

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

9-1-1934

Volume 52, Number 09 (September 1934)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 52, No. 09. Philadelphia: Theodore Presser Company, September 1934. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/826>

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

THE ETUDE

Music Magazine



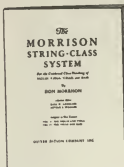
September 1934

CONTAINS GRAMMO

Price 25 Cents

NEW DITSON PUBLICATIONS

OF SPECIAL INTEREST TO SUPERVISORS



The Morrison String-Class System

For the Combined Class Teaching of
VIOLIN, VIOLA, 'CELLO and BASS

By DON MORRISON

Associate Editors

KARL W. GERHAKEN and ARTHUR L. WILLIAMS

Vol. I—for Violin and Viola..... 75 cents
Vol. II—for 'Cello and Bass..... 75 cents

FEATURES—

1. Instead of four separate books, there are but two—one for Violin and Viola, the other for 'Cello and Bass. This cuts the book expense in half.
2. This system can be used with the four string-instruments combined, with any two or three of them simultaneously, or by any instrument alone in a separate class.
3. The solos and exercises should first be sung with the words given or by syllable. In this way the mood and rhythms are quickly established.
4. A simple piano accompaniment is provided. This is so arranged as to permit its playing by the string instruments as the material is reviewed.
5. Unusually complete illustrations for posture, the various positions, etc.
6. Plenty of short studies for both bow and left hand.
7. Variety of key and variety of style in the music to assure continued interest.
8. As the viola part is placed directly below its duplicate violin part, the learning of the viola clef becomes a simple matter.
9. Uniform page and lesson assignments make for clearness and avoid turning pages.
10. Every detail in these unique books has had long continued classroom use. Only tested material is included. The System is not an experiment but in every particular work—BRINGS RESULTS.

Art Songs for School and Studio (First Year)

Edited by MABELLE GLENN and ALFRED SPOUSE

Issued in Two Editions—Medium High—Medium Low—
\$1.00 each

Art Songs for School and Studio (Second Year)

Edited by MABELLE GLENN and ALFRED SPOUSE

Issued in Two Editions—Medium High—Medium Low—
\$1.00 each

Because of the success of the FIRST YEAR book and the demand for a second book, a step in advance, this collection has been issued. It contains twenty-three second-year songs, including two duets, from the works of Brahms, Denmore, Franz, Fisher, Grieg, Henschel, Jensen, Manney, Schubert, Schumann, Sinding, Strickland, Tchaikovsky and Watts. The editors have added helpful notes to each of the songs and the volume includes hints on Teaching Procedure, Diction, and the Principles of Singing.



The Fulton Folio of Melody Marches for Band

By JAMES M. FULTON

SIXTEEN PARADE OR CONCERT MARCHES—FAVORITE MELODIES INTRODUCED IN TRIO—BOOKS FOR EACH INSTRUMENT—NO DOUBLE NOTES
Dp Piccolo, C Flute (C Piccolo), Eb Clarinet, Solo and 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Oboe, Bassoon; Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone; Solo Bb Cornet (Conductor) or Bb Soprano Saxophone, 1st, 2nd, 3rd Bb Cornets; 1st, 2nd, 3rd, 4th Eb Horns (Alto or Melophones); 1st Trombone, Bass or Treble Clef, 2nd Trombone Bass or Treble Clef, 3rd Trombone, Bass or Treble Clef (Bb Saxophone); Baritone, Bass or Treble Clef, Basses, Drums.

Price, each book. Thirty cents

Ten Easy Solos for the VIOLIN or the VIOLA and for the DOUBLE-BASS or the VIOLONCELLO

WITH PIANO ACCOMPANIMENT

By ARTHUR E. HEACOCK

Violin part (Treble clef).....\$.25 Piano Accompaniment alone.....\$.75
Viola part (Alto clef).....\$.25 Violin with Piano Accompaniment.....\$ 1.00
Violoncello part (Bass clef).....\$.25 Viola with Piano Accompaniment.....\$ 1.00
Double-Bass part (Bass clef).....\$.25 Violoncello with Piano Accompaniment.....\$ 1.00
Double-Bass with Piano Accompaniment.....\$ 1.00

The "Ten Easy Solos" are really comparatively "easy" to play, in addition to having a musical value that gains the interest and good-will of students working them out. The possibility of securing separate instrumental parts for each instrument at such a moderate cost enables teachers for the first time to get really fine music into the hands of all the string players.

For string teachers and for those who have anything to do with the Double-Bass in particular, we know of no more valuable contribution to the scanty literature of solo material for this instrument.

The Ditson Album of Cornet Solos

WITH PIANO ACCOMPANIMENT

Price, 75 cents



A Dream..... Bartlett
Largo..... Handel
The Sweetest Story Ever Told..... Rollinson
Afterwards..... Stults
Forgotten..... Muller
At Dawning..... Cowles
In Old Madrid..... Trotter
The Palm..... Paare
Carry Me Back to Old Virginia..... Bland
Serenade..... Schubert
The Gates of Pearl..... Smith
The Lost Chord..... Sullivan
Uncle Rufus' Jubilee..... Rullman

THE ETUDE

SEPTEMBER 1934 Page 503



HAROLD FLAMMER, INC. REESTABLISHED, ON LARGER SCALE!

Harold Flammer, Inc., was established June 6th, 1917. The business of Harold Flammer, Inc., which was taken over as a distinct unit by G. Schirmer, Inc., in 1929, while Mr. Flammer served as Vice President of G. Schirmer, Inc., is now again in Mr. Flammer's possession.

The Policy of Harold Flammer, Inc.

will be
TO RENDER SERVICE—

1. To Musicians and Music Lovers:
(a) By the publication of new compositions of a high standard,
(b) By serving the musical public with publications of all publishers,
(c) By opening a retail store, unique in character and catering to the exacting demands of musicians everywhere.

2. To Composers:

By a careful examination of all manuscripts submitted and immediate publication of any manuscripts accepted. [N.B. Return postage, please.]

Our Old Customers!	Choral Conductors!	Organists!	Educators!
We invite you to re-open your accounts with us—School and Professional discounts!	We solicit your suggestions—what type of music you find difficult to procure—and what to publish!	Do you find it difficult to obtain anthems for some particular use? We will solve that problem for you!	We are specialists in Octavo and Operettas—all publishers!
Singers!	Pianists!	Radio Program Builders!	That Unfindable Piece of Music
Recital, Church or Radio, we can supply your needs.	If you desire some special editions of the Classics—just let us know: foreign or domestic!	Emergency rush orders, our specialty. Also music to fill definite situations!	We'll take the load off your shoulders. If it's published we'll supply it!

To order "on approval" Check X Below:

Secular Songs

- ☐ Soprano
- ☐ Mezzo Soprano
- ☐ Alto
- ☐ Tenor
- ☐ Baritone
- ☐ Bass
- ☐ Encores
- ☐ Ballads, High
- ☐ Ballads, Low

Sacred Songs

- ☐ High
- ☐ Medium
- ☐ Low

Secular Choruses

- ☐ Mixed—A capella—4 to 8 Parts
- ☐ Mixed Voices—4-Part
- ☐ Women's Voices—4-Part
- ☐ Women's Voices—3-Part
- ☐ Women's Voices—2-Part
- ☐ Men's Voices—4-Part
- ☐ Men's Voices—3-Part
- ☐ Men's Voices—2-Part
- ☐ Men's Voices—4-Part
- ☐ Men's Voices—3-Part
- ☐ Men's Voices—2-Part
- ☐ Sop., Alto and Baritone
- ☐ Boys (Changed)
- ☐ Boys (Unchanged)
- ☐ Unison

Collections

- ☐ Anthem Books—Mixed
- ☐ Anthem Books—3-Part Treble
- ☐ Junior Choir—2-Part Treble
- ☐ Children's Anthem Book—Unison
- ☐ Girl's Voices—Secular—2-Part
- ☐ Girl's Voices—Secular—3-Part
- ☐ Men's Voices—Secular—4-Part
- ☐ Boy's Voices—Secular—4-Part
- ☐ A capella—Secular—Mixed

Violin Pieces

- ☐ Easy
- ☐ Intermediate
- ☐ Advanced

Readings

- ☐ Humorous
- ☐ Serious

Elementary Teaching Pieces for Piano

- ☐ Grades 1 to 2
- ☐ Grades 2 to 3
- ☐ Pieces recommended by John M. Williams
- ☐ Pieces ranging from 15c to 25c each

Piano Recital

- ☐ Grades 3-4
- ☐ Grades 4-5
- ☐ Classics, ranging from 15c to 25c each

Anthems

- ☐ Mixed—4-Part—with Solos
- ☐ Mixed—4-Part—without Solos
- ☐ Women's Voices—4-Part
- ☐ Women's Voices—3-Part
- ☐ Women's Voices—2-Part
- ☐ Men's Voices—4-Part
- ☐ Mixed—A capella

Operettas

- ☐ Grade School
- ☐ Junior High School
- ☐ Senior High School
- ☐ For Boys
- ☐ For Girls

Organ Pieces

- ☐ Recital
- ☐ Church

Your Name..... and Address.....

Cut Out This Coupon and Mail to Harold Flammer, Inc., 10 E. 43rd St., New York

Telephone Orders a Specialty: MUrray Hill 2-7812—7813

HAROLD FLAMMER, INC.

Music Publishers—Dealers in Music of all Publishers

10 EAST 43RD STREET — NEW YORK

New York Distributors For:

CHAS. H. DITSON & Co., INC. OLIVER DITSON Co., INC. THEODORE PRESSER Co. JOHN CHURCH Co.

ANY OF THE ABOVE LISTED WORKS MAY BE HAD ON APPROVAL FOR EXAMINATION
FROM YOUR DEALER OR THE PUBLISHER

OLIVER DITSON COMPANY, INC., 359 Boylston Street, Boston, Mass.



A CHARMING AND EXCLUSIVE COTTAGE COLONY—FIVE MILES SOUTH OF ATLANTIC CITY, OFFERS THE REFINEMENTS AND QUIET CONDUCE TO HARMONIOUS LIVING AND YET CONVENIENT TO ALL OUTDOOR AMUSEMENTS, GOLF, SURF BATHING, FISHING, TENNIS.

The DELAWARE

IS ITS NEWEST BOARDWALK HOTEL. IT IS COMFORTABLY FURNISHED AND ADEQUATELY EQUIPPED. DIRECTLY ON THE OCEAN. GUESTS SECURE CONVENIENCES FOR BATHING AND THE CARE OF CHILDREN WHICH IS COMPLETELY SATISFYING. . . . ACCOMMODATIONS FOR 325.

Rates from \$30 upwards WEEKLY - WITH MEALS. Booklet with pictures sent free.

Mr. and Mrs. Palmer Anderson

RAUBER-DLHEIM & CO.
MUSIC PRINTERS
AND ENGRAVERS
309 W. Wacker Drive
CHICAGO, ILL.
209 W. Wacker Drive
CHICAGO, ILL.

Make THE ETUDE Your Marketing Place
Elite Advertisers Open the Doors to Real Opportunities

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE—Guitars violin cheap. Modulo, 454 W. 21st Street, New York.
SOLD VIOLINISTS—Genuine old Jean Baptiste Vuillaume violin. Guarantee by Hills of London. Cheap at three thousand dollars—owner incapacitated. N. S. care of Zetzer.

ANNOUNCEMENTS

CLASSICAL PIANISTS and Students—Learn to play Chopin, Debussy, Liszt, Paderewski, Schumann, Tchaikovsky, etc. Ultra Modern Styles without affecting your classical technique. Be able to entertain friends with popular music. Write: The Vocal Studio, 1515 15th St., New York City.

CORRESPONDENCE SAVING COURSE—Small Monthly Payment.
Dr. Wooler, 100 Pine Court, Lakeland, Fla.

HARMONY BY CORRESPONDENCE—Clear, simple, thorough.
Edmund Severn, 1963 Franklin St., Melrose, Mass.

TUNE YOUR OWN PIANO—Simplified instruction book and necessary tools, complete for \$4.95. Ed. M. Ross, Main St., New York City.

MUSIC ARRANGED, copied, harmonized. Prof. Chianfroco, Rome, N. Y.

MUSIC COMPOSED to song lyrics. Reasonable rates. Satisfaction guaranteed or money refunded. S. W. 742 Fairview Avenue, Lincoln, Nebraska.

MELODIES COMPOSED, arranged, orchestrated. Zygmunt Kondratowski, Walker Hill, New London, Conn.

INCREASE YOUR INCOME!
Write for particulars—
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILADELPHIA, PA.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883
"Music for Everybody"

VOLUME LII, No. 9

SEPTEMBER, 1934

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, Editor
Dr. Edward Ellsworth Hipshar, Associate Editor
Robert Bralor
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Carter
Dr. Hollis F. Dens
William Ames Fisher
Dr. Henry S. Fox
Karl W. Gehrken
Elizabeth A. Goss
Mabelle Gless
Walter J. Grobel

Rob Roy Peery, Music Critic
William M. Felton, Editor of Music Section of The Etude

CONTENTS

World of Music	505
Elite Historical Musical Portrait Series	506
Editorials	507
What Geography Has to do with Rhythm	508
The Game of Musicians	509
Making a Plan	510
Teaching Accords	511
Maurice Ravel	512
Passing Notes	513
Deethoven, the Humorist	514
Krieger and the Prodigy	515
Records and Radio	516
Beethoven and the Radio	517
What Makes a Good Touch	518
New Music for Ancient Players	519
Ballet and "Chorus"	520
Practicing Difficult Passages	521
Band and Orchestra Department	522
A Discussion of Cello	523
Music Extension Study Course	524
Teachers' Round Table	525
The Story of Dido	526
Personal Help in Study	527
Make Practice Worth While	528
Shrager's Etude	529
The Song and its Interpretation	530
The Resources of Expression	531
Organist's Etude	532
On Modulation	533
Getting Best Results from a Choir	534
Organ Questions Answered	535
Musical Culture for Children	536
Violinist's Etude	537
Thirty-six Years of Violoncello Solitude	538
Bad Habits in Bowing	539
Helps for Young Violinists	540
Violin Questions Answered	541
Voice Questions Answered	542
Bridge Struggle for Girls	543
Alabama's Share in Dixie	544
Cumulative Reviews	545
Musical Books Received	546
Debut Plan	547
Letters from Etude Friends	548
The Value of Smiles	549
Junior Etude	550

MUSIC

Fascinating Pieces for the Musical Home	
Bonus Note	525
Solo-songs	526
Value of Piano	527
Secrets of the Attic	528
Music for the Children	529
Russian Dance	530

Master Works	
Three Variations	531

Outstanding Vocal and Instrumental Solos	
Calling You (Vocal)	532
June Luna (Organ)	533
Three Movements from "Mistral" (Violin)	534
Chorus in C (Four Hands)	535
The Message of the Violets (Four Hands)	536

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

Musical Books Received	546
------------------------	-----

REDUCED PRICES!

"LAST CHANCE" CLUB
OFFERS OF
LEADING MAGAZINES

Save Money! Order Now!

THE ETUDE	\$2.00	Both	\$2.25
MICALL'S	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
PICTORIAL REVIEW	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
WOMAN'S HOME COM-	\$2.00	Both	\$2.25
PANION	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
WOMAN'S WORLD	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
BETTER HOMES AND	\$2.00	Both	\$2.25
GARDENS	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
PATRIOT	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
OPEN ROAD (2 YEARS)	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
AMERICAN GIRL	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
AMERICAN BOY	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
PARENTS' MAGAZINE	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
LIBERTY (Weekly)	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
THE INSTRUCTOR	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
COLLIER'S WEEKLY	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
NATURE MAGAZINE	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
CRITIC LIFE	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
CONSERVATION	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
HOMEKEEPING	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
MUSICAL MAGAZINE	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
BETTER HOMES AND	\$2.00	Both	\$2.25
GARDENS	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25
THE ETUDE	\$2.00	Both	\$2.25
MICALL'S	\$2.00	Both	\$2.25
PANION	\$2.00	Both	\$2.25
Regular price	\$2.00	Both	\$2.25

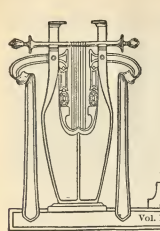
Subscriptions may be made on or
regular. Prices do NOT include
postage or foreign postage.

THE ETUDE

Music Magazine

1712 CHESTNUT ST. PHILA. PA.

THE ETUDE



THE ETUDE Music Magazine

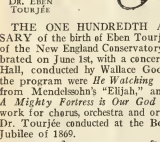
Copyright, 1934, by Theodore Presser Co., Inc. U. S. A. and Great Britain
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor: JAMES FRANCIS COOKE
Published by: THEODORE PRESSER CO., 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.
Associate Editor: EDWARD ELLSWORTH HIPSHAR

Vol. LII, No. 9
PRINTED IN THE UNITED STATES OF AMERICA
SEPTEMBER, 1934

THE WORLD OF MUSIC

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



THE ONE HUNDRETH ANNIVERSARY of the birth of Eken Tourjoe, founder of the New Congress Musical, was celebrated on June 1st, with a concert in Jordan Hall, conducted by Wallace Goodrich. On the program were *He Waking over Israel*, from Mendelssohn's *Eljah and Nikola*; *A Mighty Fortress is Our God* (a festival work for chorus, orchestra and organ) which Dr. Tourjoe conducted at the Boston piece Jubilee of 1869.

VIRGINIA COMPOSERS' WORKS filled a program of the Virginia State Choral Festival held from April 26th to 28th, at Charlottesville.

FRIEDRICH SMETANA is to have his memory honored by a monument to be placed on the fifth anniversary of his death, in front of the National Theater of Prague, the Czechoslovak capital.

THREE THOUSAND SINGERS, from forty-eight churches of the East and Middle West, participated in the Talbott Festival, held on June 7th, 8th and 9th, at the Westminster Church School of Princeton, New Jersey.

A BUSINESS MEN'S ORCHESTRA of Chicago, with one hundred members (all amateurs), gave a concert on May 23rd, at Orchestra Hall, with Clarence Evans conducting. The "Symphony in E minor, No. 5" of Tchaikovsky was the chief orchestral offering; and Margery Maxwell was soloist. And did someone say the American business man does not care for music?

GUNTHER RAMIN, organist of the Thomaskirche of Leipzig, enlisted in musical history by the long service of Johann Sebastian Bach, and himself one of Germany's leading concert organists, will tour America from September 28th till November 16th.

DANIEL GREGORY MASON was honored, on the evening of May 10th, when a program of his compositions was given at the Casa Italiana (Italian House) of Columbia University, New York, in recognition of the twenty-fifth anniversary of his appointment to the faculty of this eminent school.

GEORGES BARRERE, the eminent flutist and teacher, received on May 27th the Cross of a Chevalier of the Legion of Honor, which was presented by Comte Charles de Ferry, Consul-General in New York, in the name of the French Government. This presentation was a feature of a ceremonial banquet, given by Mr. Barrere's friends at the Hotel Lafayette; at which Dr. Walter Damrosch, who brought this famous artist to America in 1905, as first flutist of the New York Symphony Orchestra, was the principal speaker.

JOSEPH SCHUBERT, one of the only two known surviving relatives of Franz Schubert, died lately in a Village of Czechoslovakia. The last one of this family remaining is leader of an orchestra in the Argentine Republic.

SIR HENRY WOOD was the conductor for the first two weeks of the Hollywood Bowl concerts, which opened on July tenth.

THE SECOND HIGH SCHOOL MUSIC FESTIVAL of the Philadelphia area was held on May 28th at Temple University, under the leadership of Minerva M. Bennett, Director of Music in the Teachers College of Temple University and Dr. Francis Elliott Clark, eminent worker for musical education in America and founder of the National Supervisors Conference. The movement has proven a great stimulant for the development of solo and small ensemble singing in the day school, as was shown by a Male Quartet from a leading where work registered easily in the professional class.

AUSTRIAN COPYRIGHTS of music have been extended from thirty to fifty years after the death of the composer.

GUSTAV HOLST, celebrated English composer, died May 25th, in London. Born in Cheltenham, England, September 21, 1874, of trained Swedish origin, he was educated at the Royal College of Music, and early attracted notice as a composer, conductor and teacher. Among many successful works from a rapidly increasing list, his "Perfect Day," composed by Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Joki, of Vienna; and Viktor Ullmann, of Prague.

DUSOLINI GIANNINI was on the occasion of a rapidly increasing list, his "Perfect Day," composed by Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Joki, of Vienna; and Viktor Ullmann, of Prague.

THE WOMAN'S SYMPHONY ORCHESTRA of Chicago, with Ella Suderstrom conducting, gave two concerts daily, from June 7th to June 13th, as a feature of the opening of the Ford Gardens of the Century of Progress Exposition.

WILLIAM ANDREWS CLARK, Jr., lover and patron of music, died at Salmon Lake, Montana, on June 14, at the age of fifty-seven. He had received about three million dollars to the support of the Los Angeles Symphony Orchestra, of which he was the founder and patron, and for the first time in philanthropy while living were more than twice the value of his estate at passing; though his will included a bequest of more than five million dollars to the University of California, in the nature of his residence, library, observatory, rare books and other treasures.

THE NATIONAL FINNISH ORCHESTRA, under George Schneewitt conducting, recently gave three concerts in London, with programs by Sibelius occupying places of honor.

MAURICE RAVEL has been appointed successor of the Fontainebleau School of Music, to succeed Charles Marie Widor, who has retired. Also Robert Casadesu has become head of the piano department, since M. Isidor Philipp's retirement.

THE FAMOUS CONCERTGEBOUW (orchestra) of Amsterdam, Holland, will have Boulogne-Walter, Willem Mengelberg, as conductor, and Edouard van Beinum as its conductor for the coming season. Hermann Scherchen will appear as soloist in a feature of a ceremonial banquet, given by Mr. Barrere's friends at the Hotel Lafayette; at which Dr. Walter Damrosch, who brought this famous artist to America in 1905, as first flutist of the New York Symphony Orchestra, was the principal speaker.

JOSEPH SCHUBERT, one of the only two known surviving relatives of Franz Schubert, died lately in a Village of Czechoslovakia. The last one of this family remaining is leader of an orchestra in the Argentine Republic.

SIR HENRY WOOD was the conductor for the first two weeks of the Hollywood Bowl concerts, which opened on July tenth.

THE SECOND HIGH SCHOOL MUSIC FESTIVAL of the Philadelphia area was held on May 28th at Temple University, under the leadership of Minerva M. Bennett, Director of Music in the Teachers College of Temple University and Dr. Francis Elliott Clark, eminent worker for musical education in America and founder of the National Supervisors Conference. The movement has proven a great stimulant for the development of solo and small ensemble singing in the day school, as was shown by a Male Quartet from a leading where work registered easily in the professional class.

AUSTRIAN COPYRIGHTS of music have been extended from thirty to fifty years after the death of the composer.

GUSTAV HOLST, celebrated English composer, died May 25th, in London. Born in Cheltenham, England, September 21, 1874, of trained Swedish origin, he was educated at the Royal College of Music, and early attracted notice as a composer, conductor and teacher. Among many successful works from a rapidly increasing list, his "Perfect Day," composed by Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Joki, of Vienna; and Viktor Ullmann, of Prague.

DUSOLINI GIANNINI was on the occasion of a rapidly increasing list, his "Perfect Day," composed by Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Joki, of Vienna; and Viktor Ullmann, of Prague.

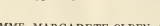
THE WOMAN'S SYMPHONY ORCHESTRA of Chicago, with Ella Suderstrom conducting, gave two concerts daily, from June 7th to June 13th, as a feature of the opening of the Ford Gardens of the Century of Progress Exposition.

WILLIAM ANDREWS CLARK, Jr., lover and patron of music, died at Salmon Lake, Montana, on June 14, at the age of fifty-seven. He had received about three million dollars to the support of the Los Angeles Symphony Orchestra, of which he was the founder and patron, and for the first time in philanthropy while living were more than twice the value of his estate at passing; though his will included a bequest of more than five million dollars to the University of California, in the nature of his residence, library, observatory, rare books and other treasures.

THE NATIONAL FINNISH ORCHESTRA, under George Schneewitt conducting, recently gave three concerts in London, with programs by Sibelius occupying places of honor.

MAURICE RAVEL has been appointed successor of the Fontainebleau School of Music, to succeed Charles Marie Widor, who has retired. Also Robert Casadesu has become head of the piano department, since M. Isidor Philipp's retirement.

THE FAMOUS CONCERTGEBOUW (orchestra) of Amsterdam, Holland, will have Boulogne-Walter, Willem Mengelberg, as conductor, and Edouard van Beinum as its conductor for the coming season. Hermann Scherchen will appear as soloist in a feature of a ceremonial banquet, given by Mr. Barrere's friends at the Hotel Lafayette; at which Dr. Walter Damrosch, who brought this famous artist to America in 1905, as first flutist of the New York Symphony Orchestra, was the principal speaker.



THE SECOND HIGH SCHOOL MUSIC FESTIVAL of the Philadelphia area was held on May 28th at Temple University, under the leadership of Minerva M. Bennett, Director of Music in the Teachers College of Temple University and Dr. Francis Elliott Clark, eminent worker for musical education in America and founder of the National Supervisors Conference. The movement has proven a great stimulant for the development of solo and small ensemble singing in the day school, as was shown by a Male Quartet from a leading where work registered easily in the professional class.

AUSTRIAN COPYRIGHTS of music have been extended from thirty to fifty years after the death of the composer.

GUSTAV HOLST, celebrated English composer, died May 25th, in London. Born in Cheltenham, England, September 21, 1874, of trained Swedish origin, he was educated at the Royal College of Music, and early attracted notice as a composer, conductor and teacher. Among many successful works from a rapidly increasing list, his "Perfect Day," composed by Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Joki, of Vienna; and Viktor Ullmann, of Prague.

DUSOLINI GIANNINI was on the occasion of a rapidly increasing list, his "Perfect Day," composed by Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Joki, of Vienna; and Viktor Ullmann, of Prague.

THE WOMAN'S SYMPHONY ORCHESTRA of Chicago, with Ella Suderstrom conducting, gave two concerts daily, from June 7th to June 13th, as a feature of the opening of the Ford Gardens of the Century of Progress Exposition.

WILLIAM ANDREWS CLARK, Jr., lover and patron of music, died at Salmon Lake, Montana, on June 14, at the age of fifty-seven. He had received about three million dollars to the support of the Los Angeles Symphony Orchestra, of which he was the founder and patron, and for the first time in philanthropy while living were more than twice the value of his estate at passing; though his will included a bequest of more than five million dollars to the University of California, in the nature of his residence, library, observatory, rare books and other treasures.

THE NATIONAL FINNISH ORCHESTRA, under George Schneewitt conducting, recently gave three concerts in London, with programs by Sibelius occupying places of honor.

MAURICE RAVEL has been appointed successor of the Fontainebleau School of Music, to succeed Charles Marie Widor, who has retired. Also Robert Casadesu has become head of the piano department, since M. Isidor Philipp's retirement.

THE FAMOUS CONCERTGEBOUW (orchestra) of Amsterdam, Holland, will have Boulogne-Walter, Willem Mengelberg, as conductor, and Edouard van Beinum as its conductor for the coming season. Hermann Scherchen will appear as soloist in a feature of a ceremonial banquet, given by Mr. Barrere's friends at the Hotel Lafayette; at which Dr. Walter Damrosch, who brought this famous artist to America in 1905, as first flutist of the New York Symphony Orchestra, was the principal speaker.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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

This series will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever before been issued. Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.

FREDERIK HOLMBERG—Swedish, born 1752. Composer, violinist, pianist, and conductor. One of the great masters of the violin. His works are of the highest quality. Born in Stockholm, Sweden.

GEORGE AUGUSTUS HOOKER—English, born 1827. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ELIAS HOOK—Danish, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in Copenhagen, Denmark.

JAMES HOOK—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ROBERT HOPE-JONES—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

HELEN HOPE-JONES—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

EDWARD IEROME HOPKINS—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

EDWARD JOHN HOPKINS—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

HARRY PATTERSON HOPKINS—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

FRANCIS HOPKINSON—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JOHN HOPPER—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

STUART BLISS HOPPIN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

CANILLO HORN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

CHARLES EDWARD HORN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

CHRISTIAN F. EMIL HORNER—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ANTON HORNER—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ROBERT VON NORE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

VLADIMIR HOROWITZ—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

WILLIAM HOBLEY—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

EDWARD HOBMAN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

SEZA HORVATH—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

KURT NOBEL—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ELMER SIMUEL NOS—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

LUCIUS NOSMER—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

HENRY NOTZ—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

MAE EBBY NOTZ—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JUDSON HOWSE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ROSALIE HOUSMAN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JOHN TASKER HOWARD—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

KATHLEEN HOWARD—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JAMES HAMILTON HOWE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

WALTER HOWE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

DOROTHY HOWELL—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

GUSTAV HUBENDEAU—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

BRONISLAW HUBER—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

LEWIS JAMES HOWELL—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ALBERT N. HOKIE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

WILLIAM HOBLEY—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

EDWARD HOBMAN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

SEZA HORVATH—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

KURT NOBEL—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ELMER SIMUEL NOS—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

LUCIUS NOSMER—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

HENRY NOTZ—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

MAE EBBY NOTZ—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JUDSON HOWSE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

ROSALIE HOUSMAN—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JOHN TASKER HOWARD—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

KATHLEEN HOWARD—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

JAMES HAMILTON HOWE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

WALTER HOWE—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

DOROTHY HOWELL—English, born 1805. Composer, pianist, and conductor. One of the great masters of the piano. His works are of the highest quality. Born in London, England.

Twenty-Three Cents a Lesson

WHEN YOU GO to the British Museum, your guide probably will take you to the Gold Room where stand one of the rarest objects in the world. It is an indescribably exquisite vase of dark blue glass adorned with figures cut in cameo style in an outer layer of opaque white glass. The vast skill of the makers of this ancient Roman relic—found, during the Pontificate of Urban VIII (1623-44), in a marble sarcophagus—is immediately apparent to the amateur museum visitor. The remarkable thing about the vase (now known as the Portland Vase, because it was once owned by the Portland family), is that, so far as is known, it is the finest specimen of its kind in the world. Its value is so great that, if it were placed upon the market, its price would be fabulous.

This Portland Vase is one of the best illustrations of the law of supply and demand. A carpet tack is very cheap, for instance, because there are millions of the identical thing obtainable.

In the workings of supply and demand there is a great lesson for the teacher of music. The teacher's lessons are really a part of himself. Because of this he is entitled to be paid in proportion to what may be the value of his acquisitions. The lessons are not as valuable as he is, but rather as valuable as the public thinks he is. That is an important point. The public buys the teacher's teaching ability, plus his reputation. The Portland Vase, for instance, in addition to its intrinsic beauty, has gained immense reputation through the millions who have admired it. If a similar work of art were to be discovered today, it would probably take many years before it could acquire a value comparable with that of the Portland Vase.

In the excellent and comprehensive new biography, "Paderevski"—The Story of a Great Immortal—by Charles Phillips (The MacMillan Company), the great pianist is quoted as saying to the New York Music Teacher's Association:

"My pianistic wisdom was available in Warsaw, to private pupils, at the handsome rate of twenty-three cents an hour." This of course was a price very remote from the real value of his services. In the period of his inspired youth, he must have been a remarkable teacher. Like Liszt and Rubinstein, Paderevski has made a place for himself as one of the very greatest pianists of history. In addition to this, his distinctive personality is so extraordinary, his activity so vast, his mentality so forceful, and his handling of affairs, as Fate has confronted him with them, so noteworthy, that he has become one of the great figures of history. Thus, there is only one Paderevski, and there will be but one Paderevski in history; just as there will be only one Josef Hofmann, one Rachmaninoff, one Gublerwitsch, one Bauer, one Grainger, one Gieseking, one Turbi.

As the supply becomes more and more limited, the services of an individual become more and more valuable. If a student, who studied with Paderevski at twenty-three cents a lesson, had had the advantage of studying with him later in life, when he had accumulated greater life experience, he would have been fortunate if he had secured his instruction at one hundred times that amount. However, plus Paderevski's great reputation (if

Paderevski were teaching), we would not feel it an exaggeration if we were to say that one thousand times the amount would prove a good investment—entirely from the business standpoint.

What? Two hundred and thirty dollars a lesson? Surely no teacher can give that much instruction in an hour? Certainly not. There is, however, a publicity value in studying with a great master, such as Hofmann, Zimbalist, Sembrich, or other artists of renowned careers, which is entirely apart from the value of the instruction received.

This publicity value is of unquestioned business importance to the student, as a professional asset. When Leopold Auer charged sixty dollars a lesson, no worthy student who paid that amount made an ill-advised investment. We assume, of course, in this connection, that all students are primarily inspired with the ambition to attain the highest artistic perfection.

There is another great lesson in Mr. Paderevski's humble fee at the Warsaw. The teacher who has the good sense to adjust his fees to the times and the conditions under which he is obliged to work, should realize that, with the changes that come to all who labor hard and intelligently, his income in the future may be greatly multiplied. The main thing is not to look down on what you are doing, or the amount you are receiving, but to endeavor to give the same kind of lesson you would expect to give if you were receiving ten times that amount.

Once when we were visiting Louis Lombard in his fabulously magnificent palace at Lugano, the brilliant French-American musician pointed to a stone wall in the garden and said, "That is the most valuable thing we have. It was made by Benito Mussolini, with his own hands, when he was a stone mason."

When Mussolini was making that wall, he was making the wall that he had at the moment was, undoubtedly, to make the best wall he had at the moment. Never be ashamed of your work, no matter how humble it may be. Dvorka was not, when he played in café orchestras.

Richard Wagner, when he was a young man in Paris, spent considerable time in the making of arrangements of trite compositions. Even a manuscript copy of one of those works, in Wagner's own handwriting, would today bring a fancy figure at any antiquarian shop. But while Wagner was working as a hack, he never lost his ideals. Do not be ashamed of any work you may be temporarily obliged to do. Be ashamed only when it is not done up to your very best capabilities. If manuscripts would now be worth no more than wrapping paper.

Ideals, and ideals only, combined with energy and practical knowledge, are the basis of artistic creation. This, then, is the inspiration of the Portland Vase—to strive to make your work so fine and so individual that it cannot help commanding the attention and the enthusiastic approval of as many people as possible. Until you have this ideal continually before you, have not made the first step toward real progress.



THE PORTLAND VASE

THE ADVENT OF THE PIANO

NO ONE KNOWS exactly when the piano (originally the *fortepiano* and then the *pianoforte*) was invented. Credit was given to Bartolomeo Cristofori of Florence (1665-1731); but instruments called piano *e forte* (soft and loud) were recorded as early as 1598. Of the two examples of Cristofori's work, which seemed to be a vast improvement upon any existing instruments we may have for comparison, one is dated 1720 (Metropolitan Museum, New York) and the other is dated 1726 (Collection Kraus, Florence). The piano, in the modern sense of the word, is therefore only a little more than two centuries old. The violin, as an instrument, is older, of course, since the Golden Age of the violin makers of Cremona may be said to date from Andrea Amati (b. 1520) to Onobono Stradivari (d. 1742).

When the little old instrument now in the Metropolitan Museum was made, Benjamin Franklin, who was to show an interest in the music of his country, was already fourteen years old. One hundred years had passed since New York had been settled by the Dutch West India Company, and it had become a flourishing English colony. In Europe, Bach and Handel were both thirty-five years of age, but the world was to wait twelve years for the coming of Haydn and thirty-six years for the coming of Mozart.

It is unthinkable that anything will ever take its place. It is a string instrument played percussively and capable of an infinite variety of tones and gradations of tone, and of which practically ninety per cent of modern musical cultural advance has crystallized. The violin, for instance, is an instrument of infinite charm and importance as a solo instrument and as a member or leader of the orchestral groups, great and small. It, however, the piano, success removed as a background for violin literature, it is interesting to contemplate what would remain. The piano is obviously the universal instrument, and its advent has affected immensely the entire course of musical history.

ENJOY YOURSELF

SOME Samuel Butler wrote: "All of the animals, excepting man, know that the principal business of life is to enjoy it."

Whether this quotation comes from the Samuel Butler (1613-1680) who wrote the comical *Hudibras*, or whether it was the Samuel Butler (1835-1902), author of the magnificent "Way of All Flesh," makes very little difference; the thought is well aimed and penetrates.

So many, many people could have a "grand" time, and give others a rich measure of beneficent amusement, if they only would rid themselves of the pestiferous idea that life is such a sombre and serious episode that one should be more or less ashamed if one seeks enjoyment, even in the manner in which the Almighty intended that we should seek it.

We have often noted that those who are most successful are those who take the most pleasure in their work. We might safely say that we have never known a successful performer, composer or teacher who did not find more fun in his music than in anything else. Only the musician knows the exquisite satisfaction that comes from soul expression, as the fingers pour forth their interpretation of some precious masterpiece or explore the interesting intricacies of some new work. It is the fun of it that paves the way to musical advancement.

Years ago we came to know the pianist, Reisenmair. He had been a Liszt pupil and in his early years had enjoyed great prestige, largely because of his giant technique and huge repertoire. He had played "everywhere" in the world where a pianistic audience could be found. Later in life he permitted his work to become perfunctory and admitted to us that he had come to detest playing of any kind. The consequence was that instead of finishing his career with undiminished fame, as did his master Liszt, interested to the very end in the best in life, his musical light flickered out and is now all but forgotten. He had lost the art of enjoying himself.

Each man after his own way knows what he likes to do best; and, if it does no injury to others, that thing is his legitimate avenue of pleasure.

CHEMISTRY AND MUSIC

THE ETUDE has frequently called attention to the fact that many of the greatest men in all professions have also had fine musical training.

Among the great Russians who have been famous in music and in other callings, the name of Alexander P. Borodin is outstanding. His "Prince Igor," upon which he worked twenty years, is one of the greatest of the Russian operas. It was necessary for his friends, Rimsky-Korsakoff and Glazunoff, to finish the score after his death.

To Borodin, who was one of the outstanding chemists of his age and the author of a small library of books on chemistry, music represented a vital phrase of his life, wholly different from his regular professional calling. He found in music something which restored and refreshed his soul after his exhaustive labors in the laboratory. In 1876 he wrote to a friend, "When I am so ill I must sit at home, and can do nothing important, my head splitting, my eyes filled with tears so that every moment I must take out my handkerchief, then I compose music." At another time he wrote, "I must point out that I am a composer looking for something unknown. I am almost ashamed to confess to my composing activity. Others have the composition of music . . . the goal of their lives. For me, it is only rest, fun which takes time from my serious business as a professor. I am absorbed in my affairs, my science, my academy and my students. Men and women students are dear to me."

Some of the men in these days are finding solace and comfort in music, not to be secured through any other means.

WILL MUSICAL GRAFT END

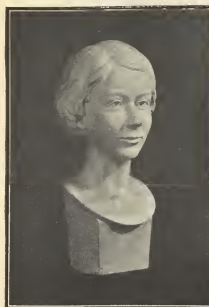
A NOTICE circulated by Mr. John G. Paine, energetic and conscientious Chairman of the Board of the Music Publishers' Protective Association, makes interesting reading. The musical public is generally familiar with the methods used by certain popular publishers to "plug" songs and "numbers" as they are called. In other words, songs have been forced upon the public because their publishers had enough confidence in them to bribe all kinds of people into singing or playing these compositions in public or over the radio. The publisher with the most money or the most nerve had his wares exposed to public attention the most frequently, regardless of their merit. That is, many of the publishers entered into a kind of "racket" through which other publishers and other musicians were compelled to suffer by neglect. Mr. Paine writes:

"Orchestra leaders, musicians, singers and other performers will no longer receive compensation from music publishers for the performance of their numbers."

"This was the unanimous decision of popular music publisher executives at a special meeting held today. Following the meeting a pledge was signed to the effect that the publishers would no longer furnish special arrangements or 'pay, give, furnish, bestow, directly or indirectly, or in any other manner present to any performer, singer, musician, arranger, or orchestra leader, employed by another, or to their agents or representatives, any sum of money, gift, bonus, refund, cut-ins, rebate, royalty, service, favor, or any other thing or act of value in order to induce such person to sing, play or perform, or to have sung, played or performed any works copyrighted or owned by us, directly, or indirectly."

To enforce this pledge the publishers appointed Mr. John G. Paine, Chairman of the Board of the Music Publishers' Protective Association, to receive and investigate all complaints and to appoint an ex-judge of the Supreme Court to decide on the guilt of the alleged violator. If the accused is found guilty he must pay \$1,000 for the first offense, and \$2,000 for each additional violation. One third of this fine will go to the person or persons furnishing the information, and the remainder for administration costs."

THE ETUDE



DR. ROBINSON'S BUST OF HIS DAUGHTER, PATRICIA

EDITORIAL NOTE—Dr. Robinson was born in Brooklyn, New York, October 16, 1883. After graduation from the College of the City of New York (A.B.), he secured, in 1905, the degree of A.M. at New York University and that of Ph.D. in 1907. He commenced his career as a teacher in the Public School system of New York City, but was recalled within a year to The City College, where he successively served in every academic grade or rank. He organized and directed the division of Vocational Subjects and Civic Administration of the College, which commanded wide attention among educators. Later he became Professor of Economics and Dean of the School of Business. He served as a lecturer on Economic Theory in the Graduate School of New York University. Thereafter, he became the recipient of many distinctions in the field of education and economics, for his scholarly attainments. In 1927 he became President of the College of the City of New York, where he introduced many educational measures which have brought new renown to this institution, with its vast student body and its unusually high academic standards.

Dr. Robinson is an extraordinary example of the theories he has advocated. There are few men with a well rounded aspect of life and living comparable with that of Dr. Robinson. In addition to his brilliant success in the field of education, he is known as a highly gifted speaker in demand for banquets, civic and cultural gatherings, and university functions. He has made addresses on different occasions, in several of the foreign languages (German, French, Italian, Spanish, Norwegian). He has won a reputation as an etcher (in this learned in his spare time one summer) and as a sculptor. Realizing the importance of music, he taught himself (at the age of forty-four) to play the violin and to play it effectively, though he makes no pretense of professional skill. By persistence and intense concentration, in sixty days he secured a surprising grasp of the instrument. He is the author of several works, including his well known "Effective Public Speaking."

Music, at City College, is a very important factor in the curriculum, although there is no course in the practical instruction of any instrument. There are three symphony orchestras regularly in the active study of scores ancient and modern, an excellent band, and a drum corps. The students get college credit for this ensemble work.

Music Study for Adults

An Illuminating Conference Secured Expressly for THE ETUDE with the Noted Educator

DR. FREDERICK B. ROBINSON

PRESIDENT OF THE COLLEGE OF THE CITY OF NEW YORK (THE LARGEST EDUCATIONAL INSTITUTION IN THE WORLD, WITH A STUDENT BODY OF FORTY THOUSAND MEMBERS)

Regular students, looking forward to an A.B. degree, are all required to take a course in musical history and appreciation. At the beautiful Skinner organ in the really magnificent great hall, seating twenty-five hundred, regular recitals are given by the head of the music department, the famous organist, Dr. Charles Henshaw. At the fine Adolph Lewisohn Stadium, symphonic concerts have been given by the Philharmonic Orchestra, during the summer months, since 1921. Among the famous conductors have been Stravinsky, Van Hoogstraaten, Mengelberg and Hadley. Dr. Robinson's interest in this work is indicated by the fact that he wrote the broadcasting notes for the symphonic compositions of the initial series of concerts for students, held in the great hall of the college and in Carnegie Hall. This is believed to have been the first work of this kind

ever done in connection with a symphony orchestra.

Why Brain Stenilize? WHILE COMMENTING on the capacity of adults to take up new activities, Dr. Robinson said: "When two years from the century mark, Titian (1477-1576) painted the 'Battle of Lepanto.' Michelangelo (1475-1564) at eighty-nine was producing masterpieces that shamed his younger contemporaries. Verdi (1813-1901) wrote a notable 'Te Deum' when he was eighty-five. Tennyson (1809-1892) gave us his immortal 'Crossing the Bar' at eighty-three. At the same age Cato started to study Greek and Plutarch started the study of Latin at the same period of his youth. Yet, we hear almost daily, from juveniles of forty or fifty or sixty, the stereotyped remark, 'I am too old to do that.'

"Not that there are not octogenarians

and nonagenarians in spirit who have never seen more than twenty to thirty summers. We have a continual parade of forlorn men and women who, through their own stupid attitude toward life, have permitted themselves to become mentally aged in their youth. Perhaps the educators themselves are partly responsible for this condition. Up to a very recent period, education was looked upon by thousands in America as a kind of scholastic contraption that was to be merely a preparation for life. In truth, life itself is a continuous repetition of educational experiences; it is really a glorified school, bringing either tragic melodrama of deadening dullness, or a continuously thrilling pageant of delightful days. This is the distinctive conception which motivates the modern art of learning."

"In other words, our whole conception of education at The City College is that it has direction, but no beginning or ending. Age does not figure in my philosophy of education. There are other matters vastly more important than mere years. Until the physical processes of deterioration break down the body and mind, so that study becomes impossible, education never should stop. The unfortunate individual who ceases to continue studying any of the scores of interesting subjects that are always inviting those who have the will and the energy to study, is doomed to a kind of boredom which carries its own penalties. Money, position, family never can make up for the ennui which results from intellectual stagnation; joy in life is best sustained by the unselfish pursuit of new interests."

"THE IMAGINARY barriers which, to some, build because they persuade themselves that they are too old for study, are really amusing. Some few manage to generate sufficient ambition to make a start but become so discouraged after a few steps that they stop. It is natural that progress at the start should be slow. If a man were to carry his arm in a sling for forty years, it naturally would wither. Many people with excellent minds have been carrying them in a sling of indolence for decades. Of course it takes time to bring the brain back into action."

"There seems to be an impression that the child mind is a superior mind and is therefore very much more receptive and plastic than that of the older person. Exhaustive experiments have shown that adult minds, in many instances, will produce, by test, higher averages than those of students in their teens. Thorndike, Dorrland and others have proven this with numerous experiments. Therefore, if you have the ambition to take up a new study, do not let the 'Big, Bad Wolf' of age frighten you."



A SELF PORTRAIT OF DR. ROBINSON IN LOW RELIEF, IN BRONZE



DR. FREDERICK B. ROBINSON

Investing Leisure

"THE WIDELY DISCUSSED 'new leisure' is nothing new to us at The City College; because for years, particularly in our night courses, we have emphasized the possibilities which may come through the profitable employment (let us call it investment) of leisure. Time and again we have demonstrated that age is a negligible factor. For instance, such a case as that of a gentleman with two 'college graduate' daughters, who was graduated with the *A.B. degree cum Laude* and with the golden Phi Beta Kappa key, at the age of sixty, is by no means extraordinary. This man received marks of 95% and 100%, when lazy youngsters were permuting themselves to fail.

Music for Maturity

"MUSIC, AS A STUDY for adults, is so important that it seems somewhat trivial to discuss its possibilities and potentialities in a short conference. Have you ever thought of this phase of music? Music is an art in which the essential element is time. The time element in musical performance requires the mind and the body of the performer to present to the listener a vast number of notes and musical rhythmic patterns in which each note must be delivered to the listening ear at precisely the right split second of time and with the right touch to preserve the requirements of artistic performance. It is something that the juggler who must be required to keep ten balls in the air at once, often moving at terrific speed, and making with them all kinds of fanciful, artistic patterns, according to taste and the canons of art. If the rhythm of one ball were to be disturbed the whole thing would be ruined. If the juggler falls he can go back and try his trick again. The musical performer may never do this. He must be absolutely right the first time. He can take no second chance, or the mood of his interpretation has been destroyed. In sculpture and painting the essential ele-

ment is space. Because the musical performer must paint each note in both time and space, in its exact position, as the 'tone canvas' demands, the closest possible concentration is required, probably more so than any other study.

"The degree of concentration, therefore, demanded by music is such that all other matters are blotted out of the attention for the time being, and the mind is rested and refreshed marvellously. If music did this and nothing else for those who have studied it, the reward would be adequate for all the time, labor and money invested. Countless business and professional people have found this so precious that they would not part with their musical knowledge and ability to play for any price. Because of the temporal (time) element in music, as compared with the spatial (space) element in the graphic and plastic arts, music possesses a singular advantage in our modern life.

"With the incentive which comes through the radio, music study is certain to become more and more widely followed, because only through the practical study of the art can the higher experiences of music be realized. This was my observation in learning the violinello. I had always wanted to play an instrument. My knowledge of music was merely a knowledge of notation, acquired in the somewhat limited public school music course of my childhood. I played a program including the bass staff.

"Once, while at camp in the Adirondacks, the subject of the ability of a man to do what he aspires to do (within certain limits), irrespective of age, was actively discussed by a group of well known persons, including some distinguished musicians. My enthusiastic statement that the adult may often exceed the youth in such an undertaking was challenged. The discussion became acute and I suddenly found that I was placed in a position where, in order to demonstrate my theories, I was



DR. ROBINSON AT WORK AS AN ETCHER

'elected' to study the violinello. I secured a violinello and a method for its study. My first step was to use my knowledge of physics and to indicate on the finger board, by means of pasting pieces of paper to indicate the imaginary frets, the location of the proper divisions that would produce certain tones. Then I learned the fingering carefully and began enthusiastically practicing the exercises. Two months later, in New York, at a gathering of my friends, including musicians, I played a program including the following:

EtiqueMasseten
Tre GiorniPergolesi
LargoHandel
Spring SongMendelssohn

"I had procured a fine violinello, and through it I have had innumerable hours of joy, though I do not pretend to be or have time to become a concert player. Music seems to give to the performer, who is engaged in other business or professions, a kind of mental vacation which is invaluable. Music is an ideal escape from tedium. In our new found 'leisure' something must be done to enable people to provide for this additional time, something better than magazines, delectable movies, useless motor trips, and dance halls. Music may at this period of our governmental development prove of tremendous sociological value.

Going for 'a Ride'

"RECENTLY I was asked to contribute to a publication an article upon the importance of hobbies. The value of the hobby is too great for most people to grasp. A hobby is looked upon by most people as a mere pastime—a kind of play; but it seemed fit to correct this in a measure, by the line of argument to come.

"Play is more than an emotional release; it is a wellspring of live interest which leads to expanded individuality, knowledge, power of critical observation and judgment and improved creative ability, not only in avocations, but also in the vocation which seems so far removed from this play. Let us consider the case of a person who takes up the violin as a source of pleasure. Very soon his ear becomes sensitive to delicate shades of quality in sound; he distinguishes variations in pitch and force; and he is delighted by many remarkable patterns of rhythm of which he was formerly unaware.

His attempts to produce desired tones in pleasing succession on the violin make him better able to detect the tones of other instruments, the full orchestra, and of such things in nature as the calls of birds, the

rustle of leaves, the roar of the waterfall, and the subtle music of woodland streams. A new world of sound is revealed to him. "As he gains technical mastery over his finger board, he appreciates more and more fully the art, not only of Kreisler and Casals, but also of masters of other instruments and of conductors and composers. He becomes an intelligent citizen of the democracy of music. Furthermore, just as his playing leads to new knowledge and superior taste, so the sympathetic understanding of the leaders gives him incentive to improve his own performance.

"One who adopts painting as a hobby sees a greater glory in the setting sun, discovers sweeter curves and more diverse tints in a baby's cheek, beholds the velvet browns in the woods of autumn, and catches the shadows of blue and purple in the foliage of summer. Of course he is led to the galleries and receives the intimate messages of Velasquez, Rembrandt and Franz Hals. He reconstructs their lives and learns something of the manners, customs and even the government of their times.

The Spring of Eternal Youth

"THE RIDING of many hobbies is the best form of continuing education throughout life. It is the preservation of play in maturity; it is a process of constant liberation of the mind and spirit. The intelligence is most free which can go in most directions and be aware of what is happening wherever it goes. Such a mind has broken the shackles of ignorance and incapacity.

"Many hobbies bring one into contact with interesting people and create bonds of sympathy which are pleasant to bear. The hobbies make their possessor a better social being, both in the narrow sense which implies attractiveness of personality, and in the broader implication of cooperative participation in the affairs of the community. The man of many hobbies is usually an entertaining table companion and also a good citizen.

"Of course one may be limited by inferior general intelligence or by such physical handicaps as deformities, color blindness or bad hearing. These limitations narrow the possible range of activity, but each can find some field of amateur endeavor, the exploration of which will be helpful in making the most of such capacities as are possessed.

"A course dinner is to be preferred to a single bowl of oatmeal; a diamond of many facets is more brilliant and colorful than an uncut stone; many hobbies are better than one."

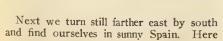
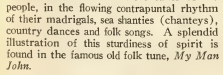
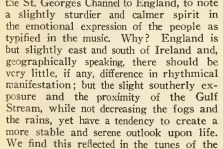
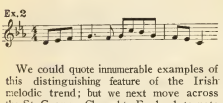
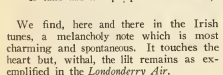
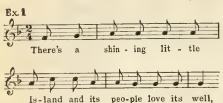
What Geography Has to Do with Rhythm

By ARTHUR OLAF ANDERSEN

ONE OF THE most characteristic marks of identification in music is rhythm. There are other qualities that enter into the matter of musical expression, to classify it as having emanated from a particular source; but all of these marks of definition are largely subservient to and dependent upon the manifest pulsations engendered by the spirit of the inhabitants as influenced by their geographical locations.

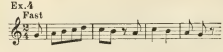
We talk of the lilt of the Irish tunes; in so doing we rarely stop to think of Ireland as situated on a happy-go-lucky "Emerald Isle" with its gray days and its gay days and its consequent buoyancy of feelings and light-heartedness. The gayness is the natural and normal psychological reaction to the grayness, which in turn is the result of latitudinal and longitudinal location. We shall not go into the trade winds, the fogs, the rains, the turn of the Gulf Stream and other matters of the sort that cause the grayness; but we will say that all of these have to do with the characteristic lilt so popular with the Irish composers from the time of the English William Byrd (early 17th century) up to the present.

No finer example of this rhythmical affect can be found than in the old tune, *Wearing of the Green*.



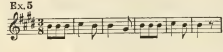
Next we turn still farther east by south and find ourselves in sunny Spain. Here

we discover that a more or less spontaneous rhythmic emotion stirs the host pulsations of the inhabitants. The ardor of the constant sunshine is bound to have its effect upon the people, and this could be no better exemplified than in the monotony of the castanet and tambourine rhythms so characteristic of this land of perpetual sun. A monophonic musical expression, with not much harmonic coloring but a distinctly rhythmic accompaniment, seems to be the satisfying medium of musical display of emotion. No better example of a folk tune could be given in illustrating this point than the following which is sung and danced everywhere in the Iberian Peninsula.



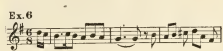
We now wander north by a trifle east and across the Pyrenees into France. Here is discovered a different spirit in the rhythm and a more pronounced definition of chromaticism in the melodic trend, as compared with the straightforward declamation of the Spanish music.

It will be noted also that the inner melody receives much more attention and that, while the monophonic style persists to a certain extent, the polyphonic receives a considerable amount of attention. Furthermore, the harmonic scheme is vastly more colorful, subtle and artistic; while the rhythmic settings are far more diversified, refined and intricate. Note the curious three-measure phrase of the following folk song, as illustrative of this latter point.

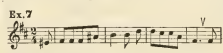


That France is between the really light-hearted rhythms and the heavy, more ponderous accentuations in music is easily disclosed if we but move east by north across the Rhine into Germany. Here we find the melody a more serious, somber nature than elsewhere. The rhythms are more stolid and fixed, in the sense of being set. The melodies of the people are dictionic, the trend of the melody is a mixture of the dictionic and the chromatic. It would seem that, up to a certain point, the farther north one travels the more opulent become the rhythmic variety in the music.

A good example of this variety is found in the folk song, *Auf dem Berge*.



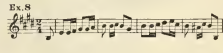
Due north, across the Cattegat, the Skagerrak, or Baltic, brings us to the Scandinavian countries, Norway and Sweden, and we find a naïve, naïveté rhythm along with a melodic contour that is quite dictionic and yet inclined at times to progress in thirds. The following folk song, *Ja Leids Mig Øns Sildig*, gives this characteristic impression.



There will be found a note of sadness permeating the sentiment of the music, and yet there is a feeling of sturdiness and

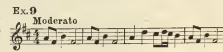
strength in the rhythmic display, denoting that the geographical location has much to do with this phase of the musical expression.

Before we turn eastward and cross the Baltic Sea to Finland, where we find much the same rhythmic accentuation as was displayed in the music of Norway and Sweden, but with less of sadness, as though there were easier and pleasanter in this inland country of forests, mountains and fertile valleys. Note the buoyancy in the following list of folk song.



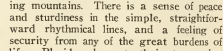
Longitudinally, Russia forms the eastern boundary of that large area including Norway, Sweden, Finland, the Baltic States, Germany, France, Switzerland and other central countries; but latitudinally it is north of some of the Black Sea and Asia Minor.

It would seem that the bitter cold of the Russian winters, the snow and the strong winds of the steppes, have had much to do with the song of this people. Russia is noted for its persistent use of the minor mode and for its languorous, dull, fading, monotonous rhythms. In its music we find a mixture of many qualities which have seeped over the borders from the neighboring countries. We feel the admixture of the Orient and the Occident; and yet, through it all, there is a deep-rooted strain of sadness, persecution, fate and resignation. The folk tunes abound in melodic intervals of fourths and constant motive repetition.



This bit of plaintive melody, *The Song of the Yulpa Boatmen*, evokes a strong mental picture of weariness, suffering, and ceaseless, hopeless toil, so typical of the average folk tune.

We now travel south by west, across Poland, Czechoslovakia and Austria, to the small, mountainous Republic of Switzerland, where we halt to listen to what effect geographical altitude may have upon rhythm. In the folk songs of these "high-landers" is noted a strong tendency towards echo effects in the melody, as though the tones were waited back to the singers from the distant crags and walls of the surrounding mountains. There is a sense of peace and sturdiness in the simple, straightforward rhythmic lines, and a feeling of security from any of the great burdens of the world. Placid and sweet, their tunes ring forth in wholesome, cheerful strains indicative of freedom and contentment. Note the naïveté of the song, *The Mountain Boy*.

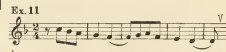


Our "Land of the Free and the Home of the Brave."

The only melodies that are indigenous to America are the Indian chants, which are hardly characteristic of our present civilization and consequently are not expressive of the geographical effects on the present inhabitants. The Negro spirituals and croons are characteristic only of this race and are hardly to be considered as typically American, except as musical by-products of association and influence.

Some of the Stephen C. Foster songs, and a few of the folk melodies prior to and immediately following his period, may be considered as the beginnings of a definite musical folk lore; but we feel inclined to

shine and the consequent longitudinal effect of passion and sentiment. Even though Spain and Italy lie mainly between 40° and 45° longitude, the rhythms manifested in the folk music of these two countries are quite different. The monotonous pulsations of the Spanish accompaniment are absent, and a decisive metrical law is ever present in the folk music. Not only is the variety in rhythm markedly different, but the melodic trend, while gay and light-hearted, is not so monotonous and intimate. The Neapolitan serenade, *O Sole Mio*, is a splendid example of Italian rhythm and characteristic melody.



We now embark on a long ocean voyage from Naples to New York. Arriving in the United States, we are somewhat mystified as to where we can best locate the characteristic rhythm of this New World, situated between 30° and 30° longitude. It would seem that all rhythms and melodic tendencies of the European countries should be located between 30° and 30° latitude. But we find that the matter of time creates a vast difference; and, as America lies between latitudinal points not as yet considered, it is evident that the matter of time has much to do with the matter of rhythm as has longitude.

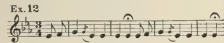
We are sure America can boast as great a variety of climate within its boundaries as does the greater part of Europe, but it is not climate alone which influences the pulsations in the music. The physical geography of a country and its situation into the lives of the inhabitants play a big part in the matter. As an instance, it is interesting to consider three European countries which lie longitudinally parallel with each other—England, France and Poland. When we examine the music of these lands, we find nothing in common between them as regards spontaneity of rhythm or melodic line. All three are unmistakably individual, and as regards these musical characteristics; and consequently it must devolve upon the physical nature of each land to account for the vast differences in these attributes.

Physical geography has a very great deal to do with the comfort or discomfort of people, and this is reflected in the expression of their lives, whether in the thought through the medium of music, painting, sculpture, architecture or literature. Thus all art becomes immediately identifiable with certain land. But this expression of each land has not come without a vast amount of historical background; and it is this tradition that is thus far lacking in our "Land of the Free and the Home of the Brave."

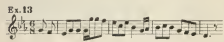
The only melodies that are indigenous to America are the Indian chants, which are hardly characteristic of our present civilization and consequently are not expressive of the geographical effects on the present inhabitants. The Negro spirituals and croons are characteristic only of this race and are hardly to be considered as typically American, except as musical by-products of association and influence. Some of the Stephen C. Foster songs, and a few of the folk melodies prior to and immediately following his period, may be considered as the beginnings of a definite musical folk lore; but we feel inclined to

DR. ROBINSON WITH HIS FAVORITE VIOLONCELLO

believe that the melodies of the lumber jacks, plainmen and cowboys come nearer to being true expressions influenced by geographical surroundings than any others since America was discovered. Take, for instance, the monotonous rhythm of the *Poor Lonesome Cowboy* and its unimaginative melodic line:



In this tune one can sense the loneliness of the range rider's life; the day-in, day-out dreariness, the constant longing for home, friends and personal attention. Then, as the sun sinks in all its splendor behind the mountains, his evening chant, *When the Curtains of Night are Pinned Back*, rings forth on the crisp air in its sentimental pathos as he lingers for his sweet-heart.



Other cowboy songs and lumber jack ditties are very similar in rhythmic design and simplicity of tonal progression to the above tunes, all of which, undoubtedly, are the result of geographical conditions.

We cannot but note the fact that geography has its direct influences upon the various arts of each country. Not alone is the rhythm of music affected by the nature of the landscape, the temperature and the different local forms of nature; but the rhythms in architecture, painting, and the other arts, also find themselves under the spell of nature's elements. Within this consistency of nature, which here would be very little variety in the impulses of life. All music would be monotonous and uninteresting.

SELF-TEST QUESTIONS ON MR. ANDERSEN'S ARTICLE

1. What characterizes the Spanish folk song?
2. What is the expressive content of Scandinavian music?
3. In what way does climate influence Russian music?
4. Of what effects do the mountain singers make use?
5. Why is America not particularly rich in folk songs?

The Game of Musicians

By NATHAN SHAPIRO

The following "Game of Musicians" requires for its enjoyment only a varied knowledge of the lives and works of some of the more well known composers and musicians. It may be played by two or more persons. One of the players leaves the room while those remaining decide upon a musician whose name will have to be guessed. The one who left the room is now recalled and has to ask various questions which will help him discover the name of the musician chosen. The questions must all, however, be answerable only by "yes" or by "no." For example, the questions may be as follows: "Is it a man?" "Is he living?" "Was he a German?" "Did he live in the nineteenth century?" "Did he write any symphonies?" The questioning proceeds thus until the one guessing thinks he knows what name was chosen. Then he announces the name. If, however, because of insufficient information, he guesses incorrectly, he is penalized by not being allowed to guess when it is next his turn.

The game continues thus, everybody being given a chance to guess. There is connected with such a great number of composers, musicians and people in some way connected with music that the game may continue indefinitely.



THE NEW ENGLAND CONSERVATORY OF BOSTON, IN ITS PERIOD AT FRANKLIN SQUARE, FROM 1882 TO 1902

Here is a striking group of pictures of the New England Conservatory of Boston as it appeared in its heyday. It is a reproduction of the famous *Illustrated Weekly*. This shows the famous institution as it appeared when the late Theodore Presner was a student there. The Conservatory was founded in 1867, having its rooms in the old Music Hall Building. The founder, Dr. Eben Tourjée, was one of the distinctive pioneers in American musical education. He was born in 1834 and died in 1891; and he is said to have introduced the class method of musical instruction in America.

As a youth Dr. Tourjée had conducted a music store in Fall River, Massachusetts, but later became an organist at Newport, Rhode Island. In 1859 he visited Europe to inspect conservatory systems. At the same time he had lessons with August Hanft in Berlin. On returning to America he was possessed of but one ideal, and that the founding of a great Conservatory. When the quarters in Music Hall Building had become too cramped, he acquired the old St. James Hotel on Franklin Square, and in the illustration, and converted this into a conservatory building. This served as the headquarters of the institution until 1902, when the very beautiful new building of the famous music school, with which so many celebrated musical personalities have been associated, was erected on Huntington Avenue.

The old building was, in its day, considered a marvel of elegance in musical education. Note the "Boarding House" dining room, the real elevator, the wonderful Music Hall, and the obvious scandal brewing at the foot of the stair in the cut at the upper right hand corner. Also observe that the ethics of advertising did not, at that time, prevent the Conservatory from using a picture of a beautiful public square in front of the building as an asset.

THE ETUDE is constantly devising new ideas and plans for promoting practical music study. In the October issue we shall announce one of the most useful ideas we ever have evolved in this connection.

Making A Fist

By C. M. LITTLEJOHN

OF INESTIMABLE value to the young piano student is the simple clenching of the fist, not only for strengthening the fingers and whole hand but for gaining the proper position of the fingers over the keyboard. This position is discovered by observing the fingers as they are slowly released from a tight grip.

The act of opening and closing both hands slowly and strongly, making the grip as tight as possible when the hand is closed and forcing the fingers to their maximum extension when the hand is opened, constitutes one of the finest of daily exercises. Every muscle of the entire hand is brought into play by this stimulation of a pleased pussycat who "makes dough" by alternately closing his paws and re-opening them with claws stretched to their fullest extent. Muscles and tendons are made more flexible and elastic by this process of daily exercise.

Somewhat similar is the "trigger squeeze" invariably practiced by "crack shots" of the army. This is a daily exercise of the marksman with or without the rifle. It includes a slow closing of the trigger finger into the hand being uniformly tightened by degrees. This so-called "trigger squeeze" makes for greater accuracy inasmuch as it prevents jerkiness and throwing of the aim off the center of the target.

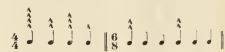
Every marksman, sharpshooter or warrior of the "expert rifleman" badge in the Army is an exponent of the trigger-squeeze and a master of this fundamental principle in army shooting, which has been included as part of every soldier's training and widely adopted outside. It provides training in the control of the "trigger" finger, and in the muscular proficiency of the entire hand.

When the practice of the day is begun, the knobby little fists of the young army are held directly over the keyboard, knuckles up and closed fingers beneath. By slowly undoing the grip, the student, when fingers are just about mid-way toward an extended position, will find that a good, arched hand formation has been achieved, one that should be painstakingly retained during practice hours.

Teaching Accents

By GLADYS M. STEIN

WHEN young pupils have difficulty in understanding the differences in accents the teacher should mark the beats of the measures in the following manner:



The note having the most marks over it receives the heaviest accent, and the others are moved accordingly.

A few weeks' drill in this kind of work will do much to improve the pupil's rhythm.

Fussed Up

"Are you positive," demanded counsel, "that the prisoner is the man who stole your violin?"

"Well," answered the witness, "I was until you cross-examined me. Now I'm not sure whether it was a fiddle or a phonograph."

Maurice Ravel

The Man, The Musician, The Critic

Including a personal conference with the master, secured expressly for THE ETUDE, by the eminent French Pianist-Lecturer

MAURICE DUMESNIL

THE ILE-DE-FRANCE stretches at the north of Paris, on a length of about thirty miles between the Seine, the Marne and the Oise. It is notable for the clarity of its skies, the harmony of its horizons, its valleys, rivers and rolling hills. A historian once called it "a garden of flowers and stones." This is perfectly adequate. Tourists love it for the forests, the parks, the old fortresses and historic churches which form its armorial. But it must be loved also for all that the devotion of artists and writers has added to its prestige. And truly, recollections seem to surge with each new mile of the road: Victor Hugo, at Biviers; Gounod, at Saint-Cloud; Debussy, at Saint-Germain; Corot, at the lake of Ville-d'Avray; Zola, at Ménil; Flaubert, at Mantes; Mante-la-Jolie, a name so well deserved, for it is so pretty, built in a nest along the Seine and in old times a border town of France which William the Conqueror, Duke of Normandy, plundered and burned, finding his death in a fall from his horse as he galloped through the flames and the crumbling houses.

Farther on, at Giverny, we can see, intact, the house of Claude Monet, with the enchanted garden and, across the road, the famous pond where he painted his lilies. In other parts, Renoir, Sisley, Millet, Cézanne and Daubigny found their delight. It was there that they enjoyed, along with a simple life, the happiness of painting at a time when the world was at rest and their existence could be devoted entirely to their ideals. Then the Ile-de-France still preserved the original aspects of its unmarred beauty. It was free from intruding industries, from so many factories and their attendant workmen's cottages, which had mushroomed so disastrously around Paris for a score of years. Its pastoral life was still unspoiled. The blossoming trees in which the birds sang freely in the spring, the undulating fields of golden wheat and the songs of the harvesters in summer, the echoes of the hunt-horns through the rusty forests in the autumn, and the icy landscapes of winter; all of these were a pure source of inspiration to artist, painter, poet or musician.

Where Primitiveness Prevails

STILL, WE MUST NOT be pessimistic. Many corners remain untouched; and I know a few, which like oases in the desert, stand a good chance of remaining unspoiled for a long time, because they happen to be remote from main highways and to enjoy the privilege of not counting a railroad station among their official municipalities.

Montfort-l'Amaury is one of these rare little cities. It is indeed a small town, for its population does not reach two thousand inhabitants. Yet it is one of the most delightful places of the Ile-de-France.

You follow, past Versailles, the road to Brittany, you will first pass through Saint-Cyr, famed for its national military school, the West Point of France. After a few miles you will leave the road of Rambouillet on your left, pass through the village of Pontchartrain, after which the lake near New Orleans is named, and reach an avenue of shady trees branching off to the left and toward a church tower on the hill and among the woods. You will feel quite

near Paris still. In fact, you are only twenty-five miles from the capital, and the ride has taken less than one hour. But when you land in the old streets of Montfort, you might well be several hundred miles away. The houses, the cobble stones, the narrow sidewalks, the massive door-

ways, the picturesque pointed roofs, the bulging attics, the elevated gardens, the cloister of Robert the Devil, the ruins of the old chateau where Simon de Montfort was born in 1165, the church famed for its stained glass windows, everything joins and conspires to convey to the impression of a great past which is still preserved and well alive. You can hardly imagine that you are in Brittany! Still it is true. Montfort-l'Amaury, centuries ago, was part of the Duchy of the Duchy and stood as an advanced sentinel in the heart of France. If you happen to arrive here on a certain day of August, you will find the little city celebrating the "Fête" of Anne de Bretagne, you will see the dual coats of arms on the decorations of the streets, and the people wearing typical Breton costumes, hats and bonnets.

The Master of "Belvédère" IT MAY BE also that you will meet a man of short stature, seemingly frail and of slender, almost angular figure, yet obviously full of stannium, with rather prominent nose and brilliant eyes dotting two thin cheeks. You will notice the flexibility of his gestures, his somewhat distant but most courteous attitude, the discreet calm of his clothes: Maurice Ravel. For Ravel, Parisian among Parisians, has made his permanent home in Montfort-l'Amaury and has become its most prominent citizen. There he bought a house shortly after the war, remodelled it, enlarged the garden, and built a "Belvédère" which gave its name to the property.

"Belvédère" is located up a hill and at the curve of the road to Houillon. The site is one of the most admirable of which one could dream. From the terrace in back, are discovered miles and miles of smiling country following the immediate perspective of grey stone, quaint chimneys uttering ribbons of blue smoke, towers and gay gables. On the other side, as the walls marked

contrast, a large estate stretches its green lawns and its venerable trees. "I love this," says Ravel, as he points out, "then, the Ile-de-France, and there—England!" Still, Ravel was born in the south, in the Basque country, which stands on both sides of the Franco-Spanish border.

On the Atlantic side, as Catalonia does on the Mediterranean. The inhabitants may be of French or Spanish nationality; but they are primarily Basques, or Catalans. And in turn, the southern spirit dwells in them. This is why Ravel, most Parisian of composers, is in poetry, a sonnet may contain more beauty than a long, tiresome epic poem. *Prelude of Chopin*, in my mind, means more than all of Brückner's boreal symphonies. It is related that a celebrated musician once said, jokingly, "Ravel is the most perfect of Swiss watchmakers." By which he probably meant that Ravel's music is mounted like a marvelous piece of machinery, like one of those extraordinary time pieces which are regulated at one tenth of a second. This joke is at the same time remarkable praise, for it expresses accurately the perfection of the minutest details which is his own.

Ravel was, at the Maison d'Erard, a student of Charles de Bériot (son of the illustrious violinist) for the piano, and Gabriel Faure for composition. He never aimed, however, at any piano success, being already at that time most involved in his creative work. I remember clearly my first glimpse of him at the Maison d'Erard. It was at one of those monthly auditions which M. de Bériot gave in the small recital hall of the celebrated piano house, for the purpose of getting his pupils accustomed to public playing.

As a young aspirant for admission to the Conservatory, I followed those exercises most assiduously. A special feature of each program was the appearance of a composer presenting several of his piano works. Ravel was one of them. I can never visualize this high stiff collar and Lamartine tie, and the side whiskers which gave him the aspect of an Austrian diplomat. But most of all, I was impressed by the originality, the distinction, the shimmering colors of the *Silva armenica*, the *Menuet antique* and the *Pavane pour un Infante défunt*, which he played on that occasion. One of the characteristics of Ravel's piano music is the clarity and limpidity of its graphic notation. It is most perfectly and completely written out. All the magic tones are there in black and white, none of their details. An adequate interpretation should therefore be an easy matter, for one endowed with a capable technique and following the text scrupulously. But,

One of the characteristics of Ravel's piano music is the clarity and limpidity of its graphic notation. It is most perfectly and completely written out. All the magic tones are there in black and white, none of their details. An adequate interpretation should therefore be an easy matter, for one endowed with a capable technique and following the text scrupulously. But,

A Musical Martinet RAVEL is an artist and a musician. He attains a sort of perfection in good



MAURICE RAVEL

A Noble Lineage

LIKE MOST of the great piano writers, Ravel descends from Liszt. Most noticeable in this respect is the *Jour d'un* (*The Fountain*), written in 1901 and his most popular piece. There will be found striking resemblance in the way of handling the piano, but on the other hand, a richness of harmonies, an audacity and a power of description, which belong to him only. The date of composition should be given special notice: 1901 marks the end of Debussy's *première manière*, or first style in piano writing; after which an evolution came and can be detected in the "Estampes," dated 1903. Previously, Debussy had created many lovely pieces of modest proportions and rather easy pianistic writing, which have not aged in the least and have preserved their charm absolutely intact. Still the change came with the "Estampes" which opened the period of Debussy's greater manner. And many see here, especially in the first number, *Pavanes*, a trace of the influence exercised by *Jour d'un* which had appeared in the meantime.

One of the characteristics of Ravel's piano music is the clarity and limpidity of its graphic notation. It is most perfectly and completely written out. All the magic tones are there in black and white, none of their details. An adequate interpretation should therefore be an easy matter, for one endowed with a capable technique and following the text scrupulously. But,

on the other hand, there are a certain subtle insight, and also an effort of imagination, which often surpass, and by very much, the possibilities of the average executant.

This needs a little explanation. In Beethoven, Schumann or Liszt, for instance, the expression, the emotion, the passionate or dramatic feelings, are there in their primitive, genuine condition, and more or less in the state of raw material. Each interpreter can use them through the channel of his own nature, in many ways dictated only by individuality. This does not hold true with Ravel's music, and there is only one kind of poetic sensitiveness which is suitable—the author's own. Therefore it will be well for the performer to remember, at all times, the features of Ravel's personality, in order not to trespass and thereby betray his intentions.

The Critic Speaks

ACCORDING TO Alfredo Casella, Ravel has been termed, at the same time, "scholastic" by a certain number of French modernistic composers, and "tarsaliscated" (over-concerned with details) "by some never-satisfied people."

"Both definitions contain a good deal of truth," states the Italian composer, "but it is precisely because Ravel has known how to achieve a miraculous equilibrium between sane tradition and an ardent thirst for novelty, that he asserts himself as the greatest musician in France since Debussy. In any case, only one thing matters in Art: that the creator should reach those mysterious spheres where spirit and matter are blended in one whole, and where it becomes impossible to separate fantasy from technique, so that it is their blending."

Creative "Periods"

LIKE THE OTHER great masters, the style and the harmonic system of Ravel have undergone several changes. In the period from 1901 (*Jeux d'eau*) to 1910 ("Daphnis and Chloé"), he was, like Debussy, Florent Schmitt or Gabriel Dupont, within that certain characteristic harmonic climate which prevailed at the beginning of this century. The same had happened to Bach and Handel, Mozart and Haydn, Chopin and Schumann, for instance, in other periods. This climate is properly indescribable, immaterial. Still, it exists and exercises a sort of general influence on the personal musical language, and emanates from the air, from the myriads of atoms that roam around us and encircle all forms of art. This has been the cause of a certain rivalry between Ravel's and Debussy's names by some people who revel in describing plagiarism. It is quite unjustified. Debussy and Ravel may be termed neighbors, harmonically; but they are different. Generally speaking, Debussy is more in the *major* mode, while Ravel is in the *minor*. Debussy loved the whole tone scale, at least in the middle period of his life; while Ravel never used it, even if sometimes he came quite near to it.

Ravel's renewal of style came with the "Trios for Piano and Strings" written in 1913, a renewal which confined itself in the "Onbeau de Cyprien" (1916-17) and in his subsequent works up to the present time. In this new style he does not repudiate the past; he looks for more and more simplicity and in consequence his harmonies are less loaded, while in the "Concerto for Piano and Orchestra," he admits that he thought of Mozart and Saint-Saëns, whose perfection of form he considers supreme.

Without a doubt, Ravel is one of the greatest orchestrators in the annals of music. He is a wizard, a magician. Those who have heard his orchestral version of Mousset's "Pictures from an Exhibition" will understand just what I mean, and will agree that when the art is carried to such a point, it must be placed on the same level with that of the creator himself!

Explorations

THE TREATISES of orchestration, from Berlioz to Rimsky-Korsakoff to Guiraud and Widor, show in which are the good notes and the bad notes of each instrument. In the olden times these rules were followed very closely; but gradually, in their search for novelty, composers began to explore what had been considered as forbidden land. They tried to investigate and to see if this would not yield new effects. The members of our orchestras know well the avidity of composers who hit into them in great secret and ask confidentially for some new way to get sounds hitherto unknown, out of string, wood or metal. They make notes, go home, try to do the advice; and later we hear the result—the horns strangle themselves; the clarinets sing through their noses, with a fearful twang; the bassoon growls as if it had caught cold and had become hoarse; and the strings hiss like snakes in a tropical jungle! But Ravel is so subtle, so tasteful and so discreet, that he composed only the parts of this forbidden land which he knew would prove valuable. He was able to exploit the new resources with great cleverness; whereas his imitators wandered blindly and ignorantly, got caught in the swamps, and finally bungled everything! The same had happened with Debussy's initiators as regards coloring: what the master had handled in delicate, soft hues, was treated by them with a heavy tar brush!

Spain holds an important place in the production of Ravel. He does not, however, call on its folklore; and the themes of the *Spanish Rhapsody* and the *Bolero* were invented by him. His use of folklore has been altogether very slight. In the list of his works we find, as derived from it, only a few Greek songs and harmonized Hebrew melodies. May I say, in passing, that the latter have contributed to spread some belief that Ravel belongs to the Hebraic race, which is contrary to the truth. Born at Ciboure, Basses-Pyrénées, Ravel descends from Saracen ancestry. Ciboure is a small town just across the river from St. Jean de Luz. When the Moors occupied Spain and attempted to conquer the south of France, they took Ciboure and laid siege on St. Jean de Luz, unsuccessfully. Many of them settled in Ciboure, however, and this is the reason why a strong Saracen element has remained in the population.

The Literature

BEFORE THE WAR, Ravel collaborated regularly, as did Debussy, on several music magazines. In February, 1912, he gave his first contribution to the "S. M. L.," a monthly bulletin of the *Société de Musique Indépendante*. The date of its issue makes the following excerpt particularly noteworthy.

"By an ironic coincidence, the first work about which I am called to report happens to be my own *Parade pour une Infante*

défunte. I do not feel in the least embarrassed to talk about it: it is sufficiently good to let the composer give it up to the critic. From so far, I do not see its merits any more; but, alas! I can see its defects very well: the influence of Schubert, which is not obvious, and the rather poor form. In my belief, the remarkable interpretation contributed much toward the success of this timorous, incomplete work."

This frankness and sincerity of the composer in his self-criticism certainly allowed him to speak in the same open way about others. It is most interesting from the historic standpoint, to reproduce here several parts taken from other articles which appeared during the same years. Time has passed since then, and the reputation attained by the writer makes them appear in the light of capital documents.

Will in Creative Art

THE FIRST one discusses Brahms and César Franck:

"This 'long patience' or will-power in which Buffon rather untastefully thought he had discovered the very essence of genius, is only in reality a helpful adjunct. The principle of genius, that is, of artistic invention, can be constituted only by the instinct, or sensitiveness. What the naturalist perhaps meant only jokingly has caused a misunderstanding which is more harmful and relatively modern—the idea that will-power can rule the artistic instinct. Will-power must come only as the artistic servant of this instinct. It must be a robust, clear-minded maiden who will obey her master's orders intelligently, will carry out his instructions faithfully, help him pursue his road without ever trying to lead him astray, bring the magnificent clothes which will adorn him, but never select among them any wardrobe any unusual clothes, as sumptuous and tempting as some of the garments may be."

In some cases however, the master will be so weak that the servant must support him, or even take the lead. The product of such abnormal association is rather pitiful, musically at least. Still, it may satisfy certain listeners, whose nature happens not to be over-sensitive. What one feels tempted to appreciate particularly in these sultry works is the *melior* (the technic, the writing experience). But in Art the *melior*, in the absolute sense of the word, cannot exist. In the harmonious proportions of a work, in the elegance of its architecture, the part of inspiration is almost unlimited. Developments created by will-power will only prove sterile. This appears very clearly in the many works by the rest of the notices in the "Symphony in D major."

The ideas are of intimate, sweet musicality. Although the melodic outline and the rhythm are very personal, they can be linked up directly with Schubert and Schumann. However, their progression seems to be much harder and as soon as they have been presented. It seems that the composer was obsessed, all the time,

by the desire to equal Beethoven. But the charm of Brahms' inspiration was, by nature, incompatible with those large, fiery almost disorderly developments which are the direct consequence of the Beethovenian themes, or which, rather, spring up from his very inspiration. Brahms acquired, through study, the *melior* which his ancestor, Schubert, naturally lacked. He did not discover it within himself."

A French Concoct

OPINIONS MAY DIFFER as to the precise appreciation of the German master's esthetics. It reflects, however, the attitude taken by many in France as concerns Brahms. It is said, often, that the French public does not like Brahms and does not understand him. That presence, the statement is wrong. Everybody understands Brahms. How could it be otherwise, since his music is so perfectly clear and uncomplicated? But the French people much prefer a certain part of Brahms' works, namely, the songs and piano pieces, to the greater symphonic or chamber music works, which appear to them in the light of great big "machines" diluted for the mere sake of development, and of proportions not in keeping with the simple charm of the original ideas.

Now as for César Franck. Buffon continues:

"Must we attribute to similar causes the disillusion which comes to us after each new audition of César Franck's 'Symphony'? Probably; and this through the two symphonies (Brahms) in D major and Franck's in D minor are quite different in both thematic value and working-out. Nevertheless, their defects come from the same source—disproportion between the ideas and the development. In Brahms we find a clear and simple inspiration, in turn playful and melancholy; and along with it are developments which are scholarly, grandiloquent, entangled and heavy. In Franck, we have a melody of serene, lifted character, drawing harmonies of singular richness; but a poverty of form which is appalling. The construction of the German master is clever, but one feels too much its artificiality. In Franck, there is hardly more than an attempt at construction; groups of measures, or entire pages, are repeated, transposed literally. He abuses, awkwardly, the old-fashioned scholarly formulas. But there is one point where the superiority of Brahms manifests itself: his orchestral technic is most brilliant. Franck, on the contrary, commits quantities of instrumental blunders. Here, the basses crawl clumsily, and many works by the rest of strings still more heavy and dull. There, loud trumpets double the part of the violins. And when the inspiration soars to greatest heights, one is disconcerted by sounds of carnival."

(Continued in Next Etude)

Passing Notes

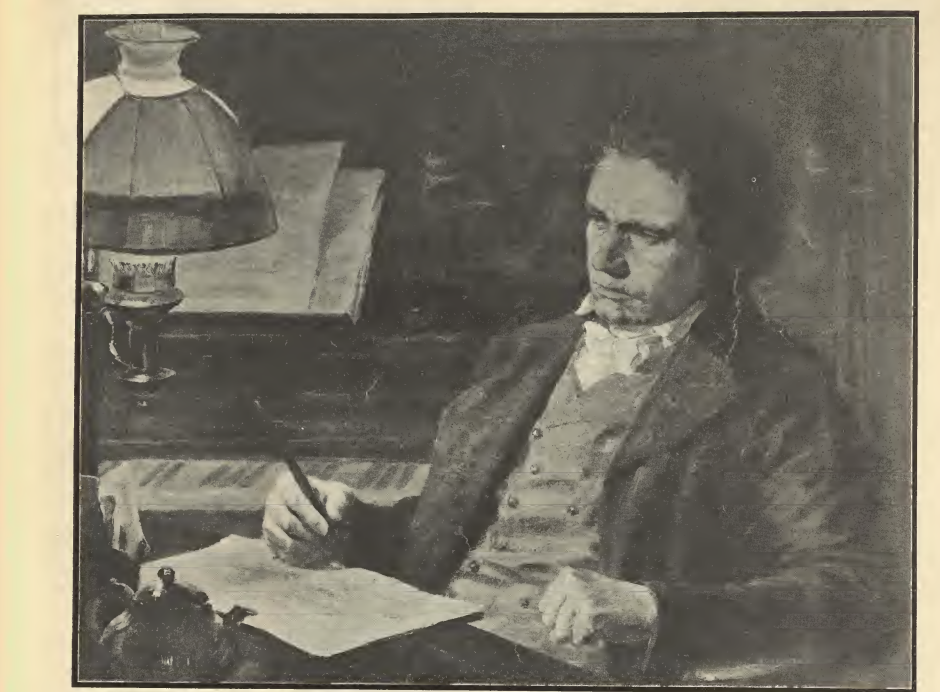
BY FLORENCE LEONARD
A double bass basso: Lablache, the famous basso, a man of enormous size, played the double bass in the theater in a small hall. He was so big that he could not sit in his life when the principal bass singer was indisposed. His success in the singing part was instantaneous. His voice was so reminiscent of his instrument that, when Weber heard him sing soon after his debut, he exclaimed, "By heavens, he is a double bass still!"

Patti's earnings in opera were said to be the largest of any singer, and her active career was the longest. In certain South American engagements she had a contract for sixty nights at six thousand dollars a performance. Caruso was paid ten thousand dollars a night for a limited number of performances.

Frieda Hempel had planned a career as a pianist and had appeared in concert at the age of sixteen before she was that her voice would make her famous.

THE ETUDE

THE ETUDE



THE FAMOUS PORTRAIT OF LUDWIG VAN BEETHOVEN, BY H. WULF

Beethoven the Humorist

By JEROME BENGIS

TO PICTURE Beethoven as a stern, over-serious personage would be quite as incorrect as to fancy Haydn as a musical Chatterbox or Schubert as a profound enigma. He had his serious moments; it is true; and when he wrote his Heiligenstadt Will, his words were not his aristocrats (an event which was, there is reason to believe, the cause of the death of Bettina Brentano's romantic inventions) or a gross exaggeration at the best. But let us imagine these two geniuses as they walk along one fine afternoon—Beethoven in quick movements, as was his custom, with his short, stocky body bent forward, conspicuously, thereby attracting the attention of some of the more curious passers-by; while Goethe, with an imposing and dignified bearing, walks more sedately, and finds it somewhat difficult to keep up with his friend. As they move on, people stop now and then and bow to them.

Goethe, who, in his heart feels highly complimented by these lavish signs of respect, will not admit to himself that this is the case. He turns to Beethoven and, with a somewhat pompous air, says, "These people show me too much respect. I do not approve of their bowing to me continually." At which Beethoven gives him a little side-glance and replies, "But they are bowing to me as well, Your Excellency." "You are to be noted that Beethoven used the title, 'Your Excellency.' We are not this was ironic must be imagined. But of one thing we may be sure—that there is a clear and simple inspiration, in turn playful and melancholy; and along with it are developments which are scholarly, grandiloquent, entangled and heavy. In Franck, we have a melody of serene, lifted character, drawing harmonies of singular richness; but a poverty of form which is appalling. The construction of the German master is clever, but one feels too much its artificiality. In Franck, there is hardly more than an attempt at construction; groups of measures, or entire pages, are repeated, transposed literally. He abuses, awkwardly, the old-fashioned scholarly formulas. But there is one point where the superiority of Brahms manifests itself: his orchestral technic is most brilliant. Franck, on the contrary, commits quantities of instrumental blunders. Here, the basses crawl clumsily, and many works by the rest of strings still more heavy and dull. There, loud trumpets double the part of the violins. And when the inspiration soars to greatest heights, one is disconcerted by sounds of carnival."

of the unsatisfied yearnings of his love-life.

Genius at Leisure
LET US START with Beethoven's little troll with Goethe down an avenue at Baden. This does not refer to the occasion when Beethoven refused to bow to the aristocrats (an event which was, there is reason to believe, the cause of the death of Bettina Brentano's romantic inventions) or a gross exaggeration at the best. But let us imagine these two geniuses as they walk along one fine afternoon—Beethoven in quick movements, as was his custom, with his short, stocky body bent forward, conspicuously, thereby attracting the attention of some of the more curious passers-by; while Goethe, with an imposing and dignified bearing, walks more sedately, and finds it somewhat difficult to keep up with his friend. As they move on, people stop now and then and bow to them.

Goethe, who, in his heart feels highly complimented by these lavish signs of respect, will not admit to himself that this is the case. He turns to Beethoven and, with a somewhat pompous air, says, "These people show me too much respect. I do not approve of their bowing to me continually." At which Beethoven gives him a little side-glance and replies, "But they are bowing to me as well, Your Excellency."

Sharp or Tender
WE WILL GO ON a few years. Beethoven's humor is revealed again by a little incident that has a dash of Slavonic iron in it. It is 1816, and an obscure musician by the name of Anselm Hüttenbrenner has brought for Beethoven's inspection an overture to Schiller's "Robbers." We can see the young masterly waiting anxiously as Beethoven carefully studies the manuscript. What the master's

thoughts really are may well be imagined by anyone of even slight psychological insight. For soon we find him turning to the eager musician to say, "I am not worthy that you should come to me." The other, nevertheless, in this complaisance, leaves the house thinking himself titled. Beethoven can do nothing other than smile to himself.

But somewhat previously, in the same year, Beethoven's humor had ripped to the surface. Del Rio, the tutor of Beethoven's nephew Karl, had called. Beethoven, suddenly aware of his untidy appearance (which he takes the trouble to observe only on rare occasions), jumps up to put on his coat. Upon which, however, to his great embarrassment, he sees that Del Rio has noticed a hole in his coat sleeve. Beethoven hesitates. He does not know whether to put his coat on or to leave it off. There is an instant decision; and, with a coarse but forced laugh, he puts on the coat, with the remark, "I'll put it on." You've already seen.

These two incidents, the first so deliberately ironic, and the second so poignant



RAVEL'S RESIDENCE AT MONTFORT-L'AMAURY

and pitiful, and end Beethoven to us all the more; and we see that, at it times he can be as subtle as Voltaire himself, at other times he can be as ardent as a child. If we are a little afraid of the man who so cleverly foils Hittnerbrenner, we must love with all our heart the one who so touchingly reveals himself to Del Rio.

Thoughtful Wit

TURNING BACK to his earlier years, we find Beethoven addressing his quillmaster, Zmeskall, with absurd dignity, Beethoven, who never quite forgot that "excellent rapping" of the knuckles which he once gave the Archduke Rudolph, for having kept him waiting, and who always continued to boast of that daring bit of impudence toward royalty, now, in his later years, is a little afraid of the man who so cleverly foils Hittnerbrenner, we must love with all our heart the one who so touchingly reveals himself to Del Rio.

Later we find Beethoven saying of Rossini (as only he could): "Rossini would have been a great composer if his teacher had frequently applied some bows *ad posteriora*." Obviously this quaintly humorous remark was called forth by his recollections of his own sterner father pulling him out of bed in the early hours of the morning and dragging his Mozart-to-be to the village church organ.

Love Me, My Dog

IN THE YEAR of 1810 he is writing to the before-mentioned Zmeskall for a mirror (and he himself probably chuckles over the request); while, in the same year, he discovered his obvious real dog was a demand—his brand-new dog, Therese Malaffi, who has a little love, Gignons, of whom Beethoven is especially fond. In his letter of this period the creator of the "Eroica" says that this Gignons has supplanted him and accompanied him home; and even boasts of fact.

But, when Beethoven is not occupying his leisure by strolling with Gignons, we may venture to suppose that he is horseback riding! Incidentally, the man who always wore his own hair while every one else wore a wig, kept in fashion this one time (and it is almost unnecessary to say that after this once he forever cursed fashions).

So Beethoven decides not to ride horses again but to continue his favorite daily strolls instead. On these occasions, if he should walk rapidly by, we may be sure that he would have a little notebook, in which to jot down ideas as they come to him. And if he should be questioned as to the everlasting necessity of this notebook, he would reply, in the words of

Joan of Arc, "I cannot come without my banner!" Even in this his humor does not fail him, and Beethoven is as quaint as ever.

The Burdens of Years

AS THE MASTER grows older, however, his troubles steadily multiply. His domestic affairs are always a source of great distress to him. Added to the burdens imposed by the care of his nephew (burdens in some degree taken upon himself by his own will), he never quite ceases arguing with his servants. Moreover, his lack of financial resources further adds to his discomfort. His long-cherished dreams of the joy and peace of matrimony are not realized; and his shattered illusions haunt him in his lonely old age.

Yet, in spite of his painful, lonely existence, his sense of humor still shows itself, revealing the fact that the man's essential spiritual vigor has not left him. We are amused by the Beethoven of the last period, who writes to a publisher somewhat as follows: "You promised me so-much and so-much for my quartet. You say you are cutting the previously mentioned sum in half, too. Herewith you will find enclosed two movements of the quartet instead of four."

The Evening Afterglow

THE FIRE of the man is still not extinguished, and his pride is as great as ever. Occasional still must burst out with fits of temper, as is found when he is one day in a Vienna restaurant. "I asked for lamb stew," thunders Beethoven at the waiter. "Why did you bring me beef stew?"

"Oh, no," insists the waiter. "You asked for beef stew."

"Don't tell me I asked for beef stew, when I know I asked for lamb!"

With which Beethoven rises and dashes the whole platter over the waiter's head. This regards as very humorous, so that he roars to his heart's content as the waiter wipes the porridge from his head.

On his deathbed the piano student in his recordings of Chopin's great *Fantasia in F minor* (Victor discs 8280-1), the four *Impromptus* (Victor discs 8288-9), and Ravel's *Sonatine* and *Jeux d'eau* (Victor discs 7728-9), we encounter a sympathetic and comprehending mind at work recreating, in an auspicious manner, the fanciful moods of the great Polish composer and also the fantastic artistry of the eminent French composer.

When Brahms' "Piano Concerto in D minor" was first performed, critics labelled it a "symphony with pianoforte obbligato."

Although this statement is an exaggeration of the fact, nevertheless it must be admitted that this most vital work has decided symphonic characteristics, which Bachaues, in his splendid performance (Victor set M209), unquestionably feels; since he does not permit the piano part to emerge from the orchestral continuity. After hearing this concerto, so homogeneously and so apprehensively performed, can one help but exclaim—here is the work of a great creative mind!

And to think that Brahms was only in his twenties when he wrote this! It has been said that Bachaues "steadily refused to find his part greater than the whole" in performing a piano concerto.

The talented child—every child—needs its health protected. School, lessons at home, hours with music, all secondary. The child must be treated as a normal child. Too much, too fast progress! The talented child should be treated as any normal child. For myself, I have been protected by the broad intelligence of a wonderful wife, with ideals of life and good, good sense in the most important subject to the same laws of health, of right and progress as any other man."

Children should grow simply in music and not be forced into it for business reason. The remarkable artist, as he decided the large number of "prodigies" of children everywhere since the commercial success of a few has lured fathers and mothers to push their children on the competitive road. The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than we, good students, possibly more talented. Already some were making physical appearances, being hurt not only musi-

cally but erotically and physically by unreasonable adoration and expectations. We wonder where they have disappeared! Reaching at last their early twenties, physique gone, vitality drained, they are musicless children in the same way.

Children should grow simply in music and not be forced into it for business reason. The remarkable artist, as he decided the large number of "prodigies" of children everywhere since the commercial success of a few has lured fathers and mothers to push their children on the competitive road. The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than we, good students, possibly more talented. Already some were making physical appearances, being hurt not only musi-

THE ETUDE

RECORDS AND RADIO

By PETER HUGH REED

THE Busch Quartet, a new group which plays with gratifying tonal quality, fine assurance and coordination, is excellently represented on records by its performances of Beethoven's "String Quartets, Op. 18, No. 1, and Op. 95" (Victor set M206 and discs 8285-3). Particularly notable is this group's playing of the *Adagio* of the "First Quartet," that most "moving song of sorrow" which is said to have been inspired by the Tomb of the "Romeo and Juliet." Each work is given sensitive, convincing and musically perfect performance. The recording is clear and realistic.

The London String Quartet has never been better represented than in its recording of Beethoven's "String Quartet in A minor, Op. 137" (Columbia set 193). Here is a notable performance of one of Beethoven's greatest works, in which the spiritual aura, the eloquence and the intellectual continuity are set forth with comprehension and care. Few things are more moving, more spiritually uplifting, than the third movement of this work, with its deeply felt and devotionally expressed opening section in the Lydian Mode, and which in the final augmented variation and coda reaches exquisite heights quite indescribable. Such music as this, played as here, is most welcome on records, since they permit close study and greatest intimacy.

Alfred Cortot's expression of the poetic qualities of piano music, his singing tone and his sound technique, make his recordings very thoroughly enjoyable but also great boons to the piano student. In his recordings of Chopin's great *Fantasia in F minor* (Victor discs 8280-1), the four *Impromptus* (Victor discs 8288-9), and Ravel's *Sonatine* and *Jeux d'eau* (Victor discs 7728-9), we encounter a sympathetic and comprehending mind at work recreating, in an auspicious manner, the fanciful moods of the great Polish composer and also the fantastic artistry of the eminent French composer.

When Brahms' "Piano Concerto in D minor" was first performed, critics labelled it a "symphony with pianoforte obbligato."

Although this statement is an exaggeration of the fact, nevertheless it must be admitted that this most vital work has decided symphonic characteristics, which Bachaues, in his splendid performance (Victor set M209), unquestionably feels; since he does not permit the piano part to emerge from the orchestral continuity. After hearing this concerto, so homogeneously and so apprehensively performed, can one help but exclaim—here is the work of a great creative mind!

And to think that Brahms was only in his twenties when he wrote this! It has been said that Bachaues "steadily refused to find his part greater than the whole" in performing a piano concerto.

The talented child—every child—needs its health protected. School, lessons at home, hours with music, all secondary. The child must be treated as a normal child. Too much, too fast progress! The talented child should be treated as any normal child. For myself, I have been protected by the broad intelligence of a wonderful wife, with ideals of life and good, good sense in the most important subject to the same laws of health, of right and progress as any other man."

Children should grow simply in music and not be forced into it for business reason. The remarkable artist, as he decided the large number of "prodigies" of children everywhere since the commercial success of a few has lured fathers and mothers to push their children on the competitive road. The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than we, good students, possibly more talented. Already some were making physical appearances, being hurt not only musi-

cally but erotically and physically by unreasonable adoration and expectations. We wonder where they have disappeared! Reaching at last their early twenties, physique gone, vitality drained, they are musicless children in the same way.

Children should grow simply in music and not be forced into it for business reason. The remarkable artist, as he decided the large number of "prodigies" of children everywhere since the commercial success of a few has lured fathers and mothers to push their children on the competitive road. The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than we, good students, possibly more talented. Already some were making physical appearances, being hurt not only musi-

cally but erotically and physically by unreasonable adoration and expectations. We wonder where they have disappeared! Reaching at last their early twenties, physique gone, vitality drained, they are musicless children in the same way.

Children should grow simply in music and not be forced into it for business reason. The remarkable artist, as he decided the large number of "prodigies" of children everywhere since the commercial success of a few has lured fathers and mothers to push their children on the competitive road. The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than we, good students, possibly more talented. Already some were making physical appearances, being hurt not only musi-

cally but erotically and physically by unreasonable adoration and expectations. We wonder where they have disappeared! Reaching at last their early twenties, physique gone, vitality drained, they are musicless children in the same way.

Children should grow simply in music and not be forced into it for business reason. The remarkable artist, as he decided the large number of "prodigies" of children everywhere since the commercial success of a few has lured fathers and mothers to push their children on the competitive road. The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than we, good students, possibly more talented. Already some were making physical appearances, being hurt not only musi-

This he proves in his performance of the Brahms' "First Concerto," and again in his performance of the Grieg "Concerto" (Victor set M204). The latter in this new recording is given a judicious execution, an interpretation which exploits neither sentiment nor technique. As one follows the recording with the score, it is realized how scrupulously Bachaues' playing is. Here again we have a work written in a composer's twenties; a work perhaps a little more spontaneously than the Brahms mentioned above, but hardly more emotionally gratifying or more spiritually elevating.

Bach's "Italian Concerto" has been aptly termed "a perfect model of a well-worked-out concerto for one instrument." It is a bravura piece, free however from essential ornament; hence a truly inspired work in its chosen genre. Being a composition all too seldom heard in concert, Harry Campbell's conscientious performance of it (Columbia discs 68192-3) is most welcome. In the recording, the concerto takes only three sides of the two discs, the fourth side being given over to Bach's "Fantasia in C minor." This latter composition, so reminiscent of Scarlatti, was composed about the same time as the "Italian Concerto."

Schönberg's "Verklärte Nacht" is a work which is worlds removed from the composer's later creations in sense and composition, belonging to the post-Wagnerian era, with no so-called modernistic effects or ideas, and whose structural solidity and homogeneity of style commend it to our respect; but whose program (it is founded upon a sentimental poem by Dehmel) leaves us indifferent and unmoved. To us it always has seemed unnecessarily protracted; a fault which Eugene Ormandy, in his recorded performance (Victor set M207), seems unable to modify, even though he gives the work a meticulous reading. The recording, like all of the Minneapolis Symphony Orchestra released to date, is excellent.

The former of Ravel's *Boles* is to be encountered in his "Rhapsodie Espagnole" Here we have several of the composer's quietly and effectively set forth by a large orchestra with much precision, and so forth. The suite contains four sections: *Prelude-Toujours*, *Melodique*, *Andante*, and *The Fair*. In his recording of this suite, Stokowski stresses the brilliance of its instrumentation and color rather than its elusiveness of charm. As a recording of a modern symphony orchestra, this (Victor discs 8282-3) is one of the finest we have heard.

Mozart's "Six German Dances," K59, are so charming one wishes that Knappertsbusch had had a better orchestra in his recording of them (Columbia disc 17034D); still, one may be glad that we have this record.

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

Music Recreation and the Radio

Address by
HON. JOHN DICKINSON
ASSISTANT SECRETARY OF COMMERCE, WASHINGTON, D. C.
At a Conference of the National Committee on Education by Radio, May 7, 1934

MORE THAN two thousand years ago Aristotle, the first scientific student of politics, observed that a state cannot be governed by the public opinion of its people if its citizens are too numerous to be reached by the voice of the same speaker. Because of the truth of that observation, popular government was outgrown for hundreds of years to the narrow boundaries of towns and small cities. It was the invention of printing, with the resulting possibility of rapid communication of the written word over wide areas, that in the long run made possible popular government as we know it, on a nation-wide scale. For popular government means essentially government by discussion, persuasion, and the conviction that results from discussion and persuasion, and it cannot function unless there is available a rapid medium of communication through which such discussion can go on.

Such a medium on an effective scale first began to be supplied by the development of the newspaper press in the Nineteenth Century. It was this which made possible government in the modern sense possible. The coming of the radio has completed the process and, by an unreamed miracle of science, has restored popular government in Aristotle's sense to a modern nation of continental expanse. When the people throughout the length and breadth of this vast country sit at their firesides and listen to those inspiring messages in which the President of the United States has from time to time during the past year explained the development of the program to the people, we at last find realized the conditions of a free democracy, for all the people of the country are actually within sound of the voice of their leader and in a position to consider and reflect upon the program which he brings before them.

One Flock—One Shepherd

THE DRAMATIC SPECTACLE of the whole nation listening in unison to the voice of the President should bring home to us in concrete form the meaning and importance of radio to the people of the voice of the nation. No farm is so remote, no mine or ranch so distant, no home so poor, but what, overcoming all obstacles of rivers and mountains and lakes and seas, this mighty voice can penetrate to those fastnesses and bring its message, the same message that at this moment is being brought to all the rest of the country, to the factories and the cities and the ships on the sea. But what message? That is always the question. What message is so important that in this way it shall be communicated by the power of modern science to all our people? The answer is that it is a message of the future. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?



HON. JOHN DICKINSON

Whether it is desired or not can be discovered only after the audience has grown accustomed to it. The degree of popular interest which has been developed in the better musical programs is greater than might have been expected in a country like our own, with practically no musical tradition behind it, and offers excellent promise for the future.

Powers and Limitations

THIS CONFERENCE today is devoted primarily to the subject of radio and education. I have spoken to this extent of music, not merely because of the dominant part which I believe it must always play in radio programs, but also because I believe it constitutes one of the most important channels through which radio can contribute to national education. Every vehicle of communication, like every art, has its own special fitness to certain fields rather than others; and Learning taught us long ago, in his Laocöon, that we must not expect one art to do the work for which others are better adapted.

We should acknowledge this in mind in considering the part which radio can play in education. Inevitably, I believe it is better adapted to those types of educational effort in which the emotional and dramatic have a part, than to those which consist in the mere transmission of intelligence. This does not mean of course that its usefulness is limited to recreation through music. Far from it. It does mean, however, that there are fields in which it cannot compete with other arts, such as the printed page or the visible diagram. I believe that in these fields radio can however be put to very effective use in stimulating and arousing interest, and in calling public attention to the interesting character of many fields of study which are apt to be otherwise overlooked.

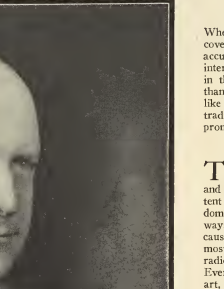
Granting that the radio can compete with the textbook or the classroom in doing what the textbook and the classroom are better fitted to do, it is still true that the radio can awaken an awareness to the fascinating problems of science and history and literature and philosophy, which may lead to greater appreciation and understanding of what the textbook and the classroom have to offer.

Everything depends, as I have said, on whether or not the special possibilities of this special medium of communication are properly taken advantage of. Interesting progress has been made in this direction. For example, the technique which has been developed of having some subject in the field of economics or law or government treated over the radio in the form of a conversation or dialogue, represents a great advance over the classroom method of a lecture or a series of questions and answers.

Everywhere in the amount of educational material put upon the radio, especially in the amount of material on government, sponsored by the American Political Science Association, on law, sponsored by the American Bar Association, and on

building individual character and social culture; and this is especially true of music. It is an old tried saying, which in this day of machine civilization we are too prone to forget, that the men who write the songs of the people exert a greater influence than those who write their lives. Therefore, the character and quality of the music which, through the radio, is never before into the texture of our national life, is of the very highest importance for our future. It does much to set the pace and the tone of our life. It describes the limits of our emotions and interests, and to qualify the character of our responses and attitudes.

There can be no doubt as to the improvement which has been noticeable during the past several years in the musical programs of radio. It is a medium of communication which does not hold out possibilities of arousing and exercising valuable traits of personality and character, if properly pursued. In certain forms of art, it is largely a tendency to belittle those forms of art which seek an escape or release from the prosaic realities of life. Such a view is, I submit, altogether mistaken. The radio, when used to that end, is altogether wrong. It should be, in the sense that they will consciously dominate musical offerings, because radio is a form of sound recreation, and the



Whether it is desired or not can be discovered only after the audience has grown accustomed to it. The degree of popular interest which has been developed in the better musical programs is greater than might have been expected in a country like our own, with practically no musical tradition behind it, and offers excellent promise for the future.

Powers and Limitations

THIS CONFERENCE today is devoted primarily to the subject of radio and education. I have spoken to this extent of music, not merely because of the dominant part which I believe it must always play in radio programs, but also because I believe it constitutes one of the most important channels through which radio can contribute to national education. Every vehicle of communication, like every art, has its own special fitness to certain fields rather than others; and Learning taught us long ago, in his Laocöon, that we must not expect one art to do the work for which others are better adapted.

We should acknowledge this in mind in considering the part which radio can play in education. Inevitably, I believe it is better adapted to those types of educational effort in which the emotional and dramatic have a part, than to those which consist in the mere transmission of intelligence. This does not mean of course that its usefulness is limited to recreation through music. Far from it. It does mean, however, that there are fields in which it cannot compete with other arts, such as the printed page or the visible diagram. I believe that in these fields radio can however be put to very effective use in stimulating and arousing interest, and in calling public attention to the interesting character of many fields of study which are apt to be otherwise overlooked.

Granting that the radio can compete with the textbook or the classroom in doing what the textbook and the classroom are better fitted to do, it is still true that the radio can awaken an awareness to the fascinating problems of science and history and literature and philosophy, which may lead to greater appreciation and understanding of what the textbook and the classroom have to offer.

Everything depends, as I have said, on whether or not the special possibilities of this special medium of communication are properly taken advantage of. Interesting progress has been made in this direction. For example, the technique which has been developed of having some subject in the field of economics or law or government treated over the radio in the form of a conversation or dialogue, represents a great advance over the classroom method of a lecture or a series of questions and answers.

Everywhere in the amount of educational material put upon the radio, especially in the amount of material on government, sponsored by the American Political Science Association, on law, sponsored by the American Bar Association, and on

building individual character and social culture; and this is especially true of music. It is an old tried saying, which in this day of machine civilization we are too prone to forget, that the men who write the songs of the people exert a greater influence than those who write their lives. Therefore, the character and quality of the music which, through the radio, is never before into the texture of our national life, is of the very highest importance for our future. It does much to set the pace and the tone of our life. It describes the limits of our emotions and interests, and to qualify the character of our responses and attitudes.

There can be no doubt as to the improvement which has been noticeable during the past several years in the musical programs of radio. It is a medium of communication which does not hold out possibilities of arousing and exercising valuable traits of personality and character, if properly pursued. In certain forms of art, it is largely a tendency to belittle those forms of art which seek an escape or release from the prosaic realities of life. Such a view is, I submit, altogether mistaken. The radio, when used to that end, is altogether wrong. It should be, in the sense that they will consciously dominate musical offerings, because radio is a form of sound recreation, and the

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

Music Recreation and the Radio

Address by
HON. JOHN DICKINSON
ASSISTANT SECRETARY OF COMMERCE, WASHINGTON, D. C.
At a Conference of the National Committee on Education by Radio, May 7, 1934

Whether it is desired or not can be discovered only after the audience has grown accustomed to it. The degree of popular interest which has been developed in the better musical programs is greater than might have been expected in a country like our own, with practically no musical tradition behind it, and offers excellent promise for the future.

Powers and Limitations

THIS CONFERENCE today is devoted primarily to the subject of radio and education. I have spoken to this extent of music, not merely because of the dominant part which I believe it must always play in radio programs, but also because I believe it constitutes one of the most important channels through which radio can contribute to national education. Every vehicle of communication, like every art, has its own special fitness to certain fields rather than others; and Learning taught us long ago, in his Laocöon, that we must not expect one art to do the work for which others are better adapted.

We should acknowledge this in mind in considering the part which radio can play in education. Inevitably, I believe it is better adapted to those types of educational effort in which the emotional and dramatic have a part, than to those which consist in the mere transmission of intelligence. This does not mean of course that its usefulness is limited to recreation through music. Far from it. It does mean, however, that there are fields in which it cannot compete with other arts, such as the printed page or the visible diagram. I believe that in these fields radio can however be put to very effective use in stimulating and arousing interest, and in calling public attention to the interesting character of many fields of study which are apt to be otherwise overlooked.

Granting that the radio can compete with the textbook or the classroom in doing what the textbook and the classroom are better fitted to do, it is still true that the radio can awaken an awareness to the fascinating problems of science and history and literature and philosophy, which may lead to greater appreciation and understanding of what the textbook and the classroom have to offer.

Everything depends, as I have said, on whether or not the special possibilities of this special medium of communication are properly taken advantage of. Interesting progress has been made in this direction. For example, the technique which has been developed of having some subject in the field of economics or law or government treated over the radio in the form of a conversation or dialogue, represents a great advance over the classroom method of a lecture or a series of questions and answers.

Everywhere in the amount of educational material put upon the radio, especially in the amount of material on government, sponsored by the American Political Science Association, on law, sponsored by the American Bar Association, and on

building individual character and social culture; and this is especially true of music. It is an old tried saying, which in this day of machine civilization we are too prone to forget, that the men who write the songs of the people exert a greater influence than those who write their lives. Therefore, the character and quality of the music which, through the radio, is never before into the texture of our national life, is of the very highest importance for our future. It does much to set the pace and the tone of our life. It describes the limits of our emotions and interests, and to qualify the character of our responses and attitudes.

There can be no doubt as to the improvement which has been noticeable during the past several years in the musical programs of radio. It is a medium of communication which does not hold out possibilities of arousing and exercising valuable traits of personality and character, if properly pursued. In certain forms of art, it is largely a tendency to belittle those forms of art which seek an escape or release from the prosaic realities of life. Such a view is, I submit, altogether mistaken. The radio, when used to that end, is altogether wrong. It should be, in the sense that they will consciously dominate musical offerings, because radio is a form of sound recreation, and the

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it inevitably by far the larger part of the radio programs offered to our people will be of the nature of recreation. The virtues of a liver pulp? Granted; but even so, what other national messages shall our people hear from the air?

Georges Bizet and the True Story of Carmen

By the Noted French Pianist-Lecturer

MAURICE DUMESNIL

PART II

IT IS USUALLY believed in musical circles everywhere that the initial failure of "Carmen" was so complete that Bizet died shortly afterwards of a broken heart. I realize fully that what I am going to write will disappoint lovers of musical narrations. I know that the opinion has been advanced that Bizet, in his despair, sought death because his cherished hopes had shattered at the failure of "Carmen" must prevail. The failure of "Carmen" is nothing but a legend, a story. The first presentation took place on the third of March, 1875. Exactly three months later, the third of June, the day of Bizet's death, it had reached thirty-three performances! I would like to know of another work represented at the Opéra-Comique in the last thirty years, apart from "Louise," which has had such satisfactory results. Only a few days ago M. Ch. M. Widor, the eminent secretary of the Academy of Fine Arts, whose extraordinary memory permits him to remember the most amazing details, was telling me: "That story of the failure is a lie. 'Carmen' was a great success, at once, with the public. The fact that several critics commented upon it unfavorably didn't change the excellent reception. I had a number of friends who were so enthusiastic that they attended all the performances!"

"But," the "skeptics" might object, "the work was then taken off the bill!" Of course it was. At that time the Opéra-Comique did not play continually; the summer season had arrived. So the theater was closed! But why not mention that at the re-opening in September "Carmen" re-appeared, and the success grew steadily until the fifth performance was given in the following January.

A Woman's Way
AT THAT time, however, it disappeared for a longer period of seven years. But there was a reason: owing to the financial difficulties of the director, Camille du Locle, the doors were closed until the advent of M. Carvalho in August, 1876. It happened that the latter's wife, Mme. Miliou-Carvalho, was a renowned opera singer. Therefore, the maintenance of the work on the active list depended mostly upon the likes and dislikes of that important person from a vocal standpoint. "Carmen" included no part favorable to Mme. Carvalho, it was natural that it should be barred from the posters, especially as it had been presented by the preceding director! But this ostracism could not last longer than 1883. During that interval of seven years the work had made its way throughout the world as a result of its splendid start at the Opéra-Comique. Under the pressing request of public opinion, Carvalho had to come to a better understanding of his own interests, and he soon decided to produce "Carmen" again. It has never left the repertoire since and even now proves to be the safest and biggest asset of the house.

Still, speaking from the artistic "inside" standpoint, the night of the first performance on March third, 1875, had been one from auspicious. Many contrary elements seemed to have conspired. At one moment, as Mme. Galli-Marie sang *pianissimo*, the drum player who came off duty and in counting his silent bars broke out with two formidable thunderbolts! This caused

an outburst of hilarity among the audience and a fit of fury on the part of the conductor. The orchestra, too, played without conviction or enthusiasm. The chorus was worse; these poor women, accustomed to the conservative ensembles of *La Dame Blanche*, suddenly obliged to *fight*, to dance, to smoke cigarettes! The public, as ever in Paris, was divided in two sections: in the lower seats and the boxes were the society people, the nobility, the financiers; in the upper galleries, the intellectuals and the music lovers. While the former were somewhat shocked by the libretto and spread through the corridors declaring that the work was "immoral," the latter showed great admiration, applauded warmly the famous *Toreador Song* and the *Quintette*, and enored the prelude of the second act. The next performances, as is natural, were more accurate, and in the absence of the snobbish, *blat* elements the reaction of the public became more and more enthusiastic.

Misinterpreted Favor

PERHAPS the story of the failure may have originated from Bizet himself and from his tremendously sensitive nature. Perhaps he had formed a false opinion on that first night, and it is quite possible that a reception judged by his friends as favorable may have caused him a great defeat. Indeed, the composer, who had retired into the director's office. When it was over and a number of admirers came to embrace him, to shake his hands, they found him the prey of grief, almost despair. He took the arm of Ernest Guiraud, his greatest friend (later the teacher of Claude Debussy), and until dawn both wandered alone through the streets of Paris, recounting the details of an evening which appeared to the composer as a disaster while his companion tried to give him the conviction, the confidence, that filled his heart. Poor Bizet—what compensation he would have known, had he only lived another ten years! A worthy apotheosis which Guiraud already foretold and predicted!

It will be of particular interest to musicians to know that Bizet unfortunately labeled as an operatic composer, showed a very deep appreciation for sacred music. In fact, the students who attended the organ music of Cesar Franck at the Conservatoire from 1872 to 1875 had noticed a man who came very often, sat in back of the hall and remained silent and attentive. This wonderful listener to the remarks of Cesar Franck with great deference and attention. No one in the class knew who he was, and of course no one would have dared to interrupt him. After the concert of May. Still, on the 2nd of March, 1875, the mysterious visitor spoke for the first time:

"My young friends," he said with a charming smile, "my name is Georges Bizet. For a long time I have been watching your work and I wanted to find a way to show you my appreciation. To-morrow I will give you a lesson in counterpoint presented. You are eight in this class. Here are two tickets. It is very little, unfortunately, but, as you know, one can only give what one possesses. There is nothing to do but draw lots. The Goddess of Fate designated, in the first place, Vinodius and in the second, myself. So the next night young Bizet came to the class. After the first of his silent bars broke out with two formidable thunderbolts! This caused

seen in excellent health, one of his interpreters should have had the foreboding that his last hour was drawing near. One night during the *Tris of the Cards*, Mme. Galli-Marie was impressed deeply as she read in them an evil omen. Her hand started beating violently and she sensed a great tragedy hovering in the air. She made an effort and finished the act, but upon leaving the stage, she fainted. As she came to, they tried to comfort her, to restore her piece of mind. Still, the ones lingered. She did not feel for herself, however; so she sang to the end of the performance. But the next morning she learned that Bizet had passed away during the night. This case, authentic as it is, may well be ascribed to mental telepathy. Undoubtedly it will satisfy those who are sentimentally inclined. It borders on the uncanny. But, for truth's sake, I must again shatter the second part of the "story" born from fantastic imaginings.

Bizet did not die of a broken heart as many insist that he did; not, either, of heart disease as all the newspapers printed at the time. His death was a most natural one. Because his wife, the daughter of his teacher, Halévy, was when we might call "a little bit queer," he was in the habit of attending, himself, to some small duties of the household. Early one morning, he left his wife alone and went down into the kitchen to scantly dressed in a light *pyjama* to settle the weekly bill of the washwoman. The vicinity of the river made the air chilly, even in June. The master caught cold and pneumonia took his life within two days. Such is the true version, as I heard it from the mouth of Ch. M. Widor. Once more the amateurs of sensation will be disappointed. But wasn't this death fitter for Bizet? His art was simply and profoundly human. His song was understood by the elect and by the masses alike. He spoke a language that reached the hearts of all. He was one of the people, wrote for the people, and died a plain death like one of the people.

SELF-TEST QUESTIONS ON M. DUMESNIL'S ARTICLE
1. Where and when was "Carmen" first given?
2. What was Bizet's manner of composing?
3. How may the seven years' disappearance of "Carmen" be accounted for?
4. What, actually, was the reception of "Carmen" and how were the false rumors started?
5. What were the circumstances of Bizet's death?

SIGNS AND OMENS
AND NOW, as to the other "story," the mysterious death of Bizet at Bougival, a death so sudden, so unexpected, that many wondered whether it had been a natural one. It is very strange, very curious, indeed, that, soon after the composer had been

OTTIMES students dislike practicing the difficult passages they encounter in selections. The following suggestion may be of particular help and besides cause an interesting way of practicing.

Separating the particular passage, the student plays it slowly the first time the way it is written. Next he repeats it slowly and accents just the first and last notes and others softly. Now he repeats again and accents just the second note. He proceeds in this manner until each of the notes in hand has received special attention and ac-

cent, the others being played *pianissimo*. Then he plays the passage the way it is written. It is surprising how much easier it becomes. The practicing itself becomes a delight. While concentrating upon the difficult notes he forgets about it even being difficult. It may be necessary to play each hand separately at first, depending upon the difficulty of the passage and the ability of the pianist. Gradually the speed is increased until the passage is attained the desired tempo, but he must be sure to play it correctly each time.

A Mood Makes History
OF COURSE the prediction of the master did not come true, but his mind was set on this pessimistic outlook, and it would not be surprising if the popular story of the failure started right there and continued to the end of the story. Bizet came back to Cesar Franck's class a few days later, obviously looking and feeling better. He immediately spoke to Franck: "Let's see. I need one of these kind young friends for a favor, but it may be a favor of long duration."

"What is it?" Franck questioned.
"I wish to play the harmonium at each performance of 'Carmen' as he was, laughed aloud heartily. To his knowledge there was no trace of a humor in his remarks. But Bizet continued: "I'm in earnest. I absolutely need a harmonium back stage, to support the pitch of Lhéris, the tenor singer, correctly when he's near the footlights. But at the beginning of the second act, when he has to sing 'Halle-lu, halle-lu, dragon d'Alcala,' he finishes in B major—and even, horror, in B flat minor! A few discreet harmonium squeals may give him a little assurance, with the hope of acquiring, one day, better ear training!"

Vincent d'Indy took up the unexpected job most willingly. During thirty performances he maintained Lhéris's voice in a straightforward way. This entertaining episode, reported by d'Indy himself, is quite significant; it discloses to us an untimely aspect of Bizet, friend of Cesar Franck and admirer of this great genius of religious music and mystic inspiration.

Signs and Omens
AND NOW, as to the other "story," the mysterious death of Bizet at Bougival, a death so sudden, so unexpected, that many wondered whether it had been a natural one. It is very strange, very curious, indeed, that, soon after the composer had been

Practicing Difficult Passages

By ALTHA RICHARDS SLOOP

OTTIMES students dislike practicing the difficult passages they encounter in selections. The following suggestion may be of particular help and besides cause an interesting way of practicing.

Separating the particular passage, the student plays it slowly the first time the way it is written. Next he repeats it slowly and accents just the first and last notes and others softly. Now he repeats again and accents just the second note. He proceeds in this manner until each of the notes in hand has received special attention and ac-



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

A Discussion of Clefs

THIS DEPARTMENT has received many inquiries concerning the various clefs employed in writing music for band and orchestra. Confusion is caused by the fact that music is sometimes written in two or three different clefs for a single instrument, while many amateur players have been taught to read in a single clef.

While much music in simple style employs no more than a single clef for an individual instrument, the violoncello, bassoon and trombone players of a symphony orchestra or concert band may find it necessary to read from two to four different clefs. Many musicians will agree that it would be better if fewer clefs were used in the writing of music; and they may be thankful that there are a lesser number than there are.

In earlier times individual clefs were used for each of the various voices of the vocal ensemble—*bass, baritone, tenor, alto, mezzo-soprano*, and *soprano*. The purpose of these many clefs was to keep the voice parts as much as possible within the confines of the staff.

The following will illustrate the method of writing for these various voices:

Ex. 1

Bass Clef
C D E F G A B C

Baritone Clef
C D E F G A B C

Soprano Clef
C D E F G A B C

Mezzo-Soprano Clef
C D E F G A B C

Alto Clef
C D E F G A B C

Tenor Clef
C D E F G A B C

These have been practically discarded for voice writing; but the alto and tenor clefs have been retained for instrumental writing. The Treble (or G) clef and the Bass (or F) clef are the ones now most commonly used.

Ex. 2

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

harp, though this involves the use of multiple ledger lines below the bass staff and above the treble staff, with the *alto* or *viola* clef; but the *treble* clef is employed for the extreme upper register. The purpose of using more than one clef in writing instrumental parts is the same which originally pertained to the writing of vocal parts—that of confining the parts as much as possible to the limits of the staff and of avoiding the excessive use of the ledger lines. The compass of the viola is

Ex. 3

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

The violoncello employs the bass, tenor, and treble clefs, though many writers refrain from using the treble clef. The opening of the "William Tell" Overture, by Rossini, will illustrate this. In former times *alto, tenor, and bass* trombones each used its own clef. Thus the symphony player must be able to read readily with at least three clefs.

In the concert band the parts for trombones are written with three different clefs. In America only the bass and treble clefs are used, the parts being duplicated. Use of the treble clef for trombone and euphonium (or baritone) is confined largely to amateur players. Professional players use the bass clef parts almost exclusively, though they are expected to be able to read readily with the other clefs.

When written in the treble clef the trombone and euphonium parts are transposed, the actual pitch of the instruments being one tone lower than the part as written. The scale of B-flat for either of these instruments becomes the scale of C when written in the treble clef. Thus, identical scales for the trombone would be

Ex. 4

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

leger lines. Thus the part of the first violoncello, as cast in the treble

Ex. 5

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

with the tenor clef, or

Ex. 7

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

with the bass.

In the symphony orchestra of today the parts for trombones (there are two tenor trombones in Bb and a bass trombone in G) have their parts written on the bass staff and the positions of the slides are regulated according to the actual pitch of the tones to be produced. In former times *alto, tenor, and bass* trombones each used its own clef. Thus the symphony player must be able to read readily with at least three clefs.

In the concert band the parts for trombones are written with three different clefs. In America only the bass and treble clefs are used, the parts being duplicated. Use of the treble clef for trombone and euphonium (or baritone) is confined largely to amateur players. Professional players use the bass clef parts almost exclusively, though they are expected to be able to read readily with the other clefs.

When written in the treble clef the trombone and euphonium parts are transposed, the actual pitch of the instruments being one tone lower than the part as written. The scale of B-flat for either of these instruments becomes the scale of C when written in the treble clef. Thus, identical scales for the trombone would be

Ex. 8

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

Some European band publications provide the tenor (first and second) trombones only with the tenor clef. A comparison of these three clefs may be helpful here.

Ex. 12

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

Many American trombone players in amateur bands have been at a loss as to how to read from a part with the tenor clef and then to play this without having to rewrite it with either the bass or treble clef. If such players read on the treble staff readily, they should have no difficulty with these parts. With the tenor clef used (with the fourth line for the location of C), the part is played in pitch. By altering the key signature by the simple expedient of dropping the last two flats—retaining any others as the signature of the new key or by adding two sharps, the part may be considered as being in the treble staff with C on the third space. It then becomes, of course, a transposed part.

In this way, these phrases for the trombone, with the tenor clef,

Ex. 13

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

will become a transposed part, by changes of key, when the treble clef is used.

Ex. 14

Violoncello Solo
1st Violoncello Solo
2nd Violoncello Solo
3rd Violoncello Solo
4th Violoncello Solo
5th Violoncello Solo

Some band publications now supply parts only with the bass clef—and this is as it should be. The beginner can be taught to play from the bass staff as readily as from the treble, and the trombone is no longer a transposing instrument. The widespread use of the treble clef in this country for the trombones and euphonium is due, no doubt, to the fact that cornet and clarinet players have often found it necessary to learn one or other of these instruments upon short notice, so as to fill a vacancy in amateur bands. The treble clef having been the only one with which they were acquainted, they found it easier to play the new instrument with that clef and thus be able to devote all their attention to the mastery of its technical intricacies.

The bassoon, because of its extended (Continued on page 531)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

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

BUONA NOTTE

By ETHERLEIGH NEVIN

A popular favorite from Nevin's "A Day in Venice," *Buona Notte* is being published for the first time in sheet form. Of interest in this music is more than probable, in consequence. Try to imagine a twilight night in a Venetian gondola, the quietude of evening punctuated by chiming bells throughout the old city, as the Angelus echoes over the waters. The music opens *andante religioso*. The introduction should be played in the manner of a solemn hymn, in broad sonorous style, observant of all pauses indicated in the text. As the introduction glides off smoothly into three-quarter rhythm one is reminded of the gentle swaying of the gondola. The end of measure 24 finds the melody carried in the upper voice of the right hand against ascending E-flats in the left hand. These should have a bell-like quality of tone. Play this theme with gentle rubato, preserving carefully the rhythm of the rolling gondola.

The second theme (measure 25) re-emphasizes bell-tones in the left hand (*quasi campanella*) and finally introduces the farewell motif (*adieu*) at measure 42. Nevin brings this work to a close with a repetition of the first theme.

SEA SPRAY

By PAUL DU VAL

This charming piece by Paul Du Val is vivacious in mood. The tempo is lively and the tone for the most part should be very light and thin in quality. The composition is written in prelude style and affords a fine arpeggio study. The triplet figures should snap crisply. The extended legato passages should be heard with each one individually clear yet all smoothly linked together. Use a rolling motion for sparkle and, to avoid a sneaky effect, slight finger articulation. Exact proportions very naturally, with individual performers.

VALSE ENCORE

By JAMES FRANCIS COCKE

This waltz brings us a musical subtlety from the pen of James Francis Cocke. It bears a subtitle "The Corot Hour" and, like certain works of the great painter, it seeks to depict the elusive "twilight of the dawn."

Many pleasant surprises lie in store for the pianist playing this number for the first time. The harmonic progressions are treated freely and have the flavor of modern improvisation. The rhythmic line represents contact with the melody waves in graceful way through varied keys, sometimes by modulations, sometimes by sudden transitions. The real charm of this music is dependent upon graceful phrasing, clean pedaling and controlled rubato. The *Coda* is modern in vein with its progression of chords in whole tones and it closes with the popular chord of the added sixth.

SECRETS OF THE ATTIC

By Mrs. H. A. BAKER

Once more Mrs. Baker weaves her musical wand and this time carries us grown-ups back to childhood and "dress up days" in attic of happy memory! Her composition gives both right and left hands a

dance to romp over the keyboard in legato passages in sixteenths. The second theme appears in staccato chords (see forearm staccato) and is played robustly—a contrast to the *pianissimo* of the first theme. The tempo is *moderato* in this number and the mood playful, in the style of a *scherzando*. Put this fine little teaching piece on your list of things worth while.

THREE VARIATIONS

By LAURIE VAN BASTHOVEN

This month the Music Section of THE ETUDE includes three of "Six Variations" on an original theme by Beethoven. The text over the theme reads *andante quasi allegretto*. Directions for playing grace notes are given at the bottom of the page of music. It is well to remember that in playing the older compositions, all grace notes are played on the beat. The harmonic structure of the first theme can be traced quite easily through the first *Variation* which should be played with smooth, even legato. The second *Variation* is composed of triplet figures played most effectively with rolling motion. The third *Variation* consists mostly of dotted (celebratory) figures and demands clear, accurate finger legato. Play these variations simply and with color, avoiding, as a matter of musicalship and good taste, the chills and fever interpretation sometimes heard. Remember that the text reads *andante quasi allegretto* which signifies that the tempo is slow but the mood not too somber.

CZARDAS

HUNGARIAN FOLK MELODY

Here is a four-hand piece, easy to play,

which sounds quite pretentious under the hands of two pianists. It is one of the folk tunes which Brahms made popular in his arrangement of Hungarian dances for the piano. In the *Czardas*, as in all Hungarian music, the mood is erratic, changing abruptly from fast to slow, loud to soft, major to minor, and so on. These changes are clearly indicated in the edition presented. The important point in playing this music, is that both performers agree on the exact amount of intensity to be applied at any given point. A perfect ensemble assumes, of course, a great deal more than the elementary requirement of simply "keeping time together."

DANCE OF THE COBBLESTONES

By FREDERICK A. WILLIAMS

The rhythmic tapping of the cobblers' hammers is in evidence through this piece. The persistent taps are heard in the right hand, in rhythmic figures which vary in length from three notes to more extended phrases. Play the staccato notes and observe the accents exactly as indicated. Good, clear finger work in the right hand should be played with smooth, even legato. The second *Variation* is composed of triplet figures played most effectively with rolling motion. The third *Variation* consists mostly of dotted (celebratory) figures and demands clear, accurate finger legato. Play these variations simply and with color, avoiding, as a matter of musicalship and good taste, the chills and fever interpretation sometimes heard. Remember that the text reads *andante quasi allegretto* which signifies that the tempo is slow but the mood not too somber.

RUSSIAN DANCE

By H. ENGELMANN

Sonority, precision, power and relaxation are necessary to the best performance of this number. The chords must have a singing tone quality, to produce the proper sustained effect. Exactness is essential to avoid untidiness in the chord progressions. Power is necessary for the *maestoso* or

majestic effect. Controlled relaxation is imperative for elasticity and to avoid the *belle noise* of "languishness." Dynamics and tempo are well indicated, so that the interpretation of this piece offers no real difficulties.

THE MESSAGE OF THE VIOLET

By MATTHEW BILLBO

Another four-hand piece for young players. Miss Billbo's name has been for years synonymous with superior teaching material; and it is safe to assume that players of this simple duet will find interest and much of educational value in its measures.

PLAYFUL ECHOES

By HAZEL GILBERT

A little piece for junior readers, in six-eight rhythm. Its two-note figures echo one another up and down the keyboard and contrast with more extended phrases which intervene.

THE JUGGLER

By LILA KETTERER

The *Juggler* employs interlocking figures which present an interesting problem in pianism for young players. Observe the accented notes, and pedal only where indicated.

HEADS UP! FORWARD MARCH!

By BENJAMIN COPLAND

An easy and interesting march for young players. The contrast between legato and staccato should be sharp. The trombone phrases in the left hand are to be well defined in measures 9 to 12. This piece will sound best played without pedal.

PLAYING SOLDIER

By D. B. BASICS

Another march, the first theme of which gives practice in chord playing. The second theme, in the traditional key of the subdominant, has the melody in the right hand, played legato against a broken chord accompaniment.

Double Practice for Double Notes

By L. G. PLATT

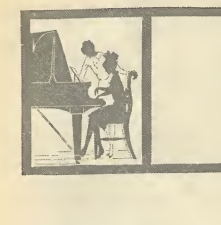
A PASSAGE in double notes is apt to cause the pupil particular trouble. This may be overcome by having him first play the higher notes (with the proper fingering) and then the lower ones (also with the proper fingering). A few times practiced in this way, the passage will go more easily.

Often a piece will be quite simple except for a measure or two of double notes, and for a manner of presenting it smooths out an otherwise almost insurmountable difficulty.

"The production of a Stradivarius violin was quite as great a scientific achievement as the building of a locomotive."—GLADSTONE

THE ETUDE

THE ETUDE



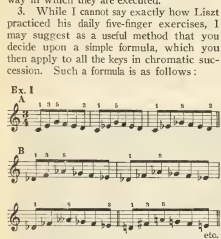
Daily Studies

1. In the "40 Daily Studies" by Czerny, No. 1 has a treble-clef mark of 92 for a half note. It is possible that this mark is for a quarter, or for a half note.
2. In the *Forward* to the same book, it is stated that by practicing one hour a day, one should be able to run through them in three or four days. Should one be able to do this the first time one tries them? I don't seem able to master one new study each day.
3. I read once that Liszt practiced every note of every study in the different keys. I wonder whether he practiced a study once in all the different keys, probably with one or two repetitions to each key, or whether he practiced it as indicated, in whatever key he would choose.—S. H.

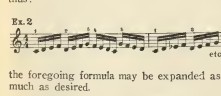
1. In assigning a metronome mark to such studies, the editor frequently puts down what he considers an extreme limit towards which the player should work, rather than a speed which is necessary or desirable to attain. Hence I should not pay too much attention to such a mark, but simply work *towards* it as far as clear and accurate execution will permit. Under no circumstances would I advise extremely fast playing the first time that very rapid studies are attempted. Leave the matter of mere speed to a later occasion, when there is danger of too much, rather than of too little, of it.

2. Doubtless it is intended that such a "stunt" should be performed only after the player has become well versed in the technique of the studies. As I suggested in the foregoing, I should always consider the mere matter of speed as secondary to the way in which they are executed.

3. While I cannot say exactly how Liszt practiced his daily five-finger exercises, I may suggest as a useful method that you decide upon a simple formula, which you then apply to all the keys in chromatic succession. Such a formula is as follows:



By adding or substituting other figures, thus:



The foregoing formula may be expanded as much as desired.

What material should I use after Czerny's Op. 599? Or could, perhaps, I use Czerny's Op. 599, for instance, or the third book of the "40 Daily Studies"?

The student is question is a mar-

ried woman who has not studied since her very young, the beginning nearly at the beginning and has now completed Czerny's Op. 599. Also she is starting on Czerny's "40 Daily Studies" which she loves. She also enjoys simplified editions of the classics. She revises practice in playing in different keys, so I would like you to suggest a book of pieces suitable to her age, in which various keys are employed.—M. A.

After your pupil has completed Czerny's Op. 599, I suggest that you give her a set of studies of a quite different type in the "Thirty Progressive Studies," Op. 46, by Stephen Heller. These are distinctly on the lines of phrasing and expression and should appeal especially to a mature and musical mind. That her mind is of this character is shown by her fondness for the classics.

A book which will systematically and pleasantly acquaint her with the various keys is "Short Pieces in All Keys" by Frederick A. Williams.

The Reason for Certain Signatures

1. When one sees a musical composition written in three sharps, the first thought is, "What key is this?"

Also, please tell me if the first sharp is F-sharp, then the key is F major. If the first sharp is C-sharp, then the key is C major. If the first sharp is G-sharp, then the key is D major. If the first sharp is D-sharp, then the key is E major. If the first sharp is A-sharp, then the key is B major. If the first sharp is E-sharp, then the key is F# major. If the first sharp is B-sharp, then the key is C# major. If the first sharp is F-sharp, then the key is G# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major. If the first sharp is G-sharp, then the key is E# major. If the first sharp is D-sharp, then the key is F# major. If the first sharp is A-sharp, then the key is G# major. If the first sharp is E-sharp, then the key is A# major. If the first sharp is B-sharp, then the key is B# major. If the first sharp is F-sharp, then the key is C# major. If the first sharp is C-sharp, then the key is D# major

The Story of Dixie and its Picturesque Composer

By W. H. SMITH

NO VISITOR to Mt. Vernon, Ohio, should come away without having made a pilgrimage to a solitary grave in Mount View Cemetery. A massive block of red South granite marks this tomb, and deeply chiseled on its polished front appears the following inscription:

EMMETT
DANIEL DECATUR 1815-1904
WHOSE SONG "DIXIE LAND"
INSPIRED THE COURAGE AND
DEVOTION OF THE SOUTHERN
PEOPLE AND NOW THRILLS THE
HEARTS OF A REUNITED NATION

Another striking and deeply significant monument is to be seen on the front lawn of Memorial Building. Here rests a lone headstone, to which is attached a bronze plaque bearing the inscription seen in the accompanying cut.

A Noble Line

THE AUTHOR of *Dixie Land*, or *Dixie*, as it is more popularly known, was born October 29, 1815, in the picturesque and romantic village of Mt. Vernon, Ohio. His father, Abraham Emmett, a blacksmith by trade, had come from historic Staunton, Virginia. The mother, a Miss Sarah Zerich before her marriage, was strongly musical. His grandfather Emmett served as chaplain and surgeon



"DAN" EMMETT'S HOME AT MOUNT VERNON, OHIO

in the War for American Independence; and his father served his country in the War of 1812.

With this legacy of lineage in mind, it is not so difficult to understand some of the turns of Daniel Emmett's nature. He was christened Daniel Decatur; but to his companions he always was just Dan Emmett, while to old friends and neighbors at Mt. Vernon he became universally esteemed as plain "Uncle Dan."

A Picturesque Youth

AS A BOY he was possessed of a rather strong military spirit. He left record that "At the early age of seventeen I enlisted in the United States Army, as a fifer, and was stationed at the Newport Barracks, Kentucky, the school of practice for the Western Department." After serving the required three years, he was discharged and returned to Mt. Vernon.

Some years later, in the early 40's, he had drifted to New York; and there, in a boarding house in Catherine Street, in February and March of 1843, young Emmett and several friends organized and drilled the first Negro Minstrel Troupe in America. Emmett was the violinist and costumer, having designed the bizarre adornment of white pants, striped coat shirts and blue calico coats with long wals-

lowtails. Their first performance in the hotel made such a hit that there were immediate professional engagements and early fame.

The first name of this aggregation of "colored artists" was The Virginia Minstrels. They furnished mirthful entertainment as delineators of Negro life on the plantations of the South. They started with a membership of four; but others were gradually added and the larger Virginia Minstrels visited all the more important American cities. An attempted season in England met, however, "with chagrin and defeat"—the British public of that period having no taste for such coarse fun. This early minstrel troupe, nevertheless, served as the forerunner of the later colorful and superb aggregations which toured under the names of Primrose and West, Lew Dockstader and Al G. Field.

The Young Composer

IN 1857 EMMETT JOINED the Bryant's Minstrels of New York, with which organization he continued till 1865. His duties included the composing and arranging of Negro songs, plantation walk-arounds, and so on; and it was in this capacity that he came to write *Dixie*.

Late on a Saturday night of 1859, after their performance, Jerry Bryant said to him, "Dan, I wish you would write a new walk-around 'hoo-ray' song" (the then current term which now has given way to "hit"). The tune must be "in the words" (he didn't care for the words) "but the words won't matter so much. And Dan, please have it ready for our Monday rehearsal."

Emmett went home and told his wife what was expected by Monday. He took up his fiddle, as was his habit; but he tried in vain to coax forth a melody to his liking. Finally Mrs. Emmett advised, "Dan, give it up for tonight. Wait till morning. Tomorrow will be Sunday, and you can have the room all to yourself. No one shall disturb you."

Came Sunday morning—with a pour of miserable, cold rain.

"Some days must be cold, and dark, and dreary."

He stood looking out at the dismal scene, then turned and in a querulous voice meandered, "I wish I was in Dixie." Soon, however, Mrs. Emmett heard him fiddling and humming; and she knew that he was working on the "hoo-ray" song for Jerry Bryant. She waited some time, then quietly entered the room. Emmett looked up from his writing and exclaimed, "Catherine, I think I have it! Listen." Then, to the tune he had composed, he sang:

*I wish I was in de land of cotton,
Ole times dar am not forgotten,
Look away, look away, look away,
Dixie Land,
In Dixie Land whar I was born
Early on one frosty mornin'
Look away, look away, look away,
Dixie Land.*

*Den I wish I was in Dixie! Hoo-ray!
Hoo-ray!
In Dixie Land I'll take my stand
To lib' an' die in Dixie
Away, away, away deen south in
Dixie.*

Mrs. Emmett was enthusiastic and de-

clared that "If the Bryants don't like that, you can't write anything to please them."

"That wasn't it to be called?" queried Daniel.

"You have it right in the chorus. Call it *Dixie*," replied the knowing Catherine. It was, however, to be first published with the title, "I Wish I Was in Dixie Land," and under this name it was first sung by the Bryant Minstrels, at 470 Broadway, New York, and thus long appeared on their programs. It was copyrighted in the name of Daniel D. Emmett; and it is said that the composer later sold these rights for a grossly inadequate five hundred dollars.

Emmett was now forty-four years of age. His wife had been born Catherine Rives, on April 15, 1828; and she died in 1875, at Chicago. Emmett married a second time—this choice being Mrs. Mary Louise Bird of Chicago, who survived him.

A National Adoption

AT THE OUTBREAK of the Civil War, the *Dixie* melody was adopted by the southern people as the "national air" of the Confederacy. This occurred at New Orleans, early in 1861.

However, the sectional sentiment attached to *Dixie* has been long forgotten; and today it is heard everywhere—North, East, South, West. There is a touching story that President Lincoln, when attending some function shortly before his ill-fated death, remarked, "I notice that you have a hand with you. I wish you would play *Dixie*." "Dixie" now belongs to the Union.

Almost three-quarters of a century have past since, on a rainy Sunday morning, "The Father of American Minstrels"



MEMORIAL TABLET TO DANIEL DECATUR EMMETT, AT MOUNT VERNON, OHIO, UNVEILED BY THE DAUGHTERS OF THE CONFEDERACY

BUONA NOTTE GOOD NIGHT

The republication in sheet music form of the famous "A Day in Venice" by Ethelbert Nevin has given new impetus to these poetic works. *Buona Notte* is one of the most ingratiating of the group.

ETHELBERT NEVIN, Op. 25, No. 4

Grade 4.

Andante religioso

(A - ve Ma - ri - a)

Copyright 1898 by The John Church Company

International Copyright

SEA-SPRAY

THE ETUDE

PAUL DU VAL

Vivace M.M. ♩=108

Copyright 1926 by Theodore Presser Co.

To the eminent pianist Moriz Rosenthal

VALSE ENCORE

COROT HOUR

JAMES FRANCIS COOKE

The sub-title of this *Valse Encore* is *Corot Hour* and suggests the inspiration of this piece. The great French painter J. B. C. Corot, who died in 1875, sought continually to capture that mystic hour at the break of day which he called "the twilight of the dawn." The composer has attempted to suggest musically similar atmospheric effects. The waltz must be played sympathetically in subtle, poetic *rubato* style. It will make an excellent "quiet moment" on a recital program. Grade 3.

Lento grazioso M.M. ♩=116

Copyright 1934 by Theodore Presser Co.

British Copyright secured

THE ETUDE

Blur harmonies by holding the pedal
To the Junior and Juvenile Beach Clubs of Hillsboro, N.H.

Carry pedal through rest

SECRETS OF THE ATTIC

Children romping amid the romances of other days in an old fashioned attic was clearly what Mrs. Beach saw when she penned this brisk and merry little piece. It is one of the simplest and most tuneful of her works for piano in the earlier grades. Mrs. H. H. A. BEACH, Op. 119, No. 4

Grade 3. Moderato

Copyright MCMXXVII by Oliver Ditson Company

International Copyright secured

DANCE OF THE COBBLERS

Clearly a musical picture in which the tapping of the cobbler's hammer was evidently in the composer's mind. Richard Wagner, you will remember, was not above using a similar device for the cobbler Hans Sachs in "Die Meistersinger." Grade. 3½ FREDERICK A. WILLIAMS, Op. 148

Allegretto M.M. ♩ = 96

RUSSIAN DANCE

H. Engelmann never produced a better "show piece" than this. It is brilliant, not too difficult, and will make a high spot on many a recital program. Be sure to play both hands in the chord passages exactly together. Unevenness in attack could ruin this piece.

Grade 4.

Allegro maestoso

H. ENGELMANN, Op. 753

MASTER WORKS

THREE VARIATIONS

FROM SIX EASY VARIATIONS

On an Original Theme

The Six Easy Variations on an Original Theme are given as number thirtyfour in the Nottabchm catalog of 256 Beethoven works. It was written in 1803 when Beethoven was thirty-two years old. This is one of the very finest of all of the Beethoven original themes and the variations are graceful and appropriate. Grade 5.

Edited by S. Lebert

Andante, quasi Allegretto M.M. ♩ = 56

L. van BEETHOVEN

THEME

VAR. I

VAR. II

a) As a general rule, strike all appoggiaturas simultaneously with the accompaniment.

b) A comma indicates a rhythmical section, following which a fresh attack must be made.

c) *mp* (mezzo piano, rather soft) signifies a degree of tonepower between *p* and *mf*.

d) Continue from one movement to another, without interruption of the measure.

Musical score for piano, featuring a continuous, flowing melody in the right hand and a supporting bass line in the left hand. The piece is in 2/4 time and ends with a Coda section marked "Tempo I".

Coda section includes measures 70, 75, and 80.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

ELIZABETH MOORE

Moderato

CALLING YOU

FRANK H. GREY

Musical score for voice and piano. The piece is in 2/4 time and includes the following lyrics:

Day was at the morning, Skies fair and blue,
 Ro-ses were wak-ing Fra-grant with dew. Un-der-neath your win-dow Love, wak-ing too, Where
 with the birds, my heart, dear, Was call-ing you.
 All the ro-ses fa-ded, Fad-ed the dawn, Sum-mer on sum-mer Bloomed and were gone.
 Love has not for-got-ten, Dear, if you knew All thro'the years the heart of me Is call-ing you.

The score includes various musical markings such as *mp*, *f*, *rit.*, *cresc.*, and *poco rall.*.

Prepare: { Sw: St. Diap., Bourdon 16"
Gt. or Ch: Soft Diapason
Ped: 16"

JUNE DAWN

HOMER NEARING

Andante con moto

Manuals

Pedal

Last time to Coda

più mosso
Fl. S'

a tempo
Add Fl. 4'

rit.

Str. 8' and 4'

rit.

D. C.

CODA

TWO MOVEMENTS FROM
MINIATURE CONCERTO

In the First Position

JOEL BELOV

Tempo di Barcarolle

espressivo

VIOLIN

PIANO

THE ETUDE

Page 536 SEPTEMBER 1934 THE ETHER

The musical score is written for piano and consists of several systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. Dynamics like *poco stringendo*, *p poco a poco crescendo*, *rit.*, *poco dim.*, *Allegro*, *mf*, and *f* are used throughout. There are also markings for *r.h.* (right hand) and *l.h.* (left hand). The score is presented in a clear, professional layout with a light background.

[illegible]

CZARDAS IN C

SECONDO

HUNGARIAN FOLK MELODY

Vivace con fuoco M.M. $\text{♩} = 120$

THE MESSAGE OF THE VIOLET

SECONDO

MATHILDE BILBRO

Andantino M.M. $\text{♩} = 54$

CZARDAS IN C

PRIMO

HUNGARIAN FOLK MELODY

Vivace con fuoco M.M. $\text{♩} = 120$

THE MESSAGE OF THE VIOLET

PRIMO

MATHILDE BILBRO

Andantino M.M. $\text{♩} = 54$

1st B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M. M. ♩ = 108

Musical score for 1st B♭ Clarinet. The piece is in 3/4 time, key of D major. It begins with a melody in the right hand and a supporting line in the left hand. The score includes various dynamics such as *mf*, *f*, *p*, and *p dolce*, and tempo markings like *Allegretto M. M.*, *Più mosso*, *a tempo*, *poco rit.*, and *Fine*. There are also markings for *Solo* and *D. S. al Fine*.

2nd B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M. M. ♩ = 108

Musical score for 2nd B♭ Clarinet. The piece is in 3/4 time, key of D major. It begins with a melody in the right hand and a supporting line in the left hand. The score includes various dynamics such as *mf*, *f*, *p*, and *p dolce*, and tempo markings like *Allegretto M. M.*, *Più mosso*, *a tempo*, *poco rit.*, and *Fine*. There are also markings for *Solo* and *D. S. al Fine*.

3rd B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M. M. ♩ = 108

Musical score for 3rd B♭ Clarinet. The piece is in 3/4 time, key of D major. It begins with a melody in the right hand and a supporting line in the left hand. The score includes various dynamics such as *f*, *mf*, *f*, and *p dolce*, and tempo markings like *Allegretto M. M.*, *Più mosso*, *a tempo*, *poco rit.*, and *Fine*. There are also markings for *Solo* and *D. S. al Fine*.

4th B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M. M. ♩ = 108

Musical score for 4th B♭ Clarinet. The piece is in 3/4 time, key of D major. It begins with a melody in the right hand and a supporting line in the left hand. The score includes various dynamics such as *mf*, *f*, *mf*, and *p dolce*, and tempo markings like *Allegretto M. M.*, *Più mosso*, *a tempo*, *poco rit.*, and *Fine*. There are also markings for *Solo* and *D. S. al Fine*.

Grade 1½.

Merrily M.M. ♩ = 96

PLAYFUL ECHOES

HAZEL GILBERT

Copyright 1934 by Theodore Presser Co. British Copyright secured

Grade 2½.

Allegro M.M. ♩ = 144

THE JUGGLER

ELLA KETTERER

Copyright 1934 by Theodore Presser Co. British Copyright secured

Tempo I.
Meno mosso
rit.
accel. cresc.

Grade 1½.

HEADS UP! FORWARD MARCH!

In March time M.M. ♩ = 144

BERNIECE ROSE COPELAND

Copyright 1934 by Theodore Presser Co. British Copyright secured

Grade 1₂ Slowly M.M. ♩ = 88

BYE-LO BABY

ROBERT NOLAN KERR

p Rock-a-hye Ba - by, on the tree-top, When the wind blows, the era-dle will rock; When the bough breaks, the era-dle will fall, Down will come Ba - by, era-dle, and all. Tra - la-la - la, Tra - la-la - la, When the bough breaks, era-dle will fall. Tra - la-la - la, Tra - la-la - la, Down will come Ba - by, era-dle, and all.

British Copyright secured

Copyright 1934 by Theodore Presser Co.

PLAYING SOLDIER

DOROTHY BELL BRIGGS

Grade 2. *Tempo di Marcia*

mf *cresc.* *poco rit.* *cresc.* *Fine* *mp a tempo* *cresc.* *mf* *cresc.* *mf* *p* *mf*

Copyright MCMXXXI by Oliver Ditson Company

D.C. & Co. Fine

International Copyright secured

Parent Help in Music Study

By NELSON J. NEUHAARD

"I AM JUST crazy about music," exclaimed an enthusiastic parent, recently, and this expression is frequently heard in many studios. The difficulty is that this enthusiasm too often melts rapidly, when the parent is asked to do something really practical in helping the pupil. Paying the teacher's bills is but a part of the parent's obligation.

Even in the case of very intelligent and musically gifted children, practice at home should be supervised; and this often must be done with all the decision, love, and diplomacy the parent can command.

One of the best means by which to insure regular practice is to let the pupil know that you are enormously interested. You are not too old to learn; and with your child in his musical explorations and convince him that you really are "crazy about music." There is no better way of stimulating his enthusiasm. Watch care-

fully and see that the teacher's written instructions are carried out accurately.

Let the child feel that you are sharing in his success. Don't blame the teacher if the little one makes a poor showing in public, unless you have done your part toward helping to bring about success. Many men and women realize in after life that their musical ability is due far more to the persistence and interest of the parent than to the teacher.

An encouraging pat on the back is a great stimulus to the average pupil. The technical background of music is often very difficult to acquire. It is also extremely irksome to some children. In such cases, unless the parent makes clear the importance of the rewards that come from the ability to play, and to play well, the pupil may "beg off" and cease his music lessons, to his everlasting disadvantage.

Make Your Practice Period Worth While!

By CLYDE J. GARRETT

1. Practice daily!
2. Let your motto be: "Learn to listen."
3. Practice at definite periods each day.
4. Begin each practice period with slow, short-interval exercises, gradually widening the range to scales, arpeggios, and more intricate turns and combinations.
5. Be certain to vocalize throughout your average range on each vowel sound of your vocal chart, later combining consonants with vowels as suggested by your teacher.
6. Study your lip formation, jaw drop, and so forth. For this purpose it is well to have a mirror in the practice room. Of course one must always re-

member that the final ear is the guide to vocal parts.

7. Use a few minutes each period for sight-reading a new selection or hymn, trying for correct pitches, time and tone quality.
8. Never let a practice period go by without memorizing something new; if only a new vocalize or a stanza of a hymn.
9. Learn to finger your new songs on the piano; then learn the accompaniment. The voice student should continue daily his efforts to have a good working knowledge of the piano.
10. Don't forget to review supposedly learned selections. Keep your repertoire in mind for ever-ready use.

Music Recreation and the Radio

(Continued from page 517)

the American Bar Association, on economics, sponsored by the Brookings Institution, and on labor, sponsored by the Workers' Education Bureau. The popular reception with which some of these series have met has been such as to lead to their continuance over a period of years. Undoubtedly, there is a field for radio education which we are beginning to find.

How effective radio education proves to be will depend predominantly on whether ways are found to make it effective. The mere fact that a program is educational in character does not in and of itself mean that it will be effective over the radio. The coming of the radio throws down a new challenge to our educators to develop techniques to which the radio is adapted. There is still a very great need that educators should exert themselves in this direction. Ultimately they will succeed, no doubt; but the permanence and degree of their success will depend on the measure of their cooperation, and on the extent to which they cooperate in experiment and research. It is along these lines that the major efforts should for the moment be concentrated, in order that radio education may not be discredited by a plethora of poor programs before it has had a full and fair trial.

The Challenge

THE RADIO ACT of 1927 requires the Radio Commission, in considering applications for a license, to take into account the character and quality of the service offered by the applicant, from the standpoint of the public interest. This gives the Commission an opportunity to assess the nature and value of the educational programs offered by the different stations

of the country. From the standpoint of public interest, the presentation of educational programs is of the highest importance, and in the exercise of its powers, the Commission should take this importance into account. But obviously, the Commission is not an educational body. It has neither the equipment nor the responsibility for developing proper techniques of radio education. If educational programs are to have their proper weight in determining the public interest in the maintenance of a station, the technique of radio education must be developed by the educators of the country themselves. Accordingly, every effort should be made through the cooperative action of educational institutions and of the various learned societies to develop by experiment and research types of programs which, when put on the air through one or more stations, will so justify the importance of radio education as to entitle the participating stations to claim that they are serving the public interest. For this development the needed amount of time on the air must be made and kept available.

SELF-TEST QUESTIONS ON MR. DICKINSON'S ARTICLE

1. What was Aristotle's limitation of a state?
2. What has made possible the expansion of this limitation?
3. What type of radio program will be most effective?
4. What particular qualification has music for educational use on the radio?
5. In what directions has education over the radio particularly increased in its scope?

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

It is too easy for them to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful musician, of course, is a very busy one. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a one, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class or position and go away for instruction.

Extension work is also equally advantageous to the beginner and the amateur. The work can be done at home in spare time, with no interference with one's regular work.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions and we urge you to take advantage of the spare moments you are sure to find. You must not rely upon your good intentions, as you have in the past, or you will miss this opportunity.

The service offered to teachers in our classes continues long after the diploma or degree is awarded.

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

This great musical organization now in its 31st successful year—has developed and trained more accomplished musicians and more successful teachers than any other musical school in existence. And to you we offer the same advantages which were given to them.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value.

This Is Your Opportunity—Mail the Coupon TODAY!

University Extension Conservatory DEPT. X, CHICAGO, ILLINOIS

UNIVERSITY EXTENSION CONSERVATORY, Dept. X
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

- | | | |
|--|--|---|
| <input type="checkbox"/> Piano, Normal Course for Teachers | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Cornet | <input type="checkbox"/> Ear Training and Sight-Singing |
| <input type="checkbox"/> Public School Music | <input type="checkbox"/> Voice | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> History of Music | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Clarinet |
| | <input type="checkbox"/> Piano Accordion | <input type="checkbox"/> Piano Accordion |

Name Age

Street No. City

State

How long have you taught Piano? How many pupils have you now?

Do you hold a Teacher's Certificate? Have you studied Harmony?

Would you like to earn the Degree of Bachelor of Music?

100

THE MOST SENSATIONAL OFFER EVER MADE TO NEW MEMBERS OF THE LITERARY GUILD

FREE Modern American Prose

EDITED BY Carl Van Doren

The Best American Stories, Poems, Plays, Essays
of Our Times · A Feast of Reading Collected Into

ONE BIG VOLUME

MODERN
AMERICAN
PROSE
Edited by
CARL
VAN DOREN

A library of living literature in one volume! Enough fascinating reading for a whole season—and the kind of book you will return to again and again for its wealth of cultural enjoyment.

1000 PAGES—60 FAMOUS WRITERS

Maxwell Anderson
Sherwood Anderson
Mary Austin
Carl Becker
William Beebe
Thomas Beer
Randolph Bourne
Van Wyck Brooks
Pearl S. Buck
James Branch Cabell
Erskine Caldwell
Willa Cather
Frank Moore Colby
E. R. Cummings
Clarence Day

Floyd Dell
John Dos Passos
Edna St. Vincent
T. S. Eliot
William Faulkner
F. Scott Fitzgerald
Waldo Frank
Albert Halper
Ernest Hemingway
Joseph Herschelder
Joseph Wood Johnson
Alva Johnston
Joseph Wood Krutch
Ring Lardner
Sinclair Lewis

Ludwig Lewisohn
H. L. Mencken
Paul Emer More
Lewis Mumford
George Ivan Nathan
Albert Jay Neck
Dorothy Parker
Julia Peterkin
Barrett Rascoe
John Reed
Elizabeth Madox Roberts
Constance Rourke
Carl Sandburg
George Santayana
Kevyn Scott

Stuart P. Sherman
Laurence Stallars
Gertrude Stein
Mark Van Doren
Hendrik Willem van Loon
Carl Van Doren
Eleanor Rowland Wembridge
Glenway Wescott
Edith Wharton
Thornton Wilder
Edmund Wilson
Ivira Samter Winslow
Thomas Wolfe
Alexander Woolcott
Elinor Wylie

Of more than sixty selections in this volume less than a dozen have ever before appeared in any anthology. Eleven episodes from famous recent novels (ranging in length from 1800 to 25,000 words). Four novelettes (each more than 15,000 words actually averaging about 25,000). The brilliant novelette by Thomas Wolfe (*A Portrait of Bascom Hawke*), has never appeared in book form. Eight short stories. Six important episodes from notable biographies or memoirs. Ten separate portraits of actual persons. Ten vivid studies of places (ranging from cities to deserts). Six studies in literary criticism. The famous war play "*What Price Glory*"—given in full. Vigorous discussions of almost all the topics which have interested Americans since 1914. In addition an index of authors with biographical facts about them. And in conclusion an interesting account of American literature since the World War.

All of this great reading in ONE volume! It is yours absolutely free with free membership in the Literary Guild.

WHAT GUILD MEMBERSHIP MEANS

In the first place, Guild Membership is free. It costs nothing to join. And there are no dues or charges of any kind.

The advantages of membership are numerous. The Guild provides the most complete, economical, and convenient book service in the country. The famous Editorial Board selects each month the outstanding new book just published. If you want the Guild selection for the month, it is sent to you on approval. You may return it in five days, or you may keep it and pay only \$2.00 for it (plus a few cents carrying charges) regardless of the retail price. (The regular retail prices of Guild selections range from \$2.50 to \$5.00.) If you do not want to examine the Guild selection for the month, then you may take your choice from twenty other outstanding books recommended by the Editors, or you may have any other book in print at the publisher's established prices.

However, if you do not want any book that month, you are not obligated to take any. You may buy as few as four books during the year to enjoy all advantages of membership.

Monthly Literary Magazine "WINGS" is FREE

During the year you will receive without charge 12 issues of "WINGS", a sparkling illustrated magazine

with news of books and authors. In this magazine descriptions are given of the Guild's current book selections and recommendations. It is a guide to the best reading and is invaluable to everyone who wants to keep up-to-date on the new books.

GUILD MEMBERS SAVE UP TO 50%

Outstanding of all advantages of Guild membership, particularly at this time, is the saving in cost of books. Remember, Guild savings are not merely fractional savings. When you can get a \$3.00, \$4.00, or \$5.00 book for only \$2.00, you can see at once that your book bills can be cut in half, and that you can afford to buy more books this way than under any other plan.

A further saving is possible on special book offers of former selections and other titles. Full details of this special plan will be sent to you upon enrollment.

Protect Yourself Against Rising Book Prices

Labor and materials are constantly increasing in cost, and so is the cost of book manufacture. Free membership protects you against any increase in price of Guild selections for a whole year.

SUBSCRIBE NOW— Send No Money

The special features of Guild membership guarantee you greater economy, convenience, and satisfaction than any other method of book buying. Remember, members buy only the books they want and they may accept as few as four books a year. The Guild service starts as soon as you send the coupon. Our present special offer gives you the big 1000-page volume MODERN AMERICAN PROSE absolutely free. This book will come to you at once, together with the member's Handbook giving full information about the Guild Service and special savings.

MAIL THIS COUPON TODAY

FREE—MODERN AMERICAN PROSE

THE LITERARY GUILD OF AMERICA, Dept. 98,
15 FIFTH AVENUE, NEW YORK.

Enroll me without charge as a member of The Literary Guild of America and send me the Member's Handbook. I am to receive free each month the Guild Magazine Wings and all other membership privileges for one year. I agree to purchase during the year—either Guild selections or otherwise—and pay Guild selections during this time.

In consideration of this agreement you will send me at once, FREE, a copy of MODERN AMERICAN PROSE.

Name

Address

City

State

Subscriptions from Minors Must Have Parent's Signature

This offer restricted to persons living in the United States

If you reside elsewhere write for information. Canadian inquiries should be addressed to McInish & Co., 385 Yonge Street, Toronto.

EDITORIAL BOARD: Carl Van Doren Burton Rascoe Julia Peterkin Joseph Wood Krutch