice collection of names: *bombardon*, *flügelhorn*, *pellitone*, *cimbasso*.

The tuba by far the most frequently used in the United States is that in B-flat. Symphony players sometimes prefer the CC or F tuba, and young players often find that the E-flat tuba requires less effort in fortifying passages. However, the volume of tone is not so large. In symphonic bands some of the basses should have four valves, to enable them to reach the lowest notes without resorting to uncertain pedal tones. There should also be at least one E-flat tuba to play the upper octave when octaves are required, as its tone is better for the higher parts.

Orchestral parts present something of a problem to the tuba player, as might be guessed from the fact that parts are written for instruments both in various ranges. The American player sometimes finds his range on the BB-flat instrument too low to allow him to reach F or G. These tones can be played by exceptionally able performers, but most players must use a higher-pitched instrument, or play the part an octave lower. This last device should be used carefully as it is not always effective, as in the principal theme of the prelude to Act III of "Lohengrin," where the tuba, in union with the trombones, drops out during part of the strain:

Ex. 5. Sehr lebhaft



(Continued on page 435)







# Piano Lessons With Camille Saint-Saëns

By PROF. I. PHILIPP

PROFESSOR OF PIANO-FORTE PLAYING AT THE PARIS CONSERVATOIRE

Professor Philipp is making his first visit to America this year and will be in our country through the month of August. M. Philipp is the chairman of the committee preparing the elaborate ceremonies for the one hundredth anniversary of the birth of Saint-Saëns, which occurs next year. His coming to America will assist in these arrangements.

THE RICH and beautiful genius of Charles Camille Saint-Saëns, which encompassed his life from 1835, when he was born in Paris, to 1921, when he died in Algiers, forms one of the most significant pages of musical history in France. Saint-Saëns' father was of peasant origin, while his mother came of a bourgeois family. In other words, he was thoroughly representative of the French people as a whole and not of the mere segment of aristocracy.

As with many famous musicians, his genius manifested itself at an extremely early age, and we find him busily engaged in music as a pupil in piano of Stamaty and in harmony of Maleden, at the age of seven, when he was already beginning to compose. At the age of five he appeared in public with a celebrated violinist and at the age of eleven he gave his first piano-forte recital in Paris, two years later entering the Conservatoire, from which he was graduated when he was seventeen. At eighteen he became an organist at the Church of Saint Merry and during his busy life gave a great deal of attention to the playing of the organ. When he was twenty-two, he was appointed to the position of organist at one of the greatest churches of Paris, the Madeleine.

His first symphony was performed in 1853, when he was eighteen years of age, and was published two years later. He wrote his second symphony for a competition at the age of twenty-one, winning first prize. In 1861 he was appointed Professor of Piano at the Ecole Niedermeyer. Among his pupils were Faure, Gigout and Messager. At this period he began creating the wonderful reputation as a virtuoso of fine poetic qualities, great intensity and an impeccable clarity of style which brought him the widest renown.

## Executant and Composer

HIS VIRILITY was the amazement of all, as is evidenced by the fact that we find him making, after the age of eighty, concert tours of America and South America and conducting his works in different parts of Europe. As time went on, however, his genius as a composer was so great that throughout most of the world he is thought of as a composer rather than as a pianist. He wrote very nearly two hundred works, ranging from simple piano and pieces to very elaborate symphonies and operatic works. In 1877 his opera, "Samson et Dalila," was first given at Weimar, largely through the friendly aid of Franz Liszt. The German premiere was due to the fact that his early operas were not particularly successful in Paris, and the directors of the Opéra in Paris rejected his "Samson et Dalila" and also his "Etienne Marcel." "Samson et Dalila" was splendidly received in Germany and is very frequently given to this day.

His symphonic poems, modeled after those of Liszt, his violin concerto, his famous piano-forte concertos, of which he wrote five, and other works brought him great distinction. He received the Order of the Legion of Honor in 1868 and in 1881 became a member of the French Institut. His opera thereafter were among the most successful presented in France.

One distinguishing thing about the work of Saint-Saëns is that he succeeded equally well in so many different branches of

the art. His versatility extended beyond the art itself in many other directions, the principal one of which was astronomy. He was a very capable writer and critic, as is evidenced by his famous "Saverins," a collection of essays upon his musical experiences which represent brilliant literary ability. His penetration in the analytical consideration of composers is extraordinary, whether it be in the case of the somewhat ephemeral Meyerbeer and Offenbach or with Haydn or Liszt. His style is ingenious and engaging.

## A Timid Disciple

SAINT-SAËNS was fifty-four years of age when I first had the privilege of meeting him. I was eighteen years old when Stephen Heller gave me a word of introduction. One morning soon after I armed myself with all my courage, and trembling, rang at his door. At that time he lived at 14, rue Monsieur le Prince, in a modest apartment, very simply furnished. That day he seemed anxious, preoccupied, but he received me with great kindness.

"You are timid," he said. "That is a serious fault in an artist. I was timid, too. Come, play me something!" I sat down at the piano and began the first movement of *Sonata, Op. 53*, of Beethoven. He heard it through without stirring. Then, "Something else," he said. "Have you any Mendelssohn?"

I played the *Rondo Capriccioso*.

"That is very good," was his verdict. "Come again. Come Friday at nine o'clock. Your playing is promising. You interest me. Don't be so timid!"

The first lesson, which lasted from nine o'clock till noon (and the Master kept me to luncheon), was somewhat stormy. Wrath, remonstrance, encouragement—I endured them all with joy. Madame Saint-

Saëns, his charming mother, who heard him raging and scolding, came into the room several times.

"It is nothing," he said, "only that this animal is too timid." But I, I was happy....

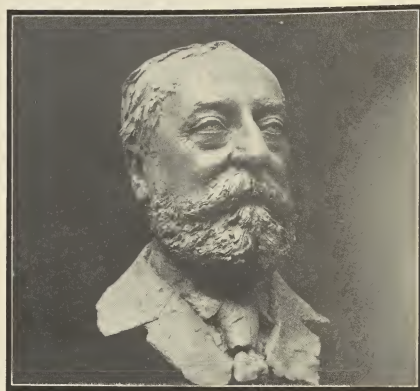
## The Gantlet of Criticism

LIOPIN, Liszt, Schumann were as familiar to him as the older classics. He had curiosity for all music and was eager to know the latest compositions. His memory was stupendous. His mind was so clear, vivid and exact that the clearness and swiftness of his criticism compelled the student to understand and to make progress. Saint-Saëns did not pass over in silence a single mistake. He was extremely impatient. Often, after scolding and reproaching, he would leave the room, slamming the door behind him. Then his mother would bring him back, and the lesson would begin again.

After returning from my lessons I wrote down religiously the advice which he gave me and some of these maxims follow: "The mania for too rapid tempo, which is so prevalent in our day, destroys the form of the music and makes it degenerate into a noise, confused and uninteresting. Nothing remains but speed and that is not enough."

"No composition for the piano will be well written, no playing of the piano will ever be interesting, unless the bass is made just as important as the melody."

"The two hands must function at the same instant and not one after the other, as is too often the case. Sometimes this error is due to mere carelessness, sometimes to the idea that thus the execution has more grace and charm—which is a great mistake and leads only to affectation and mannerisms."



CAMILLE SAINT-SAËNS  
From a bust by Paul Dubois

## LOVE SONG CHEYENNE INDIANS

This Cheyenne *Love Song* is the third in a series of four concert pieces by the great French pianist-composer-teacher Isidor Philipp. It is based upon genuine themes which the American composer Thurlow Lieurance gave to M. Philipp at Fontainebleau.

ISIDOR PHILIPP, Op. 91

Grade 4. Andante malinconico M.M. ♩ = 80

"It is only the study of tone (*sonorità*) which makes the piano interesting."  
"To abuse the pedal is odious. But it can be used very often without abuse. At first it should be limited as far as possible, in practicing. Then, in working with it, one should remember that its variety of effects must never bring about confusion."

## Nuance with a Difference

"TO PLAY the 'Well-Tempered Clavier' of Bach as if you were at a tournament of *nuancing*, and to play it without *nuance*, even without expression—both styles seem to me equally wrong. If I had to choose between the two faults, I should certainly choose the second, which does not detract from the sincerity of the form. Certainly, in the Fugues, where the form is of tremendous importance, the greatest restraint is obligatory; but in the Preludes the expression of a feeling or a mood is so plainly indicated that the *nuance* must be called upon to give its assistance. On the organ, as on the clavierchord, it could be used; therefore to mark it was unnecessary. But the other instruments were different; yet, nevertheless, the masters of that day did not indicate *nuancing* for either the violin or the clavier, for orchestra or organ. What does this signify? That the *nuance* was considered accessory and negligible, that it was not, as it is today, a part of the idea? But to exclude it now from performance entirely would seem to me pedantic in the works of a great colorist like Bach. In my opinion it should be used simply and with much discretion, so as to avoid a final effect and any deduction from the true character of the music. Any *nuance* used merely to call attention to the performance or the performer must not be permitted."

"In expressive piano playing *rubato* has to be considered. But the nature of *rubato* is not always well understood. *Rubato* does not mean that one is not to keep the rhythm of the measure. But, if one is led to make a *ritenuto*, this must be compensated for by a corresponding *accelerando* (*ad vice versa*), while the bass keeps exact time."

These are admonitions which all pianists, and, indeed, all musicians, ought to follow.

## Calm Olympian Heights

SAINT-SAËNS held an exceptional place in the trend of modern virtuosity, a rank which no one dreamed of disputing. The most difficult passages kept a transparent clarity beneath his fingers. It was impossible to play the piano with greater boldness, certainty, calmness and authority, with finer sense of rhythm, with more naturalness. Never for a moment was he a pianist; at every instant one felt him to be the great artist, the great master.

He was a teacher of the first rank—very exacting concerning matters of technique, purity of execution, study of tone, of the quality of sound, of pianistic color, of phrasing, of just accents, of the appropriate to each composer. (He often illustrated from his piano, for, as I have said, he carried all the music in his head.) Besides insisting upon all these matters, he took pleasure in opening the mind of the pupil to whatever was truly worthy of interest, and drew his attention to other arts besides that of music.

(Continued on page 435)



## IN UNIFORM

Cedric W. Lemont is responsible for some of the most delightful of contemporary pianoforte salon music. Note the compelling rhythmic balance of these themes. Grade 3.

Tempo di marcia M.M.  $\text{♩} = 120$ 

CEDRIC W. LEMONT, Op. 65

*mf* *cresc.* 10 *mf* *cresc.* 15 *mf* *cresc.* 20 *mf* *cresc.* 25 *mf* *cresc.* 30 *D.C.* *Coda* *ff* *rit*

MEADOW DANCE  
TANZ AUF DER WIESE

*Meadow Dance* is the embodiment of youth. Note the finely balanced second section. This is from the pen of a new composer of whom we expect much. Grade 4.

In a capricious manner M.M.  $\text{♩} = 126$ 

GEORGE JOHNSON

*mf* *simile* *poco rit.* *a tempo* 10 *mf* 15 *Fine* *mf* *cresc.* 20 *mf* *cresc.* 25 *poco rall.* *a tempo* *mf* *dim.* *D.C. al Fine*



# CRAPE MYRTLE

Crape Myrtle is the glory of our Southland. It does not thrive north of Washington. When it breaks out into its gorgeous bursts of pink blossoms, there is hardly any more spectacular display in any land. Grade 3 1/2.

Allegro con grazia M.M. ♩ = 108

CHARLES E. OVERHOLT

10 15 20 25

*f* *mf* *p* *rit* *fine* *mf* *p* *rit*

*simile*

30 35

*mf* *a tempo*

*D.S.*

# RABBIT FOOT

FLORENCE B. PRICE

Rabbit Foot is "real!" Much of the alleged American Negro music is counterfeited on the very face of it. Miss Price, one of the very gifted and accomplished composers of her race, has caught the real spirit in artistic style with the greatest economy of notes.

Grade 3 1/2. Allegretto M.M. ♩ = 120

5 10 15 20 25 30 35 40

*mf* *f* *dim.* *mp* *mf* *poco rit.*

*a tempo* *mp* *cresc.* *rit.* *ff*







*cresc.* *mf* 45 *p* 50 *cresc.* *mf* *dim.* *p* 3 3

## PRELUDE

F. CHOPIN, Op. 28, No. 6

Grade 3. Lento assai M.M.  $\text{♩} = 66$ 

*p* *sotto voce* 10 15 *sostenuto* *dim.* *ppp* *pp*

AUBADE  
A MORNING SONG

VINCENT WILLIAMS

*Moderato assai*  
Manuals *Soft strings Sw.* *ten.* *rit.* *Melodia Ch.* *a tempo Sw.* *Oboe & Flutes 8' & 4'* *Bourdon 16'*  
Pedal  
*Last time to Coda* *Allegretto ma non troppo* *rit.* *Gt. Soft 8'* *Gt. to Ped.* *Increase*



**JUNE DAWN**  
GAVOTTE

Edited by Rudolph Magin

Tempo di Gavotte

Violin

Piano

*f*, *mf*, *accel.*, *rall.*, *dim.*, *colando*, *rit.*, *D.C.*, *off Gt. to Ped.*

Edited by Rudolph Magin

# **JUNE DAWN** GAVOTTE

CARL WILHELM KERN  
Op. 678, No. 5

Violin

Piano

*mf*, *p*, *mf*

Last time to Coda

*rit.*, *mf*, *cresc.*, *f*, *dim.*, *D.C.*, *meno mosso*, *p*, *dim.*, *CODA*, *meno mosso*, *p*, *morendo*, *morendo*



# THEN THEY THAT FEARED THE LORD

Malachi III, 16, 17

THE ETUDE

E. S. HOSMER

*Moderato* *mf*

Then they that feared the Lord spake oft-en one to an-oth-er; and the

*cresc.* Lord hearken-ed, and heard it, *dolce espressivo* and a book of re-membrance was

*poco rit.* writ-ten be-fore Him for them that feared the Lord, and that thought up-on His

*cresc.* name. And they shall be mine, *espressivo* they shall be mine in that

*p ad lib.* day, in that day when I make up my jew-els. *a tempo* *dim.* They shall be

*colla voce* *mf* *a tempo*

5 10 15 20 25

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British Copyright secured

THE ETUDE

*cresc.* mine, they shall be mine in that day, in that day when I

*mf* *cresc.* make up my jew-els; and I will spare them, and I will spare them,

*mf* as a man spar-eth his own son that serv-eth him.

*mp* *cresc.* They shall be mine, they shall be mine in that day, in that

*ad lib.* *mp* day when I make up my jew-els. Thus saith the Lord.

*colla voce* *mp* *poco rit.* *pp*

30 35 40 45



Arr. by Harold Spencer

# MR. MING

## CHINESE DANCE

### SECONDO

WILLIAM BAINES

Playfully M.M. ♩ = 88

*rit.* *mf a tempo* *p* *mf* 10 *Fine*

*rit.* *mf a tempo* *p* 15 *mf* 20 *f* 25 *mf* 30 *p* 35 *f* 40 *mf* 45 *mp* 50 *mf* 55 *p* 60 *mf* 65 *mp* 70 *D.S.* 75

## THE ETUDE

Arr. by Harold Spencer

# MR. MING

## CHINESE DANCE

### PRIMO

JULY 1934

Page 423

WILLIAM BAINES

Playfully M.M. ♩ = 88

*p* *f* *rit.* *mf a tempo* 5 *p* 10 *mf* 15 *f* 20 *mf* 25 *f* 30 *p* 35 *mf* 40 *mp* 45 *f* 50 *mf* 55 *p* 60 *mf* 65 *mp* 70 *D.S.* 75



## MILITARY MARCH

E. BUECHER

1st Violin

Piano

VIOLIN OBBLIGATO

## MILITARY MARCH

E. BUECHER

FLUTE

## MILITARY MARCH

E. BUECHER

1st CLARINET in Bb

## MILITARY MARCH

E. BUECHER

1st CORNET in Bb

## MILITARY MARCH

E. BUECHER

TROMBONE in Bb  
(or Tenor Saxophone)

## MILITARY MARCH

E. BUECHER

BASS and TUBA

## MILITARY MARCH

E. BUECHER



## SOLDIERS AT PLAY

LOUISE E. STAIRS

Grade 1.

Tempo di marcia M.M.  $\text{♩} = 96$

Tempo di marcia M.M. ♩ = 96

*mf* Sun - ny days, hap - py days, lit - tle sol - diers out to play; Hear the drum,

thrum, thrum, thrum, come on out and play. *Fine* *f* March - ing with a ban - ner gay. horns are play - ing,

here they come, Come on out and march to - day. Come and march to the thrum, thrum, thrum, thrum.

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# TARANTELLA

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Grade  $2\frac{1}{2}$ .

Allegro vivace M.M. ♩.=126

Allegro vivace M.M. J. = 126

*mf*

10 *Fz*

*f*

*mf*

*mp*

*f*

20

25

*mf*

*p*

30

*mf*

*p*

*D.C.*

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## A SUMMER WISH

H. P. HOPKINS

Grade 2.

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Marche des Eclaireurs

Tempo di Marcia

*f deciso*

*risoluto*

*mf*

*ff*

*Fine*

*D.C.*

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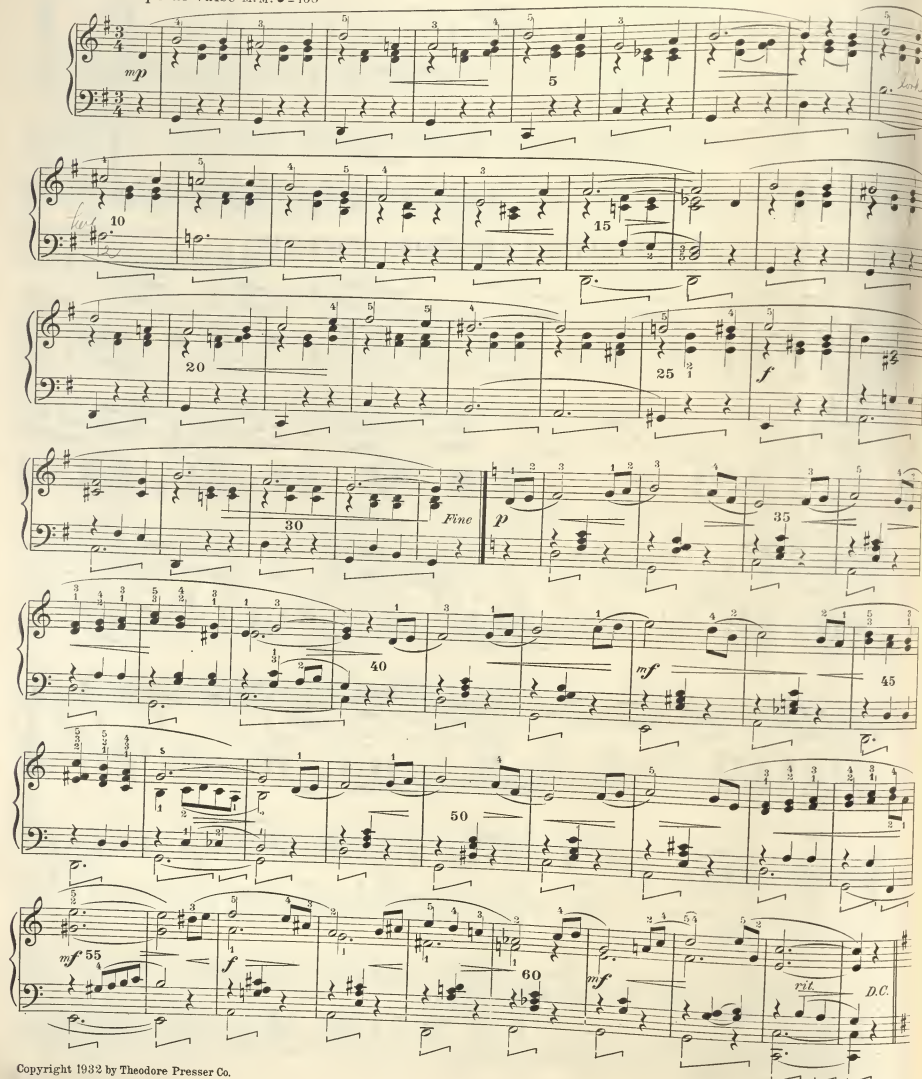
THE ETUDE

*JULY 1934      Page 429*

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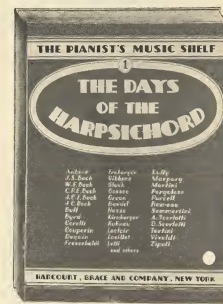
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# THE SINGER'S ETUDE

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

## Sing With Ease

By LOTTI RIMMER

ALL THE DIFFERENCES between good and bad tone production, good and bad singing, are based largely upon freedom.

The voice of the bird soars through an incredible space—when the diminutive size of the songster is considered—and this because it is released unhampered by interference, with the vocal muscles acting involuntarily and the voluntary muscles at perfect rest. Now in human voice production we have no other control over the muscles involved than that of a sense impression which gives the impulse. Which is corroborated by those who are Floyd S. Muckey, Seiler and Helmholz.

**Involuntary Origin**  
THE GREAT psychologists acknowledge that in voluntary action the impression made upon the tense center is conveyed first to the association center and thence through the nerves to the muscular structure. But in involuntary action, as in voice production, the sense impression—as explained by Muckey—is supposed to be transmitted, in some unknown manner, directly from the sense center to the motor center.

And so the problem of the teacher of singing is how to send these mental impulses in the right manner, so that interference will be avoided. If properly trained, everyone with a healthy vocal mechanism can learn to let himself sing beautifully.

### Free Vocal Cords

IN HIS ANALYSES of famous voices, Floyd S. Muckey gives a good example of the non-interference and the interference with the action of the vocal cords. A bass singer of the Fish Jubilee Singers could cover easily a large pipe organ and all the rest of the singers, when singing with the chorus. His voice had a wonderful volume along with a beautiful quality. But when this man sang a solo his voice was mediocre. Nothing but interference could account for such different results.

So it would seem that to attempt to try conscious control of the mechanism may be fatal to beautiful singing. When one tries to sing, this involves the will, which brings the voluntary muscles into action, particu-

larly on the high tones. When a pupil undertakes a high tone the first impulse is to try to help the voice, so that the case becomes hopeless from the start. An Italian master has said, "Careless the tone, do not hit it; for the control of the out-flowing air is vital to its beauty."

In her work on singing, Melba says, "Do you wish to sing well, then sing with ease, for it is one of the paradoxes of song that easy singing is good singing—and that making yourself sing is bad singing." She further says that it takes little breath to set the vocal cords in vibration, particularly in the higher compass. A less quantity of breath is expended in producing the head tones, and the easier, the quicker and the looser they are produced, the fuller they will sound.

The following exercises will help towards the acquiring of looseness and spontaneity in tone production. They are to be sung at first very slowly and staccato; then they may be done moderately and legato. With acquaintance the speed may be increased till they are done brilliantly.

Ex. 1



Great attention must be paid to the articulation of the consonants, and at the same time to the economizing of the breath. It will help the pupil if these exercises are at first hummed, to make sure that the tone is directed high towards the forehead. In singing them the breath should be mentally directed lower, so that no interference shall take place and the tone can soar upward. Some, whose tongues are too thick, may

need to feel a pressure at the back of the head, to assist the widening of the space in the larynx. Again, students who have too thick or protruding, stiff lips, which muffle the tone, will have to keep the lips closer to the teeth and touch the tone as lightly as possible, with only the tip of the tongue.

Immature singers may thrust the voice from the throat, driving it forward and clutching the tone with the assistance of the throat. As has been already said, the head tones require very little breath, because of the delicate mechanism involved, the vocal cords having become shortened one-half. The tension of the cords varies with the change of pitch.

Dropping the shoulders helps considerably the action of the lungs; while lifted shoulders make breath control out of the question and are apt to make young singers tighten the throat. By using very little breath for head tones, the harmonic overtones are favored; while singing these same tones with too much breath develops the less musical overtones which create a sharp, shrill and unnatural quality of tone.

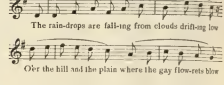
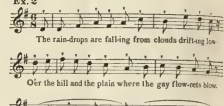
To give stability and firmness to the tone, jaw in a relaxed manner before enunciating a tone. Thus the vocal organs get adjusted, and the vocal apparatus acts involuntarily, allowing the vocal organs to have full freedom, with no strain put on the attachments of the vocal cords; all of which naturally economizes the breath used. Not having any other control over the muscles directly concerned in voice production, we have to use the sense impression, which gives the proper impulse. An erroneous method, therefore, is to have the pupil to sing out instead of in, which creates only a musical noise.

The real secret of a beautiful voice lies in breath control. If you want to follow nature and just let yourself sing, then study for proper breath control. When unused for beautiful singing vanishes.

The following exercises will assist towards breath control. They should be sung very lightly, without the slightest strain or interference of the throat muscles. Exercise (a) is to be done staccato; while (b) is to be sung legato and with the use

of the least possible breath. They should be transposed higher or lower to suit the compass of the voice using them.

Ex. 2



As very little breath is necessary to setting the vocal cords into motion, it is obvious that it is necessary to take no over-amount of breath into the lungs.

Just to illustrate this point, let us refer to vocal history. There are records of singers who could execute a trill on all the tones of the scale, ascending and descending, through two octaves, and this with but one breath. Farnelli furnishes a historic example; and along with this he retained his full powers into old age. He told that on one occasion he came into competition with a trumpeter who accompanied him in an aria. After both had several tones dwelt on notes in which each sought to excel the other in power and duration, they prolonged a trill in thirds until it would have seemed that both would be exhausted. At last Farnelli stopped, went up, entirely out of breath, while Farnelli, without the taking of more breath, produced the note with renewed volume, made a long trill and finally ended with a difficult roulade.

All of which may not have been great art; but it surely was an exhibition of the complete mastery of difficulties in the way of artistic expression. More of this conquering of the physical elements and difficulties of singing would contribute mightily to the success of many a singer of today when so many promising careers are wrecked by being launched like a technical preparation is anything like complete.

a feeling of opening the whole channel down into the chest. With this accomplished, if a tone is produced with ease, and with no attempt to copy anyone's tone, then even though the singer is only to let the voice, unaided, sing a simple vowel on a convenient pitch, the voice should flow freely and very nearly in its natural state.

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easier to specify which tones are not natural, and thus, by means of elimination, the student may learn to know the sound of his elementary tone, minus all manufactured effects.

### "Page" the Unnatural

A TONE which has an exaggerated vibrato (a sound like a throbbing in the throat) is not natural. If the speaking voice is light, and the singing voice very deep (or vice versa), then the singing voice is at fault. A natural tone cannot be produced through the teeth, nor with the jaw painfully stretched open. If the tongue is drawn back into the throat, an unnatural tone will be produced. If a tone begins with a "scop" (that is, several tones lower than intended, and rapidly rises to the pitch in mind), that tone is not naturally produced. If, because a singer admires a deep quality in someone's voice, he tries, by forcing, to make his own sound deep, then the tone obtained in this manner will not be the one given by nature. If, at the other extreme, the lips are spread horizontally and parted in a smile, the tones will be shrill, childish, and again they will be not natural for the individual.

In addition to listening to the tone, there are other indications as to whether or not what one hears will be what he ought to hear from his voice. If there is a gulp in the effort to pack the lungs quickly with air, the resultant tone will be affected. If the tone begins with a dis-

tinctly hard click, or by the opposite means of a distinct "th" sound, the tone will not be entirely natural. If the shoulders rise with inhalation and settle down with exhalation of the breath, the voice will be forced. If the head settles into rigidity, or if the face assumes a hard, frowning expression, the tone will not flow naturally.

### The Gem Needs Polish

EVERY VOICE, including the beautiful one, has some training; but it is a mistake to presuppose that there must be a change from the natural quality of the voice. The results of some methods of teaching singing justify somewhat the attitude of those young singers who fear to study lest an already sweet voice may be spoiled by training.

If the tones are produced solely by means of the basic principles of preparation mentioned, then it may be taken as reasonably certain that what is heard is natural, and that this is the proper foundation upon which to build a voice with no less than its natural sweetness, and with the addition of richness and power. The teacher who is sincere and recognizes individuality, will not attempt to change this quality. He will work with nature, not against it. When all efforts to correct established habits have been eliminated, if the tone produced by purely natural means is still found to be poor, then it would be not advisable to take the student of singing with any great hopes of a professional success, as the manufactured voice will be neither dependable nor lasting.

## That Groove In The Tongue

By CECILE N. FLEMING

TO OBTAIN that groove in the tongue, do not try to cup it. It must be perfectly relaxed—the tip against the lower teeth. It is easy. Do not make it hard. Practice playing dead! "Let go" more and more. With the loose tongue relaxed in the bottom of the mouth take this exercise mentally. It is not for the lips. They do nothing. The throat must do it to get the benefit.

Inhale easily in a condition of relaxation. Say each vowel as clearly as possible, with no help from the lips. You may keep on one easy tone, holding each vowel from two to four counts, or let the voice go up and down easily thus:



Use the Italian vowel sounds of a, e, i, o, u. Do not try for vowels phlegmatically, but let the tongue make the tone adjustment. Think the vowels and try for a relaxed "inside" smile. You see, the throat can smile, too. Think something happy inside and keep the inner smile.

Just as lines of the hand differ, so will the groove of the tongue be deeper for some than for others; so, after a very short time, with faithful daily practice, a few minutes a day, the tongue will have its groove to the extent natural to you.

## Adjusting The Vocal Organs

By WILBUR A. SKILES

EVIDENTLY the quality of vocal utterance cannot rise above the condition of the organs producing it. To be capable of the delineation of the emotions of the combined verbal and musical tones of a song, every nerve, muscle and ligament associated with the vocal organs must be fit that thoroughly relaxed condition which leaves them entirely subservient to the will of the singer. And to this thorough relaxation of the vocal organs there must be added also a consummate composure of the mental faculties so that they may be at all times a reliable guide.

Any application of force, in attempting to produce extreme or even moderately high notes, is sure to throw the vocal mechanism out of proper adjustment. By

this effort a friction is set up that diminishes and often demolishes unity of action; and in time this not only will lessen but even may destroy entirely the power of the organs to respond properly to their natural functions.

An unnaturally raised soft palate may cause the loss of five of the upper tones of a voice; and if these are produced at all they will have lost their spontaneity and richness. The soft palate should rise only so high as a sense of openness of the throat will induce, as in yawning.

Tone is a spontaneous response to the singer's will; and it will be just as functioning as a naturally adjusted and functioning set of organs will create.

"A singer may rest assured that, if she has not been able to convince us of the verisimilitude of her expression through her voice, she will not manage to do so through her hands and feet," says Max Gerhardt. "The more a singer is able to sing, the less need has he or she of these advantageous aids to effect."—ERNEST NEWMAN.

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## The Natural Voice

By ARTHUR JEFFRIES

### Simple Fundamentals

THE STUDENT, whether beginner or advanced, is frequently faced by the question, "What is my natural voice?" or, "Of what type of tone I can produce, which is correct and natural for me?"

The discovery of the truly natural tone is all-important. Months or years may be wasted in developing a tone production which is not sung naturally, but which in some way come to be thought necessary to be cul-

ivated, may so hide the tone which particular vocal organs would normally produce, that a voice may never be brought to the limit of its possibilities. A teacher beginning work with a new student must be very careful not to be deceived by what appears to be natural, but which, in reality, has become a habit through the student's misconception of a tone, or through previous improper training. There is nothing more elusive than vocal tone.

THE PRODUCTION of correct tone requires no conscious effort to do one thing; but, after making normal preparation, the basic preparation is merely allowed to come. The basic preparation is very simple. First there should be an upright posture, free from tenseness; second, an easy, relaxed intake of sufficient breath; third, a normal opening of the mouth, with











## THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

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

### The Importance of Natural Position in Violin Playing

By LOUIS GESENSWAY

VIBRATO, position and finger pressure are among the eternal problems which perplex the violin student. Questions concerning them can be answered only by directing attention to the violinist himself.

Physically, there are two types of violinists. One has long slender fingers and a thin, long and wiry body; the other has shorter fingers, smaller and wider hands and a shorter, broader and stronger body. Both are extreme types and both naturally adopt different positions of the violin, which, if not properly understood, will undermine, as it has done in many instances in the past, the natural and innate technical ability of the player. Both will assume different postures and different placement of fingers, resulting in a change in tone color, vibrato and execution.

Before we continue further, let us designate the various parts of the arm, so that we may more accurately distinguish the difference between these two styles of playing. They are the upper arm (between shoulder and elbow), the lower arm (between elbow and wrist), the wrist, the hand, the knuckles, the first joint of the fingers (nearest the nail), the second joint of the upper thumb (1st to 2nd joint) and

the lower thumb (from tip to first joint).

The natural position of the slim type will be as follows: he will hold the violin on the shoulder, a little toward the collar bone, and will generally use a pad, due to the long neck. The head will be straight and the nose facing the scroll of the violin directly. The lower arm will be held in and the upper arm held out from the body.

The hand and wrist are in straight line with the lower arm (wrist not tilted either forward or back). The violin is placed between the upper thumb and the index finger. The knuckles are held low and the fingers curve over the strings. The tips of the fingers are well curved and the strings are stopped with the finger tips, not too close to the nail and not too far back into the fleshy part. The tone of this type, though rich and full, is not likely to have much color variety. The execution will be very clear, light and sparkling, due to the independence of each finger in strength and agility. This is because the knuckles remain in a constant, unchanging position which gives the fingers such an equal base of leverage. The vibrato usually will be prompted by the lower arm, the motion of the knuckles being horizontal.

As for the natural position of the short type, such a player will hold the violin on the collar bone and will generally not need a pad, due to the short neck. He may hold the head straight with the nose facing the scroll, or he may hold the violin with the jaw and the nose facing the scroll at all. The lower arm will not be held inside but will rest naturally by the side of the body. The violin will be placed between the lower thumb and index finger. The knuckles will not be low and the fingers will be a little flat at the first joint. The string will be stopped with the fleshy part of the finger tips. The vibrato will be prompted by the wrist. The tone quality of this type will generally be very rich in tonal color and dynamics and will be more emotional in character than that of the slim type.

These types should be recognized and, lest unnecessary obstacles be put before the student, not tampered with in any way, since such dangerous and ignorant practice unquestionably has a detrimental effect on many students. Recognition of these two fundamental types is not only imperative but absolutely necessary for natural technical progress.

There are, however, technical problems common to both types which should be understood by both. They are finger pressure, the function of the thumb and an understanding of vibrato.

All four fingers of the left hand not being of equal natural strength, more accentuation will be required on the weaker ones. Therefore more pressure should be applied to the third and fourth than to the first and second. Pressure in general should not mean more than the stopping of the string; otherwise the hand becomes stiff. Counterpressure to the fingers comes from the shoulder. The function of the thumb is to act as a guide in a change of positions, and the vibrato should correctly be termed as the effect and not the cause of beautiful playing. With the gradual development of the natural correct position and finger pressure, simultaneous with relaxation, of correct phrasing and articulation, and easier emotional expansion, natural and correct vibrato will result.

A thorough understanding of these principles should give the student the necessary mental ease for further technical progress which is the goal of the violinist, and greater emotional freedom in violin expression. With a proper position maintained, the goal is half won.

The second is to begin the tone (*fortissimo*) and decrease the tone volume and strength up to the end.

The third example of these tones is to begin the tone *piano* at the frog or nut and gradually increase the volume to the middle of the bow, then diminish in volume as the point is neared.

There are two other kinds of tones that

between the fingers. To ascertain how rare this is, one might resort to trick of the great violinists at a very slow tempo. It will be surprising to notice how frequently notes are missed. Even Heifetz misses a few, but they are decidedly infrequent.

All this is essentially a problem of the nervous system. Good psychology text books find the nervous system analogous to a telephone system, with the brain as central office and the nerves the wires that convey messages to and from the various parts of the body. Now, in the act of playing the violin, higher tension wires are needed than in most ordinary human activities. That is, the messages are more complicated and must be sent at a greater speed than that required for, let us say, the breaking open of a coconut with a rock. Jumbling notes is not the fault of the fingers in themselves. They are caused by an insufficient development of the nervous system.

The poor old nerves, harrowed sufficiently by goodness knows, by taxicabs and other trials of urbane existence, very justly complain.

### Graded Tone

By HARRY SIMONSON

A GRADUATED tone is slowly sustained and produced with the entire length of the bow. There are three distinct kinds. The first is to begin each tone *fortissimo* and increase the volume until the end of the coat.

are sustained, *piano* and *forte*. The *piano* tone is accomplished by keeping the tone uniformly and equally *piano* throughout. It is produced with absolute evenness and must be devoid of any shading, the bow being drawn at its extreme edge, so as to touch the string with very few hairs. Care should be taken that upon reaching either end of the bow any quivering or unsteadiness be avoided.

The *forte* tone is accomplished by sustaining the tone in equal duration of loudness and strength from one end of the bow to the other. As the bow wears the tip increased pressure from the wrist should be used. This prevents the change of bow from being noticed and keeps the volume of tone unvarying.

The drawing of the bow during the production of the tonal shading calls for utmost regularity and perfect muscular control of the hand and fingers of the right arm. The continued practice of such tones offers an ideal opportunity for building up a violin tone that is emotionally warm and one that is true and pure in intonation.

There are two other kinds of tones that

### The String Choir

By AUSTIN ROY KEEFER

VIOLINS, violas, cellos and double-basses, each played with a bow particularly suited to its special peculiarities, constitute the family of "strings" as we see them in a symphony orchestra. All musicians should know the names of the clefs and the pitches of the various strings which instruments of this family use.

The violin employs the G clef which is also called the treble, soprano or violin clef. Its four strings are tuned in perfect fifths and are G, D, A and E. The G, the first G below middle C. The strings can readily be called to memory from this sentence:

*Good Doves Always Eat*

E is called the first string, however, and G the fourth string. The compass of the strings, as employed in the orchestra, is from the low G three and a half octaves upward to the sixth space C above the staff. This compass may be increased by using the so-called harmonics which are

overtones or upper partials produced by lightly touching a string in vibration. The viola also has four strings, tuned in perfect fifths. These are C, G, D and A, the C being the second space of the bass clef and the A the second space of the treble clef. They can be recalled readily by this sentence:

*Certainly Good Doves Arise*

The viola uses for the usual range the alto clef and, for the higher notes, the G clef. The cello (violoncello is the full name) is pitched an octave lower than the strings of the viola. The double bass or contra bass has also four strings but these are tuned in perfect fourths instead of fifths that the others all use. The strings are E, A, D and G, the E of the first added line below the bass clef and the G the fourth space. The notes sound an octave lower than written. Some basses have only three strings, tuned to G, D and A.

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### The Problem of Speed for Violinists

By NATHAN WEINBERG

WHAT VIOLINIST has not gazed with amazement (and perhaps envy) at the dazzling fleetness of a Heifetz or a Milstein? How the notes flow from the fingers with the quickness, sureness, evenness and strength of machine gun bullets! How is it these virtuosi have such tremendous speed and has so little?

In order to answer this question, let us for a moment contemplate the course of the average violinist in his pursuit of technique. If he has not become discouraged after the first two or three years, he proceeds through the usual routine of scales, arpeggios, Kreutzer and concertos by such composers as Rode, Viotti, de Beriot, and so forth; and if he is sufficiently persistent, he finds himself in due course at the threshold of, let us say, the Mendelssohn concerto. Now what happens? (Remember, we are limiting our discussion to speed only.) He has perhaps just heard Heifetz's radio performance of the first movement of the concerto, an exhibition of transcendental virtuosity such as few violinists can display.

Our ambitious violinist is most likely so amazed that he is probably inclined to stand there and give up the violin as a bad job. Let us assume, however, that he is undaunted by the whirlwind he has just been caught in, and, with a gasping to behold of the glories of uncooked breakfast foods, gets out his violin.

What does he discover? That his fingers will simply not move with the sort of speed he has just witnessed. Let me say at once that they probably never will. The fallacious democratic idea of "one man as good as another" has been soaked into us so long that it is high time to reassess the aristocratic principle. Any one with a particle of intelligence should realize that the coincidence of a hand and a nervous system like Heifetz's is an unusual occurrence in human biology. And it is almost impossible for any kind of work to overcome the handicap of a lack of innate endowment. One becomes weary of hearing Carlyle's definition of genius as "an infinite capacity for taking pains"—an ability which, however meritorious, would never in itself have produced his "French Revolution."

**Skill Within One's Scope**  
HOWEVER, whatever his talent be, the violinist can increase his speed enormously by the right kind of work.

Let us think a moment. No matter what kind of work he has been doing, the student has probably more speed than he had two years ago. The question is *What has happened to his fingers that enables them to move more quickly now than they did two years ago?* But he ever asked himself that question? Has he not been content, rather, to go on playing more scales, more

arpeggios and possibly some "velocity exercises," such as those of Schradieck, the same as his teacher did and his teacher's teacher before him?

"Box" he will say, "My teacher has speed." Of course he has! Thousands of intelligent violinists have acquired speed by starting with good natural equipment and practicing all kinds of stupid material in accordance with the rule that any physical activity, by incessant repetition, will be performed with greater facility. There must be, however, a few unique violinists who are not satisfied with such brainless procedure. Let these then, ponder over the question just put forward.

Fingers in the attainment of speed acquire three qualities, namely:

I. Strength  
II. Flexibility  
III. Independence

To prove the necessity for Strength, the first of these qualities, it is necessary only for the violinist to compare his third and fourth finger trills with that of his second. There can be no question that the difference is almost entirely a matter of unequal use. More effort must necessarily be used in stopping a string with a weak finger, less with a strong finger. Effort requires contraction (in spite of all the "finger friends"), and the more contracted a finger is the slower will it move. Con-

versely, the more effortlessly a finger is able to stop the string, the more quickly it will be able to move. It would seem, then, that an ice man should have a vigorous speed on the violin. He would, were it not that his strength of finger is not counterbalanced by his second requirement, flexibility. An ideal hand is one that has a perfect balance of these two opposites. How this would delight Hegel—he who was eternally seeking the synthesis of opposites!

### Helpmate to Strength

INASMUCH as the necessity for flexibility is understood by most violinists, one need not linger on it. But it should be pointed out that a condition of extreme flexibility is one of flabbiness, is one of weakness; that a condition of extreme strength untempered by flexibility is one of stiffness. One might cite the sweet idea of the tempering, feminine influence on the brutal male.

The third requirement, independence, is one which is mentioned occasionally in a rather gingerly manner, but is usually dropped rather hastily before the subject goes too far, with the advice to do a little more work on Kreutzer No. 2 (a very poor suggestion for this purpose, by the way). Independence is the quality which produces the result of "every note being there," that is, clarity. There must be no confusion













# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

## Advance of Publication Offers—July 1934.

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

BURST OF SONG.....	3c
EASY QUARTETS FOR YOUNG VIOLINISTS.....	75c
PIANO ACCOMPANIMENT.....	25c
THE MELTING POT—Piano Collection.....	35c
MUSICAL TRAVELOGUES—COKE.....	\$1.50
THE STRUCTURE OF MUSIC—GORTSCHUIS.....	\$1.50

## THE COVER FOR THIS MONTH

Out of the thousands of the present generation of music lovers who have sat enthralled by the playing of the incomparable Paderewski, there are many who were not living, or not old enough to attend concerts, when he first awakened the world to his genius.

It is doubtful if any star of the stage or motion pictures ever made such a sensation. His very appearance upon the stage with that seeming to create something of a halo as it reached the outer edge of his individual head of hair, which then might have been described as somewhat of a golden red, was something which concert-goers in the 1890's never will forget. Naturally enough, because a fascinating subject for artists, painters and caricaturists. Perhaps the most famous portrait study of Paderewski is the beautiful sketch made by Burne-Jones reproduced on this month's cover of *The Etude*, depicting the master about the time of his American debut.

M. Paderewski, premier, patriot, statesman, pianist, composer, humanitarian, never can be fully presented by any portrait, or fully described in words by those who have come close to him. The great mind, the great heart, indomitable will, yet without a softness of speech, a sincerity of character, a kindness of heart and a personal humility are present in Paderewski, the man.

## BURST OF SONG

ALL KINDS OF GOOD THINGS FOR HAPPY GIDDIES TO SING

To fill that gap between inadequate song sheets and bulky song collections, this pocket-size book has been prepared for use at home, lodge, social, and community gatherings of all kinds where music is desired to "liven up" the fest. The fact that this book will sell at an extremely low price, and the fact that it is permitted to be taken away as a souvenir.

In addition to the indispensable old favorites, the contents will include brand new arrangements of such numbers as *Home, Sweet Home*, *Light of Heart*, *Kathleen, Did I Tell You*, *Home Again*, *Humdum*, *Peter Pan*, *My Love*, and *Sally in Our Alley*. The book will contain about seventy songs, complete with music.

A single copy of *Burst of Song* will be sent to you as soon as it comes from the press if you will place your order now in advance of publication, enclosing 5 cents.

## "BROUGHT UP ON THE ETUDE"

At least one hundred of the outstanding musicians, (composers, pianists, violinists, organists, singers, teachers), of the younger generation of America have enthusiastically told us with a welcome inflection of gratitude in their voices, "Why, I was brought up on *THE ETUDE*!"

The spontaneous appreciation of these friends, many occupying the highest paid posts in our musical life, is a constant inspiration to us. Millions of other splendid music workers have been guided by *THE ETUDE* and many have said to us that they wished there was some way to show their appreciation. One eminent college music director said, "I have repeatedly written letters to you, telling them not to think of doing without *The Etude*."

Perhaps you, too, recollect what *The Etude* has done for you in your musical development. Perhaps in your spare moments you would likewise feel inspired to make a list of, let us say, five friends, and during the next few days, write to them telling them of the benefits they may receive from *THE ETUDE*, and suggesting that they join *The Etude* family.

There is no better way in which you can personally contribute in a practical manner to the present advance of music study in America. Mrs. Leonie Brandt, one of San Francisco's foremost teachers, has written dozens of such letters, of her own free will. Many prosperous music educators have done likewise.

## THE MELTING POT

A UNIQUE COLLECTION OF EASY PIANO SOLOS

This unusual piano album not only provides a pleasing keyboard diversion for the student in the early grades, but also gives acquaintance with the folk tunes and musical characteristics of the peoples, oriental and occidental, that make up the "melting pot" in American metropolitan centers. The book is a unique collection of the work and soon copies will be ready for advance subscription. There is still time to order the book this month at the special advance price of publication, cash price, 35 cents, postpaid.

## EASY QUARTETS FOR YOUNG VIOLINISTS

Violin teachers and instrumental supervisors will recognize a practical feature of this new work to be that the four violin parts are graded progressively, with the 4th and 5th positions, and the 1st, 2nd, 3rd, and 4th. The 1st Violin is the most advanced part and makes occasional use of the 3rd position; the other parts, Great care has been taken to avoid confusing intervals between the parts.

An optional piano accompaniment is furnished for those less experienced players who wish to accompany the piano. This further makes possible the use of this music with one, two, or three players. The collection, which will be ready at the time of publication, includes four chapters of music.

The set of four violin books can be ordered at the special advance of publication price, 75 cents; the piano accompaniment at 35 cents, postpaid.

## THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

Many regular readers of *The Etude* have written to inquire if additional copies of the pages devoted to this series are available. When the page containing these portraits and thumbnail biographies of important musical people was first included in *The Etude*, in February, 1932, we were sure that the series would appeal to students and school music teachers and supervisors. We are gratified to find that many music lovers and amateur musicians also are keeping a file or making a scrap book of these pages. Therefore, for the convenience of those who do not wish to mutilate their copies of *The Etude*, we are supplying pages of these portraits at practically the cost of packing and mailing, 2 cents a copy, 25 cents a dozen—single issues or assorted.

## THE STRUCTURE OF MUSIC

By Dr. FRANK GORTSCHUIS. This excellent volume, written by a leading authority on the history of music, presents the results of many years practical teaching experience. As head of The Department of Music Theory at the Institute of Musical Art in New York City, Dr. Gortschuis has had ample opportunity to expound the principles taught in his classes. The book is a rare gift of writing about technical matters, with a keen eye for the interesting and entertaining, and the music lover desiring merely to read about the structure of the subject.

There is still opportunity to place an order for a copy of the book in advance of publication at the special price of publication, cash price of \$1.50, postpaid.

ADVERTISING

## MUSICAL TRAVELOGUES

BY JAMES FRANCIS COOKE

The next best thing to visiting and seeing a place is to read about it. In this book the author takes his readers on a tour of the musical shrines and centers of the old world in a most delightful and educational manner. These *Travels* which have proved so interesting as they have appeared in *The Etude* from month to month and which will be made available in book form, give opportunity to have one's library a volume in music literature books. Many have written us that pleasant moments of time spent in some musical city have been vividly recalled and re-lived by the descriptions in these stories.

At the special advance of publication price of \$1.50, postpaid, for a single copy, here is a bargain that should not be overlooked.

## ADVANCE OF PUBLICATION OFFERS WITHDRAWN

As is customary when works are completed which have been offered in these pages and if likewise is an ideal and convenient time to look over some of the publications which are found in the present order of the last thirty days. Any of the following numbers, selected from the first order for reprinting, may be secured for examination upon our usual terms.

*Voices of Praise* is a fine addition to our most successful series of recollections of "our collection," especially favored by volunteer choirs. It contains a choice selection of some of the best music published in recent years. Choirmasters and those interested in securing music for the church will appreciate the economy in obtaining the down and one fine album in this volume at 35 cents.

*Book of Piano Duets for Adult Beginners* is something in the nature of a companion volume to the immensely successful *Book of Piano Pieces for Adult Beginners* and provides material for many pleasant hours at the keyboard, not only for those taking up piano study later in life, but also for persons of moderate ability who enjoy playing popular folk tunes and melodies. Grades One to Three. Price, One Dollar.

## BEWARE OF FRAUD AGENTS

We caution our musical friends to exercise extreme care in placing orders for *The Etude* Music Magazine subscriptions with strangers. Many fine music lovers have been the highest character make a living taking orders for magazines, but it is unfortunate that some will interfere with their activities.

Pay no money to a stranger unless you have satisfied yourself that he is a bona-fide magazine subscription worker. Read carefully the results of many years practical teaching experience. As head of The Department of Music Theory at the Institute of Musical Art in New York City, Dr. Gortschuis has had ample opportunity to expound the principles taught in his classes. The book is a rare gift of writing about technical matters, with a keen eye for the interesting and entertaining, and the music lover desiring merely to read about the structure of the subject.

## CHANGES OF ADDRESS

It is important that subscribers advise us at least four weeks in advance of a change of address. In doing this, give us both old and new addresses. Your careful compliance with this suggestion will prevent copies of *The Etude* going astray.

(Continued on page 443)

## THE ETUDE

### SUCCESSFUL SEEDLINGS

In a rural section of Pennsylvania some years ago, a man who kept, as a Summer home, a small place that had been built by his ancestors, decided to develop a small timber tract on the property. He went to a nearby farm and purchased four hundred pine tree seedlings. All the seedlings looked pretty much alike and he planted them spaced at regular intervals. Some of them just fast, while quite a few have developed into fine, sturdy trees which keep growing in splendid fashion year after year. While the four hundred seedlings which had been carried under one's arm, it now would take considerable hauling to move the several hundred or more well developed trees which grew from that batch of seedlings.

Each time a publisher issues new musical works, it is like planting selected "seedlings," and the successful "growth" gives the mails, express and freight agencies quite a little to handle. The first edition of a new work is the "seedling" stage and each printing order thereafter on a work is like a new and healthy "growth."

This is the season of the year when one enjoys looking around at the new growth on the trees which have been planted in the past. It is likewise an ideal and convenient time to look over some of the publications which are found in the present order of the last thirty days. Any of the following numbers, selected from the first order for reprinting, may be secured for examination upon our usual terms.

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## Signposts to Successful Piano Teaching

By LYNN C. CHAMBERS

(1) Be more than a teacher to your pupils. Be a friend. Be interested in them as individuals. Pupils will work harder for a teacher who is genuinely concerned about the things that are of interest to them, individually.

(2) Follow some systematic course of study, such as "Matthew's Standard Graded Course," but don't be afraid to vary from it a little, if the needs of a particular pupil demand it.

(3) Don't be a stern, hard taskmaster, but expect a reasonable amount of work from your pupils and see that you get it. Be firm.

(4) Remember you have parents to please and make every effort to do this.

(5) Keep in mind that encouragement and a little praise get more results than too much criticism. When it is necessary to tell a pupil he has not played as you expected, do so in such a way as to inspire him to work harder. Offer a little praise for something he has done in the past, if nothing in the present lesson deserves praise; it will counteract the tendency to become discouraged.

(6) Be ethical. Never offer destructive criticism about the methods of another teacher or the playing of his pupils.

(7) Be public spirited. Share your talents by helping with community affairs when asked.

(8) Be a teacher of piano. But don't be afraid to give your pupils some music history and appreciation, when you have the opportunity, even though you are not paid extra for it. It will mean money to you in the end. Keep up on latest methods of teaching by reading "The Educator," and insist that your pupils subscribe for it.

## How Haydn Composed

By ASA G. SULLIVAN

"I was never a quick writer, and always composed with care and deliberation," Haydn is quoted as saying in J. Cuthbert Hadden's biography of the composer. "His (Haydn's) practice was to sketch out his ideas roughly in the morning and elaborate them in the afternoon, taking pains to preserve unity in idea and form. 'That is where so many young composers fail,' he said, in reference to the latter point. 'They string together a number of fragments; they break off almost as soon as they have begun, and so at the end the listener carries off no definite impression' . . .

"He is stated to have always composed with the aid of the pianoforte or harpsichord; and indeed we find him writing to Artaria in 1780 to say that he has been obliged to buy a new instrument 'that I might compose your clavier sonatas particularly well.'" (Artaria was a music publisher).

"Like all really great composers, Haydn was no pedant in the matter of theoretical formulae, though he admitted that the rigid rules of harmony should rarely be violated and 'never without the compensation of some inspired effect.' When he was asked according to what rule he had introduced a certain progression, he replied: 'the rules are all my very obedient, humble servants'."

"To Dies he remarked further: 'Supposing an idea struck me as good and thoroughly satisfactory both to the ear and the heart, I would far rather pass over some slight grammatical error than sacrifice what seemed to me to be beautiful to any mere pedantic trifling.'"

# ARE YOU INTERESTED IN GETTING A LARGER AND BETTER CLASS OF BEGINNERS?



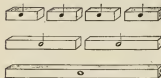
"The little Paradise of music" (after the picture on the book) is a special feature of the book. (See inside front cover.)

HERE IS a beginners' instruction book for piano that capitalizes the sound pedagogic principle: "The pupil's progress is in proportion to his interest."

**MUSIC PLAY FOR EVERY DAY** . . . is distinctively original in its entire make-up and presentation. It has an irresistible appeal to young folks 5 to 8 years of age.

## NOTE THESE POINTS

1. Direct appeal to pupil. The child, not the teacher, is addressed in all of the text.
2. The text is in the simplest, shortest words, approved by experts for the child's vocabulary (not baby talk).
3. The step-wise grading insures complete understanding and regular progress.
4. The book is a book of fresh ideas, new and impressive ways of awakening the child's interest.
5. There are nearly one hundred charming pictorial illustrations.
6. There are twelve "cut-out" portraits of great masters.
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How notes when are clearly situated, indicated in both in letters (see inside cover).



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"MUSIC PLAY FOR EVERY DAY" and its sequel "HAPPY DAYS IN MUSIC PLAY" are self explanatory. They require no expensive "teacher's course" in order to understand them. They make every lesson a joy for the teacher and the pupil.

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## Ask Another?

Signs and Abbreviations

1. What is the name of this sign and what does it mean?



2. And this?



3. And this?



4. And this?



5. And this?



6. What does this indicate?



7. And this?



8. What is the name of this sign and what does it mean?



9. And this?



10. And this?



(Answers on next page)

## Enigma

By JANET FULLINWIDER (AGE 14)

My first is in MUSIC, but is not in SPACE,  
My second's in TENOR, but is not in BASS,  
My third is in ZITHER but not found in LUTE,  
My fourth's in PIANO, but never in FLUTE,  
My fifth is in CORNET, but not in OBOE,  
My sixth's in ANDANTE, but is not in SLOW.  
My whole, a COMPOSER that all of you know.

(Answer: Mozart)

Scene: Interior of composer's study. No piano.

Time: Summer afternoon.

Characters: The Composer.

Herrod, his brother.

Paul, his grandson.

Pauline, his granddaughter.

(The composer is seated at a small table near an open fire. He is a spectacled old man with a flowing hair. He wears a battered straw hat and carries a garden trowel in his left hand, while making notes on the paper before him. He sighs, sneezes and shivers.)

COMPOSER (calling): Herrod! Herrod!

HERROD (entering, dressed as butler): You called, Sir?

COMPOSER: Herrod, it is very cold and drafty in here. Why do you not keep the place warmer? You know these cool summer days carry dangerous breezes.

HERROD: Well, Sir, I did intend to bring in more wood before Robert went to the station to get the children, Sir.

COMPOSER (sneezes): I think I tarried too long in the garden. The ground is damp after all this rain.

HERROD: It is, Sir.

COMPOSER: And what was it you said about children?

HERROD: Your grandchildren, Sir. Have you forgotten they are coming this afternoon?

COMPOSER: Oh, botheration! I thought it was next week. It's ridiculous, this nonsense about the children coming here. They will be a nuisance. (Sneezing.)

What will we DO with them Herrod, what will we DO with them Herrod.

HERROD: It is simply appalling, Sir, but maybe they won't be so bad!

COMPOSER: At-choo! Hear that sneeze? It sounds like hay-fever, doesn't it, Herrod? And I'm so nervous when I get an attack. Noises upset me, and especially noisy children.

HERROD: And then there's the awful destruction. They will rush through the music-room, mixing up your papers, kicking the fine wood of the piano, breaking the strings of the harp—

COMPOSER: Here, Herrod, take this key (hands Herrod a key) and lock up the music-room. And do keep those children away from me, or I shall never finish my symphony.

HERROD: Best put that in a safe place when you complete it, Sir. There's been many a goodish bit of music torn to bits by a mischievous child. But I'll watch them, Sir! I'll watch them! (Herrod leaves by right.)

COMPOSER: Err! It feels colder than ever. Someone must have left the door open. (After a moment, two children, dressed for outdoors, enter. The boy carries a small suitcase which he puts down in the middle of the room. The girl wipes her eyes with her handkerchief. At first, they don't notice the composer.)

PAUL: Don't be afraid, Pauline! Grand-

father isn't going to bite us, you know.

PAULINE: I'm not afraid. I'm just lonesome. I'm not going to like it here away from my mother.

COMPOSER (glancing up suddenly): Come, come! You mustn't cry. I hate tears.

PAUL: How do you do it? We're looking for grandfather.

PAULINE (walks towards the fireplace and turns her hands): Let's get warm first, Paul. I don't suppose the gardener will mind.

COMPOSER: So you think I'm the gardener, do you, young lady?

PAUL (pointing to the trowel): Aren't you the gardener?

COMPOSER: Well, I do a good bit of gardening.

PAULINE: Then you will not mind if we stay?

COMPOSER: Not if you are quiet, and do not shake that table.

PAULINE (looking over the composer's shoulder): Oh, the papers have music all over them! Do they belong to grandfather?

PAUL (peering to see): It's written in A Minor.

COMPOSER: How do you know?

PAULINE: Paul writes music himself. Isn't that clever of him! I guess being a gardener you wouldn't know how hard it is, but I'll sing some of them, if you like.

PAUL: Don't you dare sing them Pauline. They are perfectly terrible.

COMPOSER: Then why do you not write good ones, so that you would not be ashamed of them?

PAUL: Because I have not gone very far in harmony yet. I only make up little tunes and write them down by myself.

PAULINE: Mamma says that they are good but that he needs lessons.

COMPOSER: Your grandfather played before the royal family when he was only ten years old.

PAUL: Daddy told me about that. But you see, we are terribly busy with school and we don't have much time left for music. And we have a lot of home work, and we have to play cowboys and Indians, too. I guess we won't have any more fun like that while we're here!

COMPOSER: Indeed! And why not, pray?

PAUL: Oh, I think the old man, I mean grandfather, will be fussy. Mummy told us he was a crochety fellow until you got on the good side of him, and then you could get anything out of him.

(Continued on next page)

## Patriotic Game

By GLAIDS M. STEIN

Prepare five times as many slips of paper as there are players. Write one of the following titles on each slip and let each player draw five slips. The players must write the words of the first line of the titles they draw. The one having the most correct first lines in the shortest time wins.

America, Battle Hymn of the Republic; Columbia, the Gem of the Ocean; Rally 'Round the Flag; Red, White, and Blue; Tramp, Tramp, Tramp; America the Beautiful; Battle Cry of Freedom; Dixie Land; Hail! Columbia; Maryland, My Maryland; Star Spangled Banner; Yankee Doodle.

## Record Breaking

Holding a record for something is great fun, and breaking someone's record for something is still more thrilling. Americans are fond of breaking and holding records, especially in athletics.

Why not try to hold the record in your class or among your musical friends? Why not try to play just a little better than any of the others and get your scales just a little smoother or a little faster than any one in your class? Why not memorize just one piece more than any one in your club? Just enough to keep ahead and hold the record.

Why not hold the record for never missing a lesson or being late? Why not hold the record for never losing your music or forgetting an assignment?

There are various ways in which you can break a record and hold it, besides being athletic!

Try to be a record breaker and a record holder this season in some way that will help you win your musical goal.

## DOUBLE TIME

By ELVIRA JONES

I left the clock in Mother's room, While practicing today. I said, "I'm sure that I can tell When through one hour I play!"

Then I began to play my scales And exercises, too. I made each one a finger game, And played them through and through.

And then I played each little piece, The short ones and the long; I played the hymns that Mother loves, And Daddy's favorite song.

And when I finished practicing, I asked the time of Sue. To know if I had filed one hour. But I had used up two!





## JUNIOR ETUDE—(Continued)

## The Key to the Music Room

(continued)

COMPOSER: Crochety! Well, well! PAULINE: Paul must be like him when he's composing. All musicians are dreadful when they are bothered. I guess it's because they get to like the music more than people.

COMPOSER: Crochety, is he? (Sneers.) Who left the door open? Everything is blowing away. (Papers flutter to floor, one dropping in to the fire place.) PAULINE: Oh, quick!

COMPOSER: Oh, my music, my music! PAULINE: Can it? (Recovers the paper.) COMPOSER: Thanks. Only one corner of it is spoiled.

PAULINE: Would it matter much if it burned?

COMPOSER: It is the very soul of my symphony and the only copy I have.

PAULINE: Paul, did you burn your hand? Oh, you did. Let's find Grandfather and get him to put something on it.

PAUL: We have found him, Pauline.

COMPOSER (pointing to himself): Yes, here he is, my dears. (Kisses children.) And it all goes to show that we should not judge hastily, for gardeners may turn

out to be grandfathers, and nuisances may be angels!

PAULINE: I'm glad you did turn out to be our Grandfather, and I think we shall like it here.

HERROD (entering, hesitatingly): I have locked the music-room. Sir. (Places the key on the table.)

COMPOSER: Then unlock it, Herrod. I am going to show my treasures to the children.

HERROD: Your collection of instruments, surely, Sir?

COMPOSER: Of course. And I am going to teach Paul now to compose good songs and teach Pauline how to sing them.

PAUL AND PAULINE: Do you really mean it, Grandfather?

COMPOSER (laughing the key to Herrod): I will not need the key any more, Herrod, not that I have two bright little guardians to take care of me.

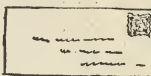
(Children and composer exit, taking each others arms and singing.)

HERROD (scratching his forehead in astonishment): That have-master must have gone to his head for sure!

Curtain

## ANSWERS TO "ASK ANOTHER"

1. FERMATA: hold, or pause. Prolong the note or chord or rest under this sign beyond the regular arithmetical duration.
2. DA CAPO: repeat from the beginning.
3. OTTAVA: Play the note or passage under this sign one octave higher than given in the notation. If the sign is below the staff, play one octave lower than the notation.
4. The C CLEF: the middle line of this clef is middle C.
5. DAL SEGNO mark (pronounce sahn-yo): repeat from this sign.
6. CRESCENDO and DIMINUENDO: growing louder and then softer.
7. Set the metronome pendulum at 84; then the pace of the pendulum is to be matched by the pace of the quarter notes.
8. TURN: a rapid ornament consisting of the principal tone and the neighboring tones above and below, as D, C, B, C, the final C being the principal tone.
9. MORDENT: a rapid ornament of three notes, the principal tone and the one below it and the principal tone again, as C, B, C.
10. ARPEGGIO: play the tones following this mark in rapid succession, beginning at the lower tone. Do not play them together.



DEAR JUNIOR ETUDE: I would like to reply to the letter of Carol Betts, of North Carolina, telling how we organized our club. We met at the home of our teacher and elected a president and secretary, choosing our club name, "The Pipes of Pan." Our Music Club meets once a month. Each member plays a piece he has learned, also an original composition. Following this

we have car tests and the story of a composer, given by one of the members. We read a chapter of "Young Folks Picture History of Music" and cut out the pictures. The rhythm orchestra continues the meeting.

From your friend,  
MARJORIE DUNCAN,  
4513 5th Avenue, B.  
Vancouver, B. C.

DEAR JUNIOR ETUDE: I enjoy studying the piano very much. I have taken piano lessons for three years, and have been working very hard for my recital which is in June. Last winter I was a pianist for an orchestra which was fun and work both. I also accompanied a violin which helped me very much for accompanying other people.

In our music club we study the different composers. Each member of the club has one month in which to read the history of any composer that they choose. At the end of the month each pupil has to give a report on the book that they read. I read the life of Mozart and Beethoven, who are two of the best books I have ever read in any of the composers.

No music teacher has a contest for each semester. At each music lesson you get so many points if you have a good song. The end of the semester the one with the most points receives a prize, and I had the honor of receiving it this semester.

From your friend,  
JANE FRANKLY REIDEL (Age 12).

## LETTER BOX LIST

Letters have also been received from the following:  
Stanley Benson, Betty Jane Luff, Beverly Daniels, Marjorie Naylor, Walter Whitaker, Barbara Dickinson, Letha Rabick, Eleanor Evelyn Norwood, Mary Lou Matthews, Margaret Hopcraft, Willie Kinner, Virginia Naylor, Imogene Craig, Frances Rolfe, Barbara Beyer.

## JUNIOR ETUDE CONTEST

As usual, the Junior Etude contest will be omitted during July and August. The results of the April contest will therefore appear in the issue for September.

## Drums, Drums, Drums

By OLGA C. MOORE

Who does not like to hear a parade band with its big brass instruments and its rattling drums? It is thrilling to hear the different drum beats, and it is interesting to see some of these drum rhythms written out.

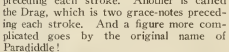
Drum music contains but one note, as there is no melody and the drummer need only know the rhythm. The strokes for the left hand frequently have the stems turned up and those for the right hand



turned down. Most drum rhythms begin with the left hand.

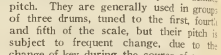
One of the principal drum figures is called the Roll, which is like a tick alternating between the two sticks. Another figure is called the Flair, which is like a grace-note preceding each stroke. Another is called the Drag, which is two grace-notes preceding each stroke. And a figure more complicated goes by the original name of Parade!

In the Army, many signals are given by drum beats, such as the call for Assembly, which is:



The bass drum, being heavy and cumbersome, does not take much part in rolling or figure playing, but beats out the fundamental rhythm, often just the first beat of each measure, while the figures and subsidiary rhythms are left to the side drums or the snare drums.

The kettle drums, or timpani, as they are properly called, are not used in parades as they cannot be carried about. They differ from other drums in that they have definite pitch. They are generally used in groups of three drums, tuned to the first, fourth and fifth of the scale, but their pitch is subject to frequent change, due to the change of key during the course of a composition. This changing of pitch while the other instruments are playing can only be



successfully accomplished by a drummer with a very sensitive ear. As the drums use different tones, their music is written in regular staff notation.

The next time you hear a band or orchestra, pay particular attention to the drums and see if you can write down some of the drum rhythms.

## CLUB CORNER

DEAR JUNIOR ETUDE: Our "Stude Lovers' Club" meets once a month at the members' homes. We all play piano and some play stringed instruments. First we have a business meeting, then a program where each musician takes part, playing the lives of composers and musicians and have games and contests taken from the Junior Etude.

At the end of our club season, we have an evening picnic for members and their parents on Lake Michigan. Those who play stringed instruments take them and we play and sing around a camp fire, and an evening of nature, which I hope will be clear enough to reproduce.

From your friend,  
LAURIE CHRISTIAN (Age 17), Michigan.



MUSIC LOVERS CLUB, MUSKOGEE, MICH.

DEAR JUNIOR ETUDE: The name of our club is the Apollo Music Club. We have club pins shaped like a lyre and our colors are purple and green. We have a different password at each meeting. We get our password from our teacher's books. For instance, if the book we are reading is about Haydn, then Haydn would be our password for that meeting. After our programs we have refreshments and games.

From your friend,  
JACK FREITAS (Age 12), California.

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"Paderewski knew his man. Apparently with dead earnestness, but perhaps with a glint of humor in his eye that the Viennese master did not detect, he moved with a stride of his long legs toward the window, exactly as if he were about to act on Leschetzky's suggestion. 'Hold on!' Leschetzky cried in alarm."

"That is enough," he concluded decisively. 'We will go to work!'"

"They went to work. But to go to work under Leschetzky virtually meant to go to war. He was the famous teacher of whom the American pianist Fannie Bloomfield-Zeiser once said, 'Yes, Leschetzky is awful to study with, but, were he to kick me down the front steps, I would thank him again up the back steps.' Paderewski himself once told of a moment when, exasperated beyond endurance, he stormed out of the studio angry enough 'to throw rocks'; he actually had the impulse to pick up a stone and send it crashing through the window. But he went back. Leschetzky's war-like methods had their uses. I am a doctor,' he once remarked, 'to whom pupils come as patients to be cured of their musical ailments.'"

#### First Bow

THE STUDENT worked eight, ten and twelve hours a day, and it was not long before Leschetzky became excited about the genius of his pupil. His debut occurred at a concert with Paulina Lucca, and immediately he commenced to attract wide attention.

In 1888 Paderewski found himself in Paris, which, because it was the traditional Polish refuge, was called the "Polish capital"—the capital which provided such a splendid sanctuary for Chopin; Paderewski was still a frail young man "living on his nerves." His first recital at the Casino Erard was a spontaneous, electric triumph. Naturally he instantly became the center of a large coterie of admirers. Two years later London captured him, although some of the purblind critics failed

to acknowledge him at first. His debut in America was in 1891 on November 17th at Carnegie Hall. His success was historic. Mr. Phillips' notable biography gives a most excellent account of Paderewski's triumphant entry to the New World, as it does every phase of his remarkable development. The only part that the writer might have advantageously extended is the work of Paderewski as a composer in larger forms, which the writer of this review feels has never been given adequate recognition.

The editor of *The Etude* was present as a lad upon the occasion of Paderewski's first appearance in New York. His unusual name had appeared upon the bill-boards two weeks, and the music lovers were excited with curiosity created by reports from abroad. The general public, however, did not respond at once and the school janitor took that day of his first Editor met Henry T. Finck for the first time. Later Mr. Finck became an intimate friend of Mr. Paderewski and your Editor for years also enjoyed Mr. Finck's close friendship. Of all the New York critics Mr. Finck was the one who immediately divined Mr. Paderewski's greatness and rejected the conventional prejudice against enthusiasm in the New York Evening Post.

#### Greatness Undisguised

PADEREWSKI'S appearance on the stage on that day was unforgettable. He was very slender and his head was crowned with the reddish hirsute aureole which Burns-Jones made famous in his notable portrait. His "personal magnetism"—to use a hackneyed term—was so powerful that it literally made the audience breathless. It was impossible to realize his inherent poetic greatness. Here, then, was a virtuoso who was one with the instrument, so that for the moment it was difficult to play as to separate the effects of summer dampness by the top of mind and front open, so that air can circulate inside.

Winter cold. Steam, vapor or warm air meets them when they move the piano. Pianos are top-heavy.

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who spared nothing to help free his native land, as well as Paderewski as a statesman, are familiar chapters in the tragic history of our last three centuries.

Erude readers will be especially interested in this comment on Paderewski, the editor of *The Etude* was present as a lad upon the occasion of Paderewski's first appearance in New York.

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THE CHIEF aim of every teacher of the pianoforte should be to impart to his pupils a correct technique and to enable them to play with composition and with proficiency and correctness; but how much, or rather how little, of this kind of teaching is practiced by many so-called music teachers? Many really competent

music teachers have assured me that all the pupils who came to them from teachers of lesser reputation to be "taught" there is not one in ten who has received enough to play all the major and minor scales in all the various keys. "There is no other known method of finding out the inner meaning of a composition equal to that of playing it over and over again to one's self. New beauties reveal themselves. One gets nearer and nearer to the mind of the composer; the process becomes one of continuous uplift. The memorizing of compositions by the student is another point that Paderewski insists on. But, perhaps with recollections of his own boyhood days, he is careful to point out that the pupil must not be made weary by overpractice; physical weariness is just as bad as mental. To overstrain the muscles of the pupil is to spoil their work at least for the time being, and some time must pass before they can gain their former elasticity and vigor."

"To a child of pronounced talent in the art, a musical mother is a God-send. If she does not casually introduce the child to musical biography we find that an invaluable relic which such mother music played in the lives of master musicians. To the mother the world owes a great debt. Recognizing the precious talent which must receive very early and arduous cultivation to reach a high goal in the long, hard way of art, she has put to him either on devotion or self-sacrifice that he might be developed. The musical informed mother is of great aid in directing the earlier practice of her children in these years of rapid growth. She knows enough, can scarcely be expected to do as pleasantly the right way of doing things. This type of mother, too, knows her child and will not sacrifice of time to the vapid and worthless."

The music lover, student and teacher will find abundant fresh and inspiring material in Mr. Phillips' new volume.

## The Proper Care of School Pianos

By RALPH HAWLEY

SCHOOL pianos should receive the same care as home pianos, only more of it. Mother keeps the piano looking nice at home. But school pianos have no mother to dust them off, keep the keys clean, take care that moths and mice are not destroying the instrument. Too often no one at school is given the task of watching over and caring for the piano.

By experience it has been found that the cheapest and best method of caring for school pianos is to assign one teacher to care for each piano in a school. When the piano locked when in use, report to the superintendent or assistant when anything about the piano is broken or in need of adjustment and teach the janitors how to safely move the piano, leaving the moving of pianos entirely to them or to other men when janitors are not available.

Protection of the piano. Children assume themselves at the school piano. When tired of this amusement they treat it like a discarded toy. They break it up. Vandal-mindfulness in one child spreads like yeast until it impregnates a whole school.

And so, in addition to avoiding the destructiveness of mice and moths, dampness and the extremes of heat and cold which all pianos must be protected from, the school piano must be protected against abuse, extra wear and tear from more constant use and a lot of accidents which happen to school pianos daily.

Accidents. Guard against the piano toppling over on its back. This is apt to hap-

pen when children move the piano. Pianos are top-heavy.

Do not place vases containing water on the piano.

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# Signor Patti and a Few Others

By JAY MEDIA

NOTABLE HUSBANDS OF FAMOUS SINGERS



JENNY LIND AS A GIRL

From a contemporary music title page

"AND THIS, I suppose, is Signor Patti," smiled a dowager at Covent Garden, as she shook hands with a handsome tenor.

"Madame!" exclaimed the indignant singer. "I am Nicolini; this, my wife, is Adelina Patti. Madame, I am outrage. It is fortunate for you that you are the woman, for if you were the man and call me Signor Patti—"

Also for the prima donna's husband! He cannot spare himself from being lost in the glare of his wife's fame. Unless he be a man of extraordinary gifts and distinction, he is doomed to be Mr. Prima Donna all the rest of his days. There have been a few exceptions, and they are most interesting ones. In many cases only the divorce court has rescued him from oblivion. It is interesting to catalogue the great singers of the past and present and note those who have made themselves worthy of the distinctions bestowed upon their wives. One of the notable exceptions was that of the husband of the Swedish Nightingale, Jenny Lind.

## Jenny Lind

THERE WAS nothing in the career of Jenny Lind that could offend the most squeamish early Victorian stickler for conventions. Her private life was a delight to her British and American admirers. How much of her success was due to the creator of bathos, P. T. Barnum, can never be estimated. Barnum, genius that he was, realized that the tenets of Victorianism made it good business to herald the morals and the benefactions of his star, just as the moving picture publicity man plays with the scandals of the latest screen beauty. None but a genius like Barnum could have persuaded the Fire Department of New York City to turn out to serenade his star. Jenny Lind's goodness and generosity were monumental. In 1820-1852 she toured America, reaping a fortune of \$130,000. Of this she gave \$100,000 to Swedish charities. To this day her name arouses the reverence in her native country, which we feel when we hear the names of Washington and Lincoln. She is a great national figure, unlike any similar personage in American history. While on her American tour she married Otto Goldschmidt, her accompanist, in Boston (February 3, 1852).

## In His Own Right

GOLDSCHMIDT was a remarkably fine pianist. He is reported to have been a pupil of Mendelssohn and Chopin. In addition, he was also a very competent conductor, capable of leading the Festivals at Disseldorf and Hamburg, as well as the Bach Choir, which he founded in London in 1875. He was also a composer of

no mean ability. The regard with which he was held in London is indicated by the fact that he should be an honorary member of the London Philharmonic Society and became Vice Principal of the Royal Academy of Music. Indeed, it is a question whether he might not have been a very much more distinguished man had it not been for the fact that Jenny Lind's eminence naturally belittled all who came within her group.

The marriage itself was one of the most beautiful romances of music. The couple were ideally happy, had abundant means, were continually engaged in helping others and deserved the respect they always received. No greater refutation of the common opinion that scandal is a necessary ornament to the singer's career could be imagined than the married life of Jenny Lind. She needed no galaxy of Hollywood divorces to wake up her box office.

## Malibran's Husbands

VERY DIFFERENT was the career of Madame Malibran, famous dramatic contralto and daughter of Manuel Garcia, the Spanish tenor, who in 1825 brought his talented wife, son and daughter to New York with a really excellent company and inaugurated Grand Opera in America. Malibran had made her furor in London, and in New York she was not long in becoming the idol. The company gave seventy-nine performances in the Bowery at the Park and at the Bowery theaters. Soon his daughter became the toast of the growing metropolis. A French importer, one Malibran, wooed and won the handsome Maria Felicia Garcia. They were married and quarreled regularly; he became bankrupt and the singer shed him in the customary manner. Malibran contended that he could not stand playing second fiddle to his brilliant and gifted wife.

Several years later she married the Belgian violinist, Charles Auguste de Bériot, who had been devoted to her for a long time. Shortly thereafter she fell from a horse and was severely shocked. Her

great artistic interest and ambition led her to attempt performances before she had recuperated, with the result that she died from exhaustion after a performance. Malibran was also a highly gifted pianist. She composed numerous nocturnes, romances, and so forth, and was widely loved because of her wonderful personal charm. De Bériot made many tours with Malibran, but after her death in 1836 he was overcome by his loss that he retired from the stage for four years and never regained his interest in his art. De Bériot's works, including his seven concertos for the violin, form a very important part of the literature of that instrument.

## Patti's Three Matrimonial Voyages

ADELINA PATTI, greatest coloratura singer of her day, ventured three times upon the high seas of matrimony. Her first marriage was contracted in 1868, when Patti was twenty-five years old and already the operatic sensation of the world. The man was the Marquis de Caux, French, jealous and incredibly stupid. She separated from him nine years later, but did not acquire a divorce until 1885. Scandal has it that the Marquis was enraged whenever anyone of his sex cast admiring glances at Adelina. In the cast of one of her companies was the tenor Nicolini, who despite this Italian name was really a Frenchman, Ernest Nicholas. Nicolini was handsome, brilliant and practiced stage lover. Patti became deeply enamored with him but, knowing her husband's disposition, she employed her ability as an actress to make public demonstrations of her devotion to the successful tenor. Privately she received his court with keen delight. It was years before the stupid Marquis discovered that he was being duped.

After the divorce, Patti married Nicolini, and no more devoted husband could be imagined. Nicolini was a capable singer but not especially gifted as a grand opera artist. His best rôles were *Lohengrin*, *Parsifal* and *Rhadamès*. He was also an excellent



ADELINA PATTI AS A GIRL

From a contemporary music title page

pianist and often accompanied his famous wife in public. The writer as a child was taken to hear Patti in New York. From a proscenium box he saw the couple leave the stage after a vocal triumph and watched them enshrine in the wings with all the enthusiasm of children.

When Nicolini died in 1898 Patti did not nurse her grief very long. In the following year she married a handsome Swedish nobleman, the Baron Cederström, many years her junior. Patti was then fifty-six, but the Baron was most attentive to his famous bride until her death in 1919.

After the early eighties, it is reported that Patti never sang for less than \$5,000 a performance, becoming one of the most wealthy singers of musical history. Patti's sister, Carlotta, whose lameness prevented her from becoming an opera singer, was thought by many to possess a voice superior to that of the great diva. Like Malibran, she was also an excellent pianist.

## The Romance of Parepa-Rosa

PALEPA-ROSA was half Scotch and half Roumanian, although she was born in Edinburgh. Her real name was Euphrosyne Parepa de Boyescu. Her mother, Elizabeth Seguin, was an accomplished professional singer. After her European successes Parepa-Rosa made an American tour in 1868, when music was especially welcome, at the end of the war. In her company was one, Carl Rosa, whose real name was Karl Rose. They were married in New York in 1867 and shortly thereafter was formed one of the famous touring opera companies of history, the Carl Rosa Company. Rosa was an excellently trained violinist who had been educated at the conservatories of Leipzig and Paris. When Parepa-Rosa died (1874), she was only twenty-one, and her very great success. Their married life is said to have been unusually happy.

## Nordica, the Great

LILLIAN NORDICA, our American "Walküre," suffered from varied matrimonial experiences. Her first husband was Frederick A. Gower, whom she married at the age of twenty-three. Less than two years later she began proceedings for separation, but Gower went upon a balloon trip and disappeared. Thirteen years after that she became the wife of a Hungarian tenor, Zoltan Domes, with whom she lived until her divorce eight years after. Five years passed and she married the banker, George W. Young, in London. Nordica was enveloped not only with a glorious voice but a highly idealistic nature and great warmth of spirit. It is especially tragic to note the rather disastrous matrimonial experiences of this fine American singer.



FIRST APPEARANCE OF JENNY LIND IN AMERICA,

at Castle Garden, September 11, 1850. Total receipts were twenty-six thousand, two hundred thirty-eight dollars.