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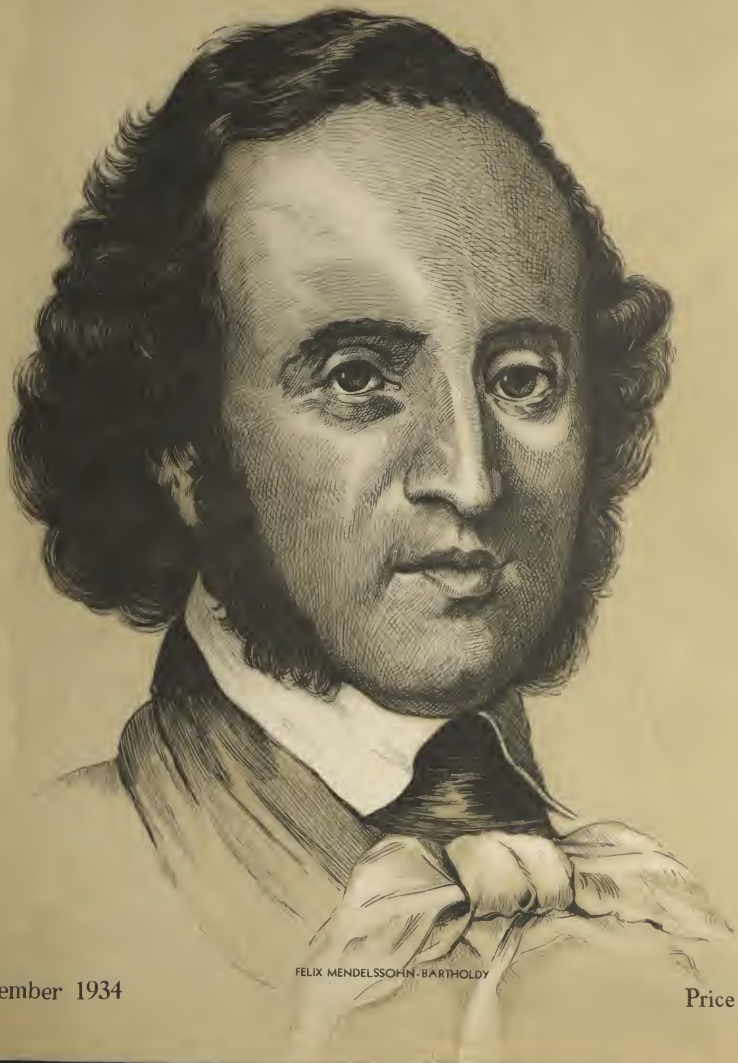
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FELIX MENDELSSOHN-BARTHOLDY

November 1934

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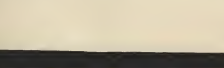
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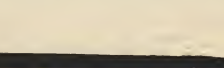
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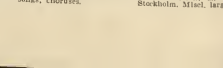
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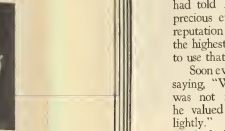
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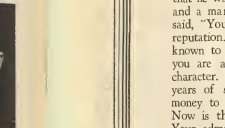
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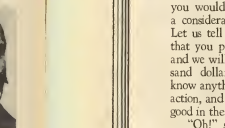
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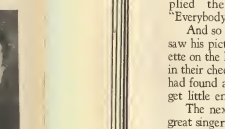
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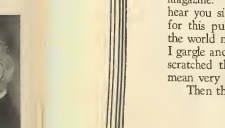
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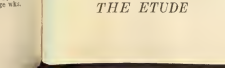
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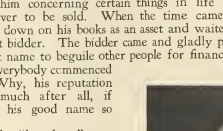
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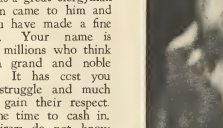
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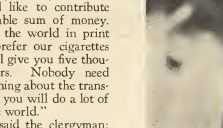
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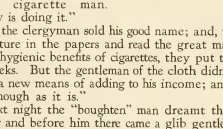
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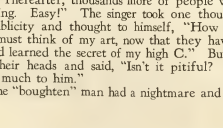
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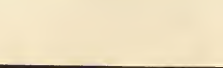
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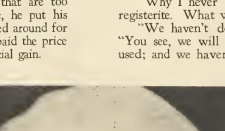
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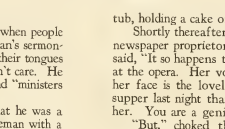
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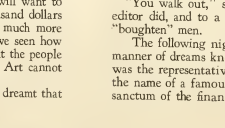
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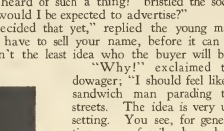
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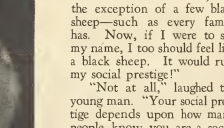
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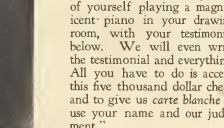
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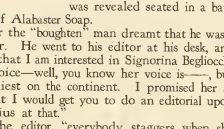
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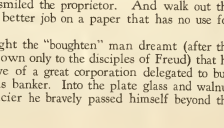
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JOSEPH GEORGE JACOB—B. New York, 1874. Composer, conductor, pianist. His most important work, "Les Fêtes de nuit," is a symphony in three movements, etc., etc. etc. and a set of 100 for harp.



LEON JANACEK—B. Husau, Moravia, July 3, 1854. Comp. P.P. 1881 and 1894. Opera, etc. His most important work, "Les Fêtes de nuit," is a symphony in three movements, etc., etc. etc. and a set of 100 for harp.



EMIL KARL JANSSEN—B. Berlin, 1874. Composer, conductor, pianist. His most important work, "Les Fêtes de nuit," is a symphony in three movements, etc., etc. etc. and a set of 100 for harp.

The "Boughten" Man

ONCE upon a time there was a "boughten" man—meaning a man who had worked himself to skin and bones to acquire an honorable name and then had sold that name for a mass of money.

The "boughten" man had forgotten all about what his mother had told him concerning certain things in life that are too precious ever to be sold. When the time came, he put his reputation down on his books as an asset and waited around for the highest bidder. The bidder came and gladly paid the price to use that name to beguile other people for financial gain.

Soon everybody commenced saying, "Why, his reputation was not much after all, if he valued his good name so lightly."

And the "boughten" man was much troubled and had many dreams.

On the first night he dreamt that he was a great clergyman and a man came to him and said, "You have made a fine reputation. Your name is known to millions who think you are a grand and noble character. It has cost you years of struggle and much money to gain their respect. Now is the time to cash in. Your admirers do not know that you smoke cigarettes, or what cigarettes you smoke. Now, Doctor, perhaps there is some worthy charity to which you would like to contribute a considerable sum of money. Let us tell the world in print that you prefer our cigarettes and we will give you five thousand dollars. Nobody need know anything about the transaction, and you will do a lot of good in the world."

"Oh!" said the clergyman: "smoking cigarettes is one thing, but selling my name to buy tobacco is another."

"Ah, that is nothing," replied the cigarette man. "Everybody is doing it."

And so the clergyman sold his good name; and, when people saw his picture in the papers and read the great man's sermonette on the hygienic benefits of cigarettes, they put their tongues in their cheeks. But the gentleman of the cloth didn't care. He had found a new means of adding to his income; and "ministers get little enough as it is."

The next night the "boughten" man dreamt that he was a great singer and before him there came a glib gentleman with a bottle. The glib gentleman exclaimed, "Have you ever thought how much more money you could earn if you had more publicity? Now let us have a picture of you using our gangle, and we will put it in three colors on the back of every important magazine. Thereafter, thousands more of people will want to hear you sing. Easy!" The singer took one thousand dollars for this publicity and thought to himself, "How much more the world must think of my art, now that they have seen how I gangle and learned the secret of my high C." But the people scratched their heads and said, "Isn't it pitiful? Art cannot mean very much to him."

Then the "boughten" man had a nightmare and dreamt that

he was a society woman. After he had tossed long in wild dreams, a dapper young man appeared and said, "Madam, here is a check for five thousand dollars, for which we hope that you will give us the use of your name for advertising purposes."

"Why I never heard of such a thing!" bristled the social registerite. What would I be expected to advertise?"

"We haven't decided that yet," replied the young man. "You see, we will have to sell your name, before it can be used; and we haven't the least idea who the buyer will be."

"Why!" exclaimed the dowager; "I should feel like a sandwich man parading the streets. The idea is very upsetting. You see, for generations my family have been people of the highest standing. They have never had anything to do with anything cheap or low or common—that is, with the exception of a few black sheep—such as every family has. Now, if I were to sell my name, I too should feel like a black sheep. It would ruin my social prestige!"

"Not at all," laughed the young man. "Your social prestige depends upon how many people know you are a social leader. We advertise that fact for you without charge. Now, surely you would have no objections to a beautiful picture of yourself playing a magnificent piano in your drawing room, with your testimonial below. We will even write the testimonial and everything. All you have to do is accept this five thousand dollar check and to give us carte blanche to use your name and our judgment."

So the social registerite took the check and bought a lovely diamond ring; and when the advertisement came out she was revealed seated in a bath tub, holding a cake of Alabaster Soap.

Shortly thereafter the "boughten" man dreamt that he was a newspaper proprietor. He went to his editor at his desk, and said, "It so happens that I am interested in Signorina Begliocchi at the opera. Her voice—well, you know her voice is—, but her face is the loveliest on the continent. I promised her a supper last night that I would get you to do an editorial upon her. You are a genius at that."

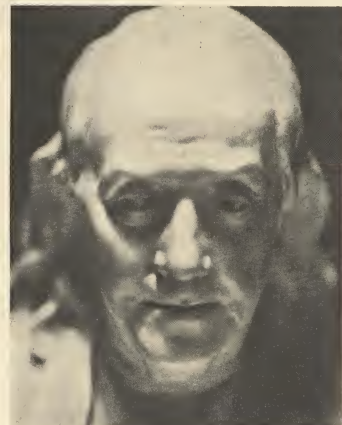
"But," choked the editor, "everybody staggers when she sings."

"That's just it," whispered the proprietor. "It's your job to make them think it is art."

"And if I refuse?"

"You walk out," smiled the proprietor. And walk out the editor did, and to a better job on a paper that has no use for "boughten" men.

The following night the "boughten" man dreamt (after the manner of dreams known only to the disciples of Freud) that he was the representative of a great corporation delegated to buy the name of a famous banker. Into the plate glass and walnut sanctum of the financier he bravely passed himself beyond the



BENJAMIN FRANKLIN
America's First and Greatest Advertising Man
He had no use for the "Boughten" Man

guard of secretaries, by representing himself to be a friend of the banker. Once there, he explained his mission by saying, "Mr. Addison, you purchased a sixteen-cylinder Cortez last week, and I am authorized to offer you ten thousand dollars for a picture of yourself in your car in front of your home, with of course just a line giving your opinion of the car."

The banker suddenly flushed to a lobster shade and demanded, "Do you mean to say that a firm such as yours sent you to a banker on such a mission?"

"Well," stuttered the young man, "if the amount is too small, they might be willing to raise the figure to almost any price."

Let us consider this as a hard and cold business proposition," said the banker. "In our business, my name is my bond. If I sold my name, it would mean selling the most precious thing I own. I am afraid that there is no price you or anyone else could mention that would be high enough to barter for my name; because with that name goes all of my business dignity, integrity and standing in the commercial world—in other words, my character. Character evidently means very little to you, as you worked your way in here through a lie. No one could ever again sell me a Cortez car, because such tactics imply that I would be paying very dearly for a certain amount of commercial rottenness in the form of falsely represented advertising with every car I bought. This game of buying names of everybody, from corner loafers to heads of the State and Church, has gone so far that it has become a farce. If anyone should attempt to buy a juror in any kind of trial, he would be guilty of malfeasance, punishable by fine and imprisonment. Yet certain advertisers do not hesitate to buy names, when everyone knows that they are bought, and therefore correspondingly worthless."

We are not a country of 'boughten' men or 'boughten' women. The revolting idea that 'everyone has his price' has really comparatively few Americans. The man or woman who sells a good name is very little different in spirit from the individual who sells his country. Benedict Arnold was merely a man who sold his good name to betray his nation. The 'boughten' men and the racketeers are conspicuous but we rarely hear of the scores of honest millions to whom a breach of character is unthinkable.

To be of any value whatsoever, all advertisements must be honest through and through. False advertising is like a paper bottom in a man of war. The American people are in honest people, and they are not long to be fooled by misrepresentations.

PRIDE IN THE AMERICAN PIANO

THE RESPECT COMMANDED by the American piano, from musicians of other lands, is a matter of well deserved patriotic pride. Some of our manufacturers have made instruments designed for export, that is, instruments designed to stand "impossible" climatic conditions, which is often accomplished at a considerable sacrifice of tone. For the most part, however, American pianos are made for the American market and are built for our own climatic conditions.

Artists who tour America are often very extravagant in their praises of our American pianos. Upon the part of some American musicians there is the suspicion that the generous pocketbooks of the manufacturers may have influenced the artists' opinions. We have talked with many of these artists in Europe, when they have expressed themselves freely, and we have found that they have been even more enthusiastic than in their printed statements. There are many very fine pianos made in Europe, but we have found numerous European artists who have not hesitated to express their decided preference for American pianos.

The American piano is something of which every American may be proud. It is one of the finest artistic products of our country. The first American piano, made by John Backus in Philadelphia, one year before the signing of the Declaration of

Selling one's good name for testimonial purposes deserves an epithet so foul that no decent person could endure it. We believe in advertising, and we have had years of experience in it. The only testimonial, worth the paper on which it is written, is the unsolicited, frank expression of the individual who prizes his good name so highly that under no condition or for no consideration could he become a 'boughten' man.

People who make music a part of their home life are, for the most part, citizens of ideals and honest intentions, who are horrified at the idea of the sale of anything so precious as a good name. Generally speaking, we have found that professional musicians have very high standards of ethics and character. Their honesty and their integrity in meeting their obligations, we have discovered through vast experience, to be exceptionally fine. They tell the truth, pay their bills and lead wholesome, exemplary lives. One of the great missions of music has been that of the employment of its activating emotional values, with the teaching of ethics and character building in juvenile education. Let the music lovers, musicians and music teachers be among the first to stand out against the perversion of honesty in advertising and business, represented by the 'boughten' man—and, shall we say, the 'boughten' woman. These things are too sacred to be held lightly.

No one has put the value of a good name into such telling words as—well, whoever you think it was that wrote Shakespeare's plays. Remember this from "Othello":

"Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse, steals trash; 'tis something,
nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which enriches him,
And makes me poor indeed."

Or perhaps you prefer Benjamin Franklin's way of looking at it:

"A good name is hardly won and easily lost. Honor should be more zealously guarded than gold."

Incidentally, America has not yet produced a better authority upon advertising than Poor Richard.

Independence, was the pioneer of a vast number of excellent instruments manufactured since in America. Many American piano manufacturers have been leaders in the industry, but we have also benefited from the services of makers from other lands, notably Germany, who have brought their valuable talents to the art and industry of piano making and, with the means and the opportunities of the New World, have evolved incomparable instruments.

While America has reason to be proud of its fine pianos, we have had some manufacturers who have put out contraptions that were little better than musical soap boxes. Thousands of have put pianos on the market that fell to pieces in a few years and were in the end far more expensive than pianos which cost many times as much. The moral is—do not try to get a piano too cheap. Substantial materials always cost more than poor materials, and good workmanship is always at a premium. Do not expect to get an eight hundred dollar piano at a bargain sale for two hundred and ninety-five dollars.

Consult a good tuner and also a conscientious teacher, before you make a decision about purchasing a piano. Buy a well known make, if you really want to be on the safe side.



THE STATE CONSERVATORY OF LEIPZIG



THE NEUES THEATER OF LEIPZIG

Famous German Musical Centers LEIPZIG

TWENTY-SECOND IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

IN NO COUNTRY of the world is the importance of music so reverently regarded as in Germany. The appetite for *Genuinigkeit* (meticulously accurate scientific information) is insatiable in the Reich. In France, Great Britain, Italy, Germany, Switzerland, Holland, Scandinavia and the United States, technic in music lines of endeavor has reached the highest pinnacles; but it is more or less confined to groups which depend upon technic for existence. In Germany, however, it would seem that the entire land and all its people are technicized. Its school system is based upon principles of almost fabulous exactness. Its civil government is a system of political cog-wheels into which the people seem to be naturally born. Its army was a fighting machine of amazing efficiency. There is something about Germany which lends itself to this spirit of technic. When its citizens fail to fit in or rebel against it, they move to other lands, as they did in the great revolution in the forties, when we here obtained so many individual pioneering Germans who became such excellent American citizens.

America has gained enormously by brushing up against the technic of Germany. We, as the youthful commonwealth of the world, need this badly. We have sent our students to German medical, industrial, chemical and philosophical schools; and they have come back with a proper reverence for exact information, which in time has become a part of our own educational system. On the other hand, we never have made a fetish of technic, save in some special proprietary systems. What has happened to us has happened to other countries of the world, notably England, France, Hungary and Russia, where the technic of piano-playing, for instance, has risen to magnificent heights. Technic is valuable only in proportion to its need. Too much technic is another phrase for machine worship. Too little is the synonym of incompetence. Yet, for the most part, piano-playing in many quarters of the United States, has suffered in late years because of too little rather than too much technic.

Where Technical Training Becomes Ridiculous

THAT TECHNIC has been exaggerated in German musical systems, even the past is readily admitted by many Ger-

man pedagogues. Time and again we have visited art galleries of other European countries and there encountered German students, Baedeker in hand, reading with the myopic patience the descriptions of great paintings, in microscopically small type, but giving only a fleeting glance at the painting itself, before proceeding to the next one. The American tourist, on the other hand, is inclined to give very little attention to any guide or book of reference but to spend his time mooning aimlessly from one painting to the next, enjoying the beauties of the works, of course, but giving unfortunately little intelligent attention to their technical significance. Obviously, the system of the German is quite as bad as that of the American, and the real method of artistic appreciation lies half way between. In recent years German musical pedagogues have given less emphasis to the dry bones of technic and more to artistic interpretation. We have indulged in this more or less elaborate preamble in order that the reader may grasp any future remarks upon the significance of technic in the German musical institutions.

Every German city of size has its music center, and the regard of the populace for these institutions is one of the best means of estimating the German respect for the art of music. In some American cities the musical conservatories are looked upon with little more pride than that which might be given to a new filling station. In Germany, however, the music school is regarded with as much respect as are the other leading civic institutions of the community. Its head, indeed, may be elevated to become Privy-councillor (Hofrat) of the government. He ranks with the civic leaders, the University professors, the military officers, and is regarded as a personage of importance. Music, to the German, is a vital element in life; and those who have to do with it seriously are people engaged in its service who are looked upon as those to whom proper respect should be paid.

Musical Centers

IN THE HISTORY of German musical art there have been many musical and conservatory centers. Possibly the most famous of all is Leipzig, though in more recent years Berlin and Munich (which, because of their peculiar importance, have been given special chapters in this series) have come to the front. After Leipzig,

the most famous centers are Stuttgart, Dresden, Frankfurt am Main, Würzburg, Cologne, Karlsruhe, Hamburg and others such as Bayreuth, Weimar and Eisenach, more famed for their past performances. Vienna and Salzburg are, of course, Austrian.

Leipzig derives its name as "the place of the Lime Trees." As a music center it antedates the formation of the Gewandhaus Orchestra and the Conservatorium, but its reputation was widely enhanced by the foundation of these institutions. Although over Germany you will hear that Leipzig is a "Geschäftsstadt" or business city; you perhaps will be led to have something in mind like Indianapolis, Newark or even Pittsburgh. In reality it gives the casual visitor very little suggestion of a city given over entirely to business. This is partly because the business enterprises are often romantically housed. The writer always has found it a very charming place. Its cultural and educational life are upon a very high plane; and the city itself, with its pleasant parks, clean streets and fine public buildings, theaters and museum, is a very agreeable place in which to live. Every time we go to Leipzig we want to go again, and that is the best test of a city. Probably more American musicians have received their European training in Leipzig than in any other city.

When you are in Leipzig, try to arrange to stay over Sunday and go to the famous St. Thomas' Church to hear the *Thomaskoror*, the wonderful *a cappella* boys' choir of some sixty members. Their chief director is the venerable Hans Sachs, the "Schola Thomana," which dates from 1212. Today the school is just the same as a modern German high school (Gymnasium). On Fridays the *Thomaskoror* may be heard in its liturgical divine service and at noon on Saturday they frequently sing a motet *a cappella* and sometimes a cantata with organ and orchestra. At Easter the "St. Matthew Passion" of Bach is given and on Festival days the "B Minor Mass." *Thomaskoror* have broadcast over sixty of Bach's cantatas and plan to do two hundred in all, during the next few years. Bach is quite as much a musical patron saint in Leipzig as in Eisenach.

The City of Bach

JOHANN SEBASTIAN BACH lived to the age of sixty-five. He spent twenty-seven years in Leipzig—over half of his creative life. He was summoned,

in 1723, to Leipzig as the director of the Thomas School of Choir Boys which supplied the singers for the churches of St. Thomas and St. Nicholas. He remained in Leipzig until his death in 1750. Therefore it was in the Saxon city that he composed the "Mass in B Minor," the famous cantatas and the magnificent "Passions," all masterpieces which will ever remain as pinnacles of art.

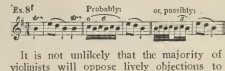
Although Bach was a great personality in the town and commanded the respect of the citizens, they did not, on the whole, possess the vision required to measure his immortal greatness. He was submitted to all sorts of humiliations and irritations by the careless people, fortunately long since buried in graves of oblivion. Instead of laying everything aside to help this great genius, they seemed to go out of their way to belittle and harass him. Every year the realization of the greatness of Bach increases. When in Leipzig, you should go first to the St. Thomas Church, one of the really great shrines of music, happily splendidly preserved and now under the musical direction of the able organist, Professor Ramin, who some time ago toured America.

Perhaps you will next attempt to discover the house on the "Brühl" where Richard Wagner was born; but you will be doomed to disappointment, as it has been pulled down.

The New Hall

LET US THEN GO to the Neue Gewandhaus, the fine concert hall seating nearly 1600 people. The building, which is spacious and significant, dates from 1884, but owes its existence to very much more venerable musical events known as the Gewandhaus concerts. The name is derived from the original building, in which the merchants or drapers displayed their Gewand (clothes). The building is a most excellent one and, at the time of its erection, was the model of its type. The concerts date from the time of Bach and were first given in the Gewandhaus about 1781. The city of Leipzig celebrated the one hundred and fiftieth anniversary of these concerts in 1931. There is nothing in Leipzig which gives its citizens more pride than the Gewandhaus concerts. Even in the days of deep deprivation after the war, the Leipzigers seemed willing to make almost any sacrifice to continue their subscriptions to the Gewandhaus concerts. The Gewandhaus has sixteen hundred seats,

Here, as in Ex. 7 D, it is possible that the exceptional form was intended, beginning upon the principal tone *c*. Use your own judgment; but do not overlook the ease with which the above suggestion rounds out the final turn of the trill.



It is not unlikely that the majority of violinists will oppose lively objections to the mode of execution marked "probably." Franz Kneisel held it according to the second version (beginning with *f*), despite the inequality of the rhythm, insisting that Beethoven did not intend a final turn. It is also not at all unlikely that some violinists may, after subjecting the two versions to thoughtful comparison, come to the conclusion that Beethoven himself envisaged this unique trill in the classic manner (our first version).

Distinctive specimens of the long trill are found in the last sonatas of Beethoven, who evidently regarded the trill as a vital emotional—not a mere "ornamental"—auxiliary. (We would recommend a careful perusal of the fine essay by Edwin Hall Pierce on "The Significance of the Trill in Beethoven's most mature works," in the *Musical Quarterly* of April, 1929.) See the last pages of Beethoven's "Sonata, Op. 107" and "Op. 111"; also the closing section of Mendelssohn's *Wedding March*.

The execution of these trills depends upon circumstances, and the judgment of the player. In turning, finally, to Chopin, we witness

ness a growing disposition to abandon the old classic rule of the trill, in favor of the present fashion of beginning with the principal tone, the trill-tone itself. Hence, while Chopin surely favored the classic manner, on the whole, there are many trills in his music that evidently demand the modern form or, at least, are open to question. Here follow a few random specimens: A is from his 36th *Mazurka*, B, from *Mazurka 17*, C, from *Mazurka 15*, D, from the *Polonaise-Fantasia*, Op. 61.

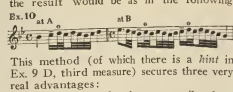


The manner of execution at D is unmistakable—measures 2 and 4 in 32nd-notes. See also Chopin's *Mazurka*, No. 21, measures 39-40; played the same as in the above example B, emphasizing the upper neighbor.

The Modern Trill
SUBSEQUENT TO the era of Chopin, the preference for the modern form is

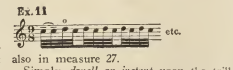
seen to grow steadily. In the music of Mendelssohn, Schumann and Brahms, the modern method may be said to prevail, although there are a good many cases in which these masters clearly intended the classic form. Nowadays the modern manner has, perhaps unfortunately, become so universal that even trills as that shown in our Ex. 5 (Bach) are apt to be misinterpreted. That is to say, the player is pretty sure to begin his trill with the note he *sees* on the beat—the principal tone—and joggles the final turn into shape as best he may. The incentive in this essay has been to throw some light into the hazy atmosphere of this important ornament, from the beacon provided by the history of its origin and its fairly predominant application in the works of classic masters. After all is said and done, the interpretation and performance of the majority of trills must (like everything else in music) always depend upon enlightened judgment, good taste, and rational consideration of the historic era to which the trill in question belongs.

A Significant Compromise
UPON PURELY personal responsibility, we venture to suggest a compromise concerning the execution of trills, which, though simple and inoffensive, appeals to us as an extremely significant hint, in the way of strong emphasis. And that is to begin the trill with the principal tone, but to pause upon that tone just long enough to include the *one following fraction of a note*, before starting the actual trill with the upper neighbor. Applied to our Ex. 1,



This method (of which there is a hint in Ex. 9 D, third measure) secures three very real advantages:

- (1) It allows the player to strike the note he *sees*, in beginning the trill;
- (2) It inevitably throws the emphasis upon the upper neighbor; and
- (3) It provides, with very few exceptions, for a smooth and even trill. Furthermore, it is practicable in ninety-nine cases of a hundred. The only exceptions will be in such instances as Ex. 5 (to avoid the quick repetition); in short shakes, as in Ex. 7 B; and where the acciaccatura gives unalterable shape to the trill, as in Ex. 7 C, or in Ex. 9 A, B, and C. It may be tested on the trill at the beginning of the *Adagio* in Beethoven's Sonata, Op. 31, No. 1."



also in measure 27. Simply dwell on *infant* upon the trill-tone; it will not be noticed. This applies chiefly to the modern trill; the classic trill should be played correctly.



ST. JOHN'S COLLEGE CHAPEL, FROM THE BACKS



CLARE COLLEGE BRIDGE



CAIUS COLLEGE, GATE OF HONOR



TRINITY COLLEGE GATEWAY



KING'S COLLEGE, FROM THE BACKS



JESUS COLLEGE, THE GATEWAY

Cambridge, the Beautiful

A Letter from an Etude Friend in Old Cambridge

ONE of the delights of the privilege of editing THE ETUDE MUSIC MAGAZINE has been the ceaseless letters from ETUDE enthusiasts located in all parts of the world. One of the editors by Americans who are very proud of the laudable musical activities of their country, but who likewise are intensely proud of the international staff of contributors maintaining a world-wide outlook upon all musical matters.

One of our valued Etude friends for many years has been the Rev. Herbert Barton Greenop, of Cambridge, England. We are reprinting herewith a part of a letter recently received from him and with this some beautiful views of the magnificent and venerable college buildings which make Cambridge one of the loveliest university cities of the world. These views are taken from a welcome gift album, "Just Cambridge."

The standards of musical culture at Cambridge, like those at Oxford, have been for many centuries the pride of England. The Rev. Greenop's letter says, in part: "The Etude still gives me great pleasure. As I have said on previous occasions, I can think of no publication which is so wide in its range and so stimulating. I always lend my copies to those who are enthusiastic about music in Cambridge. In Cambridge we possess many flourishing Musical Societies, some connected directly with the University and some not so; but

all the members are very enthusiastic and give up a great deal of their spare time, very often in a busy life, for music. This term we have enjoyed recitals by Arthur Rubinstein, Egon Petri and Cortot; unfortunately, I was unable to hear this great French pianist, but I am told his rendering was very wonderful. The recital by Egon Petri was of a very cultured order and exceedingly charming. Curiously, I heard him in Cambridge, in the same hall, on the same day of the week, just twenty-five years ago; and my admiration for his charming playing was this time increased and in no way diminished. We have just placed a new organ in King's College Chapel, at a cost of £9,000. It is, as you may know, a very wonderful building—unique—and the College is very proud of its choir.

"I enclose a copy of a book of photographic views of Cambridge and its Colleges. The title is a very true one: 'Just Cambridge'; and if you were to come on a visit you would not be disappointed. Of course one loses the effect of the beautiful outlines of the buildings and the color of the pleasant green ward; but we have not reached the standard of 'Nature Photography' as yet. I have also added one or two photographs of my own. College Emmanuel—as this must be of interest to you, for here John Harvard was educated, of whom I need say no more than that we are very proud of him! I typed a few



GIRTON COLLEGE



KING'S COLLEGE CHAPEL

An Evening with the "Waltz King"

By PAUL ALTHOFF

Translated from the German

By SAMUEL BOWMAN

WHEN WHAT WAS MORTAL of the life companion of the world famous Johann Strauss was interred in the tomb containing the remains of the composer of "The Beautiful Blue Danube" and other internationally known waltzes, as well as of his many light operas, the entire city of Vienna went into mourning.

A woman, blessed with a poetical mind and of infinite personal charm, she was an inspiration to her brilliant husband; and she made their beautiful home, both in Vienna and in the country, the centers of the musical and intellectual circles of her city. The greatest artists, in both music and painting, whose names were famous throughout the world of culture, delighted in attending the Musical Soirees which were features of the Strauss home life. A photograph of a group of notables partaking in the pleasures of one of these evenings is presented herewith. It gives some idea as to the brilliance of the musical entertainments of Frau Strauss. This photograph really is taken from a famous painting commemorating one of these social events.

The fame of Johann Strauss rested, and still rests, not alone upon those wonderful waltzes, which entranced music lovers of fifty years ago, which caused frequenters of ballrooms throughout the civilized world to float in the "mazes of the waltz," which still remain as the highest type of dance music, and which still inspire those who enjoy the best music as an accompaniment to the pleasures of the dance. There were also his light operas, such as "Die Fledermaus (The Bat)," "Der Zigeunerbaron (The Gypsy Baron)," and "Eine Nacht in Venedig (A Night in Venice)," which were among those of the master's operettas which set the musical world atingle, with their exquisite melodies and infectious rhythms.



A SOIREE AT THE HOME OF JOHANN STRAUSS

Seated at the piano is Strauss, with his wife looking over his shoulder. Behind her is Johannes Brahms. Seated at the player's left is Carl Goldmark, the eminent composer. Standing at the end of the piano is the virtuoso, Alfred Grünfeld.

member in the highest social circles of Vienna.

The Fruits of Service
THE ESTEEM and veneration in which Johann Strauss was held in his native city is evidenced by the magnificent monument to his memory, in the City Park of Vienna, where he stands, as in life, gracefully posed and playing on his beloved violin, and with all the natural magnetism with which he conducted his great orchestra.

His devoted wife lived to see and to share the honors done to her illustrious husband in the great Johann Strauss Centenary Jubilee, with its brilliant musical festival, and the unveiling of the wonderful Strauss Monument, by Hellmer, in the City Park of Vienna, as already men-

tioned. She was present also at the dedication of the bronze relief portrait, by the famous sculptor, Gustav Gurschner, when it was placed on the residence where Strauss first saw the light of day.

In 1928 Frau Strauss gave to the world the correspondence of her celebrated husband, published as "Johann Strauss Schreift Briefe (Letters of Johann Strauss)," which were received with great favor. Her last brilliant mission was held in May, 1929, when a program of Strauss compositions was presented before a distinguished assemblage.

Frau Strauss' Obsequies

IT WAS at half past two o'clock of the afternoon of March 12th, 1932, and with the Protestant Church of the Central Cemetery crowded to the doors by friends of Frau Johann Strauss and her family. Every illustrious name in the musical, literary and artistic life of Vienna was represented in the dolorous gathering.

Frau Gerhardt, the well-known Viennese Opera star, sang the litany of Schubert, *Rest in Peace, Faithful Soul*, with accompaniment on the organ; and the Weiner Männergesangsverein, of which Adele Strauss had been for many years an honorary member, sang the beautiful "Twenty-third Psalm" of Schubert. Floral offerings were magnificent and were a testimony to the esteem and love in which this "First Lady of Musical Vienna" was held. Among those present were the two sons, Dr. Hans Epstein-Strauss and Julius Epstein.

Thus was Adele Strauss laid to rest in the monumental sepulcher erected for Johann Strauss; and there she sleeps, on the side of the immortal musician to whose happiness and success her life had been devoted.

"The Larghetto from the Clarinet Quintet of Mozart, as an organ transcription, is as spiritual and chaste as a Raphael Madonna."—EDWARD A. MUELLER.

notes on King's College. They are incessantly slender and you must pardon this, as I had not the account I desired at hand, but they will convey some slight idea of the size of the building. I have not been able to obtain the latest information about the details of the new Organ at King's. The organ case is unchanged. Up to the present the instrument has cost over \$100,000.

"Ten days ago, we lost our organist at Emmanuel College—Dr. E. W. Naylor. Some years ago he obtained the Ricordi Prize for an opera which you may know as 'The Angelus.' He composed many anthems and much choral music for the Festivals; and in addition wrote a very scholarly work on 'Organ Music'—another on the 'Music of Shakespeare.' He was very clever but had no special irritability when trying to teach the very

dull elements of pianoforte technique. Through a mistake which grieved me, they failed to notify me of the time of the Memorial Service which was held in our College Chapel. Mr. Bernhard Ord, organist of King's, played. It so happened that I was passing on a bus just as the cortège left the College. The police, out of respect, held up the heavy traffic for fully five minutes and no one could pass. As I looked down I saw the congregation in their gowns (all men) clustered around the College entrance paying their last respects. All the faculties were represented: Divinity, Music, Medicine, Law, Letters. As I looked down on their faces, men who differed from one another in so many respects, I could not help thinking that, in spite of what we often read, Music still dominates the minds of men, and that E. W. Naylor had struck in life some chords

which were resounding in the hearts of those present. They were very sorry. It is only on these rare occasions that we see it expressed. I listened, years ago, to the beautiful lectures which he used to deliver, musically illustrated, without fee or reward, to all who cared to attend. The College provided the lecture room and a tiny piano of four-octave compass. I never know how he managed it, but he possessed the most beautiful touch on the piano I ever heard."

The Two-Century-Old Organ of King's Chapel

"THE organ of King's Chapel is attributed to Renatus Harris, 1688, who substituted it for an old instrument by Dallam, 1606. It is probable that some portions of it go as far back as the time of Henry VIII. The angels with trumpets, which are in place of older decorations,

were introduced in 1839, at which date the organ was enlarged.

The Organ Screen

"THE organ screen (1532-36) is a peer to the roof. It is superb. Many visitors, unhappily, overlook its singular beauty, in hunting for the initials of Henry VIII with Anne Boleyn: H and A with true-lovers' knots entwined. These are, of course, interesting, whereas the screen is beautiful. The cost of the stalls and screen was £1,331. 6. 8.—estimated as equal to £16,000 in the late nineteenth century. Under the present abnormal conditions, an estimate would be valueless for purposes of comparison. The singing of the King's College Chapel choir is harmony with the beauty of its surroundings."

THE ETUDE

Musical Racketeers

The Claque and Its Long Career

By MAUD M. HUTCHESON

A GOOD DEAL of prominence has been recently given by the daily press to the story of a certain movie star who failed to pay his publicity man. This sort of incident flares up occasionally; and when it does the older generation hears a sigh and asks, "What is the world coming to?"

Contrary to general belief, however, the paid press agent is not a phenomenon of our time alone. While his power has increased tremendously during the last decade or so, the growth of his influence, as witnessed by the colorful story of the claque, can be traced far back into history. In many countries the claque is a time honored "racket." The artist, who does not employ the claque, may sing magnificently, only to find his efforts go unnoticed; whereas the performer who has paid toll to these musical parasites may sit back content while they bluster their hands applauding her art which is obviously mediocre. In many provincial European theaters the paid applauder has become such a nuisance that the audience has been known to rebel and dispute the acclaim of the claque.

Even in this era of wide-spread knowledge the word *claque* has a ring unfamiliar to the ears of the multitude; yet the institution is one of the oldest and ancient origin. Of the functions of the body, but little is commonly known; but much depends on their faithful performance. The Encyclopædia Britannica defines "claque" as "An organized body of professional applauders in the French theaters (*for Claqueurs—to clap the hands*). This custom of professional applauding, however, dates back to classical times, when organized bands of Roman youths were assembled to start the cheers demanded by ambitious politicians after a display of their dramatic talents. In fact history says that on one occasion Nero—vain as he was—vicious—shed five thousand young citizens who were induced to applaud the Emperor Maximus, to shout in loud approval of his acting.

Vanity Feeders Revived WITH THIS DISPLAY of human vanity in the early ages, the curtain is for centuries dropped on the custom of hiring applauders. When it goes up again the claque has reappeared in Paris. Although it is said that in the sixteenth century the French poet, Jean Baudart, paid his applauders by distributing free seats for his plays, the claque as an institution did not become organized until 1820. The two claque leaders, known as *fatoucheurs*, responsible for the organization of the claque, bore the names of Porcher and Saulon.

In that year an office, known as *fatoucheur des succès dramatiques*, was opened in Paris "for the supply of claqueurs," and it is not of interest to know that "any number of them could be ordered in a way similar to the ordering of 'extras' for a motion picture production of today."

Showmanship demands that the audience be pleased. Some artists are not satisfied to run the chance of appearing before a lethargic and unresponsive audience more concerned in the box conversation like perfume than in listening to music. The artist knows the gregarious weakness of mankind and knows full well that the average individual is influenced in many things by the behavior of others. If he

sees another yawn, he catches the contagion. Tears and applause are somewhat similar. The parade of success is irresistible. It is said that the great List was not above sending bouquets of flowers to himself at his concerts.

The Plan of Battle THE CLAQ of the last century seems to have been about as highly organized as the average government department. Under the claque chief—and a most important figure he was, too—were found

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At the Metropolitan Opera the army of claqueurs is, according to report, usually distributed in groups in strategic parts of the house. In stressing their usefulness to the performers on the stage, Mr. Pitts said that the claqueurs are not without a debit which, without its ministrations, fear might paralyze."

Many seem to think, however, that the claque is just as necessary to the audience as to the artist. Music is common to every language, but the uninitiated listener cannot discern its delicate shades of expression, and it so happens that audiences are made up in the majority of those who are not trained in things musical. In order to applaud some particularly delicate performance, it would be essential to know the score by heart. Often the claqueurs do, so that explains why we of the ignorant masses seem to want to wait until the applause starts, before we take courage and join in. And certainly anyone who has known what it is to expose himself to the withering scorn of the musically sophisticated—by clapping, for instance, between movements at a symphony concert—will wait for that more happy day when musical culture shall have become general to mankind, before too fervently condemning a more or less innocent dependence upon the professional guide to applause.

The Continent Transplanted A FEW YEARS AGO the New York Music Critic, Louis Sherwin, in the *New York Evening Post* made the following graphic remarks about the Claque above at the Metropolitan Opera House:

"If you observe, upon your next visit to the Metropolitan Opera House, a serious little man who seems to have the cares of the world upon his shoulders, you must not mistake him for one of the officials of the establishment. That is, to be accurate, he is not. He is the official claqueur. All the real business of the Metropolitan is done by the satraps of the Metropolitan from the magnificent imperturbability of Mr. Gatti."

The man I mean is a little chap in a dyed mustache and a tuxedo—not a dinner jacket—a tuxedo that fits him where it touches. He looks somewhat like a cross between a barber on the loose and a boulevard player. And, though he is not one of the official officials, he is quite an essential part of the Met's machinery, a king as absolute in his domain as Gatti himself. He is the *chef de claque*.

In case you imagine this estimate of his importance is exaggerated, there are letters in the files of a colleague that might disturb your imagination. They were written to the predecessor of the present *chef de claque*, letters written pathetically, beseechingly and, what is more, indolently. One, in particular, is almost abject in tone. It implores the leader of the horny-handed army not to destroy him!" And it is signed Enrico.

"Now one might reasonably suppose that if there were an artist on whose card a puff of air would disturb his nose at a paid affair, the artist would naturally demand that the claque be Carnus. But the fact is that such suppositions are neither reasonable nor accurate."

The *chef de claque* of claque is named Ludovico. He is a prosperous, serious man who takes his functions very much in earnest. The income of the claque, or rather of the chiefs of claque, comes from

How to Hold Your Pupils Longer

By JOHN W. SCHAUM

EVERY TEACHER is interested in devices that will augment the number of lessons that the pupil takes. This article presents a very practical scheme which has added the artist in maintaining his large class of students at peak interest.

The plan consists of giving each student a musical reward card* for every five weeks of daily high quality practice. When the pupil has acquired the complete set of five cards, he is awarded a gold lycr clip pin, and his name is inscribed on an honor roll. To achieve this distinction he will have to study a minimum of eighty-four or two full sessions.

The Game Begun

THE IDEA is an exploitation of the collecting impulse which is very potent in children, as evidenced by their accumulation of stamps, coins, rocks, cigar bands, street-car transfers, and so on. The pupil is encouraged to purchase a small inexpensive photograph album from the local five and ten cent store and to paste his prize cards by means of gummed art corners into this album. Once started with his first card in the album, the student is inspired to collect the entire set; and it is not long before he is inquiring, "When do I get my next card?" or "May I have Schaum for my next reward picture?" Thus the pupil is launched on a two-year period of study. This allows ample opportunity for him to win over to the joys of a musical education and to inspire him to further effort.

In order to keep this objective constantly before all the students an attractively framed poster (twenty by twenty-five inches) hangs in the studio anteroom. See accompanying illustration. This poster fully explains how the gold pin may be earned and also has the entire set of music cards mounted to it in artistic formation. The gold pin is appropriately placed upon the poster also contains space for an honor roll of fifty names.

Everybody's Chance

THE WHOLE PROJECT can be made at a low cost, by a professional singing teacher. An important feature of the idea is that it is non-competitive. Every student can achieve the honor, since the reward is given not only for great proficiency but also for marked improvement. This average—

or even the backward child has the same chance as the great talent, for everyone can show earnest endeavor.

This plan is frankly one of "sugar-coat-

great stimulus to his future achievements. Sometime in the life of nearly every musical celebrity there has been some tangible award or honor to his credit, in addition

to artistic ability. Like attracts like. Success stimulates greater success. Awards are merited lead to meritorious acts.

The author recently addressed the Wisconsin Music Teachers Association, at an annual convention in Milwaukee. An explanation of this system of reward cards was included in the lecture.

The teachers thought the scheme an excellent one. Among the questions asked was, "What comes after this same question will arise in the reader's mind, a suggestion for a follow-on period of two years

is offered, which should sustain interest. The next award to this teacher is a gold album compass pendant."

In place of reward cards, large gold honor seals are awarded for every five weeks of practice. See illustration 2. At the completion of this second period, instead of his name being placed upon an honor roll he is awarded a parchment certificate at the next student recital.

Following this comes another two-year period, for which the student is given his choice of a metronome or a bust statue of his favorite composer. A practical feature of the scheme is that it can be varied to suit any special needs of the teacher in charge of the pupil, or of any unusual situation.

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Set consists of 5 Honor seals; 5 Special Honor seals; 5 Highest Honor seals.

THE MUSICAL PEPPER BOX

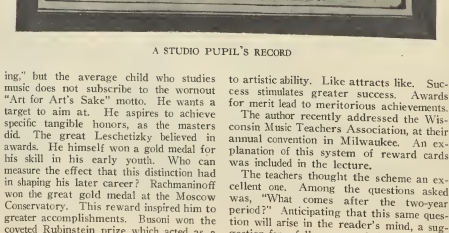
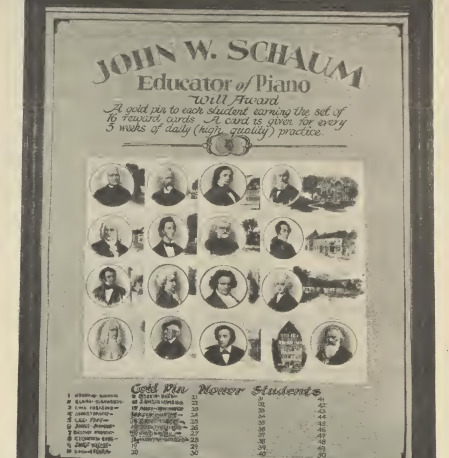
Worse Affliction

"How sad when a prima donna discovers that she can no longer sing!" "Still sadder when she doesn't discover it!"—Boston Transcript.

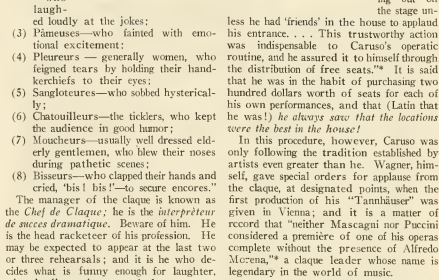
"Dough" or "Don't" Dell: "Why do you sit at this end of the piano?" "Well, we've only really paid for the first two octaves so far."

For Safety's Sake Landlady: "You always sing while you're taking your morning shower. Mr. Gay. Why do you do that?" "Well, the bathroom door won't stay locked."

Discriminating Dad Henderson: "So your son doesn't want to take music lessons?" "Wilkinson: "No. He wants to learn to play the saxophone."



THE CLAQ OF YESTERDAY From a German Caricature



When Applause Becomes Art A POINT, which should not be passed over in mentioning these claqueurs of history, is that, to those who became famous the aesthetic in their profession was not the most important consideration. Their artistic appreciation and their sense of duty were kept keen; and on occasion they even refused to sponsor singers in whose talents they had no faith. This is true not only of the great Morgani, but also of the Auguste and David, long celebrated powers at the Paris Opera.

*In "Defense of the Claque," by Pitts, 1931, in *Harper's Magazine*.

*Obtainable through the publishers of THE ETUDE.

Progressing or Slipping—Which?

How Atavism Affects Our Success and Happiness

WHETHER we like it or not, one of the most human of all tendencies is to slip backward, rather than to forge ahead.

The biologists dub it "atavism"—the powerful pull to revert to type—to go back to some coarser or less desirable ancestral trait.

You who love flowers have seen some lovely hybrid roses, grafted upon a manetti rooted plant, suddenly dwindle and disappear, where the ugly manetti stock flourishes and seems to consume the beautiful plant which someone had been at great pains to propagate.

Progress in all lines of human endeavor calls for high ideals and incessant effort. We remember the case of a young professional man who married an exceedingly beautiful girl. They were both college graduates and during the first year of their married life their surroundings pointed to a career of happiness, prosperity and fine achievement. Both were of the second generation of European peasants from countries where the living standards were but slightly above those of the animal. The father of the beautiful girl came from a town that nestled comfortably in the shadow of a nervous volcano. Your editor once visited that town and among other things remembers seeing a calf's head peering out of the second story window of a typical residence. The whole town was entirely without any thing resembling modern sanitation. The father of the young woman had come to America, made a fortune and educated his children in the best schools. He was a man of force, industry and most commendable ambitions. The parents of the husband were doubtless people of similar origin.

Two years after the marriage of the young couple, misfortune came to them and when we visited them they were living in a kind of squalor that so clearly pointed to reversion to type that the lesson was unforgettable.

Possibly you smile and say, "How fortunate that I do not come from such inferior stock!" That is one of the most common and tragic of all human errors. A very superficial study of the laws of heredity reveals that even with the best of families there must be an unceasing effort to keep up and keep going ahead—else the demon of atavism may consume the very best of previous efforts. High ideals and incessant

labor are our only solution. The De Lesseps Company sank hundreds of millions of dollars into their effort to build a canal at Panama, but only a few decades after their cessation of effort, all of their operations were devoured by the jungle.

Musical, of all the arts, is something which calls for unremitting attention. The delights that come from music are the fruits of practice. Some unfortunate and irresolute folks work diligently for years and then, through indolence, expiring ideals or thoughtlessness, permit their splendid achievements to die. The roses are gone and nothing but the ugly manetti rose remains.

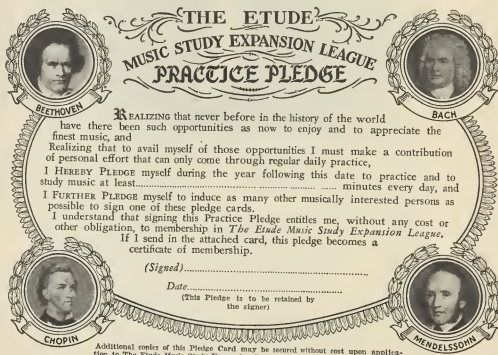
Perhaps you are slipping right now and do not realize it. Perhaps the beautiful ideals that blossomed in your youth have been permitted to die, until you have reached a state where life has ceased to be noble and inspiring. Perhaps your attire betrays a carelessness and indifference to neatness and "spruceness" that you never would have thought possible in your youth. You may have settled back amid the manetti roots, with their painful brambles, and do not realize what is the matter.

It is never too late to change this in music. One of the first things is to take yourself in hand and organize your time so that you will practice a certain amount of time each day.

With this in mind, THE ETUDE formed The Etude Music Study Expansion League and designed the "Practice Pledge," for which there was an immense immediate demand.

A pledge is an agreement with oneself to carry out a contract of honor to do a certain thing without fail, under all conditions. Only by regular, daily practice can millions of musically experienced people get the highest joys from music and those who know have found out that such a daily practice is one of the most profitable of all human investments.

We would like to have the consciousness that a half million people at least have signed these pledges and joined The



THE ETUDE
MUSIC STUDY EXPANSION LEAGUE
PRACTICE PLEDGE

BEETHOVEN **BACH** **CHOPIN**

REALIZING that never before in the history of the world have there been such opportunities as now to enjoy and to appreciate the finest music, and

Realizing that to avail myself of those opportunities I must make a contribution of personal effort that can only come through regular daily practice,

I HEREBY PLEDGE myself during the year following this date to practice and study music at least _____ minutes every day, and

I FURTHER PLEDGE myself to induce as many other musically interested persons as possible to sign one of these pledge cards.

I understand that signing this Practice Pledge entitles me, without any cost or other obligation, to membership in *The Etude Music Study Expansion League*.

If I send in the attached card, this pledge becomes a certificate of membership.

(Signed) _____

Date _____

(This Pledge is to be retained by the signer)

Additional orders of this Pledge Card may be secured without cost upon application to The Etude Music Study Expansion League, 1111 Chestnut St., Phila., Pa.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Scoring for the Concert Band

By CAPT. R. B. HAYWARD, R.M.S.M.

This paper was written for and presented at the recent convention of the American Bandmasters Association. Capt. Hayward, retired British Army bandmaster, is now the popular director of the Toronto Concert Band.

THE ART of scoring for the concert band is one requiring a quite delicate amount of expert knowledge if the result is to be worth the labor expended. Too often we find arrangements for bands which show a lamentable lack of musicianship, leaving the feeling that the arranger's only equipment is a knowledge of the pitch of the various instruments, together with sufficient knowledge to make the necessary transpositions.

The subject is such a wide one that I do not propose to try to cover it all, but will traverse the main requirements, which pre-suppose a good working knowledge of harmony, free transcription, the simpler musical forms, and instrumentation.

Three principal requirements in a good arrangement are: (1) Balance, (2) Color and (3) Practicality.

Balance

BALANCE is absolutely essential: without balance an arrangement is certain to sound "top-heavy." Balance can be assured by a careful study of the short score, deciding where the principal and secondary melodic interests lie (for they often lie in a middle or lower part); which parts are next in importance, and which parts should be subordinated to the more important parts. Having decided this, it then becomes necessary to arrange the various instrumental parts so that the melodic interest achieves its true, relative importance, and is so distributed, especially when changing the tone color, that "fading" is avoided. "Fading" can always be overcome by a skillful use of mutes, which permits light-toned instruments to carry melody with even a very full accompaniment.

Color

TOE COLOR is the most valuable material with which a competent arranger works. A sense of it is, perhaps, best acquired by noting the various combinations used by skilled arrangers as their works come under notice, and, conversely, by noting work which has no inspiration, and so learning what to avoid.

I believe that the possibilities of tone color in the modern concert band are not yet fully exploited, and that ingenuity and good taste may guide an arranger to new and effective combinations of instruments. This is especially applicable to the use of saxophones in combination with either brass or woodwind, band arrangers, generally, having kept the saxophone family in very subordinate positions in the score, probably because of the unsavory record which these instruments have acquired through their exploitation in jazz-bands. There appears to be too great a tendency for the

average arranger to copy what one may call "standard" instrumental color, and would suggest a little more experimentation for new effects. Certain instruments form natural color combinations, examples of which are: Flute and Clarinet, Oboe and Bassoon, Cornet and Trombone, and others where the tones, when in unison, so nearly merge, Oboe and Cornet, Flute and Cornet, Horn and Trombone, are good examples of these. Some combinations are not "good mixers," and unless a special effect is desired, are better avoided.

Practicality

BY THIS is meant "playability," which is too often overlooked by many otherwise good arrangers. In my library are samples which exemplify this point, many of them by arrangers of repute. One gives the Oboe a tied note of twenty-two bars of common time (*Adante Moderato*); another writes for the E-flat Clarinet (in the days when the Albert system was practically universal) a repeated slur in 64th notes, alternating between middle C and E-flat, an impossibility! Still another wrote below the compass of the Flute, and one of our best known arrangers repeatedly takes his Flute Clarinets to A in altissimo—certainly possible, but extremely undesirable. Other examples will be within the knowledge of all bandmasters. Especially in writing trills do we find some arrangers showing an utter lack of practical knowledge of instruments for which they write. A good arranger, if he desires his work to be marketable, will so arrange the parts that the player of average skill will find no great technical difficulty in performance. Otherwise, his work is salable only to bands with highly skilled personnel.

Harmonic Requirements

IT WAS STATED above that a good working knowledge of harmony is essential to the arranger. It might be asked, "Why harmony, when the arranger has an arrangement to make from which to work?" The answer to this question is that clerical or typographical errors are very frequent, and the arranger should possess that knowledge to discover and correct such errors before repeating them in, perhaps, a dozen parts. Again, amateur or immature composers will often ask for an arrangement to be made of a composition which is quite good melodically, but structurally and harmonically it is weak.

In such cases it is the arranger's business to strengthen the harmony and eliminate errors. It is not unusual for an arranger to be given a march which contains a short instrumental sixteen bars. There appears to be too great a tendency for the

(generally a Bass Solo) and perhaps a thirty-two bar trio. It is his job to put the work into binary form, either by asking the composer to add the necessary material, or by doing so himself. Oft times the arranger is supplied with the melodic line only, with the request that he make a band arrangement. The melody then has to be harmonized, and possibly a considerable amount of counterpoint introduced, which brings me to the subject of counterpoint. Even in a simple song, almost certainly in a march, the arranger will find opportunity—and sometimes the necessity for—introducing imitation or counterpoint, and he should, therefore, be sufficiently skilled in the subject to use it when he considers interest would be added to the work. In the larger works of set form, it is dangerous to tamper with a composer's creation, for counter-subjects would certainly be indicated were they desired, but even in such works many opportunities may occur where imitation can be introduced without much danger of violating the canons of good taste.

Sketching the Score

ARRANGEMENTS should always be made in full score, and the parts copied therefrom. Some arrangers of long experience can, and do, make arrangements direct by writing the Piccolo part first and working through the band till they arrive at the Drums.

Though some such arrangements may be good, it is a safe assumption that they would have been much better had they first been scored. When starting out to make an arrangement, I would recommend the practice of first reading through the short score, mentally singing each section, adding such counter-subjects as your good taste dictates, and, having satisfied yourself which is the best color for that section, mark it "brass," "woodwind," etc. When completed thus, make a revision to satisfy yourself that you have exactly what you desire, and then score a few bars at a time. This enables one to see at a glance that his work is balanced and possesses the required tone color.

Many will not be schooled in a full knowledge of the mechanics of every instrument used in the modern band. To those I would say, in doubt as to the "playability" of any part, consult a player of that particular instrument, and ask him to play the doubtful passage. If it proves fairly easy to him, you are safe in going ahead.

Making Adaptations

IN MAKING a band arrangement, it is advisable to pay particular attention to the horn parts, which, as a general rule, should be written in accordance with the

laws governing strict part writing. For instance, avoid consecutive perfect fifths and octaves in those parts, and keep your harmonic progressions pure. The Trombone section, also, requires careful handling. The effect of after-beats given to the Tenor Trombones in the accompaniment is often disturbing; it is usually much better to give them sustained notes in the accompaniment. Generally, too, the fifth of the chord on a sustained note—a pause, for instance—is apt to give an overbalanced effect if placed in the first Trombone part. Most arrangers sadly neglect the most beautiful register of the B-flat Clarinet—the "Chalmers"—and keep the First Clarinet parts uncomfortably high throughout a whole number. Many others seem to think that the omission of the Cornet from the melodic line constitutes a criminal offense, with the result that the entire work lacks color variety.

The Tricky Percussions

DRUM PARTS, also, are often very badly mismanaged, the arranger keeping the Bass Drum in the picture all the time, seldom indicating where Cymbals or the drum should be used as separate units, and generally treating those instruments as time indicators, rather than as special effects. Many also have difficulty in writing a Side Drum part, and I suggest that the advice contained in Griffith's "Instrumentation," "If in doubt, follow the melodic line," still holds good.

Another matter which is worth consideration is the use of the B-flat Bass, to the neglect of the E-flat Bass. Both have their function in the Concert Band. If, as many think, the Band is a wordless choir, then the E-flat Bass is the true Bass voice; the B-flat being an extension of that voice—just as the Flute and E-flat Clarinet are extensions of the soprano voice—and should be written for accordingly. In modern arrangements we often find a two-octave gap between a bass part doubled with the Euphonium, leaving a feeling of emptiness.

The Euphonium—the Baritone voice of the band—is another instrument often misused, being given a tenor solo which would be far more effective if played by either Tenor Trombone or Alto-horn (Tenor).

The Piccolo, too, is an instrument requiring very careful treatment. It is too often forgotten that it is a transposing instrument, and, as so many small comets, carry but one flutist (who does double duty), it often happens that we find the Piccolo shrilling two octaves above the next lowest part in the score. It is, therefore, wise to indicate in the combined part which instrument is to be used, and, generally, it is safer to write the Piccolo part

(Continued on page 679)

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

THE ETUDE

THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Theory and Practice in Piano Work

I seem to have a natural knack for harmonizing. Because of this, I must play the piano and memorize perfectly, since mistakes creep in which cannot avoid. I have a natural talent for composing, too, which bothers me. What shall I do about it?—J. S.

There are two distinct sides to music study, namely Theory and Practice. Your natural tendency toward music composition should lead you to the study of theory, which will show you how to present your musical ideas; to their proper form. But at the same time, or before you embark on theoretical studies, I advise you to carry on an intensive course in piano playing; for otherwise you will find yourself seriously handicapped in the reading and proper performance of your music. Learn first how to manage your fingers, also how to phrase and execute your piano music; and your theory work will be placed on a much firmer foundation.

Dividing the Practice-Time

How should I divide my practice time of one hour and ten minutes?—N. G.

Begin with a half hour of pure technique (scales, chords, etc., so forth), following this by another half hour of studies of a more formal and musical character. The rest of the time may be divided as seems best between a new piece and the review or finishing touches on a piece already well mastered.

Values of Dotted Notes

I have a pupil five years old, who takes two half-hour lessons a week. She has learned the kinds of notes and rests, and also reads well in the treble staff. I also have taught her the meaning of the time signatures. I want to understand thoroughly the relative values of whole notes and half notes.

Now I am wondering how I shall illustrate the dotted note. I have never had a pupil as young as mine, and I feel that she will not understand what I mean if I tell her that the dot adds to the note one-half of its original value. Please suggest, at once, the best way of presenting this subject.—Mrs. T. K.

With a child of her tender years I should make my instructions as graphic as possible, thus appealing to her eye as well as to her ear. Cut from a piece of paper a slip one inch long and a half inch wide, thus:

Tell her that this slip is to represent a whole note, to which in music four beats are given.

Now cut out a similar slip, only a half inch long;

and tell her that this slip represents a dot beside the whole note, which will be given just half the time of the whole note itself, or two beats. If, now, this dot is added directly to the whole note, we have what

is called a dotted whole note represented thus, "•", which will have four plus two, or six beats, thus:

In like manner, a dotted half note has two plus one, or three beats; and a dotted quarter note has one beat and a half beat added.

Acting on the same principle, the value of any dotted note can be easily estimated.

Musical Classics

What classics are necessary for a proper musical education? It is impossible to say, but I wish to mention at this time, so that my help which you can give, will be much appreciated.—N. G.

By "classics" is ordinarily meant music which has withstood the lapse of time, and which may be expected to endure for an indefinite number of generations. Perhaps I can best answer your question by citing the most important classic writers, with a brief note on the work of each. Of these writers we may distinguish four groups, as follows:

1. The older classicists, chief of whom are Bach and Handel. In their works contrapuntal structure prevails, as in the fantasias and fugues. Often the structure is based on balancing phrases derived from the dance, as in most of the suites.
2. The sonata writers, chief of whom are Haydn, Mozart and Beethoven. In their works, the principal factor is form, which became increasingly elaborate and complex as the climaxes were reached in the colossal works of Beethoven's Third Period.
3. The Romanticists, of whom the most noted are Weber, Mendelssohn, Schumann and Chopin. In these, as a direct outcome of Beethoven's works, everything finally became subordinate to the expression of personal feeling and emotion.
4. Modern Classicists. Of still more modern composers whose works are rapidly becoming recognized as classics, we may cite Claude Debussy, whose vividly characteristic tone-poems are filled with luminous pictures.

Here the "round, singing tone," of which you speak, may be said to be characteristic passages (of sixteenth notes, for instance), and for "filling in" contrapuntal passages, a crisp but light tone may be suggested by Beethoven's music, which is seldom employed with Bach.

Mozart used for his concert work the Steinway piano, which had a light and delicate action, adapted to the passing work that prevails in his sonatas. In consequence, his piano music calls for speed and clearness, rather than for the profundity which is developed with Beethoven's music, who preceded Mozart, finally came to make use of similar virtuoso effects, hence should be played with a special type of execution. I am sure the matter is specially specified. I except when it is especially specified, the notes with Haydn and Mozart.

Technical Works and How to Practice Them

It is now almost twenty years since I began to study the piano. Having had no formal practice, I have been obliged to make up for it by a book of technical studies, which I have been playing for the last six or eight years, with directions as to how to practice them. For instance, Chopin's Opus 10, 2nd movement, is a rapid rate. It is better to play an exercise, such as a heavy touch, a few times before the actual work is begun. Also, how should I practice scales, arpeggios, chords, etc., in order to obtain good results?—N. G.

I advise you to base your study of technique on James Francis Cooke's "Mastering the

Scales and Arpeggios," which should give you a firm foundation for all kinds of technical work. For a series of studies from the second to the eighth grades, you might prefer the following:

Op. 15, "Grades 2-3,"
Bauer, Fr., "Preliminary Velocity Studies,"
Grades 5-7,
Cramer, C., "The Art of Finger Development," Op. 740, "Grades 6-8."

I quite approve of your idea of practicing short passages many times by repeating them first at a slow and then at a fast tempo. As to the touch, however, I should not advise you to heavy work, but should vary between a very soft (pp) and very loud (ff)—a practice which will insure control over your fingers in producing different degrees of tonal color.

The Staccato with Bach

Please advise me in regard to playing and teaching staccato in Bach's compositions. Several years ago, when studying the Bach-Fugue, I wrote and sent to a master who is a famous teacher I was told to play the staccato notes, and to play the notes, with round, flat, fingered, crisp and short as if I had always been playing staccato notes. I was told to play the staccato notes, and to play the notes, with round, flat, fingered, crisp and short as if I had always been playing staccato notes. I was told to play the staccato notes, and to play the notes, with round, flat, fingered, crisp and short as if I had always been playing staccato notes.

In the epoch of Bach, there was little of that overlapping legato which was emphasized by Chopin and which has persisted since his time. When the notes were of moderate length and not rapid in pace, they were played with a kind of non-legato touch, which may be thus represented:

Bach, Two-Part Invention, No. 8



Here the "round, singing tone," of which you speak, may be said to be characteristic passages (of sixteenth notes, for instance), and for "filling in" contrapuntal passages, a crisp but light tone may be suggested by Beethoven's music, which is seldom employed with Bach.

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An Estimate of Popular Music

Can any benefit be derived from playing the so-called "popular music?"

In reply, I may say that it depends upon how much time and thought is expended upon it. If taken as a mere diversion and a relaxation from more serious work, it may not be especially harmful. But it is in the abuse, rather than the use of popular music, that the danger lies. Many otherwise conscientious students turn to popular music as an excuse for casting aside all law and order in their playing; for "sketching out" the notes, rather than actually playing them; for neglecting careful, accurate fingering and phrasing—in a word, for making a general hotchpotch of their music. Such a proceeding is apt to unfit a student, mentally and physically, for the real necessities of playing; for putting music in its proper place as the most intimate and far-reaching of all the fine arts.

As teachers, we need plenty of tact in dealing with this kind of music, which often appeals so directly and attractively to our young people. Let us not frown upon it too disdainfully, lest we be thought hopelessly old-fashioned; but as occasion offers, let us gradually unfold the beauties of a better class of music, and let us show how the wealth of harmony and melody is overshadowed by the cheapness of many of the popular idols. In this way we may help to create a demand for real musical worth. Fortunately, in modern times the radio, with such an artist as Walter Damrosch, is bringing to people in general a realization of the hitherto unsuspected attractions of the best music, displaying this music in strong and intimate contrast to that of the common "kitts" and the like, which furnish plenty of lighter entertainment.

Nature of Rotation

I would like information on Rotation, and how to use it, and what grade to begin it.

I recently saw a pupil in recital play practically an entire concert program, with very few mistakes and keyboard level, and almost constant "unfolding" the work from side to side and up and down. Is that

The principles of Rotation may be taught almost from the first lesson, when a pupil is shown how to hold and manage his hands. At first, the hands should be held very quiet, so that the work is done almost entirely by the fingers, with a soft touch. As the strength is needed, this may be supported by rotating to right and left from the wrists. As the work is done almost entirely by the fingers, with a soft touch. As the strength is needed, this may be supported by rotating to right and left from the wrists. As the work is done almost entirely by the fingers, with a soft touch. As the strength is needed, this may be supported by rotating to right and left from the wrists.

LADY OF THE GARDENS

By GEORGE ROBERT

That interpretation is a source of perplexity to many music lovers is quite evident, since queries with regard to this fascinating subject reach the writer constantly by mail and in the studio. Let us, therefore, consider the first piece of music in this issue, *Lady of the Gardens*, which is quite "run-of-the-mill" good material, from the interpretative standpoint.

There are, to begin with, a few basic points underlying all interpretation. Some one has likened the structure of music to that of a rope with three woven strands—the musical strands being of course melody, harmony and rhythm. The same comparison might hold for interpretation in which case the three woven strands would be form, mood and style. Let us examine Mr. Robert's *Lady of the Gardens* under these three heads and see what happens.

FORM—An examination shows the music to be written in one of the simplest dance forms. It has the three-four lift of the waltz, but in decidedly slow tempo. Since we know it to be a waltz, it follows that tempo and rhythm must be well marked and kept to strict lines, any *rubato* being taken with discretion.

MOOD—The mood is certainly not on the tragic side, nor can it be called hilarious. Rather is it light and fanciful, with the air of a waltz. The second theme in C minor borders on the pensive for a time but the mood brightens with the return of the first theme.

STYLE—Considering the title, the name of the composer, and what we have gathered so far from examination we conclude at once that the piece is not in the classic style. There should be no tradition to keep in mind, no special style to observe; therefore we are free to develop a mental picture of the picture must be translated into terms of musical contrast.

Now let us examine the interpretation of this number from the material side. The first theme opens with a melody, obviously in the right hand. In playing the passages in thirds make certain that the soprano voice is heard to stand out over the alto which has a tendency to sound too thick because of lying on the heavy thumb side of the hand. The accompaniment in the left hand is to be played with graceful rolling motion and rather shallow touch. Pedal precisely as marked. The grace notes in the right hand should be clipped off sharply. Played slightly the effect is deplorable. The piece begins *Andantino*, and tonally is in the minor. The tonal shading is clearly marked almost measure by measure. It does not grow very noticeably in tonal intensity until measure 21 is reached where the *crescendo* is more pronounced than those preceding and leads into *forte*. The *crescendo* is preserved for only a few measures after which a *diminuendo* is in effect to measure 32.

The second theme, although in the relative minor key is a bit brighter, being marked *Andantino*. The tonal picture is a trifle above that of the first theme, the general trend being toward *mezzo-forte*.

Except, perhaps, for the left hand arpeggio, there is nothing technically or dramatically in this music as to offer a problem to the average player. Keep the title in mind and make the performance as graceful as possible.

relative minor key—D minor—and is played at quicker tempo, *piu mosso*. Use articulated finger *legato* in the right hand of this theme so that each note is heard clearly and distinctly.

A slight "breath" before recommencing the first theme (D. C. at measure 41) will be found effective and will lend more prominence to the sustained soprano voice as it re-enters after the active second theme which has been constantly on the move with either scale or arpeggio figures. Teachers will be wise to add this to lists of attractive teaching pieces.

WALTZ TENDRE By LOUIS VICTOR SAAK

The title tells us at once that this piece is in the dance form and it follows that its interpretation must be rhythmic above all else. Many are the types of waltzes, but this one calls for some little subtlety and nuance of tone.

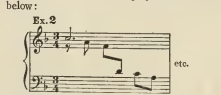
The music opens with a very graceful figure in the right hand which becomes somewhat extended in measures 5 and 6. The meantime the left hand supplies an accompaniment which must be slurred across the hands without any hand carries the melody. Aside from educational merit, this piece is worth playing for its own sake and will prove its value as a recital number. Allow the melody in the soprano voice to sing out clearly with beautiful phrasing and let it not be disturbed by the rolling accompaniment. Practice this music first without then, making, easily played because of the repeated patterns in the right hand.

WAVELETS By JULES MATHIS

Mr. Mathis' piece is excellent teaching material. It has pianistic value in that it teaches the playing of arpeggios and the hands without any hand carries the melody. Aside from educational merit, this piece is worth playing for its own sake and will prove its value as a recital number. Allow the melody in the soprano voice to sing out clearly with beautiful phrasing and let it not be disturbed by the rolling accompaniment. Practice this music first without then, making, easily played because of the repeated patterns in the right hand.

Next play the melody alone, procuring the best possible tonal quality. Note the manner in which the arm is used as this will prove useful when the right hand is playing the melody and the notes of the accompaniment. The melody should stand out because of the quality rather than the mere quantity of its tone.

The rhythm is important in this piece. Note that it is written in three-four and not two-four time, and play it as shown below:



and not as follows, which by grouping the *crescendo* is more pronounced than those preceding and leads into *forte*. The *crescendo* is preserved for only a few measures after which a *diminuendo* is in effect to measure 32.

The pedal is used once to the measure throughout. The second theme is in the

relative minor key—D minor—and is played at quicker tempo, *piu mosso*. Use articulated finger *legato* in the right hand of this theme so that each note is heard clearly and distinctly.

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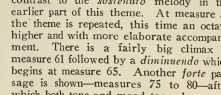
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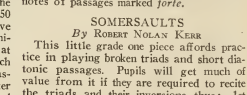
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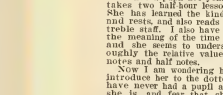
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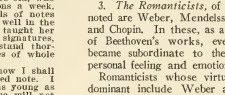
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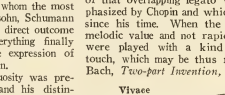
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Next play the melody alone, procuring the best possible tonal quality. Note the manner in which the arm is used as this will prove useful when the right hand is playing the melody and the notes of the accompaniment. The melody should stand out because of the quality rather than the mere quantity of its tone.

The rhythm is important in this piece. Note that it is written in three-four and not two-four time, and play it as shown below:



and not as follows, which by grouping the *crescendo* is more pronounced than those preceding and leads into *forte*. The *crescendo* is preserved for only a few measures after which a *diminuendo* is in effect to measure 32.

The pedal is used once to the measure throughout. The second theme is in the

relative minor key—D minor—and is played at quicker tempo, *piu mosso*. Use articulated finger *legato* in the right hand of this theme so that each note is heard clearly and distinctly.

A slight "breath" before recommencing the first theme (D. C. at measure 41) will be found effective and will lend more prominence to the sustained soprano voice as it re-enters after the active second theme which has been constantly on the move with either scale or arpeggio figures. Teachers will be wise to add this to lists of attractive teaching pieces.

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WALTZ TENDRE By LOUIS VICTOR SAAK

The title tells us at once that this piece is in the dance form and it follows that its interpretation must be rhythmic above all else. Many are the types of waltzes, but this one calls for some little subtlety and nuance of tone.

The music opens with a very graceful figure in the right hand which becomes somewhat extended in measures 5 and 6. The meantime the left hand supplies an accompaniment which must be slurred across the hands without any hand carries the melody. Aside from educational merit, this piece is worth playing for its own sake and will prove its value as a recital number. Allow the melody in the soprano voice to sing out clearly with beautiful phrasing and let it not be disturbed by the rolling accompaniment. Practice this music first without then, making, easily played because of the repeated patterns in the right hand.

Next play the melody alone, procuring the best possible tonal quality. Note the manner in which the arm



THE FLIRT

FELIX BOROWSKI

In a wholly different mood from this composer's famous *Adoration*, this composition shows Borowski in a spirited vein. The piece should be studied in sections, each section polished like a jewel until it sparkles. Be careful of the phrasing and sustained notes. The entire effect should be one of sprightliness and grace. Grade 5.

Allegretto M.M. ♩ = 112

Measures 1-40 of 'The Flirt'. The score is in 2/4 time, key of D major. It begins with a piano (*p*) dynamic. Measures 1-5 show a lively melody in the right hand with eighth-note patterns. Measures 6-10 continue the melody with some rests. Measures 11-15 show a crescendo (*cresc.*) leading to a piano (*p*) section. Measures 16-20 show a ritardando (*rit.*) and a change to *a tempo*. Measures 21-25 continue the *a tempo* section. Measures 26-30 show a crescendo (*cresc.*) and a change to *p*. Measures 31-35 show a ritardando (*rit.*) and a change to *a tempo*. Measures 36-40 show a piano (*p*) section with a diminuendo (*dim.*) and a final flourish.

Moderato

Measures 41-95 of 'The Flirt'. The score continues from the previous page. Measures 41-45 show a piano (*p*) section with a crescendo (*cresc.*). Measures 46-50 show a piano (*p*) section with a diminuendo (*dim.*). Measures 51-55 show a piano (*p*) section with a crescendo (*cresc.*). Measures 56-60 show a piano (*p*) section with a diminuendo (*dim.*). Measures 61-65 show a piano (*p*) section with a crescendo (*cresc.*). Measures 66-70 show a piano (*p*) section with a diminuendo (*dim.*). Measures 71-75 show a piano (*p*) section with a crescendo (*cresc.*). Measures 76-80 show a piano (*p*) section with a diminuendo (*dim.*). Measures 81-85 show a piano (*p*) section with a crescendo (*cresc.*). Measures 86-90 show a piano (*p*) section with a diminuendo (*dim.*). Measures 91-95 show a piano (*p*) section with a crescendo (*cresc.*) and a final flourish.

CODA

Presto

Gua bassa

Gua bassa

WAVELETS

THE ETUDE
JULES MATHIS

This piece, as the name suggests, has a very liquid quality which, when played in adequate legato style, is very effective. Grade 3.

Allegretto M.M. $\text{♩} = 76$

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VALE TENDRE

LOUIS VICTOR SAAR, Op. 89, No. 2

Louis Victor Saar, pupil of Brahms, here writes almost in the style of Schütt, Godard or Poldini. This work will make a real acquisition for students/recitals. Grade 4.

Valsando M.M. $\text{♩} = 72$

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HALLOWE'EN FROLICS

CHARLES E. OVERHOLT

Here is a crisp little study for staccato and phrasing. It is a splendid opportunity for the practice of neatness at the keyboard. Grade 3.
Light and fast M.M. ♩ = 116

MOMENT MUSICAL

This is one of six *Moments Musicaux* composed by Schubert. While the little *Moment Musical in F Minor* is the most frequently heard, this impressive *Andantino* deserves to be played far more frequently.

FR. SCHUBERT, Op. 94, No. 2
Revised by F. Liszt

pp un poco rall
cresc. a tempo
45
pp
50
55
60
65
70
75
ritenuto
pp a tempo
smorz.
80
85

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

From the Cantata
"Harvest Home"

BRING NOW YOUR GIFTS

Words and Music by
WILLIAM BAINES

Moderato
p
Bring now your gifts, bring now your gifts,
mf
ritenuto
All that the Lord hath free - ly giv - en, Bring now your gifts, bring now your
gifts, All that the Lord hath free - ly givn. Bring ye the
bless - ings of field and mead - ow, Bring of the stores which the gar - dens
yield, And all that au - tumn free - ly pours - From out her
rich oer flow - ing store. Give with a thank ful
Quicker

heart and grate-ful, Ev-er, ev-er prais-ing the Lord,
 Ev-er be trust-ing that He is heed-ing Ev-ry de-sire
 in your hearts. Bring now your gifts, bring now your gifts, All that the
 Lord hath free-ly giv'n. Bring now your gifts, bring now your gifts!

a tempo
a tempo
f largamente
f largamente

DAFFODILLIES

GEORGE HENRY DAY

Violin
 Piano
 § Tempo di Valse

cresc.
mp
cresc.
f
poco rit.
Fine
a tempo
mp
mp a tempo
mf
mf
poco rit. e dim.
p
D.S.
poco rit. e dim.
p
D.S.

FINALE IN C

CUTHBERT HARRIS

Moderato e con spirito M. M. ♩ = 96

MANUAL

PEDAL

MANUAL

PEDAL

Gr. *ff*

rall.

Gr. a tempo

Last time to Coda ⊕

cresc.

a

cresc.

ff

a tempo

rall.

p Full Sw.

cresc.

Sw. to Ped.

rall.

a tempo

MANUAL

PEDAL

mf

dim.

mf

dim.

rall.

p a tempo

p

cresc.

a

cresc.

f

rall.

D.S.

CODA

Maestoso

ff

rall.

ff molto rall.

HIGH SCHOOL GRAND MARCH

SECONDO

CARL WILHELM KERN, Op. 667

Tempo di Marcia M.M. ♩ = 120

TRIO

* From here go back to Trio and play to Fine of Trio; then go back to the beginning and play to Fine.
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HIGH SCHOOL GRAND MARCH

PRIMO

CARL WILHELM KERN, Op. 667

Tempo di Marcia M.M. ♩ = 120

TRIO

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

JOLLY DARKIES

KARL BECHTER
Orchestrated by Rob Roy Peery

1st Violin *Allegretto*

Piano *p*

mf *rit.* *a tempo*

mp *rit.* *p a tempo*

mf *1* *2* *Fine*

p *Fine*

mp *D. S.*

mf *D. S.*

1st CLARINET in Bb

Allegretto

JOLLY DARKIES

KARL BECHTER

p *mf* *1* *2* *Fine*

rit. *a tempo* *mf* *1* *2* *Fine*

mp *mf* *D. S.*

Eb ALTO SAXOPHONE

Allegretto

JOLLY DARKIES

KARL BECHTER

p *mf* *1* *2* *Fine*

rit. *a tempo* *mf* *1* *2* *Fine*

mp *mf* *D. S.*

1st TRUMPET in Bb

Allegretto

JOLLY DARKIES

KARL BECHTER

p *mf* *1* *2* *Fine*

rit. *a tempo* *mf* *1* *2* *Fine*

mp *mf* *D. S.*

CELLO or TROMBONE

Allegretto

JOLLY DARKIES

KARL BECHTER

p *mf* *1* *2* *Fine*

rit. *a tempo* *mf* *1* *2* *Fine*

mp *mf* *D. S.*

BASS

Allegretto

JOLLY DARKIES

KARL BECHTER

p *mf* *1* *2* *Fine*

rit. *a tempo* *mf* *1* *2* *Fine*

mp *mf* *D. S.*

Grade 1½.

SOMERSAULTS

ROBERT NOLAN KERR

Quickly M.M. ♩ = 144

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Grade 2.

Allegretto moderato M.M. ♩ = 96

SWEET PEAS

JOSEPH ELLIS

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Grade 2.

MARCH OF THE PUMPKINS

BERNIECE ROSE COPELAND

With spirit M.M. ♩ = 112

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Grade 1. **FUN TO BE CLEAN** FRANCESCO B. De LEON

Cheerfully M. M. $\text{♩} = 116$

The musical score is written for piano on a grand staff with two systems. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Cheerfully' and the metronome setting is 'M. M. 116'. The composer is 'FRANCESCO B. De LEON'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: 'Rub - a - dub - dub, a child in a tub, A tub full of wa - ter, I mean. The Soap loves to rub me, the Wash - Rag to scrub me, And Oh! But it's fun to be clean.' Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include a forte 'f' at the beginning and a piano 'p' at the end.

f Rub - a - dub - dub, a child in a tub, A tub full of wa - ter, I mean. The

Soap loves to rub me, the Wash - Rag to scrub me, And Oh! But it's fun to be clean.

(Continued from page 652)

The least tendency to the upward direction ruins the character of pure vibrato. Here, perhaps, is the unique case in music study where the student is advised to *not* go up. Instead of up! In its production, the vibrato is controlled entirely by the hand, in no case by the arm. The safest and most logical way to produce the vibrato is by means of the trill, which, of course, is achieved through the fingers alone and never through the wrist or the arm. On the upward stroke, the sound of the trill is one of security, while moments work his way on to the vibrato. Physically, he produces it in the same manner as the trill, but the "baker," at the prime note alone, comes back on the stage. Of course, facing an audience brings with it a greater playing of heart, a throbbing of nerves, and a more sensitive musician could assume his responsibilities without that. But nervous fear, no. It is the height of selfish egoism to be afraid of the audience. The student without the rock-bottom surety that conquers all fears. To go on all, his chieftain and interest must be, not public approval, but the sound of his own heart. Self-interest. If he keeps his shrewdly made ideal ahead of his thoughts of mere performance, he will soon find nervousness disappearing.

MY RECENT experiences in radio playing have served as a liberal education. I think that radio work is an excellent training for young musicians. It affords a unique discipline in precision, exactness, and the fighting off of possible "stage mannerisms." True, in radio work one feels the lack of that source of strength emanating from an audience which comes to bring you its visible attention. But there are compensations! If an audience is not there, on the spot, to give you its attention, you come to feel that, depending on your own powers of musical and personal sympathy, you can *take* that attention from some other diversion. You enter great

THE MUSICIAN'S greatest duty, of course, is to give his hearers a program which he honestly believes they will enjoy listening to as much as he will enjoy playing it. I do not mean this in the sense of a politician who panders to the public taste, of offering music that his own taste rejects, for the sake of "putting one's self across." Nothing is further from my mind. But I do mean that the audience must be given what it needs for consideration. It must not be "educated," it must be "entertained." It must be made to feel that it is getting something out of the music, something that it can't get anywhere else. It must be made to feel that it is getting something that it can't get anywhere else. It must be made to feel that it is getting something that it can't get anywhere else.

The radio performer must constantly ask himself, not only "How well do I play?" but "How much sheer entertainment have I got to give, to induce people to drop other things and listen to me?" That is an added responsibility, of course, not encountered by the musician who finds his audience before him, ready to meet him on his own terms. It constitutes, perhaps, the greatest delight of radio work.

AS TO the actual playing before the microphone, there is no special "radio technic." I play no differently there from what I do at home or on the concert platform. The only difference is that there is less complete freedom in playing. Radio music is, at best, photographed music, and the more the music is photographed, the more music will also "photograph" the tiniest, most delicate shadings in a way not discernible by the unaided ear. Take the matter of breathing, for instance. Before the sensitive microphone, you are afraid to draw a deep breath, while playing, lest it "register" along with your tones and come out as a gasping stage, you can grunt, if you like, and those in the very front row will not hear you!

One must constantly remember the microphone's power to magnify details in this way. As a result, one tends to soften and tone down accents and effects, instead of stressing them. But that is no great difficulty, because, after all, the greatest scope of the violin lies in suggestion rather than

(Continued on page 68)

3 WORLD-FAMOUS COLLECTIONS

The cover of 'The Masterpieces of Piano Music' features a decorative border with floral motifs. The title is prominently displayed in a stylized font. Below the title, smaller text indicates it is a collection of piano music.

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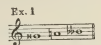
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The Enharmonic Scale as an Intelligence Test

CAN YOU ANSWER TWELVE SIMPLE QUESTIONS?
By CLEMENT ANTROBUS HARRIS

The enharmonic scale is usually regarded as belonging to the rudiments of music. Yet it gives rise to questions which even an advanced student may not be able to answer off-hand. The following test should be solved, if possible, without looking at the keyboard.

1. How many pitches are sounded in playing the chromatic scale in one octave?
2. What is the maximum number of names a piano key can have?
3. How many pitches in one octave have three names and how many less than three?
4. Write out in notation the enharmonic scale, that is, every note found with an octave on a keyboard, with all the names which each bears. Begin on A, give the names in alphabetic order and mark all natural or sharp notes even though previously inflected, thus:



5. How many notes are there in the enharmonic scale? Classify them under headings of inflections, thus: so many naturals, so many sharps, and so many flats.
6. How many different combinations of inflections are there (for example, ♯, ♭, ♯)?
7. How many notes of the enharmonic series are the keynotes of scales and how many are not?
8. Are any notes the keynote of a major scale but not of a minor? If so, name it or them.

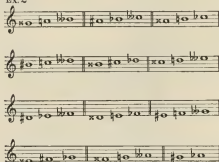
Are any notes the keynote of a minor scale but not of a major? If so, name it or them.

9. Excluding double sharps and flats, are there any notes which are not keynotes of a scale? If so, name them.
11. Name a scale sometimes used, having eight sharps and one having nine.

ANSWERS:

1. Thirteen are needed to complete the octave.
2. Three (for instance C, B♭ and D♭).
3. Eleven keys have three designations, while one (G♯-A♭) has only two.

Ex. 2



5. Thirty-five; seven each of naturals, sharps, flats, double sharps and double flats. Also, there are eleven notes having three names (making thirty-three) and one having two, making the total thirty-five.
6. Five. These are employed in the first five measures of Ex. 2.
7. Eighteen are keynotes; seventeen are not.
8. Yes, three: D-flat, G-flat and C-flat.
9. Yes, three: G-sharp, D-sharp and A-sharp.
10. Yes, three: B-sharp, E-sharp and F-flat.
11. G-sharp has eight sharps (counting double sharps, of course, as two); and A-sharp melodic minor, ascending, has nine.

Schubert's Own Symphony Orchestra

By G. A. SILVER

Few are aware that Schubert founded an orchestra by means of which he gained much experience as composer and conductor. It was the outgrowth of a family string quartet, which, since Edmondson's Duncan in his Schubert biography, "originally included Ferdinand Schubert, Ignaz, Franz and his father." This quartet "was destined to play an important part in Franz's education inasmuch as it formed the nucleus from whence sprang a complete orchestra. Among the earliest recruits were Herr Josef Doppler (bassoon), Ferdinand Bogner (flute), the two 'cello players, Kannauf and Willmann, and Reichpacher, the principal bass."

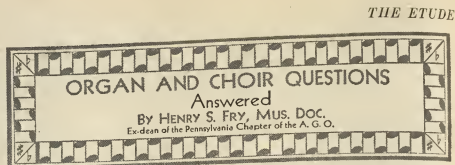
"The elder Schubert's house was soon found too small for this growing Society, and a move was consequently made to a house in the Dorotheengasse. Before the winter of 1815, it was possible to play small symphonies, such as the lesser works of Haydn, Mozart and Beethoven. The gatherings now began to attract attention and rarely went without a numerous audience of friends and acquaintances.

"Again the quarters proved inadequate, and the orchestra migrated to Schottenhofer, the residence of Otto Hatwig (once a member of the Burg Theatre). On the removal of Hatwig, the orchestra followed to his new house in the Gundelhof. Many first-rate players were attracted by the

Society's performances, the repertoire of which became more imposing as the years advanced. The larger symphonies of Haydn, Mozart, Krommer and Komberg, and the two first symphonies of Beethoven were now within reach. Then there were overtures by Cherubini, Götze, Spontini, Boidieux, Méhul, Winter and Weigl. . . .

"The importance of the Society to Schubert now becomes apparent; here he was again experienced not only as an executant (for like Beethoven and Mozart he played the violin), but also in writing and conducting his earlier symphonies and overtures. Those he specially wrote for the Society Reichpacher, the principal bass."

"The concert—of open practices, for no admission fee was charged—was not confined to instrumental music; for we read of first-rate singers such as Tietze and von Schmidt, taking occasion to perform. The gatherings continued until the autumn of 1820, at which time the place of meeting was in the Bauernmarkt, when, having to find fresh quarters, and seeing no feasible plan by which the members could be accommodated without paying for a concert-room, the whole scheme was allowed to fall through."



Answered
By HENRY S. FRY, MUS. DOCT.
Editor of the Professional Chapter of the A. G. O.

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

Q. After graduating from high school, I attended a conservatory for two years (three years actually), and then went to a Catholic Church and took a course in organ. I am now a student of the organ at the University of Chicago. I think that I could become a very good organist. I would like to know if I would have the opportunity of studying with him, or if he is a student, the organist at the conservatory, and direct a junior class. I have had experience in all these things and can furnish the best of references.

A. We see no reason, if you are qualified, why you could not carry out your idea of acting as assistant and so forth, in return for lessons. If they require some effort to locate the proper person. Perhaps if you were to make your wishes known through one of the organist's magazines you could get in touch with the proper party. It would seem to us, however, that you should have to have a salary to cover your living expenses, and that will make the matter more difficult. You might communicate with one or more of the prominent organists in your nearest large city, explaining your case.

Q. I have just recently taken up pipe organs, learning it by myself, and would like a few hints about various things which would make the wonderful instrument fit to be used. I am rather short and cannot reach the pedals very well. What can you suggest as a remedy?

A. It is not available as a remedy. We think that you secure some good instruction books, and if possible, have a teacher. The only suggestion we can make for your reaching the pedals is to use the bench as low as possible, and then, as you grow older, you might sit as far forward on the bench as is necessary. . . .

Q. Will you kindly advise me where I might purchase a second-hand read organ in the vicinity of New York City, D. H. I. I would like to secure a one manual read organ with pedals. I am a manufacturer.

A. I can give you no information as to where a read organ may be purchased.

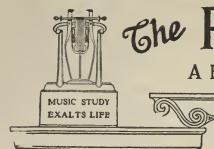
Q. I am a young man, and I do not feel that I can afford to purchase a new organ. I have thought of a two manual read organ with pedals. Can you tell me anything about these—their relative value in comparison with pipe organs, their cost and where we can get one, new or second hand?—C. C. L.

A. Will you please give me information as to the company or companies make read organs with two manuals and pedals. I am a student of the University of California. The latter states that are still making read organs.

Q. I am a student of the University of California, and I am very much interested in reading and playing pipe organs with pedals. Will you kindly send me the information about the same, and also the names of the manufacturers. I have been sent to read organs with pedals.

A. I have thought of building a small read organ, all parts of which I could make myself. I am a student of the University of California. I would like to know how to estimate the cost of the pipe organ, and also the cost of the pedals and two or three pedal stops. Can you give me any information about this?—E. M.

A. We can secure the following series of prices quoted from the builder's price list: No. 1, \$100; No. 2, \$120; No. 3, \$140; No. 4, \$160; No. 5, \$180; No. 6, \$200; No. 7, \$220; No. 8, \$240; No. 9, \$260; No. 10, \$280; No. 11, \$300; No. 12, \$320; No. 13, \$340; No. 14, \$360; No. 15, \$380; No. 16, \$400; No. 17, \$420; No. 18, \$440; No. 19, \$460; No. 20, \$480; No. 21, \$500; No. 22, \$520; No. 23, \$540; No. 24, \$560; No. 25, \$580; No. 26, \$600; No. 27, \$620; No. 28, \$640; No. 29, \$660; No. 30, \$680; No. 31, \$700; No. 32, \$720; No. 33, \$740; No. 34, \$760; No. 35, \$780; No. 36, \$800; No. 37, \$820; No. 38, \$840; No. 39, \$860; No. 40, \$880; No. 41, \$900; No. 42, \$920; No. 43, \$940; No. 44, \$960; No. 45, \$980; No. 46, \$1000; No. 47, \$1020; No. 48, \$1040; No. 49, \$1060; No. 50, \$1080; No. 51, \$1100; No. 52, \$1120; No. 53, \$1140; No. 54, \$1160; No. 55, \$1180; No. 56, \$1200; No. 57, \$1220; No. 58, \$1240; No. 59, \$1260; No. 60, \$1280; No. 61, \$1300; 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No. 703, \$14140; No. 704, \$14160; No. 705, \$14180; No. 706, \$1420



Advance of Publication Offers—November 1934

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

ADVENTURES IN PIANO TECHNIC—KETTNER.—\$9.39	
AMONG THE BIRDS—PIANO COLLECTION.—35	
THE CATHEDRAL CHOR—ANTHEM COLLECTION.—35	
FIRST GRADE PIANO COLLECTION.—35	
GROWN-UP BEGINNER'S BOOK—FOR THE PIANO.—40	
MOON MAIDEN, THE—OPERA—KOLLMANN.—50	
PIANO FUN WITH EASY ON THE PIANO.—50	
PHILOMELIAN THREE-PART CHORUS COLLECTION—50	
THE MOON MAIDEN.—50	
VIOLIN VISTAS—VIOLIN AND PIANO.—40	

THE COVER FOR THIS MONTH

On November 1, 1934, in his 39th year, the late John Bartholdy, drew his last mortal breath. Everything written or heard by every one who knew him will be a tribute to his beautiful, happy spirit, his cultivated intellect, refined tastes and noble sentiments. As one friend and writer put it, "There is nothing to talk that is not honorable to his memory, coming in to his friends, profitable to all men." Mendelssohn had a strong manliness of character, yet there was a gentleness and softness which endeared him to all with whom he came in contact. His life was well rounded in his musical and his domestic life.

Mendelssohn was born February 3, 1809, at Hamburg. *Grove's Dictionary of Music and Musicians* devotes about 65 pages to his life and works. A short career, but none the less interesting. Biography of Mendelssohn, written by James Francis Coe, is included in *The Etude Musical Booklet Library*. This booklet may be had for 10 cents.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

Opposite the Editorial page in this issue you will find another installment in *The Etude Historical Musical Portrait Series*. This is the 34th "chapter" in the extraordinary series of biographies of the world's outstanding musical personalities.

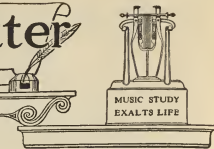
Each new "chapter" adds 44 new pictures to the "book." Each picture is accompanied by a concise, authoritative biography. This unique combination of picture and biography gives you, almost at glance, the story of a composer, artist, teacher or musical celebrity.

A scrupulous book the series is simply ideal. When completed the collection will be the most comprehensive available in any form.

The growing realization among teachers and students of the value and magnitude of this series creates a demand for more and more for separate copies of current and back numbers. Anticipating this, we have ordered an additional quantity of this important series. These are available at the nominal price of 5 cents a copy.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



HAVE YOU ORDERED YOUR CHRISTMAS MUSIC?

Time moves with rapid strides for the choirmaster. Church seasons, one after another, loom up on the calendar. Yet all the while, material for the regular services and special musicles must be given attention.

So it is with the desire to serve you, Mr. Choirmaster, that we advise **THIS SHOULD BE NO FURTHER DELAY IN SELECTING CHRISTMAS MUSIC.**

Among the new titles available this year are the anthems for four-part mixed voices, *There Is Room in My Heart for Thee* by Forman and *On This Christmas Morn* by Maskell; an anthem for three-part treble voices (SSA) *The Virgin's Cradle Hymn* by Beck; and for two-part treble voices (SA) a group, *Three Christmas Carols* by Forman. Then there is also Alfred Woolden's new Christmas carol, *Home in the Higher*.

Among the new publications last year was the splendid collection of carols for mixed voices entitled *Christmas Carols We Love to Sing*. This met with such great success that we have published a generous collection of carols arranged for men's voices under the title, *Favorite Carols for Men's Voices*.

We realize, of course, that these few new titles are not sufficient in the way of suggestions to take one of the varied needs of choirmasters. To utilize the service that is necessary to write us today, tell us the things in your choir, some of the numbers already in use, and we will send you a list for examination, with return privileges, a list of suitable Christmas numbers. In the same manner we can make up lists for soloists and the organist may be obtained for inspection.

If you prefer to name selections that appeal to you, either by their titles or your acquaintance with the ability of their composers, then just send a postal request for a copy of our list of Christmas anthems and send our list of Christmas music.

The Etude Musical Booklet Library, Co., Catalogs are especially rich in material which is of great value in helping the girl to find Music Study interesting. It will pay all teachers and mothers to write for our catalogs covering the classifications in which they are interested—piano, vocal, violin or any instrument.

MUSIC AND HER LIFE PATTERN

• Every girl has before her a pattern of the future upon which her happiness and her usefulness to society must depend. First of all, we must look to the women of tomorrow to take the responsibility for the inner workings of that most precious of all American institutions, the Home. It remains for woman to develop those spiritual and cultural things which make the difference between mere existence and joyous living. It is the woman who normally adds the touch of charm that gives loveliness to the home.

There is probably no other study which contributes so much to the charm of the home as music, a study which should appear in the life pattern of every girl.

The Tinseltown Press, Co., Catalogs are especially rich in material which is of great value in helping the girl to find Music Study interesting. It will pay all teachers and mothers to write for our catalogs covering the classifications in which they are interested—piano, vocal, violin or any instrument.

AMONG THE BIRDS

PIANO COLLECTION

It's a real pleasure, gathering together material for this book. There are so many charming little pieces with bird titles that it is going to be comparatively easy task selecting compositions in grades 1½ to 2½ for inclusion in the album. Youngsters after joyous chattering notes, little compositions that seem to tell a story. Won't they enjoy playing these pieces?

In addition to supplying recreation material that can be played to good advantage in the hands of juvenile students, this book will serve as a valuable reference in the teacher's music library as each of the compositions is obtainable separately, in sheet music form.

When selecting music for piano, high school, college or academy group, recall the teacher will find this book is worthy of consideration. While this book is in preparation orders for single copies may be placed at a special advance of publication price, 35 cents, postpaid.

PHILOMELIAN THREE-PART CHORUS COLLECTION

Largely through the efforts of the high school music supervisors and the self-sacrificing choir leaders, the interest in piano study manifested by adult beginners, was but passing fad. Publishers were loath to publish any easy piano music, except for the sake of appeal to juveniles. But since it has been demonstrated that "grown-ups" can learn to play the piano, at well as well as children, and amuse themselves and that of their friends.

Who has discovered that students of more mature years progress just as well as right from the beginning and, given appropriate study material, are soon playing pieces which would take months for the juvenile to master.

Having given these developments considerable study, a group of magazine publishers has decided to produce a new piano method with everything in it that is new, and to the adult beginner, will be plenty of useful pieces among the pieces of favorite melodies and well-known classics heard at concerts and over the radio, as well as duets that may be played with the

ADVENTURES IN PIANO TECHNIC

A BOOK OF PLEASING STUDIES FOR PIANO STUDENTS

By ELIA KETTNER

Well on the road to success, indeed, is the piano teacher who can make young piano students regard lesson and practice periods as "adventures." The author of this work, a gifted composer, also a practical and most successful teacher. Her piano instruction book *Adventures in Music Land* is used by many of her colleagues. Her requests for material of a similar nature to follow it inspired Miss Kettner to produce this work.

It contains twenty-six short exercises in the major and minor keys up to and including four sharps and flats, and is most attractive title and is preceded by a brief study exemplifying the technical figure presented in the exercise—note, rests, and the whole, material for the regular services and special musicles must be given attention.

PIANO FUN WITH FAMILY AND FRIENDS

There is such a great interest in this forthcoming publication that every feature now under preparation, and the editorial board of it, will be scrutinized carefully for every possible improvement, so that, in its success, it will have such an outstanding individuality as to make it difficult for any imitators to trade on its originality and appeal. It is a great tribute to American home life that there is such an interest in a book of this character, one which aims to provide ideas and materials for good clean enjoyable and amusing situations, just the right amount of romance and a nice collection of tuneful songs and choruses presents material that the non-professional organization will delight in rehearsing and performing.

The selection of *The Moon Maiden* and Act II, *The Moon Garden*. The properties and staging will prove most interesting to the reader. Four female and three male singing characters are called for in the score, and four speaking parts (one female and three male) together with the singing chorus of airship passengers, sailors and moon girls complete the cast.

Also, it will be for the teacher to remember that every one who desires to publish a group that piano playing ability serves a good purpose, even if only for home entertainment, is doing a most important and necessary work in bringing others to the study of piano playing.

The advance of publication price of this volume is 60 cents, postpaid. Only one copy may be ordered at this price.

GROWN-UP BEGINNER'S BOOK FOR PIANO

There were those, at one time, who ventured the opinion that the interest in piano study manifested by adult beginners, was but passing fad. Publishers were loath to publish any easy piano music, except for the sake of appeal to juveniles. But since it has been demonstrated that "grown-ups" can learn to play the piano, at well as well as children, and amuse themselves and that of their friends.

Who has discovered that students of more mature years progress just as well as right from the beginning and, given appropriate study material, are soon playing pieces which would take months for the juvenile to master.

Having given these developments considerable study, a group of magazine publishers has decided to produce a new piano method with everything in it that is new, and to the adult beginner, will be plenty of useful pieces among the pieces of favorite melodies and well-known classics heard at concerts and over the radio, as well as duets that may be played with the

teacher, a musical friend or a member of the family.

Here is a field that merits the piano teacher's consideration. Why not subscribe for this book at the special advance of publication cash price, 40 cents, postpaid and plan the extension of your teaching work to include a few adult beginners?



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For FEMALE VIOLINISTS (With Piano Accompaniment)

Before the violin student can be advanced to the higher positions, a thorough training in the first position is necessary. During the period of this foundation, the teacher will find it necessary to introduce an occasional "piece." This, of course, can become expensive if all music is purchased in sheet music form. Here is a book of really worthwhile easy compositions, limited strictly to the first position and arranged progressively from very simple numbers to more advanced pieces. There should be enough in this volume to supply all of the recreational material needed for a year of study.

While the editors are preparing this book for publication, orders for single copies may be placed at the special advance price, 40 cents, postpaid.

THE MOON MAIDEN

AN OPERETTA IN TWO ACTS

BOOK AND LYRICS BY ELIA DUNCAN YALE

MUSIC BY CLARENCE KOLLMANN

Those interested in amateur theatricals as well as supervisors of high school choruses will welcome the announcement of this new musical. It is a play, full of plot, plenty of amusing situations, just the right amount of romance and a nice collection of tuneful songs and choruses presents material that the non-professional organization will delight in rehearsing and performing.

The selection of *The Moon Maiden* and Act II, *The Moon Garden*. The properties and staging will prove most interesting to the reader. Four female and three male singing characters are called for in the score, and four speaking parts (one female and three male) together with the singing chorus of airship passengers, sailors and moon girls complete the cast.

Also, it will be for the teacher to remember that every one who desires to publish a group that piano playing ability serves a good purpose, even if only for home entertainment, is doing a most important and necessary work in bringing others to the study of piano playing.

The advance of publication price of this volume is 60 cents, postpaid. Only one copy may be ordered at this price.

THE ETUDE MUSIC MAGAZINE MAKES A FINE CHRISTMAS GIFT

The holiday season is fast approaching when you will be looking for suitable gifts for your musical friends. No better, nor more appreciated, remembrance can be given than a year's subscription to *The Etude Musical Magazine*. The price \$2.00 is small well within the means of any one, and a gift of a subscription repeats its value of good cheer for twelve consecutive months. When requested, an attractive post card bearing the donor's name, will be sent so as to reach the recipient on Christmas morning.

LOOK OUT FOR SWINDLERS

The magazine subscription season is now well advanced. Many of our subscribers to us that unscrupulous men and women are again attempting to defraud magazine buyers. Beware of the canvasser who offers reduced bargains on *The Etude Musical Magazine* combined with other promises. No contract unless you carefully read it. Pay no money to strangers, unless you are ready to assume the risk of loss. Representative of *The Etude Musical Magazine* carry the official receipt book of the Theodore Presser Co., publishers of *The Etude*.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

We now have ready for delivery to advance subscribers seasonal works that have been offered in this Publisher's Monthly Letter at special advance of publication prices. Copies will be mailed immediately and the works placed on sale at all music stores, or they may be ordered direct from the publisher.

Volante Carols for Men's Voices, a group of familiar and not-so-familiar numbers arranged as men like to sing parts. The melody alternates between the parts and each singer has something worth-while to sing. The following are included: *Adagio Fiddlers*; *O Sanctus*; *Madrigal*; *St. John's Eve*; *Four Dropsy*; *Good*; *Good Christian Men*; *Rejoice*; *God Rest You Merry, Gentlemen*; *The First Snow of Moon Shining Bright*; *When the Crimson Sun*; *Silent Night*; *It Came Upon the Midnight Clear*; *Joy to the World*; *Good King Wenceslaus*; *There He Rode*; *Angels Sing*; *O Little Town of Bethlehem*; and *We Three Kings of Orient Are*. Price, 15 cents.

Autumn, is the fourth and final volume in the "Around the Year With Music" Series of Piano Collections. These books of seasonal piano pieces have been well received by teachers who find frequent use in their selection of recreational material. Pieces for Halloween, Harvest Festivals, Thanksgiving and various compositions depicting autumnal scenes are presented. Grades 2 to 4. Price, 50 cents.

ETUDE PREMIUMS MAKE FINE HOLIDAY GIFTS

For years music lovers everywhere have been able to do their Christmas shopping with the aid of *The Etude*, and without one penny cash outlay. If you are not already a premium worker, securing many of the gifts offered by *The Etude Music Magazine* for obtaining subscriptions is well worth the plan. The plan is simple. You have a wide circle of musical friends and acquaintances. Most of whom are not familiar with our publication and what it means to the lover and student of music. Talk to these friends, and showing the value of our magazine, tell them it will not be difficult for you to convince them that they should subscribe. The price is only \$2.00 a year and (early subscription represents one point credit on any gift you may select).

The selection of gifts is so varied that any member of your family, or any friends you may wish to remember, can be suited with your selection from the Premium Catalog. Let *The Etude* make this Christmas a more than merry one.

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(Continued on page 692)

WORLD OF MUSIC

(Continued from page 693)

FORTY VIOLONCELLOS in ensemble were a feature of a recent program at Wellington, New Zealand, under the direction of George Elwood.

INDEPENDENT INTERNATIONAL OPERA is a new enterprise which has had its inception at Vienna, with Otto Klemperer, Pablo Casals, Igor Stravinsky, Arturo Toscanini, Bruno Walter and Fritz Zweig as initiators. Open in all countries by an international ensemble is the objective; and the first performance will be in the capital with the repertoire to include Mozart's "Così fan Tutte," Puccini's "Madama Butterfly" and Handel's "Rodelinda."

DANIEL GREGORY MASON'S SERENADE, Op. 31, for string quartet, and a "Sextet in F minor," for two violins, two violas and two violoncellos have been chosen to be brought out by the Society for the Publication of American Music.

THE SAN CARLO OPERA COMPANY is off on a forty weeks' coast to coast tour, to visit twenty-five cities in the United States and Canada. Fortune Teller Gallo started the enterprise sixty-five years ago, with the purpose of giving excellent grand opera at moderate prices; he still is at the helm and he answers the question which answers the question of patronage of good opera within the capacity of the average pocketbook.

TWENTY THOUSAND BOSTONIANS attended the opening concert on July 15th, of the series of "Lapland" Concerts given by fifty members of the Boston Symphony Orchestra with Arthur Fiedler leading.

THE QUEEN'S HALL PROMENADE CONCERTS of London began their fortieth season on August 11th, with Sir Henry Wood, their chief conductor, again in charge. Among the soloists for the season were: to American audiences, are Florence Easton, Myra Hess, Marcel Dupré, Joseph Sziggy and Conchita Supervia. These ten weeks of absolutely first-class music (thirty days) have become almost a London tradition.

TULLIO SERAFINI, who has done such remarkably good work in the interpretation of Italian works in the repertoire of the Metropolitan Opera Company, is reported to have been appointed as head of the Royal Opera (the former Teatro Costanzi) of Rome. According to the press he is to be given an absolutely free hand in recognizing this famous opera and bringing its performances up to the standard established by its position.

COMPETITIONS

PRIZES OF One Thousand Dollars and Five Hundred Dollars are offered for compositions for symphony orchestra, and not to exceed twenty minutes in performance. The composer must be an American citizen under forty years of age; compositions must be in the hands of the publisher and composer before December 1st, 1934; and the winning works will be performed by the Chicago Symphony Orchestra. Further publicity may be had by addressing "Musical Competition," Swift and Company, Union Stock Yards, Chicago, Illinois.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major Italian city and Company before December 1st, is announced by the American Music Company. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs, December 1934, at the Workers Music League, 5, East 19th Street, New York City.

THREE PRIZES are offered by the International Music Bureau for choral works on a theme related to the workers' struggles in industry and society for the year 1934. The prizes will be \$100, \$50, and \$25, and the two second prizes offer a ten days' stay there. Further information may be obtained from the Workers Music League, 5, East 19th Street, New York City.



JUNIOR ETUDE (Continued)

Fred, The Fat Boy (Continued)

The members left the studio. The corners of Fred's mouth dropped while the other boys and girls had all they could do to keep from laughing right out loud at the way he had been fooled.

"Miss June didn't serve refreshments today, did she?" drawled Fred to Mary Joy, when they reached the street.

"Oh yes," returned Mary. "We had refreshments at the beginning of the meeting and hereafter shall always do the same."

There wasn't a member of the B Sharp Music Club who did not wonder what Fred would do about the next meeting. The month soon passed and this time Fred was at the studio before anyone else had arrived.

"The plan has succeeded," said Miss June to herself. "Fred is here; he will have to remain through the entire meeting or he will not be able to respond to the roll call at the next meeting. I have cautioned all the members not to tell him what composer we shall study to-day if he doesn't remain."

The meeting was in order; then came the roll call. The members, including Miss June, were anxious to hear Fred's response. Had he studied the life of Beethoven and if so what fact would he select to reply when his name was called?



Miles, with "Beethoven kept a note book in which he jotted down ideas as they came to him." John Ralph, with "During his latter years Beethoven was deaf." Leila Smith, with "Beethoven died during a terrific thunderstorm at Vienna in 1827." Now it was Fred Wilson's turn to respond. Everybody sat up straight and strained their ears for a slight hint of his drawly voice was heard, "Beethoven's mother was a cook."

LETTER BOX

DEAR JUNIOR ETUDE: I have made a score card with which I practice my music. On my score card I have not what I am expected to practice each day of the week. On Tuesdays and Fridays I sight-read extra and review last week's pieces.

Our music club is going to give an opera, and I am taking part in it.

From your friend,
MELODY CRAFT (Age 15),
South Carolina.

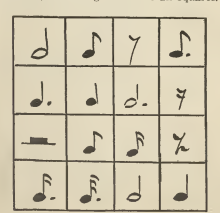
DEAR JUNIOR ETUDE: We had a recital recently and everybody liked it very much. We presented the little playlet in the January, 1934, Junior Etude. I took the part of the Snow Fairy. Everybody said they thought it was much more than I had. Just a plain recital, we were just amateurs. The name of our piece, play being in the play, too.

From
VERA WHEEL, Wisconsin.

Arithmetic Puzzle

By L. G. PLATT

Move one square at a time in any direction and by like ten combinations, each equaling one whole note. Answers must tell which squares were used in each combination, and also give total for all squares.



DEAR JUNIOR ETUDE: I belong to the Kreisler Chopin Club, and we have about fifteen members. We meet once a month and study about a composer and play his compositions; and we have splendid programs. We are sending you a picture of our club.

From your friend,
JEWEL PERKINS,
Georgia.

N. B. Unfortunately the Georgia was not clear enough to reproduce.

DEAR JUNIOR ETUDE: I like the ETUDE so well that I have at- tempted to renew my subscription for three more years. I have received my subscription for three years. I have received my subscription for three years. I have received my subscription for three years.

From your friend,
CHRISTINE GUTTUS (Age 13), Alabama.

N.B. Would any other Juniors or fifteen like to have a special contest? Write and express your opinions to the JUNIOR ETUDE.

DEAR JUNIOR ETUDE: We have organized our music club and we call it the Joy Givers. Our motto is "Give Joy with Music." We meet once a month at the homes of the members. We are taking up the "Little Biographies for Music" which appeared in so many of the JUNIOR ETUDE numbers.

We hope to make our meetings as interesting as some of those we read about in the Club Courier.

From your friend,
SARA LUTHERS (Age 12).

LETTER BOX LIST

Letters have also been received from the following: Peter Steiner, Johannes Gumpert, Sarah, Sara Louise Lockwood, Elizabeth Palsch, Mary Ann Smithworth, Margaret Hollister, Janet Grant, June Albright, Gene Updegraff, Emily Nichols, Robert Terry, Edith McPhillips, Iola Cover, Jane Croski.

THE JUNIOR ETUDE will award three pretty prizes each month for the nearest and best original essays or stories and answers to puzzles.

The subject for the essay or story this month is "My Favorite Instrument." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear name and age of sender on upper left hand corner of paper, and the address on the upper

Contests on the Radio (PRIZE WINNER)

There are many advantages gained by listening to concerts on the radio.

First, the inspiration acquired. One naturally becomes more interested in classical concerts in which beautiful selections are played.

Second, the intellectual advantage. The more we listen to good music the more we are able to understand and appreciate it. Also, the name of the composer of the piece, which is often important to know, is always given.

Third, the interpretation. If one is studying a piece, the interpretation of which is not fully understood, by listening to the same piece played on the radio one's interpretation may be improved.

Fourth, concentration and meditation, as much music can be gained when sitting quietly at home and listening for the real charm of the composition than when at a concert in a large auditorium where there is so much to distract the attention.

MARY STEWART MCGOGGAN (Age 14),
North Carolina.

Concerts on the Radio (PRIZE WINNER)

Concerts have many advantages gained by listening to concerts on the radio are really a means of musical education, for you can listen to concerts by people in all parts of the world and compare their music; and when listening to an orchestra you can learn to pick out the various instruments and identify them.

In radio concerts I frequently hear compositions which I immediately wish to study. One time I was actually thrilled by a boy pianist of fifteen years, and I was so fascinated by one of the pieces he played that I bought it. And also I have learned from radio concerts to fully appreciate and understand all classical music and to recognize its value.

MARVELLE REDINGER (Age 14),
Nebraska.

right hand corner, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the fifteenth of November. The names of the prize winners and their contributions will be published in the February issue.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not comply with all of the foregoing conditions will not be considered.

Concerts on the Radio (PRIZE WINNER)

Did you, boys and girls, ever attend a concert in your overalls and gingham gowns? And did you ever sit on the floor when listening to a concert? My concerts are all attended in this manner, for mine are concerts on the radio.

As I sit on the floor in front of that magical machine, the radio, I listen to the inspiring concerts of the United States Army, Navy and Marine Bands, the great concerts by the best symphony orchestras, and the brilliant concerts of the instrumentalists and singers come drifting through the atmosphere to me, each one playing a fundamental part in my life, each one awakening new-born hopes within me.

Hats off! Hats off to concerts on the radio; for it is these that shall build the musical world of tomorrow.

JUNE ALBRIGHT (Age 14),
Oklahoma.

HONORABLE MENTION FOR JUNE ESSAYS:

Stanley B. Smith, Violette Boulton, Louise Marie, Edna Niemelä, Lila Newman, Ruth Frances Weidner, Olive Partridge, Kathryn Judd, Thomas Miller, Jr., Leila Albright, Dorothy Brand, Sarah Duff, Susanne Johnson, Dorothy Thompson, Alice Salbe, Mary Murphy, Augusta Vandenberg, Georgina Munson, Vera Samsel, Betty Cornwell, Jack Fenwick, Delphine Dubinsky, Gladys Henderson.

PRIZE WINNERS FOR JUNE PUZZLE:

LILA PECK WALKER (Age 12), North Carolina.

STANLEY B. SMITH (Age 13), Massachusetts.

EDVYTHE GRADY (Age 12), Virginia.

HONORABLE MENTION FOR JUNE PUZZLE:

June Albright, Sylvia Ruth Mansfield, Edna Niemelä, Lillian Hyatt, Isabel Frances, Margaretta, Margaretta, George, Hopkins, Martha Hopkins, Celia Henderson, Marie Maunderson, George Buff, Aletta Violette Boulton, Patricia K. Dooley.

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