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James Francis Cooke

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"Music for Everybody"

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THE ETUDE MUSIC MAGAZINE

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SPECIAL NOTICE

ANNOUNCEMENTS

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THE ETUDE *Music Magazine*

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIII No. 3 • MARCH, 1935

Editor JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

THE WORLD OF MUSIC

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

JOHANN STRAUSS III

JOHANN STRAUSS III made his first appearance in America when in December he began an engagement as leader of an orchestra of thirty-five musicians, at the French Casino of Chicago. He is a grandson of the original Johann Strauss, who made his Viennese début in 1826, and a nephew of Johann Strauss, the "Waltz King" (son of the former), with whose immortal *On the Beautiful Blue Danube* he introduced his first American program.

THE "CASTOR AND POLLUX" of Rameau is the work chosen this year for presentation in the remarkable series of revivals of early classics of the musical stage, by the Oxford Opera Club (England). In his score Rameau is said to be less passionate than Monteverde, his predecessor by a century, and less human than Gluck, who came twenty-five years later.

THE MAY MUSICAL FESTIVAL of Florence, Italy, will include performances of "Moses in Egypt" by Rossini; "The Seasons" by Haydn; "Castor and Pollux" by Rameau; modern ballets by the School of Ballet of the Paris Opéra; the "Orsolo" of Pizzetti; "Un Ballo in Maschera" of Verdi; "Norma" of Bellini; "Elopement from the Seraglio" of Mozart; "Alceste" of Gluck; and many concert events, including the "Ninth Symphony" of Beethoven; "St. Matthew's Passion" of Bach; and the "Requiem" of Mozart. What a feast!

THE PROPOSED MERGING of the New York Philharmonic-Symphony Orchestra and Metropolitan Opera Company has been abandoned, largely because of impossible business and artistic complications that would arise through trying to operate the two organizations as a unit.

EDMOND MULLER is a young violinist from Ecuador, who has been winning his way in musical New York. After studying with Theodore Spiering and Joseph Achron in New York he became professor of violin in the National Conservatory at Quito, from which he resigned in 1934 to return to professional work in The States.

ALEXANDER SMALLENS

"MAVRA," a delicious one-act *opera buffa* by Stravinsky, had its first American hearing when presented on the evening of December 28th, at the Academy of Music, by the Philadelphia Orchestra Association. Maria Kurenko, in the leading rôle of *Parasha*, and Alexander Smallens, as conductor, were principally responsible for the warm welcome of the mirthful musical tid-bit. "Hansel and Gretel," with its Wagner-flavored fairyland score and tale, was the prelude to this novelty.

A RICHARD STRAUSS FESTIVAL, in honor of the seventieth anniversary of the composer's birth, was held lately at Amsterdam, Holland, when the composer was present to conduct a performance of his latest opera, "Arabella," as well as of some of his symphonic works on the programs of the Concertgebouw.

THE THIRTY-FIFTH "American Composers Concert" was presented on December fifth, by the Rochester Symphony Orchestra, with Dr. Howard Hanson conducting. Composers, represented at the event, were Herbert Inch and Marjorie Truelove MacKown (with works in their first performance), Timothy M. Spelman, Paul White and Dr. Hanson.

HANDEL'S "MESSIAH" had a rather unique performance on December 23rd, when given at Long Beach, California, by the Long Beach Civic Chorus, with the Long Beach Municipal Band filling the rôle of the usual orchestra. Herbert L. Clarke, conductor of the Band, led the overture, and Rolla Alford the other parts.

THE SALZBURG FESTIVAL of 1935 will begin July 27th and close on September 1st. There will be performances of Beethoven's "Fidelio" and Verdi's "Falstaff" with Arturo Toscanini conducting; Mozart's "Marriage of Figaro" and "Cosi Fan Tutte," the "Elektra," "Der Rosenkavalier" and "Frau ohne Schatter (The Woman without a Shadow)" of Strauss, led by Clemens Krauss; and Mozart's "Don Giovanni," Wagner's "Tristan and Isolde" and Gluck's "Iphigenie in Tauris" led by Bruno Walter.

FOUR AMERICAN CREATIVE MUSICAL GENIUSES
Left to right: Victor Herbert, Reginald deKoven, George Whitefield Chadwick and Edward MacDowell, as painted by William Schwartz

THE MUSIC TEACHERS NATIONAL ASSOCIATION met in Milwaukee from December 27th to 29th, with eight hundred present. There was enthusiastic discussion of many live problems connected with the profession, by some of its most eminent leaders. Frederic B. Stiven, of the School of Music of the University of Illinois was elected president, and D. M. Swarthout, with the same position in the University of Kansas, continues as secretary. An invitation of the Philadelphia Music Teachers Association, through its president, Edward Ellsworth Hipsher, to meet in that city in 1935, was unanimously accepted.

HENRY HADLEY has resigned as president of the Musician's Club of New York City, a position which he has filled for a long period. The duties are rather heavy demands upon the time of its incumbent; and this time Dr. Hadley desires for his personal work.

THE BORDEAUX SYMPHONY SOCIETY, "with the audacity characteristic of youth," recently offered the "Ninth Symphony" of Beethoven and the "Requiem" of Mozart at its third concert.

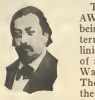
"AIDA," among operas, seems to hold first place for the teacher, as determined by a vote at the close of an *Opera Listener's Course* at the Hippodrome of New York; when fifty percent favored "Aida," twenty-five percent chose "Carmen"; and "La Traviata," "La Tosca," "Faust," and "Lohengrin" were the respective third, fourth, fifth and sixth choice.

MARCELLA SEMBRICH

MARCELLA SEMBRICH, one of the greatest vocal artists of all time, passed away on January 12th, in New York. Born February 15, 1858, at Wisniewczyk, near Lemberg (now Lwow), Poland, as the child of a musician-father, she had piano lessons at four, was soon studying the violin, and in 1869 entered the Lemberg Conservatory. At sixteen she played a *Hungarian Rhapsody* of Liszt for that master, followed by a difficult fantasia for violin, on Polish themes, by Wieniawski, and then sang for him, eliciting his historic "Sing! Sing for the world, for your voice is that of an angel." Having studied singing in Vienna and with Lamperti at Milan, she made her début on May 5, 1877, at Athens, as *Elvira* in Bellini's "I Puritani." Her American début was on October 24, 1883, at the Metropolitan Opera House; and for a whole generation she was one of the brilliant stars of that vocal constellation which included Patti, Nordica, Gerster, Albani, Scalchi, Campanini, the two de Reszke's and the youth of Melba, Eames and Calvé.

MENDELSSOHN'S music has been barred in Nazi Germany. Even his incidental music to *A Midsummer Night's Dream*—one of the brightest gems in that nation's musical crown —has been ordered to be replaced by new music for performances at the Stadtheater of Düsseldorf.

DR. KARL MUCK, who lost his leadership of the Boston Symphony Orchestra by refusing to conduct *The Star Spangled Banner* on a program during the World War, and who last year was deposed by the National Socialist Government from his place with the Philharmonic Orchestra of Hamburg, celebrated his seventy-fifth birthday on last October 22nd, in honor of which event the city of Hamburg has changed the name of the former Holstenplatz to Karl Muck Platz and the Hamburg Philharmonic Orchestra has made him an honorary member and asked that he lead one of the concerts of this season.



HENRI WIENIAWSKI

THE HENRI WIENIAWSKI birth centenary is being celebrated by an international contest of violinists under thirty years of age, which will begin at Warsaw on March third. The movement is under the patronage of President Ignacy Mościki of Poland; and the French Government is recognizing Wieniawski's choice of the Paris Conservatoire for the completion of his studies, by offering prizes of one thousand francs (about two hundred dollars) and five hundred francs to the French violinists who win first and second places among French contestants.

(Continued on page 188)

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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GERHARD VON KEUSSLER — B. Schwanenburg, Livonia, July 6, 1874. Comp., cond. Studied at Cons. and Univ. in Leipzig. Has written an opera, symphonic poems, oratorios.

EDWARD KILENYI — B. Hungary, Jan. 25, 1884. Comp., dir., writer, teacher. Studied in Italy, Germany & N.Y. (Col. Univ.). Has mus. and literary works. Now active in Hollywood, Cal.

THEODORE KITTAY—B. Russia. Comp., tenor, pianist. Pupil of Amato and Glazounoff. Sang with La Scala Opera and the Boston Opera Co. Gave a joint recital with Miura in Boston.

BRUNO KITTEL—B. Emdenbruch, Posen, 1870. Violinist, teacher, choral cond. Studied Stern Con. Founded Brandenburg Conc., Berlin, 1901. Directed Draeseke's "Christus," 1912.

JOHANN FRIEDRICH KITTL—B. Bohemia, May 8, 1806; d. Lissa, Prov. Posen, July 20, 1868. Comp., teacher. From 1835-1865, dir., Prague Con. Operas, symphonies, masses.

WALTER KITTREDGE—B. Merriman, N. H., Oct. 8, 1834; d. 1905. Comp., singer. Apparently self-taught. Sang many concerts, using his own *Yestiny on the Old Camp Ground* and other songs.

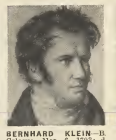
HALFDAN KJERULF—B. Christiania, Norway, Sept. 15, 1815; d. there Aug. 11, 1868. Comp. Studied in Leipzig. Wrote many pfte. pcs. and songs. Jenny Lind sang many of his songs.

KATHARINA KLAFSKY—B. Hungary, Sept. 19, 1855; d. Hamburg, Sept. 22, 1896. Dram. sopr. Pupil of Marchesi. Created *Amy Robsart* in Klein's "Ivanhoe" at Hamburg, Ger. Toured Amer.

CLOTILDE KLEEBERG—B. Paris, June 27, 1868; d. Brussels, Feb. 7, 1909. Distinguished pianist. Debut at 17 in a Pasdeloup concert. Toured Europe with great success.

ARNO KLEFFEL—B. Thuringia, Sept. 4, 1840; d. Nikolassee, Ger., July 15, 1913. Comp., teacher, Mus. dir. in various Ger. cities. Was teacher at Stern's Cons. Misc. wks.

ERICH KLEIBER—B. Vienna, Aug. 5, 1890. Cond. In 1923, appointed dir. of Berlin State Opera. Has been in America as guest cond., New York Philh.-Symph. Soc. (Debut 1930).



BERNHARD KLEIN—B. Cologne, Mar. 6, 1793; d. Berlin, Sept. 9, 1832. Comp., dir., teacher. Cathedral dir., mus. dir. and singing tchr., Berlin Univ. Wrote ch. mus.

BRUNO OSCAR KLEIN—B. Dt. Ossaritzke, Ger., June 8, 1853; d. N. Y., June 22, 1911. Comp., pianist, organist. From 1878 in Amer. His "Ivanhoe" first ser. Amer. opera to be given in Europe.

HERMANN KLEIN—B. Norwich, Eng., July 23, 1856; d. London, Mar. 10, 1934. Comp., writer, teacher, critic. Pupil of Garcia. In N. Y. 1902-09. Was prof at Guildhall Sch. of Mus., Lon.

GUSTAV KLEMM—B. Balt., Md., 1897. Comp., cond., writer, critic. Studied at Peabody Cons. Pupil in comp. of Victor Herbert. Wks.: orch., piano, voice, chorus. A valued Etude contr.

OTTO KLEMPERER—B. Breslau, Ger., 1885. Cond. Pupil of Scharwenka and Pfitzner. Cond., European opera. Cond., Los Angeles Symphony; guest cond., N. Y. Symphony and Philh. Orch.

PAUL VON KLENAU—B. Copenhagen, Feb. 11, 1883. Comp., cond. Pupil of Max Bruch and Van Dalsillegs. Has written 4 symphonies, operas, ensemble works, songs. Res., Vienna.

JULIUS KLENGEL—B. Leipzig, sept. 24, 1859; d. there, Oct. 27, 1933. Violoncellist, tchr., comp. A record of 50 years in the Gewandhaus Orch., and longer as prof. at Leipzig Cons.

PAUL KLETZKI—B. Lodz, Poland, March 21, 1900. Comp. Pupil of Mlynarski at Warsaw Cons. Has written orch. and chamber works, piano pieces and songs. Res., Berlin.

SERGEI KLIBANSKY B. Russia, Apr. 18, 1878; d. Stolpe, July 27, 1910. Pianist, singing teacher at Stern Cons., Berlin; Inst. of Mus. Art, N. Y. Many of his pupils have won prom.

KARL KLINDWORTH—B. Hanover, Sept. 25, 1830; d. Stolpe, July 27, 1916. Pianist, pedagogue. Noted for his masterly ed. work, incl. a complete revised edition of Chopin's works.

KARL KLINGLER—B. Strassburg, Ger., Dec. 7, 1879. Comp., viola player. Pup. of Dorffel; comp. of his quart. Later organ. Klingler Quartet. Has written chamber wks., a symphony, songs.

JOHN N. KLOHR—B. Cincinnati, O., 1902. Composer-pianist. Has written many marches of wide popularity for band incl. *Bill Board, Heads Up, The Scottish* and others. Res., Cincinnati.

FRIEDRICH KLOSE—B. Karlsruhe, Nov. 24, 1862. Comp., tchr. Acd. in Vienna. General and Munich. His works of modern tendencies incl. orchestral, ensemble, choral works, and an opera.

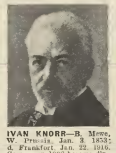
AUGUST KLUGHARDT—B. Köthen, Nov. 30, 1847; d. Dessau, Aug. 3, 1902. Comp., mus. dir. in Weimar, then court Kapellm. at Neustrelitz and Dessau. Wrote many misc. large works.

ARMIN KNAB—B. Germany, Feb. 19, 1881. Composer. Studied at Wurzburg Cons. (Meyer-Olberleben) and in Munich. First studied law. Has written songs but he is best known for his chor. wks.

HANS KNAPPERTSBUSCH—B. Elberfeld, Ger., 1888. Cond. Studied Cologne Cons. Has been dir., Wagner festivals, Holland; Elberfeld Opera; Leipzig and Munich State Opera.

JUSTIN HEINRICH KNECHT—B. Biberach, Wurtemberg, Sept. 30, 1752; d. there Dec. 1, 1817. Comp., dir., theorist, Organist and mus. dir. at Biberach. Most of works are obsolete.

FRANZ KNEISEL—B. Bucharest, Jan. 26, 1865; d. N. Y., Mar. 26, 1926. Violinist, virtuoso. Concertm. and soloist, Boston Symph. (1896) Kneisel Quar. Prof. vln., Inst. of Mus. Art, N.Y.



IVAN KNORR—B. Mezo, W. Prus., Jan. 12, 1853; d. Frankfort Jan. 22, 1916. Comp., in 1906 became dir., Hoch Cons., Frankfort-on-Main. Orchestral, ensemble, lit. works, and operas.

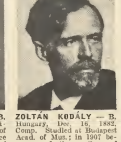
FANNY SNOW KNOWLTON—B. Brooksville, O., June 13, 1859; d. Cleveland, Nov. 11, 1926. Comp. Studied Oberlin Cons. Wrote songs, a cantata and a cycle, "Hawthorn and Lavender."

CASPAR KOCH—B. Cerman, Ger., Nov. 25, 1872. Comp., organist. Won first honors at the Kirchenmusikschule in Ratisbon. "City organist," Pittsburgh, Pa. Org. instr., Carnegie Inst.

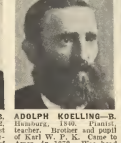
FRIEDRICH KOCH—B. Berlin, July 2, 1862. Comp. Was Kapellm. in Baden-Baden. In 1902 became B. Prof. at Lessing-Gymnasium. Has written many works in large form.

PAUL KOCHANSKI—B. Poland, 1887; d. N. Y., Jan. 11, 1934. Pupil of Mlynarski and Thomson. Debut with Musical Soc. in Warsaw. Was head, Vln. dept. Juilliard Sch. of Mus.

JAROSLAV KOCIAN—B. Bohemia, Feb. 2, 1884. Violinist, comp. Pupil of Sevcik and Dvořak. Since 1901 has toured Europe and America. Has written violin pieces.



ZOLTÁN KODÁLY—B. Hungary, Dec. 16, 1882. Comp. Studied at Budapest Acad. of Mus.; in 1907 became prof. there. Some of his many works presented by N. Y. Philharmonic.



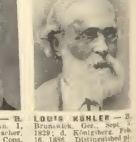
ADOLPH KOELLING—B. Hamburg, 1840. Pianist, teacher, brother and pupil of Karl W. F. K. Came to Amer. in 1872. Was head of theory dept., Chicago Mus. College.

KARL W. P. KOELLING—B. Hamburg, Feb. 28, 1801; d. Chicago, Ill., May 3, 1914. Comp., teacher. Wrote many piano tales pieces incl. the popular, *Two Flowers*; also an operetta.

LOUIS KOEMMENICH—B. Elberfeld, Ger., Oct. 4, 1866. Comp., cond., teacher. Studied at Kullak's Acad., Berlin. Since 1890, in N. Y. as chl. cond. F'dr (1898) Oratorio Soc., Brooklyn.

TILLY KOENEN—B. Salatiga, Java. Noted concert contralto. Studied at Amsterdam Cons. Debut, 1901, in Vienna. Extensive tours of Europe and Amer. Decorated by Queen Wilhelmina.

HANS KOESSLER—B. Weimar, Bavaria, Jan. 1, 1853. Comp., cond., teacher. Has been in Dresden Cons. and Nat'l Acad. of Mus., Budapest. Cond. Dresden "Liedertafel." Varied wks.



LOUIS KÖHLER—B. Brunswick, Ger., Sept. 11, 1820; d. Königsberg, Feb. 16, 1886. Distinguished pianist, comp., pedagogue. His excellent Instructive piano works are in universal use.

The Food of Love

"IF MUSIC be the food of love, play on," pleads the *Duke* in "Twelfth Night," with the keen, unerring acumen of the first citizen of Stratford. This was no new association, for ever since there was music it has been the companion of love. Whether music fosters love, or whether love fosters music, is not the subject of these paragraphs—merely the immortal relationship. Dryden, in his "Ode to St. Cecilia's Day," conceives of man as a thing made of music:

From harmony—from heavenly harmony
This universal frame began;
From harmony to harmony,
Through all the compass of its notes it ran,
The diapason closing full in Man.

Therefore, being but a figment of music, it is only reasonable to assume that the love emotions of mere man must be most susceptible to the charms of the art. The eminent music critic, Henry T. Finck, before he invaded the field of music, made his fledgling thesis, after Harvard and Munich, a very serious volume, "Romantic Love and Personal Beauty." While visiting him once at his home in Maine, we were allowed to read this interesting work; but somehow we were left with the impression that romantic love is not a thing for philosophical discussion. If we had all the wisdom of Ovid and his tedious *Ars Amatoria*, we would pray for the horse sense to tell us that any swain with a moon and a guitar and a woodland lake knows instinctively more about the magic that makes dynasties than we could ever express in words. No one has yet explained the amatory effect of music better than those lines in a Victorian drama which ran:

ROBERT SCHUMANN

"Lor' me! How music does make me affectionate!
When I hear Annie Laurie *and the likes, my heart swells like a concertiny."*

Blessed soul! The greatest of romances are ofttimes those which have never left the bounds of the imagination. The dream is always finer than the consummation. Love is the realization of the loftiest of human ideals—and, the higher the ideals, the finer their realization.

Certainly our foremothers in the Victorian era were aware of the potency of music in love, as doubtless have been all the daughters of Eve for all time. In that day, when girls, who "did not have to work," were quite necessarily chattels to be disposed of via matrimony, music was looked upon in many homes as one of the desirable baits for the marital trap. Claribella, or Sarah-Mirella, or Lucy, did not study music entirely for art's sake. When they struggled with *Monastery Bells; Her Bright Smile Haunts Me Still, Moonlight on the Hudson;* or *Come Back to Erin;* they were thinking of a very definite audience of one mustached and burnsided individual who would be so suffocated by emotions aroused by the said musical masterpieces that he would find their perpetrators irresistible. Many a maid of those picturesque days frizzed her hair, tightened her stays, turned down the gas, and then (with proper dignity of course) materialized Cupid to the strains of *Sweet Alice, Ben Bolt.* "Sweet Alice" was usually infallible. It was the golden amatory arrow which never failed to reach the masculine heart. Possibly such melodies as these, it was, that our musician-poet, John Milton, had in mind when he inserted the line, *Song charms the sense,* in his "Paradise Lost." Song does charm the senses, and music still remains the talisman of Cupid. No one can properly estimate how many musical masterpieces have come from great romances of other days. Certainly one of the most moving of these is the gorgeous song cycle, "Woman's Love and Life," which Clara Schumann inspired Robert Schumann to produce.

In fact, the literature of the haircloth sofa days is peppered with allusions to the use of music to arouse the emotions of possible suitors. The references are none too complimentary to the young ladies of the time, who, for the larger part, were expected to have no other ambition in life than that of being securely moored at a matrimonial altar. What happened thereafter seemed to be of little consequence. Whether both parties were congenial and domestically cooperative was not important. The essential thing was to get daughter "married off," and, since music could become an important part of the scheme, daughter was given music lessons so that she might be "accomplished."

Years pass (after the iniquitous habit of years) and with the passing of time, outward conditions change. Music is still "the food of love;" but it is regarded from a very different angle. Women have ceased to be bridal chattels. Divorce, alas, in many quarters has become a commonplace; and the home, in thousands of instances, instead of being a tightly knit community of devoted interests, has been dissipated by many distinctive factors. The fortification of the American home is the dominating issue of our country today. Faith, love and music are three of the most important factors in its preservation. Ask any economist, any judge, any clergyman, any priest, any rabbi. Girls no longer think of studying music with a view to manufacturing matrimonial bait. They are thinking beyond the altar. "What will proficiency of music mean in keeping my future home together? What will it mean in my relations with children; in my later life?"

With the ephemeral music of yesterday—the era of Sidney Smith, Brinley Richards, Leybach and Gustav Lange—it could mean but little; but with the permanent and beautiful literature of the classics, the young woman acquires one of the greatest assets of life, which, if administered properly, may become of priceless value to every member of her future household, enriching the lives of all. Notwithstanding her recognition of this new dignity of music as a necessity in the home, the girl of today knows, as have all of her immemorial grandmothers, that music, beautiful music, throws an aura over the tender emotional experiences of life, which is not unlike the perfume of a lovely flower.

The sweet young sophisticates of today are by no means unconscious of the amatory influence of music. They employ it instinctively, just as a butterfly finds its way to the blossoms with the sweetest honey. Many of them may be guilty of turning on the radio at the appropriate moment; but a program of jazz may produce anything but a romantic atmosphere. Some

of the girls of the present certainly know that the very picture of a young woman playing a really worthy piece of music is irresistibly beautiful. Few masculine hearts can stand out against the lure of ingratiating music coupled with the charm of a lovely performer. To the male mind the ideal of the First Lady of his future home is heightened by the thought that her culture is her personal possession, and he has a keen pride in the thought that she will be able to play or sing effectively.

The youthful "he-man" of nineteen hundred and now, whose great granddaddies found *Silvery Waves* and *Warblings at Eve* as fateful snares, is quite as likely in this day to bite upon *The Gold Fish* of Debussy or the *Day in Venice* of Nevin. He takes a secret pride in noting the amateur attainments of the "girl friend." It means more to him to know that she can play a Chopin mazurka exquisitely than to listen to her bang away at a popular jazz tune that will be forgotten six weeks after it leaves Tin Pan Alley. He may do a lot of "fooling" and "joshing," but when he contemplates matrimony his thoughts are serious. Matrimony may be a long time.

Even a slight amateur ability to perform is better than musical illiteracy. We do not agree with George Bernard Shaw's wisecrack, "Hell is filled with musical amateurs." If he were right, Hell would be a very happy place; and all the testimony of tourists who have been there, including Dante, proclaims that it is anything but happy. What we need in these days of super-leisure are more amateurs—more lovers of the ability to demonstrate their emotions through artistic expression. No, Mr. G. B. S., you are "dead wrong." An earlier British wit, Sidney Smith, came nearer the truth when he said (at the age of seventy-three) to the Countess of Carlisle, "If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture on earth."

The great music of the world is not the product of mathematics or mechanics. The fugues of Bach show clearly the inspiration of Gothic cathedrals, as the music of Palestrina breathes the dim lights and the incense of the basilicas—the motivating force in their creations was religion. The symphonies of Beethoven, the songs of Schubert and Schumann, the musical epics of Wagner—did they come from Archimedes or Euclid? Remove from the literature of music those works clearly inspired by the emotion of love, and that which remains would be laughably small. Love is certainly the food of much of the most emotional music of the world, whether that music be *Du Bist wie eine Blüme* of Rubinstein, the "Frauenliebe und Leben" of Schumann or those glorious apotheoses of love, the "Romeo and Juliet" symphonic poem of Tschaikowsky and the *Liebestod* from the "Tristan and Isolde" of Wagner.

If you have never fallen under the romantic lure of music, you have not yet really lived. The marvelous dream, the mystic phantasmagoria that creates the most beautiful of worldly emotions through the purest of arts, casts a spell of divinity upon those who are so blessed. Listen again to the poet of the Avon, as he has *Lorenzo* speak to *Jessica*. If you have never had a romance, or if you have had a score, the undying charm of these words remains the same:

> *"How sweet the moonlight sleeps upon this bank!*
> *Here we will sit and let the sounds of music*
> *Creep in our ears: soft stillness and the night*
> *Become the touches of sweet harmony.*
> *Sit, Jessica. Look how the floor of heaven*
> *Is thick inlaid with patines of bright gold:*
> *There's not the smallest orb which thou behold'st*
> *But in his motion like an angel sings,*
> *Still quiring to the young-eyed cherubins.*
> *Such harmony is in immortal souls."*

Play on, sweet symphony of love. Raise us to cosmic spiritual heights otherwise unscaled.

"NOTHING IS IMPOSSIBLE"

WE ARE IN AN AGE when the individual who tells himself that this or that is impossible soon finds himself cast back another generation chronologically. All the "impossibles" are disappearing before the march of science. Conferences with hundreds of teachers during the late depression revealed a fine spirit and ambition to make good in every imaginable way, but in countless instances the teacher had built up around himself a barrier of fear that he could not surmount. Tear down these barriers by our natural American resourcefulness.

We heard of one teacher who, in ransacking his city for new pupils, made the discovery that in many homes where there were children and where the parents had comparatively comfortable means, there were no pianos. The situation called for sales oratory, and that teacher was, in addition to being a good teacher, a quite wonderful sales orator. He went to his piano dealer and found that he too was hiding behind a fear barrier. "No use trying to do anything now," he complained. "The people haven't any money," and so on. But, by the great horned ostrich (how's that for an impromptu cuss word?) that teacher actually turned himself into a piano salesman for the time being and sold several instruments, thus gaining many pupils.

It is in these days no disgrace for teachers to canvass a neighborhood in a door to door campaign for new pupils. The world is changing mightily, and there are great things to be done. The methods employed during the war knocked the props from under a vast amount of false dignity. No sensible teacher will remain without pupils because of a silly pride. In these times your obligation is a missionary one. Go forth to carry the gospel of good music wherever it is most needed.

All that we possessed in 1929 is still here—money, goods, ground, opportunity. What is the difference? The great dynamos of industry and commerce were largely wrecked by fear and by its twin devil, panic. Our dynamos of progress are work and confidence. We feel that music will have a great part in restoring these. Be proud that you are a musician, and laugh at the impossible. Thousands of people can have pianos and music in their homes, if they are led to forget their fears and to realize that confidence in action is the only real road to continual prosperity.

THE FIRST ORCHESTRAL CONDUCTOR

ACCORDING to Charles Francis Potter, A.M., S.T.M., author of "Is That in the Bible?", David was the first orchestral conductor. In Second Samuel, 6:5, will be found, "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals." The Moffett version gives "lutes, lyres, drums, rattles and cymbals."

All of this may mean much or little, because the nomenclature of instruments is subject to much variation in interpretation. Potter insists, however, that wooden cornets were not only possible at this time but even probable, as they existed in Germany as late as the time of John Sebastian Bach.

The Bible is splendidly explicit in telling the personnel of this orchestra of David, which assembled to prepare a place for the Ark of God. In First Chronicles, 15:19, it even goes so far as to name the singers and players selected from the Levites. Apparently, in First Chronicles, fifteenth chapter, the huge musical group numbered about two hundred and eighty participants. In First Chronicles, 23:5, we learn of a monster orchestra: " 'and four thousand praised the Lord with the instruments which I made,' said David, 'to praise therewith.' "

From the Twenty-third to the Thirtieth of April, the National Federation of Music Clubs will be in convention in Philadelphia; and, in honor of this huge assembly of leading women in the musical life of our country, THE ETUDE Cover for that month will be a magnificent portrait of the late Mme. Marcella Sembrich.

What I Learned from Broadcasting

By the Famous Metropolitan Opera Tenor

NINO MARTINI

As Told to Rose Heylbut

An Interview secured expressly for THE ETUDE MUSIC MAGAZINE

THE GREATEST difficulty confronting the aspiring radio singer is an attitude of mind. He must rid himself of the idea that "it looks so easy that anybody could do it!" When you attend a performance of opera or a concert, you enter into the problems of the performer merely by watching him work. You see him breathe, you observe him prepare an attack, you notice his gestures, his deportment, his acting, his very costume; and you leave the hall convinced that he has put a great deal of study and work into giving you that evening's pleasure. But radio work is very different. You are at home, relaxed; your own day's work is done, and you have only to turn a dial to listen in. And because the musical effect is so easy for you to get, you have a subconscious impression that it is just as easy to produce! You may even say, "Pooh! I could easily do better than that, myself!"

That impression of effortless ease is the first thing to shake off, if you are casting hopeful eyes at the microphone. For radio work requires exactly the same background of serious work, of earnest attention and of careful preparation as any visible musical performance. I say this as the result of actual experience. My own work is divided between performances at the Metropolitan Opera and broadcasts over the Columbia network, and I can tell you honestly that I spend quite as much time in studying, coaching, and rehearsing for the one as for the other.

I am constantly asked for inside information about radio technic and radio personality. The impression seems to persist that there is a special sort of vocal technic required for radio work, and that that elusive thing called personality must be of a unique sort, in order to register over the air. I may disappoint you, perhaps, by saying that this is not at all true.

The Radio Voice

THE TECHNIC of singing over the air is in no wise different from that of singing in a studio, in a concert hall, or in an opera house. There is only one way of producing good tone—the right way. Either you know how to sing or you do not. If your voice is properly placed, if you know how to breathe and to produce your tones correctly; if, in short, you possess an adequate singing technic; you are as well equipped for radio work as anyone can be. Pianists and violinists do not seek special kinds of technic. There is no reason why singers should do so, either, unless it be that they have fallen victims to the erroneous idea that radio work is easier than visible singing, and different from it.

The only possible difference has to do with the mechanics of reproduction and not with singing at all. Just as, in photography, certain types of faces register better than others, regardless of the inherent beauty of their features, just so do certain types of voices register better than others in reproduction. On the whole, I should say that voices with warm timbre and "body" come over the air better than thin voices. Also, deeper tones are more agreeably reproduced than high, "fluty" ones. Naturally, this does not mean that sopranos and tenors have less chance of radio success than altos or basses. But I do believe that the voices which depend for their effect on high notes exclusively are, perhaps, less adapted to radio work. There must be warmth, depth, and vitality in the middle registers as well, if the high notes are to be effective.

The Full Technic

THE REASONS for this have to do with sound vibrations and the laws of mechanical reproduction. Therefore the best advice I can give to singers who wish to go in for radio work is to develop their ranges so that all of their tones are firm, warm, and perfectly produced. Do not depend on one register alone to make your success, no matter how tempting that may seem. Even if you believe that your high C's and your coloratura fluencies are your strongest point, do not seek an audition unless your middle and lower registers are just as sure, just as musically complete, just as able to stand criticism. Thus, if your high notes should not register as well as you had hoped, you may still be able to prove yourself of interest to your judges by demonstrating a well rounded vocal equipment. Radio work certainly demands great versatility; but to require a well formed, evenly proportioned vocal scale can scarcely be called radio technic.

Again, because of the sound vibrations involved in mechanical reproduction, high notes sound shriller and more "blasting" than low tones; and special care must be taken not to spoil one's effects while singing. I stand about five to six feet from the microphone, when broadcasting, and never move from that position, whether the passage requires full voice or a *mezza voce*. I sing all my tones exactly as I would in a theater, sometimes in full voice and sometimes *mezza voce*, quite as the music itself requires. Hints of this kind are the only radio technic I know. The basis is straight, correct singing.

Limitations of the Control

YOU MAY HAVE HEARD, perhaps, that the mechanical wizard who sits in the control room, regulating the sounds that go out to the radio listeners, can do things to the voice. As a matter of fact, the only thing the controls can regulate is volume. They can tone down a note that is in danger of blasting, and they can increase the loudness of a tone that is too faint. But that is all. Radio controls cannot build up tone quality, warmth or correct production, when those elements are lacking in a voice.

When an orchestra is playing over the radio, and you suddenly hear it fade away, to allow for the announcer's voice to reach you more distinctly, this lessening of orchestral tone is done in the control room. In the studio proper, the orchestra plays right on, with no change in volume. Indeed, the first time you witness a broadcast, and hear the orchestra going full blast at the same moment the announcer speaks, you wonder at the terrible confusion that must result. But there is none. However, these must remain quality of the fading orchestra is never altered. Violins, woodwinds, trumpets, all retain their individual characteristics of tone. Listen for this some time, and you will see that it is so. And, similarly, the radio controls can do nothing for the quality and production of a voice. These must remain with the singer himself. So do not look to the radio to build you up.

NINO MARTINI
Tenor Soloist of the Metropolitan Opera Company

What about radio personality? Frankly, I do not think there is such a thing. The microphone simply reflects the human warmth and the earnestness of the person before it. It cannot add or take away. The artist who is sure of himself, who has built up a thorough musical background, and who sincerely tries to reach the hearts of his listeners, will get across every time. He needs no tricks to help him. I think that having personality is just another and shorter way of saying that a singer is earnest, sincere, hard-working, and truly eager to please. Can you mention any great musician who lacks these qualities, and yet enjoys a reputation for personality? I think not!

The Polishing Process

I CANNOT sufficiently emphasize the great responsibility of singing to that vast, invisible radio audience. It might be an enlightening experience for you to take a look at some of our rehearsals, and the coatless, perspiring hard work that goes into perfecting the brief half-hour program that comes to you. It is not simply a matter of memorizing a song and then singing it, casually enough, into a little black box! Every phrase, every tone must be studied, planned, timed, synchronized. Once the microphones are opened and the broadcast is on, no mistakes can be repaired. There can be nothing short of perfection.

My present weekly half-hour over WABC requires hours of study, every day. Songs must be selected; and, since the same song may be only rarely repeated over any given series, I must constantly be on the watch for new material, trying out new effects, learning new songs, which I may never use again. When I have coached privately, so that I am letter perfect in every tone, every word, every possible shade of phrasing and expression, I begin rehearsals with the conductor, the orchestra, and the ensemble chorus; all of whom have been going through the same kind of intensive study. Then six, ten, twenty hours—any number of hours!—may be needed to rehearse together, picking up loose ends, working towards the one goal—perfection. And yet I am frequently told that I have a *snap job*—only half an hour of work a week!

The Worth that Lives

THE QUESTION which every young singer wants to have discussed is, "How does one get into radio work?" People hear dazzling tales of the salaries paid on the big commercial broadcasts; they think of those *snap jobs* of half an hour a week; and, naturally enough, they wonder

how they can divert some of that easy golden stream to themselves. It is this idea of *easy money* that I want to dissipate.

There is one thing the big broadcasting companies are always seeking, and that is outstanding merit. Sometimes merit will come in conservative form, sometimes coupled with some novelty; but it is the merit that counts every time, and not the particular dress it wears. The radio singer must know how to sing. He cannot succeed with novelties or tricks alone. The very short-livedness of radio material kills novelty value after a very few weeks. And then comes the day of reckoning. The performer with only one trick in his bag will find himself the loser. My honest advice is, first learn to *sing*. Unless you feel so secure in your musical background and your vocal habits that you would seek a Metropolitan Opera House audition or a tour with one of the leading concert managers, do not try to break into radio work. Wait and work and study, instead, and question your sureness, in Metropolitan Opera terms, a year hence. There will be time enough for an audition then.

Many Called, Few Chosen

LAST YEAR, some two hundred thousand persons, of all ages, asked for radio auditions. Most of them succeeded in being heard. And how many new radio singers, do you suppose, were chosen from that lot? About twenty. Of those twenty, possibly three have become stars. That shows what chance one stands, unless he has something immensely solid and immensely interesting to offer.

You say, "That is pretty hard?" No, it is not. It all comes back to that idea of fatal facility which people have come to hold in regard to radio work. A small town beginner, with a pretty voice and a few "cute" numbers would never dream of tackling Mr. Gatti-Casazza for a chance to sing. But he does write to the radio companies, and often feels hurt if he is refused. The studio officials are not unfair. The untrained beginner is so, in trying to use the radio as an outlet for a commodity he knows perfectly well he could not market elsewhere.

Getting a Hearing

THE FIRST THING for the one who would have a radio career to do is to make of himself a first-class musician. He should learn what music means; learn how to sing; how to produce perfect tones; how to build a repertoire; how to judge song values; how to face an audience and make friends with it. Then, when he is sure of himself—so sure that even Mr. Gatti-Casazza could not cause him to quail—he should ask his teacher, or some reputable music expert in his town, to write to one of the broadcasting companies in his behalf, recommending him for an audition, and stating why he deserves to be heard. Applications from uniformed youngsters, who write that they are "just as good as So-and-So," do not receive much attention. But no serious and documented letter from an expert and reliable musical judge is disregarded.

If an audition is secured, it should be treated just as seriously as a public concert. Prepare the songs which you sing best, and which best represent your specialty or type. Be as earnest and as unCasual about it as you possibly can. The listening end of radio is fun: the inside of it is hard work.

And even then, do not look for spectacular results. Possibly your voice will not register well. Possibly your type of voice, or of singing, does not happen to be needed. Possibly no obstacle at all will arise, and you are put on the list. And, even if you should be engaged at once, the beginning in radio work is as difficult as the ultimate success is great. It is only natural that big names should be preferred. If you, yourself, had the chance of listening to Rosa Ponselle or to Mary Smith at the same hour, which would you choose? Big-names mean something; they stand as proof of past success. The beginner, with all his success still ahead of him, cannot reasonably hope to compete with the singer who has made the world notice him. And the wise beginner does not grumble at this condition, which cannot fairly be changed. He knows that today's star had just as stony a path to tread ten years ago, as he now has; that ten years hence, he, himself, may be telling other beginners about the hard time *he* had. The best the radio beginner can hope for is a very small opening and very small pay; and the chance to be heard and "discovered." In every case his future will depend, not on luck, or influence, or a sudden warmheartedness on the part of studio officials, but on his own hard work and determination.

Work, and then Work

I BELIEVE in mighty hard work. I came to this country, practically unknown. I had sung in France and in my native Italy (my home is Verona, the city of *Romeo* and *Juliet*); but when I reached America I was just another beginner. I had the great good fortune, however, of having been taught to sing correctly. I cannot, in all honesty, take too much credit to myself. My voice was born into me; and my singing habits were instilled into me by wise and careful teachers. All I had to do was to work. Oddly enough, I never sang any regular audition before getting into radio work. I was recommended to the Columbia Broadcasting System, and they invited me to sing for them. I was given my Metropolitan Opera contract as the result of my radio work. I consider myself to have been extremely lucky.

But I did not depend on luck alone to help me! I have worked. The last ten years of my life—and I am not yet thirty—have been spent almost entirely in acquiring correct vocal habits. There have been months on end when I rose at dawn, to practice when the voice was freshest. Then the rest of the day was given to ten, twelve or fourteen hours of practice and musical study. Of course I had to go to bed early enough to make that dawn beginning possible! So, when I advocate work, and more work, I know what I am talking about! If I had depended on luck, luck would probably have passed me by! That is the very best success hint I can give.

Relaxation Rather than Contraction

By H. D. Price

"How can relaxation be employed in the execution of strenuous fortissimo passages on the piano?" Possibly a consideration of the counter function, contraction, will throw some light on the subject.

Is it not apparent that the expenditure of any energy whatever must take into consideration contracting the muscles involved and that it is impossible to contract and relax a muscle simultaneously? Hence relaxation and contraction are complimentary functions and are both necessary in the proper execution of piano technic.

Extreme contraction without the counterbalancing relaxation produces that tense situation so apparent in nervous performers. Extreme relaxation without proper tensing of the muscles produces a slack, inaccurate technic.

The question naturally arises. When, where and how are these functions to be employed?

The pronunciation of any simple word of one syllable is in reality a combination of sounds. Take, for instance, the word, *cat*. It consists of three sounds, K-A-T. A clear pronunciation of the word depends upon the conciseness with which the sounds composing it are produced.

Likewise a supposedly simple move on the piano is, in reality, a compound, consisting of several component motions. The proper execution of it depends upon a clear perception and practice of the motions comprising it.

In the following exercises, *position* means a natural easy position of the hand on the keyboard with the finger tips just touching the keys. *Press* means a firm pressure of the key, not a stroke. *Relax* means the relaxing of the muscles thereby permitting the key to raise the finger (the finger not rising of itself). *Raise* means to lift the finger or the hand clear of the keyboard as high as can be done without straining. *Shift* means a lateral or side movement of the finger, hand or arm.

OCTAVE EXERCISE NO. 1

For the development of the wrist. Place the hand in position over the octave CC. There are four separate motions involved.

1. Press.
2. Relax.
3. Raise hand from the wrist. Keep forearm still.
4. Position.
1. Press and repeat as before.

OCTAVE EXERCISE NO. 2

For the development of the side shift. Place hand in position over the octave CC.

1. Press.
2. Relax.
3. Raise.
4. Shift to over the next key DD. Do not lower hand.
5. Position on DD.
1. Press and proceed as before, but shift back over CC on count four.

OCTAVE EXERCISE NO. 3

For the development of the forward-shift. Place the hand in position over the octave CC.

1. Press.
2. Relax.
3. Raise.
4. Shift the hand in a right-forward movement over C sharp.
5. Position on C sharp.
1. Press and proceed as before, but shift back over CC on count four.

These octave exercises varied indefinitely by choosing different keys will be conducive to a solid octave technic. However in rapid octave playing, one may not be able to recognize these component motions any more than one would recognize the three elementary sounds (K-A-T) when pronouncing the word CAT. The motions, however, are there and a slow practice of them will have a decidedly beneficial effect on octave playing in general.

INDIVIDUAL FINGER EXERCISE NO. 1

For the development of the finger muscles. Place the hand in position over C, D, E, F, G.

1. Press thumb. Do not disturb the fingers.
2. Relax.
3. Raise.
4. Take position.
1. Press thumb and proceed as before.

INDIVIDUAL FINGER EXERCISES NOS. 2, 3, 4, 5

Treat each finger in precisely the same manner as shown in exercise No. 1.

TWO FINGER EXERCISE NO. 6

For the successive use of two different fingers. Place the hand in position over C, D, E, F, G.

1. Press thumb.
2. Relax.
3. Raise 2nd. finger.
4. Take position.
1. Press 2nd. finger.
2. Relax.
3. Raise thumb.
4. Take position.
1. Press and proceed as before.

Treat any two other fingers the same way.

INDIVIDUAL FINGER EXERCISE NO. 7

For the development of the shifting muscles. Place the hand in position with the thumb, 2nd and 3rd fingers over C, E and F respectively.

1. Press 2nd finger on E.
2. Relax.
3. Raise.
4. Shift to left over D. (Do not lower finger during shift.)
5. Position on D.
1. Press 2nd finger on D.
2. Relax.
3. Raise.
4. Shift to right over E.
5. Take position.
1. Press and proceed as before.

INDIVIDUAL FINGER EXERCISE NO. 8

For the development of the extensor muscles of each finger, place the hand in position over C, D, E, F, G.

1. Press 2nd finger on D.
2. Relax.
3. Raise.
4. Extend to over C sharp.
5. Take position on C sharp.
1. Press C sharp.
2. Relax.
3. Raise.
4. Draw finger back over D.
5. Take position on D.
1. Press D and proceed as before.

This exercise can be varied by using D and E flat, also by training the thumb, third, fourth and fifth fingers similarly.

The month of March finds musicdom in full swing. Many teachers are reporting from fifteen to thirty-five percent increase in their classes. The opportunities for fine effort are everywhere.

A Short Course in Memory Training

By Alice M. Harrington

Making Your Mind Work Along Right Lines

A VALUABLE ASSET in the resources of the present day musician is the power to memorize. The musical public expects not only the artists who have achieved, but also the performers of lesser attainments who make public appearances, to possess this ability and to exercise it when presenting a program. The majority of musicians recognize and meet the demands which their audiences place upon them; but there are many, of equal talent and training, whose success as players is seriously retarded by a lack of confidence in self where the matter of memorizing is concerned. They have become possessed of the idea that they do not have a faculty for memorizing, have accepted the imagined condition as irremediable, and consider it futile to attempt in any way to overcome the deficiency. To musicians of this class must be brought the value of clear reflective thinking, and of a systematic, purposeful method of procedure.

Volitional memorizing demands a high degree of mental alertness. A knowledge of musical form and harmony as such is not absolutely necessary. During the process of learning to play, however, there has been an unescapable subconscious acquisition of theory which will automatically aid the thought force to discern details and to work out a method of study best suited to the needs of the individual. While a person, memorizing under these circumstances, is somewhat handicapped and may not achieve with the facility of one schooled in theoretical subjects, the constant critical study of musical compositions develops his appreciation of the various devices employed, strengthens his perceptive and analytical powers, and thus helps him to form correct memory habits.

A Plan of Attack

IN ORDER that worth while results may be obtained in the memory training process, a definite part of the music study period should be set aside for this purpose. The proper frame of mind is a very necessary condition to success. To absorb to the fullest, there must be repose, coolness, confidence, an appreciation of the purpose and value of memorizing, and a pleasurable anticipation of the gain which will be brought about by the successful accomplishment of the end desired. A selection for study, well within the mental and physical capabilities, should be chosen. These matters having been taken care of, a resolution should be formed to crowd out all distracting thoughts, to think and reason clearly without haste or confusion, and to give active attention to such details as will lead to the ability to retain a definitely clear impression; thereby making it possible to reproduce the chosen composition at will.

In the first attempts to memorize, a humble beginning is not to be despised. How much better to select a piece of third grade level and to master it, than to begin with a more pretentious composition, only to find that it presents so many difficulties as to discourage, rather than to stimulate, the ambition! More is to be gained by a steady rate of progress through easy steps than by a sudden plunge and the consequent discouraging struggle through a maze of intricacies for which one is not adequately prepared. Much depends, also, upon the proper choice of the selection to be memorized. A composition presenting clearly defined melody and offering enough in the way of musical values to sustain the interest of the student and to appeal to an audience should be found.

The Work Begins

IN SELECTING suitable material for the beginning of work in memory training, the following is suggestive and may prove helpful. Melodies must be musical in themselves; harmonies must be interesting, though not necessarily complicated; there must be clearly defined similarities or bold and arresting contrasts. Details of development must be of such a nature as to impress subconsciously before conscious analysis takes place. In this category could be placed many of the simplified classics which, though modified to make possible their performance by less advanced players, yet, through skillful treatment, still retain their dignity. The very pleasing arrangement of Brahms' *Cradle Song* by Fabian d'Albert would make an excellent starting point for anyone desiring to follow a definite course in memorizing.

Having made this decision as to choice of composition, next a thorough detailed study of the selection should be made, away from the piano. In the process of study it will be necessary to think and rethink each step until certain that the sense impressions are definite enough to make possible the recall of the material when needed. To facilitate the work, number each measure of the lullaby. Note the key in which the composition is written and familiarize yourself with the principal chords—the tonic, dominant, and subdominant—of the key. Before going further master this idea, as it will later prove of help in memorizing the harmony.

A little attention to form may add interest to work and help to make the ideas more definite. Mark the melody off into four-measure phrases, and study its line and general scheme. Be sure to include the two lead notes of each division in counting the measures. Contrast each group of four measures with the rest of the composition, searching for similarities and contrasts which will serve as helps or guide posts in the memorizing process. Keep in mind the common melodic devices, such as scale and chord progressions, sequences and repetitions, and note the half cadence and complete close in each division of the composition. Exact repetitions present no difficulty, but where phrases are essentially the same but with a very slight change, the deviation should be noted mentally and adhered to rigidly in practice.

Mastering Details

MINUTE SCRUTINY serves to train the powers of observation and brings the visual memory into action, thereby assisting the aural memory which should have been active from the moment analysis was begun. Every note which the eye perceives should present to the ear, in imagination, its corresponding tone; otherwise the succession of notes used in compositions will have no real meaning and the melodic sense impressions will be blurred and indefinite. Singing or humming a melody will prove of assistance in developing the aural memory, as it forces one to clarify ideas and to associate definitely the printed symbols with the tones they represent. Once this association of tones and notes becomes automatic, harmonic memory presents less of a problem and the process of memorizing is greatly aided. Opportunity is also offered for mental rehearsal away from the piano; and the mind is allowed to focus on an important phase of the work —the coördination of the visual and the aural memories.

Let us now study the bass, to determine what points will prove of help. Throughout the entire composition two outstanding characteristics are evident: one, the persistent use of the keynote on the first beat of each measure; the other, the phrased downward chord skip which completes each measure. In the middle voices we have a chord accompaniment which lies so well under the hand and follows so closely the harmony suggested by the bass that no great effort is required to memorize it. The subconscious mind, in conjunction with the aural and visual memories, easily directs the muscular memory to make proper selection, and this subconscious impulse soon becomes a definitely controlled habit through study and repetition.

This beautiful lullaby is easily learned, as it presents nothing of a problematical nature. Mental rehearsal, followed by practice at the piano, should be of sufficient amount to insure ease and certainty in reproduction away from the printed page. The acquisition of this power can be greatly facilitated by selecting small sections for study and reflection, with concentration on each section until reproduction becomes automatic, and then combining it with that which has gone before, until step by step the entire composition is memorized. When this degree of mastery has been achieved, an occasional reading from the printed page will serve to keep the material ever ready for recall and to prevent the creeping in of errors.

The Process Develops

BY NOW, certain facts have become fixed in the consciousness: namely, the value of planning and adopting a definite procedure; the dependency of clear sense impressions on careful study and thoughtful comparison; the mental discipline required to retain impressions with proper regard for exactness; and the need for concentration, patience, and perseverance. We have met successfully the different situations and feel a certain sense of elation in our achievement. Diffidence begins to give way to a feeling of self-confidence. We find a new force developing, which opens the prospect of enriching our musical experience through this newly awakened power. Enthusiasm reënforces ambition; we seek another composition; and, keeping in mind the fact that an audience likes variety, a number is sought which will offer a decided contrast to the lullaby first studied. For this second selection, *Danse Grotesque* by Montague Ewing is suggested.

In the development of this composition two melodic devices which were not met in our first number are employed. These are repetition and sequences. Both terms apply to reiteration of a melodic figure; but, while repetition means exact reproduction, sequence means reproduction of a figure using tones different from those which made up the original statement. The course followed in the preceding study, modified to suit the needs of this piece, may be applied. Sequences dominate the melody and the harmony, and similiarities are so evident that the student should have no difficulty in recognizing them. A definite understanding of the manipulations used to develop this dance, plus persistency in the effort to see, to hear, and to play this selection, should ultimately lead to fixing it securely in the memory, thereby adding another interesting number to the repertoire.

The following selections for study are now suggested:

Thorn Rose Waltz.....Tschaikowsky
Forest Flowers.....De Leone
Down the Bayou.....DeKoven
Canzone Amorosa.....Nevin
Ballet Egyptien, No. 2.....Luigini
Agnus Dei.....Bizet

Each of these compositions presents some new step in the process of memorizing, worthy of consideration. For instance, in the second theme of *Thorn Rose* there is an opportunity to search out the melodic germ and to study the method of embellishment. In *Forest Flowers*, the outstanding harmonies may be traced and made to serve as guide posts. The movement of the inner voices, particularly the accidentals and their resolutions, should be noted. The leverage afforded by the sustained tones will facilitate the process of directing the muscular memory in its subconscious discrimination in the matter of choice of tones. In the DeKoven selection, the modulation achieved through raising each tone a half step in measures 25 to 28 is an interesting point for observation.

Traits That Serve

THE REMAINING three of the compositions chosen for this course have been selected for specific reasons. In the Nevin number, the transition of melody from one hand to the other forces visual control and demands close exercise of the aural memory. The compelling counterpoint in measures 9 to 12, and in 17 and 18, emphasizes the need for active attention and conscious will direction. The chord progressions in *Ballet Egyptien*, with the changing intervals, force muscular memory through the demand for precise finger movement and spacing. Interesting passages appear in the *Agnus Dei*. The chord treatment in the bass is a common form of elaboration and presents an idea that is readily grasped and retained.

A mere reading over of the steps presented in this course will not be sufficient to bring about results. The ideas must be worked out. Theoretical knowledge should not be underestimated; but a lack of it serves as no excuse for failure to memorize. A repertoire has been begun, the ground work of which has been laid in interesting pieces of slight difficulty and well within the ability of the average performer. This should now be expanded, gradually increasing the difficulty of selections chosen for study, until an absolute mastery of many compositions has been acquired.

Play for an audience, even if that audience is just one interested listener. Have

(Continued on page 184)

Why Music Should be Retained in the Public Schools

Music's Influence Upon Mankind

By MAXWELL HESS

FROM AN ADDRESS DELIVERED BEFORE THE WEST VIRGINIA FEDERATION OF MUSICAL CLUBS

SINCE the depression some taxpayers and legislators who have not thoroughly investigated the educational value of music, have suggested that we take this important intellectual and sociological force out of the public schools!

Our public schools are the most important institutions of the country, as upon them our future citizenship depends. While they naturally represent a great cost or outlay of public funds, they are indispensable to the life of a self-governing people. They are a vital factor in the development of those mental habits, traits of character, and social and civic ideals, which contribute to the development of an industrious, useful, happy and desirable citizenship. If character building is one of the objectives of the public schools, then this can be accomplished in no better manner than by the influence of music, combined with constructive work in character building.

Music a Vital Force

IT IS THEREFORE of primary importance that the schools have a carefully planned program of ethical and cultural activities, activated continually by the giant inspirational force of music. Music is the greatest emotional stimulus available in public school education. That is, the child who is presented with an ethical, character forming principle, while under the powerful influence of music, is far more strongly impressed than without music. Thousands of practical educators will testify to this. There is no other force which can sociolize, energize and guide the emotions of masses, from childhood to maturity, like good music.

If the general education of the American child is to attain its highest goal—ideal, responsible, capable citizenship—it cannot dispense with the need for stimulating an appreciation of music and beauty.

In 1921 THE ETUDE MUSIC MAGAZINE launched a far reaching movement known as "The Golden Hour." This movement is now historic, and its need seems greater and greater in these days of racketeering and super-crime. It was simply a non-sectarian, non-organized, non-partisan ideal of devoting one hour (more or less) each day in the public schools to the development of character building, with the background of a musical program. It must be obvious to any clear thinking person that this must be the chief goal of any system of education demanding public support. The "ideal" in 1921 had the endorsement of many of the foremost Americans. It was aimed to point out to America that no matter how vastly our penal system (police and penitentiaries) is increased and improved, unless the evils are corrected at the source, by making citizenship and character the foremost educational subjects in the public schools, our millions for education might be wasted. Experts in the work of trying to rehabilitate prisoners and bring them back to useful citizenship usually conclude that it would be far better to attempt to prevent young men and women from getting into trouble than to try to help them after they are in trouble. One of the greatest preventives is "The Golden Hour," which is being adopted in various forms in many public schools.

Words of Wise Ones

WE GIVE herewith a number of representative opinions of educators and business men, upon the value of music education for students in public schools.

Dr. Philander P. Claxton, formerly U. S. Commissioner of Education says, "Music has the greatest cultural importance of any other subjects; it has a practical importance as great as reading, writing and arithmetic."

Herbert S. Weet, Superintendent of Public Schools of Rochester, New York, says, "Music is essential in the development of the æsthetic life and the emotional life, and is just as important in the school program as arithmetic."

Dr. Russel J. Condon, Superintendent of the Cincinnati Public Schools, says, "Music is the great big driving power of life; and the school system which does not make large provision for both vocal and instrumental music does not deserve the name."

These statements were made by members (school superintendents, not musicians) at the annual convention of the Department of Superintendence. The speakers all expressed the deep conviction that music is a vital part of living and should count as one of the fundamentals, equal with other basic subjects of the school program, as shown by the sentences from some of the resolutions which were unanimously passed. It reads thus: "We the Department of Superintendence therefore, resolve:

"1. That we favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that, with the growing complexity of civilization, more attention must be given to the arts and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life. We, therefore, recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving time allotment, number and standard of teachers and equipment provided.

"2. We believe that an adequate program of high school music instruction should include credit, equivalent to that given other basic subjects, for properly supervised music study carried on both in and out of school.

"3. Recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive attention of the Department of Superintendence, and be included in the discussion groups of its annual programs."

Art in Business

OUR SO CALLED hard headed leaders in business and finance have awakened to the realization that art is vital in human life. Since the war and during the depression they clung hungrily to the one thing that wars and depressions cannot take from us—art. Business men everywhere are turning to art as a recreation. It was a real awakening. Now they, some for the first time, begin to consider art as something real and vital to life. They have seen that art remains when all the other interests perish. Our financial men are intensely interested in all the arts, even though they may lack a technical understanding.

Who was the leader of the photographic industry? George Eastman, unquestionably one of the great business men of this age. What do you imagine that George Eastman had in his mind when he gave twelve million dollars for a music school in Rochester? No hard-boiled business man would invest such a fortune in something unless he thought it had more importance than a mere pretty accomplishment for girls.

Herbert J. Tily, President of the great Strawbridge and Clothier Department Store of Philadelphia, and for two years the liveliest President that the Retail Dry Goods Merchants' National Association, with three hundred thousand members, ever had, and who has a degree of Doctor of Music and composes music that is in popular demand, plays the organ every Sunday, and has conducted the Store Choral Society for twenty-five years, is an emphatic believer in the practical value of music in life.

Musical Patriot-Statesmen

AT THE BEGINNING of our republic, men like Thomas Jefferson, Michael Hillegas, the first United States Treasurer, and Francis Hopkinson, Judge of the United States District Court, all were excellent musicians; while Washington, Franklin and others took an immense interest in practical music.

Mr. Charles M. Schwab, President of the Bethlehem Steel Company, America's Steel King, started life as a professional music teacher and organist. He has never ceased to state his gratitude for the mental drill he received through music, a drill which has helped him in all his great work.

Did you know that many of the greatest statesmen in the world have had a practical musical training? Among them are Balfour, former Prime Minister of England; Benito Mussolini, Premier of Italy; former Premier Painlevé of France; Edouard Herriot, former Premier of France, and Premier Paderewski of Poland, one of the greatest pianists of all time.

Vladimir Karapetoff, one of America's most famous electrical engineers, is a practical musician and has given many public recitals as a virtuoso on the piano and on the violoncello, and is still giving recitals. Alfred Einstein, the most famous of European scientists, is a capable violinist. Ralph Modjeski, the greatest of American bridge builders, can play a Chopin concerto or a Beethoven sonata at request, and he still practices regularly two hours a day. Do you know that four of America's best known authors—Owen Wister, Upton Sinclair, Rupert Hughes and John Erskine—are practical musicians? Do you know that Cyrus H. K. Curtis, most famous of American publishers, was a practical musician, and that his daughter, Mrs. Edward Bok, has given twelve million dollars for musical education? These famous citizens and hosts of others have time and again emphasized the fact that the training that one gets through the study of an instrument is of priceless value in any life work. It seems mighty significant that men of this type, with a musical training, have risen to the very top.

A Mental Gymnasium

WHEN MASTERING a course of training in music, the mind is forced to think about four or five times as quickly as the ordinary man's. The playing of several thousand notes in the course of a few minutes, drills the one who does it into a kind of super-mental state. The business man with a musical training is sometimes able to think all around the other fellow muscles and your mind to hit just the right in a business deal.

Music makes for accuracy. When you have to play thousands of notes, one after note with the right force at the right time, another, you have to train your nerves, your ness activity, and think what it means. The Translate this drill in accuracy into business training in memory that one gets from music is unsurpassed. If memory is valuable to the business man, this training alone is worth while.

Poise is another thing that music cultivates—the ability to collect yourself and make yourself do what you want to do at command. That means self-control. It gives you confidence to face any emergency that calls for quick mental action.

A Tonal Tonic

IN ADDITION to all this, the study of music gives you a means of refreshment and recuperation in your leisure time, which is one of the most interesting and delightful experiences in life. When one is playing, he thinks of the music and the music only. It takes one's mind off the daily grind. When one knows music, everything heard at the theater, at the opera, at the concert, and over the radio takes on new interest.

Dr. Frank Crane said of music, "I am glad that when I was a boy I studied piano playing persistently and enthusiastically, for it has meant to me infinite pleasures in my grown-up life. I never had the talent to make a musician, but that is not the point. The point is that those early hours at the piano have been the cause of many and many another hour of pure happiness in later life!"

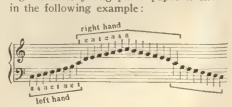
Edgar A. Guest, popular poet of the people, in commenting upon music has said, "It is the utterance and expression of the soul—no race can live without.

Our race goes bravely forward,
Head erect, and clean and strong,
In the fellowship of music
And the brotherhood of song."

Scales for Little Pianists

By MARIE STONE

A SIMPLE, but very effective way of teaching scales to young piano pupils is shown in the following example:



Then reverse the work, beginning with the right hand.

This method teaches both the ascending and descending fingerings and prepares the pupils for playing with the two hands together.

"The art of music possesses two forms of expression excelling all others in beauty, in my opinion; first, the orchestra; and second, the string quartet."—LOUIS BAILLY.

BEETHOVEN IN THE FIELDS

Beethoven's Estimate of His Fellow Musicians

By JEROME BENGIS

WE HAVE HEARD enough about the world's impressions of its great men, impressions which often were degrading while the great men lived, but which became exalted by the time those same men were turned to dust in their graves. That is the way of the world; and, if Beethoven and Sphor were both alive today, the latter would still think the "Ninth Symphony" the creation of a madman; and, if Chatterton were among us, he would have to fire a bullet into his head all over again. The world does not always profit by its errors; and that is well or else, if we became perfect too soon, we might all die from sheer ennui.

In his own day Schubert was obscure and penniless, and one critic said of him that he was a young man who was spoiled by too much praise. Mozart wrote music at five, and went to a pauper's grave at thirty-five; while Beethoven, who was famous enough to draw a crowd of twenty thousand people to his funeral, was known not only as a genius, but as a madman as well. Today Schubert, Mozart, and Beethoven have arisen from their tombs in genuine splendor. Bach and Handel have arisen as well, and so have Weber, Chopin, Brahms, and Wagner. Standing among his contemporaries is a man, short, pock-marked, and ugly-looking, but in whose eyes shines the divine light of a prophet. That man is Beethoven. It was he, who without malice or grudge, saw his fellow artists as they were, and who dared speak the truth about them. Today the world agrees with all he has said, and he is considered no less a prophet than a musician. But let us see precisely what his impressions were of those men who were all more or less misunderstood in their own day.

The Twin Titans

FIRST in line stands Bach. This master was reprimanded at the Weimar court for his innovations on the organ, and it was not until two years after Beethoven's death that Bach's "St. Matthew Passion" was performed for the first time since its creator's death, under the direction of Mendelssohn. Beethoven, who was not even any too well acquainted with the masterpieces of Bach, nevertheless saw in him supreme greatness and called him "The God of Harmony."

In speaking of Handel he was even more generous. Having read the "Messiah," he said of its author, "He is the greatest composer that ever lived. I bow my knee to him." Today there are some who think this dictum wrong; yet, if Handel is not the greatest composer of all time, he is at least one of the three or four greatest; and we must all agree that even if Beethoven did overestimate Handel, at least he did not overestimate the "Messiah" in considering it the most inspired oratorio that was ever written. On his deathbed Beethoven spent many hours poring over the complete edition of Handel's works, which had been sent him from London; and we find him saying—this man, who, as Bettina Brentano said, was not less aware of his power than an emperor—that "From Handel I can still learn." Again and again he bursts into floods of praise, now lauding Handel's melodiousness, now his simplicity. Even in his last agonies, the power of that master is still upon him; and, when he has already given up all hope of being cured from his fatal illness, he writes: "I am beyond hope. If anyone can save me, his name is Wonderful." This was Beethoven's last touching reference to the "Messiah," and he was referring to that part in the text which reads: "And He shall be called Wonderful! Counsellor! The Mighty God! The Everlasting Father, the Prince of Peace!"

The Salzburg Nightingale

AND NOW we come to Mozart, of whom it may truthfully be said that he was not a child of music but rather music itself. This rarest of nature's phenomenal wonders had been showered with honor when a child, but had suffered greatly in his later years, and had been buried in an unmarked grave. He too had been a prophet, just as Beethoven was to be after him; for it was he who had foretold that master's future glory with the words, "Listen to him. Some day he will make a noise in the world." And Beethoven in turn saw Mozart's greatness; for once, on hearing a passage in one of his quartets, Beethoven said, "Oh, God, I shall never do anything like that." Thus spoke the creator of the sublime "Eroica," and his hands were uplifted as he said those words.

But yet Beethoven, the strict moralist, was displeased with the "immoral texts" of Mozart's operas, and he did not hesitate to say so. He preferred the text of his own "Fidelio," with its noble theme of a woman's devotion and sacrifice for the man she loves. Perhaps—who knows?—this bachelor, who always dreamed of the ideal in womankind, pictured himself as the hero of his own highly romantic opera.

A Big Nature

OF HAYDN, Mozart's great contemporary, Beethoven always spoke well, though it is unknown whether or not he bore a grudge against him. The late d'Indy disagreed that Haydn slighted Beethoven when the latter was a young man and a newly arisen artist in Vienna. Nevertheless, it is said that he taught him nothing when Beethoven was his pupil, and that, having first reprimanded him for some original touches in his first trios, he later demanded that those same trios be dedicated to himself. Moreover, it is told that, when Beethoven as a young man met Haydn on the street and asked for his opinion of his latest work, Haydn replied, "I am sure you will never write a 'Creation.'"

If all these anecdotes are true, Beethoven must have had a stout and noble heart, and a soul free from all malice and jealousy, to be able to say of this same man, when a picture of his birthplace was shown him on his deathbed, "How great a man was born in so humble a place!" There, in those very words, lay Beethoven's estimation of his fellow artist, Haydn, and nothing more need be added.

Slightly Lesser Lights

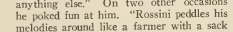
THAT BEETHOVEN placed Gluck among the foremost of German geniuses is a well established fact, mentioned in one of his letters; but he is said not to have spoken of him frequently. Of Weber, the father of the romantic school, his praises were more profuse. So great was his enthusiasm on reading "Der

One Way to Start a Pupil at the Very First Lesson

By Austris A. Wihtol

THERE is much excellent material printed for the first lessons but, as we can not take it all, we must make a choice. We shall select, for illustration, Kohler, Opus 249. Turning past all preliminary remarks to No. 1 the teacher begins in this way:

Ex.1



Without any remarks and explanations of any kind, the teacher points out the first note to the pupil and asks him to tell the name of it. Of course he knows the pupil cannot tell the name of the note, but, in firing the question at him, he gets him to thinking. After giving him three seconds for reply, the teacher offers to come to his aid with the information and states that the note is "C." He does not mention how many "C's" there are nor even that there are any others. By directing attention to one thing at a time he avoids confusion. Next he points out the key on the piano which this "C" represents and states that this note represents that key *only* and never any other. He makes sure that this is understood and well noted before proceeding.

Next, the teacher asks the student to point out another "C" on the same set of lines (staff) or the lines below. With this order the lines and spaces of the staff are impressed on the child's mind without the teacher having made any explanations nor taken time to talk about them. There is but one way for the student to find another "C," and that is by observing that the "C" comes on the third space. The teacher may aid him a little in his analysis but he does not do the work for him. He must make his own observations.

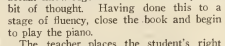
Having found several "C's" and established the position of the "C" beyond dispute, he proceeds to the next note in like manner. But the child is always questioned first; clever students will soon guess the order and will be ready to reply; slower ones will need assistance. But always the task must be set before the help is given.

The name of the next note being settled as that of "D" and the key pointed out after a question as to which key it may be, the student should be instructed to find another "D," thus continuing the instruction of lines and spaces without a discussion of them. A little review of the two notes and he is ready to tackle the next one in similar manner—question first, answer, pointing out the key, finding another "E." Another review, this time of the three notes now learned, and the teacher may proceed to "F." Again the same process. "G" is the last note.

Next the notes should be recited from "G" to the end of the line, but not from the beginning of the line to "G," for this way is just a matter of reciting the alphabet. Reciting from "G" to the end takes actual knowledge of the notes and quite a bit of thought. Having done this to a stage of fluency, close the book and begin to play the piano.

The teacher places the student's right hand on the same notes we have been discussing. He points out that the thumb and fifth finger must be on the keyboard, that the middle fingers must not reach in among the black keys and that the wrist must be neither raised nor lowered from natural position, with the reminder that there must be a finger on each successive key, no keys, between the fifth finger and thumb, without fingers on them and no keys with two fingers on them. Thus the hand position problem is settled for life without another word said. Of course the teacher watches constantly that the hand position remains that way. Next the following exercise is played

Ex.2

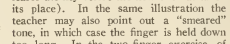


the names of the keys being spoken aloud as struck. Here again two objects are accomplished, a greater skill in handling the fingers and more facility in telling the names of the various keys.

In this exercise the teacher should watch that there are no disconnections between keys. If there are silent gaps, the student should be shown the difference between an absolutely played legato (a finger staying down until relieved by another finger) and a broken tone (in which the old finger releases the key before the new one has taken its place). In the same illustration the teacher may also point out a "smeared" tone, in which case the finger is held down too long. In the two-finger exercise, of course, a smeared tone is hardly possible. Hence, such an exercise is taken first. While the fourth and fifth fingers are playing, the teacher sees that the thumb does not get away from its position on the keyboard and become suspended in the air away from the keyboard. This should not be tolerated, for then the weak fingers are not put enough to task and are not built up in strength.

This being done, a five finger execise is chosen

Ex.3



with the names of the keys again being given as they are struck (in place of counting). The teacher watches that there are neither broken nor smeared tones. Surprising as it might seem, the problems here encountered have been practically all mental, not physical. The right hand having mastered them, the left, too, will be able to do the same without any further drilling.

Now the teacher returns to Kohler, to the same study, the notes of which were read just a few minutes ago. The pupil is now ready to play it. As soon as he goes to that, he is confronted with the question as to how rapidly after each other these notes should be played. Here is the time to state that the notes are whole notes. That means that each note has four *loud* counts. The teacher illustrates this by counting slowly and loudly, *one, two, three, four* and by playing the next note with the next *one.*

Kohler very wisely put the clef sign outside of the study proper as this is not a thing to be talked about at the first lesson. Were it not for musicianly notation, it could be left off the page altogether. Moreover, the clef should not be discussed until the base and the treble clefs appear in the same piece. Until then the clef is of no significance to the student. "C" is "C," and "D" is "D," and that is all that need be said. The measure, the bar lines, the half, quarter and other notes may also be left out of the conversation. They need be spoken of only as they present themselves in due and proper time, not sooner. Factors spoken of before their time are apt to be forgotten or confused with other terms. Finger marks may well be mentioned, however.

In playing this first study the teacher watches that the student does not play from memory but rather recognizes the note as he plays it. It is well to cover up the playing hand. If it becomes unsteady, the teacher should hold it, as the feeling of proper position is very important. At the end of the line are repeat marks. The student passes them by to the last note unnoticed. Then is the time for the teacher to call his attention to a committed error. As he puzzles over what the error might be, his attention is called to the repeat mark and he is required to execute the repeat properly by returning to the beginning. The second time the repeat mark may be overlooked and the last note played. The length of the pause is much under discussion; the writer would have the note held for eight counts.

The left hand having rested all this time may now be put to play the same exercise but not an octave lower. Rather than that the player's position should be shifted so that the same notes may be played on the same keys with the left hand. Thus the teacher enforces the statement that any given note represents but one certain key and that only. Also, by avoiding the practice of playing parts higher or lower, he saves his students from the error that is so often committed by young players in recitals when, in the change of pianos, they play their pieces either an octave too high or an octave too low.

No. 1 being done, the teacher proceeds to No. 2. In No. 3 half notes appear. The teacher states the facts regarding time relation between half and whole notes and points out the differences in appearances. The teacher also makes plain the meaning of the measure and bar line. The names of the notes of the etudes are always recited before being played. A player should be clear about his notes before he attempts them on the keyboard. The first lesson will really reach its time limit here. Only in exceptional cases will the teacher be able to get down to Nos. 6 and 7. Here quarter notes are introduced. With these it is also the proper time to call attention to the time signature, 4/4.

A teacher who follows the above mentioned outline during the first lesson will have taught the six printed lines; he will have taught the staff without talking about it, including the names of the notes, their proper corresponding keys, the time signature, the measure, repeat marks, pause and note values—everything in its proper time. The student is not there because he wants to be a pianist but because mamma wants him to play the piano. Most of his interest is but the excitement of the novelty. The teacher must therefore be quick to make use of the first hour. Before lessons become an old story and "mamma" has to pose a broom to get "sonny" or "daughter" to practice, the child must already be launched into reasonably fascinating music.

SELF-TEST QUESTIONS ON MR. WIHTOL'S ARTICLE

1. *What musical character is first taught the pupil? Why?*
2. *Why should the question precede the explanation?*
3. *Give six definite items necessary in obtaining correct hand position.*
4. *How should* whole *notes be explained?*
5. *Why, at the start, is it wise to have the left hand use the same octave as the right?*

Understanding Immortals

LAST AND MOST touching of Beethoven's critic isms was that of Schubert. The story is told that when that great lyricist came to Beethoven, the latter pointed out an error in one of the manuscripts that was brought to him, and that Schubert burst into tears and hastened out of his house. This is untrue, if we are only to believe Schubert himself, who utterly denied the whole tale. It is true, however, that on a later occasion than the one already mentioned, Schubert did visit Beethoven, only not to find him at home. He left some manuscripts for the master's perusal and dared not even hope that they would please him.

The outcome, however, was more than Schubert had expected; for Beethoven read the manuscripts and studied them thoroughly, praising them highly and marveling at their unending flood of melody. Schubert came to Beethoven for the last time when it was already too late for him to hear the great master's praise, and Beethoven died soon after. But his last words of Schubert had been, "A divine spark dwells in Schubert. Some day he will be famous." And today he is so, and he stands in the company of him who spoke those generous words.

Thus it was that an obscure, poverty-stricken lark had mounted to the abode of a brooding eagle, to receive from him the word of praise which had been denied him on this earth. He received that precious word, and, enclosing it in his poet's soul, he flew at last to his Promised Land.

Pupils Everywhere

A Letter from a Practical Teacher Who Looked Depression Between the Eyes Until Depression Smiled Back with Success

By Albert E. Abaire

ALBERT E. ABAIRE

EDITOR'S NOTE

THIS IS the old story of a practical man who forgot self and devoted all his labors and attention to his actual teaching problems. Having settled in a small New England town and adjusted his abilities and materials to the needs of the community, he attained results which could not have been achieved in any other manner. Mr. Abaire's programs, methods and materials may be entirely at variance with what you approve. The thing to notice, however, is his aim and how he focused his efforts and thereby secured all of the pupils he needed and at the same time raised the musical taste of his home town. Every teacher naturally must devise his own means of promoting his interests. This teacher, for instance, resorted to a miniature printing press and found that it was a great help to him. Others will choose to have their printing done for them.

* * *

WHY IS IT that musicians keep an open ear to every imaginable discouraging rumor and then wonder that they do not succeed? All success is comparative. One must make up his mind what he wants to do and then set out with all possible vigor to do it. The goal in mind is all important. For instance, one can hardly expect to accomplish in a small manufacturing town what can be done in a big town or city.

The day I came to X..... I noticed that very little music was being played by anyone. I was told that the town used to be musical, but that the musical spirit was dying out, that I would never make a living from teaching in that place.

There were already a few piano teachers in the town; but no recitals were being given by anyone. When the average pupil was asked to play a solo at a social affair, most of the townsfolk were so well acquainted with what they might expect that no one bothered to listen. Very few of the citizens were musically educated and as a whole they avoided "classical music."

At that time I was living on a street some distance from the center of the town. I made a sign and hung it in the window. This read as follows:

ALBERT E. ABAIRE
VIOLIN INSTRUCTOR

I also put an advertisement in the daily paper, but no one answered my call. I had to do something, so I obtained work at the local Woolworth Five and Ten Cent Store. There I became acquainted with a number of people, and after a short time obtained two young boys as pupils, teaching them in the evening. When they were seen carrying a violin, their young friends began asking questions. I decided to move to the center of the town, where more people passing could see my sign. I immediately began to receive more pupils. In 1929 I changed my sign to a large shield and called my studio "The X..... Violin School."

At the end of the first year I gave my initial recital in the Town Hall. This was the program:

1. Connecticut March — Nassann
2. The Young Cadet March — Held
   Orchestra
3. Largo from "Xerxes" — Handel
   Bronie Shatas
4. Waltz—Rosamond — Held
5. Novelette — Held
   Orchestra
6. Angel's Serenade — Braga
   Miss Veronica Stanis
7. Gavotte — Held
8. The Bohemian Waltz — Held
   Orchestra
9. Don Juan Flute Solo — Mozart
   Miss Sarah Wilcox
   Pupil of Mr. Philip Dupont
10. Lullaby — Held
11. Danse Grotesque — Held
    Orchestra

INTERMISSION

Playlet by girls of the "4-H Club"

12. Spring Song — Mendelssohn
    Lawrence Ramey
13. Dance of the Coquette — Held
    Orchestra
14. Old Melodies Quartet — Levy
    Lawrence Ramey, Bronie Shatas, Martin Greska, Emanuel Freedman
15. Lithuanian Dances — Buinis
    Orchestra
16. Star Spangled Banner — Smith
    Orchestra

In order to keep the children encouraged in their musical work, I formed the "X..... Music Club." Anyone could join. The only requirement was that each should play some instrument. In a very short time we had twenty members, playing various instruments. Once a month we had club meetings. Every week we had orchestra practice, enabling everyone to have real orchestra training.

Tools of the Trade

ONE OF MY FIRST investments was a small printing press, in order that I might do the necessary printing at the start, at the lowest possible cost, and do a lot with it to advertise my work. I print bookmarks (with an announcement of the school) and give them to schools. I also print blotters and other such commodities. The X..... Violin School Bulletin, a little local periodical, does more for me than anything else in securing new pupils. The pupils look for each monthly issue.

I also help my pupils by teaching them to do their own violin repairing, when possible. The boys greatly enjoy this. One of them has started to make a violin, himself. Although he would rather play the instrument, he calls making violins his hobby.

Keeping the Wheels Turning

AFTER EACH pupil has completed a year's work outlined for him and passed an examination, he is given a certificate. These are presented at the Spring Recital.

When holidays come around the X..... Music Club usually gives a party. On Christmas the club has a tree and a real seasonable feast. We have a Christmas music program and at the end we exchange gifts.

The student who was Treasurer of the club when it started, has held every office in the club and is now a Freshman at Harvard.

The club has been a great help in securing new pupils. Public performances of its orchestra usually bring new members. The depression did keep some from taking lessons, but the club membership is the same.

In addition to the regular private lesson weekly, I have first, second, third and fourth year pupils come at different times for ensemble practice and also for class work in History of Music and Harmony, in addition to their club meetings, which occur every Friday evening.

I always have THE ETUDE MUSIC MAGAZINE on the library table and all pupils enjoy reading it. Most of them get it at the music store or subscribe for it.

The Interest That Inspires

ONE THING I do to keep up the interest in the first year pupils is to make scrap books. Some of the older boys and girls are still doing it. At the Five and Ten Cent Store they buy the large looseleaf book, and whenever they find anything interesting in any paper, about music, or the piano, or the violin, or players, they put it in the scrap book to keep. Most of them enjoy reading the city daily papers to find out who is playing or singing in the city during the week.

Whenever I obtain tickets for recitals at the big Conservatory of Music in the city, I take as many as I can each time with me. They enjoy these trips very much.

Since I started the X..... Violin School, the public schools have a regular music teacher and have a school band and a school orchestra.

There was a need for a string quartet and I formed one. We practiced every Sunday evening until the violoncellist left us to enter Harvard. Now we have what we call the X..... String Ensemble, composed of piano and four violins. We have a wonderful time playing together. This group also plays regularly in church.

Another great help in securing pupils is performance in public. I do a lot of solo work in the various churches, which means more to me than newspaper advertising.

Business methods are matters of far more importance than most teachers realize. Like every other member of the community, his behavior in ordinary matters is closely observed by all. Most of the teacher's patrons will come from homes where the head of the house is in business; and therefore, although the *paterfamilias* may know nothing about music, he does know business and is quite naturally prone to criticize any business shortcoming.

Among the business stationery I keep continually on hand, is an application blank which every pupil fills out. There is another for those who have had previous lessons. Here is one which each violin pupil receives:

X..... VIOLIN SCHOOL
MEMORY QUESTIONS

Name .....
Address .....

1. Do you enjoy music?.....
2. Can you remember tunes?.....
3. Do tunes ever run through your head? .....
4. Do you ever catch yourself humming, singing or whistling a tune?.....
5. Do simple, quiet songs of sentiment sometimes make you feel sad?.....
6. Does brisk marching music stir you and make your nerves tingle?.....
7. What is a violin?.....
8. Name one violin maker.....
9. How many parts in a violin?.....
10. Name the important parts of a violin. .....
11. What are the following made of? Finger-board..... Top..... Back..... Keys.....
12. How many parts to a violin bow?.....
13. Name each part.....
14. How many strings on a violin?.....
15. Name them.....
16. What is a staff composed of?.....
17. Name the lines.....
18. Name the spaces.....
19. Name the lowest note played on the violin .....
20. Give name of first finger on E string .....
21. What is the musical alphabet?.....
22. What does tempo mean?.....
23. What is a pause?.....
24. Write in music the following: A B G C D F A.....
25. What does a sharp do?.....
26. What does a flat do?.....
27. What is the name of the stick used by the conductor of an orchestra, band or chorus? .....
28. What is the meaning of leger lines? .....
29. What is the relative minor scale to C major? .....
30. Make whole, half, quarter and sixteenth notes.....
31. What is the meaning of Fine?.....
32. Name another note with the same pitch as E sharp.....
33. Give the meaning of the following words: .....
    Adagio .....
    Lento .....
    Andante .....
    Moderato .....
    Allegretto .....
    Presto .....
34. What is the sound-post for?.....
35. What is the bass-bar for?.....
36. What instruments form a String Quartet? .....
37. For what musical accomplishment is

(Continued on page 184)

A Little Bach Program Recital

By Lucile Hinman

THESE are days of many problems for music teachers—days demanding resourcefulness of a high order, but not without their opportunities. By taking stock of one's assets and utilizing them to good advantage, liabilities may be completely offset, if not indeed annihilated.

A certain undertaking by a teacher in an enterprising city of the Middle States may be of help to others, so a report of it is passed on.

With a reputation for high ideals in music as well as success as a teacher, this lady came into possession of a class with considerably less talent than had been usual. Catering to the popular demand for compositions showy, but of no definite value, satisfying only a desire for display, she knew would lower her standard and produce no lasting results. Something, she knew, was expected in the way of a demonstration at the end of the year; and it must be worth while to the teacher, the student, and interested listeners. So it was decided to give a Bach Recital. Bach—because the music of the Leipzig cantor is "unsurpassed for cultivating both a mental and a technical command of the piano and has, therefore, become a necessary part of every pianist's equipment;" and because his sincerity of style appeals to young and old (public opinion notwithstanding).

Competent Preparation

THE TEACHER had visited Eisenach, the birthplace of Johann Sebastian Bach, one of the musical geniuses of all time, and had brought back many interesting postcards. Among these were interior views of the Bach Haus, one showing a replica of the little crib in which the master slept, another the desk upon which he wrote his famous "Well Tempered Clavichord." One corner of the bed room contained an old Nuremberg stove, of which there was also an interesting close-up view. There were pictures, too, beautifully colored, of the famous Wartburg—where Luther translated the Bible, and at one time the prison of St. Elizabeth, immortalized by Richard Wagner. These made interesting material for a talk entitled, "Personal Glimpses of Eisenach."

"Where there is a will, there is a way" was proven when the problem of presenting these pictures was solved by one of the students, a boy of sixteen who owned a fine projecting lantern, enabling the views to be enlarged upon a screen, to splendid advantage. Students will not soon forget the distinguished gentleman in powdered wig and frilled front, nor yet his contemporary, the great Handel, whom he never met.

A Dramatized Life

AS THE accompanying remarks of the teacher brought this feature of the program to a close, soft lights disclosed a simple but adequate setting for a playlet designed to impress upon the audience interesting incidents in the early life of the composer.

James Francis Cooke has written a charming little dramatization admirably suited to this purpose. Short and full of action, it appeals at once to the imagination of young students and furnishes them with a fine opportunity for testing their talent for acting. Seven girls from seven to thirteen years of age, members of a class that met weekly for special instruction, proved just the ones to present the play.

SCENE FROM "A LITTLE BACH PROGRAM RECITAL"

The Tale

AT A small table set with red tablecloth and quaint blue and brown dishes, sits Johann Christoph Bach, older brother of Sebastian, attired in a simple black frock, and apparently in great perplexity. His wife, Frau Christoph, in cap and apron, comes into the room carrying a lighted candle from which she lights the other white tapers about the room. From a brown pitcher she next pours the milk for their frugal supper and then proceeds to berate her husband for taking the child to raise. "I don't see why you could not have left the boy in Eisenach where he was born," she complains.

How a step is heard and the pair, after blowing out the candles, slip stealthily into the background as the boy prodigy tiptoes into the room, unlocks his brother's desk and takes out the coveted manuscripts to copy, is graphically portrayed as the play progresses. Finally Sebastian is admonished to be a good boy and told that he will some day become a lawyer or a doctor, but never a musician, for "there are enough poor musicians in the Bach family already."

The second act shows the boy, now seventeen years of age, returning from a fifty mile trip to Hamburg and back whither he had walked to hear the great Reincken play the organ. He drops down exhausted upon a seat just outside the Inn. (In this instance a curtain lighted by a wrought iron lantern hanging from the balcony above served to shut off the first scene and furnish a background suggesting the front of an Inn. A green garden bench is the seat mentioned.) It is late and the lad, tired and hungry from his long journey, but undaunted, is accosted by the Innkeeper and two gentlemen gayly attired in satin breeches and tricorn hats. Unimpressed by the young musician they leave him to his own thoughts, whereupon he falls asleep to dream that a fairy, dressed in white and bearing a wand tipped with light, appears to him saying, "Fear not, master, for master thou art. Centuries hence thy name shall be great among musicians. They shall call you Father Bach. Great choirs shall sing your music and in great halls grand orchestras will play works of which you have not yet dreamt. Sleep on, great master, and let me draw the veil of time so that you can see and hear children playing your wonderful thoughts."

At this point Bach disappears in the darkness. The curtain is pulled aside to disclose a second piano, making it possible to present a program interesting and varied, including arrangements made by the teacher of famous melodies of Bach for one or two pianos. The program follows.

Bach Piano Program

**Ave Maria* (Prelude in C)
for two pianos.....Bach-Gounod
(This may be had for four hands on one piano.)

**My Heart Ever Faithful*—
for 6 year old child
Bourree (simplified).....DeWitt
Musette in D
Alle Menschen Sterben.....Quaile
Gavotte from French Suite No. 5...Quaile
Minuet in G
Sicilienne—2 pianos.....Maier
March in D
Menuet from Partita I in B-flat
Prelude (English Suite in A minor)
**Air on the G String*—2 pianos
Solfeggietto.....Ph. K. E. Bach
Inventions—Nos. 1 and 4
Gavotte in G Minor
(English Suite No. 3).....Mason
Gavotte in E Major
(Violin Sonata No. 6.....Mason
Gavotte in D Major
(Sonata for Violoncello).....Mason
Gavotte in B Minor
(Violin Sonata, No. 3)
Jesu, Joy of Man's Desiring
(Chorale).....Myra Hess
Allegro (Italian Concerto)
Chromatic Fantasy

The following piano numbers are suggested to assist teachers in adapting this idea to the talent available in their classes:

Bourree (from Suite in D for Trumpet)
Fantasie in C minor
Gavotte and Bourree in G
Gavotte (Second Violin Sonata)
Gavotte in D minor
Gigue (First Partita)
Little Prelude in D
Little Prelude in C minor
March in D
My Heart Ever Faithful (arranged by Lavignac)
Prelude (English Suite in A minor)
Sarabande (Sixth Sonata for Violoncello)
Sarabande in E minor

This program might be varied to good advantage by singing some of the Chorales harmonized by Bach and by the use of something for the violin.

The foregoing recital took place on a night when there were several conflicting engagements, such as graduation, plays, and the like; yet the audience numbered about two hundred, including friends of the students and of the teacher, as well as representative musicians of the city. Being a unique idea, the local papers had given it splendid publicity and the programs gotten out in advance proved welcome invitations to those who like to be personally reminded.

The day following the recital the teacher took stock of the work done, the cooperation, the remarks made in her presence, and decided that it was a success. One said, "The compositions were lovely—it was all so different from any recital I ever have attended"; another, "The atmosphere was perfect"; others, "It was interesting, original, artistic"; "The children will never forget what they learned"; "Your students get something the rest of us teachers cannot get"; "You are going to have lovers of Bach" (local critic); "Even the tiniest ones played with perfect assurance"; and one, leader of the Chamber Music Society, wrote, "I think your idea was splendid. Thank you for the invitation and we hope you will do it again."

Had the teacher underestimated her students' ability? Possibly so. Certainly such talent was not inferior.

* Compositions arranged by the teacher.

Do We Listen Creatively?

By Helen E. Enders

THE manner in which we listen to music decides, to a large degree, what we get from it as an esthetic message. At the same time it determines how much the interpretative artist shall give. This is developed beautifully by Ethel Peyser, in her new book, *How to Enjoy Music*.

"Appreciation of music is no different from appreciation, for example, of a speech. If you listen to a speaker who feels that you like what he says, he is led on to speak more enthusiastically and better and no doubt will be asked by the powers that be to speak another time. For the same reason, if you hear a composition and appreciate it, you are encouraging the composer to further effort toward the development of music. Of course *what* you appreciate is what counts toward creating music and stimulating your own development; for it has been said that a man is the sum of what he appreciates. If the public did not go to the theater, we should have no theater; if it did not buy radios, we should have no radios; therefor, we, the public, create."

Charles Marie Widor, the Grand Old Man of French Music

By the Eminent French Pianist and Conductor

Maurice Dumesnil

SINCE February 24th, 1934, Charles Marie Widor has been at the same time ninety years old and "organist of honor" of the church of Saint-Sulpice, a title never before granted, and conferred upon him by His Eminence Cardinal Verdier, archbishop of Paris. The master probably would have continued his active service, had it not been for the many steps of the primitive, steep winding staircase which leads to the instrument built by Cavaillé-Coll in 1862. However, since the access to the organ loft of most of the Parisian churches remains something of a gymnastic problem, and the installation of an elevator appears in the light of an architectural impossibility at Saint-Sulpice, the great composer-organist, though still attending the services punctually every Sunday, now has to limit himself to being a listener and to enjoying the supreme art of his successor, Marcel Dupré.

Widor's figure towers through the contemporary history of the organ. For over fifty years he has been considered as the foremost virtuoso in the world, because of his phenomenal technic coupled with brilliant, original gifts for improvisation. It can be truly said that his series of "Symphonies" for organ is the greatest contribution to the literature of the instrument, since Johann Sebastian Bach. The famous "Toccata" has carried its author's name to every corner of the world; and, wherever pipes and consoles stand, it has become the touchstone of the aspiring organist, the most effective "war horse" of the concert repertoire. In short, and although Widor's production has been quite large and covers all fields from chamber music to opera, his organ compositions can be considered as his most significant achievement, perhaps even more so than those of César Franck, whom he succeeded in 1890 as teacher of organ at the Paris Conservatoire. He retained this post for six years, until his appointment to the class of composition left vacant by Leo Delibes' death.

A Suave Personality

ONE OF the qualities of Widor as a man is, among many, his charming simplicity and lack of affectation. In fact he would be something of a "hard proposition" for any interviewer. He never speaks about himself. He is always primarily interested in what his interlocutor has to say. The way in which he listens, then throws in his own remarks, as prompted by extraordinary recollections of great and small historic events, musical and otherwise; and the wealth of anecdotes always present in his memory, make a visit to him a delightful experience. Owing to this modesty, little is known about his artistic life and the development of his career.

Widor was born in Lyons, France, of Hungarian and Alsatian descent. His grandfather was a partner of Collinet, an organ builder at Rouffach, Alsace; and, by a strange coincidence, he was called to take part in the construction of the Saint-Sulpice instrument. His father, organist at the Church of Saint Francis de Sales, in Lyons, was his first teacher. When Cavaillé-Coll came to the city, he always stopped at the Widor home. He did not fail to notice the precocious gifts of the youngster, who was at college and remained there until receiving the baccalaureate degree. Then, on Cavaillé's advice, Charles-Marie went to Brussels for a year, to study under the direction of Lemmens, the great organist through whom the works of Bach finally penetrated Belgium and France. It will interest student readers to know what kind of a schedule Widor followed during that stay. Every day he practiced from eight A. M. to six P. M., with barely an interruption for dinner, on the old Merklin organ of the Ducal Palace. Then, from six to seven, he played for Lemmens, either a large fugue, a prelude, or a chorale, which he had worked up during the day. Before retiring at night he wrote a short fugue in four voices, which he submitted at seven of the next morning to Fétis, the composition teacher. It required nothing less than the robust constitution and untiring enthusiasm of young Widor to stand the exertion of such formidably hard work; but, as a result, he was in possession of a perfect technic and already a full fledged master when he left Brussels.

THREE FRENCH MASTERS
From left to right are Maurice Dumesnil, Charles Marie Widor and A. Barthélemy

A Life Work Begins

UPON HIS RETURN to Paris he became acquainted with the prominent musicians of that time, César Franck, Saint-Saëns, Ambroise Thomas and Rossini himself. In 1870, at the age of only twenty-five, he succeeded Lefébure-Wély at the organ of Saint-Sulpice.

1870 . . . The Franco-Prussian war . . . the siege of Paris. Widor tells us how he was mobilized in the artillery and at the same time continued to fill his duties at the church, but how this did not go without difficulties, on account of the uniform he had to wear, which included a pair of spurs. One day, as he was playing a Bach fugue, he hurt his ankle badly with one of the undesirable implements!

A Superb Technic

IF WE analyze the chief characteristics of his talent as an executant, a talent at which thousands and thousands of specialists have marveled during the sixty-four years of his office at Saint-Sulpice, we find that one word seems to sum them all up adequately: clarity. One of those listeners once described his impressions as:

"He seems to pour out a marvelous shower of light, from the organ loft down onto our heads!"

Indeed Widor's technical mastery was, and remains at the present day, astonishingly clear. His prodigious brain is served by hands which, without being apparently very large, are capable of wide stretches. The strictest legato is therefore an easy matter. Add to this an amazing sureness of the pedal, a vision of orchestral effects in the registration, vivid tonal coloring; and all these, coupled with the splendid contrapuntal training received in Brussels, form the distinctive element of a mastery which has amazed several generations.

The Sureness of Repose

WIDOR HAS BEEN throughout his life an enemy of speedy tempos, contending that a noble, dignified interpretation can best be attained by cultivating a broad style. "Liszt," he says, "never gave the impression of playing fast."

It is well known that Liszt handled the organ almost as beautifully as he did the piano. One morning of 1878, as he visited the International Exposition of Paris, he had gone to the Trocadéro in order to have Widor demonstrate for him the newly built instrument in which he was very much interested. Liszt showed great enthusiasm for both organ and performer and asked his young colleague what he could do in return for the courtesy.

"Oh, I know one thing; if it is not too much to ask," Widor replied. "Would you be so good as to play the piano for me?"

The next day he was admitted to the practice room of the Maison Erard. On that morning and the six consecutive days, Liszt played for him—all the Beethoven sonatas, most of the "Well tempered Clavichord," and many works by Chopin, Schumann and himself! These were for Widor extraordinary hours, of which he keeps the most profound and reverent recollection.

An Organ Treasury

THE TEN "Symphonies" for organ, of Widor, we have mentioned as the greatest monument of the literature since Bach. Yet when they were written they aroused much discussion. Many could not understand how a symphony could be written for one instrument only. They would not consider the organ as an exception; and, of course, at that time it had not reached the tremendous sonorous and polyphonic possibilities discovered later on. Widor's genius visualized these, however, through the instrument of Cavaillé-Coll, which became an excellent field of experiment for constant investigation of the resources capable of helping create a new technic. The result exteriorized itself gradually in the first eight symphonies. We find, in them, a long string of gems which every organist should possess in his repertoire: the *Pastorale*, the *Marche Pontificale*, the *Finale in D major*, which was a great favorite with Rossini, the *Prelude* of the "Third Symphony," the *Scherzo* of the "Fourth," the *Variations* of the "Fifth," and the sumptuous *Allegro* of the "Sixth," a marvel of harmonious proportions, of shining brilliancy.

The "Ninth Symphony," the "Gothic," was written in 1890. Widor had gone to Rouen to inaugurate the organ of the great Saint-Ouen Cathedral, that wonder of wonders of gothic architecture.

"This is an organ in the manner of Michelangelo," he said to Cavaillé-Coll.

These words came back to mind on the night of June 28th, 1933, when, in the huge nave filled with four thousand attentive listeners, and after the touching and fervent episode of the "Prayer of the Little Flower," the majestic chords of the *Magnificat* in Evangeline Lehman's striking oratorio, "Ste. Thérèse of the Child Jesus," crashed forth under the fingers of Marcel Dupré and swept along the historic arches as a tidal wave of glowing tone, a torrential cloudburst of gorgeous, powerful harmonies. Then it was easy to understand how the other ceremony, forty-four years ago, had conveyed to the master the mighty impressions which are at the basis of the "Gothic Symphony."

The "Tenth Symphony," the "Romane," was written four years later, in 1894, on the Easter theme of "Heac Dies." It is the last of Widor's works in the larger form; but since then he has composed a number of shorter ones, and three of these quite recently.

As Pedagogue

DURING THE SIX YEARS in which he taught organ at the Conservatoire, Widor counted among his students, Louis Vierne, now organist of Notre-Dame; Charles Tournemire, of Sainte-Clotilde; and Henri Libert, professor at the American Conservatory of Fontainebleau. A feature of his teaching was the constant use of Bach. It is true that some of the preludes and fugues were sometimes used before him; but they were chiefly the best known ones—in A minor, G minor, D major—and as to the books of "Chorales," they

had remained entirely in the dark. It was Widor who brought them to the prominent place they now occupy in the curriculum of our national school.

As a teacher of composition, Widor achieved notable results. Two of his woman students won the much coveted *Prix de Rome*, for the first time in history: Mlles. Fleury and Nadia Boulanger. Nearly a score of our directors of Conservatories in the provinces have passed under his guidance. All are serious, capable musicians, educators of wide knowledge and experience. Notable among his pupils was the lamented Gabriel Dupont, prematurely carried away at the age of thirty-five, just as he had given us the powerful lyric drama of "Antar." Had he lived, Dupont probably would have been the greatest operatic composer of today. Henri Büsser calls him "a luminous genius, one of the most vital musical forces our country has ever known." On the other hand, it is interesting to note that among his most faithful disciples Widor counts Darius Milhaud and Arthur Honegger of ultra-modern, polytonal, discordant tendencies; which only goes to prove that the tuition of a master with broad ideas can open before young minds new and unexplored perspectives. And this is worth while, even if the result turns out to be, sometimes, objectionable and undesirable for those not enlisted under the banner of cubism, dadaism and other such crazy conceptions, which, born of snobbism, come and go season after season, in spite of the indifference of the public at large.

The Ready Wit

WIDOR is a splendid raconteur, whose sparkling, caustic wit is well known in artistic circles.

Some seven or eight years ago, when Paris was so overcrowded that an apartment was a thing almost impossible to find, he attended a dinner party and the conversation evolved around a certain French diplomat, not over-capable, who had just been appointed to the Embassy near the Vatican. "I wonder if he is successful," someone questioned, "and if he will be able to do anything?"

"Certainly," retorted Widor; "he has done something already. Even in such critical times as these—he has found an apartment!"

On another occasion, while he was at the church, Widor received the visit of an elderly English lady, who insisted very much that he should show her the exact spot where *Manon* had reconquered *Des Grieux* and the chevalier had fallen into her arms. The uniformed "suisse" of Saint-Sulpice happened to be walking back and forth just below the organ. Widor referred her to him for information. This simple minded man, who evidently had never read the Abbé Prévost's book nor gone to the Opéra-Comique, did not understand the meaning of the question. As the lady insisted, he became furious, and yelled that "such infamous things never happened in the sacred building, and that, besides, there were no parishioners by those names!" He even got so shocked and irritated that he started chasing her with his halberd, and a scandal developed; while Widor, from up above, watched the scene rather anxiously and with fear that his little joke might end in a tragedy.

The Grand Old Man

SINCE 1914, Widor is Perpetual Secretary of the Academy of Fine Arts. The independence and the dignity of his character, apart from his musical standing, designated him for the choice of his colleagues. It has been said that Widor, had he not been a great artist, could have been a great diplomat; but a diplomat in the highest sense of the word, since he never mixed in any intrigues, never was part of any small "clique," never "played politics" in order to have his works performed nor to gain access to an official post. He never tried, either, to make himself the center of such cliques or groups, with the secret purpose of enlisting the support of youthful members whose cooperation is usually based on personal interest and the desire to "arrive," as we have seen other musicians do. For a man of Widor's caliber, friendship is neither an investment nor a calculation, and he expects no returns from it.

Owing to the prestige of his name as the highest official musician of France, Widor receives hundreds of letters from all parts of the world. Up to recent months, he made it a point to answer every one of them personally. The small table of his Institute studio was filled with mail through which he went carefully, day after day, finding for each correspondent a satisfactorily adequate answer. His apartment is located on the second floor, in the western wing of the former old college of the Four Nations. Widor uses the main parlor and its grand piano very little. He prefers to work in the small studio, where an upright Erard stands by his desk. One of the window glasses shows a small hole surrounded by many cracks: this is the place where a fragment of a shell from "Big Bertha" made its way, one afternoon of 1918, and whistled past the head of the master who was peacefully seated at his table attending to the correction of proof sheets. He never had the pane replaced, but pasted a piece of paper over the hole; and so it remains for recollection's sake and as a souvenir of those dark days.

This impressive picture of the Saint Ouen Cathedral at Rouen taken during the performance of Evangeline Lehman's oratorio, "Sainte Therese of the Child Jesus," shows the magnificent structure which today remains an unparalleled marvel of Gothic architecture.

Romance and Poetry

ACROSS the yard, and where the eastern wing stands, was the site of the historic tower of Nesles. From the studio window one discovers the Seine and its embankment, the trees on both sides of the river, and in the distance the mighty silhouette of the Louvre and of Saint-Germain l'Auxerrois, the church of sinister memories where the bells tolled, calling the mobs for the massacre of St. Bartholomew. Widor loves to look out on this landscape he adores. On certain days of spring there is a light all its own, when the sun already asserts itself in a bright sky of azure blue. And in the autumn, when the days decline, when twilights are short and the trees have turned golden, "the tugs and the barges trail scarfs of grey among the watered lights."

Downstairs, in the salle du Musée Decaen, Widor has installed his own private two-manual organ which was formerly in his home of the Rue des Saints Pères. When he is not in his studio upstairs, he can be found there, practicing or trying out new organ music. A small interior staircase connects the two abodes around which the musical life of the master is centered.

Sensible Conservatism

DURING THE PAST few years, a conflict has developed among organists as to the very principles of organ building and the opportunity and the advisability of further modernization. Electric action, pneumatic lever of Barker, or plain old-fashioned mechanical transmission are discussed. The views of Widor will be considered as of capital interest, even by those who find themselves at variance with his conclusions.

Widor thinks that too much improving, too much modernizing of the organ is destructive; destructive of its traditional character, which is primarily noble and sacred; destructive of the interpretative side, which may be lured to trespass the limits set by the above-mentioned fundamental character; destructive of the tonal beauty, at last, owing to the ever increasing invention of new stops, leading to "fake" registration, to the seeking for picturesque effects and similar tricks tending to turn the religious, dignified instrument into a "growling owl or a dancing elephant."

A Difference of Opinion

A CONVERSATION, of some twenty years ago with the eminent Hungarian musician, Emanuel Moor, is recalled. He was the inventor of the Moor double-keyboard piano, and in younger years he had been a splendid organist, imbued with the genuine traditions of the Praag school. His views were in perfect harmony with Widor's; but he expressed them with typical Magyar impassioned violence, and especially his indignation about the way in which the organ was treated in the moving picture houses of America. He thought that jazzing, those little chromatic slurs, and the use of the fox-trots, all were an outrage, an insult, a desecration!

Without going to any extremes, Widor thinks that too much evolution from the once accepted and recognized standards is dangerous. He believes that such an evolution might become harmful to the very style of organ music in the future. He contends that the electric system, while probably less expensive, is not reliable on account of so many risks, interruption of current, short circuits and their danger of fire, as has just happened, at the time of writing, in the mediæval church of Saint-Nicaize at Rouen, entirely destroyed. He believes that a good mechanical action, if kept clean and dusted off occasionally, will outlive by far any kind of wiring system submitted to changeable atmospheric conditions and the corresponding gradual decay.

"I have heard," he says, "that in America the electric action is universally adopted. Therefore, no other country could furnish better information on a point which I wish to investigate. Could anyone over there tell me where, and which is the oldest electric organ in the United States, still in use, and after how many years of use? This means, of course, without any overhauling or putting in of new wires, connections, and so on, but only the cleaning jobs which are necessary as a matter of normal upkeep."

I promised to propose the question through THE ETUDE; and information will be welcome either by M. ChM. Widor, Institut de France, 25 Quai Conti, Paris, or by the writer of this article, 86 Rue Cardinet.

Another point on which Moor's views coincided fully with Widor's, is the question of *tempi*. In the Bach original organ and all the old instruments, the coupling of the three keyboards made the action harder, and this acted as a safety brake to check the impetuous impulses of executants carried away by their virtuosity. If their brains were unable to control their *tempi*, the keyboards at least controlled their fingers! This remark is opportune. So many organists forget all traditions and rush through the Bach fugues at full speed, sometimes even "registering" them in objectionable fashion and discarding the sense of unity which ought to be preserved and which never admits of any modification, apart from the adequate shadings.

(Continued on page 192)

Debussy and the Pedal Blur

By CLARENCE LUCAS

The Lure of "Atmosphere" and How It Is Produced

DO YOU PLAY the piano music of Debussy? Would you like to play it? If so, you ought to study very carefully the nature of that music and to find the style in which the composer meant it to be played. Merely learning the notes will not do. You may play every note correctly, at the required speed, and still fail to make it interesting. In fact, if you played it with that clearness of outline and absence of blur so necessary in playing the interwoven counterpoint of Bach, it would sound absurd, even disagreeable, at times.

The sonatas of Haydn, which were begun during the latter part of Bach's life, cannot be played in the Bach manner. Haydn's themes, mostly in the right hand, are meant to be accompanied by less important passages and broken harmonies in the left hand. A harpsichord or clavichord student of Bach's day would find Haydn's piano music something new, which could not be interpreted in the Bach manner. This Haydn manner continued through the Mozart, Clementi, Cramer, Hummel and Beethoven period, with many modifications, of course. Then we come to a new style of piano playing which puzzled the old performers extremely.

A Changing Technic

THE GREATEST pianist, between what we may call the old school of Hummel and the new school of Liszt, was Ignaz Moscheles. He was born in 1794 and died in 1870. In his youth he was praised by Beethoven, who entrusted him with the transcription of several compositions; and during his long life he met all the eminent musicians of the period. He was, moreover, the piano teacher of Litolff, Thalberg, and Mendelssohn. Surely he is worthy of our respectful attention when he speaks about piano playing. But what has he to say about the new school?

"A good player must only rarely use the assistance of either pedal, otherwise he misuses it." Speaking of an excellent pianist he said: "I wish he had not his feet so perpetually upon the pedals. All effects now, it seems, must be produced by the feet. What is the good of people having hands?"

When Doctors Disagree

ONE HUNDRED years later, Moriz Rosenthal, a pianist with a greater technical skill than Moscheles ever knew, expressed a different opinion about the value of the pedal in piano playing. Moscheles would read with disgust the words of Rosenthal: "I consider the discovery of the syncopated pedal the most important event in the history of piano playing. It constitutes the high water mark between the older and the present school. No more painstaking legato playing of chords by dint of fingering; no more dry playing without pedals in order to avoid blurs. The syncopated pedal was the emancipation of the wrist and arm from the keyboard."

What a gulf separates the older and the newer schools! The music of Debussy, which is written entirely for excessive use of the pedal, would have baffled Moscheles completely. In 1838 he wrote: "I play all the new works of the modern heroes—Thalberg, Chopin, Henselt, and Liszt. With all my admiration for Beethoven, I cannot forget Mozart, Cramer, and Hummel. Have they not written much that is noble? Just now the new manner finds more favor, and I endeavor to pursue the middle course between the two schools, by never shrinking from any difficulty, never despising the new effects, and withall retaining the best elements of the old traditions." He could not have played Debussy without casting the old traditions to the winds.

The Chopin Technic

THE BROADMINDED Moscheles, like Moses, the venerable leader of his race, was enabled to look into the promised land without being permitted to enter it. He says: "At Leo's I first met his friend Chopin, who had just returned from the country. He played to me in compliance with my request, and I now for the first time understood his music, and all the raptures of the lady world became intelligible. The *ad libitum* playing, which, in the hands of other interpreters of his music, degenerates into a constant uncertainty of rhythm, is with him an element of exquisite originality. The hard, inartistic modulations, so like a *dilettante*—which I never can manage when playing Chopin's music—cease to shock me; for he glides over them almost imperceptibly with his elfish fingers. His soft playing being a mere breath, he requires no powerful *forte* to produce the desired contrasts. The consequence is that one never misses the orchestral effects that the German school demands of a pianoforte player but is carried away as by some singer who troubles himself very little about the accompaniment and follows his own impulses. Enough; he is perfectly unique in the world of pianoforte players."

A player of the modern German school, brought up on the robust music of Schumann and Brahms might describe the playing of Debussy in exactly the same words which Moscheles wrote about Chopin.

In another place Moscheles writes: "Seriously speaking, one may learn a great deal that is good by listening to Chopin's playing; but in his compositions Chopin shows that his best ideas are but isolated. I often find passages which sound to me like some one preluding on the piano—the player knocking at the door of every key and clef to find if any melodious sounds are at home."

If a great pianist like Moscheles could not understand Chopin's music until he heard it properly played, how can a piano student, or a pianist of moderate experience, understand Debussy before he hears that music played? Our system of musical notation gives us the means of putting the exact notes on paper but does not show us whether we should play Bach with the *tempo rubato* of Chopin, or Beethoven with the delicate blur of Debussy. These distinctions have to be made by words printed above the music. These words are by no means so precise and clear cut as is the musical notation. That is why it is so difficult to convey to the interpreter the style in which a composer intends his works to be played. Even the great Mendelssohn—a composer, and at the same time an excellent pianist—formed a wrong estimate of Chopin's compositions. It was only after he heard Chopin play that he wrote to his sister: "Chopin produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one would formerly have thought practicable."

The Debussy Style

FORTUNATELY, we possess a whole literature about Chopin. Unfortunately, we have very little about Debussy. His ill health and the dreary period of the World War shut him off from intercourse with the famous musicians of the period, such as Chopin enjoyed. But we know that Debussy produced new effects, or, at any rate, relied on certain Chopin-like effects which are subordinate in other composers. Take, for instance, the little groups of small notes which precede each note of the melody in Mendelssohn's Spring Song. These small notes are to be played very lightly and made altogether subordinate to the sustained and louder notes of the melody. The fingers hardly strike them and they are blended into a vague blur of harmony by the pedal. That description will do very well for the general effect of Debussy's compositions when he played them himself.

In his best period, and before he gave up playing the piano to a more or less restricted public, his piano sounded very often like a wind-swept Aeolian harp. The most practiced ear could hardly distinguish the divisions between the harmonies. One chord would melt, so to speak, into another chord, by a dexterous management of the pedal; and the chords were never loud. Nothing was less like the orchestral effects which Moscheles said the German school of his day demanded. Moscheles would have condemned Debussy mercilessly, for his continual employment of the pedal. The pedal was as important a part of the performance as were the fingers. In fact no pianist brought up on Bach, Haydn, Mozart, Clementi, Hummel, Cramer, and Beethoven, could ever learn from those masters how to play Debussy. This statement does not imply that Debussy is greater or more advanced than his predecessors. He is different from them; that is all. He must be played in a manner suitable to himself. His music demands a pedal blur which would be intolerable in Bach. His unsteady rhythms would make Beethoven sound flabby and exasperating.

WHERE DEBUSSY WAS BORN

The picture on the left shows the house in the Rue du Pain (Bread Street), St. Germain, as it was at the time Debussy was born. The other shows the same house, with the tablet, as it appears today.

The Composer Speaks

A PARISIAN pianist who died some three years ago related to me his experience of playing many of Debussy's compositions to the composer himself. Said he: "I played one piece after another for nearly an hour before Debussy said a word. At last the weary and lethargic composer, suffering from the malady which was soon to carry him off, roused himself sufficiently to say, "That is not my idea at all. You have too much virility. My music must be played softly with considerable blur from the pedal, and without marked rhythms."

This kind of playing would be considered bad playing by the teachers of young pianists. Of course it is bad playing if applied to Bach's inventions or fugues. It would be detestable in the classics. Yet the classical style of playing, of which Moscheles was probably the last great exponent, was equally unsuitable for the new music of Chopin. And Debussy is an offshoot of the Chopin school. His music might be described by Longfellow's lines:

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles rain.

Leave the bright and sunny Italian landscapes, the stormy mountains, tempests, and moonlight tragedies, to others. Debussy loves mists and twilight. That is his style, at his best. He, and his contemporary Corot, both had peculiar styles of their own, which have their charms but which are unsuitable styles on which to found schools of music and painting.

Now and then Debussy wrote a noisy piece, like the *Engulfed Cathedrol*, or the *Wind of the West*. Those pieces will not endure as the best examples of the composer's style. They no more represent the

real Debussy than Beethoven's *Polonaise* represents Beethoven.

The Mills of the Gods

IT IS VENTURING on unsafe ground to talk about the future of this music. The generations which come after us will decide that matter for themselves. We know from the reading of history that prophets are often wrong. Moscheles thought that the music of Field was shallow, pretty stuff with no enduring qualities. He would gape with amazement to find that all the world knows Field's B-flat *Nocturne*, and nobody remembers a note of Moscheles. Moscheles, the popular composer and great pianist, as well as eminent conductor, could not help sneering at the "lady's world" for which the "fragmentary and undeveloped works" of Chopin were written. What would he say if he could hear the great pianist, Rosenthal, say that he would rather have composed a certain four of Chopin's mazurkas than the four symphonies of Brahms? What would Moscheles think of Godowsky's dictum that the two composers who will live to represent our times in the distant future are Bach and Chopin? And, while Moscheles was decrying the compositions of Chopin, a younger pianist, Franz Liszt, wrote that Chopin would be more highly esteemed by his successors than by his contemporaries. And Liszt was right.

But no Liszt has as yet come forward to proclaim the merits of Debussy. It is futile, therefore, to judge of the permanent value of Debussy's compositions. Probably many French critics place him too high on the list of the great composers. No German musician considers him the equal of Brahms. And the world in general will hardly subscribe to the verdict of the enthusiastic writer who calls Debussy the French Wagner. It is enough that Debussy wrote music which cannot be mistaken for the music of anybody else. Those pianists who attempt to play this music must learn that it has a style of its own, which is as difficult as any other style to master.

Claude Debussy was born in the aristocratic suburb of Saint Germain, near Paris, in 1862. But he was anything but an aristocrat himself. His parents were humble shopkeepers who lived over the shop. They did not think that education was of any value to a working boy. Debussy's mother, in fact, meant to make a sailor of the lad. A relative of the family, however, took charge of the neglected boy and was influential in having him taught the simplest elements of an education. But he remained unlearned to the end of his days. His biographers say that his friends shut their eyes to his bad spelling and ungrammatical French.

Rooted in Fertile Soil

HIS NATURAL ability in music was strengthened by a long course of study at the famous Conservatoire, and it is well to note that before Debussy took liberties with all the classical roles of harmony, he mastered them and became an excellent contrapuntist. In this respect he was again like Corot, who mastered the severe art of a portrait painter before he gave himself to those gray-green landscapes of blurred outline and mists.

The scourge of cancer was the cause of his untimely death at the age of fifty-six. The malady affected his nervous system and made him abnormally sensitive to noise. Even the softest music was loud enough for his too delicate ear. Sometimes he would compose in a kind of fury, walking rapidly from room to room, rhapsodizing on the piano, humming, beating time, and writing with painful slowness. Then he would pass months in idleness—dreaming and taciturn.

Paris has recently unveiled on one of its new boulevards, an imposing, if unattractive, monument to his memory. The house of his birth in Saint Germain was marked, a few years ago, with two tablets by some English admirers. And in July, 1933, a small public garden with a commemorative monument was opened in his native city. The mother who wished to make a sailor of her son could hardly believe her eyes if she returned to Saint Germain and saw a marble monument, neither to King Louis XIV who was born there, nor to King James II of England who died there, but to her unlettered urchin, Claude Debussy.

SELF TEST QUESTIONS ON MR. LUCAS' ARTICLE

1. *What was the type of pedal use as favored by Moscheles?*
2. *What was Rosenthal's estimate of the pedal?*
3. *What are the characteristics of the Chopin technic?*
4. *What is a distinct limitation in our system of musical notation?*
5. *How is the pedal to be used to create the style and atmosphere of Debussy's compositions?*

Nuggets of Piano Wisdom from Deppe

By HESTER EASTWOOD-EYERS

THOUGH he never rose to eminence as either virtuoso or composer, still Ludwig Deppe (1828-1890), as the teacher of a group of leading pianists of the last generation—and notably among them our brilliant Amy Fay—left a great heritage to better, and especially more musical, piano playing.

We give some maxims of his methods, as culled from his disciples—especially from Miss Fay.

"The principles of the chord and of the scale are directly opposite. In playing the scale, you must gather the hand into a nut-shell, as it were, and then play on the finger tips. In taking the chord, on the contrary, you must spread the hands as if you were going to ask a blessing. This is particularly the case with a wide interval."

"Sit low—not higher than a common chair. One may have the soul of an angel, yet if she sits high, the tone will not sound poetic."

"Do not *strike*, but let the fingers fall. "To strike chords, learn to raise the hands high over the keyboard; and then let them fall, without any resistance, on the chord, and then sink with the wrist. Take up the hand exactly over the notes, keeping the hand extended. When you once have got this 'knack,' the chord sounds righter and fuller."

"Listen to your playing; let each tone sound *conscious*."

"The value of music in our schools can hardly be overestimated. Probably after the three R's music is of greater practical value that any other subject."

—DR. JOHN J. TIGERT,
U. S. Commissioner of Education.

RECORDS AND RADIO

By PETER HUGH REED

THE advent of Geraldine Farrar, as interpreter between the acts of opera broadcast from the Metropolitan Opera House this year, is indeed an auspicious one. Heretofore, the entr'actes have been filled in by too much talk about the opera in question or in publicity stunts —such as interviewing celebreties, in a manner which frequently proved unfavorable to them. With Miss Farrar's advent, however, a new and unusual precedent is advanced which no doubt will prove more interesting to the greater number of listeners. In an "informal" talk, one of the most gracious personalities of our day speaks about singers, the opera, musical themes, and even sings for our edification and enjoyment. Radio has always been a source of novelties, but none has intrigued us so completely as the novelty of the introduction of Miss Farrar's dominating and perennially charming personality between the acts of the major opera-broadcasts on Saturday afternoons.

Since Miss Farrar, along with Enrico Caruso, occupied a most conspicuous place in the history of recording and opera in this country, we wonder why it is that Victor has not re-issued some of her early recordings similarly revitalized like those of Caruso's that have recently been put out. Should they decide to do this, we nominate for a first recording Miss Farrar's thoroughly artistic and communicative interpretations of *Mimi's* two arias from Puccini's "La Bohème."

Organ recordings seem inevitably to incite controversial comments. Some are highly regarded, while others are condemned for "echo," imperfect projection of various stops, and so forth. The fact is that the organ, although a most difficult instrument to reproduce perfectly, still it, on the whole, records more satisfactorily than its detractors would have us to believe. Its reproduction, however, in order to insure an equitable degree of verity, depends more on the fidelity of the reproducing unit than do most instruments; which can be credited in part to its excessive reverberations and its less perspicuous overtones.

Among recent organ recordings, which although not entirely perfect, nevertheless stand forth as realistic reproductions of that instrument, are Columbia's issues of *Improvisations* written and played by Louis Vierne (disc 7300M) and that glorious fanfare of Bach's the *Toccata in F* played by Anton van der Horst (disc 68229D).

Szigeti's record of Tartini's "Sonata in G" (Columbia discs 17036 and 37D), we understand, is a revitalized one. Originally issued several years ago in England, this competent performance of a wholly charming work of the distinguished Eighteenth Century violinist and composer was undoubtedly neglected because of feeble recording, which Columbia apparently has rectified.

Whether one admits Varese's *Ionisation for Thirteen Percussion Instruments* (Columbia disc 4095M) as absolute music or not, he, perforce, has to admit it is an ingenious experiment in unusually conceived sounds. Very likely, it will remind one of a power house, a locomotive starting into action, or chaos in a steel foundry; for it deals primarily in noise such as is encountered in all these cases. A recording engineer points out that this particular record very likely contains one of the widest range of "highs" and "lows" of any in existence. Be that as it may, we doubt however if this fact will materially increase its value.

In the Columbia recording of the duet between *Brunnhilde* and *Siegfried* from the first act of "Götterdämmerung" (three sides of discs 2131 and 32M), although we encounter a thoroughly communicative performance from two competent Wagnerian singers—Margarete Baumer and Walther Kirchhoff—the orchestral side is not on a par, since it is both stodgy and confused. The modest price of these discs recommends them however to the attention of all. The fourth side of the recording is taken up with the *Oath Scene* from Act 2 of the same opera, wherein the same singers are ably assisted by Alfred Goebel, basso.

Roy Harris, the Oklahoma musician, who is one of America's most vital and original composers, in his work "Three Variations on a Theme for String Quartet" —notably performed by the Roth Quartet in Victor set M244—reveals himself as a careful and conscientious workman. One questions however the spontaneity of his creative impulse, for, although the music moves logically enough it does not at the same time seem to develop convincingly or unconstrainedly. Particularly is this true in the third movement of the present work, for here the music persists but does not freely grow. Nevertheless there is notable strength in this work, and rare inherent beauty—especially in the slow movement.

The violoncello is a true singer. Therefore, the fact that the best of Schumann's "Concerto" for this instrument is songful, coupled with the fact that the performing artist is the admirable violoncellist Piatigorsky, surely makes the recording of one of Schumann's less valued works a worthwhile addunct to the music library. (Victor set M247).

If anyone doubts the genius of the youthful Mozart, he need only turn to Victor set M246, which contains that composer's "Adelaide Concerto" played by young Menuhin, to disperse his skepticism. This wholly charming work, written for the daughter of Louis XV in 1766 when Mozart was ten years old, was recently discovered, and wisely given to Marius Casadesus, the eminent French musician, whose familiarity with old music and old instruments unquestionably established his right to orchestrate it. Why Paul Hindemith was asked to write cadenzi for the work however is something we cannot comprehend for his whole musical outlook and thought are completely opposed to Mozart's time. This is the only anachronism however in an otherwise perfect set-up.

An important record release is that of the "Fifth" and "Sixth French Suites" of Bach (Columbia set 200) in these two works are played by the competent and craftsmanly pianist Harry Cumpson, who earlier gave us a thoroughly musicianly performance of Bach's "Italian Concerto" (Columbia discs 68192 and 93D). It is said that Mr. Cumpson has made a careful study of the problems of piano recording, and that he adjusts his playing to meet conditions. The choice of these two works from Bach's "Keyboard Suites" was assuredly a happy one; for, in the case of the "Fifth French Suite," it is doubtful whether he ever wrote, as Parry has remarked, "a work more completely serene, happy, and sparkling," and the "Sixth Suite" is certainly a most eloquent and expressive companion.

"Truth is the means of art, its end the quickening of the soul."—MADOX-BROWN.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

The Overture to "Der Freischutz"

Required for 1935 National High School Orchestra Contest

CARL MARIA VON WEBER was born on December 18, 1786, at Eutin (Oldenburg) and died on June 5, 1826, at London. "Der Freischutz" was his eighth opera. Begun in July of 1817, it was not completed until 1820, the overture being written last.

On July 18, 1821, in Berlin, the opera received its première—the entire work being tumultuously acclaimed. Weber conducted. Frenzied applause followed the conclusion of the overture. Weber bowed repeatedly, then endeavored to proceed with the opening scene of the opera. The audience, however, persisted in its approbation and finally Weber yielded and the entire overture was repeated.

A second performance of the opera was given two days later and a third, four days later, and by the next year it had found its way into the principal opera houses of other lands. It became so popular in London that three different theaters were performing it at the same time.

The overture had been presented to the public in advance of the production of the opera. The first presentation took place at a concert in Copenhagen, October 8, 1820, under the direction of the composer who was making a concert tour through northern Germany and Denmark.

The libretto of the opera was written by Friedrich Kind, and is based upon a German legend. According to this legend, told among huntsmen, whoever would consent to sell his soul to *Zamiel*, the *Demon Hunter*, would receive seven magic bullets which would always hit the mark, regardless of the inexpert marksmanship of the hunter. And for each victim whom he could succeed in securing for the *Demon*, his own life would be extended and he would receive a new supply of the charmed bullets. Hence the title "Der Freischutz," which might be freely translated as "The Freeshooter"—one who uses "free" or charmed bullets.

The Story

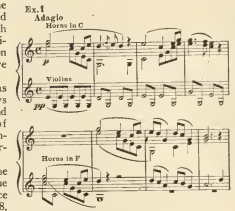
MAX AND *CASPAR*, two excellent marksmen, are employed as forest rangers on the estate of *Prince Ottokar*, a duke of Bohemia. *Max*, an honorable young man, is in love with *Agatha*, daughter of *Cuno*, head forester. The hand of *Agatha* has been promised him upon condition that he prove himself the best marksman at a forthcoming contest. *Max* seems to lose his skill and is defeated by *Kilian*, a peasant.

Caspar, who is in the power of *Zamiel*, now recognizes an opportunity to extend his own days of grace, and advises *Max* to seek the magician and secure some of the magic missiles.

Max is persuaded and meets *Caspar* in Wolf's Glen where the magic bullets are cast amid scenes of horror, while the *Demon* hovers near. *Max* is returning with a stag he has killed when he meets the prince, who asks him to shoot a dove. He complies and barely misses *Agatha*, who has come to the wood in search of her lover. *Zamiel* directs the bullet, instead, to the heart of *Caspar* and then carries off his victim. *Max* is now forgiven—and all ends happily.

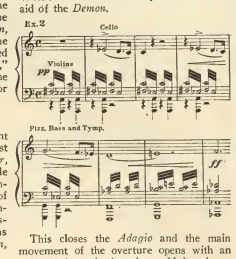
The overture opens with an impressive *Adagio*. After nine bars the celebrated horn quartet is introduced, with a quiet accompaniment in the strings. The original orchestration provided for two horns in F and two in C—the object being to utilize as many open tones as possible.

Ex. 1



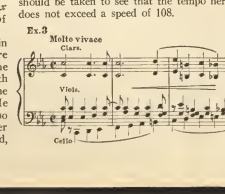
The horn quartet does not occur in the opera—it was evidently meant to signify the tranquility of woodland life. At the close of the quartet a sinister passage is introduced in the strings—a *tremolo* in the violins, low *pizzicati* in the basses with tympani beats, and a melody of diabolical portent in the violoncellos. This extract is taken from the second act scene of the Wolf's Glen wherein *Caspar* invokes the aid of the *Demon*.

Ex. 2



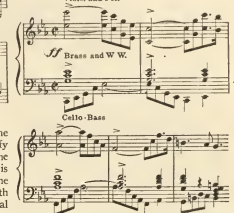
This closes the *Adagio* and the main movement of the overture opens with an agitated theme in the minor—*Molto vivace, alla breve*. Although marked *vivace*, care should be taken to see that the tempo here does not exceed a speed of 108.

Ex. 3



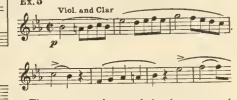
After a *crescendo*, extending through a syncopated passage in the strings an energetic subject is presented *fortissimo* by the full orchestra. The subject matter of this section is drawn from the *Incantation* scene in the Wolf's Glen.

Ex. 4



Following a flourish by the horns, the clarinet intones a theme which is sung by *Max* in the second act of the opera. This is soon followed by the principal theme of the overture, a beautiful cantilena which is taken from *Agatha's Prayer*.

Ex. 5

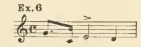


There ensues the usual development and recapitulation—the latter not presenting the second subject until the *Coda* is reached. A marked diminution, during which there is again introduced the sinister music of the *Demon*, leads to a pause, after which the *Coda* sets in with energetic chords.

The Interpretation

FOR ADVICE concerning the proper interpretation of the overture I can do no better than to quote the trenchant remarks of Richard Wagner: "Has not every German heard the *Overture to "Der Freischutz"* over and over again? I have been told of sundry persons who were surprised to find how frequently they had listened to this wonderful musical poem, without having been shocked when it was rendered in the most trivial manner; these persons were among the audience of a concert given at Vienna in 1864, when I was invited to conduct the overture. At the rehearsal it came to pass that the orchestra of the imperial opera (certainly one of the finest orchestras in existence) were surprised at my demands regarding the execution of this piece. It appeared at once that the *adagio* of the introduction had habitually been taken as a pleasant *andante* in the *tempo* of the 'Alphorn' or some such comfortable composition. That this was not 'Viennese tradition' only, but had come to be the universal practice, I had already learned at Dresden—where Weber himself had conducted his work. When I had a chance to conduct 'Der Freischutz' at Dresden—eighteen years after Weber's death—I ventured to set aside the slovenly manner of execution which had prevailed under Reisiger, my senior colleague. I simply took the *tempo* of the introduction to the overture as I felt it; whereupon a veteran member of the orchestra, the old violoncellist Dotzauer, turned toward me and said seriously: 'Yes, this is the way Weber himself took it; I now hear it again correctly for the first time.' Weber's widow, who still resided at Dresden, became touchingly solicitous for my welfare in the position of capellmeister. She trusted that my sympathy with her deceased husband's music would bring about correct performances of his works, for which she had no longer dared to hope. The recollection of this flattering testimony has frequently cheered and encouraged me. At Vienna I was bold enough to insist upon a proper performance. The orchestra actually *studied* the too well known overture anew. Discreetly led by R. Lewi, the cornists (hornists) entirely changed the tone of the soft wood notes in the introduction, which they had been accustomed to play as a pompous show piece. The magic perfume of the melody for the horns was now shed over the pianissimo indicated in the score for the strings. Once only (also as indicated) the power of their tone rose to a *mezzo-forte* and was then gradually lost again without the customary *sforzando*, in the delicately inflected

Ex. 6



the violoncellos similarly reduced the usual heavy accent

Ex. 7

which was now heard above the tremolo of the violins like the delicate sigh it is intended to be, and which finally gave to the *fortissimo* that follows the *crescendo* that air of desperation which properly belongs to it. Having restored the mysterious dignity of the introductory *adagio*, I allowed the wild movement of the *allegro* to run its passionate course, without regard to the quieter expression, which the soft

(Continued on page 179)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A 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

ALBA

By ETHELBERT NEVIN

Ethelbert Nevin's *Alba* is taken from the ever popular suite "A Day in Venice." *Alba* offers plenty of opportunity for expressive piano playing. One must first summon a lovely tone for the melody, then one's best sense of rhythmical control, and finally the discrimination to phrase correctly. Given these the composition contains genuine sentiment and character. Without them it can be a sort of saccharine hash, revolting to good taste.

The first fifteen measures in the form of an introduction announce the gentle breaking of the dawn. Marks of expression are to be found in almost every measure, and the interpretation can scarcely go astray if these are followed. Note that *senza rit* (without ritard) is indicated at several points. This is to warn against the "dragging" so often introduced by players who feel that such procedure is "soulful." All gracenotes are to be played lightly and cleanly.

Following the "dawn" introduction comes the theme proper beginning measure 16 and written in barcarolle form. From this point success in execution hinges upon preserving the typical six-eight swing reminiscent of the swaying of gondolas as they glide through Venetian canals. The entire theme is written in thirds—duet form—a characteristic of Italian street songs. Pay particular attention to phrasing and to the fact that in the first announcement of the theme beginning measure 16 the quarter notes are slurred into the following eighths. At measure 32 the theme is repeated, this time detached, all the notes being written as staccato eighths. At measure 36 *legato* is resumed and continues to the end. A short *Coda* consisting of the motif used in the introduction brings the composition to a close.

SUNDAY MORNING IN THE MOUNTAINS

By RUDOLPH GANZ

A short but very descriptive piano piece is Mr. Ganz' contribution to the March ETUDE. Bells of the Swiss Alps chime with a special meaning for the composer who is himself of Swiss ancestry.

Sunday morning bells with their resultant echoes are heard throughout this little number. It would seem superfluous to remark that care should be taken to make the tones as bell-like as possible. The division between the hands of the opening phrase is no doubt indicated with this idea in mind. Be careful to apply the *una corde* (soft pedal) as directed remembering that this procedure not only furnishes a softer *pianissimo* but changes the quality of the tone as well. The chord progression at the end will please the ears of young America, since it contains harmonies which have found favor in many popular presentations over the ether.

COMING OF SPRING

By GEORG EGGELING

There are teachers planning seasonal programs at this time who will doubtless welcome this piece for their special purposes. It opens in true scherzo style and should be handled playfully.

Use forearm attack and let the staccato chords be brittle. The short groups in thirty-seconds should be rolled, not fingered, and tossed off with a measure of abandon, starting piano and showing noticeable crescendo. The tempo should not be too fast as measure eleven introduces a lyric section, B-flat major, with the melody lying in the tenor voice. The melody in this section is *legato* throughout and should have plenty of resonance. An *accelerando* begins at measure 19. Here also the volume of tone increases until *fortissimo* is reached at measure 28. Following there is a brilliant passage in sixteenths played *jubilose*, jubilantly. After a short pause the opening theme reenters followed by a new theme in C major played at slower tempo—*meno mosso*. Agile fingering is required in the section beginning measure 59. The shrred octaves at measure 67 will repay a little attention and study.

Besides its possibilities as a novelty for Spring programs this piece will be found helpful as a study in the development of style.

CRINOLINE DAYS

By GERALD FRAZEE

Gerald Frazee turns back yellowed pages in the volumes of Music and Fashion to give us the form and atmosphere of an old time waltz. This number opens with short legato figures which require heavy accent on the first quarter of each measure. The staccatos in the third measure should be crisp and the sustained chord which begins the fourth measure should have resonance. Use the pedal only where marked. Do not miss the *poco rit.* in measure fifteen, followed by *a tempo* two measures later where the opening them reënters. The second theme in D major, the dominant key, may be played with more animation, *piu animato*. Following this, strict phrasing is necessary to preserve the rhythm. Drop on the first chord, third beat, and roll off the following chord, first beat, and the effect is obtained mechanically. These short phrases contrast well with the sustained dotted halves which occur later (measures thirty-seven to thirty-nine and measures forty-five to forty-seven). While the rhythm must be well defined it should be daintily marked and not too vigorously accented so that the mood invited by the title and redolent of a gentler age, may invest the performer.

MELODIE POETIQUE

By CHARLES HUERTER

Charles Huerter offers music this month which is essentially lyric in character and wherein tonal values are consequently paramount.

Among the most difficult tasks in pedagogy is that of training the aspiring pianist pupil to *listen intently* to the actual tones which he is playing. He begins usually by thinking that playing any melody loudly enough to stand out over the accompaniment is adequate for every purpose. Of course such is not the case nor is a beautiful tone sufficient in itself. As a matter of fact it is comparatively simple to produce a beautiful tone on a really good piano. A beautiful piano is like a beautiful voice in that the tone is already there. The real difficulty is to produce a *variety* of tone. This demands concentration and consistent practice on the part of the pupil. One should keep in mind that a melodic line is constantly changing in "thickness" and that the most beautiful tone becomes monotonious unless it is constantly subject to change in quality and quantity. Fundamentally, tone is controlled by the amount of pressure, weight and depth of touch used. These factors, whether applied by fingers, wrists or arms—or combinations of the three—tend toward a tonal blending which gives life and virility to the melodic line. No two individuals are built exactly alike, therefore the mixture of these principles will vary with each performer and a sharp intelligent "listening sense" is an absolute necessity to the ambitious student who hopes to develop tonal control.

In Mr. Huerter's number the melody in the first section lies in the lower voice of the right hand, while in the D major section which follows, the melody is in the soprano voice. Note that there is appreciable increase in *tempo* in the second section.

MILADY DANCES

By STANFORD KING

Mr. King presents this month a composition which harks back to colonial days for inspiration. Tempo as indicated in the text is *andante moderato*—moderately slow. Play this piece gracefully and deliberately without losing the feeling of continuous motion. Tonal coloring is important and the passages are on the sustained side throughout. Abounding as it does in harmonic progressions this music should please the ears of young moderns. Because of the necessity of preserving *legato* it would be unwise to assign this number to pupils with very small hands. Use of the pedal is necessary but should be applied with care to avoid the unpleasant blurring of ever changing harmonies. Difficulties will be avoided by observing the clear pedal marks conscientiously.

GONDOLINA

By LILY STRICKLAND

This short composition is written in barcarolle style. Let the six-eight swing of the left hand be preserved throughout since it represents the gentle swaying of the gondola. The pedal can be used to the best effect if applied as indicated, once to each measure. Simplicity is the important thing in playing this little boat song.

CROCUS BLOOMS

By ENID JOHNSON

Open this waltz at rather slow tempo—132 to the quarter. It should be played with composure but not lazily, a distinction sometimes disregarded in this type of composition. The announcement is made in the soprano and answered in the eighth measure by the lower voice which should have violoncello-like quality. The second section in B-flat is brighter in tempo—*piu mosso*. Observe the *molto rit.* at measure 40 after which resume the piece *a tempo*.

FUNERAL MARCH

By FR. CHOPIN

This composition from the "B-flat Minor Sonata" of Chopin is one of the most monumental works of the master, and has been arranged for band, orchestra, organ and almost every conceivable combination of instruments. THE ETUDE presents in this issue a Master Lesson on this work by one of the greatest living pianists Moriz Rosenthal. Readers of this department are urged to avail themselves of the unusual opportunity to acquaint themselves with Mr. Rosenthal's ideas and interpretation of this immortal composition.

GAVOTTE IN G

By G. F. HANDEL

The Gavotte is a dance which attained the height of its popularity in the time of Handel. It is said to be French in origin and to have been derived from the Gavots a race living in Dauphine. It was unlike popular dances of that by-gone day because in the Gavotte dancers actually lifted their feet from the ground, whereas up to that time they had simply walked or shuffled rhythmically.

Examining this music one is charmed anew with the simplicity which abounds in the works of the old masters. It is a truism that all great things are basically simple. The truism applies particularly to those masterpieces which so gallantly ride out the storms of time and changing musical conditions. For example, this little *Gavotte* of Handel. There is nothing complex or profound in its measures yet it manages to sing its musical message straight into the hearts of hearers and to weave a little spell all its own. It follows that music such as this should be played simply with no attempt to read into the score things which are not written there. The tempo is sedate, the rhythm should be well marked and due attention accorded staccatos, legatos, and slurs all of which have direct bearing on the rhythmic swing.

The opening theme consists of the simple diatonic Major scale of G ascending and descending. But because of the metrical division and the phrasing given this scale it becomes a charming melody which is as fascinating today as the day it was composed.

The section beginning measure 25 is in B minor and leads into a repetition of the first theme, this time supported with fuller harmonies and played *forte*. There follows an intermezzo played at brighter tempo. This in turn leads back to the original theme—D.C.—the Gavotte ending with a *largamente* and ritard at *Fine*.

SWING SONG

By HESTER DUNN

First on the Junior's program this month is a little Grade One piece composed of finger patterns which make it useful either as a rote piece or reading exercise. Directions are printed for preparatory work which will aid in reading or memorizing. There are also instructions for a nice little rhythm drill.

SCAMPERING SQUIRRELS

By BERNIECE ROSE COPELAND

Miss Copeland gives us a short second grade piece in the style of a *scherzino*. Written in four-eight time it is in the key of E minor. The right hand consists of short legato groups against left hand staccatos which lend variety and contrast to the lively first theme. The second theme is in the key of C major and furnishes trills in each hand. Fingers should scamper over the keys à la Mr. Squirrel, giving to the composition the freedom of style it demands.

LITTLE ROSEBUD WALTZ

By WALTER ROLFE

This miniature waltz in F major has two

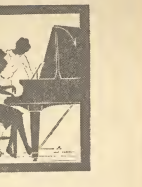
(*Continued on page 184*)

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.

A Wrong Way to Practice

Please tell me how to work with one of my pupils. I go over the lesson thoroughly with her; but when she returns home to practice, instead of referring to the notes, she picks out the piece on the piano in a key different from that in which it is written. Hence she is not learning her notes. I have given her notes to write, but without result.—L. M.

Spend a good part of the lesson time in showing her just how to practice, what the items are on which she is to work, and how much time she is to spend on each. Have her then *actually practice her lesson* in your presence, occasionally criticizing what she does.

It would be a good thing if her mother could sometimes be present during the lesson hour, so that she would know what you require. Evidently the girl sadly needs strict guidance, otherwise the time which she spends at the piano is of little avail.

Dead Levels in Music Study

How can I create in my pupils a desire to learn and to practice? I have tried with them all sorts of devices, such as recitals, contests and prizes; but pupils sometimes say of their children, "They just won't practice; and if they don't take more interest, they will simply have to stop their lessons."—M. C.

In the best of teaching there inevitably comes at times a period of "dead level," when progress seems at a standstill. To provide for such emergencies, the clever teacher will constantly keep in touch with new ideas and methods, and give them a fair trial with her pupils. I know a successful teacher who each year herself takes a course on the principles of teaching, from different authorities. Sometimes this course deals with materials with which she is already very familiar; but she always carries away from it added enthusiasm for her work. Each month there appears in THE ETUDE advice from experienced piano teachers and performers. Study these ideas carefully, and see if they can be applied to your own needs!

Various Methods of Technic

Some technical methods require that the hands be placed on the piano with fingers curved, hands and wrists level with the arms; then raise the fingers and strike the keys.

Some methods require the fingers to be curved, with wrists below the keyboard. The attack is different.

A pupil came to me who has had four years in music—and her teacher taught her to throw her hands at the piano.

Please criticize these methods for me. I have been teaching two years, and I strive to keep up my study. Besides, even though I think that some of the old methods are preferable.—Mrs. R. L. B.

There indeed seems to be no end to the ways advocated by different teachers and theorists for making connection between the keys and the tone of the piano. Modern teachers, however, are pretty well agreed that that method is most desirable which results in the most ease and fluency of execution, combined with command over the various qualities and shadings of tone. For a start, the first of the above suggestions seems sensible—level hands and curved fingers. As to striking the keys—this doubtless helps to give command over the finger muscles; but why *strike*, when a simple pressure produces plenty of tone? Striking, too, tends to emphasize the unmusical noise of hitting the key surface.

Turning now to the position of the wrists, I should prefer to keep them rather above than below the key level, since the latter position tends toward a heavy and overlegato touch.

As to "throwing the hands at the piano," I believe that it is well to play *in* the piano keys, rather than *at* them. As far as possible, keep the fingers on the keys, throwing the fingers a little upward only when necessary to produce the proper fluency of touch, or to keep them from hindering each other's action.

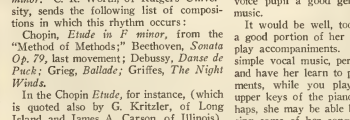
Methods may come and methods may go; but beauty of tone with a minimum of effort will, I trust, finally win the day.

Four Notes Against Three and Five Against Four

In reply to my request for examples of the rhythm that has four notes in the right hand to three in the left, Clarence Newell, of Nebraska, quotes such a passage in the Paganini-Liszt *Etude, No. 6*, and Vera Kelsey in Scriabin's *Etude in F minor*. Ralph Rauh, Montana, speaks of over forty measures of this rhythm in the last movement of Chopin's *Sonata in B minor*. C. B. Worth, of Rutgers University, sends the following list of compositions in which this rhythm occurs:

Chopin, *Etude in F minor*, from the "Method of Methods;" Beethoven, *Sonata Op. 79*, last movement; Debussy, *Danse de Puck;* Grieg, *Ballade;* Griffes, *The Night Winds*.

In the Chopin *Etude*, for instance, (which is quoted also by G. Kritzler, of Long Island and James A. Carson, of Illinois), nearly all of the measures are made up of two groups of triplet quarters in the right hand against two groups of four eighths in the left, as in measures nine and ten:



Dr. W. L. Davis, of Ohio, cites another example found in Brahms' *Variation No. 24, on a Theme by Handel*. He says further:

An example of four notes in the right hand may be found in Rachmaninoff's *Prelude in G, Op. 32, No. 5*.

May I return thanks to all of the above readers of THE ETUDE for their able assistance!

Arm Position with Arpeggios

Please tell me which is most acceptable in playing arpeggios. (1) to play with a strictly horizontal carriage of the arm, passing the thumb, and never allowing the arm to move in and out the slightest bit; or (2) to play by letting the thumb in toward the keyboard, and sliding the long fingers out toward the tips of the keys, as prescribed in "key adjustment" methods? This second method has been shown me by a conservatory teacher; but the arm does move in toward the keyboard, and out again.—Mrs. J. B. B.

Can we not adopt a position of hand and arm which represents a compromise between these two extremes? A level hand is a good thing, especially in light playing; but for heavier or accented passages, rotation to right or left, or up-and-down motions of the wrists are often productive of better results than vain attempts to produce the desired tone with motionless muscles. Only avoid exaggerated movements as far as possible, so that your playing appears natural and unforced and your hand and mind seems occupied with music rather than with gymnastics.

Piano Study as Applied to the Voice

I have an adult pupil who wants a "special course" on piano to help her vocal work. I have been giving her the first volume of Matthews' "Graded Course," teaching her the value of notes and time, having her count aloud, and giving her short pieces that are full of melody. What more can I do?—E. M.

Nothing can be more helpful to a voice student than a thorough knowledge of the musical rudiments and the ability to read piano music of at least ordinary difficulty. You are quite right, therefore, in giving your voice pupil a good general foundation in music.

It would be well, too, for her to spend a good portion of her time in learning to play accompaniments. Get her a book of simple vocal music, perhaps of folk-tunes, and have her learn to play the accompaniments, while you play the tune on the upper keys of the piano. Eventually, perhaps, she may be able both to play and to sing some of her songs!

Rotation on the Black Keys

I am quite interested in the method of beginning piano pupils on the black keys. Is it practical for very young children? What materials are available? Is there a book I can read on the subject?

I have a bright six-year old pupil almost through with "Tunes for Tiny Tots," by Williams. His hand position is very bad, and I have wondered about using this method for him. Please tell me how the transition can be made, and what materials I can use.—S. R.

The method of which you speak is advocated by Tobias Matthay; and for a complete description of it and its use with children, beginning with the youngest, I refer you to his brochure entitled "The Child's First Steps in Pianoforte Playing." According to this book, the pupil begins the study of forearm rotation by doubling up his fist, and rolling the hand from side to side on the three adjacent black keys.

I think it would be well to try this system with your young pupil, since it involves the desirable conditions of loose and high wrists, also of free sidewise action of the hand and forearm.

Speed Limits in Playing

I am a piano student seventeen years of age. I have attained a considerable degree of velocity in scale playing; but would like to know how to increase my speed still more. I always try to have my hands relaxed when I play. I have no metronome; but with a watch I find that I can play the C scale, going down, at about 1750 notes to the minute, and going up, at about 1400 notes to the minute. I do not know if a watch is a good thing to use; but I think that these numbers are somewhere near right. Another question that I would like to ask is, "How fast can the great virtuosos play the scales?"—R. D. K.

I am inclined to believe that if you timed the great virtuosos, you would be surprised to find that their speed as a whole is less than you would naturally expect. The reason for this is that what is taken for unusual rapidity is often really the vitality of accent and rhythm with which their playing abounds, and which fill it with life and action. I advise you therefore to try to put more and more *meaning* into your playing, rather than to strive for mere rapidity.

Get yourself a metronome at your earliest opportunity, since without this device you never can be sure of your ground. According to this, a speed of ♩=144 may be taken as a limit for your fast work. Beyond this there is danger of sacrificing clearness, and of substituting for it a mere aimless scrambling over the notes. And do not worry too much about playing fast; for given the most favorable conditions of fingers and wrists, your metronome limit will advance of itself as much as is good for you.

More About Piano Structure

Concerning the structure of pianos, which was discussed in "The Round Table" of last August, Mr. George Anderson, of Juneau, Alaska, contributes the following additional information:

1. In pianos having three pedals, the middle, or "practice pedal," is for very soft playing.

2. A cabinet grand (upright) piano has the inner construction of the grand piano, but in perpendicular form. The name "Cabinet Grand" is not derived from any peculiarity of its action, but rather from the scale-draughtsman having done his best, within restricted proportions, to produce a grand piano in upright instead of in horizontal form.

Essential Piano Studies

In the study of the piano, besides Clementi's "Gradus," Bach's "Well-Tempered Clavichord" and "Inventions," and Chopin's "Etudes," what other collections of piano studies would you consider as being in the "indispensable class?"—A. D.

Beginning in Grade III, and proceeding in general progressive order until the final Grade X is entered, I may suggest the following list:

Heller, "Studies for Rhythm and Expression, Op. 47 and Op. 46;" Czerny, "School of Velocity, Op. 299." Cramer, "21 Selected Studies (von Bulow):" Moscheles, "Characteristic Studies, Op. 70;" Schumann, "Symphonic Etudes, Op. 13."

Also selected studies by Henselt, Liszt and Rubinstein.

The "Funeral March" of Chopin

A Master Lesson by the Renowned Pianist

MORIZ ROSENTHAL

THE MOST FAMOUS and popular funeral marches of the classical and romantic periods are: the *Funeral March* from the "Sonata in A-flat, Opus 26," by Beethoven (bearing the inscription, *sulla morte d'un eroe—on the death of a hero*); the *Funeral March* from the "Eroica Symphony" by the same composer—aimed at the gloomy future of Napoleon Buonaparte, then emperor of France and almost of Europe; the *Death March* (*Trauermarch*) of *Siegfried*, in the "Götterdämmerung" by Richard Wagner; and the *Funeral March* by Chopin, forming the third movement from his "Sonata in B-flat minor, Op. 35."

Chopin is credited with having written two funeral marches, the one already mentioned and another in C minor, which was composed very likely by Fontana, a much lesser light, of course, but Chopin's pupil and devoted friend. Surely one cannot believe that this *C minor Morch* should originate from the same illustrious pen which surprised the musical world by an almost uninterrupted chain of masterworks. Regarding, however, the *March* from the "Sonata, Op. 35," we are easily seduced to compare it with those highest efforts by Beethoven and Wagner in order to form a better judgment on its merits. We have to take, of course, into the consideration, that the marches by Beethoven were composed around twenty-five to thirty years before Chopin's; the *Death March* by Wagner, around thirty years after the work of the Polish composer.

Marches in Contrast

THE MARCH from the "Sonata in A-flat, Op. 26" by Beethoven is hardly to be counted among the highest efforts by this great master, inasmuch as the pathetic and heroic character seems almost absent from this work. To me, at least, it sounds rather "military." There is much of the pomp usually connected with military parades. One might imagine trombones and even cannon shots. As to mourning, grief or despair, there is not more to be found in it than a file of valiant officers and soldiers is supposed to show, when they bury their dead comrade. From a more colossal mold appears to be the *Funeral March* from the "Eroica." The first twenty-four measures, and especially those from the seventeenth to the twenty-fourth, show a grandeur which makes them more than worthy to conduct the greatest hero of all time to his grave. But this exalted height is not maintained in the second part of the march. The *Maggiore* (C major) cools off to a more conventional kind of music—"*wo man weder die Grosse des Saengers, noch des Besungenen fuelt* (where one feels the full greatness neither of the singer nor of the one sung about.)"

Turning to the march of Wagner, we feel immediately the superhuman greatness of the dead hero, who succumbed to human perfidy (*Hagen*), but not the full greatness of Wagner himself, inasmuch as he falls back on all those *leitmotivs* which accompanied *Siegfried* on his long way through the score of "Siegfried" and "Götterdämmerung." Alas, it must be confessed that Wagner does not take, for this occasion, the pains of creating some new of his harmonic and melodic wonders, but simply repeats himself. From all of these marches the one by Chopin became the most popular, in spite of the formidable competition of two such musical heroes as Beethoven and Wagner. This can be explained by the sincere mourning, the most poignant grief, contained in the outer parts, whereas the middle section shows the most charming and naive children's faith in another world where we may meet again our lost dearest.

A Personal Program

A FEW WORDS about the "Sonata in B-flat minor, Op. 35," where the *Funeral March* forms the third part (movement), and the rôle it fulfills, may not be superfluous. This sonata can be considered as partly autobiographical (like the "Sonata in A-flat, Op. 110" by Beethoven). Chopin was not only with Wagner the greatest musical lover, he was also a fighter, a warrior. The fate of his fatherland, which then seemed hopeless, when Poland was subjugated and divided among Russia, Germany and Austria, moved him to frenzy. In any case, the first movement of his "Sonata in B-flat minor" shows (First Theme) the terrible fight between a seemingly inexorable fate and the (Second Theme) noble pride and greatness of the hero. The "working out" part grows still more volcanic. Such a savage fight between Introduction, First Theme and Second Theme never before was witnessed in a sonata. The second movement (*Scherzo*, in E-flat minor) materializes to a more realistic battle, a true war battle interrupted by an enchanting vision. No doubt a hero is depicted fighting for his fatherland, overwhelmed by sweet memories and hopes before he succumbs on the battlefield.

And now begins the third movement, the *Marche Funèbre*, of the sonata, where the hero is borne to his grave. And, as soon as the marche is finished the *Finale* (*Presto*) begins. It is the most enigmatic of all pieces! The great melodist feels that he can evoke fear and shudder with a single voice, without accompaniment, with a simple *unisono* and *sotto voce* in both hands, without crashing chords and thundering accents. Anton Rubinstein, the great one, characterized the movement as the wind over the grave. Chopin himself, who disliked every program, confiding in the musical power of his ideas, answered jestingly a pupil, who asked him about the meaning of this *Unisono-Finale:* "There is gossip between the right and left hand." In my modest opinion, there is no gossip between the two hands, no wind over the graves

CHOPIN DREAMING HIS "FUNERAL MARCH"

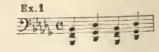
(there are none of the chromatic passages usually connected with wind and storm) but a demonic round of whirling specters excluded from the tranquillity and the joys of paradise. Childlike hope for another and better world, expressed in the D-flat section of the *Funeral March*, gives way to utter despair. The sonata turns to tragedy.

Chopin composed this mighty work amid tropical surroundings, at Las Palmas, the capital of the Spanish island, Majorca, in the autumn of 1838, or winter of 1839. Much earlier, however, he had discovered the "South of music."

In November, 1838, he left Paris and went to Perpignan in southern France, where George Sand awaited him already with her two children, Maurice and Solange. From there the amorous couple went to Barcelona and took the ship for Majorca. At Las Palmas Chopin fell desperately ill. Tuberculosis declared itself manifestly, he suffered from hemorrhages of the lungs, but his iron will proved indomitable. He composed at this critical time his most forceful works, like the "Sonata, Op. 35," his "Préludes" his terrific "Scherzo in C-sharp minor," musical herodeeds which defy change of times and are not yet understood by some dry virtuosos who are not musical enough to feel the full greatness of Chopin, this "classical romanticist," as von Bülow used to call him. After having established these historical facts, it remains to show the technical and interpretative possibilities of this march.

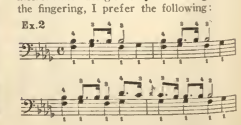
The first thirteen and three-fourths measures are built on a bass of two regularly intermittent chords, both belonging to the B-flat minor family.

Ex. 1



In the famous edition, by the publishers of THE ETUDE, there is left no doubt that the pedal should change at every chord (at every quarter note). It should, of course, be borne in mind that the foot should be raised from the pedal at the same moment that the hands strike the chord, that, on the contrary, the foot should be pressed down at the very moment when the hands are lifted from the keys. Only this inverse operation assures a long, uninterrupted and unblurred sound. Most important is it also that the sixteenths in the right hand should get their just and full time. Nothing spoils more the grave majesty of this pathetic melody than too short sixteenths, which are apt to create an atmosphere of levity. The metronomic prescription of our edition (Chopin, himself, abstained in this whole sonata from metronomic signs) is: MM.♩=80. I confess however that I have a weakness for a slower tempo in this march and that my metronomic design is ♩=72. Regarding the fingering, I prefer the following:

Ex. 2



(*Continued on page 173*)

FASCINATING PIECES FOR THE MUSICAL HOME

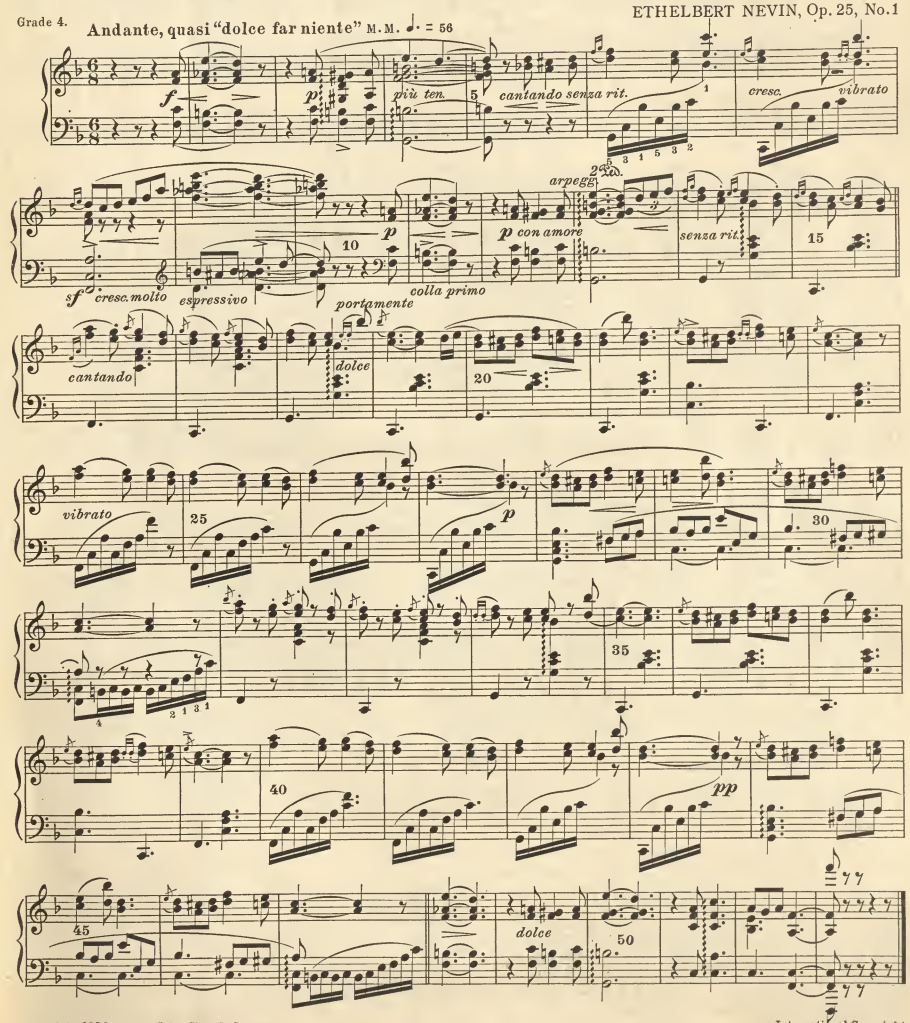
ALBA

DAWN

Nevin's imagination blossomed incessantly like roses on the Riviera. Never did it rise to more delightful and graceful melodic heights than in this ingratiating barcarolle.

ETHELBERT NEVIN, Op. 25, No. 1

Grade 4.

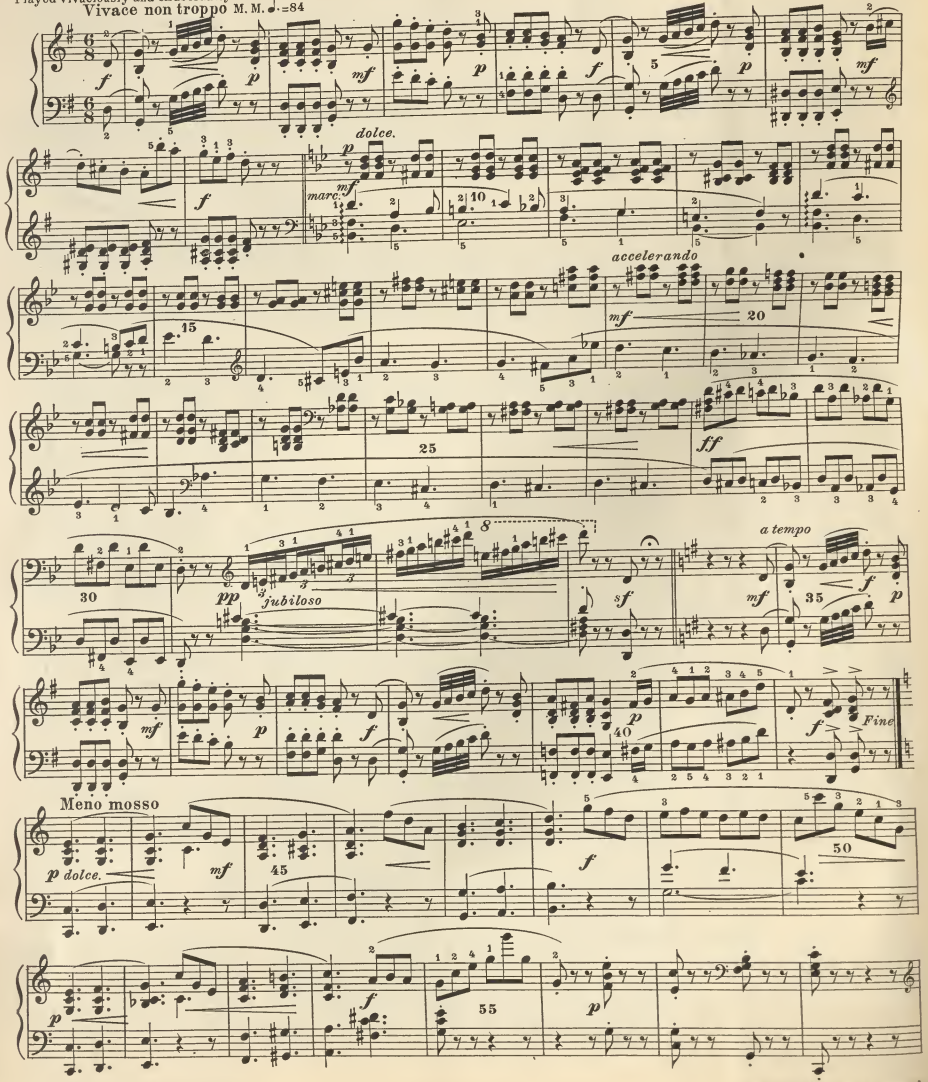


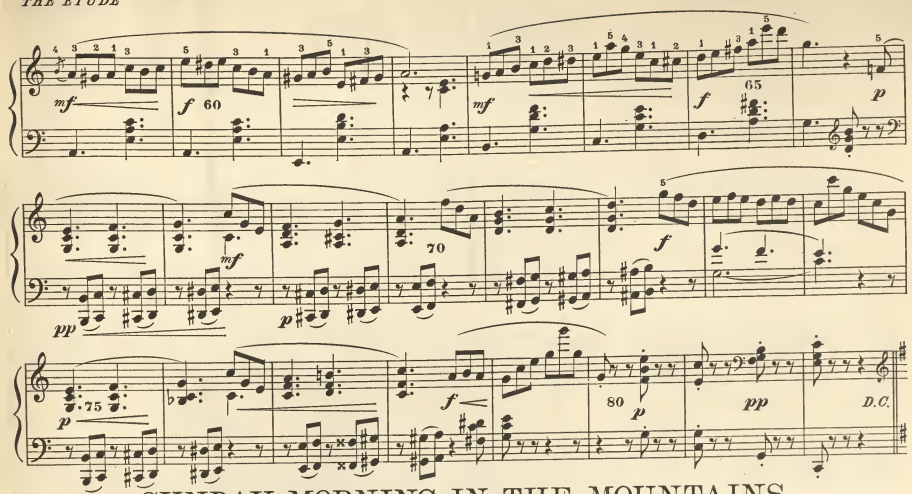
COMING OF SPRING

SCHERZO

GEORG EGGELING, Op. 157

Georg Eggeling's *Coming of Spring* has been played by large numbers of people and it seems especially appropriate at this season of the year. Played vivaciously and exuberantly it has all of the atmosphere of the coming springtime. Grade 4.

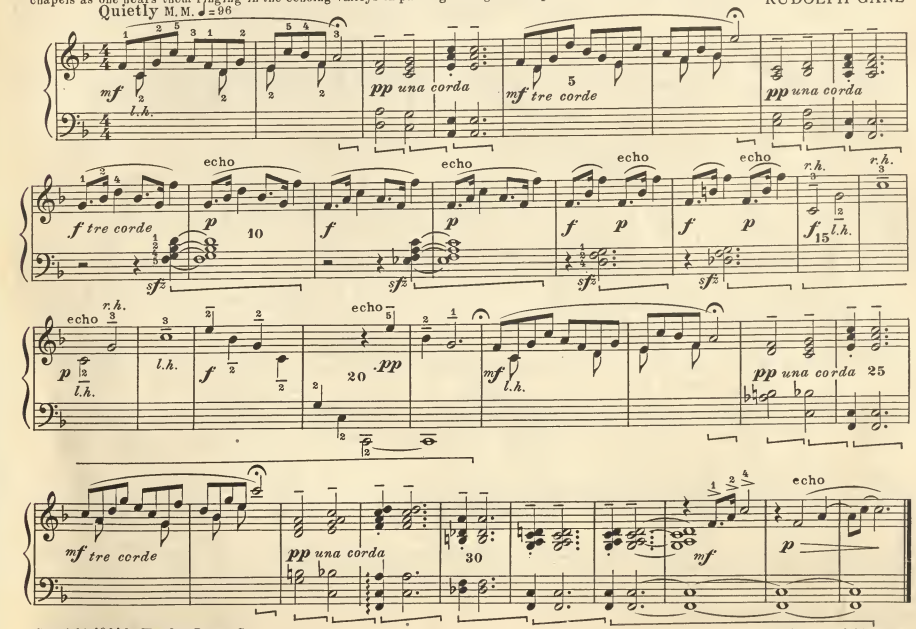




SUNDAY MORNING IN THE MOUNTAINS

Of all of the Swiss composers of history none has known the piano like Rudolph Ganz. Here is a fine chance to imitate the chorals from hillside chapels as one hears them ringing in the echoing valleys in passing through the Alps. Grade 3.

RUDOLPH GANZ



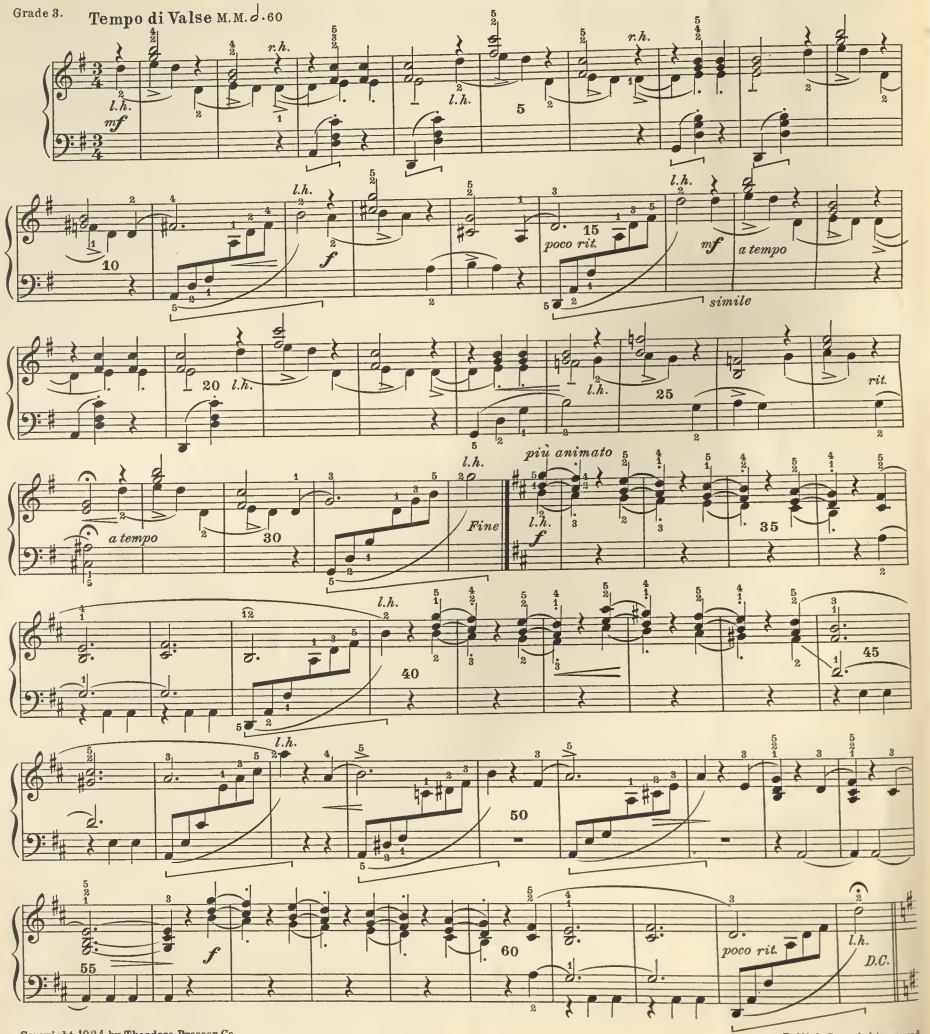
CRINOLINE DAYS

AN OLD-FASHIONED WALTZ

Just catch the rustle of taffeta skirts and goodness knows how many silk petticoats as they swing and swirl in the lilt of *Crinoline Days*. Although this composition is essentially a piece, it makes an excellent study in rhythm.

GERALD F. FRAZEE

Grade 3. **Tempo di Valse** M.M. ♩.60

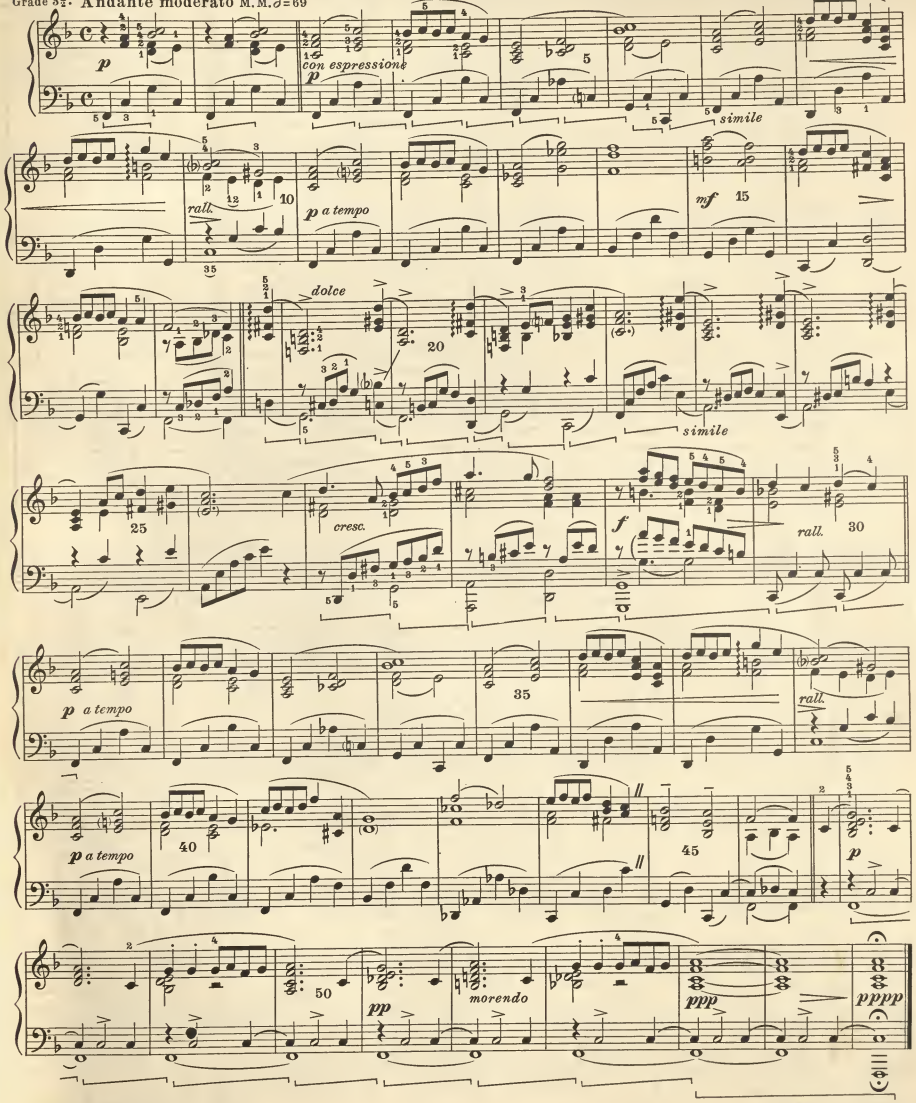


MILADY DANCES

STANFORD KING

Stanford King has caught an individual flavor in this Colonial-like dance for the pianoforte. Be sure to sustain each note for its proper value.

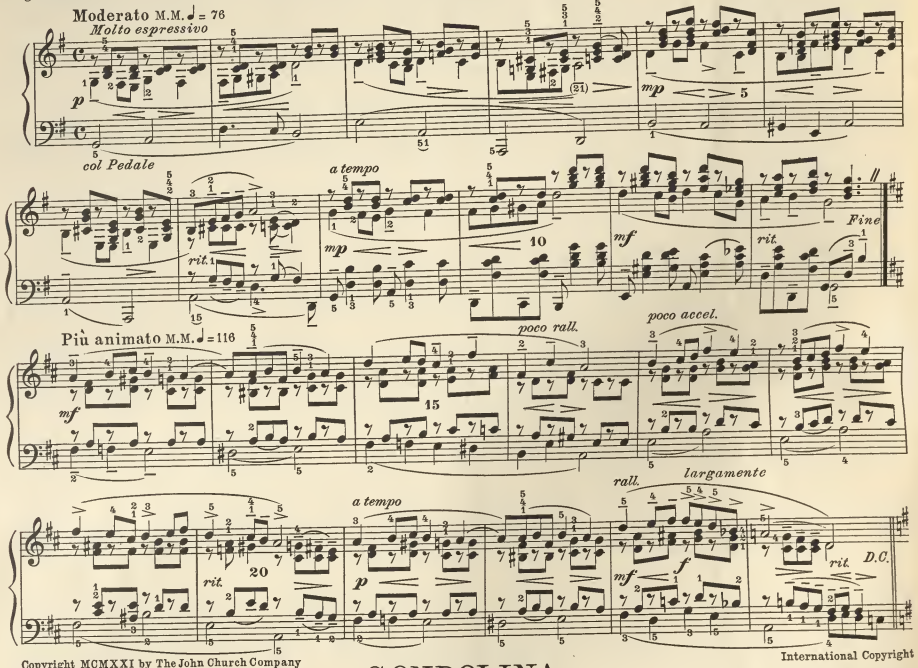
Grade 3½. **Andante moderato** M.M. ♩=69



MELODIE POETIQUE

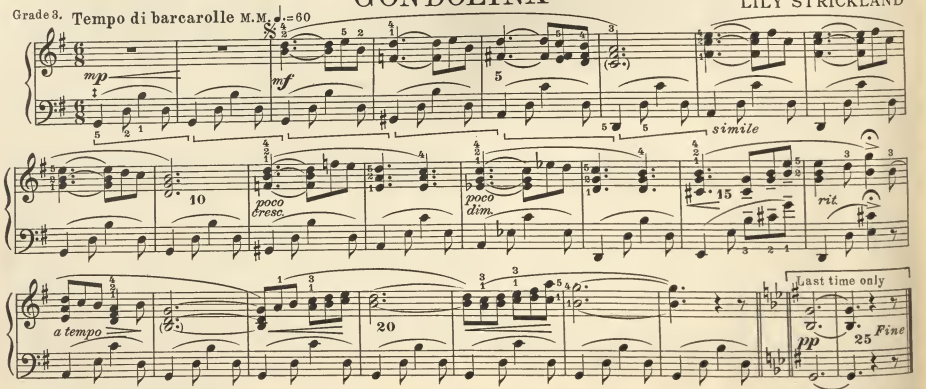
Teachers who are hunting for material to help pupils create a lovely tone and an expressive style will find in pieces of this type, in which the melody is carried in the same hand that must also provide part of the accompaniment, very useful study opportunities. Mr. Huerter, who has a charming melodic sense, has provided here a very suave melody with fragrant harmonies. Grade 4.

CHARLES HUERTER

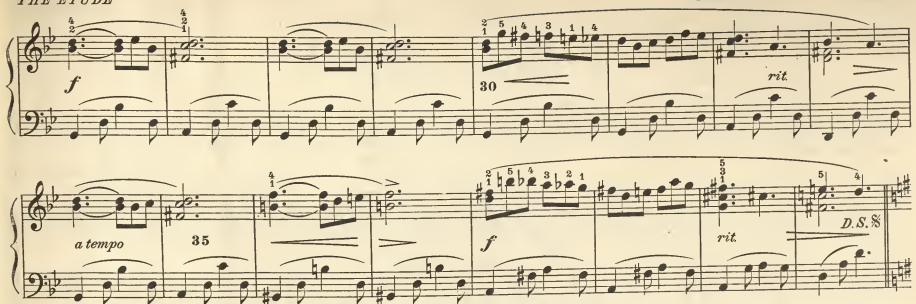


GONDOLINA

LILY STRICKLAND



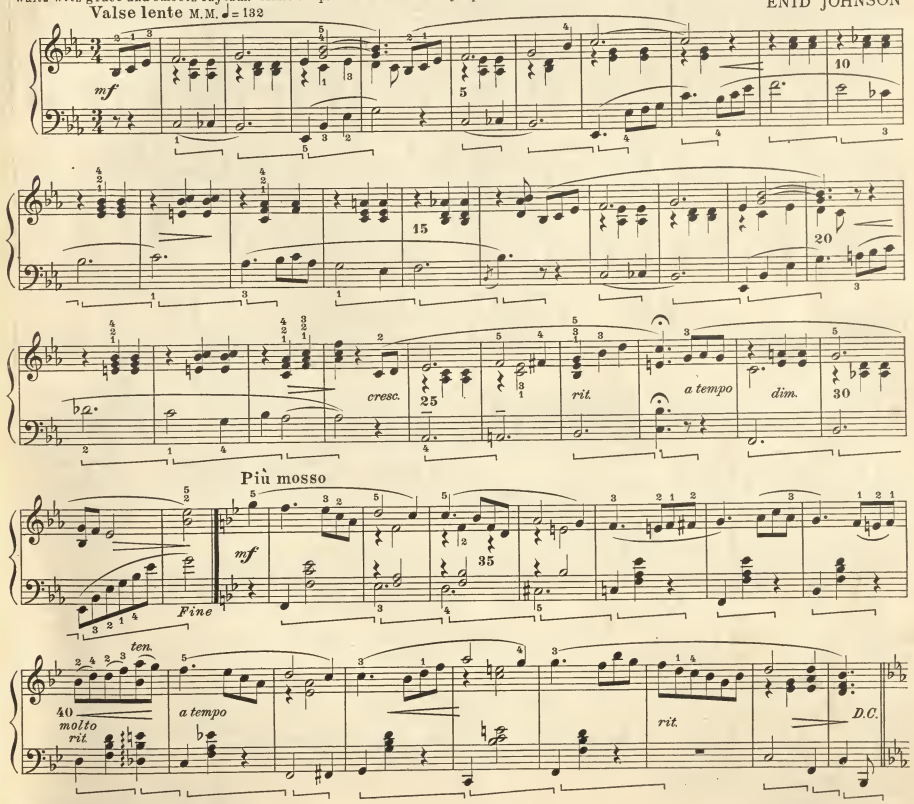
‡ Emphasize the graceful, gliding rhythm of the boat-song.



CROCUS BLOOMS

In spring the Alpine meadows are carpeted with crocus blooms, the first joyous signal of the rebirth of the year. Play this original and fluent waltz with grace and smooth rhythm. Make the piece redolent of early April. Grade 3.

ENID JOHNSON



MASTER WORKS

FUNERAL MARCH

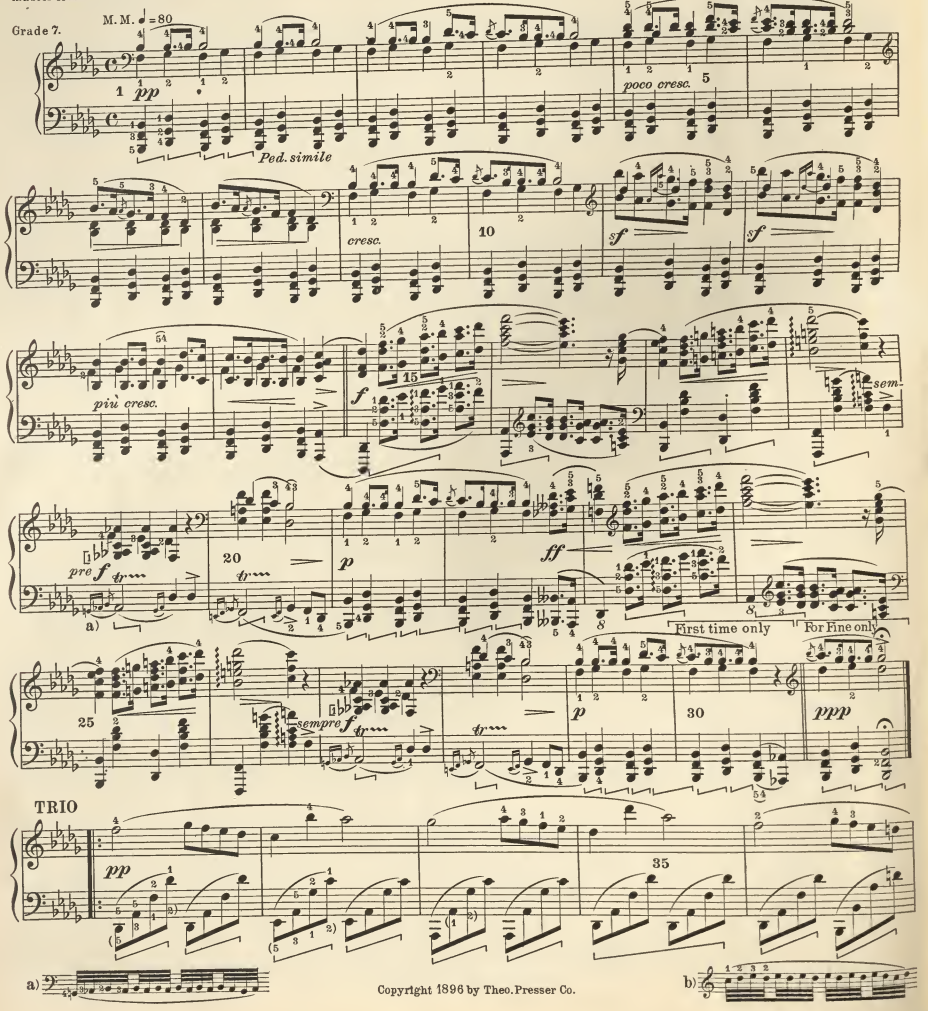
MARCHE FUNÈBRE

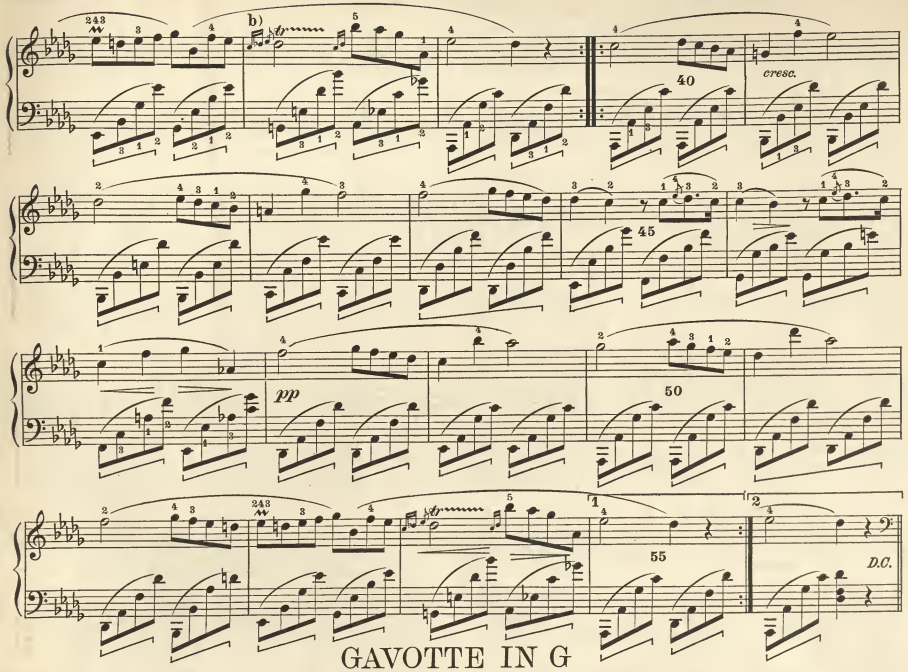
See lesson on this piece in this issue by Moriz Rosenthal.

The *Funeral March* is the third movement from the "Sonata," Op. 35, published in May, 1840. Chopin used two minor triads in this great work to produce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Polish critic Karaszowski said of this impressive March, "It is the pain and grief of an entire nation." Thousands of pianists will want to play it as the great Rosenthal suggests in the master lesson in this issue.

FR. CHOPIN, Op. 35

Grade 7. M. M. ♩ = 80



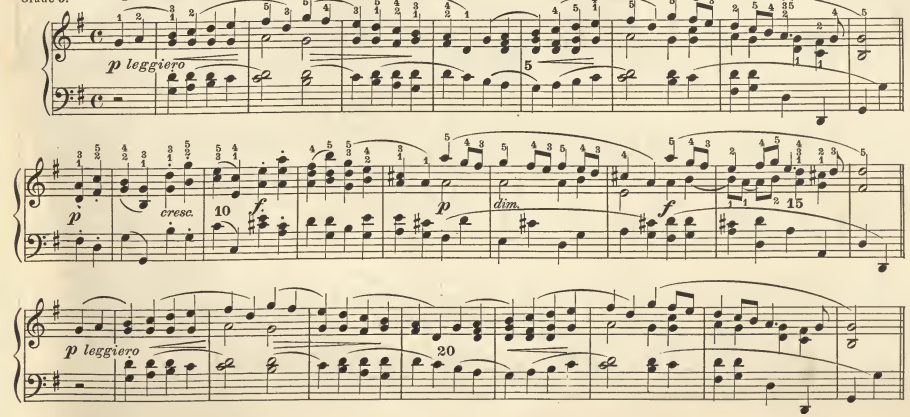


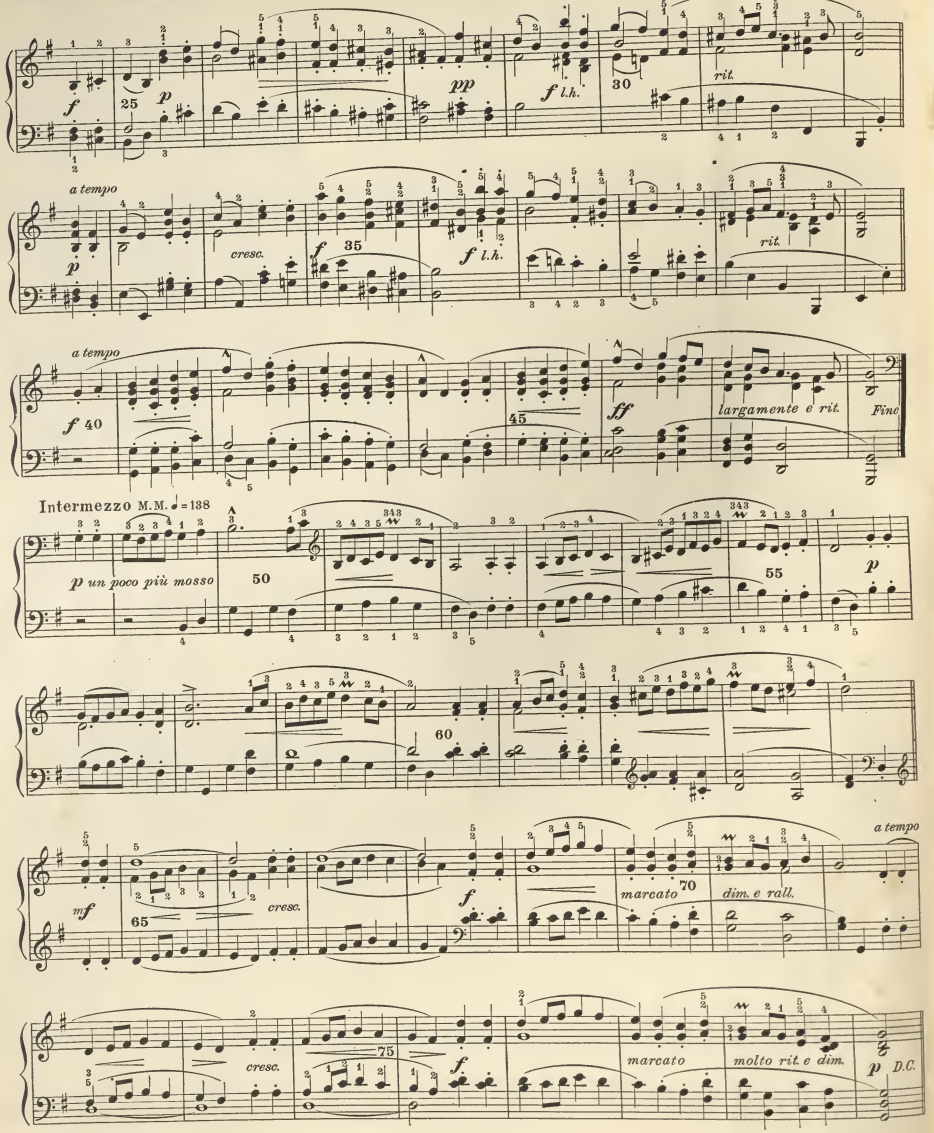
GAVOTTE IN G

Handel's facility for writing charming dances in the prevailing style of his time has been remarkable in that these compositions, played in the proper spirit, seem to have a present day timeliness which can only be ascribed to genius.

G. F. HANDEL

Grade 3. Tempo di Gavotte M. M. ♩ = 126





OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE CLOSE OF DAY

Words and Music by
GEORGE LAVAIN

Andante con moto

The shadows steal a-cross the heav'n, And si-lent earth bends to a-dore; In-to my heart Thy bless-ed peace send, Thou art my God for-ev-er more.

The eve-ning bless-ing do I crave, Lord, For-give me if my feet have strayed; Pro-tect me with Thy lov-ing kind-ness, For in Thy hands my sins are weighed.

Tempo I

The hush of

twi - light falls a - round me, The stars are shin - ing from a - bove; My soul is stirred to deep con-

cresc. dim. e rit.

tri - tion, Re-ceive my wor - ship and my love, re-ceive my wor - ship and my love.

cresc. dim. e rit.

SOMETIMES, WHEN SILVER MOONBEAMS STEAL

DANIEL S. TWOHIG

OSCAR J. FOX

Con molto espressione

mf

Some-times, when silver moonbeams

f p mp

steal A - cross the eve-ning sky, I wan - der down dream paths we knew, To

dream of days gone by; To build sweet fair-y castles there, And our love hours re-

f ten.

view, To dream, while sil-ver moonbeams steal, of you, sweetheart, of you.

f ten. ten.

mf con espress.

The fra-grance of the dew - kissed

ff ff mf p mp

rose Whose pet - als sweet-ly glow, A haunt - ing strain of mel-o - dy, From

out the long a - go, Calls to my heart, each plaint-ive note, In dreams, in dreams of

con molto espress. ten.

ec-sta-sy, To sing, while silver moonbeams steal, Love's song of mem-o - ry.

ten. mp

AUTUMN SONG

R. O. SUTER

Andante moderato M.M. ♩ = 88

CELLO

PIANO

mp sul G ad lib.

mf dolce Last time to Coda sul G ad lib. poco rit.

mf con anima

mf dolce

mf D.C.

poco rit.

dim. poco rit. D.C.

CODA

p D string

poco rit. morendo pp

IMPROMPTU RELIGIOSO

W. D. ARMSTRONG, Op. 129

Andante espressivo M.M. ♩=66

MANUALS

PEDAL

Sw. mf

Gt. coup. to Sw. cresc. poco cresc.

f rit. poco rit.

Sw. a tempo mf

cresc. espress. poco cresc.

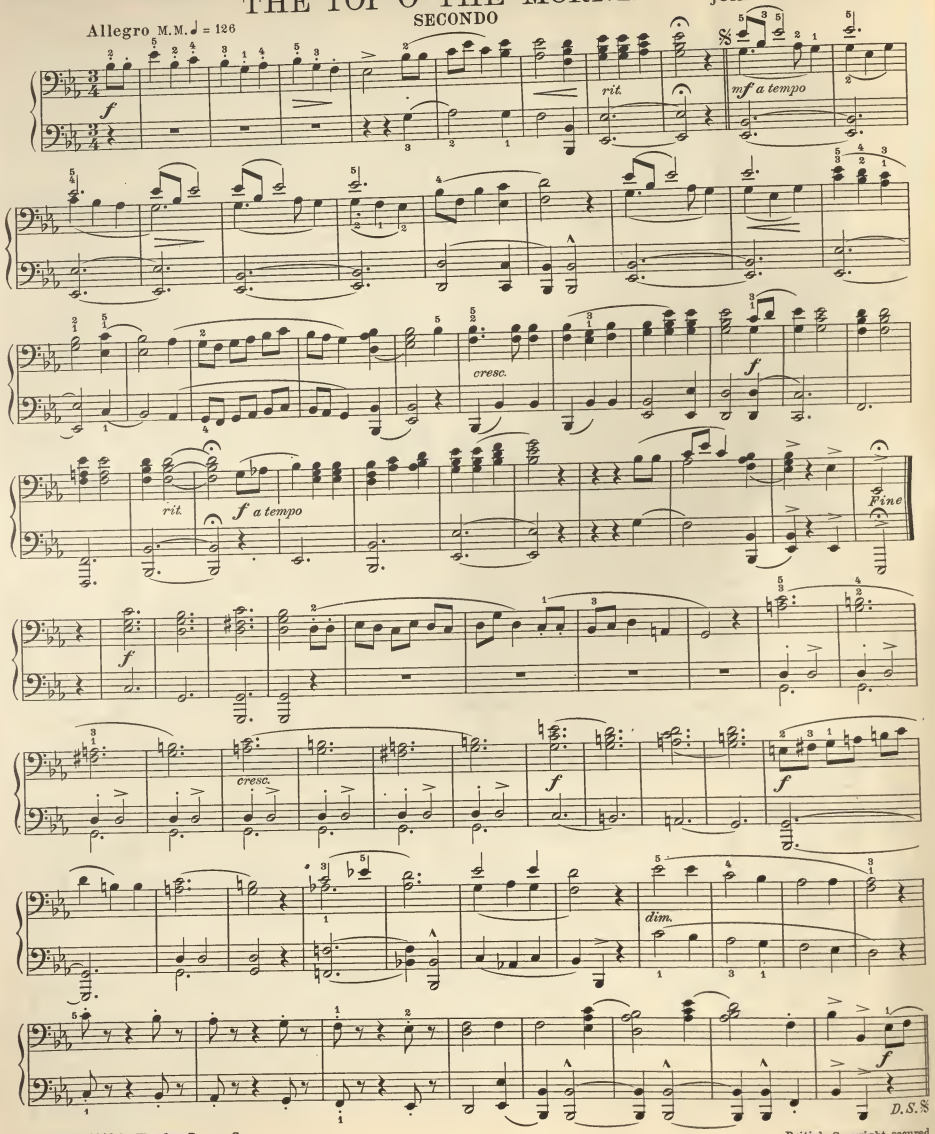
rit. e dim. dim. poco dim. Lento p pp

THE TOP O' THE MORNIN'

JOHN PRINDLE SCOTT

SECONDO

Allegro M.M. ♩ = 126

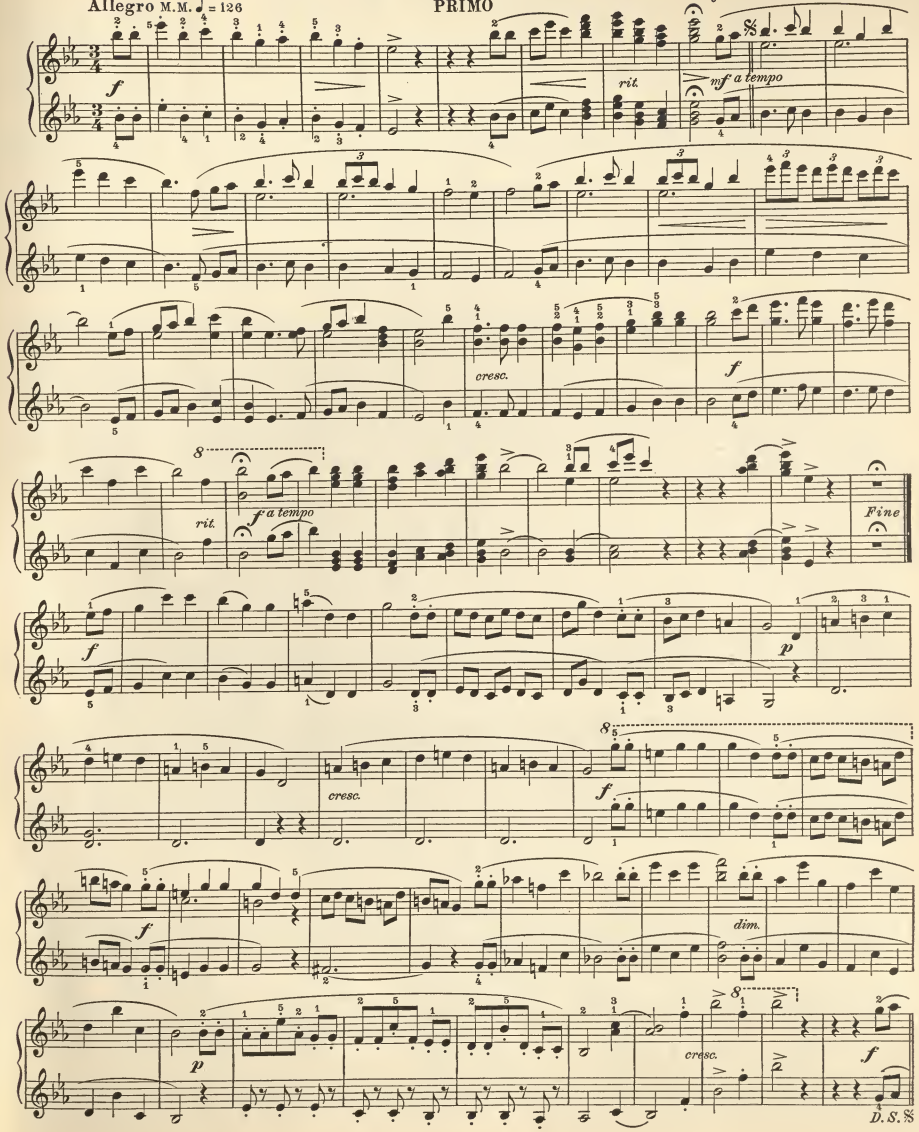


THE TOP O' THE MORNIN'

JOHN PRINDLE SCOTT

PRIMO

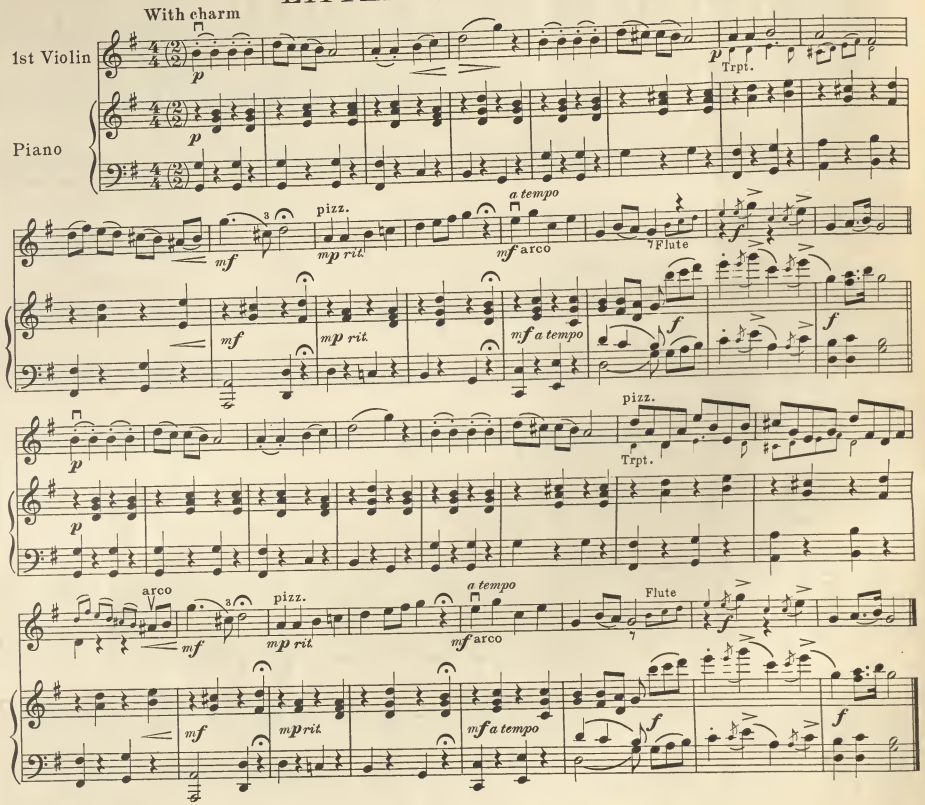
Allegro M.M. ♩ = 126



PROGRESSIVE MUSIC FOR ORCHESTRA

LITTLE BRIAR ROSE

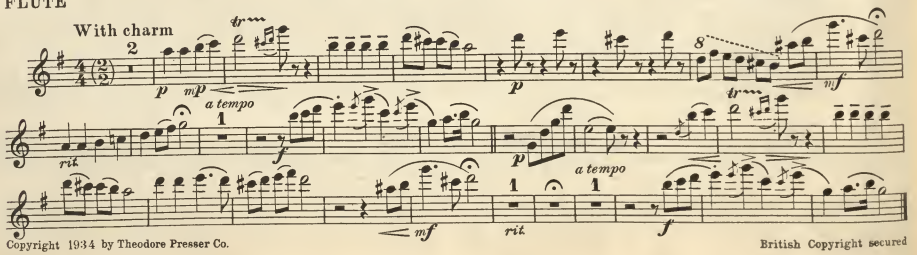
FRANZ SCHUBERT
Orchestrated by HUGO FELIX



FLUTE

LITTLE BRIAR ROSE

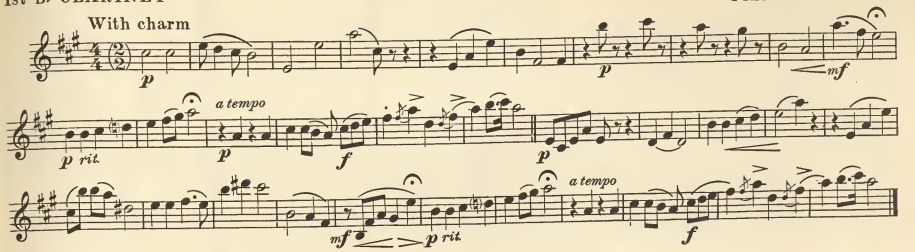
FRANZ SCHUBERT



1st B♭ CLARINET

LITTLE BRIAR ROSE

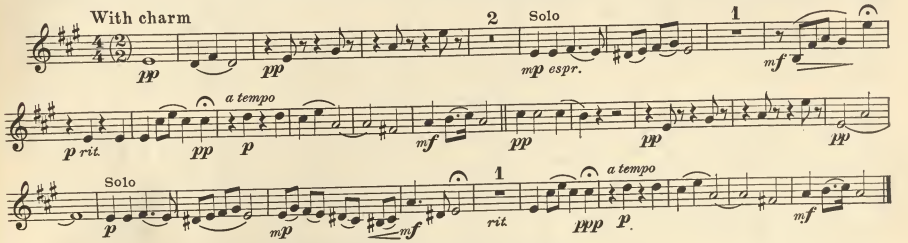
FRANZ SCHUBERT



1st B♭ TRUMPET

LITTLE BRIAR ROSE

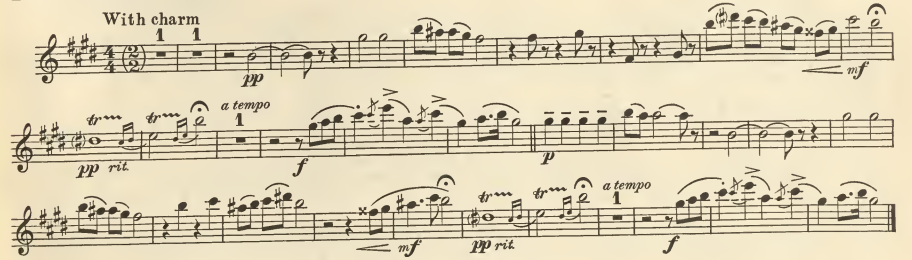
FRANZ SCHUBERT



E♭ ALTO SAXOPHONE

LITTLE BRIAR ROSE

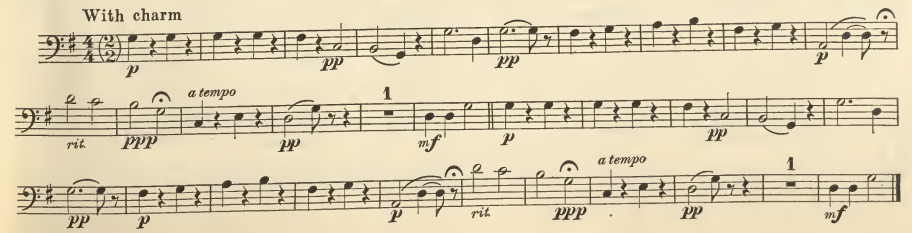
FRANZ SCHUBERT



TROMBONE or CELLO

LITTLE BRIAR ROSE

FRANZ SCHUBERT



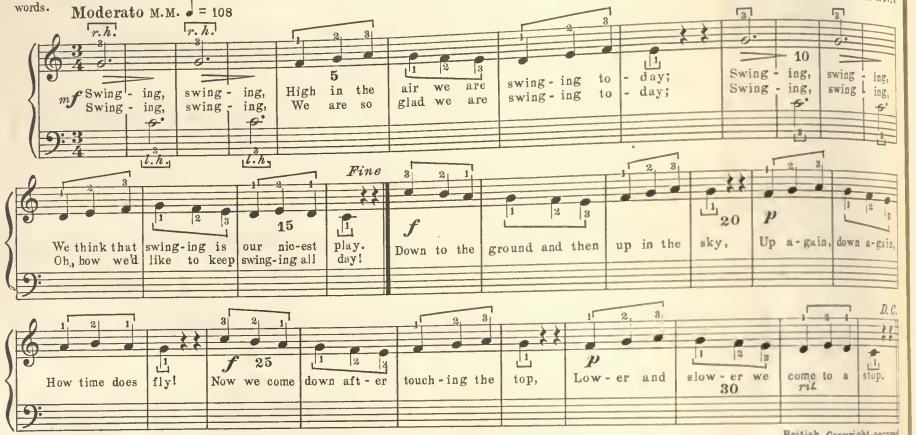
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SWING SONG

This piece is written for the *first, second,* and *third* fingers of each hand. Both hands should be kept in position over the keys. Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing. Grade 1.

Rhythm Drill: Place palms of hands together and swing arms to right and left alternately on the first beat of every measure. Count "1-2-3," or sing the words.

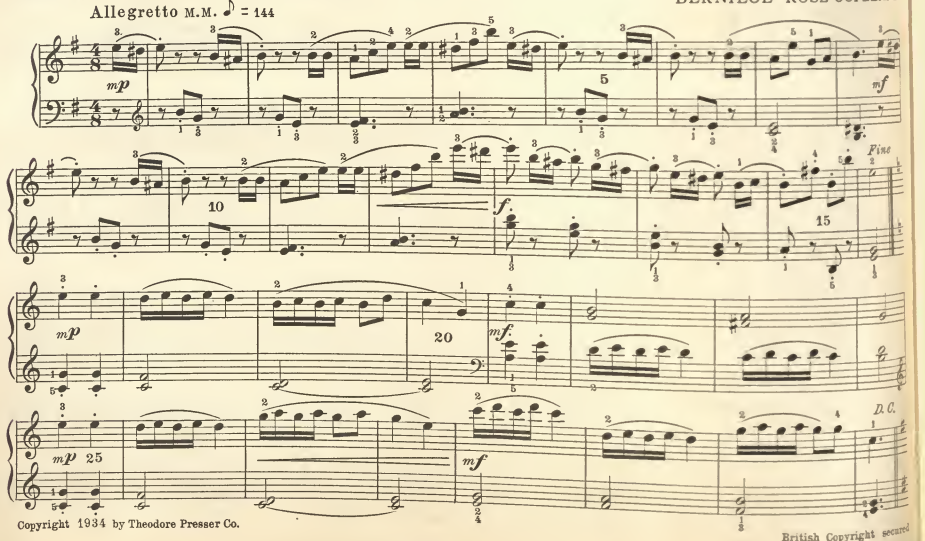
HESTER LORENA DUNN



SCAMPERING SQUIRRELS

Grade 2.

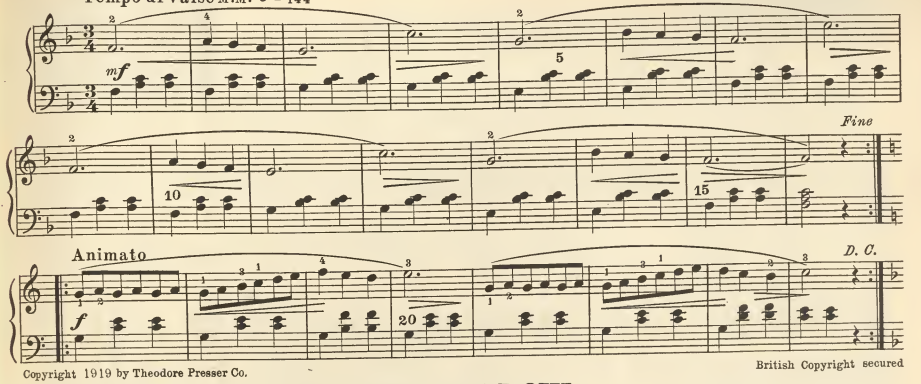
BERNIECE ROSE COPELAND



Grade 2.

LITTLE ROSEBUD WALTZ

WALTER ROLFE

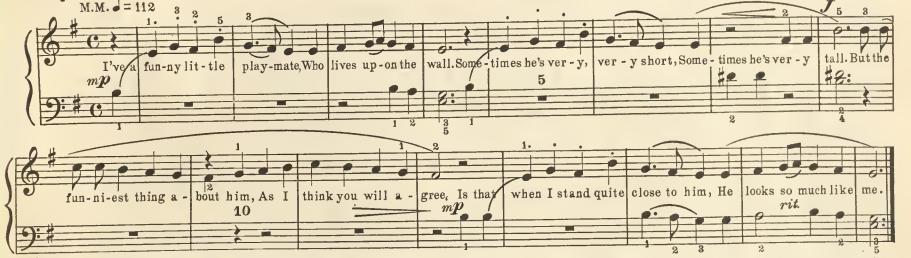


ALICE C.D. RILEY

MY SHADOW

JESSIE L. GAYNOR
DOROTHY GAYNOR BLAKE

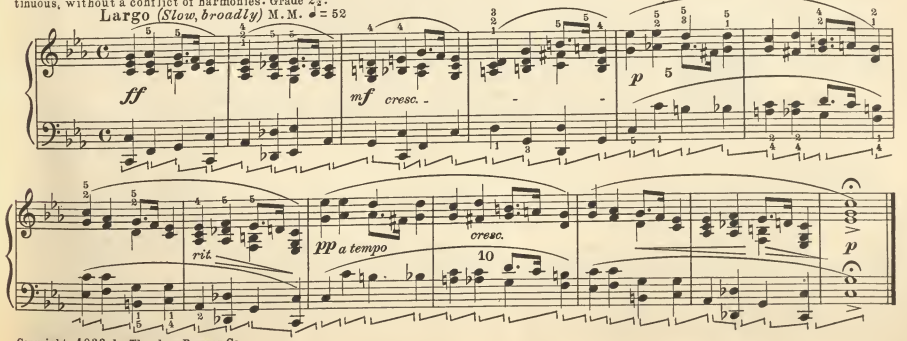
Grade 1½.



PRELUDE IN C MINOR

F. CHOPIN, Op. 28, No. 20

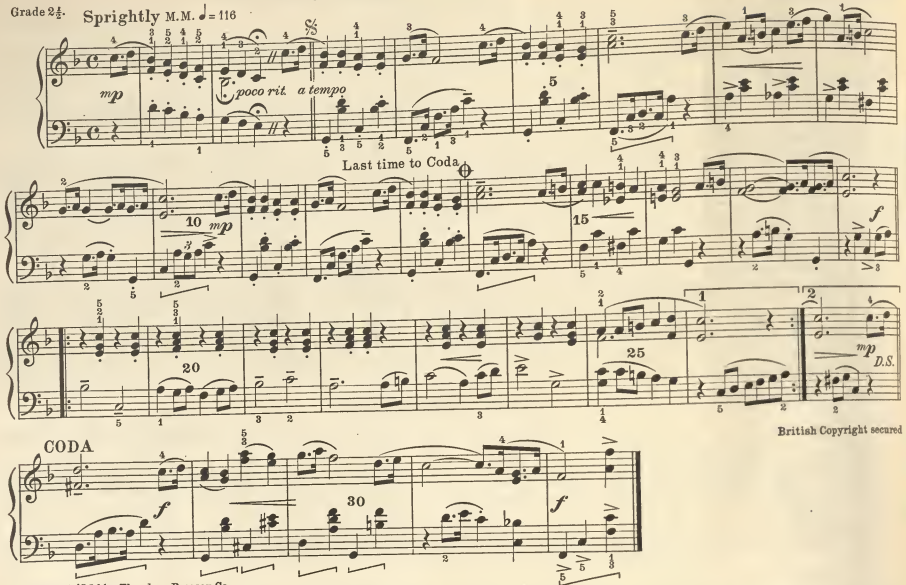
Probably the most played of all Chopin preludes. This arrangement, while slightly simplified, retains the majesty of the original. Use syncopated pedaling with it. Release and put down the damper (right) pedal just *after* the chord is struck, not *with* the chord, and the effect will be continuous, without a conflict of harmonies. Grade 2½.



COCK O' THE WALK

GUSTAV KLEMM

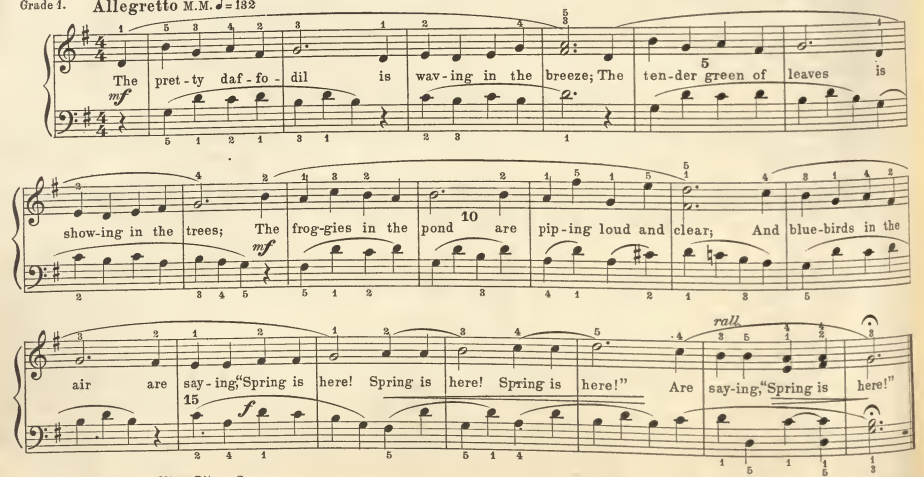
Grade 2½. Sprightly M.M. ♩= 116



SPRING IS HERE

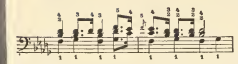
HELEN L. CRAMM, Op. 35, No. 1

Grade 1. Allegretto M.M. ♩= 132



"Funeral March" of Chopin

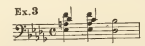
(Continued from page 150)



My reasons are the following: If the thumb of the right hand is used on every tone of the lower voice, the movements of both hands become very much alike. Besides there is a more even touch derived this way (in changing the same finger from key to key.

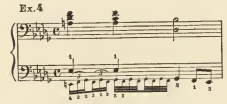
In the twentieth measure small hands are confronted with a marked difficulty:

Ex. 3



Here the following arrangement is suggested.

Ex. 4

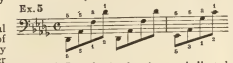


This is not without its difficulties but can be conquered by careful practice.

And now to the middle section (the *Trio*).

Again, the excellent Presser edition shows, for bass a choice of fingering,

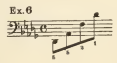
Ex. 5



of which I prefer by far the one indicated below the staff.

I heard this march interpreted by Anton Rubinstein no less than six times—the last time under most interesting circumstances which may be quite well mentioned because of the historical interest attached to them. Anton Rubinstein was an admirer of J. N. Hummel, the pupil of Mozart and himself a noted composer; and he accepted an engagement to play at Presburg (the birthplace of Hummel) and to dedicate the whole receipts of this musical festival to the creation of a monument to Hummel. As the distance from Vienna to Presburg is scarcely more than thirty miles, which were easily traveled by rail in one hour, I went over the same afternoon, in order to listen to the great master, and had the wonderful luck to meet him at the train and to remain in the same compartment with him during the whole trip, to speak with him about Tourguenieff and Russian literature and music. But great was my surprise to hear at the railway station in Presburg that Franz Liszt had telegraphed for seats and would come over in order to hear Rubinstein again. Of course I waited patiently at the station until Liszt arrived, accompanied by some pupils and friends, whereafter we drove to the Hotel Palugyay. I will not dwell on the playing of Rubinstein, which was alternatively heavenstorming and very much earthbound. I will say only that the first movement of Chopin's "Sonata in B-flat minor" (he played no less than four sonatas on this evening, besides a dozen of smaller pieces) lacked a little bit of grandeur and passion, that the *Scherzo* was a miracle of technic and sentiment, and that the *Finale* was blurred beyond belief by incessant use of the pedal, terrific crescendos and incorrect technic. But most interesting of all four movements was the *March funèbre* (*Funeral March*). He did not care a bit for the prescriptions and the will of the mighty composer, whose true and modest interpreter he should have been. On the contrary, and in spite of his glowing admiration for Chopin, he disfigured the text and the meaning of the supreme Polish master. Quite at the beginning he put his lion's paws into the keys, thundering four times the B-flat minor chord at the contra bass octaves. After this he began the *March*, quite *pianissimo*, went on in a *crescendo* to *forte*, continued more and more *fortissimo* until he reached an unearthly tonal climax. Then he played the *Trio* (in D-flat) with very rich and luscious tone, even at those places where Chopin prescribed a *pianissimo*. His left hand on this occasion sounded much too heavy, nay clumsy, for which Liszt put the fault to the fingering,

Ex. 6



which destroyed the *legato*. When Rubinstein returned to the first part of the march, he began almost *fortissimo*, diminished by and by to a whispering *pianissimo* and then finished the piece with the tenderest imaginable *ppp*. Without any doubt (and he explained it in this way) he imagined a procession coming gradually nearer and afterwards passing and dying away. This proceeding has been imitated by many great and small artists; but it seems, to me at least, a very superficial interpretation, and a wrong one besides. Suppose, for a moment, the listener to the procession's music should not remain at the same place until the music dies away, but, giving way to a very human sentiment, should follow the procession, then this whole interpretation loses all meaning. Still there is a wonderful impression, if the last twelve measures are played *diminuendo*. Then it sounds rather as if even the power to feel loss and grief would vanish.

An interesting incident of my own career may be related here. I was announced for a recital in London when suddenly King Edward VII fell ill and died after a short sickness. My recital was postponed to the following week. The program, beginning with the "Sonata in B-flat minor" by Chopin, remained unaltered. The first two movements were finished and I struck the first chord of the *Funeral March*, when I heard a sudden rustle, a rush coming from the audience and saw that the whole public had risen from the seats and listened standing, during the whole march, to this "Threnody" by Chopin. In such a pious way the Britishers did reverence to the memory of their dead king.

Class teaching is the only means of giving out a large répertoire. Also it is an incentive to the student to distinguish himself. There is a competitive spirit, a feeling of friendly rivalry, that causes a class pupil to put forth a greater effort than a private pupil who has no basis of comparison for his work. There is a certain amount of alertness in classes, while I have always found that private lessons are bound to drag. It is more difficult to go beyond the mere mechanics with a private pupil. For one or the other, self-consciousness stands in the way, whereas aesthetics can prevail in a large class.

The Maintenance of Vocal Integrity

By Albert Lushington

EVER SINCE the study of the voice assumed the full dignity of an art, attempts have been made to discover and to offer to its votaries, some panacea whereby the instrument, upon which the practice of their art depends, might be maintained at the highest possible standard of efficiency.

The Greek sophists were followed by their servants bearing some of the many voice preparations known as "Arterica," with which they laved their throats during lengthy harangues.

In Rome, Nero, subjected himself to a regime as rigorous as it is interesting:

"At night Nero lay upon his back with a thin sheet of lead on his stomach. He purged himself with clysters and emetics; he abstained from fruit (!!) and all the dishes which could harm the voice; for fear of altering the notes, he ceased to harangue the soldiers and the Senate. He even kept near him an officer to take care of his voice. He no longer talked save in the presence of this singular Governor, who warned him when the spoke too high, or when he forced his voice; and, if the Emperor, carried away by some sudden passion, did not listen to his remonstrances, he made him close his mouth with a napkin."

In modern times the sacrifices appear hardly less heroic, and the *Pall Mall Gazette* of 1869, published an authentic list of panaceas used by the greatest singers of that time. Here are some of its revelations:

Labbatt used two salted cucumbers;
Sontheim used a pinch of snuff and a glass of cold lemonade;
Wachtel used the yolk of an egg beaten with sugar;
Steger used brown juice of Gambrinus;
Robinson used soda water;
Malibran used a pot of porter;
Sontag used sardines;
Nilsson used beer;
Mario used cigars.

Now from cucumbers to soda water, and lemonade to sardines, is a wide and vague latitude, even allowing for all the idiosyncrasies of "artistic temperament."

The Fragile Instrument

IT IS an incongruous fact, that notwithstanding the advance of modern science, and the very formidable array of "voice books" published, vocalists seldom carry the full glory of their voices beyond the early years of middle life. Yet it is doubly important that they should do so, inasmuch as the vocalist, unlike the instrumentalist, has to wait for maturity before commencing to practice on his or her instrument.

To what extent is it possible to prolong the life of a voice? For an answer, we need only to recall such artists as Patti, who commenced her career in 1859 and was still receiving eulogistic press notices in 1908, or Battistini or Lili Lehmann, and we have the most comforting reassurance.

Some Fundamentals

OUR INQUIRY involves two main considerations:

(a) Whether the voice be correctly produced, that is, without friction and waste of misdirected energy. This is dependent on the team-work between master and pupil, on the competence of the one and the aptness of the other.

(b) Our present concern, however, is the far simpler inquiry into the requisites for efficient vocal hygiene, or the maintenance of vocal integrity. This involves two broad physiological functions:

1. The free and unhindered vibrations of the vocal chords; and
2. The reinforcement given the sound thus generated, by the various resonators of the larynx, pharynx and post-nasal spaces.

Situated within the post-nasal spaces and larynx are certain minute glands whose office it is to supply the mucus which acts as a lubricant for the voice tract, including the cords. It is the overactivity of these glands which causes the symptoms of "phlegm" and "catarrh" and induces the harsh "couac" which dislodges it. Accompanying this condition, the turbinated bones behind the nose are usually swollen. Whilst these conditions exist, it is positively dangerous to attempt the study of singing; because they are apt to lead to a forcing of the voice, in a search of the desired "resonance," which is bound to be lacking.

Does the Stomach Sing?

SCIENCE has made it increasingly clear that most of the ills to which the body is heir, may be traced to incorrect dietetics; and this is especially true of the voice. For there is not only the direct connection between the alimentary tract and pharynx, but also their nerve supplies are inextricably interwoven and mutually affect one another. Because of this, every experienced singer knows how the state of his voice depends upon the condition of his digestive organs. In Italy singers speak of "constipation of the nose," and over here we have seen the term "nasal paralysis" used by the proprietors of a spray.

The question of diet is too personal to admit of any stringent general rules. As Bacon expressed it, "A mans own observation, what he finds good of, and what he finds hurt of, is the best physic to preserve health." But here are a certain few elementary rules worthy of observation:

(a) Do not overeat. Upon this law hang all the others; and the best way of enforcing it is to stop eating before you must do so. Be satisfied but never satiated.

(b) Allow at least four hours between substantial meals; and do not sing immediately after eating a full meal.

(c) Eat a mixed and varied diet, with an abundance of vegetables, fruits and salads.

(d) Drink a generous quantity of water and acid fruit juice: this especially for those suffering from excessive catarrh.

(e) Of great importance, too, is the habit of thoroughly cleansing the mouth with dental floss and salted water after meals. This will obviate excessive secretion of saliva, due to portions of food lodging between the teeth.

(f) The question of exercise is easily settled. Any form, which takes one outdoors and which does not induce panting for breath, will suffice; for singing is itself a wonderful physical exercise, demanding great reserve of energy. A "Daily Dozen," the first thing in the morning, with deep breathing always, will drive away that sluggish feeling and will add brightness to the day and voice.

(g) Smoking in moderation does not seem to be harmful, and is even eulogized by Sir Charles Santley. But, undoubtedly, it must not become a constant habit. Mario paid for his indulgence, with an extremely sensitive throat; and there are those who say that Caruso sacrificed his devotion to the weed.

Avoid Extremes

IN SHORT, the singer need not adopt the life of an ascetic; but his must be a life of *moderation*, without those excesses which invariably exact a full penalty for their indulgence.

Vocal integrity is as essential to the voice user as "form" or "condition" is to the athlete; for the vocalist must be, first of all, a vocal athlete before there is any possibility of his becoming a vocal artist. It is only by adhering unswervingly to the welfare of general bodily health that the singer ever shall be able to play upon his instrument, "The lyre of God," with that elegance and easy assurance which will enable him to transcend the physical and to enter those regions where are possible the noblest and loftiest flights of his chosen art.

Regaining the Lost Voice

By Cecile N. Fleming

THE LOST VOICE may be regained, providing there is no physical deformity, permanently disabled organ, or irremediable obstruction. Of any of these the throat specialist can give reliable information.

Loss of voice may come from several sources. It may have been shock, wrong practice, overwork, or bodily ailment. Of course the first thing is to find the source of the trouble; after that, the remedy. Most often it is not what to *do*, but what *not* to do, that is the key to success in the treatment of this disability.

Shock may have caused a nerve to be crossed or misplaced. This has been known to respond to regular practice of breathing exercises. If not so in a reasonably short period, then it should be the skilled physician for the patient.

Wrong practice (or, in other words, *a faulty method* or tone production) is a frequent element of disaster. Jenny Lind lost her voice through this source, when her career had been well begun. Manuel Garcia restored it. Nevertheless, his first prescription was three months of absolute rest from singing and from speaking except in a whisper. This, or no help, was his ultimatum. Jenny Lind obeyed. Sensible: but "what a deprivation for a woman," as she afterwards facetiously exclaimed. And of Garcia she said, "He was very careful—indeed 'cranky' about breathing; and, for the first week when work began, I was allowed to sing but five minutes a day."

Overwork of the voice has the same result as with the arms. It becomes tired, worn and trembling. For this the remedy is practically the same as for the voice strained by wrong tone production. Patience in perfect rest, and then a minimum of soft practice but very, very slowly increased, is a safe cure.

Bodily ailments are for the skilled physician's attention.

Almost every vocal ill may be prevented, and eliminated, by careful, healthful breathing, and with an eternal vigilance that there is an effortless turning of the breath stream into beautiful tone.

Opening the Voice

By Gurdon A. Fory

STRIKE a key on the piano, and a string is set in vibration and produces a tone. Now lift the dampers and strike again. A series of tones above the one struck comes into vibration, and by listening it will be heard that the tone is enriched and amplified by these "overtones," which vibrate in sympathy with the fundamental tone. This is an illustration of what is meant by the expression, "opening the voice."

In the correct effort to open the voice there will be a use of the cavities and surfaces whose resonance adds to the fundamental tone the overtones needed to enrich and amplify it.

This opening can be done in a general way only. One cannot say, "Open the antrum" or "Open the sinus." But if one thinks, "Open the voice," there will be an opening of whatever needs to be opened to give the tone the added color and richness desired. This opening is more like yawning than anything else to which it can be compared; and yet it is not exactly the same. Try before the mirror and it will be found that the back of the throat can be noticeably expanded in all directions, broadening, widening and deepening it. Observe and try to remember the feeling of grateful roominess and bigness this gives, when done easily and rather gently. Now try to reproduce this sensation when singing a tone, and let the tone seem to fill up this "roominess."

Try to sing "in," and it will be found that it is from within that the tone is amplified. Do not try to sing "out," for in so doing one must close the inside more or less to make the tone seem to go "out." It will go out of itself, because there is no place else for it to go.

The same closing will take place if too much emphasis is put upon singing "forward." The tone is forced to come "forward" by giving less room at the back, and so it becomes "white" or shallow, with insipid, callow and colorless quality. Do not try to drive but try to fill. Give the overtones a chance, by taking the dampers off them or, in other words, by opening the voice.

Trying to open the voice also helps wonderfully to counteract the all too common tendency to contract the throat. It also helps to prevent the tendency of the larynx to rise as the upper register is approached, when it needs, if anything, to be lowered. This "opening" affords an immediate sense of relief as the higher tones are neared, as if obstruction were suddenly removed or interference taken away.

The golden ringing quality of the great voices comes from the utilizing of *all* resonances, not of one particular resonance. It comes, not from an incisive and sharp pointed pinching and driving, but from an opening, expanding and amplifying process practiced until every corner of the cavity is fully expanded and filled with intense vibration. If rightly practiced with patience and discretion, this growth goes on for many years before all its possibilities are reached and the voice attains its full maturity and splendor. What is overdone in the first five years you will lack in the last ten.

Queen and Singer

By Hermione Esther Edwardes

Good Queen Victoria may have been to an extent responsible for some of the rather straight laced formalities of the era which bears her revered name; for she had most decided views as to propriety of conduct under all conditions. Nevertheless, to have come face to face and to receive one smile from her good countenance was enough to dispel any preconceived notions of Her Majesty's austerity. She could command every deference due her exalted position, and she could still be human.

One of the manifestations of this humanity was her love for music and even an evident pleasure in participating in its performance. Till saddened by the death of the Prince Consort, who shared so many of the burdens of her office, they were frequently at the opera and concerts, often purposely to lend their favor to the success of a struggling composer and his work.

When participating in music at her "parties," the Queen was but following—or was she setting?—the fashion of luminaries of London society. For Lady Normandy and Lady Williamson had won and held their leadership largely through their musical accomplishments.

Not so long ago the *London Daily Telegraph* reproduced, as illustrating an article by H. E. Wortham, its widely recognized music critic, a program, in facsimile, of a concert at Buckingham Palace. June 12, 1840, on which appeared the item,

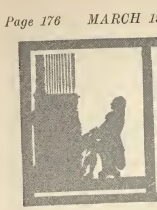
Duo, *Non funestar Crudele* from
Ricci's opera, "Il Disertore"
Sung by
Her Majesty and Prince Albert

On the same program with the royal songsters were Rubini and Lablache, the Caruso and Battistini of their day.

"That particular season," writes Mr. Wortham, "was unusually brilliant; for the young Queen had been only five months married." He tells also of her youthful pride in singing. An incident characteristic of the simplicity of spirit which colored the whole life of "The Peerless Queen," happened on an evening at Buckingham Palace when Mendelssohn accompanied Her Majesty in one of his songs and a nervousness caused her to fail to hold the last long G, upon which she naively apologized, "Generally I have *such* a long breath." Then she promptly confirmed this by a second song in such a manner that Mendelssohn wrote home that he never had heard better singing by an amateur.

The young Queen must have had both a voice and a considerable technic; otherwise she could not have sung for her guests the part of *Pamina*, with Rubini as the *Tamino* and Lablache in the part of *Sarastro*, in the famous trio, *Dunque il mio ben*, from Mozart's, "The Magic Flute."

How different from the present, when the social leader is either too vapid to cultivate music seriously or apt to be looked upon by her associates as just a little queer if she does so. Perhaps it would be better if we had someone in commanding position to set a custom of having music in the home other than that secured by turning a dial. Perhaps we may hail the day when seeing pictures of themselves in a box at a sporting event, or at a "political pow-wow," will hold a lesser lure for our ladies of leadership than does the presiding over a cultured drawing-room.



THE ORGANIST'S ETUDE

Edited for March by
EMINENT SPECIALISTS

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

The Reed Organ

By Herbert S. Morton

IN THE REALM of music, in its science and culture, there is a wide scope for individuality. The standard of the real musician is above social position. Some eminent musicians, whose names are now household words, lived amid very humble circumstances in life.

This is equally true in regard to some instruments, especially the reed organ. It is usually found in poor homes, small churches, and in other humble places. Yet its harmonies have sometimes led great audiences in rendering paeans of praise.

On one occasion Handel's great oratorio, the "Messiah," was to be given by a choir of sixty voices. The only suitable auditorium did not contain an instrument, and an orchestra could not be engaged. The advice of a noted organist was sought. He owned a large reed organ, gladly offered the use of it, and then played this entire work for them. Surely this was a most noteworthy instance where the true value of this kind of instrument was recognized. You may recall that when the noted blind evangelist, Ira D. Sankey, sang to great congregations, it was this instrument which he used for accompaniment.

The Pianist-Organist

THE ETUDE has often answered questions for those who have found it difficult to play a reed organ. Most of these queries evidently came from piano players, for they are sometimes asked to play this kind of instrument; and in the capacity of "volunteer organist" they have found themselves confronted with many difficulties. It is hoped that the information in this article will be a real help to them.

We will assume that you, as a reader, are a good piano player, that you can play third grade compositions and that you are seated at a reed organ. Observe that the keyboard is the same as that of a piano. But if the bellows are filled and a key pressed, no sound is heard. Now note that some stops have numbers on them. Each of these controls a set of reeds. Pull one with the label 8 ft. on it, in the right section, and press the G on the second line. The tone heard is in the same pitch as of a piano.

A Study in Registers

CLOSE the stop marked 8 ft. and draw one marked 4 ft. Press the G on the second line, treble clef, and the tone heard will be G, only one octave higher. Let us have a large organ, there may be a stop numbered 2 ft. Playing the same key, with this stop drawn, will give you a tone two octaves higher in pitch. So, if the organist wishes to play in octaves, all that has to be done is to use two stops marked 8 ft. and 4 ft., and play only on one key.

We will use only simple terms, so that all may understand, so we will only say that you will find the foregoing in every pipe organ, as well as many additional features.

There is this difference between pipe and reed organs. The reeds are divided into two sections, the point of division being between A and A-flat, on the fifth line in the bass clef.

We now return to the right section, play

HERBERT S. MORTON
At his Reed Organ

the G on the second line, treble clef, and, if there is a 16 ft. stop in the right section, the tone heard is one octave lower than piano pitch. You cannot be too careful in the use of this stop. It is suggested that only in solo or using the octave coupler (the name explains this stop), or playing one octave higher on the keys, or in full organ, should the player have this stop in use. The same arrangement of tones and pitch is found in the left section. Small organs couple up in treble, and down in bass, or right and left sections respectively. Large organs usually couple upwards only.

With These We Close

THERE IS a stop labelled "Vox Humana." This when used gives the same effect as the "Tremulant" in pipe organs. It is a very beautiful stop in solo work. It adds a brilliance to high tones in the right section.

And now a few helpful hints in hymn playing.

Use 8 ft., 4 ft. and 2 ft. stops combined when giving out the tune. Use the swell as necessary. With the congregation singing, add a 16 ft. on the left, or use coupling (left knee) swell. Try playing one octave higher than written, with the right hand. Practice to play treble, alto and tenor with the right hand, and only the bass with the left.

Of course these hints apply only to the instruments without pedal keys. Those having a pedal keyboard are played as a pipe organ.

Expression on the Organ

By William R. Crawford

LET US SEE how much music can be made on the organ by the use of only one chord, and without the moving of a stop or the touching of the swell pedal.

First we will draw the soft stops on the Swell Organ, with the Open Diapason and Violino (4 ft.) on the Great. On the Pedals we will have Bourdon, with the couplers Swell to Great, and Swell to Pedals.

Most of the music played on the organ is in chords of five notes, four on the manuals and one on the pedals.

Now we will experiment with the chord of C, with *c* in both soprano and bass. We will play it six times, and in all the chord work one note is played on the pedal without this being mentioned. First we will play the chord on the Swell, with two notes in each hand. Next, repeat it, with the soprano *c* played on the Great, with two notes on the Swell by the left hand, repeated with three notes on the Swell. Now, with both hands on the Great, play the same chords with two notes in each hand. And now we are ready for the climax by repeating the chord on the Great with three notes in each hand.

Creative Playing

PLAY THIS a number of times, using different combinations, until one is found that will give a *crescendo* almost as perfect as if the same chord were played six times on the Swell with the *crescendo* produced by the use of the swell pedal. After this, reverse the procedure and thus create a *diminuendo*.

We now will repeat this chord of five notes eight times, as whole notes, thus making a short voluntary of eight measures in four-four time. Play this on the Stopped Diapason of the Swell, with pedals coupled to Swell only. By playing two notes in each hand and one on the pedal, it will make a short voluntary without the use of the swell pedal. Let the first and second measures be played as whole notes, the third measure as a dotted half-note and, with the first count a rest; and the fourth measure will be a dotted half-note with the fourth count a rest.

Now the last half of our voluntary will have the fifth and seventh measures filled by whole-notes; the sixth measure will have a dotted half-note with a rest for the first count; and the eighth measure will have a whole-note with a hold (or pause) to strengthen the feeling of a finish. This will make a complete selection which can be arranged in many ways.

Enters the Hymn

ALL OF THIS will require a considerable amount of work. With this done, we are ready to see what can be done with hymns, anthems and accompaniments of simple construction. Start with the use of the same combination and no use of the swell pedal.

In the hymn tune, *Nearer, my God to Thee* (*Bethany*), this first group of words is repeated several times in the first verse. Let us play it in two ways on the Swell; first, the first three words will have three notes in each hand; and the last two words will have two notes in each hand; and, second, the first three words will have two notes for each hand; and the last two words will have three notes for each hand. Then, later in the hymn, where usually the swell box would be opened, we will play one line of the soprano on the Great, with three notes in each chord of accompaniment on the Swell; and then a line with each hand playing two notes on the Great.

If it is desired that the last line of the hymn shall be softer, both hands may play on the swell, with two notes for the right hand and one for the left, and no pedal.

In the hymn, *My faith looks up to Thee* (*Olivet*), in the first verse, "Now hear me when I pray" may be played as a solo on the Great, playing "I pray" on the Swell, with two notes in the right hand and one in the left, and with no pedal. The line, "Take all my guilt away," may be made a solo on the Great with accompaniment of the Swell; the next line with two notes for each hand on the Great; and the last line of the verse may have three notes for each hand on the Great, as a climax.

Making Adaptations

MUCH OF THE MUSIC that must be played on the organ was written for the piano, and it is sometimes best to play chords in a position different from the one written. Then, supposing a chord is to be repeated four times; the first and third counts may be played with three notes in each hand and the second and fourth counts may have two notes in each hand; which greatly strengthens the rhythm. Now the pedal may be used for the *crescendo*, as in any hymn which has been first studied in the method described.

We will next try another scheme by playing twelve times the chord of C, as described at the beginning of this article.

Begin with the swell box open, and gradually close it till the point where three notes are used on the Great by each hand; then gradually open the swell-box till the point where there are four notes on the Swell with one on the Pedal. Play this so there is no *crescendo* or *diminuendo*, but notice the changes of tone quality.

In playing on a small organ, if the stops in use are too loud play the chords with less notes; and, if too soft, use more notes by duplicating voices.

These suggestions may be made the source of more interest in playing the organ; for, as was read some years ago, "If an organist would make his playing fascinating, he must learn to do three things: first, to listen; second, to *listen*; and third, to LISTEN."

The Training of Boys' Voices

By Francis Coombs

AS THE SYSTEM of training the voices of boys, known in the United States as the English Choir School Method, is being used by an increasing number of choirmasters, no apologies are needed for its discussion in the columns of THE ETUDE.

So much extravagant praise has been lavished on this system that those interested in the subject should know more of its application and results.

A Vocal Disease

THE OBJECT admittedly aimed at and (successfully!) achieved is the elimination of the chest voice, and the roughness and stridency of tone which the average boy, left to his own devices, will produce. It is accomplished by teaching him to find a so called "head" voice on the vowel *oo*, sung softly at a convenient pitch, and holding up the quality of tone thus obtained as a model for the boy to follow. The result is that boys trained in this way, undoubtedly lose chest voice, harshness of tone and every other characteristic, except a kind of melancholy hoot, resembling more than anything else the tone of an ocarina. Their voices have no resonance and are incapable of variety of expression. They cannot sound a pure *ee*, *i*, *ah* or even *oh*, and fall hopelessly in the pronunciation of words.

Not long ago, in an Episcopal church, was heard a psalm chanted by boys whose chest voices had been successfully obliterated. The chant was by Turle from Purcell, with the reciting notes, F, F, G, B-flat. All these notes were moaned out with a head production, with the result that the words of the first verse sounded like this—"Uh uhh uh wuhl tuhk huuhd tuh muh wooz thuht uh uffuhnd nooht uhn muh tuuhng." Which being interpreted, is, "I said I will take heed to my ways, that I offend not in my 'tongue."

And it is this sort of thing that is acclaimed as an ideal of what the singing of boys ought to be, and on which terms of praise have been bestowed which would require modification if applied to the singing of a Patti or a Melba. Shades of Reason!

And a Remedy

THE FACT IS that many so called authorities, in trying to avoid the Scylla of chest tone on the one hand, have plunged into the Charybdis of a false and artificial head voice on the other.

"Moderation is always safe," is a sound maxim. Is there no middle way here?

One notes that here and there, even among those afflicted with the head voice malady, attempts are being made to palliate the obvious symptoms of the disease. The late Dr. Varley Roberts, who was perhaps the first to mention the patent defects of the "all head voice" system, advocated training the chest voices even as high as C, and bringing the head voice down to overlap it by several tones.

Let Nature Have Its Way

BUT WHY, cling to the chest and head register theory? It is true that boys can be readily made to produce their voices in the manner first mentioned; and it is the easy way to get rid of disagreeable chest tones—at what a cost we have seen. Yet it is none the less true that, for those who have ears to hear, the boy's voice, like the woman's, has lower, medium and upper quality, though in his case the distinctions are not so marked as in hers.

There is a typical boy voice timbre, more akin to a string than to a flute tone, with an appeal of its own and capable, which, if skilfully dealt with, has great charm of expression. We have heard it in not a few solo boys, who have been fortunate enough not to fall into the hands of the head voice votaries.

And if it be objected that such boys are exceptions to a general rule, one need only instance the singing of the boys of the Choir of The Temple Church in London (of which a phonograph record is obtainable) as a welcome contrast to the lamentable results of hidebound adherence to a system ill-considered in the making and made worse by careless devotees.

The Organist's Creed

By Jessie L. Brainerd

I. I will consider my position as subordinate to the director of the choir. Though my duties are important, after all the director is responsible for the general success of the services.

II. I will be punctual at all rehearsals and services.

III. I will follow the conductor's beat and phrasings, and will respond to the mood of the composition.

IV. I will cooperate with the choir, the director, and the pastor, so that the services may be made coherent and well balanced.

V. I will feel my responsibility at all times and, in the case of possible errors by anyone, will endeavor as best I can to cover these from notice.

VI. As good hymn playing is one of the most important duties of the organist, I will try at all times to grow in a feeling for rhythm and musical values.

VII. In the accompanying of a soloist, I will at all times try to lose any personal conceptions in those of the artist interpreting the leading part of the composition.

VIII. I will try to realize that the chief office of the choir and organ is to lead the congregation in their worship in song.

IX. I will choose preludes, offertories and postludes that are spiritual, uplifting, and that will be appropriate to the mood of the particular service.

X. I will remember always that music in the church service is not for display but a part of worship.

ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania 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. I am adding a manual to my two manual reed organ. The pedals will be coupled to the bass of the Great manual. Will you kindly give me a few dimensions, as I would like the organ to resemble a console as nearly as possible?—S. U.

A. We quote you the following as part of the report of the Console Committee of the American Guild of Organists:

PEDAL CLAVIER

Compass: 32-note, CCC to G.
Radiation: 8' 0" radius. Maximum permissible, 9' 6"; minimum, 8' 6".
Concavity: 8' 6" radius. Maximum 8' 6"; minimum 7' 6".
Length between heelboard and toeboard: 27".
Length of playing surface of sharps: 6½".
Length of sharps above naturals: 1" at player's end, slightly higher at the other.
Width of playing surface of natural keys: ¾".
Radius of curve of sharps: fronts, 8' 6"; backs, 8'.
Distance, center to center, of adjacent natural keys at front ends of sharps: 2 1/12". This makes the octave 17½".

PEDAL TO MANUAL

Left to right location: Centralized under the manuals. Front to back: Pedal DD-sharp's front end 8½" to 10" back of plumb-line dropped from front edge of white keys of lowest manual on 2 manual or 3 manual console: 11" on a 4 manual.
Verticle: 29¼" between playing surfaces of natural keys of lowest manual and middle of natural key of pedal. (These measurements are taken from The American Organist which says of the latter measurement, "In the absence of other indication, we believe the Guild sence of other indication, we believe the Guild report intends this measurement for both 2 manual and 4 manual organs, in spite of the manual and 4 manual organs, in spite of the manifest inconvenience one of the other must suffer.")
Bench: 20½" above middle E of pedal clavier, adjustable in each direction.

If further information is required we suggest that you address The American Guild of Organists, 217 Broadway, New York, requesting that the matter be referred to the proper committee.

Q. I have a new (?) antique Beckwith reed organ made by the Beckwith Organ Company of Chicago. Can you tell me whether the firm is still in existence, and do the organ might be and something of its possible value as an antique?—H. T. B.

A. We have no information as to the firm or instrument. There are many reed organs of probably similar type still in existence, and we doubt its having any value as an antique.

Q. In the February, 1932, issue of THE ETUDE *I noticed an inquiry in reference to pedal-board for piano. The answer stated that you were mailing the name of the Company supplying them. I would also like to have the name and the price list of such keyboards. I would like to secure a board the exact size and shape of that of the modern theater organ.*—J. T. Z.

A. We do not know of any firm that makes a specialty of supplying pedal keyboards for piano. We suggest your getting in touch with one of your nearby organ builders in reference to price, installation and so forth.

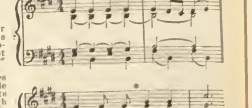
Q. We have been asked to list the five largest organs in the world and the five largest organs in the United States, stating the size of each. We shall be grateful if you will send us an authentic list.—N. C.

A. The listing of organs in order of size brings up the question of the basis on which size is to be determined, that is, "power" "number of stops" or "number of pipes." Power is sometimes secured from comparatively few pipes of large scale on high wind pressure. In unpressed wind organs many stops appear, controling comparatively few pipes. In some instances many stops of the same pitch are included in one stop—such as Mixtures, Cornets and so forth, which increases the number of pipes. We shall give our list based on number of pipes. As the two largest organs in the world are so much larger than the third largest, there is only doubt as to which of these two is actually the largest. The two largest organs in the world are those in the Convention Hall, Atlantic City and in the Wanamaker Store, Philadelphia. Organ builders and authorities decline to give specific information about the instrument, which contains 33 manuals. The Atlantic City organ, seven manuals, built by Midmer-Losch, is quoted as containing 935 speaking stops and 33,913 pipes, using motors equalling 430 horsepower. The third largest organ is that in the Cathedral, Passau, Germany, built by G. F. Steinmeyer and Company, which contains 208 stops (206 "speaking" and 2 "borrowed") and 16,105 pipes. The fourth largest appears to be that in Century Hall, Breslau, Germany, built by Walcker, with 187 stops and 15,133 pipes. For the fifth on the list we return again to the United States and the position belongs to either the Austin Organ in St. Matthew's Lutheran Church, Hanover, Pennsylvania, with 237 stops and 12,778 pipes, or the Moller organ in Cadet Chapel, West Point, New York, of which accurate data is not at hand, but which contains between 12,000 and 13,000 pipes. The Skinner organ in Yale University contains 257 stops and 12,549 pipes.

Q. What is the difference between a "unit" organ and a "straight" organ? Will practice on a reed organ help one who will later study the pipe organ, or would it be harmful in any way? Please give me a list of reed organ builders (including those that manufacture the two manual and pedal type. What are the best reed organs built? Pipe organs?—F. O.

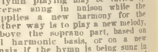
A. A strictly "straight" organ is one in which each stop represents the inclusion of one or more ranks or sets of pipes. A "unit" organ is one in which one extended set of pipes is used to produce the tones for two or more steps at different pitches but of similar quality. A two manual and pedal reed organ can be used for the actual practice of organ music, but piano work is preferable as a technical preparation for pipe organ study. We are giving you by mail information as to reed organs. We, of course, cannot name in these columns a preference for any particular builder of either pipe or reed organs.

Q. Is the following interpretation of hymn playing correct?



In what ways can hymn playing be varied other than by playing first softly on one manual and the accompaniment on another?—E. M.

A. On account of the martial character of your first excerpt we would suggest for the first measure keeping the bass part only legato and repeating all the other parts. In the second measure use over alto and tenor repeated notes and play soprano and bass parts legato, without any break. In your second excerpt we suggest trying over the repeated notes of the bass part in addition to those you tied over. At the point you note (?) in the alto and soprano parts we would play it



trying over the "e" in order to avoid the "break" in the melody caused by repeating the "e". In playing hymns may be varied by having a verse sung in unison while the organist supplies a new harmony for the hymn. Another way is to play a new melody, generally above the soprano part, based on the original harmonic basis, or on a new harmonic basis if the hymn is being sung in unison. Both these methods take for granted the theoretical training necessary for an effective treatment. Where this knowledge is lacking the various "descant" and "fauxbourdon" arrangements can be made for the accompaniments while the hymn is being sung in unison. Some available collections are "The Descant Hymn Tune Books" (one and two), by Shaw; "18 Faux-bourdons and Descants," by Wheeldon; "24 Descants on Well-known Hymn Tunes," by Fry.

Q. I am enclosing specification of our organ for your criticism and advice. The organ, built by a French firm, has been recently recieved and I desire to be advisable only to French compositions of the "empty" type. In this criticism please deal with the question of plain the use of the Adjuster?—J. P.

A. We do not know the specific subjects on which you desire criticism. The criticism of the organ you mention is not a just one based on the specification you have sent. It is true we would prefer certain additions, but, considering the size of the instrument, it is generally well and judiciously conventioned lines. The Adjuster is to be used in setting the adjustable combinations. We presume the mode of operation is: (1) draw the stops you wish to be included in the combination; (2) push in the adjuster, holding it while you, (3) press the piston on which you wish combination to appear, (4) release the piston, (5) release the adjuster. The combination you wish is now set then be available on the piston selected.

Answer to previous question: *The excerpt printed in the February, 1934, number of* THE ETUDE *for identification is "Pretival Hymn," words and music by Dudley Buck, composed on the great "Jubilee" of June, 1872, in Boston.*—F. Percival Lewis, F.A.G.O.

We thank Mr. Lewis for the information given as well as John Wright, James S. Park and Miss Luella Nash who sent data on the subject.

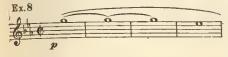
Bands and Orchestras

(*Continued from page 147*)

second theme demands; for I knew that I should be able *sufficiently to slacken the pace at the right moment*, so that the proper movement for this theme might be reached.

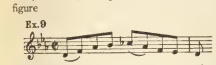
"After the extreme excitement of the *tempo allegro*, I made use of the long drawn notes of the clarinet—the character of which is quite that of the *adagio*

Ex. 8



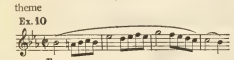
so as imperceptibly to ease the *tempo* in this place, where the figurated movement is dissolved into the sustained or tremulous tone; so that, in spite of the connecting figure

Ex. 9



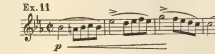
which renews the movement, and so beautifully leads to the *cantilena* in E-flat, we had arrived at the very slight nuance of the main *tempo*, which has been kept up all along. I arranged with the excellent executants that they were to play this theme

Ex. 10



legato, and with an equable *piano*, that is, without the customary commonplace accentuation and *not* as follows

Ex. 11

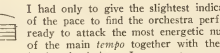


"The good result was at once apparent, so that for the gradual reanimation of the *tempo* with the pulsating

Ex. 12

I had only to give the slightest indication of the pace to find the orchestra perfectly ready to attack the most energetic nuance of the main *tempo* together with the following *fortissimo*. It was not so easy on the return of the conflict of the two strongly contrasted motives, to bring them out clearly without disturbing the proper feeling for the predominant rate of speed. Here, when the despairing energy of the *allegro* is concentrated in successively shorter periods, and culminates in

Ex. 13



the success of the ever present modification of *tempo* was perhaps shown best of all.

"After the splendidly sustained C major chords, and the significant long pauses, by which these chords are so well relieved, the musicians were greatly surprised when I asked them to play the second theme (*Agatha's Prayer*), which is now raised accustomed to do, in the violently excited nuance of the first *allegro* theme, but in the milder modification of the main time.

Controlling the Speed

"THIS WORRYING and driving to death of the *principal* theme at the close of a piece is a habit common to all our orchestras—very frequently indeed nothing is wanting but the sound of the great horsewhip to complete the resemblance to the effects at a circus. No doubt increase of speed at the close of an overture is frequently demanded by composers; it is a matter of course in those cases where the true *allegro* theme, as it were, remains in possession of the field, and finally celebrates its apotheosis; of which Beethoven's great overture to 'Leonora' is a celebrated example. In this latter case, however, the effect of the increased speed of the *allegro* is frequently spoiled by the fact that the conductor, who does not know how to modify the main *tempo* to meet the various requirements of the thematic combinations (for example, at the proper moment to relax the rate of speed), has already permitted the main *tempo* to grow so quick as to exclude the possibility of any further increase—unless, indeed, the strings choose to risk an abnormal rush and run, such as I remember to have heard with astonishment, though not with satisfaction, from this very Viennese orchestra. The necessity for such an eccentric exertion arose in consequence of the main *tempo* having been hurried too much during the progress of the piece; the final result was simply an exaggeration—and moreover, a risk to which no true work of art should be exposed—though, in a rough way, it may be able to bear it.

"However, it is difficult to understand why the close of the 'Freischutz' overture should be thus hurried and worried by Germans, who are supposed to possess the delicacy of feeling. Perhaps the blunder will appear less inexplicable, if it is remembered that this second *cantilena*, which toward the close is treated as a chant of joy, was, already at its very first appearance, made to trot on at the pace of the principal *allegro*: like a pretty captive girl tied to the tail of a hussar's charger—and it would seem a case of simple practical justice that she should eventually be raised to the charger's back when the wicked rider has fallen off—wherat, finally, the capellmeister is delighted, and proceeds to apply the great whip.

"An indescribably repulsive effect is produced by this trivial reading of a passage, by which the composer meant to convey, as it were, a maiden's tender and warm effusions of gratitude. Truly, certain people who sit and listen again and again to a vulgar effect such as this, whenever and wherever the 'Freischutz' overture is performed, and approve of it, and talk of 'the wonted excellence of our orchestral performances'—and otherwise indulge in queer notions of their own about music, like the venerable Herr Lobe, whose jubilee we have recently celebrated—such people, I say, are in the right position to warn the public against the absurdities of a mistaken Mentism'—and to point out toward what which is artistically genuine, true and eternally valid, as an antidote to all sorts of half true or half mad doctrines and maxims.'

"As I have related, a number of Viennese amateurs who attended a performance of this poor maltreated overture, heard it rendered in a very different manner. The effect of that performance is still felt at Vienna. People asserted that they could hardly recognize the piece, and wanted to know what I had done to it. They could not conceive how the novel and surprising

(*Continued on page 192*)

THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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

Just Intonation in Violin Playing

By ALBERT GALE

PART I

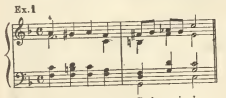
SCARCELY anyone with a musical education is surprised these days at a mention of the word, "temperament," as applied to intonation, or by the expression, "tempered scale." Many of these same musicians, however, would show wonderment if the term "just intonation" were used or if they were told that G♯ and A♭ are not the same tone. Too many of us, I fear, have come to accept tempered intonation as the one and only relationship of tones.

This is due, in part, to the almost universal use of tempered scale instruments (organs and pianos) to accompany solo playing and singing, and to the too-general practice of using a piano as the supporting background of our orchestras. Nowadays the tempered scale, or something the tuner intends as such, is almost universally used for pianos and organs. The same is true of a few other instruments occasionally called for in orchestral scores, the celesta, the dulcimer, chimes, the glockenspiel, xylophone and, to some extent the harp. All other instruments used in standard orchestral instrumentation can and do employ *just* intonation, if the players are capable.

All the wood wind or reeds, both double and single, and also all valved brass instruments can be humored in pitch and made to conform to just intonation regardless of the fact that their mechanism, to some extent, gives a fixed relationship of tones. The slide trombone can easily conform, as can also the members of the string choir. The trombone, in so doing, must at times avoid first position, and the strings must use only stopped tones when for such tonality.

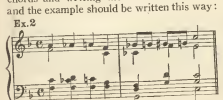
G-sharp and A-flat are not the same tone. G-sharp is higher and leans toward A; while A-flat is lower and leans toward G. Here is a two-measure transition using both of these tones:

Ex. 1



Physicists tell us that G-sharp is *lower* than A-flat. Perhaps they are right. They actually prove it, mathematically. But, if they are right, then our way of spelling chords and writing melodies is all wrong, and the example should be written this way:

Ex. 2



The musical theorist, however, feels it, and the true musician always plays it in the manner shown in Ex. 1. If either example is played on an instrument of fixed tones, one key or tone must do service for both the G-sharp and the A-flat. If Ex. 1 is played on a well-tempered piano, a discriminating ear will say that the black key which gives this double service produces a sound too low when the G-sharp is wanted and the same key gives a sound too high when A-flat is called for. To help to visualize the difference between these tones, it is suggested that you try an experiment on your violin. First of all, the measurements given are only approximate. They might vary widely on different violins, owing to faulty strings, bridge set at wrong distance from nut, nut too high or bridge too high or too low, and the fingers of the player being relatively broad or narrow. Variation of pressure against the fingerboard also might alter the intonation in pitch and hence the location.

The violin I use is a Gagliano model. The vibrational length of the strings is exactly thirteen inches. To measure this on your violin it is best to make a cardboard strip about a half inch wide and carefully measure off thirteen inches in length. Never use the end of an ordinary rule for accurate measurement. The end inch may be too long or too short, owing to inaccurate placing of the printed markings. Always use a well pointed pencil so that a fine line may be drawn. Make your string measurement from the face of the nut (the side nearest the bridge) to the top of bridge following a line midway between the A and D strings. Thirteen inches is the usual length for full-sized violins. The string grooves in the nut of my violin allow the strings to lie so close to the fingerboard that only a thin calling card may be slipped under at that point. It makes playing easier. At the other end of the fingerboard the strings are about an eighth of an inch high. If your strings are higher at either end than the measurements I have given, then your locations of tones will be closer together than those I am about to give.

Tuning to a Perfect Fifth

FIRST OF ALL you must tune your violin accurately, starting as usual with the A. For our experiment the E may be neglected, though it should have some tension. The D should be tuned a *perfect* fifth from the A. When tuning, always draw the bow smoothly and slowly without much pressure. Do not tune by twanging the strings with the fingers. Listen, while drawing the bow, to the interference of sound waves. If you hear pulsations, a sort of *oo, oo, oo,* coming at regular intervals, the strings are not in perfect tune. The faster these pulsations are, the greater the discrepancy. As you loosen your D string very slowly while drawing the bow and listening, and notice how the frequency of the *oo, oo, oo* changes. Sometimes it gets so rapid it becomes a flutter. The slower it gets, the closer you are to exact tune. When you find the precise spot where all pulsations cease, then you will have the lower string vibrating exactly twice to every three vibrations of the upper string and you will have a *perfectly* tuned perfect fifth. I use this expression to distinguish from the piano tuner's *tempered* perfect fifth.

Next tune the G with the D, listening carefully in the same way for the pulsations which must be eliminated. If your hearing does not enable you to tune in this manner, then you may tune each string to the corresponding tone on the piano; but the intervals will then be "tempered." They may still answer our purpose, however.

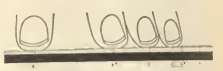
The next step is to mark off a few locations on the fingerboard, using a sharp pencil and drawing each line at right angles to the string. Place all four fingers on the D string so that the fourth will fall in the A natural position. Sound it with the open A, drawing the bow slowly and smoothly. Roll your finger up and down on the string while listening for the pulsations which, as in the case of the open strings, must be eliminated.

When you find the spot where they entirely disappear, carefully take the violin from the shoulder so that the finger position is not disturbed. Mark on the fingerboard the location with a pencil line running through the center of that part of the finger which presses the string. Letter this line "A." While still holding this fourth finger, crowd the third finger up close to the fourth, make your pencil mark and letter its location "G♯."

Accurate Measurements

PERHAPS it would be best at this point to say something about finger width measurements. Use a stiff rule—a tape line will not do—and lay the rule on top of the finger across the nail at a point about one fourth of an inch from the tip. Do not have the finger on a table or other support while measuring, as that will flatten the end out. Taken in order from the first finger to the fourth, the measurements of average adult widths will be ⅝, ⅝, 9/16, ½, or very near that. If your widths are less than these, then do not crowd your fingers too closely. If they are greater, then you may have to push one finger out of the way to make room for the other. I am speaking now of intervals of a *small* half step.

The next step is to place the third finger on the D string to form G, second line of the staff. Sound this with your open G. Roll your finger and eliminate all pulsations, and then mark the location. Letter it "G." Next crowd your fourth finger down to this third finger still located on G, draw your line and mark this fourth finger location "A-flat." If your string length and height of strings over the fingerboard are the same as mine, and if your fingers are average in width, then your markings will be much like this:



Notice the difference in location of A-flat and G-sharp. If the third finger in the upper drawing, or the fourth finger in the lower drawing were placed midway between the A-flat and G-sharp lines you would have the "tempered" tone, which many less discriminating players use for both.

Play the melody of the example in three different ways. First play it as notated in Ex. 2, using the locations you have marked on your fingerboard. This will sound as the physicists tell us Ex. 1 should sound. To an acute ear this intonation is obviously out of tune. Next use the tempered location for both G-sharp and A-flat. This will be a bit better in sound. Finally play Ex. 1, using the locations as you have marked and lettered them on your violin, playing the G-sharp with the third finger snuggled *up* close to the fourth finger A in the first measure, and the A-flat with the fourth finger snuggled *down* close to the third finger G in the second measure, and you will doubtlessly like this best of all.

G-sharp is not the same as A-flat. B-flat is not the same as A-sharp. D-sharp is not E-flat; E-sharp is not F. Enharmonic tones are not the same tones, although many of our musical dictionaries will tell you that they are the same pitch differently notated. The above is submitted simply as an experiment. Violinists will not be expected to cover their fingerboards with a lot of pencil marks to guide them in their playing. There is a much better way than this.

Pet Positions

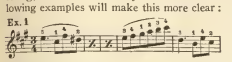
By T. D. WILLIAMS

ONE of the greatest drawbacks to a violinist is undue preference for one or two favorite positions. Many players feel "so much at home" in their favorite position that it is like pulling teeth to induce them to try any of the others; preferring rather to destroy the symmetry of their work by ungainly shifts and unnecessary crossing of strings.

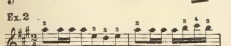
Many years ago a violinist (not, however, of the orthodox type) called my attention to this almost universal fault and suggested a plan whereby one might know which positions were best adapted to certain keys. The object of this was to simplify the performance of certain "note groups" by placing the hand where it could cover the greatest number of notes in any group without unnecessary shifting or crossing of strings.

The plan was to select for a given key, positions which would cause the second or fourth finger (while playing on the E string) to fall on the key note. The following examples will make this more clear:

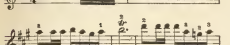
Ex. 1



Ex. 2



Ex. 3



It will be seen that in Example 2, measure "A", the rule has not been violated; since the key (by implication) has changed to D.

There are, of course, many exceptions to this rule; but they are not sufficiently numerous to justify using the third position where the second or fourth should be used.

The difficulty with the second position is not so much in its playing as in its reading. We have accustomed ourselves, from the very beginning, while playing in the first position, to place the first and third fingers on lines (instead of spaces) and it has become a habit so firmly fixed in our minds that now we regard it more as a pest than a virtue.

It is unfortunate for violin students (not coming in contact with competent teachers) that the third and fifth positions have been so much overworked; and we cannot conceive of anything more disastrous to a promising career.

The whole trouble lies in our faulty method of reading violin music—having a separate system of fingering for each position instead of treating all the positions as "one musical unit." In other words, we have been taught to read fingers instead of tones; which latter is, in reality, the only scientific way to read music. When it is thus read (by sound) it matters little which position is used. Take for example: "The Star-Spangled Banner," which any violinist no doubt can play without note in any key or position without much scrambling around to find which finger to put down next. The reason for this is because the music is in his head, not in the fingers. And, we might add, here is where we have "put the cart before the horse"—trying to get music out of our fingers before it even got into our heads. This is where the antiquated theory of "mastering one position at a time" (which usually began and ended with the third) has put many an ambitious player "on the rocks"; because the hand cannot be definitely set to any one position while going up and down the fingerboard where the distance between fingers is changing with each move, and stretched notes (as in fingered octaves) are being made with both outside fingers. The most logical thing to do, is to study "tone finding": that rarest of all faculties, which enables one to know *which finger to put down next*, without having to refer to the finger or position marks over the notes.

The Value of Ensemble Work

By ROBERT BRAINE

A VIOLIN teacher writes to THE ETUDE that he would like to do ensemble work with his pupils, but does not know exactly how to get started.

Perhaps as good a way as any would be for him to invite a number of his more advanced pupils to attend a rehearsal, where they would play in unison, pieces which they had studied, and with which they are familiar. There should be a piano accompaniment of course. This will give them steadiness in time, and accustom them to play together. When they have achieved good results in these pieces, they may take up violin duets, preferably with piano accompaniment. This duet work will prove more difficult than the unison playing as it involves strict counting of time, counting rests, and coming in at the correct place. However, the effect will be much richer and more artisite, owing to the fine harmonies created by the violins playing different notes.

After the class can successfully play duets, it may take up music arranged for three and four violins. A trio or quartette of violins produces rich and pleasing effects. Then the class might try trios for violin, violoncello and piano, and eventually string quartets—first and second violins, viola and violoncello. The teacher could no doubt get viola and violoncello players from other sources, if none of his own pupils could play these instruments. Amateur viola and violoncello players are often glad to play in an ensemble for the practice it gives them. There are also other combinations which make very fine ensembles.

Later on, using his violin pupils and the other string players as a foundation, the teacher could add wind instruments, and make a full orchestra from the original string ensemble.

If our teacher has only a few pupils at the start, he could invite several other players to join the ensemble, even if they were not his pupils. Quite a few conservatories follow this policy in building up their students' orchestras. It would be wise, for obvious reasons, to limit these outsiders to violinists who are not, at the time, taking lessons from any other teacher.

It will be surprising to find how much this ensemble work will benefit the pupils, how much they will enjoy it, and how quickly it will attract new pupils. When the ensemble has become proficient enough, let it make frequent public appearances; these appearances will call attention to the teacher's work in a manner that nothing else could.

Pupils playing in the ensemble will learn much that cannot be learned in the lesson period. They will learn to play from directing, that is, to "follow the stick;" they will learn to play in time, and with pure intonation; to count rests, and to come in at the proper moment.

Another beneficial result of this ensemble playing, from the standpoint of the teacher, is the social side. Pupils enjoy meeting one another and making new acquaintances, as new pupils are added, and as occasional visitors and the relatives of the pupils drop in to hear the rehearsal. The result is an *esprit de corps*, which means the "animating spirit of a collective body." All of this results in great benefit to the teacher from a business, social, and artistic standpoint. Many new pupils will want to participate in the advantages of such an ensemble, and pupils will keep on studying much longer, because they enjoy the ensemble work.

The teacher can well afford the hour or two of extra work, because all in the group can be taught at once, and pupils and their parents will appreciate the extra instruction they are receiving without additional cost. The pupil who has only one half-hour lesson a week, will get, in this way, an hour and a half or two hours instruction.

"Junior! How often must I tell you never to come to the piano without washing your hands!"

"But Ma, in the piece I'm learning this week, I only have to play on the black keys!"

VIOLIN QUESTIONS
Answered
By Robert Braine

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

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writer is asked to tell them if the violins are genuine, and their value. We regret that we cannot do so. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Factory Fiddles.

W. G.—There are millions of factory fiddles, branded "Fried. Aug. Glass," scattered all over the world, almost all of which are all over the world, almost all of which are of only trifling value, as they are cheap imitations of violins made by the great masters. I have looked through half a dozen catalogs of old violins offered for sale by leading American dealers, only one "Glass" violin is offered for sale, and that at $100. The cheap ones are not listed. I cannot tell if your violin has any value without seeing it. Better send it to an expert, who would probably charge you five dollars for his opinion. The chances are you would go to useless trouble and expense in doing this, as so few "Glass" violins are of any great value.

Violin Values.

H. B. O.—Stainer violins have not advanced in value as have those of Stradivarius, Guarnerius, and the other famous Cremona makers. Stainers in the present condition of the violin market sell for $2,000 or $3,000. There are very few genuine instruments of this maker, but millions of imitation. I have no doubt yours is an imitation. I do not know, at the present time, of any professional concert violinists, who use Stainer violins for their concert work. Stainer violins often have a sweet, sympathetic tone, but lack power and brilliance. If your daughter's violin is well made, and has a reasonably good tone, it will no doubt suffice for her violin studies, but later she would want a better instrument for concert work.

Obscure Makers.

S. M.—I do not find the violins made by Wm. T. Atkinson, London, England, listed or priced in any of the catalogs of leading American violin dealers, nor can I find information concerning the life and career of this maker. There are thousands of violins by less obscure makers, who have principally local reputations.

Removing Rosin.

J. L. S.—If your violin is a valuable instrument, and the rosin has become badly caked on the fingerboard, you had better take it to a good violin repairer to be thoroughly cleaned. If it is of only medium value, you can get various cleansing preparations from your music dealer. Many people use "Liquid Veneer" for this purpose. Put a little of the mixture on a cloth, and rub over the violin, then rub the violin clean and polish with a fresh cloth. If the rosin has become badly caked around the feet of the bridge, it can be removed with linseed oil, to which a very small quantity of powdered pumice stone has been added. Rub very lightly, so as not to damage the varnish of the violin.

The Vibrato.

A. O.—Without hearing and watching you play, I cannot tell why you are not getting a good *vibrato*, after eight years study. Probably you grip the neck of the violin too tightly between the thumb and the base of the forefinger, whereas the forefinger should lie lightly against the neck without pressing it at all. Then, it may be that you play the *vibrato* with the entire arm, whereas it should be executed by swinging the hand from the wrist.

Why do you not go to a good violin teacher, and have him show you how to practice the *vibrato* in the right manner? Many violin pupils spend years in trying to learn the instrument without having a thorough mastery of the bow hand, which a good teacher could remedy in a few lessons. I would advise you, if there is no first class teacher in your town, to take a few trips to the nearest large city, and obtain a really good teacher, and have him show you why you cannot execute the *vibrato*, and what bad habits prevent it impossible for you to play it well. He will no doubt be able to point out other bad habits in your playing. In a single lesson he could show you what is wrong with your *vibrato*. You cannot learn this from books. It must be demonstrated to you by a practical violinist.

Choice of Strings.

K. M. S.—Violinists differ to some extent in the kind of strings they use. Jacques Thibaud, the greatest violinist of France, strings his Stradivarius as follows: G, gut wound with silver wire; D, gut wound with aluminum wire; A, Italian gut; E, steel. I do not think that this arrangement can be improved.

French Violins.

L. F. H.—Your violin was evidently made by an obscure maker in Mirecourt (France) in 1776. For over one hundred years Mirecourt has been the seat of an extensive violin making industry. A few of these makers have achieved a certain eminence, but a great many are quite unknown to fame. I cannot find any information concerning the maker whose name appears in your violin, nor do I find any of his violins listed or priced in any of the catalogs of well known dealers. Write to some of the dealers in old violins, whose addresses you will find in various musical magazines. They may be able to inform you concerning this maker.

Vibrato in First Position.

L. G. C.—In executing the vibrato in the first position, the neck of the violin should not be *gripped* between the thumb and forefinger. The violin is supported by the thumb and the point of the finger of the left hand, which produces the note which is being vibrated.

Giving Violins With Lessons.

M. H.—There are many violin schools scattered all over the country, who solicit and obtain pupils, by offering a violin with free of charge, after the pupil has taken and paid for a certain number of lessons. The teaching is done mostly in classes, although private lessons can be arranged for. The violins used as premiums are of the cheaper grades, such as can be bought for five or ten dollars each from the large wholesale houses. The teachers in these schools also swell their incomes by inducing the pupils to trade the cheap, premium violins for higher priced instruments. Many of these schools succeed in enrolling large classes, and there is hardly any city of any size in the United States but has one or more of such schools. The success of these schools depends largely on the business skill with which they are conducted.

A Good Program Number.

T. Y.—I would suggest the *Allegro Brillant*, by Ten Have, the Belgian composer, as an effective violin solo for your program. If you are half through the "Kreutzer Studies," you would be able to play it. It is not so hackneyed as many of the solos in its same grade.

The Left Arm.

S. A.—Concerning the position of the left arm, Gruenberg, in his article, "Violin Teaching and Violin Study," says, "The wrist must be curved moderately, in an upward direction, and the fingers held above the strings, well rounded, and ready to fall at any desirable place with the greatest speed and flexibility. These rules refer principally to the first position."

Some players curve the wrist somewhat more than others, but it should not be curved outward at an acute angle.

Kreisler Facts.

T. L. D.—Fritz Kreisler, famous Austrian concert violinist, is sixty years of age, having been born in Vienna in 1875. He was wounded during the World War, but recovered, and is now engaged in concert tours. He is equally remarkable as a composer and as a violinist. 2.—Kreisler is the owner of two of the finest Cremona violins in existence, one a Guarnerius, and the other an Antonius Stradivarius. These violins are each valued at from $25,000 to $50,000. In his concerts he uses sometimes one, and sometimes the other.

Left-Handed Violinists.

W. L. R.—There has been a great deal of discussion as to whether a naturally left handed violin scholar should be taught to use the bow with the right or the left hand. I have known left-handed violin pupils who became excellent players, after having been educated with the bow in the right hand. One of my best pupils, who did everything with the left hand, was trained to bow with the right arm, and became a virtuoso violinist. She mastered all the standard concertos and played them in public, and her bowing (with the right hand and arm) was superb. I have also known left-handed pupils who made a great success bowing with their left hands. All the great violinists, so far as I know, have been right-handed players. You will note that all the violinists in symphony orchestras bow in the right arm, although some of them may have been naturally left handed. No left-handed violinist would be admitted to the violin section of the orchestra, as it would spoil the uniformity of the bowing.

Many physicians contend that if naturally left-handed people use the right instead of the left hand, for writing, drawing, playing musical instruments, and countless other pursuits, it results in stammering, and various nervous troubles. However, countless numbers of left-handed people, whose left hands have been injured, learn to use the right in place of it, with considerable success, conversely many whose right hands have been disabled, succeed in using the left, as was the case with a famous American artist.

QUESTION AND ANSWER DEPARTMENT
Conducted by
KARL W. GEHRKENS
Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question 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.

Does the C Clef Move?

Q. Will you please give me in detail the meaning of the C clef, variously called tenor clef, soprano clef, alto, or trombone clef. If the sign of this clef is placed on the fourth line of a bass staff, does it indicate that this line is called C and would mean that the fifth line would be E and third, A, and would those five lines be D, F, A, C, E, and just what place on the piano keyboard would they signify? Would that sign mean that the middle C would be the correct place or pitch for the C clef sign?—M. D. M.

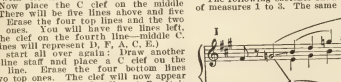
A. Your question is a natural one, as the C clef has troubled many others. The whole point is that the C clef is always placed on the middle C line, but that sometimes it is desirable to use several of the lines and spaces above middle C and sometimes it is better to use those below, so the clef seems to travel from one line to another, whereas it actually remains in the same place.

To make this clear I will ask you to try an experiment. Get a sheet of ruled paper, a pencil, and an eraser. Draw a "Great Staff" with eleven lines. (Short ones will do). Now place the C clef on the middle line. There will be five lines above and five below. Erase the four top lines and the two bottom ones. You will have five lines left, with the clef on the fourth line—middle C. (The lines will represent D, F, A, C, E.)

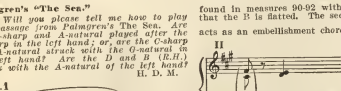
Now start all over again: Draw another eleven-line staff and place a C clef on the middle line. Erase the four bottom lines and two top ones. The clef will now appear on the second line of a five line staff. It is still middle C, however and the lines represent the following pitches: A, C, E, G, B. Does this help you?

Palmgren's "The Sea."

Q. Will you please tell me how to play this passage from Palmgren's The Sea. *Are the C-sharp and A-natural played after the D-sharp in the left hand; or, are the C-sharp and A-natural struck with the G-natural in the left hand? Are the D and B, (E.F.) struck with the A-natural of the left hand?* H. D. M.



A. The C-sharp and A-natural are played after the D-sharp (I think you mean F-sharp as this is the bass staff). The C-sharp and A-natural come with the G-natural, and the piece will be played before the B and E in the treble. If this measure bothers you why not try it this way?



Analyzing "Finlandia."

Q. Please analyze the opening section (Measures 1-23) of the piano arrangement of Finlandia, *by Sibelius. Also in Polichinelle by Rachmaninoff, measures 2, 3, 4 and 7; and the fourth and fifth measures from the end*—H. T.

A. Your questions involve material that is a little out of my line, so I have asked my friend Professor Victor Lytle to analyze the passages about which you ask and he has given me the following:

This tone poem of Sibelius, which delineates "the sullen lowering dark of storm-clouds and driving, whirling snow . . . full of loneliness and terror of the long Arctic nights," represents many problems not easily solved without a knowledge of the time used by composers to gain desired effects.

Analyzed in its simplest fashion, *Finlandia* may be said to begin on the V_6 chord of A major, moving from that chord up to an embellishment chord (II_6 with raised root) and in measure 7 progressing down to the tonic chord of A through the VII_7 chord.

A major then changes to C major. The VI chord first appears in root-position, then, in measure 13, initiates the figure just analyzed in A major. The relationship of the two keys is not at all distant when A major is considered simply as a substitution for A minor, C major's related key. A little experimenting will show that A minor could not produce the effect desired by Sibelius.

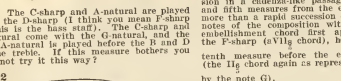
C major now changes to C minor, which goes through the following chords to an ending on a C major chord which acts as the dominant of the F minor passage following after the double bar:

C minor I_6 I_4 IV IV_2 IV II_7 I_8 $V_{\frac{5}{3}}$ with lowered 5th I_4. $\frac{5}{3}$ $\frac{4}{3}$

Both compositions about which you ask are difficult to explain without going into aspects of free composition which are not discussed in an ordinary harmonic analysis text. True to the character of the piece *Polichinelle*, the music may be said to play pranks around the apparent key of the signature without at any time actually using it. Neither the key of A major nor that of F-sharp minor is made clear.

Two chords may be seen to predominate in the entire work, a major chord on F-sharp and another on D. The chord on F-sharp suggests, of course, the key of B minor; however, that key is never made use of. Hence, probably the simplest explanation is that the predominating key is D major, the explanation of the F-sharp chord being that of a $II_{\frac{6}{5}}$ used in that key. The impression is that of the dominant chord of B minor but the facts do not bear it out as such. Such a double implication is not uncommon in music.

The following sketches show two reductions of measures 1 to 5. The same scheme may be found in measures 90-92 with the exception that the B is flatted. The second chord, II_6 acts as an embellishment chord.



In measure 47, we find the two chords mentioned in measures 3 to 3, the major chord on D and that on F-sharp used in rapid succession in a cadenza-like passage. The fourth and fifth measures from the end are nothing more than a rapid succession of the first two notes of the composition with, however, an embellishment chord first appearing *below* the F-sharp (VII_7 chord), beginning in the tenth measure before the end, then *above* (the II_6 chord again as represented now only by the note G).

A Question in Hnrmony.

Q. I have been studying harmony, using J. Humphrey Anderson's book. He states that in a triad in four-part harmony, the best note to double is the root, the second best is the fifth, the worst is the minor third, and almost never, the major third. Dr. Percy Goetschius' "Music Composition and Harmony" states that in the principal triads the root should be doubled and in the subdominant triads the minor third should be doubled. Please tell me which is right.—J. K.

A. I have asked Professor A. D. Heacox to reply to your question and he has furnished me with the following:

No categorical statement as to which tone is best doubled in triads in four-part writing can be successful. Conditions vary so from chord to chord; place in the key, inversion, accent, voice-leading, all have their influence. An approach through the primary triads combining general statements with models, exercises, and so on, followed by the secondary triads and a discussion of their functions, practically would lead to the consideration of all phases of the question. Both Anger and Goetschius are good. Better take their rules, models, and exercises and master them.

Music for Young Children.

Q. I am in search of some material for a paper which I am writing on Music and the Young Child. *Your name was given me by my music teacher as one who would be able to suggest references that should be of value to this committee. If you would be willing to do this, I shall be grateful.*—S. E. C.

A. The best single book that I know of dealing with music for very small children is "Music for Young Children" by Alice Thorne. You will find material also in my own "Music in the Grade Schools" and in the various *teacher's* books published in connection with the "Music Hour Series," "Music Education Series," and "Universal School Music Series." Any of these books may be procured through the publishers of THE ETUDE.

Music Study Extension Course

(*Continued from page 148*)

short themes. The first in the key of the tonic is played in waltz tempo, and the second in the key of the dominant—C major—is played *animato*. The second theme presents a drill and diatonic passage for the right hand. A good study piece for second graders.

MY SHADOW
By Gaynor-Blake

Two well known writers of children's pieces present a short but very tuneful skit for first graders which develops both *staccato* and *legato* playing. It may be used nicely as a sight reading exercise also, since the left hand has little to do.

PRELUDE IN C MINOR
By Fr. Chopin

This Prelude, one of the smallest and yet one of the mightiest of Chopin preludes is here arranged to fit small hands. It should be played *Largo* with all possible resonance, following dynamic marks as indicated. Aside from the value of this music as an addition to the repertoire it affords valuable exercise in the use of the syncopated pedal. The pedal should be pressed down on the last half and released on the first half of each beat. This may be done without interruption from beginning to end. Some teachers like to call this *Prelude* "The March of the Giants" which is not a bad title for young students who find it a stimulus to the proper atmosphere.

COCK O' THE WALK
By Gustave Klemm

Play *Cock O' the Walk* in March style with plenty of accent, keeping a tight rhythm at all times. In the first section the melody lies in the upper voice of the right hand while the second section has the theme in the left hand. In difficulty this piece will be found about grade two, or two and a half.

SPRING IS HERE
By Helen L. Cramm

A grade one piece employing both hands. It will be found effective as a sight reading piece or as the always wanted little tune for an elementary pupils recital. It lies in a singable key and words are provided so that it may be used as a song if desired.

A Short Memory Course

(*Continued from page 137*)

faith in yourself; strengthen that faith by affirming to yourself your ability to do what you have undertaken; banish confusion and distracting thoughts by concentrating on the music to be performed; cultivate repose; and you will find that your efforts to develop memory powers will be brought to a successful and pleasurable culmination.

* * *

Selections referred to in this article may be found in back numbers of The Etude as follows:

Agnus Dei.....June 1928
Cradle Song, Danse Grotesque and Canzone Amorosa...April 1931
Forest Flowers.....January 1932
Ballet Egyptien and *Down the Bayou*.....April 1932
Thorn Rose.....September 1932

Pupils Everywhere

(*Continued from page 141*)

I keep a list of all prospective pupils and send them a monthly letter. A regular book of programs, in which the pupils have participated, is kept in the studio. There is also a book of concerts in which every pupil is expected to enter the date and the nature of any concert he or she has attended.

There is no great secret to getting pupils and keeping them. It is largely a matter of keeping them and their parents vitally interested in every imaginable way. Understand your public. Do not focus your work above their heads. Most of the unhappy and unsuccessful music teachers I have known are those who are striving to force some impossible ideals upon a public which has no notion of "what it is all about." Do not try to do everything in one day. Take time. Build. There is a wonderful old Italian proverb which runs, "Il mondo e di chi ha pazienza (the world is his who has patience)."

Some teachers seem to take the attitude that there are no pupils anywhere. The attitude to take is "There are pupils everywhere and it is my purpose to get my share of them."

each of the following famous:
Niccolo Paganini.....
Franz Liszt.....
Leopold Auer.....
38. What is a Nocturne?.....
39. Name some musicians you have heard .....
.....
40. Give the names of five violinists who took lessons of Leopold Auer:
.....
.....
.....
.....

This gives me an idea of the pupil's training and knowledge of the pupil. After the pupil has registered, his name, address and other necessary data are kept upon a filing card. The work done is recorded on a card at each lesson. Once a month each parent receives a letter telling just how the child has progressed. With this is a report card.

Business-like Methods

I AM VERY careful in keeping a record of all appointments and see to it that I am invariably on time. In addition to this,

VOICE QUESTIONS Answered

By Frederick W. Wodell

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.

Full Voice and Vibrato.

Q. I am interested in some things I have been hearing about the importance of getting a vibrato into the voice. I do not quite understand, because my teacher has always told me that the voice should be firm and steady. Then this idea of practicing loudly rather than softly is something that seems to be against the ideas I have been taught to believe correct. I am young, have a soprano voice of long range and good power, and do want to improve my voice and singing, but do not wish to risk anything.—M. B.

A. Taking your second question first, a number of prominent instructors follow the plan of having students practice at what is called "full voice." Charles Lunn, an admirer of Garcia, and himself a pupil of Cataneo, of Italy, in his book, "Philosophy of Voice," advocates such a manner of study. The late Madame Marchesi of Paris has been credited with similar ideas and practices; and some American vocalists of standing found the work rather strenuous. It is true that certain "vocal muscles" involved in tone production, like other muscles, need exercise in order to acquire additional strength. But we do not ask from the pony the work we lay upon the grown packhorse. It is a matter of good judgment on the part of both teacher and pupil. As to the vibrato, do not worry about it. Get your tone production upon a right basis, a clear start of the tone upon the exact center of the pitch and with accurate vowel form, and learn to sustain such a sound with regulated breath use. Then wait for the natural, gradual development of power and range, chiefly through the use of all the resonance resources of the voice. Meantime, if you have in you a strong appreciation of the emotional content of words and music and a genuine desire to put over your message, such a degree of the vibrato as is desirable will undoubtedly come into your singing. But be aware of the tremolo—an insidious and disastrous fault.

Song and Symphony.

Q. 1.—What is a good definition of singing?

2.—Explain the difference between a philharmonic orchestra and a symphony orchestra.—D. B.

A. 1.—To sing is to emit tones which are consistently musical, to sustain and connect tones (the *sostenuto* and the *legato*), as demanded by the composer with regard to pitch, rhythm and phrasing, to make the words intelligible to the listener, and to express with fidelity and fullness the content of words and music.

2.—"Philharmonic," as applied to an orchestra, is merely a name or title. A "symphony" orchestra is generally understood to mean a body of players organized in such a manner as to provide the type and number of instruments required to do justice to the symphonies of the classic composers.

Prospects for Basso Profundo.

Q. 1.—I am seventeen years old and have what is called a basso-profundo *voice. I have been singing bass since I was thirteen. Is a range from low C to upper D a fair range?*

2.—"yes," is the field of profundo opera far prospects?

3.—Do you think if I went on few years (because of finances I have not been able to keep up my vocal lessons) it will be too late for me to strive my life's ambition which is to become a singer?—C. C.

A. 1.—Yes. You would be better off if you could sing the upper E and possibly F, if you are aiming at high grade concert or operatic work.

2.—Low basses of good quality and volume are always in demand.

3.—No. But try hard to resume serious vocal study as soon as possible.

Blurred Voice.

Q. I am eighteen years old and have sung over radio quite often; having made a great success when I was fourteen, by singing and yodeling. My voice was clear and soft then, but now it seems that I have a cold all the time. It is very difficult for me to yodel any more. It seems that my nose is not open as it should be, and my voice is soft but not clear on all tones. Do you think my nose could be the cause of an unclear voice? My voice should be matured and settled at my age, should it not? How do voice and throat act when the nose is constricted?—L. M.

A. Voices vary much as to the length of time required for the change. A strained voice, so called, indicates forced use of the vocal apparatus. It is often uncertain as to intonation, liable to unexpected breaks, shows a breathy, sometimes a husky quality and is generally unreliable. Additional difficulty is usually experienced in the use of the higher range of pitch. Nasal obstructions are a fruitful cause of undesirable qualities of tone and especially of difficulty in singing the higher notes. It is a bad sign when a singer "has a cold all the time." See that your diet is right and your bodily habits are correct. Build up what is known as resistance to disease by eating and drinking wisely, securing good elimination and avoiding all excesses. Keep the nasal passages clean by the daily use of a nasal douche. Put a quarter teaspoonful each of boracic acid and common salt into a glass of warm water and use this mixture in the douche. Gargle with the same mixture daily. If the mixture seems to be too strong, use less of the salts. Inhale steam from a quantity of hot water to which a few drops of compound tincture of benzoin have been added. Be careful not to scald the face or throat. Stop singing for a few weeks. Give up the yodeling, if you expect to make the most of yourself as a solo singer. If this does not help you, see a throat and nose specialist, but permit a cutting operation in the nose only as a last resort. And then have it done by a first class man.

The Troublesome R.

Q. 1.—I would appreciate it if you would explain the consonant r in singing. The information I have is that r is made with the tip of the tongue. I am convinced that this would be true of the trilled or rolled r, but I am interested in knowing how r is formed when not rolled. 2.—I wonder if you have any hints on the correct pronouncing of the vowel a as in "pass," "dance," "ask," and so on?—Miss G. W.

A. 1.—The letter r is made with the tip of the tongue. Some treat it as a vowel, or absorb it into the vowel, as in "father" or "farther" for "father." The letter r can be sung; try it on a short scale. The word "father," to the phonologist, who writes a sign for each sound heard, has five sounds: *f-ah-th-e-r*. (The syllables in italics are the heavy *th* as in "then," and the vowel sound *ea* as represented in "earth.") The final r may be sounded as a liquid, non-trilled sound, as a softly trilled sound, or with the Scotchman's rough roll, or trill. It should be evident that the soft r is appropriate in one connection, while the rolled or trilled r is called for elsewhere. You may well denounce a thieving beggar as a "r-r-ragged r-r-rascal," while you would scarcely invite a dear one to "r-r-est upon this downy pillow," or sing of the "sympathizing rear-r-r." Sing so as to be understood? Then we must give each element of language its rightful place. Remember that the r "trill" may be done softly, as well as harshly. Adapt the means to the end. Other opinions follow. Dr. W. A. Aikin, London, in "The Voice," says: "The tremor of the tip of the tongue against the hard palate in the front of the mouth which corresponds to the forward pronunciation of r, is also vocal and continuous. In the case of r the roll practically ceases with the vocal note. The dropping of r, except when it is followed by a vowel, is practically an accepted fact in English, and the sound must therefore be treated accordingly." Wm. Shakespeare, London, in "The Art of Singing": "Although the r is trilled or rolled when it precedes a vowel, yet (except in Scotland and Ireland) it is not often rolled otherwise, but takes the sound of u" (the sound of u in "hut"). Dora Duty Jones, in "The Technique of Speech," says: "The r should never be trilled in English speech except when operating on a vowel. If trilled before another consonant, or at the end of a phrase, the result is the labored and harsh articulation now in America as the "Western R."

2.—We have many dialects in America. And even so-called "educated" people in different parts of the country do not agree in all points as to the pronunciation of our language. We remember the young lady from Texas who announced that she had taken up "Howdabout" as a course subject. Also the lady from Michigan, speaking of a neighbor, declared him to be a very nice "may-ann." We have made it a rule that, for singing purposes we shall endeavor to secure as round and noble an emission of the vowels as possible, without sacrificing vowel individuality. That is, the vowel must always be recognizable as *E*, or *A*, or whatever it may be; but at the same time it must sound as full, broad and rich as possible. Therefore, we broaden the *a* in such words as "ask," "dance," "ask," and so on, without going to such an extreme as will really change it into *Ah*, or *Aw*. The *a* in "at," as ordinarily pronounced, is too "close," too thin, for satisfactory tone in song.

Studying Alone.

Q. I am aged twenty-three: have studied singing for two and a half years, having now the third year. My voice seems to have been subject to coughs and colds. Have made almost no progress, due to the irregularity of my lessons; perhaps also because I could never afford a very good teacher. Have studied piano, and theory and harmony of music for eight months at a conservatory. A former opera singer tells me I am totally wrong and terrible. I have now left my last teacher, and do have chosen to study alone. Have read the book of the Art Method, discussed in the January, 1933, issue of The Etude. What do you think about it? Do you think it advisable for me to study alone, or should I stop completely and wait until I can afford a good teacher? The Etude is a real friend to me and its arrival every month a great pleasure. I feel lighter and happier after reading it.—I. B.

A. We are glad that The Etude brings you a helpful message. So far as we are aware there is no "text-book" of the Shriglin "Method." It is said that the late Jean de Reszke, in his day a leading tenor of the Metropolitan Opera Company, owed much of his success as a vocalist to the instruction he received from Shriglin, then teaching in Paris. We have often said that the instruction and advice of a good teacher are needed by the pupil at all stages of the work. But it is well that your mind is fixed upon good quality of tone as the important thing in singing. "Plain Words on Singing," by Wm. Shakespeare, is a safe and helpful book for such voice students as yourself to read. It might be advisable for you to consult a good doctor regarding the subject of your postscript.

"Music is a friend of labor for it lightens the task by refreshing the nerves and spirit of the worker. It tends to make work pleasurable as well as profitable and adds to the enjoyment of leisure time."

WILLIAM GREEN,
President, American Federation of Labor.

LITTLE TALES OF MUSIC STUDY ACCOMPLISHMENT

Take Your Choice

To THE ETUDE:

What would you rather have, "music" or "the blues"? You cannot have both, for the blues seldom linger where there is music.

A certain Mr. H——, who was an excellent violinist, went into the florist's business. When his friends asked him why he did not study for a concert career, he answered, "I've always hated playing in public and always shall hate it. I am sure that I am more successful as a florist than I would have been as a concert artist. But I shall never give up music! When I am "blue," give me my violin and let me go off where I can be alone with my music. Then I play to my heart's content and forget the "blues."

Even if you cannot be a concert artist, learn to play an instrument for your own enjoyment. Also remember this: The ability to appreciate music is a priceless treasure.

—KATE MOE.

Ten Minutes a Day

To THE ETUDE:

When at home in England, I remember my father having a friend, a fine violinist, coming to see him every year during the Christmas season. Each morning they would have a practice period together, father playing the piano. I was allowed in the room to listen. Enjoying the music so much, I asked Mr. Marsden how he had become such a good musician. He replied, "Ten minutes a day practice—and I would as soon think of going without my dinner as my practice."

At seventeen years of age, he made up his mind to be a violinist and started his ten minutes' practice, with the result that after several years he was able to play in a church orchestra of thirty performers.

He was for the most part a self-taught musician but rose to be a first violinist in several of the best local orchestras.

—FRANCES M. CANTRELL,
Canada.

Beating Ill Health With Music

To THE ETUDE:

Ill health, after a long period of piano and voice study, wrecked my career. The labor had ended in such a bitter disappointment that I hated work and dreaded getting well. Indeed I felt so humiliated about being nobody (in my own opinion) that, to avoid self-respect, I resolved to die, although I had not sat up for a continuous half-day for two years. Twice weekly I went to my class by train, at thirty minutes before eight o'clock in the morning, and returned at six in the evening. Ten years after I had stopped practicing, it was resumed, and I presented to a club an exposition of "The Flying Dutchman." I did it alone, though I had a terrific headache and a cold on my vocal cords. Each following program that I gave for that club deserves a paragraph; for every time some new difficulty arose.

There was always a feeling of disappointment in myself, because I could remember; but I played anyway. No one can imagine what a trial it was to play with my music in full view. Improved health, however, brought back my memory; and my first rendition without notes was like a second graduation. And I like to work.

—EMITH JOSEPHINE BENSON,
Kansas.

To Interest Children in Piano Lessons

To THE ETUDE:

No matter what method of teaching is followed, or what means are used by parents and teachers, to induce children to practice, it is difficult to obtain satisfactory results unless the pupils enjoy the music given them. Musical pleasure is the real secret of interest in study.

Even if the mother succeeds in getting her child to practice a certain length of time each day, if the child is not interested in the studies or pieces given him, very little progress will be made; his playing will be mechanical; and his time will be practically wasted.

The best idea, therefore, is to give the pupil something rhythmical and melodious, from the very beginning; and, if the parents find that the child is still not interested, then there should be a change of music, of teacher, or of both.

As the main object is to get the music to appeal to the pupil in such a way that he will voluntarily go to his practice, the obligation is upon the teacher to plan the work in such a way as to create this enjoyment in the work.

—VIRGINIA WINES SCOVILL.

Music May Be Both Popular and Good

To THE ETUDE:

Once in a while I enjoy listening to orchestras play the new popular pieces over the radio. And, occasionally, one is played so nicely that I wish to keep it forever, together with my good pieces; so I buy a copy. I only regret that they are not written better for the piano, so that one could really enjoy playing them as much as one does listening to them by the *best* orchestras.

One piece of which I am particularly thinking is "Love in Bloom." To me it is a most beautiful piece, both as to the melody and words—one of those delicately beautiful pieces which one cannot forget—which should be as long-lived as "Home, Sweet Home." "There Ain't a Man a Horse He Can Ride," or "Silver Threads Among the Gold."

Of course it must be played and sung beautifully, with tenderness and feeling, like "Juanita" and Beethoven's "Gertrude's Dream," although not too slow—a little bit livelier makes it more effective, the spirit and flame of true happiness, like innocent youth not yet burdened with sorrow. (What I mean is that, when dragged out slowly, it is sorrowful, instead of, as I think it was meant to be, a song of happiness—like the birds sing.)

—V. ALSOTH.

MUSICAL BOOKS REVIEWED

The student of music, with a desire to know the development of the art, will here find a contribution valuable and unique.

Pages: 141.
Price: $4.00.
Publishers: University of California Press.

The Heritage of Music, Vol. II

By HUBERT J. FOSS

A series of essays on world known composers, from Wilhelm Friedemann Bach to Wolf, and introducing along the way such musical worthies as the Scarlattis, Couperin, Handel, Mendelssohn, Chopin, Liszt and Verdi; and these done by reliable British essayists as W. H. Hadow, F. Bonavia, D. F. Tovey, Cecil Gray, and others including the compiler of the volumes.

If the writings have not the sprightliness of some of our American reviewers, they are full of a more valuable matter, thoroughness and thoughtfulness. There is in the book much to provoke thought and to enrich the musical knowledge of both student and professional. A valuable addition to any well stocked library.

Pages: 263.
Price: $2.75.
Publishers: Oxford University Press.

The Art of Improvisation

By T. CARL WHITMER

Just the book for which many a musician—and especially an organist—has been hoping to find.

In a concise form, and yet with all the details necessary to the successful guidance of one with moderately developed gifts in creative musicianship—the author has furnished a guide by the continued use of which practically all the essentials of successful improvisation may be acquired. It is "A handbook for organists, pianists, teachers, and all who desire to develop extempore playing."

There are chapters on "Cadences," "The Coda," "Modulation," "The Play Element," "Transposition," "Imitation," "Homophonic Improvisation, and Fugue," "Works to be Analyzed," "Embellishments," and all freely illustrated by notation of the whole work discussed. A book with which one can sit down at the instrument and have a fully good time in experimenting with its directions.

Pages: 87.
Price: $2.50.
Publishers: M. Witmark & Sons.

The Evolution of the Six-four Chord

By GLEN HAYDON

A treatise which will please those musical theorists and scholars who have a taste for "the whys and wherefores" of the tools of their trade; that class of workmen who keep us sanely built in our art structure.

The author has prepared his thesis by an astounding amount of research; and thus he has given to the musical world a work to which the student may go with a feeling of confidence. Nor does it reek with the musiness of bygone centuries; but out of their treasures the writer has sifted many a bit of interesting lore which he has presented in a freshly contemporary spirit, with the text illustrated by copious quotations selected from the earlier masters of many nations.

Reflections On Music

By ARTUR SCHNABEL

An essay in which one, who has won a wide following as a prophet who is able "to hear and transmit the inner voice of music," has given some very personal views as to the nature and purpose of this tone art.

The author has thought deeply on his theme and in his presentation of these cogitations has given to the reader much to provoke thought and to start him on the way to a feeling for the more hidden properties of music.

Pages: 63.
Price: $2.00 and $3.00.
Publishers: Simon and Schuster, Inc.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—March 1935.

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

THE CATHEDRAL CHOIR—ANTHEM COLLECTION	.30
FIRST GRADE PIANO COLLECTION	.35
FUNDAMENTAL TECHNICAL STUDIES—VIOLIN—DOUNIS	.15
GROWN-UP BEGINNER'S BOOK—FOR THE PIANO	.40
LITTLE CLASSICS—ORCHESTRA—PARTS, EACH	.15
PIANO ACCOMPANIMENT	.35
PIANO FUN WITH FAMILY AND FRIENDS	.60
PHILOMELIAN THREE-PART CHORUS COLLECTION—WOMEN'S VOICES	.30
VIOLIN VISTAS—VIOLIN AND PIANO	.40

MUSIC FOR THE COMMENCEMENT PROGRAM

Although a blizzard is raging outside as this note is being written and most of our readers will have this copy of THE ETUDE in their hands before the Lenten Season begins, it is not too early to start planning for the Commencement Program. Every participant in the Commencement Exercises wishes to appear at his or her best before relatives and invited guests and the surest way to achieve proficiency is to plan in plenty of time and rehearse thoroughly.

The musical portion of the program is usually one of the Commencement highlights. What is more inspiring and impressive than a well-rendered chorus, a brilliant, well-played ensemble number, either by the pianos, or violins and orchestra instruments?

Many of those who have in charge the building of the Commencement Program for colleges, schools and academies rely mainly upon "Presser Service" for their musical selections. Well-trained music clerks, many of whom have more than a quarter of a century's experience, are here ready to serve you by selecting from our immense stocks just the type of music you describe when you write to Theodore Presser Co. for assistance in arranging a program. Whether it be choruses, a cantata, an operetta, ensemble numbers for two, three or more piano players, group numbers for various instrumental combinations—suggestions are cheerfully made and copies are sent for examination with return privileges if not found satisfactory.

Write today outlining your needs and, if you have time to examine them, request also that catalogs and folders be included listing and describing new and appropriate material.

Incidentally, we carry a complete line of musical awards for commencement—medals, diploma and certificate forms, etc. Also suitable graduation gifts, such as music books, music carriers and musical jewelry.

LITTLE CLASSICS

FOLIO FOR ORCHESTRA

Those instrumental supervisors who have become acquainted with our notably successful *Easiest Orchestra Collection* will be interested in the announcement of this new orchestra book which is now in the course of preparation.

Realizing the growing demand for orchestra music of the right kind for beginning orchestras, it is our purpose to make this the easiest compilation in orchestral literature of works exclusively from the master composers, the parts will be contained entirely in the first position, with the exception of a Solo Violin part for players able to manage the third position; the other parts will be in a correspondingly easy range.

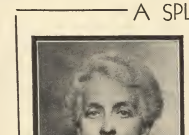
A glimpse of the contents reveals representative miniature works from Beethoven, Bach, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and other classic composers, yet all numbers included are new to orchestral players and are not to be found in other orchestra books of this grade. A great deal of care is being taken to select compositions which are unhackneyed yet characteristic and interesting.

Certain innovations of educational value, the nature of which will not be disclosed until the work is published, are planned for this book and we feel sure they will meet with appreciation on the part of supervisors.

The instrumentation is as follows: Solo Violin (ad lib.), First Violin, Violin Obbligato A, Violin Obbligato B, Second Violin, Viola, Cello, Bass, Flute, Oboe, First Clarinet in B-flat, Second Clarinet in B-flat, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, First Trumpet in B-flat, Second Trumpet in B-flat, Trombone (Bass Clef) or Baritone, Trombone (Treble Clef) or Baritone, First and Second Horns in F, First and Second Horns in E-flat, Tuba, Drums, Piano, (Conductor's Score).

The special introductory price in advance of publication for each part is 15 cents; for the piano accompaniment, 35 cents, postpaid.

A SPLENDID RECORD



● What finer possession can an institution have than a loyal friend of many years? Mrs. E. Louise Williams of Oakland City, Indiana, writes us that she has been a regular subscriber to THE ETUDE for Fifty Years.

Possibly no magazine in the world can boast of as many subscribers who have taken it regularly for two, three, four and five decades as can THE ETUDE. We are naturally very much honored by Mrs. Williams' letter which we present herewith.

To THE ETUDE:

I am proud of the fact that I have been a subscriber to THE ETUDE for fifty years.

I feel my musical life would have been very incomplete without it. If I wanted a piano piece for a pupil, and not time to send to Presser's for it, there was something entirely acceptable in THE ETUDE. THE ETUDE began its career about the time I began studying piano with Prof. Chase at Hillsdale College, Hillsdale, Michigan. He suggested it would be a very helpful thing for me to take this new magazine, so I subscribed, and it has been constantly on my teaching piano since.

I could mention something on every page that is helpful and interesting and my pupils are almost equally as eager to see the new number as is their teacher.

With best wishes for the coming year,

Sincerely yours,
(E. LOUISE WILLIAMS)

EASTER MUSIC

While there were still months to be torn off the calendar before Easter, we were busy filling orders for those who were preparing well ahead for this important celebration of the Christian Church. Now we are down to practically where it is a case of only days to be marked off on the calendar, so there should be no further delay in completing the selection of music for Easter programs.

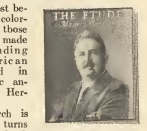
Some choirmasters have been working on their cantatas but have neglected to settle as yet on their anthems for the Easter Sunday morning service, or even if all details with regard to numbers for the choir have been settled, there yet remain the solos and duets to be selected. The examination privileges offered by the THEODORE PRESSER CO., and its prompt mail order service will help choirmasters to do have not as yet attended to these details.

Simply write us, describing your needs, and ask that a selection of suggested numbers be sent to you with examination privileges. Any unused music sent for examination is returnable for full credit but, of course, returns must be made before Easter.

We should be glad to send, free to any one interested, a copy of our folder listing music for Easter, Lent, Palm Sunday and Holy Week. This list includes anthems, solos and cantatas for the Lenten season, anthems and solos, duets, Sunday and anthems, solos, pipe organ numbers, piano numbers and Sunday School services for Easter.

Those who are making a late decision upon music for a special Holy Week or Good Friday service will be interested in the new cantata issued this year, *Christ's Words from the Cross* by Mrs. R. R. Forman (Price, 40 cents). This is a short cantata for mixed voices, is easy to sing, and it will run about 20 minutes. Even for the average volunteer group, it will not require much rehearsing.

THE COVER FOR THIS MONTH



One of the most beloved and most colorful characters of those whose works made them outstanding among American composers and in American music annals was Victor Herbert.

Because March is a month which turns thoughts to Ireland, Victor Herbert's portrait on the cover of this month's issue of THE ETUDE is quite timely. Victor Herbert was born in Dublin, Ireland, February 1, 1859. The famous Irish novelist, playwright and composer of characteristic Irish songs, Samuel Lover, was his grandfather on his mother's side. His father died when he was quite young and it was at that time, when he was but a lad of seven, that his mother took up residence in Stuttgart. His musical education began early and the violoncello became his solo instrument. He toured Germany, France and Italy as a soloist and later became a member of the Strauss Orchestra in Vienna and a member of the Court Orchestra in Stuttgart. He also began composing in the 1880's.

In 1886 he married Therese Foerster, prima donna of the Court Opera in Vienna. Shortly after their marriage, his wife was engaged for German opera at the Metropolitan Opera House in New York and at the same time Victor Herbert became first cellist of the orchestra for these performances under the direction of Anton Seidl. From that time Victor Herbert became a prominent figure in the world of American music. His activities were as soloist, conductor and composer. Above all, he was a great personality, with a big heart and ever ready to help fellow-musicians when they were in difficult straits.

Victor Herbert is particularly noted for his immensely successful light operas. He so developed in this field that he lifted the light opera to new heights. He also wrote two grand operas, *Natoma* and *Madeleine*, both of which were produced by the Metropolitan Opera Company. Many of the vocal solos and choruses from his operettas have become standard numbers frequently used in concerts.

Victor Herbert was the moving spirit in forming the American Society of Composers, Authors and Publishers which today has reached great proportions since the radio and other public performances for profit have come to make such use of copyrighted music.

Victor Herbert died in New York City, May 26, 1924.

The portrait on the front cover of this issue is reproduced by permission of the White Studio, 820 Fifth Avenue, New York.

GROWN-UP BEGINNER'S BOOK

FOR THE PIANO

The tremendous demand for advance copies of this new work justifies our belief that many adults are interested in the study of piano playing if the road is made easy for them.

The adult beginner presents problems different from those of the younger pupil. The older pupil naturally will not be satisfied with the little pieces which please the child, nor will he relish the usual single note playing which one finds in other methods. To meet these requirements, our staff of experts has worked out a practical approach to music study which is entirely different from any heretofore available. By the use of familiar songs and melodies from the very beginning, and easy arrangements of favorite classics, the attention of the grown-up beginner is kept focused on his own progress.

Every piano teacher will want a copy of this book at the low introductory cash price, 40 cents, postpaid.

(*Continued on page 188*)

A Marvelous Bargain for Music Lovers—Stories of the Great Operas and Their Composers

By Ernest Newman

For enjoyable reading as well as for ready reference, this over-a-thousand-page-volume is a storehouse of information that will add to cultural knowledge as well as make possible a more intelligible and more thorough understanding of operatic performances, or arias, or excerpts from operas heard in the opera house or over the radio.

Prior to the publication of this splendid volume, this work by Ernest Newman was issued in three separate books, each of the three volumes listed at $3.50, or a total of $10.50 for the whole work. This now complete in one volume edition is a handsome cloth bound book in red binding with the back that is exposed on the book shelf gold stamped in neat but good sized lettering supplemented by an attractive design decoration in gold.

Its contents give short biographies of Richard Wagner, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Gioacchino Rossini, Carl Maria von Weber, Ambroise Thomas, Giuseppe Verdi, Charles Francois Gounod, Georges Bizet, Jacques Offenbach, Engelbert Humperdinck and Giacomo Puccini. These excellent biographies, however, are only incidental to the hook's task of telling the stories and analyzing the music of the outstanding operas—*Tannhäuser, The Mastersinger of Nüremberg, Lohengrin, Tristan and Isolde, Parsifal, The Rhinegold, The Valkyrie, Siegfried, The Twilight of the Gods, The Flying Dutchman, The Marriage of Figaro, Don Giovanni, The Magic Flute, Fidelio, The Barber of Seville, William Tell, Der Freischütz, Mignon, Rigoletto, La Traviata, Il Trovatore, Aida, Otello, Faust, Carmen, The Tales of Hoffmann, Hänsel and Gretel, La Bohème, Tosca,* and *Madame Butterfly.*

Everything is told lucidly for the layman, yet with such authority and insight that the keenest student of music will find pleasure and profit in reading what is here presented about the operas and their composers.

This approximately 5½ x 8½ inch volume will take up about 2 inches on the music lover's bookshelf, but that 2 inches will be not only attractive but also valuable and pleasure-giving. The author, Ernest Newman of the *London Times,* is recognized throughout the world as one of the most widely read and most influential critics of music. He writes as a master of his subject with the full flavor of the mature man of letters.

The amazing thing is that Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., is able to fill orders for this book for the nominal price of $1.47 a copy. (Postage is additional. This book weighs 3 pounds and in the various zones from Philadelphia postage would be as follows: Zone 1 (Philadelphia), 9 cents; Zone 2, 12 cents; Zone 3, 15 cents, Zone 4, 18 cents; to other points in U. S. by express, 26 cents.)

Unfortunately, this book arrived too late for the Holiday gift-buying season, but every music lover should have this book for his own possession, and those who are looking forward to giving prizes or awards or gifts during the graduating season ought not to overlook this present opportunity to secure this splendid and substantial volume at so wonderful a bargain price.

The Etude Historical Musical Portrait Series

The highways joining our great cities are dotted with hundreds of small and relatively unimportant towns and villages. These same towns and villages nevertheless are all part of the great picture of our national life, each one contributing something to complete the whole.

The same is true along the road of musical history. Between the great—the Bachs, Beethovens, Chopins and Liszts—there are hundreds who claim no great fame, but who, like the small towns, are deserving of recognition because of their worth-while contributions to the musical picture.

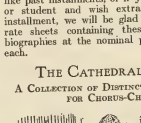
In the *Historical Musical Portrait Series,* The Etude takes you step by step along "Musical History Highway." With pictures and brief biographies, 44 each month in alphabetical sequence, this unique serial is covering the "Musical Highway" as never before attempted. Everyone deserving acknowledgment, either because of accomplishments or contributions to the art, is included.

The installment in this issue continues with the letter "K" and includes pictures and biographies of Gustav Klemm, Otto Klemperer, Karl Klindworth, Louis Kohler and 40 others. When the letter "Z" has been reached and the series ended, which will not be for many months to come, the thousands who have followed "all the way" will have an enormously enriched musical background and, if copies are saved, an invaluable reference work.

If you are a new subscriber and would like past installments, or if you are a teacher or student and wish extra copies of any installment, we will be glad to supply separate sheets containing these portraits and biographies at the nominal price of 5 cents, each.

The Cathedral Choir

A Collection of Distinguished Anthems for Chorus-Choir



Of particular interest to those choirmasters fortunate enough to have under their direction a competent choir with solo quartet is this new compilation of larger anthems for chorus-choir.

Our successful anthem collections of the past have been prepared primarily for the volunteer choir without solo voices and have been limited to music of an easy grade. With the development of choir standards in recent years, however, we are confident that there will be a demand for a more advanced collection of our very best high grade anthems.

Our editors have been able to find many excellent numbers from which to choose the contents for this book, by such well-known composers as Roland Diggle, Sumner Salter, R. S. Stoughton, Alfred Wooler, Cuthbert Harris, Berg, Gaul, Shelley, Simper.

You may secure a single reference copy for your library at the nominal cash price of 80 cents, postpaid.

Piano Fun with Family and Friends

If ever you have spent hours of your time seeking ideas for entertaining guests you planned to have, or for entertaining social groups for which you have been appointed the entertainment chairman, you will want this book. Incidentally, knowing the task of getting entertainment ideas into practical form, you will appreciate the great understaking of the editors and therefore will bear with them patiently a little while longer until the editorial work is completed and the book placed in the hands of the printer to get it on the road to delivery to you if you have ordered a copy, or intend to order a copy so that you may have the advantage of the advance of publication cash price of 60 cents a copy, postpaid.

This book is called *Piano Fun* because it makes it possible for any one with average playing ability and a piano at hand to liven up a group and make it a jolly party for all. The games, stunts, et cetera, are suitable for young or old. Among those who will value this book is the music teacher who has pupils' parties from time to time.

Philomelian Three-Part Chorus Collection

Women's Voices

There has been a remarkable increase in chorus singing during the past few years. Of course, this is due in part to the splendid efforts being put forth by the musical directors of our schools. But community choruses, mothers' clubs, parent-teacher associations, women's clubs, glee clubs and mens' glee clubs are being organized everywhere and many men and women, heretofore content merely to listen, are now becoming active members of these cultural organizations.

A considerable degree of proficiency has been attained by many women's singing societies and there is a constant demand for new and worthwhile music. The three-part arrangement seems most satisfactory in treble voice arrangements, it being fuller than the two part song and does not require the extreme vocal range in the upper and lower voices as does the four part arrangement.

We have received many advance orders for the *Philomelian Three-Part Chorus Collection* and our editors have practically completed their work on the excellent choruses that will contain. However, there is still time this month to write in for the single copy that may be ordered at the special advance of publication cash price, 30 cents, postpaid.

Fundamental Technical Studies

For the Young Violinist

By D. C. Dounis

Rapid strides have been made in violin teaching methods during the past decade and the progressive teacher must be aware of the present-day tendency to pass over unessential much of the material which heretofore has been considered necessary to the proper development of technic in violin playing.

The distinguished European violinist and teacher, D. C. Dounis, author of the widely acclaimed *Technique d' Artiste du Violon,* has compressed in this small volume a great deal of the technical studies necessary for a solid foundation in the first position. The various short studies presented strive to cultivate balance between the fingers of the left hand, independence of the fingers of the their lateral movement, and smoothness of action and evenness of tone in crossing strings with the bow.

These teachers who want to impart to their pupils the elementary principles of violin playing in a more scientific and rational way will take advantage of the special advance of publication price, 15 cents a copy, postpaid, to acquaint themselves with this modern work.

Violin Vistas

For First Position Players

(*With Piano Accompaniment*)

In violin instruction, as in the teaching of piano and other instruments, alert teachers are realizing, more and more, the value of teaching *music,* as well as the fundamentals of violin technic. The supplementing of the material in the tech book with bright, pleasing pieces serves to attract and hold the student's attention and induces practice.

To give the beginning student of the violin something to look forward to, nothing better can be offered than a book of tunes that he easily can learn to play—tunes with a piano accompaniment that may be played by teacher, parent, companion or fellow-student. As much of the violinist's future pleasure is to be derived from playing with others, this is the logical method of getting him accustomed to ensemble work.

Our new album *Violin Vistas,* most aptly named, will contain a generous collection of first position pieces, selections by modern composers and sparkling new arrangements of favorite compositions. The book is now well along in the course of preparation and this probably will be the last month during which it may be ordered at the special advance of publication cash price, 40 cents, postpaid.

First-Grade Piano Collection

Work on this new publication is progressing most satisfactorily and in a short time we will be in position to announce definitely the publication date. The advance subscription has been exceptionally large, proving that teachers and pupils appreciate the economy of obtaining a large quantity of pleasing, easy grade piano pieces in one hook. And, at the special advance of publication cash price, 35 cents a copy, postpaid, these pieces may be had one cent, each. This will probably be the last month during which this work will be offered at this special low price.

Good News for Flower Lovers

A high class seedsman has arranged to supply us with 16 packages of assorted flower seeds, or vegetable seeds. We can offer either of these 16 packages for one subscription to The Etude (not your own). Here's your opportunity to have excellent vegetables or fine flowers the summer long. Of course two subscriptions would bring both collections, no extra cost to you.

(*Continued on page 189*)

World of Music

(*Continued from page 131*)

WILHELM FURTWÄNGLER has resigned as director of the Staatsoper and of the Philharmonic Orchestra of Berlin, brought about chiefly by the hostility of the press because of his defense of Hindemith. At his last appearance at the Staatsoper, on December 23rd, when he led a performance of "Tristan and Isolde," the public gave him such an ovation as to leave no question of their resentment of the chastisement the great conductor had received.

THE FORD PROGRAMS, which this last summer were such a feature of the musical activities of the Century of Progress Exposition in Chicago, are to be continued from Orchestra Hall of Detroit, with Victor Kolar conducting. They will be broadcast each Sunday evening, over the coast-to-coast Columbia network, at eight o'clock Eastern Standard Time.

DR. H. A. FRICKER, who has won international fame as conductor of the Mendelssohn Choir of Toronto, Canada, recently celebrated the semi-centennial of his entry into the musical profession. In honor of the event, leading organists of the city held a dinner on October 3rd. Born in Canterbury, England, he was at sixteen, deputy organist of the famous cathedral; and, before called to Toronto, he had been organist of the great Leeds Music Festival, conductor of the Leeds Philharmonic Society, and of the Leeds Symphony Orchestra.

A HEBREW OPERA, "The Pioneers," with its libretto and music by Jacob Weinberg, was given concert performances on November 25th, 27th and 29th, in New York City.

DMITRI SHOSTAKOVICH, the young Russian composer (he is said to be but twenty-eight), seems to have won favor with the public, both on the stage and platform. The Cleveland Symphony Orchestra, with Artur Rodzinski conducting, gave on November 15th the American première of his opera, "Lady Macbeth of Mtsensk," and on January 31st, of his "First Symphony"; then the Moscow Opera is giving also the opera just mentioned (but under the title of "Katerina Izmailova") as the chief feature of its present season.

Competitions

THE FONTAINEBLEAU SCHOOL OF MUSIC, regardless of reports to the contrary, will be open as usual this coming summer. Information may be had from its American Secretary, Francis Rogers, 119 East Nineteenth Street, New York City.

THE WALTER DAMROSCH FELLOWSHIP in the American Academy in Rome is open for competition. It provides for two years of study at the Villa Medici of Rome with six months of travel in Italy, for visiting leading music centers of Europe and making personal acquaintance with eminent composers and musicians, along with opportunities to conduct his own compositions. Open to unmarried male citizens of the United States, not over thirty years of age. Further particulars to be had from Roscoe Guernsey, 101 Park Avenue, New York City.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a début in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance may be had from Mrs. John Alexander Jardine, President, 1112 Third Avenue South, Fargo, North Dakota.

THE EMIL HERTZKA PRIZE for 1936 is open for international competition, for a musico-dramatic work—opera, ballet or pantomime. Manuscripts may be submitted till January 1, 1936; and full information may be had by writing to Dr. Gustav Scheu, Operaring 3, Vienna 1, Austria.

Advance of Publication Offers Withdrawn

Our publication department this month presents two timely new works that, judging from the advance orders, will be cordially welcomed by music buyers. The special advance of publication prices at which these works have been offered during recent months are now withdrawn and copies will be available for examination at our usual liberal rates to active music workers.

Among the Birds, an album of piano pieces in the early grades, appears just in time for the Spring Recital program. Of course, this book may be given to young students at any time during the year and, because of the natural love children have for birds, it will surely attract favorable attention. But now, when teachers are preparing recital programs, this collection of bird pieces offers invaluable suggestions for program material. With the exception of Ornithorhynchus Paradoxus, the easy, playable arrangement of Schubert's *Hark, Hark the Lark* and a very easy version of the *Mocking Bird* all of the pieces are by modern composers, numbers not to be found in any similar collection. Price, 50 cents.

The Moon Maiden, a new operetta with book and lyrics by Elsie Duncan Yale and music by Clarence Kohlmann, presents opportunities for unique staging and amusing entertainment that will be appreciated by those who have in charge the producing of operettas by amateur performers. The music is especially tuneful and easy to learn and the plot is sure to hold the interest of the audience. The price of the vocal score is 75 cents.

Splendid Rewards for Etude Music Magazine Subscriptions

Every reader of The Etude has musical friends and acquaintances who are not subscribers to our publication. All should be regular readers. If you will interest these friends, sending us their subscriptions for The Etude, the regular price of which is $2.00, or at the special $1.50 rate good only until March 15th, we will send you a fine piece of merchandise for your trouble. Note the following list of premiums taken at random from our catalog.

Smoker's Set: Consisting of four pieces; a solid brass tray, a glass cigarette holder and ash receiver, trimmed in brass and a brass match box holder. Your reward for securing one subscription.

Portable Clothes-line Reel: This unique clothes-line reel may he hung in the kitchen, bath, laundry, back porch or garage. A real household necessity. Finished in color and comes with 18 feet of stout tubular braid. One subscription.

Savage Ovenette: A practical Kitchen utensil—bakes, roasts, toasts perfectly on any cooking burner—saves fuel. Cooks without overheating the kitchen. Two subscriptions.

Attractive Three Piece Console Set: Includes a panel design chromium-plated bowl and candlesticks to match. The bowl curves gracefully to an oval. Cut is pierced around the edges and has hook handles. Length 13 inches, width 9 inches. The candlesticks are 3 inches high and have a base diameter of 3½ inches. The set is your reward for securing six subscriptions, or you may have your choice of the bowl or the candlesticks for three subscriptions.

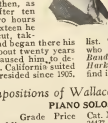
Candy Dish: The colored glass base of this new candy dish makes it especially attractive. It is sub-divided into three parts and may be had in either blue or ruby shade. The cover is chromium plated topped by a knob of novel design. Diameter 8½ inches. Three subscriptions.

Compact Sewing Kit: This emergency Sewing Kit includes a thimble, pair of scissors, assortment of pins and needles and darning and sewing thread. Your reward for one subscription.

Send post card for complete catalog showing all premiums offered for subscriptions to The Etude. The merchandise is of excellent quality and fully warranted by the manufacturers.

A FAVORITE COMPOSER	*Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.*

Wallace A. Johnson



Wallace A. Johnson was born in Plainville, Connecticut, November 3, 1868. He began to make a name for himself in music at the early age of six, giving a public performance as a child prodigy before having received any music lessons. At seven a local teacher took him in hand but as his parents' circumstances were limited these lessons did not last for long. At the age of twelve he was obliged to start working and then, as master of his own destiny, after ten hours' daily work, he spent two hours each day at the piano. When sixteen he moved to Bridgeport, Connecticut, taking up the study of pipe organ and began there his teaching career. He had been about twenty years in Bridgeport when ill health caused him to decide to try the California climate. California suited so well that in Pasadena he has resided since 1905.

Mr. Johnson had pushed on in his study of music, embracing harmony theory and composition. At the age of seventeen he began composing, his first piece being published when he was nineteen. The major portion of his compositions, however, have been published since August, 1917. Because of the practical teaching values and rhythmic melodic flow of his compositions, which number in the hundreds, they maintain a satisfying average sale rate season after season.

Space here does not permit listing all of his numbers, but below is a selected list. There is a good variety in the styles, as those who know his popular numbers, *The Country Band, La Ninita, Love's Melody, Sabbath Morn, Hark! Vesper Bells,* and others, might expect to find in a greater selection of his works.

Compositions of Wallace A. Johnson

PIANO SOLOS

Cat. No.	Title	Grade	Price
19576	All in Line. *Playing Soldier March*	2	$0.25
22897	Call to Assembly. *March Patrol*	3	.50
23079	Chapel Bells	2	.25
23080	The Country Band. *Characteristic March*	4	.35
23840	Christmas Bells	3	.35
24418	Dainty Dewdrops. *Gavotte*	2	.35
18035	A Day at the Beach. *March*	3	.50
19773	Dolly's Birthday Party. *Waltz.*	2	.25
25034	Dolly's Lullaby	2	.25
24439	Dolly's Sleepy Time. *Lullaby Song*	1	.25
18326	Easter Bells	2½	.25
22576	En Espana. *Spanish Intermezzo*	4	.40
18330	Evening Chimes	1½	.25
25845	Fairy Bells	3	.50
16821	Ferns and Flowers. *Valse Lente*	3½	.50
23076	Fields Are All White with Daisies. *Reverie*	2	.25
23686	First Recital. *Song Without Words*	2	.25
24387	First Waltz	1	.25
18693	Flowers Awakening	3½	.35
18692	Following the Band. *March*	2	.35
22927	The Frogs' Carnival	2½	.35
25843	Frolic of the Clowns	3	.35
19733	The Garden Walk	3	.35
23995	Gay and Festive. *Rondo*	3	.35
26078	Glad Easter Bells	2	.25
23682	Glad Xmas Bells	2	.25
19772	Hear the Call. *March*	3	.50
19521	Here They Come! *March*	3	.35
23192	In the Land Of Nod	2	.25
25040	Keep in Step. *March*	2	.35
19731	Let's Go. *March*	3	.50

PIANO DUETS

19002	The Country Band. *Characteristic March*	4	$0.50
18315	A Day at the Beach. *March*	3	.60

PIPE ORGAN

24835	Easter March. Ring, Easter Bells. *Arr. Burrell*	2	$0.30
24971	Love's Melody. *Arr. Mansfield*	3	.50

Cat. No.	Title	Grade	Price
24427	Little Elves from Fairyland	4	.40
22568	Love's Melody	4	.50
23037	Mission Bells	3	.25
24425	My First Dancing Lesson. *Waltz*	1	.25
18455	The Country Band. *Characteristic March*	4	.40
23212	La Ninita. *Spanish Dance*	3½	.35
16915	Oriental Dreams. *Japanese Intermezzo*	3½	.40
24139	Our Conquering Hero. *March*	3	.50
25844	Parade of the Grasshoppers	2	.40
25841	Peaceful Meadows	3	.50
24710	Playful Butterflies	3	.50
24426	Polly's Sleepy Time Wildflowers. *Spring Song*	2	.25
23881	Puss in Boots	2	.25
23075	Ring Easter Bells	2	.25
23959	Ring Out, Sweet Bells	4	.40
23660	Rita. *Tambourine Dance*	4	.40
19590	Sabbath Morn. *Idyl*	4	.50
23078	Singing to Dolly. *Waltz*	2½	.25
19732	Song Birds' Return	2½	.25
19433	Spirit of the Hour. *Grand March*	3½	.40
23992	Springtime. *Song Without Words*	1	.25
24480	Sweet-Toned 'Cello	2	.35
18153	Three Distant Chimes. *The Little Church in the Valley.*	3½	.40
19367	Treasured Memories	4	.50
24428	Tripping Along	1	.25
24429	Up and Down the Scale	1	.25
22794	Village Chapel	2½	.25
25249	When the Ghosts Walk	3	.35
24415	Wife and Sister Violets. *Song Without Words*	2	.25
24419	White and Yellow Daisies. *Reverie*	2	.35

PIANO DUETS

18314	Hear the Call. *March*	3	.60
24413	Our Conquering Hero. *March*	3	.50
25237	Tolling of the Old Mission Bell.	1-2	.25

PIPE ORGAN

22564	Spirit of the Hour. *Arr. Mansfield*	3	.35

Signs, Omens and Observations

From primitive man up to the cultured man of today's high peaks of civilization, there always seems to have been a tendency for many humans to observe certain things as guiding signs, or as omens, of good or bad things ahead. It would take volumes to discuss this side of man's life through the centuries, or even to consider rational things by which man today seeks to chart his course or make his judgments, extending as they do into the scientific observations aided by all kinds of instruments.

In the music business, there is one mighty important observation made by those concerned with music publications. That observation is as to whether a music publication ever comes up for reprinting. It is a sure sign that music buyers have found merit in a publication when an edition is sold out and stock must be replenished by a new printing.

It is for that reason that here each month some of the more outstanding items from the past month's printing order are listed since we feel that many teachers and other active music workers desire to keep acquainted with moving publications. Theodore Presser Co. always is glad to send any of these numbers for examination.

Sheet Music—Piano Solos

Cat. No.	Title and Composer	Grade	Price
8400	The Contented Idiot (*With Variations*) — *Even*	1	$0.25
24601	A Little Boat Song—*Ketterer*	3	.25
7110	The Haunt of the Fairies—*Crosby*	2	.25
19302	Little Indian Chief—*Strickland*	2	.30
9744	The Cat's Story — *Arm-strong*	2½	.35
6863	Jingle Bells—*Lawson*	2½	.25
15139	Dance of the Jesters (*Schottische*)—*Anthony*	3	.25
23020	Priscilla—*Blair*	3	.30
19903	Souia (*Polish Dance*) — *Prince*	3	.50
23948	With Muted Strings — *Axelrod*	4	.50
24120	Souvenir de la Danse (*Tempo di Valse*) — *Harper*	3½	.50
25825	Dark Eyes (*Russian Gypsy Air*) — *Lvoff*	5	.50

Sheet Music—Piano Duets

7372	Flying Doves (*Galop*) — *Heins*	2	$0.35
17388	American First (*March Militaire*)—*Baife*	2	.25
7616	Mirthful Moments (*Polka*) — *Heins*	2½	.50
2956	Norwegian Dance—*Grieg* ..	3	.25

Piano Instructor

Book for Older Beginners—*Williams* .. $1.00

Piano Studies

Selected Studies, *Vol. 1—Czerny-Liebling* $1.00

Piano Collection

Modern Drawing Room Pieces..... $1.25

Sheet Music—Vocal Solos

19755	Sleepy Hollow Tune (*High*)—*Kountz*	$0.60
30015	On the Road to Mandalay (*Medium*)—*Speaks*	R.60

Vocal Collection

Famous Songs (*Tenor*)—*Krehbiel*..... $1.50

Organ Collections

Organ Melodies—*London*	$1.50
The Chapel Organist—*Peery*	1.50
Organ Music by American Composers..	1.25

Violin Instructor

Rob Roy Peery's Very First Violin Book (Fiddling for Fun) $1.00

Musical Literature

Child's Own Book of Great Musicians (*Chopin*)—*Tapper* $0.20

Octavo—Mixed Voices, Sacred

10753	Ho! Every One That Thirsteth —*Martin* $0.12
	95 Harvest Lord Jesus — *Batiste-Brackett* ..... .06

Octavo—S.A.B. Chorus, Secular

20790 Sleepy Hollow Tune—*Kountz*.. $0.12

Octavo—Women's Voices, Secular

Parts		
20208	'Tis of Summer We Sing—*Wilson* 2	$0.08
20327	Serenade — *Schubert-Bliss* 2	.08
20406	Dreaming of My Old Home, Sweet Home—*O'Hora*.. 3	.10
35109	There's a Lark in My Heart —*Sprise* 3	.15
35033	The Green Cathedral—*Hahn* 3	.15

Octavo—Men's Voices, Secular

20193	Song of the Vikings—*Faning*... $0.15
10790	The Long Day Closes—*Sullivan* .10

Easter Cantata

Rabboni (*Mixed Voices*)—*Loveland* ... $0.75

JUNIOR ETUDE

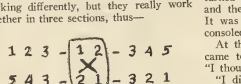
CONDUCTED BY ELIZABETH A. GEST

The Crossing Point of the Scale

By Susan Bell Bryan

It is easy enough to play the scales of C, G, D, A and E, hands alone or in contrary motion, but when the beginner starts to put hands together it becomes a bit confusing.

This is because the hands seem to be working differently, but they really work together in three sections, thus—



Notice that the third fingers always come together, and that the pair, thumb and two, come together on the same pair of tones in the middle of the scale. These two middle tones make a crossing-point in the scale, for here the third finger of the left hand crosses over and the thumb of the right hand passes under (just the opposite, of course, coming back), and thus the third fingers come together on each side of the crossing point.

The middle crossing point in the C scale is F-G; in the D scale it is G-A; and so forth. Practice these crossing points separately and you will have lovely smooth scales.

The Cant-Find-Ems

"Well," said Miss Teacher at the end of a busy day, "everyone had the CANT-FIND-EMS today. Mary Elsie couldn't find her note-book. Jack lost the musical dictionary I loaned him last week. Betty Jane mislaid her new piece. Muriel left her exercise book at her grandmother's. Sydney thinks he left his music roll at Jim's house but Jim says it is not there. But Lulie had everything she needed. She always does, fortunately and she makes up for lots of the CANT-FIND-EMS."

What about yourself?

Do you ever get the CANT-FIND-EMS? It is a most troublesome ailment but can easily be overcome by taking a dose of CAREFULNESS before and after each practice period. Try this regularly, and if you have the CANT-FIND-EMS the trouble will soon disappear.

With one eye on the clock Bill finished playing the *Happy Farmer*, rattled through a few more pieces, then threw his music on top of the piano and rushed out of doors.

None of the pieces had been well played, he knew, and his lesson came the next day; still, the sun was shining and his friends were out playing ball and he was missing all the fun. So he thought his practice could wait.

However, he no sooner thought this than he began to feel ashamed. It was he himself who had begged for music lessons, and his parents consented, although they were hard pressed for money and wanted him to wait one more year.

"I guess it is up to me to make good, after all," he told himself, "and if I am ever going to get any where I'll have to work in earnest." Bill was a very honest boy, and realized that if his parents made little sacrifices to pay for his lessons, it really was up to him to do his part.

He swung around on his heel and returned home. Out came the music books and the practice period began in earnest. It was too late to play ball, anyway, he consoled himself.

At the first sound of music his mother came to the door. "Why Bill," she said, "I thought you had gone out."

"I did," said Bill, glumly, "but I came back to practice."

"Well, it is a luckly thing you did. Mr. Clayton just 'phoned over a few moments ago. He has a chance to drive over to Bramwell tonight to the symphony concert, and if you are ready in half an hour he will stop for you and take you with him."

"Hooray," cried Bill, excitedly. "The symphony! You bet I will be ready."

He swirled around on the stool in sheer joy, then suddenly stopped, his face sobering. "I don't see how I can do it, though. many necessities to be bought, but it does seem a shame, when you are so keen about music. And after all, I suppose you really do have to hear some good music once in a while if you want to succeed, and you don't get much chance around here. So you go ahead and I'll fix it up some how."

"Hip, hip," cried Bill, "but you would not call it wasting money, would you? Because I'll promise you it will not be wasted. I wish you could come, too."

So Bill went to the concert with Mr. Clayton, and on the way they talked about the program.

"There is a competition in connection with this concert, Bill, and I want you to enter it. All you have to do is to write an essay on your impressions of the concert and submit it to the conductor before the first of the month."

"But I do not know much about symphonies, and things like that yet," said Bill.

"You have a try at it. It is not technical knowledge they want so much as a genuine musical appreciation, and you can qualify in that, I know."

Two weeks later Bill walked into the dining room as his family were assembling for supper. "I won the prize," he fairly shouted.

"You won? Why that is splendid," said his father. "What was the prize, son, I forget."

"One whole year's music lessons free! You may be sure I will not cut my practicing again. I said it was up to me to make good and I meant it."

Bill's voice was lost in the applause and chatter of his family.

"I bet I could have won it," taunted his elder brother.

"You? I guess not. You have to know something about music to win a prize like

SO BILL WENT TO THE CONCERT

You see, it costs fifty cents, even for the poorest seat, and I only have fifteen at present."

Mrs. Milner reflected. "I know; and your father and I really should not waste any thing on concerts when there are so that and what do you know about music?"

"Keep it up, Bill," said his father. "You have to be the musician of this family and know enough to make up for the rest of us."

"O.K.," said Bill. "I intend to keep it up. I am now just getting a good start."

Star Songs

If all the stars could sing a song
And all the clouds, as well,
And if the moon could beat the time
As forth the sound would swell;

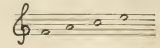
Then there would be a chorus grand,
'Twould fill all sky and space;
The world would not be here at all,
But heaven in its place.

Musical Alphabet

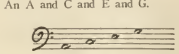
By James Neill Northe

SPACES

The TREBLE spaces that I see
Are F and A and C and E.

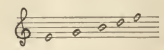


The spaces in the BASS will be
An A and C and E and G.

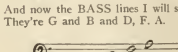


LINES

The Lines upon the TREBLE clef
Are E and G and B, D, F.



And now the BASS lines I will say—
They're G and B and D, F, A.



Musical Resolutions

By Gertrude Greenhalgh Walker

Do you make resolutions at New Year's? And do you keep them?

Any way, why wait for New Year's to make improvements? Improvements should be made whenever they are needed, New Year's or any other time. Check yourself on the following resolutions and see if you are one hundred per cent perfect. If you are, you do not need these particular ones but can go ahead and make and keep others, harder than these. But even easy resolutions are hard to keep strictly, so check up on these.

1. I will PRACTICE joyfully and regularly each day.
2. I will COUNT aloud when I practice.
3. I will watch all DYNAMIC signs.
4. I will be ON TIME for my lessons.
5. I will NOT CANCEL a lesson except for illness.
6. I will send due NOTICE if I must cancel a lesson.
7. I will HELP my teacher by helping myself.
8. I will give my TEACHER credit for all she has done for me.
9. I will SHARE my music with all who are interested.
10. I will give thanks to my PARENTS for giving me the opportunity to learn and to appreciate music.

JUNIOR ETUDE—(Continued)

Everyone's Favorite Subject

By Ann Meredith

"Susan," said Miss Miller one day, when Susan had brought some of her friends to visit the music class, "why don't these friends of yours study music?"

"They do not like it," answered Susan. "Jo Ann's favorite subject is geography and Beth's is arithmetic, and Patsy's is history, and—"

"And mine is grammar," said Ruth.

"And mine is language," said Helen.

"Well, Jo Ann, you know music has geography, too. Where is middle C and what are its boundaries? Can you make a map of the keyboard? What composers lived in Italy?"

Jo Ann started to smile.

"And Beth, arithmetic is certainly in music. How many eighth notes equal one quarter note? Into how many sixteenth notes is a dotted half note divided? Do you know your table of intervals?"

And Beth started to smile.

"And as for history, Patsy, we have ancient, medieval and modern. What was the first type of music? How did the use of notation come about? When was the piano invented? Who was Bach?"

And Patsy started to smile.

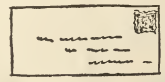
"And music is just made up of grammar. Ruth. What is a musical phrase? What is the structure of a major scale? How many chapters or parts in a sonata?"

And Ruth started to smile.

"And even spelling. Who can find the letters on the keyboard that spell happiness, or fade, or efface, and lots of others? How do you spell the major triad starting on C-sharp?"

"Language? Who said they liked language? What does *andante* mean? and *diminuendo*? And music, you know, is a universal language, loved and understood by all the world."

So now the girls are better friends than ever because they have the same favorite subject, music, only they all see it from different angles and they never knew before how interesting it could be.



Dear Junior Etude:

Our school is small but we have all the musical activities anyone could wish for. We have a sixteen piece band, a sixteen piece orchestra and a glee club. I play the bass drum, the cymbals and the triangle and I also take piano lessons.

Our glee club is putting on an operetta to raise money to buy uniforms for our band and when we get them I will send you our photograph.

From your friend,
Leslie Jewett (Age 14), California.

Dear Junior Etude:

I was in a State Contest with a chorus and we won first prize in hymn singing and first prize in general singing. The prizes were blue banners with the word MUSIC in gold letters. I am president of our club, which is called the "Etude Music Club."

From your friend,
Mary Elizabeth McGown (Age 14),
Mississippi.

Dear Junior Etude:

It snowed so much this morning that no one here went to school.

I have just finished practicing. I am having quite a lot of fun practicing, but it is not only practicing that counts, it is the way you feel about it. It is fine being able to play at parties and so forth, Mrs. Blunk says, "Can you play for my show next month? It is to raise money for the Orphanage and if you will play it will help things along."

Suppose I said I could not play well enough, Mrs. Blunk would be disappointed and would have to look for some one else, or suppose she urged me to play and I made a flop.

I think of these things when I practice and it makes me work harder and want to be able to be a "right hand man" in any emergency, able to play any time when asked.

Practice with your heart, Juniors, as well as with your hands, so that you can be a "right hand man" and that your parents can be proud of you.

Do you ever look up the history of the composer you are studying, or something about the piece you are learning? It will make you like your practice better and help you in your playing of the piece.

From your friend,
Audrey M. Bellers (Age 14),
Massachusetts.

Composer Stories Game

By Gladys Hutchinson Lutz

Paper is passed around, and each player writes the name of a composer and some comment upon the life of the composer. The papers are passed on, and each player reads through what has been written and adds something else to it. And so on, until each player has written once on each paper. And then the complete stories are read aloud.

Dear Junior Etude:

I am a member of the Crescendo Club which meets once a month at our homes.

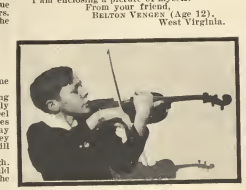
I began taking violin lessons when I was six. I have my own way of playing the G scale, using four tones of the same name. It is not any harder for me than tenths or primes but I think it is original. I would like to hear if any one has ever done it in this way.

Sometimes I play a piece in all of the twelve keys, using the twelfth position. I also can play all of the major and minor scales, using four octaves. When playing chromatic scales I spell each tone aloud.

I enjoy reading the violinist's department of The Etude because it gives me many valuable points.

I am enclosing a picture of myself.

From your friend,
Belton Venger (Age 12),
West Virginia.



Scrambled Terms

By Evelyn Gearhart Bauer

1. Scramble TOE with N and spell a musical term.
2. Scramble ADO with C and spell a musical term.
3. Scramble TREE with M and spell a musical term.
4. Scramble GRANITES with U and spell a musical term.
5. Scramble SET with R and spell a musical term.
6. Scramble LACE with S and spell a musical term.
7. Scramble REBEL with T and spell a musical term.
8. Scramble SPEAR with H and spell a musical term.
9. Scramble ELF with C and spell a musical term.
10. Scramble NOT with E and spell a musical term.

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month, "When I Grow Up." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not, or belonging to a Junior Club or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the eighteenth of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left corner of your paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

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

Competitors who do not comply with ALL of the above conditions will not be considered.

Great Artists

(Prize Winner)

Thanks to Providence, we of today have inherited from the past rare gems from centuries of toil, the works of great artists! Their inspired work, each in his own field, has left to succeeding generations abundant material, immortal in beauty.

Those who paint in harmonizing tonal colors from out of the fulness of divine inspiration, and produce, or achieve an effect, satisfying and even enthralling to the sensitive eye and ear, are indeed great artists. Great artists may be found in many fields, but those of whom we would think are those who paint either word, musical or brush pictures.

Great artists are the inspiration for an otherwise materially minded world. They are the beings who completely remove our minds from earthly things to realms of transcending beauty. They are the stars that cause wearied ones to look up, to aspire, to continue in spite of seeming failure.

Vera Nipper (Age 12),
Georgia.

Honorable Mention for December Essays:

Betty Spicer, Ann Carr, Florence Maher, Marguerite Swenson, Kathleen M. Hesslon, Vinetta Boulton, Betty Likely, Sara Margaret Eppley, Maria Powers, Vivian D. Niss, Mary Lou Shipley, Tom Mitchell, Sarah Ellen Schmidt, Ellen Murphy, Evelyn Reichart, Genevieve Zurst, Gladys Eastman, Anna Lutz, Mary Lou Martindale, Bertina Fulwrick, Norma Twadell, Lois Gray, Dorothea Campbell, Irene Fisher, Polly Coleman.

Answer to December Puzzle:

1—2, Pick
1—3, Pipe
1—4, Play
1—5, Pegs
2—5, Keys

Great Artists

(Prize Winner)

Some of the great artists whom we admire today were once little boys and girls just as we are, without showing any particular signs of greatness. This is a great encouragement for us, for by daily practice we too may some day be counted among great artists. We are little artists and some day we hope to be great artists.

We played some compositions of the great composers in our club recently and we tried to play them as great artists would play them.

I heard a great artist play the violin lately and I liked it so much that since then I have wished to become a great artist.

Mary Catherine Solbach (Age 10)

N.B.—Will Mary Catherine please send us the name of her town and State so that her prize may be sent to her. She gave only her street number!

Great Artists

(Prize Winner)

As one reviews the history of music, he recalls the incessant labor of music lovers that have given us some of our finest instruments; of the great composers who have given us some of our finest music; of the great performers who have given us some of our finest interpretations.

Where would we be without the great performers? What good would a fine instrument be without a great artist to perform upon it? What good would a great composition be without a great artist to interpret it?

Of these great artists, perhaps the one who ranks the highest is Paderewski, the Polish pianist. At seventy four years of age, the fingers of this great artist still thrill thousands as they move delicately up and down the keyboard. Yes, where would we be if there were no Paderewskis?

Maurice Ernest Israel (Age 13),
New York.

Honorable Mention for December Puzzle:

Lucille Stokes, Bruce Berquist, Edythe Grady, Jim Gathey, Helen Erdey, Vivian D. Niss, Elizabeth Sliger, Fern La Rue, Vinetta Boulton, Frances Mayer, Iona Dale Smith, Elizabeth Jones, Ruth Jones, Lucile Murphy, Murray Dranoff, Polly Coleman, Alicia Martin, Gertrude Holton, Emily Hoffman, Jean Kaufman, Sydney Gesselman, Marian Douglas, Muriel Cook, Lillian Somerset, John Dickerman.

Prize Winners for December Puzzle:

Mavis Powers (Age 12), North Carolina.

Claudia Liala (Age 13), Ontario.

Arlena Young (Age 14), Colorado.

Portrait of Bach, drawn by Charlie Freeman (Age 13), Virginia, using the letters in the name of John Sebastian Bach.

Fifty Years Ago This Month

WILLIAM H. SHERWOOD, perhaps the most brilliant pianist and teacher of long American lineage which our country has produced, wrote in THE ETUDE this valuable advice on *How to Practice:*

"The pianist should sit on a low seat during much of his practice, thereby bringing the elbow below the level of the keyboard. This will necessitate an effort to hold the wrist up, thus helping one the sooner to acquire a light hand and a loose wrist—indispensable to an easy and fluent style.

"With a high elbow comes generally a heavy, sluggish wrist, which causes one to rest the arm more or less upon the keys. This habit is a very bad one, inasmuch as it affects the sound of the notes played constantly, rendering *pianissimo* playing almost impossible, as well as causing much inequality in scale passages and the like, where the thumb is passed under the hand, or the fingers over the thumb.

"The elbow should be trained to stay down near the side and a little in front of the body. It should be held steadily *down and heavy*, while the wrist be taught four different kinds of motion. Many of my pupils have been materially aided by being required to hold a pencil or book under the upper part of the arm during the practice of wrist exercises.

"The four kinds of wrist motion referred to are:

First—The ordinary action of the hand up and down from a stationary forearm, as in ordinary octave playing.

Second—The action of the wrist itself up and down, the finger tips remaining meanwhile on or near the keys, with the elbow likewise stationary.

Third—The movement of the wrist from right to left (particularly difficult in extended movements).

Fourth—A rolling motion of the wrist and hand, whereby the opposite sides of the hand will be alternately raised and depressed. (This latter motion is so difficult to understand and to do with any reasonable degree of ease or effect, even under the supervision of a teacher who understands it, that I have very little confidence in the most carefully written attempt at explaining it.) One must try to keep the wrist low, and the elbow still—thoroughly—then loosen the side of the wrist nearest the thumb, keeping it lowest during an effort to raise the opposite side of the hand. The reverse movement, that is, that of lifting the thumb side of the hand, is altogether too easy, it being in fact the general position of most hands, and a bad one for most purposes. For most hands are held in the position of a side-roof, the weak side being lowest, giving a constant overdose of power to the three stronger fingers, and fearfully slighting the fourth and fifth fingers.

"Now through this varied cultivation of the forearm and wrist we can expect to develop the power to assume a good position of the hand, with reference to an equal chance for the weak fingers (enabling us to hold the weaker side of the hand high and to subdue or hold the stronger fingers in check), thus making it more possible to play five notes in succession alike (an unusual acquirement).

"The fingers need a complete independence of training in at least three different directions. Generally only one is taught, as in the case with the wrist movement."

Widor—Grand Old Man

(Continued from page 144)

A Ripe Maturity

THIS STORY should not close without pointing out the part played by Widor in the musical history of this country. We find him associated with some of the worthiest institutions established on a permanent basis: the Casa Velasquez, which in Madrid is a replica of the Villa Medici and the Palais Farnese in Rome; the Maison de France in London; and the American Conservatory of Fontainebleau, of which he is the guiding soul.

At all times Widor stood by his younger colleagues, putting in action the weight of his influence whenever the cause was worthy. In 1903, as Gabriel Dupont, already consumptive, was unable to travel to Milan and receive the Sonzogno Prize, won over two hundred and thirty-seven contestants from all nations, it was Widor who took his place and attended the initial performance of the crowned opera, "La Cabrera." In 1912 he took an active part in the election of Gustave Charpentier to the Academy; and as the vote was secured, he taxied hurriedly to Montmartre, climbed three steps at a time to the new "immortal's" apartment on top of the house, and took him in his arms to give him the great news. During the war, as a new seat had become vacant, he started promoting the name of Claude Debussy. But Debussy, ill in bed, hesitated. He thought he never could comply with the requirements of a candidacy, personal calls, gathering of documents, and so on.

Widor, however, insisted, saying that he would take care of all that personally. Unfortunately his efforts were in vain. Debussy's condition did not permit of any hope, and death took him away in March, 1918, several months before the date set for the election.

Now one last little personal touch. Widor dresses invarably in grey or dark blue. He wears soft flowing, dark blue polka dot ties, as can be seen in one of the accompanying pictures. But one thing is noticeable in his attire, especially in France where the love of decorations and other "toys of vanity" reaches such considerable proportions: the button hole of his coat is entirely free from ribbon or any other exterior sign. Widor has been the recipient of dozens of decorations. He is knight, officer, commander of many orders; in fact he is one of the most "decorated" men in the world. But in his modesty, perhaps a trifle exaggerated on this subject, he is content with wearing these distinctions morally.

Next Month

THE ETUDE for APRIL, 1935 will include these interesting features

HIS PUPILS MADE MILLIONS

Frank LaForge (teacher of Lawrence Tibbett), whose pupils have earned fortunes by their singing, and who is one of the most famous of living accompanists, has written for the April ETUDE a commandingly interesting article on "Cultivating a Dependable Musical Memory."

LAWRENCE TIBBETT

THE SAVOYARD SAGA

Here is a lively article upon the famous D'Oyly Carte Opera Company from the Savoy Theater, London, and how they have had fifty years of triumph in the Gilbert and Sullivan Operas. It is filled with sprightliness and interest.

A NEVIN LECTURE RECITAL

This is a fine outline of all needed material, except the music, for a "Nevin Evening" which is sure to be a musical success. Teachers and club leaders are sure to welcome this plan for a very delightful occasion.

THE PIANO AS A BROADCASTING INSTRUMENT

Dr. Harvey Gaul of Pittsburgh, one of the first to broadcast in America, over station KDKA, gives an authoritative and captivating article on this subject. It may be a very vital help to you some day when you have to face a microphone.

THE GRAND TRADITION OF OPERA

Leon Rothier, one of the greatest of basses who ever has sung at the Metropolitan, gives an inspiring code of ideals for all singers with ambitions towards the musical stage. Rothier's *Mephistopheles* is one of the great classics of operatic annals.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

Why Every Child Should Have A Musical Training

By ALICE M. GOODELL

(One of the letters which just missed winning a prize in our recent contest under the above heading.)

ONE of the most vital questions before educators and parents today is this: "How may we best prepare our children for later years of responsibility?" Throughout the various phases of life—its daily routine, its hours of leisure, its moral and religious problems—mental alertness and high ideals are necessary.

The study of music develops quick thinking together with rapid physical response. A child playing an instrument reads the notes on the page and at the same time produces the correct tones. Whether he is playing or singing, with the music before him or from memory, before an audience or alone, concentration, perseverance, accuracy and self-control are required. When these habits are once established they are not easily broken. Their transference into all activities is a recognized psychological fact.

A musical training is of great value in producing and maintaining high ideals. Provide something interesting for the child's leisure hours and the chances that he will indulge in undesirable pastimes are greatly reduced. Music offers one of the solutions for this problem. A child delights in "doing things." Give him an incentive, an opportunity to "show off" either by performing for a small group, playing in the school or church orchestra, or singing in the Glee Club or children's choir, and his eagerness to increase his ability is doubled. Furthermore, a most desirable social contact and religious influence is thus secured.

A study of music also gives the child a cultural background which in later years is of inestimable value. It will enable him to appreciate good music. It will also aid in his appreciation of other arts, for the laws of beauty bind all arts together. Thus the study of the art of music should help to make more beautiful the greatest of all arts—the Art of Living.

"MUSIC STUDY EXALTS LIFE"

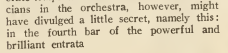
According to Walter Damrosch, "It is only a matter of time now before music is thoroughly democratized, belonging not only to small groups in our great cities, but also to the entire country."

Bands and Orchestras

(Continued from page 179)

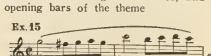
effect at the close had been produced, and scarcely credited my assertion that a moderate *tempo* was the sole cause. The musicians in the orchestra, however, might have divulged a little secret, namely this: in the fourth bar of the powerful and brilliant entrata

Ex. 14



I interpreted the sign > which in the score might be mistaken for a timid and senseless accent, as a mark of *diminuendo* assuredly in accordance with the composer's intentions—thus we reached a more moderate degree of force, and the opening bars of the theme

Ex. 15



etc.

were at once distinguished by a softer inflection, which, I now could easily permit to swell to *fortissimo*—thus the warm and tender motive, gorgeously supported by the full orchestra, appeared happy and glorified."

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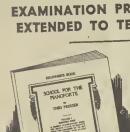

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AN exceedingly good book to use as a supplementary work to almost any instruction book. It pleasingly rounds out the start for little folk. Its first pieces help in the gaining of a knowledge of notation up and down from Middle C.

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By Paul Bliss Pr., 60c
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