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James Francis Cooke

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Music Magazine

October 1935

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THE ETUDE MUSIC MAGAZINE
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"Music for Everybody"

VOLUME LIII, No. 10 — OCTOBER, 1935

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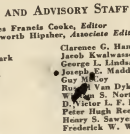
This series, which began in February, 1932, has included to date a total of 1980 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.
Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.

Adele Lewing—B. Hanover, Ger. Comp., pfte., pedagogue. Studied with Kullak, Bülow, Liszt. Debut at Gewandhaus. Favored by Liszt. Appeared with Boston, Phila., and Chi. orchs. Res. N. Y.

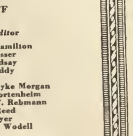
Helena Lewyn—B. Houston, Tex. Pfte. teacher. Pupil of Rosenfeld, Schütz, Godowsky. Debut with Berlin Philh. Orch. Amer. debut with New York Symph. Orch. Many concert appearances.

Estelle Liebling—B. New York. Sopr., tchr. Sr. of Leonard L. Elec. sung with prine. orchs. Former mem., Metro. Opera. Artist-pupils incl. Gulli-Curci, Jeritza, Hempel, Ljungberg. Res. N. Y.

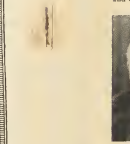
Leonard Liebling—B. New York, Feb. 7, 1869. Editor, comp., author. Stud. N. Y. & Berlin. Since 1917, editor, "Musical Courier"; Critic, "N. Y. American". Wks.: Songs, pfa. pcs., comic ops.



Josiah K. Lilly—B. Greencastle, Ind., 1861. Patron of mus., ped., exec. Has coll. much Fosteriana, now in Foster Hall, Indianapolis, Ind., to be loaned perm., in Mem. Bldg., Pittsburgh, Pa.



Frank Limbert—B. New York, Nov. 15, 1860. Comp., teacher. Studied at Hoch's Cons., Frankfort. Since 1895, Leader of the Orpheus Soc. at Hanau. Mus. dir. of other choral groups in Germany.



Orville Lindquist—B. Marinette, Wis., Oct. 26, 1872. Comp., pfte., tchr. Stud. at Oberlin Cons. & with Heidmüller at Leipzig. Mus. dir., Oberlin Cons.

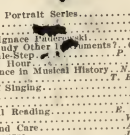
George Leroy Lindsay—Pub. Sch. Music Supvr., organist. Active in school music in Phila., Pa., since 1918. Has been Dir. of Pub. Sch. Mus. since 1925. Pres., Eastern Conf. Mus. Edu. Nat. Conf.

Karl Joseph Liptinski—B. Radzyn, Poland, Nov. 4 (Oct. 30?), 1799; d. Orlow, near Lemberg, Dec. 18, 1861. Noted violn., comp. Self-taught. Intimate of Paganini until rivalry parted them.

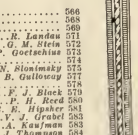
Lydia Lipkovska—B. Poltava, S. Russia. Coloratura sopr. Pupil of Mme. Ireczka at Petrograd Cons. Debut 1906 at Petrograd. Amer. debut, 1909 at Boston. Sang at Coteut Garden.

Marie Lipsius—B. Leipzig, Dec. 30, 1857; d. there, Mar. 2, 1927. Writer. Using pen name La Mara, prod. mus. lit., wks. of great value. At Liszt's home she met the foremost mus'ns. of the day.

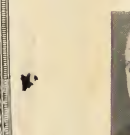
Alexander Lipsky—B. Warsaw, 1901. Comp., pianist. Brought to U. S. in 1908. Stud. at Columbia U. and in Berlin. His wks. incl. symbl. and pfa. pcs., a sonata for vln. and pfa., & oth. wks.



Emanuel List—B. near Vienna, Oct. 1, 1888. Stud. in Vienna and in N. Y. Debut in Vienna Op., then appr. in Berlin State Opera, Covent Garden, Bayreuth, Metro. Opera Co., N. Y.



Bernhard Listemann—B. Schönborn, Ger., Aug. 28, 1841; d. Chicago, Feb. 11, 1907. Violn., cond. Fav. Boston Philh. Club, Boston Philh. Orch. Was 1st leader of Boston Symph.



Marguerite Melville-Liszniewska—B. Brooklyn, N. Y., 1884; d. Cincinnati, O., Mar. 1, 1925. Pfte., comp. Pupil of and later, ass't to Rafael Joseffy. Concertized wide'y. On fac., Cinn. Cons.

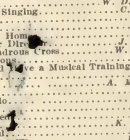
Franz Liszt—B. Balding, Hung., Oct. 22, 1811; d. Bayreuth, July 31, 1886. Noted comp., pianist, cond., tchr. Pupil of Czerny. Creator of the symph. poem. Many orig. wks. & arrngmts.

Henry Charles Litolff—B. Kanton, Pa., 1818; d. Paris, Aug. 6, 1891. Comp., pianist, cond. Pupil of Moscheles. Ill health prev. a virtuoso career. Fd'd'd "Collection Litolff." Many wks.

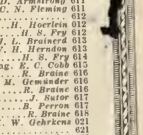
Göte Ljungberg—Operatic sopr. Stud. at Royal Acad. of Singing & Royal Opera Sch., Stockholm. Sang in Covent Garden and Berlin State Opera. Member Metropolitan Opera. (Debut 1932).

Miguel Llobet—B., Barcelona, Spain, Oct. 18, 1878. Guitarist. Favorite pupil of Tarrega. Among the foremost guitar players of the present day. De Falla wrote a piece especially for him.

Arthur Cleland Lloyd—B. Vancouver, B. C. Comp., pianist. Pupil of Percy Grainger, Bauer and Medtner. In 1928, at Quebec Fiikay Fest'l won first award ($1000) in comp. con.



Edward Lloyd—B. London, March 7, 1845; d. Worthing, Eng., Storm 31, 1927. Noted tenor sngr. Self-taught. For many years world's foremost oratorio singer. Appear. in many U. S. festivals.



Johann Christian Lobe—B. Weimar, May 30, 1797; d. Leipzig, July 27, 1881. Comp., flutist, theorist, edit. Appear. at the Gewandhaus, Fd'd'd own school at Weimar, then taught in Leipzig.

Hugo Löhmann—B. Schlegitzwalde, 1864. Organist, schmus. tchr., author. Trained at Bautzen Teachers' Sem. Active in sch. mus. field in Leipzig. Writer of textbooks and a sch. song book.

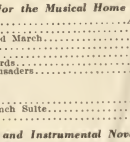
Pietro Locatelli—B. Bergamo, Italy, 1693; d. Amsterdam, April 1, 1764. Comp., violinist. Pupil of Corelli. His technical feats were at times astounding. Wrote solo & ensemble wks.

Matthew Locke—B. Exeter, Eng., 1630(?); d. London, August, 1677. Comp., organist. Comp. to Charles II, 1661; then organist to Queen Catherine. Misel. wks., incl. 1st Eng. work on thorough-bass.

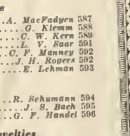
Lee Lockhart—School band authority, ed., teacher. Active in school band affairs. Has produced many prize bands. Supvr. Instrumtl. Music, Pub. Schls., Pittsburgh; Tchr., Carnegie Inst.

Christie Lockwood—B. Granby, Conn. Organist, tchr. Pupil of Clarence Dickinson, Widor and Ramin. Makes yearly recital tour. Soloist for N.A.O. conventions. Active in Philadelphia, N. J.

Normand Lockwood—Comp., teacher. Studied at Univ. Sch. of Mus., Ann Arbor & with Respighi and Nadia Boulanger. Since 1925, prof. of theory at Oberlin Cons. Pfa. pcs. and orch. wks.



Edward James Loder—B. Bath, Eng., 1813; d. London, Apr. 5, 1865. Comp., cond. Pupil of his father and of Ferd. Ries. Wrote operas for Drury Lane and Covent Garden, also other works.



Charles Martin Tornov Loeffler—B. Mulhausen, Alsatia, Jan. 30, 1861; d. Medfield, Mass., May 19, 1935. Comp., violn. Soloist and ass't-concertm. Boz. Symph. 1882-1903. Many wks.

Arthur Loesser—B. New York, Aug. 26, 1894. Pianist, tchr. Pupil of Godowsky & Gortschius. N.Y. debut, 1918. Toured with Schumann-Heink, 1916-18. Since 1928, on fac. Cincinnati Inst. of M.

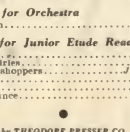
Karl Loewe—B. Löbejün, Ger., Nov. 30, 1796; d. Kiel, April 20, 1869. Comp., sngr., tchr. Created the Ger. ballad as an art form. Wrote an opera, oratorios, and many sgs., which rk. thereon.

Frederic Knight Logan—B. Oskaloosa, Iowa, Oct. 15, 1871. Comp., dir. Studied Chi. & N. Y. Mus. dir. of Pageant and Frohman, Musel. wks. incl. Missouri Waltz.

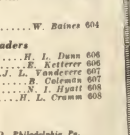
Johann Bernhard Logier—B. Kassel, Ger., Feb. 9, 1777; d. Dublin, July 27, 1846. Comp., flutist. Gained notoriety by inventing the "Chiroplast" and using it in group piano instruction.

Otto Lohse—B. Dresden, Sept. 21, 1859; d. Baden-Baden, 1925. Dist. cond. Studied at Dresden Cons. In 1896, with his wife, K. Klafsky, was mem. of Damrosch Opera Co.

Antonio Lolli—B. Bergamo, 1730(?); d. Palermo, 1802. Violn., noted for amazing tech. feats. For 5 yrs. in Petrograd, a favorite of Catherine II. Traveled much in Eur. Wr. vln. wks.



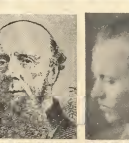
Louis Lombard—B. Troyes, Pr., Dec. 15, 1861. Comp., auth., cond. A unique fig. in world biz. Fd'd and former Dir., Utica, N. Y., Cons. of Mus. and Languages. Mem., many natl. and intl. groups.



William Henry Longhurst—B. Lambeth, Eng., Oct. 6, 1819; d. Canterbury, June 17, 1904. Comp., org. & remark. career at Canterbury Cath.; began as chor., 1838, and ret. as 1st organ., 1898.

Eleonora Loomis—B. Sioux Falls, S. Dak., Dec. 15, 1889. Comp., pianist, tchr. Stud. at Amer. Cons., Chi., and in Vienna. His varied wks. incl. 4 operas. Favmem., Arthur Jordan Cons.

Harvey Worthington Loomis—B. Brooklyn, N. Y., Feb. 5, 1865; d. Boston, Dec. 23, 1930. Comp., writer, ed. Pupil at Nat. Cons. (N. Y.) Wrote much; his work in the sch. mus. field is espec. val.



Nikolai Lopatnikoff—B. Reval, Russia, Mar. 16, 1903. Comp. Stud. at St. Petersburg Cons. and in Heidelberg and Berlin. His wks. played by many orchestras incl. Phila. Orchestra.

Edmund Simon Lorenz—B. York, Pa., 1854. Music publ. Founder & former partner and pres. in 1890 founded Lorenz Publish. Co., Dayton, O. Has edited many church and Sun. sch. hymn books.

Karl Adolf Lorenz—B. Kitzlin, Pomerania, Aug. 13, 1839; d. Cuno, org., cond. Stud. in Berlin. Held posts, in Seattle, Ore. in 1910. Wrote large chor. and orch. wks.

Leonardo de Lorenzo—B. Viggiano, Italy, Aug. 29, 1875. Comp., flutist. Toured Eur., 1900-7. Active in N. Y. 1910-14. In 1914, became 1st flutist, Minneapolis Symph. Wks.: valuable flute studies.

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THE ETUDE

Music Magazine

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

VOL. LIII No. 10 • OCTOBER, 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

HANS VON BÜLOW

"TRISTAN AND ISOLDE" celebrated its seventieth anniversary by a performance in the Hof (now National) Theater of Munich, with Wilhelm Furtwängler conducting. Chancellor Hitler sat in the box which was occupied by Wagner's patron and friend, King Ludwig II, on that musically memorable night of June 10, 1865, when royalty and nobility were liberally sprinkled throughout the audience, and the Baroness Cosima von Bülow sat with Wagner, while her husband, Hans von Bülow, conducted.

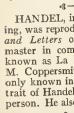
THE BRITISH MUSIC SOCIETY of Wellington, New Zealand, celebrated, on May 8th, the two hundred and fiftieth anniversary of the birth of the great musical triumvirate, Johann Sebastian Bach, George Frederick Handel and Alessandro Scarlatti, with a program devoted to their works.

AMERICAN COMPOSITIONS on the program for July 4th of the New Music Society of the Royal Academy of Music of London were *Variations for Piano*, by Aaron Copland; "Suite for Oboe and Piano," by Walter Piston; and a "Suite for Solo Flute," by Wallingford Riegger.

HANDEL, in a hitherto unpublished drawing, was reproduced in a recent issue of *Music and Letters* of London. It represents the master in company with the famous singer known as La Francescina; and in a note J. M. Coppersmith points out that this is the only known instance in which there is a portrait of Handel in conjunction with any other person. He also places the date at about 1745.

MRS. GEORGE EDWARDES, widow of the late theatrical manager, and one of the original Savoyards who made seemingly undying history with the Gilbert and Sullivan operatic satires, passed away on July 10th, in London, at the age of seventy-eight.

"FAUST," in full performance, is to be the first production of the Music Guild Productions of New York. A story adhering closely to the drama of Goethe, the use of the essential music of Gounod, and the two combined so as to create a dynamic film of an entirely new type, are the promised achievement.



LEON VERREES

LEON VERREES, of Scranton, Pennsylvania, has been awarded the prize of one hundred dollars offered by *The Diapason*, through the American Guild of Organists. His work is a choral prelude on the hymn tune, *St. Ann's*, to which the hymn, *O God, Our Help in Ages Past*, is usually sung, and it was selected from one hundred and two manuscripts submitted.

STEPHEN FOSTER'S HOMESTEAD in Pittsburgh, which had been purchased by Henry Ford and moved to Dearborn, Michigan, was dedicated as a shrine in memory of the composer, on July 4th, the one hundred and ninth anniversary of his birth.

THE FOURTEENTH GENERAL CONVENTION of the American Guild of Organists met in New York from June 24th to 28th, with nine hundred members registered in attendance—the largest number in the history of the organization. It was the first meeting since the merging of the National Association of Organists with this older organization, which became effective on January 1, 1935. Charles H. Doersam is the newly elected warden.

THE BAYREUTH FESTIVAL is promised a revival in the summer of 1936. "Lohengrin" is announced for six performances, "Parsifal" for five, with two complete presentations of "The Nibelungen Ring."

INCREASES IN ENROLLMENT of students are reported by many of the institutions of musical learning throughout the country. One widely known conservatory of the Middle West reports a gain of eighty-seven percent over the students of its Summer School in 1934 and of one hundred and seventy percent over the same season of 1933.

ERNO VON DOHNÁNYI, a leader among living Hungarian musicians, has composed a "colorful and brilliant" ballet which recently had its première with the choreography arranged and directed by Mme. Elsa Dohnányi-Galafrés. The work has been evolved from the composer's earlier *Ruralia Hungarica* and "Symphonic Minutes."

THE PANHARMONICUM, including two hundred and fifty-nine single instruments, which was constructed in 1805 in Vienna, by a Regensburg mechanic named Maelzel, has been renovated and heard at the Provincial Trade Museum of Stuttgart, after a silence of more than a century. Beethoven composed for it a symphony—now missing—celebrating the victory of the Duke of Wellington over the French forces in the Peninsular campaign.

THE CZECH PHILHARMONIC ORCHESTRA, of Prague, Bohemia, closed its season with a Beethoven Series which culminated in a festival performance of the "Ninth Symphony" with Bruno Walter conducting.

REYNALDO HAHN, at the recent première of his "Merchant of Venice" at the Opéra of Paris, declared that "It is high time to return to a logical form of opera composed of a succession of pieces and ensembles expressing the lyrical content of the stage-action by giving preponderance to melody, since melody is the mode of expression most natural to the human voice." Amen! And Amen!!

THE "SOUTHERN HARMONY AND MUSICAL COMPANION," the first collection of folk music published in America—and done generations before this term entered our musical vocabulary—had its centenary celebrated at the Big Southern Harmony Singing, on July 10th, at Benton, Kentucky. The book was compiled by William Walker of Spartansburg, South Carolina, and published at New Haven, Connecticut.

"LA JUIVE," by Halévy, which was first heard on any stage, in Paris, on February 23, 1835, had earlier in this season a centenary performance at Budapest, with Fritz Zweig conducting.

THE AUSTIN ORGAN COMPANY, one of the largest, oldest and most respected of the organ building firms of America, is retiring from business, by a vote of the Board of Directors at a meeting on June 12th. The reasons given are both a decline in the demand for organs, due to changes in the moving picture theaters, and the desire of the Austin brothers to retire from the responsibilities of a large business.

THE CINCINNATI SYMPHONY ORCHESTRA, with Eugene Goossens conducting, in addition to its usual subscription symphonic series of concerts for the coming season, will give two performances each of "Die Walküre" (in German), "Tannhäuser" (in English), "Tristan and Isolde" (in German), and "Die Meistersinger" (in English). At the Christmas season it will give two performances of the "Messiah," with the University of Cincinnati Oratorio Society; and the full Symphony Orchestra will support three performances of the Monte Carlo Ballet Russe.

"AUNT SIMONA," by Dohnányi, and "The Poacher," by Lortzing, had their American première when given early in July by students of the Eastman School of Music. The English translations had been made by Norman Horn and the orchestrations transcribed by students of the school.

THE "OLD FAVORITES" returning to popularity is an indication of a healthful reaction from the raucus, rickety jazz that so long has monopolized popular programs. Now we may hear our best radio artists singing once again *The Sweetest Story Ever Told*; *Annie Laurie*; *Silver Threads Among the Gold*, and many another favorite of yesteryear; and this because after all the human heart wants not so much a flare of passion for the moment as a love that knows no bounds of time.

MRS. RUDOLPH SCHIRMER, widow of the late Rudolph Schirmer, former president of the widely known music publishing house of G. Schirmer, Inc., died on July 22nd, in her eightieth year, at her home in New York City. Mrs. Schirmer was a woman of broad human sympathies and a generous promoter of many musical philanthropies.

EBBA SUNDSTROM

THE WOMAN'S SYMPHONY ORCHESTRA of Chicago, with Ebba Sundstrom conducting, is reported to have drawn the largest attendance—fifty thousand—at any one of the summer Symphonic and Band Concerts in Grant Park. The organizations of "mere men" had to be contented with ten to twenty thousand at their best. With a woman of ability and personality as conductor, and with a Board of Directors that reads like a "Who's Who" of the feminine musicians and music patrons of the "Metropolis of the Lakes," this organization, now in its tenth year, is an outstanding monument to the achievements possible with the right sort of leadership and business methods.

"THE NIBELUNGEN RING," on the Pacific Coast for the first time in its entirety, is announced for the coming season of the San Francisco Opera Association. The artists will be principally from the Metropolitan Opera Company, with Artur Bodansky conducting.

THE CAMBRIDGE FESTIVAL (England), in honor of the two hundred and fiftieth anniversary of the birth of Handel (if we only loved him as do the English!) brought forth some of his most seldom heard works. Aside from chamber and orchestral programs there were the fine chamber cantata, "Apollo and Daine," which shows Handel at his freshest and most lyrical, and open-air dramatic presentations of the master's "The Choice of Hercules" and "Susanna," the last originally an oratorio and containing at least one of his finest choral inspirations.

GEORGE GERSHWIN is completing a new opera of a serious nature, which is promised for early production. It is based on the celebrated play, "Porgy," with a Negro cast. The composer has said that it is an opera in the nature of "Carmen," with solos, duets and choruses, yet also symphonic.

IRL ALLISON

THREE THOUSAND THREE HUNDRED AND FIVE piano pupils, of ages from four to fifty, participated in the National Piano Playing Tournament of 1935, held during May and June by the National Music Teachers' Guild. Twenty-five thousand compositions were played, with emphasis upon the works of American Composers. By creditably playing programs of ten or more pieces, six hundred and sixty-eight students achieved the National Honor Roll, a recognition won in 1935 by only ninety-nine. Irl Allison, of Abilene, Texas, is the founder and moving spirit of the enterprise.

(*Continued on Page 626*)

"OLD MORRISON" OF TRANSYLVANIA COLLEGE, THE FIRST INSTITUTION OF HIGHER LEARNING WEST OF THE ALLEGHENIES

Music and Football at Transylvania

HERE is a very remarkable letter from an equally remarkable man who saw that a radical change was necessary and then had the courage to make that change in defiance of all conventions as well as of popular opinion.

It is from Dr. Arthur Braden, President of Transylvania University, the oldest institution for higher education west of the Alleghenies. It was founded in 1780, as Transylvania College. Washington and John Adams contributed to its endowment fund. Henry Clay was a professor of law there; and Jefferson Davis and many other celebrated men from the South graduated from the institution.

During the Civil War the college was used by the Federal Government, as a military hospital, and naturally for this period it ceased to function in the educational field. However, so important a foundation was not to be neglected. Here were rich traditions, particularly dear to the South, and also one of the most remarkable libraries in America. This has so many rare first editions in beautiful bindings that it is a kind of paradise for the bibliophile. Then it is so rich in early medical literature that it is a reservoir of research material for many important writers.

About five years ago Dr. Arthur Braden became President of the University. He believed strongly in intra-mural athletics, that is, healthy athletics and sports in which *all* the students might participate within the college walls, after the Greek ideals, and not merely a few stars or exhibitionists. He had no use for the type of competition which worked up an artificial enthusiasm when a husky ignoramus was given the benefits of a college education and pathetic hero worship because through his brute force as a football player he could upset some other college players for the honor and glory of the *alma mater*. In other words he thought that, in fairness to its student body and their parents, a college ought to be something more than an altar for the worship of brawn. Dr. Braden is inclined more to the sheepskin of academic achievement than the pigskin of athletic prowess. But you must read his letter and see just how his ideals worked out. He writes:

"During your visit here last spring, I promised to write you a letter giving in some detail the story of the development of music on the Transylvania campus and the effect that this enterprise has had upon the general morale of the institution.

"I came to Transylvania from the presidency of California Christian College, Los Angeles, in the spring of 1930. In the California institution music is a large factor, and naturally so, because Los Angeles is a great musical center. When I arrived in Kentucky, however, I found an entirely different atmosphere and a different attitude to the fine arts. At Transylvania there was a very meager program of music and little or no interest in the program that was being offered. The dominant extra-curricular influence on this campus, as on many others, was intercollegiate athletics and particularly intercollegiate football. This situation was demoralizing to the academic and moral and spiritual life of Transylvania. By that I mean the football type of student constituted very largely our academic problem and was a constant menace to the higher moral and spiritual aspirations of the institution. Problems of discipline occupied a very large part of the time of our faculty meetings and also demanded a good deal of my own time and strength. Most of it was among this particular group associated with intercollegiate football.

"In 1931 we inaugurated the present musical program on the Transylvania campus, by offering about fifty scholarships of varying amounts to students with musical ability and talent. That year the band was organized. The following year more scholarships were offered and a symphony orchestra was established. Last year these organizations numbered approximately seventy members each. Twilight concerts were given in the fall and in the spring on the college steps, and frequent programs by the symphony orchestra were presented down through the year. Great music came to be the dominant interest on the Transylvania campus, and along with that devel-

opment there passed many of the evils that had previously tormented us. A new day dawned on the Transylvania campus. We had a happier, more contented student body, the morale was improved, discipline was reduced to a minimum, and a new and finer atmosphere prevailed.

"This program of music had its inception in the depression and was promoted partly to dispel the gloom that was inseparable from economic disaster. Of course students have felt the depression as much as others have—they have been desperately poor. Music has helped to give them a new outlook and to encourage them to a new start; and, despite adverse conditions, there has been an increase in enrollment each year since 1930, last year's attendance of college students being the largest in Transylvania's history of more than one hundred and fifty years.

"All told I can conscientiously say that the development of an outstanding program of music on the Transylvania campus has transformed the institution and made it not only a brighter place but also a better college. All this has been done without the assistance of any Foundation and with no outside help—we did it ourselves. The coming year we are offering more scholarships than ever before. These will be simply discounts of tuition, the college taking the financial loss. Moreover, we have not had adequate equipment. There is no auditorium on the Transylvania campus adequate for either a band or a symphony orchestra. We have persisted in spite of difficulties.

"The time has come, however, when we must have some help, or we are bound to slip backward. It would be a tragedy to see a program like this, with such promise, eventually fail for the lack of support. We need money to remodel an old gymnasium into a music building, and we also need money for scholarship aid.

"I cannot close this account of the musical development here without mentioning the name of Dr. E. W. Delcamp, head of the Department of English, who has also assumed leadership in the field of music. Dr. Delcamp is an intellectual and artistic genius of a very rare type. Without his enthusiam, ability and sacrifice no such account as this would have been possible. He has led both the band and the orchestra, selected the personnel for each, distributed scholarship aid, built the programs for outdoor concerts, the May Festival, and musicales during the school year. He has led the a cappella choir also, and while doing all this he has most efficiently headed the Department of English in Transylvania College. Furthermore, Dr. Delcamp has received not one penny of added compensation for his work in the realm of music on this campus. In fact he has donated not only his time but a considerable amount of his money also."

All honor to Transylvania and its sensible President!

Showmanship

ONCE in Seville we saw a company of mountebanks, father, mother, daughter and little boy, give a performance in a public garden. It was a pathetic exhibition. Mother, in crude plus-fours, was the boss of the group. Father was the "understander." That is, he supported his two children while they went through gymnastic gyrations on his ragged shoulders.

What interested us most was what American circus people would call "ballyhoo." That is, the means of drawing the attention of the crowd. The father went through the play of hypnotizing his forlorn boy and compelling him to play the drum. Ladies in gorgeous combs and Chinese shawls, grandees with Goya hats, cigarette girls, dirty urchins—all alike stood petrified by this mystic show. Why? Who can tell? It must have been obvious to all that it was something these gypsies had done over and over again. A friend standing by remarked, "These people are born showmen. They know how to get the crowd."

Is that, then, the essence of showmanship—the knowledge of how to get the crowd? The real artist likes to think that it is a message of beauty and not any clap-trap which brings people to hear him. He pretends great disgust for anything which looks like a snare for public interest.

On the other hand, everyone who has anything to do with the attraction of the public to any kind of an auditorium knows that this public not only welcomes something more than the performance itself but even demands it. It is a piteous and offensive commentary upon mass psychology that the human mind seems to want to feed upon all sorts of supposedly intimate information about those who come into the public eye. Nothing seems too private or too sacred to avoid willing exposure by the restless press agent, because he and the artist have found that these things bring a flood of shekels to the box office.

Barnum has been exalted as the high priest of this art; but he would have thought himself an infant in comparison with some of the hoax-makers who have followed him.

There are a few great artists who have held themselves above trickery. These men and women deserve the greatest praise for upholding the dignity of their art. One of the foremost of this class is Mr. Josef Hofmann, whose only "ballyhoo" is his art itself. The others are well known to all who would sustain the highest standards of our musical art.

Over the Air

THE Ford Motor Company, in announcing its coming season of thirty-nine weeks of radio programs by the Ford Symphony Orchestra and Chorus, gives the names of the assisting artists for the first fourteen programs. The schedule is:

September 29—Jascha Heifetz, violinist.
October 6—Lucrezia Bori, soprano.
October 13—Julius Huehn, bass-baritone.
October 20—Dalies Frantz, pianist.
October 27—Richard Crooks, tenor.
November 3—Joseph Szigeti, violinist, in his radio première.
November 10—Mischa Levitzki, pianist.
November 17—Cyrena Van Gordon, contralto.
November 24—Kirsten Flagstad, sensational new Swedish soprano.
December 1—Albert Spalding, violinist.
December 8—Lauritz Melchior, tenor.
December 15—Elisabeth Rethberg, soprano.
December 22—An operatic quartet consisting of Grete Stueckgold, soprano, Kathryn Meisle, contralto, Richard Crooks, tenor and Ezio Pinza, basso.
December 29—Jose Iturbi, pianist.

In keeping with the very helpful method outlined by "The Radio Institute of the Audible Arts," through which it informs the public of high class programs, we believe that teachers should keep the families of their pupils posted upon the best music coming over the air. We have noted that teachers who are coöperating with the radio, by employing it in their work, are benefiting splendidly. On the other hand, those teachers, who do not realize that they are living in a new day and generation and who fail to keep in step with the great scientific achievements of our time, which have brought to millions of homes musical advantages which but yesterday could be secured only at great expense and in a few large cities, are certain to find their educational and artistic interests slipping. This is the teacher's hour of greatest opportunity, if he organizes his work to take advantage of it. Indeed, we are convinced that the teacher who forms "Listening Parties" in his studio, so that he can comment upon great broadcasts, to groups of pupils under pleasant social conditions, is doing something sure both to help his pupils and to promote his own business interests.

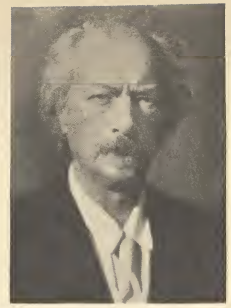
PADEREWSKI AT THE TIME OF HIS DEBUT

The Amazing Career of Ignace Jan Paderewski

Pianist, Composer, Orator, Statesman

A Review of a New Biography

By Rom Landau



PADEREWSKI IN 1930

ONLY A REAL devotee could have written such a biography as that of Paderewski recently completed by Rom Landau*, and from which THE ETUDE has permission of the publishers to reprint the following extracts. This very graphic and detailed work is one of several biographies of Paderewski to appear in the great pianist's lifetime, and it indicates the very unusual impression which he has made upon the artistic and political history of our times. It is rare for such a tribute to be paid to living personalities. Landau has obviously uncovered much hitherto undiscovered and very interesting material. Note for instance this striking picture of Paderewski as a boy from the pen of Burne-Jones, the great English painter.

"There's a beautiful fellow in London named Paderewski and I want to have a face like him, and look like him and can't . . . there's trouble. He looks so like Swinburne looked at twenty that I could cry over past things, and the pretty ways of him . . . courteous little tricks . . . and low bows and a hand that clings in shaking hands, and doesn't want to go . . . and a face like Sir Galahad, and the Archangel Gabriel . . . very like Swinburne's only in better drawing, and little turns and looks, so like that it makes me jump. I asked to draw from him and yesterday he came in the morning and Henschel brought him and played on the organ and sang whilst I drew . . . which is good for the emotions but bad for the drawing . . . and knowing people say he is a great master of his art . . . which might well be for he looks glorious. I praised Allah for making him . . . how nice it must be to look as fine as one is inside."

Paderewski was born November 6, 1860 in Kurilova, Russian Poland, his father being a gentleman farmer. His mother began his piano lessons at the age of three. Thereafter his teachers were Sowinski, Janotha, Roguski, Kiel, Urban, Essipoff and Leschetizky. His début was made in Vienna in 1887. He appeared in Paris in 1888, in London in 1890 and in New York in 1891. His success was immediate and tremendous. The reader should note, however, that he was twenty-seven years of age before he made his début and that he had studied long and exhaustively with many of the best teachers obtainable. Music has never known a more meticulous worker than Paderewski. Those who know him all mention the enormous amount of daily practice to which he has habituated himself during his lifetime. All this met with due reward. An idea of the success of his concerts may be gained from the following:

"Hand in hand with his artistic and social went Paderewski's financial success. A concert in London rarely brought in less than £1,000. *Punch* published a drawing showing Paderewski sitting at the piano and surrounded by policemen. The title of the drawing was 'Police Protection for Pianists!!'; underneath were the words: 'Made Necessary by the antics of the Padded-Roomski devotees at St. James's Hall, who rush at, try to embrace, and deck with roses a certain master whenever he appears.'

The smartest hostesses tried a year in advance to get Paderewski for one private concert at their homes. When he was invited to a dinner-party, the other guests would speculate beforehand as to whether he would play after dinner or not. If he did play, his hostess could consider herself the most envied woman in town."

PADEREWSKI AND MUSSOLINI
This picture was made in Rome in 1928.

An evening program at Windsor Castle, by royal command for Queen Victoria, is thus lelightfully described:

"Paderewski left London in the evening, going by train to Windsor. When he arrived at the Castle it was after nine o'clock and the Master of the Household was waiting for him. He was led through half-lit passages and high rooms to a large drawing-room with green paneled walls, containing occasional tables bearing many photographs and souvenirs. A piano stood in a corner of the room, near a window. At nine forty-five, five minutes before the appointed time, a door was opened and the Queen walked in, leaning heavily on a stick. She looked exactly as Paderewski had pictured her: clad in black, short, stout, with heavy eyelids. But her dignity was more compelling than he had anticipated, and her shortness had a grandeur in keeping with a much taller person. The simplicity of her dress strengthened this picture of a Queen who was half-legend, half-symbol, yet nothing so much as a woman. The Queen was accompanied only by her youngest daughter Princess Beatrice and one or two ladies and gentlemen in attendance. She nodded appreciatively or applauded after each piece, and when the program was finished, she asked Paderewski to go on. 'Yes, some more Chopin, and some Schumann too, but above all some Mendelssohn, please, some of his old songs.' When Paderewski had finished playing Mendelssohn, the Queen thanked him in a voice in which even the royal self-discipline could not master entirely the undertone of emotion. And she began to tell Paderewski about the days when Mendelssohn used to come to the Castle to give the Queen music lessons and about the nervousness, nay, the fright, which the Queen always felt before a lesson. It had been more than half a century ago. Later in the evening, when the Queen retired to her rooms, she opened her Diary and wrote: '2 July, Windsor Castle. Went to the green drawing-room and heard Monsieur Paderewski play on the piano. He does so quite marvelously, such power and such tender feeling. I really think he is quite equal to Rubinstein. He is young, about 28, very pale, with a sort of aureole of red hair standing out.'"

And the West Capitulates

THE CONQUEST of America by the magnetic young Pole is recounted by his biographer in very entertaining fashion. During his first American tour he gave one hundred and seventeen recitals in six months. This tour brought him $95,000.00 while on his second tour this amount soared to $160,000.00 and on the third to $248,000.00. Just what the total earnings of this genius have been would be hard to estimate; but the sum must have been many millions, a very large part of which he laid upon the altar of his native land Poland, during the struggle for freedom in the great war.

As a statesman, Paderewski showed himself to be a man of clear vision, strength of opinion and delicate diplomacy. His amazing facility in the different languages of the European continent was bought by hard study, but at the Peace Table at Versailles he was one of the few statesmen who could express himself with equal force and accuracy in several tongues.

Paderewski's brilliant triumphs as a pianist and his extraordinary career as a patriot and statesman have in a large measure eclipsed his work as a composer. It was difficult for the public to picture a Prime Minister of his country as a composer of opera, symphonies, and a long series of memorable compositions for the piano. In reviewing his lengthy period of preparation for a career, it should be noted that he devoted a large portion of this time to the study of composition. Unquestionably, in the great crucible of time his compositions will come to the top and be given more of the attention that they deserve.

Tempo Rubato and Pedaling

THE USE which Paderewski made of *tempo rubato* and of the pedals commanded unusual attention at the start of his career and always has been a subject for critical comment. In this vein Landau recounts:

"The composer builds the road but does not ride on it. That is the interpreter's part. And so Paderewski feels entitled to say, 'There is no absolute rhythm.' He wants the musical interpretation to be made to live through his own emotions, not through laws that are supposed to be infallible. 'To be emotional in musical interpretation, yet obedient to the initial tempo,' he says, 'and to the metronome, means about as much as being sentimental in engineering.' And later: 'The tempo as a general indication of character in a composition is undoubtedly of great importance, but a composer's imagination and an interpreter's emotion are not bound to be the humble slaves of either metronome or tempo.' He then makes a definite statement in which he shows clearly how much the independence of the virtuoso means to him: 'Beethoven could not always be precise. Why? Because there are in musical expression certain things which are vague and consequently cannot be defined; because they vary according to individuals, voices, or instruments; because a musical composition, printed or written, is, after all, a form, a mold: the performer infuses

* Ignace Paderewski, Musician and Statesman, by Rom Landau; 314 pages bound in cloth, fourteen illustrations; published by Thomas Y. Crowell Company.

tite into it, and whatever the strength of that life may be, he must be given a reasonable amount of liberty, he must be endowed with some discretional power. In our modern meaning discretional power is *tempo rubato.*'

"When, in conclusion, Paderewski mentions Chopin, it becomes quite clear that he is defending, or rather explaining himself: 'It would be unthinkable to play Chopin without *tempo rubato.*' Orthodox critics had attacked Paderewski over and over again for his extensive use of *tempo rubato*, thus showing that they misunderstood not only him but also the composers whose works he played. Paderewski used *tempo rubato* only with those composers whose own egotism obviously required such a method. He remained 'classical' when he played Haydn, Handel, Bach or the lesser harpsichord composers, saying that: '*Tempo rubato* . . . ought to be used in the works of Chopin, Schubert, Schumann ("Papillons" and "Carnaval"), Brahms, Liszt, Grieg. . . . '

"When Mr. Bernard Shaw, as musical critic of *The World*, wrote in 1890 of Paderewski's playing, that: 'He is always sure of his notes; but the license of his *tempo rubato* goes beyond all reasonable limits,' he was not the only one to attack Paderewski on that score. Today that attitude seems less comprehensible. Authoritative knowledge of musical history has shown that most of the composers mentioned by Paderewski were guilty of using *tempo rubato* 'beyond all reasonable limits.' None used it more than Chopin; yet the press long continued to attack Paderewski's rendering of Chopin's works. Did not Berlioz say about Chopin that 'he chafed at the bridle of the measure' and that 'he could not play in strict time'? And one of the greatest authorities on Chopin, Liszt, wrote in his 'Life of Chopin': 'The manner of execution . . . was first indicated by the words, *tempo rubato*, affixed to his works: a tempo broken, agitated, interrupted. . . . This direction is no longer to be found in his later productions: he was persuaded that if the player understood them he would divine this regular irregularity. All his compositions ought to be played with this accentuated and measured swaying and rocking. . . . "

"Only a man with a deep conviction of his own possibilities could become such an ardent defender of *tempo rubato* as Paderewski, who knew that he could not be judged by the orthodox standards applicable to the average 'brilliant pianist.' His talent required the independence that only *tempo rubato* could offer the tempo 'stolen' by the interpreter from the directions of the composer. To Paderewski *tempo rubato* stood for the superiority of the man who knows that he is master. Had he not had the emotional and the technical aptitude to show quite clearly that his ideas about *tempo rubato* were right, they must have sounded false; but his Schumann, his Liszt, his Chopin, even his Beethoven were the most persuasive illustrations of what he meant by the advantage of *tempo rubato.*

Subtleties of the Pedal

"*TEMPO RUBATO*, however, was only one instance of his musical method. Another was his use of the pedal. Even before he became Leschetizky's pupil in Vienna, he had tried to widen the scope of the pedal. The good it. But from not the correct, classical playing of the piano, but the music, no matter by what means the perfect rendering was obtained. Had it been possible to enrich his pianistic effects by a method of playing with his teeth or his toes, Paderewski would certainly have made use of it. But the pedal sufficed, and he would practice command of it for hours. The sureness of his 'foot-work,' the subtlety of his touch on the pedal, and its power of expression were second only to his similar qualities on the keyboard.

"Finck, in a minute description of Paderewski's pedaling, says: 'So perfect is his pedaling that he never by any accident blurs his harmonies and passages, while at the same time he produces tone-colors never before dreamt of in a pianoforte. By rapid successive pressure of the pedal he succeeds in giving the piano a new power, that of changing the quality of the tone after it has been struck. . . . He has a way of his own for producing orchestral effects which depends on the skillful use of the pedals instead of on muscular graduations of *forte* and *piano.*'

"Of course there were critics who considered that such a use of the pedal was wrong, unfair, like cheating at cards. For them the pedal itself was almost a fraud, and they agreed with the remark of Moscheles, Liszt's famous pupil, who once said, 'A good pianist uses the pedals as little as possible. Too frequent use leads to abuse. Moreover, why should he try to produce an effect with his feet instead of his hands?' Why, indeed, except if he wants to tie himself down to the limited 'classical' way of musical representation, in

PADEREWSKI'S HANDS AT THE KEYBOARD
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which the piano, instead of being the means to an end, becomes an end in itself?

"Paderewski's pedaling was one example of his pianistic independence. He had built up such a solid technical foundation that he considered himself at liberty to express, in his playing, his very personal feelings about Chopin or Beethoven. He was able to coördinate his own feelings with the particular mood of a composition, identifying himself completely with it.

Made All Details His Own

"THE SINGLE-MINDEDNESS, which dictated every action throughout his life, was also responsible for his musical discipline; it was, in fact, just the gift of concentration, through which he was able to obliterate every emotion, every interpretation but the one he desired. Thus, certain states of mind or emotions could be placed in definite frames of mental discipline for just as long as required by the study of that particular mood. Thus Paderewski's emotional gifts and artistic talents would have been of little value if he had not given them the right form. Mental self-discipline would have become dryness; passion would have turned into noise; his lyrical rendering would have been degrading into sentimentality; if they had not been used to a definite purpose. And this he did by sheer hard work.

"For years he practiced for ten and twelve hours a day; and when he was preparing a new repertoire he would work as much as sixteen hours a day. Compositions which he knew by heart he practiced as though he had never played them before. Yet he hardly ever prepared a whole composition in its entity. What he studied and prepared laboriously were the individual fragments of a composition. He considered that playing from memory was indispensable, even for beginners, and that no effect could be obtained on the platform unless it had been most carefully prepared and worked out. In his playing there would be an unexpected *ritardando*, sudden pauses, certain fresh accentuations, an unfamiliar dreaminess, a surprising impetuous emphasis on a last note, new elements, which made his Schumann or Chopin remarkable and stimulating. Yet not one of these effects was unrehearsed. There must be no sudden moods on the platform: that place was the studio. Long before the audience heard these effects their apparently accidental character would have been carefully studied and investigated. Innovations were only permissible if there was logic behind them, and logic can only be conveyed to an audience of five thousand people if the form is perfect.

"Paderewski's process of training was only in part mechanical, although endless hours were spent at the piano. The constant activity of his brain made mental training a necessity. Practically every musician or writer is so deeply absorbed in his work that even in moments of relaxation it will not let him rest. Sleepless nights in which difficult scales, unpolished trills, and passages apparently unplayable, pursue each other in wild sequence and exaggerated importance, are the nightmare accompaniment to the virtuoso's profession. Paderewski suffered from them as much as any one, but by mental discipline he did not allow himself to drift into the customary state of nocturnal torture and exhaustion, but instead began a definite routine of rigorous training. He would run over in his mind the entire program of the forthcoming concert; he would go over bar after bar; certain notes, certain passages would have to be repeated, thought about more carefully, corrected, and gradually, each composition would disclose itself. This concentration on a composition, with the mind released from any preoccupation with the hands, brought about a most successful identification of the artist with the music, and became one with his breathing, with his every nerve and fiber.

"In the daytime Paderewski would also practice thus, without using the piano. But on the whole he knew only too well how essential it was to escape in the hours of leisure from the haunting visions of his music. Ordinary physical exercise did not give him the necessary relaxation; walking or swimming did not prevent his thoughts from revolving around a difficult passage. He found mental release in billiards and patience, which he could play for hours on end, both requiring absolute concentration. In his own words they gave him either exercise or 'mental rest.' His physical strength and his robust health made strenuous exercise unnecessary. The muscles of his arms were like those of an athlete; his fingers, although not long, were strong. His only concession to physical exercise was a short space given up each morning to rather strenuous gymnastics; an occasional swim, an occasional ride on horseback, that was all. After his exhausting hours of work at the piano, solitary relaxation could hardly appeal to him; he needed people, conversation and the atmosphere of human companionship."

SELF-TEST QUESTIONS ON MR. LANDAU'S ARTICLE

1. *At what age did Paderewski make his début?*
2. *What preparation had he made?*
3. *What was Queen Victoria's estimate of Paderewski?*
4. *What were the characteristics of Paderewski's* tempo rubato?
5. *What were some of his most distinctive achievements with the pedal?*
6. *What were Paderewski's methods of study?*

Should Piano Teachers Study Other Instruments?

By Gladys M. Stein

THOUGH it is better to be the master of one kind of instrument rather than the "Jack-of-all-trades," in teaching it is a wonderful aid to be able to play another instrument reasonably well in order to play it along with the pupil at the piano. Melody playing and the violin seem to go together. Even if the teacher's violin technic is limited he is able thereby to illustrate many new things in the pupil's lesson. The pupil's rhythm is helped, too, for he has to count and "keep going."

Violin "accompanying" is more fun than having the teacher play on a second piano. For naturally the teacher's piano technic is so much above the pupil's that the latter cannot compete with it. With the teacher using another instrument this obstacle is removed.

In this kind of practice the art of accompanying is developed. It also makes the pupil more considerate of the other person's difficulties. An explanation of the intonation and bowing requirements may teach pupils to listen intelligently to the playing of violinists.

Another point is this. Any pupil may be called on to play in a church or school orchestra or in a trio, and unless he has had some drill in such work he is likely to become confused.

For teachers who are slow in sight reading a course in pipe organ is in order. After reading and playing three staves at the same time piano music seems easy. Also, an explanation of the differences between piano and organ keyboard technic is interesting to pupils. It may be the means of making them listen to the organ in church and in the theater and thus lead to better piano lessons.

The drum also is worthy of study. When boy pupils have trouble in getting the rhythm and in placing the accents, take out the snare drum and play with them. Show them how to hold the sticks and let them drum while you play at the piano. You will be surprised at their enthusiasm and the improvement in their playing.

Often in music of the Spanish type a few minutes' illustration with a pair of castanets and a tambourine will give the pupil more ideas concerning the music and how it should be played than hours of talking.

These devices have the advantage of broadening a pupil's knowledge of instruments while at the same time accelerating his progress in piano playing.

The Lowered Second Scale-Step

By Percy Goetschius, Mus. Doc.

ONE OF THE MOST important, surely the most prolific, wide-reaching and effective means of vitalizing and beautifying the harmonic range of musical resources, is the system of altered scale-steps and altered chords. They constitute one of the main sources of melodic and harmonic embellishment—the other source being the neighboring-notes, which are of purely ornamental quality and effect.

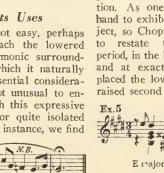
Although as old as music itself, and having been put to more or less fruitful use in comparatively early music, their actual significance as a fundamental medium of harmonic enrichment has been only recently recognized and systematically investigated. A few timid references to "altered tone" may be found in some of our earlier text books; my own revered teacher, Dr. Immanuel Faisot, devoted a page or two of cautious allusion to them in his otherwise voluminous and exhaustive theoretical records; but it has seemed to me that here was a gold mine, about whose edges musical prospectors were puttering, unable to discover the wealth of ore within their grasp. At least, howbeit, my good old preceptor threw a spark into my receptive musical tinderbox, and I modestly suppose I might claim to be one of the pioneers in exploring and systematizing this valuable fund of musical possibilities.

The Alteration of Scale Steps

AFTER THE NUMEROUS explanations and illustrations of the altered scale-steps which you have found on recent pages of THE ETUDE ("The Structure of Music" series), it may appear superfluous to enter into renewed definition of them here. Still it is well to be on the safe side, and, therefore, to make sure that you will obtain full benefit from this rather important dissertation, we will remind you what altered steps are.

Certain of the tones of the natural scale are "altered," upward or downward, by means of a chromatic accidental. When these inflections are reasonably brief, or transient, they do not interfere with, nor to any material extent alter the identity or functions of the given tone in its fundamental relation to its key. It is a so-called "altered step," but not a completely changed key—just as a different dress will alter the appearance of a person but not his real self. In other words, altered tones or chords do not change the key; the latter remains the same. And in order to verify this, we have the rule—that an altered chord should be followed by some *tonic* chord of its key, or, at least, by some chord that unmistakably confirms the key.

Ex. 1



At A, which is from Weber's *Jubilee Overture*, the first chord in the second measure is a supertonic (II) of C major, altered by raising the 4th step (F to F-sharp) and by raising also the 2nd step (D to D-sharp); and the proof that these chromatic tones do not change the key is plainly established by the fact that they are followed immediately by the tonic chord of our key, C major. At B, I have intentionally so modified the passage that it does represent an actual change of key, a modulation into E minor, as conclusively proven by the progression of the chromatic chord into the tonic of the latter key.

Observe that, although the tonic chords afford the most incontestible proof of the key, and are the ones by far most commonly placed directly after the altered chord, it is sometimes necessary to use the dominant 7th or 9th chord, instead of the tonic; but it must be a *dissonant* form of the dominant chord—the 7th or 9th; for the dominant triad would probably confirm a real modulation into the dominant key.

Every step of the natural major scale may be chromatically altered upward (raised), excepting the 3rd and 7th, where the half-steps occur in the scale. And every step may be lowered, excepting the 1st, 4th, and 5th; *the 5th step is never lowered.* The conditions in the minor are slightly different; but the principle is the same and the results correspond.

Now the most momentous product of this device of altered scale-steps is our *minor mode;* for, as I have so often emphasized, the minor form of our scales is nothing more or less in creation than the corresponding major scale with lowered 6th and 3rd steps. This, as of course you know, is so simple and natural an alteration, that it may be effected, not alone transiently, but *continuously;* so that a whole symphony may be thus placed in the minor code—the 6th and 3rd steps being lowered throughout.

The Lowered Second Scale-Step

TO COME at last to the unique melodic and harmonic factor upon which our attention is here to be centered, namely, the lowered second scale-step, the following important facts should be well understood.

Each altered step has its particular qualities; probably the one most frequently encountered is the lowered 6th step—a very pronounced favorite of all classic writers; next to that one, the raised 4th step is also exceedingly popular; and the lowered 3rd step embodies the specific merit of always establishing the minor mode, and so on.

But of all the altered steps, none other possesses the weird charm, the striking harmonic potency, the profound emotional quality and character, of the *Lowered Second Step.* Glance at Ex. 2

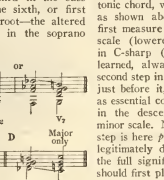
Its harmonic significance and effectiveness were recognized long ago. The chord in which it was probably first embodied is assumed to have been adopted by the composers of the Neapolitan School (17th and 18th centuries), and it is therefore known as the *Neapolitan Chord of the Sixth*—or the Neapolitan 6th. At all events, it has become identified with the historic operatic activity of that time and place, and the nickname persists.

It seems quite likely that the impulse to the extensive use of the lowered second step in those early days may be traced to the medieval Phrygian mode, of which this tonal interval was the most distinctive feature. But they sensed only one facet of the many significant surfaces that the lowered second step has since developed; for they limited it to that one particular chord and to the minor mode, undertaking no expansion of its varied possible melodic and harmonic applications. So we shall drop the narrowly limited old term, "Neapolitan 6th," and explore the wider resources of this peculiarly potent musical factor, under its true and comprehensive title of "Lowered Second Scale-step."

Its Harmonic Location

FIRST OF ALL, the lowered second step is peculiar to the *minor* scale, although by no means uncommon in the major. It is always accompanied (with the one exception, pointed out in Ex. 2-D) by the lowered sixth step—hence its natural appropriateness in the minor tonality; and the chord in which it appears, in the minor, is the triad of the second step, most frequently with the chord-third in the bass (therefore a chord of the sixth, or first inversion) and with the root—the altered second step—at the top, in the soprano voice. Thus

Ex. 2



A exhibits our chord in its most common form. B illustrates its resolutions, either into the tonic 6-4 chord, or into the dominant 7th chord. The E may be either natural or flat; if the former, the chord is in C major; if the latter, it is in C minor. At C the lowered second step, D-flat, is placed in the bass, as straight II in triad form; and another method of resolution is shown, this time into a form of the II (and therefore actually chord-repetition). At D is seen its one possible employment definitely in the major; always in the dominant-7th chord, and with the altered step at the bottom, resolving into the major tonic-chord.

Examples of Its Uses

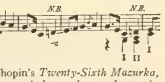
ALTHOUGH IT IS not easy, perhaps not possible, to detach the lowered second step from its harmonic surroundings (for the chord to which it naturally belongs is no doubt an essential consideration) it is nevertheless not unusual to encounter examples in which this expressive tone occurs in a nearly or quite isolated melodic capacity; thus, for instance, we find

Ex. 3

in the *27th Mazurka* of Chopin. The key is unmistakably E minor throughout, and the F-natural is our lowered second step; for, as you must know, the true second step in this key is F-sharp. The best way to secure a vivid impression of the quaint alteration is to play the entire *Mazurka*, thus placing the altered tone in its proper relation to its surroundings. This F-natural appears several times in the course of the composition and always thus as part of a single melodic line. Its harmonic environment is indicated by the full chords in the adjacent measures.

The following specimen is similar.

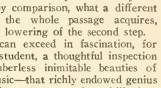
Ex. 4



It is from Chopin's *Twenty-Sixth Mazurka*, and the D-natural, lowered second step in C-sharp minor (properly D-sharp), occurs thus quite alone in the solo-melody, until joined by chords in the fourth measure. The latter define it as a part of the Supertonic chord, where it harmonically belongs, as shown above. The A-natural in the first measure is the 6th step of the minor scale (lowered from its proper position in C-sharp (major), which, as has been learned, always accompanies the lowered second step in the minor; and the B-natural, just before it, is the lowered seventh step, as essential companion of the lowered sixth, in the descending melodic form of the minor scale. Notice that the lowered second step is here *pushed* up, instead of resolving legitimately downward. In order to grasp the full significance of this D-natural, you should first play the phrase with the proper D-sharp, instead of D-natural, and then play it as written. Only in this way can one sense, by comparison, what a different complexion the whole passage acquires, through the lowering of the second step.

Nothing can exceed in fascination, for the serious student, a thoughtful inspection of the numberless inimitable beauties of Chopin's music—that richly endowed genius whose insight and transcendant skill place him on a level with the greatest tone-masters in history. Therefore, although it has no more than an indirect bearing upon the main issue of this discussion, I cannot refrain from continuing the above example, to point out how Chopin's sensitive spirit provided here a kind of musical compensation. As tone melts over a coin in one's hand to exhibit the obverse side of the object, so Chopin here proceeds immediately to restate the above (eight-measure) period, in the brighter hued key of E major, and at exactly the beat where he first placed the lowered second step, he sets the raised second step. Thus we have

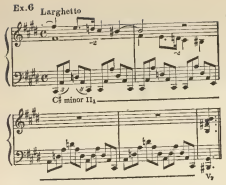
Ex. 5



The F-double-sharp at the end of the second measure is the raised second step of E major; and it exactly compensates the same beat in Ex. 4. The same alteration, plus the raised fourth step, occurs in the first measure, in the accompaniment. In the third measure the raised 4th and 5th steps appear, as melodic embellishment.

Another example, with full harmonic accompaniment,

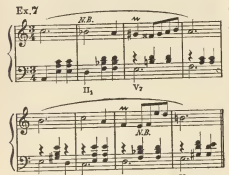
Ex.6 Larghetto



is from Chopin's *Nocturne, Opus 27, No. 1.* It chances to be in the same key, C-sharp minor, as our Ex. 4, and therefore the lowered second step is again d-natural. Note the long "expansion" of the altered chord during the third and fourth measures, before it resolves, properly, into the dominant-seventh chord of our key note. Also observe the obstinate C-sharp, as lowest bassnote; it is an organ-point, a sustained tonic of the key.

Another, and perhaps more familiar,

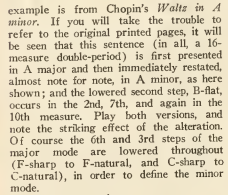
Ex.7



example is from Chopin's *Waltz in A minor.* If you will take the trouble to refer to the original printed pages, it will be seen that this sentence (in all, a 16-measure double-period) is first presented in A major and then immediately restated, almost note for note, in A minor, as here shown; and the lowered second step, B-flat, occurs in the 2nd, 7th, and again in the 10th measure. Play both versions, and note the striking effect of the alteration. Of course the 6th and 3rd steps of the major mode are lowered throughout (F-sharp to F-natural, and C-sharp to C-natural), in order to define the minor mode.

A further example,

Ex.8

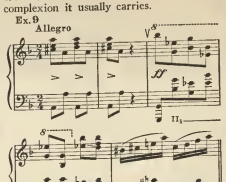


Ab major

is from the *Funeral March* in Beethoven's "Sonata, Opus 26." Notice that the lowered 2nd step, B-double-flat, appears here in the major mode of A-flat, although the 6th step (F flat) is lowered with it. Review the note to Ex. 2, B. The pulsating A-flat at the bottom is here again a tonic organ-point.

Thus far our examples illustrate the use of the lowered second step as a brief, isolated embellishment of single melody tones (excepting, perhaps, Ex. 6, in which it pervades four full measures). But this remarkably poignant deflected scale tone may also be, and often is, employed in a broader manner, as salient chord, sometimes so emphatic and prolonged as to suggest a transient modulation. Thus, in the following quotation, from the *Finale* of Rubinstein's "Piano Concerto in D minor," it is placed (in chord form) at the very outset of the theme, to which it lends a distinctive and effective dramatic quality, far different from the more characteristic melancholy complexion it usually carries.

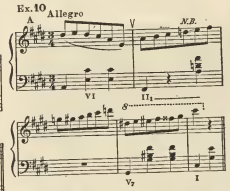
Ex.9 Allegro



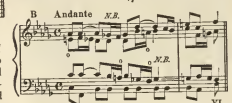
The key is obviously D minor, throughout; there is no modulation; what looks (and sounds) like E-flat major is the traditional II, in D, with the lowered second step (E-flat).

As additional illustrations we find

Ex.10 A Allegro



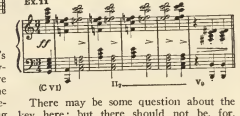
B Andante



Here, as in Ex. 9, no change of key takes place; the foreign element is in each case the usual altered supertonic, with lowered 2nd step. At A, from Chopin's *Waltz in C-sharp minor,* it is D-natural (compare Exs. 4 and 6); at B, from the first book of Bach's "Well-Tempered Clavichord," it is G-flat, in F minor. In both instances the lowered step, here again *ascends.* This is "irregular," but it surely contributes to the striking effect of the altered step.

One of the most startling dissonances in classic literature is the famous crashing passage in the first movement of Beethoven's "Third Symphony."

Ex.11



There may be some question about the key here; but there should not be, for, while the first chord has the appearance of the tonic of C, the 16 preceding measures are surely in E minor (play them—measures 250-275), and Beethoven viewed this as the VI of that key. F-natural is the lowered 2nd step, and it is finely justified by its relation to the preceding chord. If the identity of a chord depends upon what it does, then this is surely a chord in E minor, for it passes at once into the dominant 9th of that key.

The piercing effect is due, first of all, to the F-natural (lowered second step), tremendously intensified by the addition of the 7th (C)—which is unique, since this alteration is supposed to be limited strictly

(*Continued on Page* **619**)

DR. WALTER DAMROSCH
From a Painting by Herbert N. Stoops

The National Broadcasting Company Music Appreciation Hour

THIS valuable series of programs, under the direction of Dr. Walter Damrosch, is now in its Eighth Season. These programs are highly educational in value, and THE ETUDE advises its readers to preserve this list for reference. The hours given are on Eastern Standard Time.

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	11:30 A.M.—Series B, 1st Concert:	Nature in Music
October 11, 1935—	11:00 A.M.—Series C, 1st Concert:	Round and Canon
	11:30 A.M.—Series D, 1st Concert:	Early Polyphonic Composers
October 18, 1935—	11:00 A.M.—Series A, 2nd Concert:	Violins and Violas
	11:30 A.M.—Series B, 2nd Concert:	Happiness and Sadness
October 25, 1935—	11:00 A.M.—Series C, 2nd Concert:	Classic Suite
	11:30 A.M.—Series D, 2nd Concert:	Bach Program
November 1, 1935—	11:00 A.M.—Series A, 3rd Concert:	'Cellos and Basses
	11:30 A.M.—Series B, 3rd Concert:	Motion in Music
November 8, 1935—	11:00 A.M.—Series C, 3rd Concert:	Fugue
	11:30 A.M.—Series D, 3rd Concert:	Händel Program
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December 6, 1935—	11:00 A.M.—Series A, 5th Concert:	Flute and Clarinet
	11:30 A.M.—Series B, 5th Concert:	Fairy-tales in Music
December 13, 1935—	11:00 A.M.—Series C, 5th Concert:	Theme and Variations
	11:30 A.M.—Series D, 5th Concert:	Mozart Program
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	11:30 A.M.—Series B, 6th Concert:	Animals in Music
January 10, 1936—	11:00 A.M.—Series C, 6th Concert:	Sonata
	11:30 A.M.—Series D, 6th Concert:	Beethoven Program
January 17, 1936—	11:00 A.M.—Series A, 7th Concert:	Horns and Trumpets
	11:30 A.M.—Series B, 7th Concert:	Toys in Music
January 24, 1936—	11:00 A.M.—Series C, 7th Concert:	Overture
	11:30 A.M.—Series D, 7th Concert:	Schubert Program

(*Continued on Page* 609)

The Most Amazing Romance in Musical History

By Nicholas Slonimsky

PART I

THE AUTHOR of this article, Nicholas Slonimsky, was born in St. Petersburg, Russia. His first piano studies, at the age of six, were under the direction of his aunt, Isabella Vengerova. Later he entered the St. Petersburg Conservatory, where he studied composition under Basil Kalafati and Maxmilian Steinberg. Following this, he traveled extensively through Turkey, Bulgaria, Servia, Italy and Germany, giving occasional concerts of piano music.

In 1922 Slonimsky reached Paris; and in the following year, at the invitation of the Eastman School of Music, he came to America. He became coach in the Opera Department of this school, which developed the American Opera Company with which Mr. Slonimsky toured from coast to coast as assisting artist to Vladimir Rosing.

In 1925 he took up residence in Boston; where he appears frequently as pianist, conducts the Chamber Orchestra of Boston, lectures at the Public Library and elsewhere, and contributes articles on music and related subjects, to the Boston Evening Transcript. *In the season of 1931-1932 he conducted concerts of American music in Paris, Berlin and Budapest. He also appeared as guest conductor of the Los Angeles Symphony Orchestra and of the Philharmonic Orchestra of Havana, Cuba. Mr. Slonimsky has composed a number of songs and instrumental pieces, among which are "Studies in Black and White" and "Four Picturesque Pieces for Ambitious Young Pianists."*

* * *

IN A SMALL, old town, named Klin, near Moscow, stands a house in which Tchaikovsky* spent many years of his life. After his death, the house was acquired by his faithful servant, Alexis Sofronov, a simple peasant, who, with the aid of Tchaikovsky's brothers, made it into a museum. Thirteen bound volumes of letters and documents, preserved in the house, contain, within their covers, the entire life of Tchaikovsky. Only a small part of these documents was published by Tchaikovsky's brother, Modest, in his biography. The rest was silence; even the story of Tchaikovsky's relationship with Madame von Meck—one of the greatest epistolary romances since Abélard and Héloise—was not given out in all of its poignant implications.

The time has now come when Tchaikovsky's life, and the lives of his intimates, is history. Alexis Sofronov died in 1925. The Museum has become property of the state; and now the Soviet Publishing House, Academia, has undertaken to publish the facts of Tchaikovsky's life.

Tchaikovsky was a great letter writer; his relationship with Madame von Meck was entirely by correspondence; he shunned a personal acquaintance with strange persistence, fearing, perhaps, that Madame von Meck's admiration for his music and his personality might develop into an embarrassing passion. While Madam von Meck acquiesced in this impersonal intimacy, it is only too clear, from the new evidence of her letters, that she was ready and willing to enter a personal companionship with the composer. In one of her early letters, she suggested a more intimate form of address, a familiar "thee" for the formal "you." But Tchaikovsky demurred from the suggestion, explaining that the use of the informal pronoun in correspondence would make him self-conscious.

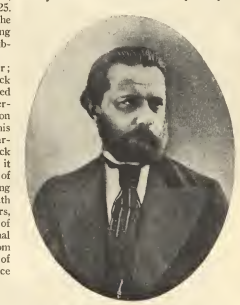
A Torn Heart Speaks

IN THESE circumstances, Madame von Meck had to use the utmost discretion and to weigh her emotions on the most delicate balance, in order to be able to say so much without saying the irretractable. "You are the only human being that can give me such exalted joy, and I am infinitely grateful to you for giving it," she wrote on one occasion; and then again, "My affection for you is so deep, you are so dear and precious to me that tears come to my eyes and my heart trembles with ecstasy." Also, "I cannot tell you what I feel when I listen to your music. I am ready to surrender my soul, you are like unto God to me. All that is noble, pure and exalted rises from the bottom of my heart."

Perhaps nearest of all did she come to a declaration of love, in a letter in which she admitted her jealousy, however sublimated, of Tchaikovsky's unfortunate wife. Thus, "Do you know that I am jealous of you in a most inexcusable manner, as a woman is jealous of her lover?" she wrote on September 26, 1879.* "Do you know that when you got married I was terribly depressed, as though something was torn from my heart. I felt pain and bitterness, the thought of your intimacy with that woman was intolerable to me. . . . I hated this woman because she made you unhappy, yet I would have hated her a hundred times more, had you been happy with her. I felt that she took something away from me that belonged to me only, for I love you as no one else can love you, and I admire you more than the world. If it is embarrassing to read all this, forgive my spontaneous confession. But I want you to know that I am not such an idealist after all. . . . I want to be assured that nothing is changed in our relationship as long as I live, that no one . . . but I have no right to say what I was going to say. So, please forgive and forget."

Tchaikovsky echoed these sentiments, in not quite so passionate a pitch: "I have never met any one who would be so close to my inner self, who would respond so sensitively to every thought, to every beat of my heart. . . . I believe that your sympathy for my music is explained by the fact that you are, even as I, full of yearning towards an ideal. Our sufferings are equal, we both sail the boundless ocean of skepticism, in search for a harbor."

TCHAIKOVSKY
From a Photograph taken in 1879



TCHAIKOVSKY IN 1877
From a Photograph presented by him to Madame von Meck

A Delicate Situation

MANY YEARS afterwards, Tchaikovsky wrote in his diary, "I believe that letters are never quite sincere. I judge by myself. To whomever and for whatever purpose I write, I cannot help thinking of the impression which my letters would produce, not only on the correspondent, but on any person who may happen to read them. Consequently, I pose for the reader. At times I try to make the tone of my letter simple and sincere, but, apart from letters, written in a moment of uncontrollable emotion, I am never myself. . . . When I read the letters of celebrated people, published after their death, I always have a vague sensation of falseness and make-believe."

In his correspondence with Madame von Meck it was doubly difficult for Tchaikovsky to be quite sincere. The fact that she was his benefactress held him in constant tension. Throughout, she showed the greatest tact in bestowing her favors on him without making him feel uncomfortably indebted to her. Tchaikovsky's letters, written upon receipt of each subsidy, must have been absolutely sincere, for undoubtedly they were written in a state of "uncontrollable" and happy emotion. "You are truly my good fairy; I cannot find adequate words to express the affection with which I would repay my limitless indebtedness to you." "Your friendship has become for me the cornerstone of my happiness and peace of mind." "If my love and gratitude for you ever finds a means of expression, then there is no sacrifice that I would not make for your sake." "Nadejda Filaretovna, every note, that will come from my pen, will be dedicated to you."*

Tchaikovsky's letters show a different emotion when Madame von Meck was remiss in her expected benefactions. Thus he writes to brother Anatol, from Italy, in December, 1877, "From N. F. nothing as yet. . . . It surprises me not a little. I have only ten *lire* in my pocket." Two days later he writes, "Incidentally, about Madame von Meck. Today is the fifth of the month, and there is no sign of money. I have three *lire* in my pocket; and, if nothing arrives by tomorrow, I will have to think up something." The money did arrive the next day, and Tchaikovsky writes the glad news: "This morning a letter from N. F. with a cheque. She has sent me the money for two months. Her letter is eight pages long, full of philosophy." Three days later, Tchaikovsky writes, "Good God! Where would I be without Madame von Meck? Be she thrice blessed!"

Madame von Meck was, indeed, more than generous. Starting with a thinly veiled "commission" for a work Tchaikovsky never wrote, but for which she paid him a disproportionately large sum in advance, she offered him a subsidy of six thousand Rubles annually. Apart from this, she sent him extra sums from time to time. Writing his brother Anatol, from Italy, in January and February of 1878, he mentions all these bounties: "As usual she writes a thousand tender thoughts, and sends me a cheque for fifteen hundred francs extra. This money comes in very handy. What an incredible woman! She guesses right when and what to tell me, how to comfort me." And then, again, "When I came home, I found a registered letter from N. F. This time she sent four thousand instead of three thousand. . . . I cannot tell why, but my heart was heavy from the consciousness of my exploiting this amazingly generous woman. . . . I wrote her a long letter, and for the first time in our correspondence I was at a loss for words. It may be that I felt conscious-stricken, or that it is difficult to keep thanking and thanking for an eternity; but the fact is I labored hard before I could write my letter."

In Noble Rectitude

ONLY ONCE did Tchaikovsky decline to accept a supernumerary sum that could not be justified by any real or imaginary need; and even then he regretted that he did. "Yesterday, I performed a deed of extraordinary civic courage," he writes to Anatol. "N. F. sent me two thousand francs in gold, for the publication of my "Suite!" I have money, although not quite enough, and oh! how handy this sum would come in! But I suddenly felt possessed with civic courage. I decided that it would be simply indecent

* Spellings of proper names in this article do not conform to those in regular use in THE ETUDE.

* All dates are given in new (Gregorian) style. In the 19th century the Russian calendar was 12 days behind Europe.

* Nadejda is a common Russian name. It means: Hope. Filaretovna is the patronymic; that is, Madame Meck's father's Christian name was Filaret.

to take money from her, after all that she is doing for me, and that for a publication that not only costs me nothing but brings me an honorarium from the publisher! In a word, I returned the money to her with a most affectionate letter, and now (oh, shame and horror!) I regret it! I must say that sometimes I am horrified at my own covetousness and greed for money."

These self-condemning words are applicable to some subsequent facts. In 1880, while receiving his annual subsidy from Madame von Meck, Tchaikovsky tried to find another Maecenas who would help him to pay off debts, the existence of which he could not confess to Madame von Meck. In the following year, he addressed a petition to the new Emperor, Alexander the Third, with a request to grant him a subsidy of three thousand rubles. At that time he was friendly with several grand-dukes and therefore could hope that the request would find support in the Court. He received the three thousand, and not a soul, not even his brothers, knew about this episode at the time.

The Last Chapter

THE "ROMANCE IN LETTERS" between Tchaikovsky and Madame von Meck continued for thirteen years, from 1878, when Madame von Meck, a recent widow of a railroad magnate, felt for the first time the fascination of a comparatively young and not yet famous composer, to 1891, when the correspondence stopped as abruptly as it had started. Tchaikovsky had already reached the peak of his glory. He scarcely needed the six thousand rubles, which Madame von Meck continued to send him every year. And finally a letter came from her notifying Tchaikovsky that reverses in her fortune compelled her to stop the subsidy. This letter was also the last he ever received from his "best friend," the woman who inspired the "Fourth Symphony," who saved him from moral and financial ruin.

In vain did he try to find out through her son, who at that time had married Tchaikovsky's niece, what was the cause of the cessation of all correspondence. He had sufficient reason to suspect the truth—the many awful truths that might have opened Madame von Meck's eyes. Was it his duplicity in money deals? Or was it something even more dishonorable, the true and unutterable cause of his failure in marriage, his great "sin," which he had tried to cover by a liason with a woman, "any woman at all," as he cynically wrote to his brother Modest a year before his marriage? This ignorance of the true reason for Madame von Meck's defection tortured him until his last breath, and on his death-bed he reproachfully invoked the familiar name, "Nadejda Filaretovna! Nadejda Filaretovna! Why did you do it?" He could not know that Nadejda Filaretovna was, too, near her death, which overtook her a few months after.

Throughout the thirteen years of their intimacy, Tchaikovsky and Madame von Meck never met face to face, never spoke a word to each other; but they saw each other on many occasions. Perhaps the most extraordinary episode of their unique romance was their life in close proximity in Florence. Madame von Meck arrived in Florence ahead of Tchaikovsky; she rented for him a villa at a walking distance from her. Tchaikovsky arrived in Florence on December 2, 1878 (new style), accompanied by his faithful Alexis; and a letter from Madame von Meck, sent by messenger, awaited him.

Florence,
Dec. 2, 1878,
Porta Romana, Villa Oppenheim.

Welcome, my good, my dear, my incomparable friend! How glad I am, oh, how glad that you have come! To feel your presence near, to know the rooms you live in, to enjoy the same sights that are before your eyes, to share with you the very temperature of the air—it is a blessing, which can not be expressed in words! How ardently I hope that the lodgings that I selected for you are to your taste—be welcome here, my delightful friend! Now you are my guest, my fair guest, dear to my heart. Please, my dear, good friend, if you are in need of something, a carriage, or books, or whatever you may desire, address yourself direct to the Villa Oppenheim as to your own home, and be assured that it will be a joy to me. For a walk, I recommend a very pleasant one in your immediate vicinity; it is a convent, Campo Santo and Piazza San Miniato—a delightful spot. We take a walk every day regularly, in all kinds of weather, and start always at eleven, and go slightly beyond

TCHAIKOVSKY AND HIS WIFE, IN 1877

Villa Bonciani, which is now your residence, my priceless friend. Thence we turn back and retrace our steps, arriving home at twelve, in time for lunch.

I prepared papers and periodicals for you. Good-bye, my dear, incomparable friend, Piotr Ilyitch, take a good rest after your voyage. I am so worried over your constant indispositions. God grant it that your sojourn here is good for your health! I press your hand. Loving you with all my soul.—N. v.-Meck.

Tchaikovsky replied at once:

Florence, Dec. 3, 1878
Villa Bonciani.

I really cannot find words, my dear friend, to express how completely enchanted I am by all that surrounds me here. A more ideal place to live in cannot be imagined. Last night, I could not fall asleep for a long time, roaming in my delightful abode, enjoying this wonderful quietude, relishing the idea that I am on the territory of the good town of Florence, that I am near you. This morning, when I opened the shutters, the enchantment rose higher. I love dearly the characteristic originality of Florentine suburbs! As to the villa, its drawback is that it is too good, too commodious, too spacious. I am afraid to get spoiled. One of the most precious conveniences of my apartment is the large balcony, where I may breathe fresh air without leaving my house. For me, an ardent lover of fresh air, it is of capital importance. Yesterday I took full advantage of this marvelous promenade. The weather was excellent when I arrived, but today it changed. I brought you rain and bad weather.

Tchaikovsky wrote on the same day to his brother Anatol in Moscow:

". . . My house consists of a number of excellent rooms. There is a splendid piano-forte in the hall, two huge vases of flowers, and all necessary stationery supplies. I am completely enchanted with all this, but my chief delight is the wonderful view, complete calm—all this within a half-hour's walk from town! On my way here I was slightly worried by the fact that N. F. lives in close vicinity, and at times I even suspected that she intended to invite me to visit her. But her letter, which I found lying on my desk, relieved me. It is possible to arrange everything so that we need not meet."

Florence, December 3, 1878,
Villa Oppenheim.

I cannot express, my precious Piotr Ilyitch, how happy I am that you like your house, and that we are so near each other. Even my own rooms seem more cheerful and my daily walks more pleasant. This morning I passed near your residence, looked into all windows and tried to guess what you were doing. I bemoan the fact that the weather is so bad today, but it was that the weather brought bad weather; it was that way all along. But tomorrow, or day after tomorrow, the sun will surely appear, and then everything will be fine. . . . When you take a walk, will you, please, pass by my villa, to see where I live? I just played the Canzonetta from your "Violin Concerto," with a violinist, and I cannot find words to describe my enthusiasm. . . . Are your rooms warm, my dear friend? I was afraid that it may be cold, and ordered to start the fire in the hearth. Good-bye, dear neighbor. Now I will write you short letters, but often. Loving you with all my soul.

N. F. v.-Meck.

Florence, Dec. 3, 1878,
Villa Bonciani, 11:00 P. M.

My dear friend:—I received your letter at dinner-time. It happened that Ivan Vasiliev (Madame von Meck's messenger), *looking for Aliosha* (Alexis Sofronov, Tchaikovsky's servant), *found me instead, and handed me the cigarettes sent by you. Gracious God, how infinitely good and kind*

MADAME VON MECK IN THE EIGHTEEN-SEVENTIES

you are to me, my dear, my precious friend! Just five minutes before the appearance of these cigarettes I noticed that my supply was getting small and that I would have to ask you for some. The moment I thought about it, the cigarettes fell on me out of a blue sky, and what excellent cigarettes!

My walk, despite inclement weather, was a very pleasant one. I enjoyed the marvelous view at San Miniato, and on the way back we passed by Porta Romana so that I could see your wonderful villa. What a view you have there! What a charming garden! I heard children's voices—must be your youngsters. How strange it was to reflect that in this villa, so near me, lives my best friend! . . . Please, do not trouble yourself with an answer to every one of my letters. I know full well how difficult it is for you to find time for writing. But I will write you nearly every day. When do you go to Vienna? Good-night, my wonderful friend.

He wrote again on the next day, December 4, at 10:00 P. M., concluding with the following lines:

"What marvelous weather we had from one to five this afternoon! What an enchanting view opens from Viale dei Colli! It is beautiful to the point of madness. Historical truth demands that I mention, if ever so briefly, the not inconsiderable excitement that I experienced when you and your household passed by me today. It is so novel, so unusual for me! I am so accustomed to see you with my inner sight only. It is so difficult to persuade myself that my invisible good fairy may for a moment become visible! It is like magic!"

Madame von Meck to Tchaikovsky:

Florence, Dec. 5, 1878,
Porta Romana, Villa Oppenheim.

Pardon me, my dear, good Piotr Ilyitch, for not answering your letter yesterday; but I can write only in the morning. After writing I take an eyewash with cold water, which prevents headaches. If I write in the middle of the day, I always get a headache, and I dread it, because with me it usually continues for at least three days and upsets me for a long time.

Tell me, my dear, do they give you good food? Do you eat fruits at dinner? As to cigarettes, call on me any time you need them; I have a large stock, and of the best Turkish tobacco. You know, of course, that Turkish tobacco is least harmful; it contains the least percentage of nicotine. I will send you three different kinds, and you will tell me which you like best. One of them was brought direct from Turkey by our relative, a Guard Officer, and the tobacco is excellent, but you may find it too aromatic, too tender—men do not always like this kind.

I am so glad that you saw my villa; it is very pretty inside. If you wish to see it, all you have to do is to tell when, and you will not find a soul in here. Last night we passed near you, my dear friend. There was light in your dining-room, from which I concluded that you were having dinner. Did you notice, my dear, that I have slightly changed the order of rooms? I wanted your bedroom to be on the sunny side. Are you satisfied with your piano? . . .

Tchaikovsky to Madame von Meck:

Florence, Dec. 5,
Morning. Villa Bonciani.

. . . They feed me very well indeed. I am very much satisfied with Signor Hector who serves me. . . . I have enough cigarettes thus far. . . .

Tchaikovsky wrote Madame von Meck again late at night on the same date.

Florence, Dec. 5, 1878,
Villa Bonciani.

. . . I am extremely grateful to you, my dear, for the invitation to visit your villa. But, please, forgive me. I am an odd person, and I will not take advantage of this invitation as long as you are here. I know that in your villa I would not find a soul, as you write. But this very circumstance embarrasses me. It is depressing to think that everyone should vanish at my sight. I should prefer to visit the Villa Oppenheim immediately after your departure, and I would ask you to make arrangements for such a visit. Please, do not be angry with me for declining your offer. Good-night, my dear friend.

On the same day he wrote his brother Anatol:

(Continued on Page 624)

"The Genial Dr. Burney"

The Originator of the Piano Duet

One of the Most Striking and Picturesque Figures in Musical History

By Tod Buchanan Galloway

WHEN THE GREAT Macaulay, who knew but two tunes—*God Save the Queen* and one other—referred in his perfervid essay on Fanny Burney (Madam D'Arblay) to her father, Charles Burney, as a dilettante in music and as "the father of the daughter," instead of to Fanny as "the daughter of the father," he wrote in ignorance. In so doing he did an injustice to one who, far from being a dilettante, was one of the most learned and earnest students of the art of music, as well as one of the most profound and erudite scholars of the brilliant age in which he shone. As one of his contemporaries makes record of him, "indeed a most extraordinary man—at home upon all subjects, and upon all so agreeable!—a wonderful man!"

The names of Purcell, Arne and Burney stand out among those who, by composition and writing, enabled England to take her place in the history of music.

When the mouse-like little Fanny Burney, unbeknown to her family, secretly wrote her novel of "Evelina" and had it published, she produced a profound sensation. Nothing like it has ever been known before or since. England was stirred with amazement and astonishment. Although the era was the most brilliant since the days of Elizabeth, women were not known or heard of in a literary way; and, for the timid, retiring daughter of the great Dr. Burney—overnight as it were—to have achieved so much acclaim, temporarily caused the name of the father to be eclipsed by that of the daughter.

Today the novel "Evelina" is forgotten and Fanny Burney is known by her diary of the social and court life of England, with which she was familiar, and which shows by her record the life and character of her illustrious father to whom she was devoted.

Charles Burney was not a great musician, if we are to judge him by his compositions which, although numerous, were not lasting in character. But, as a student, teacher, expounder and historian of music, he played a great and necessary part in the development of that art; and for these services musicians should be ever grateful.

A Brilliant Period

AS WE HAVE SAID the early Georgian period displayed more diversified talent than any era since the days of Queen Elizabeth. Even the golden glow of the reign of Queen Anne, just ended, did not equal its brilliancy in letters, art, and poetry. It was a time of vivid biographies, diaries and letters, as the names of Dr. Samuel Johnson and his Boswell, Oliver Goldsmith and the critical Walpole exemplify. Sir Joshua Reynolds in art, David Garrick on the stage and Dr. Thomas Arne in music were some of the names to conjure with.

To gain admittance to this charmed circle, neither good fortune nor wealth availed. Merit was the sole badge of membership, and it was with such a gauge that Dr. Burney was welcomed and remained one of its leaders and most prized associates.

His place in the life of his times was unique, being due, as the great Johnson implied, to an unusually happy combination of a genial temper of mind, an affectionate disposition, gentle and attractive manners with dignity blended, with an unusually active and versatile intellect. He possessed a charm of character and manners, with a ready wit, which made him conspicuous as the man in the eighteenth century who gained and retained the greatest number of friends.

Charles Burney, who was born at Shrewsbury in 1726, came of an old Scottish family whose name was originally Macburney. In this family the arts of music and painting seem to have been blended. Charles' father, James Burney, married, against his father's will, when he

CHARLES BURNEY
(1726-1814)

was only nineteen years of age, whereupon the father in revenge married his cook, which deprived James of his inheritance. James later, after a second marriage, found himself with nine living children out of fifteen to support, and so settled down to portrait painting. Accordingly he chose Chester as his residence, leaving his last born child, Charles, with his foster mother in a village near Shrewsbury.

A Strenuous Program

PERHAPS IT WAS to his life in a village that he owed that wonderful constitution which later enabled him to teach music from eight in the morning until eleven at night, then write and study until four in the morning, and arise at seven; and yet, with all this activity, be lived to the ripe old age of eighty-eight.

While at Shrewsbury, along with his other studies in which he displayed great activity, he was taught by his oldest half-brother to play the organ. He learned French and to play on the violin. At sixteen, as he tells us, he was learning everything that any one could teach him and helping himself to what he was not taught. He wrote, taught, tuned musical instruments and copied "a prodigious quantity of music" for his brother. He says that he tried "to keep up the little Latin he had learned," to improve his handwriting, and to compose." The latter seems to have been not only music but prose and poetry as well.

So keen was he in the pursuit of knowledge that he acquired that diligence and enthusiasm which he preserved throughout his long life. In his zeal for work he adopted a most unique device. He was wont to tie a ball of string to his great toe and then to hang the ball out of the window, within reach of a laboring boy whom he hired to pull the string on his way to his early morning work, which would awaken Burney.

He tells us, "I also had a great passion for angling, but whenever I could get time to pursue the sport I ran no risk of losing my time if the fish did not bite; for I always had a book in my pocket, which enabled me to wait with patience their pleasure."

A Cat Looks at a King

WHEN CHARLES was fifteen years of age he was in Chester where he caught his first glimpse of the great Handel. The latter was on his way to Ireland to produce his "Messiah," which had failed in London owing to a cabal against the composer, only to achieve great success in Dublin.

Of his first peep at Handel Burney says, "I very well remember seeing him smoke a pipe over a dish of coffee at the Exchange Coffee House; for, being extremely curious to see so extraordinary a man, I watched him narrowly so long as he remained in Chester. During this time he applied to Mr. Baker the organist, my first music master, to know whether there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest a printer of the name of Janson who had a good bass voice and was one of the best musicians in the choir. . . . A time was fixed for this private rehearsal at the Golden Falcon where Handel was quartered, but alas! on trial of the chorus in the "Messiah," *And With His Stripes we are Healed*, poor Janson, after repeated attempts, failed so egregriously that Handel left loose his great bear of a temper upon him and after swearing in four or five foreign languages cried out in broken English, "You schaundal! tit not you dell me dat you could sing at soite?" "Yes sir," said the printer, "and so I can, but not at *first sight*."

In 1774 Dr. Arne, the celebrated composer and conductor of music, who, after two years residence in Ireland, was on the way to London to take his position as conductor of the Drury Lane Theater and composer for that royal theater, stopped in Chester. There he met young Burney, then nineteen, and was so impressed with his musical ability that the composer of *Rule Britannia* offered to take him into his home as an apprentice in music for three years.

A Tilt of Tongues

PLAYING IN the orchestra under Arne —and Handel when he was in London —and copying reams of music for his master, made Burney a drudge for the time being. This was relieved by the kindness of Arne's sister, Mrs. Cibber, the leading actress of her day. Her home, the resort of "wits, poets and men of letters," was open to Burney, where, by his geniality, liveliness of manner and great intelligence, he speedily made many friends, among whom was Garrick. Here also he met Handel; and he tells us of the first time that Mrs. Cibber prevailed upon the master musician to play.

After Handel had gone, Mrs. Cibber asked Quin, the actor and wit, if he did not think that Handel had a charming hand.

"Hand, Madam?" asked Quin. "You mistake; it's a foot."

"Pooh—Pooh!" returned Mrs. Cibber; "but then has he not a fine finger?"

"Toes, by God, Madam!" exclaimed Quin.

"Indeed," says Burney, "Handel's hand was so fat that the knuckles, which usually convex more than those of a child, dented or dimpled in so as to be rendered concave; however, his touch was smooth, and the tone of the instrument so much cherished that his fingers seemed to grow to the keys. They were so curved and compact when he played that no motion and scarcely the fingers themselves could be discerned."

The Lion and The Lamb

ON ONE OCCASION Burney suffered from an outburst of Handel's temper. One night at the home of Frasi, a celebrated singer, chiefly of Handel's compositions, the musician brought a duet from his "Judas Maccabeus," which the singer had not sung for two years. "At the time," says Burney, "he (Handel) sat down to the harpsichord to give her and me the tune of it while he sung her part, I hummed at sight the second over his shoulder; in which he encouraged me by desiring that I should sing out—but unfortunately something went wrong and Handel, with his usual impetuosity, grew violent: a circumstance very terrific to a young musician. At length recovering from my fright, I ventured to say that I fancied there was a mistake in the writing; which on examining Handel found to be the case; and then instantly with the greatest good humor and humility said 'I pec your parton—I am a very old tog—Maister Schmitt (the copyist) is to blame.'"

There was at this time in London a young man by the name of Fulk Greville who desired above all things distinction in whatever went to make a gentleman of rank, fashion or fortune. This preëminence might be in learning, on the race course, in the hunting field or the fashionable exercises which went to make a beau or man about town. Among other things he desired the company of a good musician who could give him lessons. He was doubtful about this, as he did not believe that one could be a musician *and* a gentleman. A mutual friend introduced him to young Burney, who was ignorant of his quest. After hearing him converse and play upon the harpsichord, Greville found that Burney was both a musician *and* a gentleman. Whereupon he paid Dr. Arne three hundred pounds to cancel Burney's articles of apprenticeship and attached him to his household.

With Greville, Burney for a time led a gay life until the former concluded to get married. This he did by eloping with his lady love when there was no objection or opposition to his marriage. As one said, "Greville prefers to take his wife out of a window instead of a church door."

Burney was to have accompanied the bride and groom on a trip to Italy; but just then he himself fell in love and Greville graciously cancelled the unwritten article which bound Burney to him and he was married and began his independent career. With his characteristic energy he at once began extensive teaching, composing music, and was appointed organist of St. Dionis, Bachchurch. So completely did he apply himself to work and study that at the end of two years his health broke down and, on the advice of his physician to live in the country, he accepted the post of organist at Lynn Regis, where he moved with his fast increasing family.

Although living in Lynn Regis to recover his health, with his insatiable zeal, Burney was not content to be idle. In addition to his services as organist, he taught music to such pupils as the unappreciative neighborhood could develop. Even when traveling from the home of one pupil to another, on the back of his faithful mare Peggy, he studied Italian poetry with a dictionary of his own compiling in one pocket of his great coat and his commonplace book in another.

A Masterpiece Born

IT WAS WHILE he was in this retreat that he began to plan his great life work, his "History of Music." It was at this time also that Dr. Samuel Johnson's "Dictionary" appeared. Burney was so enthusiastic over the work that he wrote Johnson a letter of appreciation. So pleased was Johnson that he replied with, for him, a remarkably cordial letter of thanks. This was the beginning of an acquaintance which ripened into a warm friendship between the two great men, and this continued without a break or mar until Dr. Johnson's death.

As to the latter's regard for Burney, Fanny Burney, in her memoirs, gives us a little word-picture of a gathering at Mrs. Thrale's, which her father had been compelled to leave.

"I love Burney!" cried Dr. Johnson, emphatically. "My heart goes out to meet him!"

"He is not ungrateful, sir," said Dr. Burney's daughter; "for heartily does he love you!"

"Does he, Madam?" said Johnson, looking at her earnestly. "I am surprised at that."

"And why, sir? Why should you have doubted it?"

"Because, Madam," he answered gravely, "Dr. Burney is a man for everybody to love. It is but natural to love him. . . . I question if there be in the whole world such another man, altogether, from mind, intelligence and manner, as Dr. Burney."

This was certainly high praise from the "Great Bear," as most people called him. It was also evidence of Johnson's regard for Burney that the "Great Cham," who did not care for music, went frequently to the soirees which Mrs. Burney gave and where there was always music.

Clouds and Sunshine

AFTER NINE YEARS of rustication, Dr. Burney, completely restored in health, returned with his family to London. In the following year he had the misfortune to lose his wife. His loss was great, as was his grief. His friends, especially the Garricks, did their best to cheer him; but, like a man who had been stunned, for the next few years we hear little of him. A visit to France, to place two of his daughters in school, helped to dispel his melancholy, upon which he began again to read and write without effort. David Garrick encouraged him to translate the words and adapt the music of Rousseau's little opera, "Le Devin du Village," in which Queen Marie Antoinette had herself appeared, for the English stage. This was a happy diversion for the Doctor, though his adaptation was but an indifferent success.

Six years after the death of his first wife Dr. Burney married a Mrs. Allen, who had been a great friend of the first Mrs. Burney. She was a widow whose daughter Maria was a friend and playmate of the young Burneys, and they looked upon the marriage as a happy event which joined them all in one merry party in the same house. And so it proved to be.

Dr. Burney described his wife as a being of a "cultivated mind, intellect above the general level of her sex, and with a curiosity after knowledge insatiable to the last." Such a woman, coming into that brilliant family, was a great stimulus to her husband and his children. Almost daily she received the notables in letters, art and music; and it is of that interesting coterie that Fanny Burney has left such vivid pen pictures showing the social life under the Georges.

A Versatile Activity

AS HAS BEEN STATED, Dr. Burney's great work was his "History of Music"; but what he accomplished in by-play, so to speak, would have been the life work of many an author. Thus, for example, there were his works upon the commemoration of Handel; his three quarto volumes of the "Memoirs of Metastasio," intended as a supplement to his "History of Music"; his poem on Astronomy, in twelve cantos of from four to eight hundred lines each, perhaps luckily destroyed; his projects for balloon-voyages; an essay on comets; together with a long list of compositions in music, prose and verse. In addition he was continually aiding in philanthropic and benevolent plans and efforts; since thoughtful consideration for the comfort of others was a marked characteristic of his lovable and gentle nature.

When he projected the establishment of a Public Music School, for the teaching of musically gifted children in the Foundling Hospital, he was much in advance of his times, and opposition caused him to abandon the idea. It speaks well, however, for his interest in the cause of musical advancement and education that he strove for such a foundation.

In 1769 he was granted the degree of Mus. Doc. by the University of Oxford. He prepared, for his exercise on this occasion, an anthem which was performed; and two years later it was produced at Hamburg, under the conductorship of Carl Philipp Emanuel Bach.

Honors Abroad

IN THE PREPARATION of his "History of Music," Burney, after having read every book, manuscript or bit of writing available, wisely determined that the contemporary state of music could be best learned by visiting the various centers of that art in foreign countries and by personal touch with the most eminent living composers. Accordingly, armed with powerful letters of introduction from the Earl of Sandwich, the Doctor set forth to France and Italy. Everywhere was he received with attention and consideration. As he wrote Garrick, "I must say that my treatment among these men of genius and learning, throughout my journey, has been to the highest degree flattering"—and in this he was referring to such illustrious men as Diderot, Rousseau and Voltaire.

On his return he published an account of his travels and experiences, which attracted the attention of even dour Dr. Johnson, who acknowledged his indebtedness, in writing his own "Journey to the Hebrides," to "that damn dog Burney."

The following year Burney continued his music history searching trip to Germany and Holland, where, among others, he met Gluck, Hasse, Carl Philipp Emanuel Bach, indeed all the leading musicians. Every country extended to him the greatest courtesies—all libraries and manuscripts were placed at his disposal. These voyages gave him unexampled material for his "History," which later proved to be, perhaps, its most valuable asset.

His return from his second trip had in it a tragico-comic incident, in that the poor doctor, overcome by nausea, was compelled to make the channel trip twice, as he fell asleep and was carried back to France.

When his "History of Music" was published, it was dedicated, by royal permission, to Queen Charlotte; and the long subscription list was headed by the Prince of Wales, afterwards George IV. While today Dr. Burney's work has been largely superseded, and time has proved it to be inaccurate in some respects, his survey of contemporary musical history, arrived at by first hand, has observations of great value to students of music. It is an elaborate and interesting work, well arranged and written in an amusing, gossipy style. It is interesting as showing the vitality of his work, and how extensively it is referred to and quoted by Grove, Parry, Pratt and others.

Deserved honors came to Dr. Burney. We have instanced his degree from Oxford. He was made a Fellow of the Royal Society, and one of the celebrated "Literary Club" of which Johnson, Reynolds, Goldsmith, Garrick and other choice spirits were members. Fraiße honored him by making him a Member of the French Institute, Classes des Beaux Arts. He was the intimate friend of Haydn, when he came to London. Burke, when in the Cabinet, had him appointed Organist of Chelsea College, and Charles Fox obtained for him a royal pension. Yet, throughout all, he preserved his serene and simple character. As one said of him, "He possessed all the suavity of the Chesterfieldian School, without its

(*Continued on Page 615*)

WILLIAM BYRD IN PRAISE OF SINGING

(A Reproduction of an Old Print)

¶Reasons briefely set downe by th'author, to perſwade
euery one to learne to ſing.

1 Firſt, it is a knowledge eaſely taught, and quickly learned, where there is a good Maſter, and an apt Scholler.
2 The exercise of ſinging is delightfull to Nature, & good to preſerue the health of Man.
3 It doth ſtrengthen all parts of the breſt, & doth open the pipes.
4 It is a ſingular good remedie for a ſtutting and ſtamering in the ſpeech.
5 It is the beſt meanes to procure a perfect pronounciation, & to make a good Orator.
6 It is the onely way to know where Nature hath beſtowed the benefit of a good voyce: which guift is ſo rare, as there is not one among a thouſand, that hath it: and in many, that excellent guift is loſt becauſe they want art to expreſſe Nature.
7 There is not any Muſicke of Inſtruments whatſoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the ſame well ſorted and ordered.
8 The better the voyce is, the meeter it is to honour and ſerue God therewith: and the voyce of man is chiefely to bee imployed to that ende.

Omnis ſpiritus Laudet Dominum.

Since ſinging is ſo good a thing,
I wiſh all men would learne to ſing.

A Day in Radio City

with

Frank J. Black

Musical Director of the National Broadcasting Company

PART II

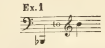
FRANK J. BLACK

"IF YOU WANT to learn how to be an orchestrator, orchestrate anything, everything—just keep everlastingly at it. At first your work is likely to be mediocre, and many of the things you will probably never hear, which is of course a blessing for yourself and mankind. Wagner is quoted as saying that all first operas should be drowned like kittens, and the same may be said of first orchestrations.

"There is in the world a great wealth of melody. Some of it, at first glance, may seem very trite. But Beethoven did not think the simple folk songs of Germany trite. He made immortal symphonies of them. In this way, it is my conviction that almost everywhere gems of real melody were turning up here and abroad; and in many instances what these melodies needed was a rich, appropriate, and, when possible, a brilliant dress. Melodies often come from very simple and untutored minds. Some of their creators have the kind of brain machine that no amount of tinkering could make into an efficient apparatus for turning their own God given gifts into appropriate settings.

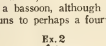
"What does the orchestrator have to know? He has to know the orchestra and he has to know musical taste. It is usually better if he does not know how to play every instrument in the orchestra; but he must know intimately their technical limitations, their innate tonal characteristics; and he must have a keen sense of their relation to one another in the tone mass. In other words, he is a sound colorist in the highest sense. He must have every imaginable tone color on his palette, and he must know how to apply these colors with taste and beauty. For instance, if he is writing a part for the bassoon, he should know that the useful notes in general are as here given.

Ex. 1



In other words, this is the working compass of a bassoon, although the complete range runs to perhaps a fourth higher, or

Ex. 2



These notes, however, have been used only in very rare cases and to most players are very difficult. One of the classic examples of these rare notes is in the famous *Bolero* of Ravel. The reason he used them was that the piece, as a whole, is a constant *crescendo* from beginning to end. Therefore, in following this design, he started with the plaintive, low but very weak notes of the flute. To follow this, there was nothing in the orchestral palette that quite took the place of the weak and thin notes of the extreme upper register of the bassoon. This illustrates one of the thousands of technical and tonal problems which confront the orchestrator daily.

"I get to my office about eight o'clock in the morning. Usually I write from then until ten. A part of my work is original and a part is the making of arrangements. My department consists of seventy staff musicians regularly employed, and some two hundred and fifty or more who work part time. Our library, which is the largest musical library of its kind in the world, requires the attendance of thirty experts, including everyone from librarians, arrangers, catalogues, copyists, bookbinders and purchasing agents to a musical rights division. The sustaining program division consists of about twenty people. They are really program builders. They build these programs themselves and are responsible for them. These sustaining features are paid for by the National Broadcasting Company, unless some advertising sponsor happens along and desires to take over the program.

Preserving the Spice

"MANY THINGS govern the making up of these sustaining programs, chiefly the principles of variety and unceasing interest. The radio must be so interesting that it claims the attention any time that it is turned on. It is a principle of broadcasting companies to insure variety by avoiding the repetition of numbers on the same day on the same network. We have no more desire to exhaust the interest in a work than has the composer or the publisher. Therefore we have a rule that, if a work has appeared on a program once, it must not appear again that evening upon the same network. This applies to all programs. Some people have an idea that all programs on the radio are sponsored. The proportion of sustaining programs varies, but frequently runs as high as fully sixty per cent.

"With clerical help included, required in administration from other departments, there is a group in the Musical Department which can run in its personnel as high as four hundred people, not including the artists and choruses appearing regularly on our programs.

"After the period of writing and arranging in the morning, I answer my mail. The 'fan' mail alone is at times enormous. It may run as high as thousands of letters a week. All important technical questions relating to the artistic and personal problems, not only at Radio City but also in the affiliated broadcasting stations from coast to coast, come to my desk for attention. Usually, after attending to correspondence, I look at manuscripts that have been judged previously by our staff as worthy of consideration and that are brought up to me for attention. From then until lunch I reserve for necessary appointments. At lunch I have an opportunity to talk over details with various heads of departments. Several afternoons a week I close myself in and write for the various hours which I personally superintend—General Motors, Pontiac, RCA Radiotron and Coca-Cola. These are, of course, commercial hours. In addition to this, there are numerous sustaining features under my supervision.

"I am informed by one of our workers that in doing this I have been regularly writing an average of 180,000 notes a week. This seems preposterous, but it has been my experience that the very study of music itself so accelerates the mind that musicians are often capable of doing far more detailed work than workers in almost any other calling. This accounts perhaps for the fact that so many musically trained people have become famous in other lines.

Polishing the Product

"AFTER ALL this desk work and disposal of managerial problems, I go to rehearsals, which may be choral, orchestral or full rehearsals. My own hours I rehearse from the beginning to the end, myself. This is particularly necessary when there is a guest conductor, who usually comes in for one final rehearsal; and in the case of a Stokowski, a Toscanini or another meticulous man, the work must be thoroughly

A STUDIO IN NBC HEADQUARTERS

POWER IN RESERVE

RECORDS AND RADIO

By Peter Hugh Reed

THE MASTER CONTROL ROOM OF NBC

prepared beforehand, so that no precious time is lost.

"We use only one microphone for the whole pick-up, even in our larger concerts, and the dynamics are achieved by the actual performance.

"I have been asked if we do not move the microphone to secure a blending of tonal effects. This is never the case. The programs differ in no respect from a regular concert. That is our aim, to carry the radio listener to a concert hall.

"Timing is extremely vital. Everything is timed to a split second, so that there may be no lapses. This means that a composition cannot be given at a rehearsal in one tempo and then be played at a broadcast at another rate of movement. At rehearsals we must pay far more attention to instrumental and vocal balance than is necessary in a concert rehearsal. One section of the orchestra must be in perfect relation to the other. A large part of the secret of this rests in the refinement of writing or orchestrating. Many of the blares and blasts that once were heard, were not due to the players but to unskillful orchestrations.

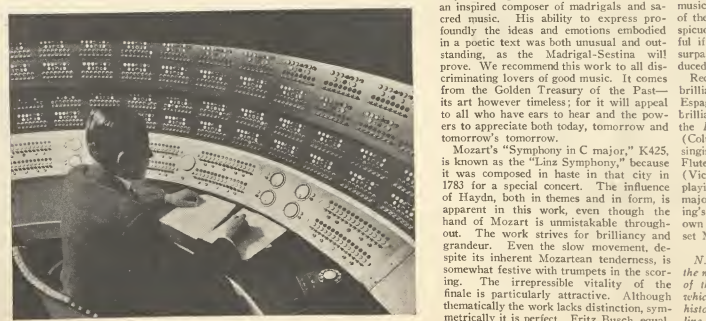
"There is a difficulty in getting really good conductors for radio; because the good conductor must have a background of the highest artistic order, but at the same time he must realize that in popular music there are also many genuine gems.

The Invisible Audience

"IN PLAYING in a hall seating three thousand people, the conductor has an immediate reaction to his work; but when he plays before thirty thousand people he has to wait until Uncle Sam conveys the applause by mail. Therefore the radio calls for conductors with breadth, imagination and rich enthusiasm, combined with a super-sense of self-criticism. The conductor must be as ready to give his cues as the conductor at grand opera, yet he must retain the flexibility and resourcefulness of the old time vaudeville conductor.

"My correspondence reveals incessantly that the radio is destined to do great things in the promotion of music study. How could it be otherwise? It is the greatest advertising force of modern times, and eighty per cent. of radio is music, with an amazing proportion of fine music and classics."

IN many ways the fine radio programs of today supply the "atmosphere" which teachers living in smaller centers have always prayed for. The wise music teacher is the one who systematically employs the radio as a regular adjunct to his work.



MAIN CONTROL DESK OF NBC

SEVERAL foreign artists, long admired by American music lovers from their excellent recordings, are announced for Fall concert tours and radio appearances by the NBC Artists Service. Chief among these is the Kolisch String Quartet, who are justly regarded as one of the greatest string ensembles in Europe today.

Edith Lorand, famous Hungarian violinist and conductor, is also to appear here with her own orchestra for a first American tour. She is expected to be of particular interest as a broadcast attraction. Miss Lorand has directed her orchestra in more than four hundred concerts in Europe and England. A pupil of the eminent Hubay and Flesch, she has also appeared as soloist with several leading European symphony orchestras and in the concert halls of a half dozen countries.

Ria Ginster, concert soprano who enjoys a wide popularity in England as well as in Europe, will also make her first visit to this country. Her singing of Mozart arias and lieder on records has already definitely established her as a great artist; and the fact that she has successfully appeared as soloist under such conductors as Walter, Furtwängler, Muck and Beecham makes her coming visit something distinctly worth anticipating.

Monteverdi's Madrigal-Sestina, *Tears of a Lover at the Tomb of the Beloved*, which sung by the Cantori Bolognesi is one of the finest available examples of early Seventeenth Century madrigal writing on records and likewise one of the most moving works of its kind ever written. It was composed in 1616 at the Court of the Duke of Mantua, where Monteverdi was serving as head musician. Written to the memory of a young singer, whose sudden demise two years before had set the whole court mourning, the theme of the poem is the grief of an imaginary lover at her tomb.

Monteverdi's importance as a composer is not generally known today. Yet he, who stands midway between Bach and Palestrina, is assuredly one of the great formative geniuses of musical history. In the development and expansion of opera, his name leads the rest, for to him belongs the distinction of having first made opera a popular and successful form of entertainment in Italy and elsewhere.

Monteverdi was gifted, however, not only as an operatic composer, but also as an inspired composer of madrigals and sacred music. His ability to express profoundly the ideas and emotions embodied in a poetic text was both unusual and outstanding, as the Madrigal-Sestina will prove. We recommend this work to all discriminating lovers of good music. It comes from the Golden Treasury of the Past—its art however timeless; for it will appeal to all who have ears to hear and the powers to appreciate both today, tomorrow and tomorrow's tomorrow.

Mozart's "Symphony in C major," K425, is known as the "Linz Symphony," because it was composed in haste in that city in 1783 for a special concert. The influence of Haydn, both in themes and in form, is apparent in this work, even though the hand of Mozart is unmistakable throughout. The work strives for brilliancy and grandeur. Even the slow movement, despite its inherent Mozartean tenderness, is somewhat festive with trumpets in the scoring. The irrepressible vitality of the finale is particularly attractive. Although thematically the work lacks distinction, symmetrically it is perfect. Fritz Busch, equally eminent as solo violinist and ensemble player, displays another faucet to his extraordinary genius in conducting the British Broadcasting Orchestra through this work. The recording, which is Victor's, is excellent. (Set M266).

Early Beethoven music, written in his youth, when life held many promises and the world of sound filled his eager ears and gladdened his heart, is presented in the work which the Hindemith Trio plays in Columbia album 217. It is a trio for violin, viola and cello—the one in D major, Opus 8, known as the "Serenade." This is delightful music, full of the spontaneity and eagerness of young manhood; and, if it does not demonstrate Beethoven as a master orator, it does demonstrate him as a master craftsman.

The performance, which the Hindemith Trio, gives of this work is perfect. The balance and fulness of tone is extraordinary. It is another tribute to the genius of three great musicians, who, in combination, know how to submerge their individual personalities for the perfect projection of an ensemble composition. Like Dumas' Three Musketeers, they are "one for all, all for one," which is as it should be. The recording of this work is excellent.

It seems only yesterday that we were writing and reading laudatory reviews on Schumann's "Quintet for Piano and Strings" in the recorded performance by Gabrilowitsch and the Flonzaley Quartet; yet actually it was all of six or more years ago. Now comes a new set, played by Artur Schnabel and the Pro Arte Quartet, which, because of its more vivid and realistic recording and its more faithfully reproduced artistry, must replace an old favorite. Schnabel and the Pro Artes give a notable performance of one of the greatest works of its kind ever written—a highly refined and carefully wrought performance. (Victor album M267.)

The recent enormous strides in recording will unquestionably bring many replacements in the next year, which is after all equitable and just. Already Stokowski has begun to re-record the music successful of his earlier sets. The first of these—Tschaikowsky's "Nutcracker Suite" (Victor set M265) is undeniably enhanced by the new recording. This music, as one writer has observed, has a perennial freshness that tempts one to classify it with such classics in light vein as "Alice in Wonderland." Its appeal is, of course, equally as great. One can hardly imagine a person growing into music or literature without knowing either of these two works, for both occupy a conspicuous and important place. It is doubtful if we have anything on records which surpasses this work for its vividly reproduced orchestral opulence.

Recommended recordings: Huberman's brilliant performance of Lalo's "Symphonie Espagnole" (Columbia set 214); Harty's brilliant and more supple performance of the *Polka and Fugue* from "Schwanda" (Columbia disc 68310D); Kipnis' glorious singing of arias from Mozart's "Magic Flute" and Verdi's "Simon Boccanegra" (Victor disc 8684); Fischer's consummate playing of Handel's Piano "Suite in D major" (Victor 8693); and Albert Spalding's group of musical miniatures of his own creation, called "Etchings" (Victor set M264).

N. B.—In the seventh and eighth lines of the next to the last paragraph of this column of the September ETUDE, *the phrase, "for which it was originally written," is not historically correct. Then, in the eleventh line, "organ technique" should read "keyboard technique."*

La Bohême

(LAH BO-HAME)

A Tragedy of Humble Life in Paris

An Adaptation of Puccini's Famous Opera, to be Used as a Reading at Music Clubs

By Edward Ellsworth Hipsher

I

GIACOMO Antonio Domenico Michele Secondo Maria Puccini (jah'-co-mo ahn-to'-nee-oh do-men'-ee-co mee-kay'-lay sec-awn'-do mah-ree'-ah poo-chee'-nee) was born, by authority of the "Encyclopaedia Brittanica," on June 22, 1858; of "Grove's Dictionary of Music and Musicians," on June 22, 1858, whilst the "American Supplement" of the same work places the event on December 26th of the same year. Then the "*Musical Courier*" says it was December 24th; and, in spite of these disagreements, "Riemann's Musik Lexikon" and "Baker's Biographical Dictionary of Musicians" solemnly declare that the future famous composer first saw day on December 23, 1858, with "Baker's" clinching its statement as verified "in autograph letter to editor." After all of which one may safely conjecture that the master really was born. So far as discovered, all agree that this was at Lucca (loo'-cah), Italy; that it was in 1858; and that he died on November 29th, 1924, at Brussels.

With this last date the Puccini lineage closed a full two centuries of service to music. The great-great-grandfather and pre-namesake of the subject of this sketch, Giacomo Puccini (1712-1781), rose to be organist of the Cathedral and Maestro di cappella (*mahay-stro dee cahp-pel-lah—with the ah and ay of the first syllable so blended as to form almost the long i of English*) of the Republic of Lucca, along with being a voluminous composer. The great-grandfather, Antonio (1747-1832), was a distinguished theorist and composer of a "Requiem" sung at the funeral of Joseph II of Tuscany. The grandfather, Domenico (1771-1815), was a widely recognized organist and the composer of three operas. The father, Michele (1813-1864), a pupil of Mercadante (*mêr-cah-dahn'-tay*) and Donizetti (*dawn-ee-tset'-tee*), composed largely for the church, and one opera.

A Humble Beginning

LITTLE IS KNOWN of Giacomo's childhood except that his widowed mother was harassed by poverty, that his musical inclinations would find some escape, and that at school he failed in arithmetic and yielded sadly to discipline. He first studied music under Angeloni and made headway in mastering the organ, so that his guardian-uncle had him appointed early as organist at Muligliano, three miles from Lucca, to relieve the family purse.

In his first examination for a scholarship at the Conservatory of Lucca, Puccini failed, but succeeded in the following year. He, however, acquired no real enthusiasm for music till, while preparing to go to Milan, he heard at Pisa a performance of the "Aida" (*ah-ee-dah*) of Verdi, which so stirred his mercurial nature that for the remainder of the night he paced the bedroom, singing over and over again the famous march. A year of study at the Royal Conservatory of Milan had been made possible through the friendship of a lady-in-waiting who influenced Queen Margherita to grant a stipend of twelve hundred lire (about two hundred and forty dollars) for this very worthy purpose.

PUCCINI'S STUDY AT TORRE DEL LAGO

ONE OF THE LAST PORTRAITS OF PUCCINI

The Dawn of a Career

THE FIRST contribution to the stage was "Le Villi," (*lay veel'-lee*) with its libretto by Fontana (*fawn-tah'-nah*), an obscure Turinese poet. Offered for the Ricordi (*ree-cor'-dee*) Prize of 1883 it failed to win mention; but Arrigo Boito (*ahr-ree'-go bo-ee'-toh*) and Marco Sala (*mahr'-co sah'-lah*), who had heard the opera at the instance of the librettist, led in a subscription of a few hundred lire (*leer'-ray*) for the copying and producing of the work. "Le Villi" had its first performance at the Teatro dal Verme (*Tay-ah'-tro dahl vêr'-may*), on the evening of May 31, 1884; it pleased, and Ricordi bought it and commissioned the young composer to write another, "Edgardo." Puccini had made his first milepost on the road to fame.

A Personality

PUCCINI'S LIFE was a perpetual paradox. The most popular composer of his era, he was perhaps the least known, personally, of the great figures of his day. This was but a reflex of the naturally acute timidity of the man. In illustration, when "La Bohême" had passed its thousandth performance, the composer was invited to lead a Parisian gala performance. Insistent appeals finally won a reluctant consent. From the first Puccini was terror-stricken at the thought of appearing in evening dress before the public. He did, however, rehearse before a mirror the use of a baton, his walking on and off the stage and the proper recognition of applause. But, as the time neared, panic more and more possessed him so that for days and nights he did not sleep, and finally on the eve before he should have left for Paris he gave way to reticence and telegraphed that he was ill.

In spite of this timidity and a certain attendant haughtiness, Puccini was delightfully hospitable in his informality with friends. He shunned the public whilst warmly responsive to the few. After his first success almost his entire life was spent in a humble, rustic hunting lodge at Torre del Lago, (*tor'-ray del lah'go*) a small village but a few minutes from Viareggio (*vee'-ah-rē'-jo*) a popular summer resort near Genoa. There his tiny home became a veritable curiosity shop, through his passion for collecting clocks that would play tunes, whistle and talk; devices for lighting cigars; trick boxes, from which many a surprising Jack-in-the-box popped out; corkscrews; atomizers for distributing perfumes; and lead birds of all times, races and peoples, these last a tribute to his insatiable hunger for hunting.

His walls were weirdly bespattered with handwritings of Wagner, Rossini, kings, queens, and the great of the earth. The wizard of the magnetic current contributed, "Governments come and go; centuries pass; everything changes; but Bohême remains. . . . Edison." Talismans which inspired his romantic and rapturous music were photographs of Lincoln and Edison hanging above his piano.

Following the great success of "La Tosca" (*lah tawss'-kah*), Puccini built at Abetone (*ah-bay-toh'-nay*) across the lake from Torre, a sumptuous villa, hoping for seclusion for his work; but in these surroundings all inspiration fled; and, after several vain attempts at residence, the composer returned to his beloved hunting lodge. There, the *maestro* did most of his work at night, before a crackling fireplace. He was fond of composing with the room filled with chattering friends. He would sit at the piano working out a theme, suddenly jump up to join in the argument of a political or artistic problem, and then, with the discussion at white heat, would break off and return to the polishing of his phrase. Or, when the fever was on, he would work far into the wee hours, after the friends had fled.

The Master Hand

THE MOOTED PROBLEMS of opera were perhaps more nearly and satisfactorily solved by Puccini than by any other composer. His nearest compatriot peer, the immortal Verdi, surpassed him in moments of superlative inspiration, but he had not the same power of long sustained flight in the realms of impassioned melody. Accepting much of the Wagnerian theory, Puccini avoided the ponderosity of its creator and, without cheapening his art, made it understandable to the plain man. His

was an astonishing success in merging the claims of drama and of song, in widening the bounds of opera's appeal, in softening the sharp and irritant angles of the old conventions of this art, and in providing opportunities for those gifted mortals who are both great singers and great actresses, till the most famous of Wagnerian sopranos have found *Tosca* and *Cio-Cio-San* (*choh-choh-san*) worthy of their best mettle. He made it forever clear that grand opera need not be heavy opera; in fact that it may be at times near light opera, and this without losing its eloquence; and that the human voice was created to be a medium of song. With all of which he has left no place for doubt that a first duty of the opera composer is "to get over the footlights"—an art in which he has had no superior, if an equal.

"La Bohème" was heard for the first time from any stage when performed on February 1st, 1896, at Teatro Regio (Royal Theater) of Turin. Its libretto, by Giacosa (*jah-co'-zah*) and Illica (*eel-lee'-cah*), is based on Murger's novel, "La Vie de Bohème" (*la vee duh bo-hame*) (Bohemian Life), a tale of the Latin Quarter of Paris at about 1830. Wisely, they presented but four scenes, and these felicitously contrasted. In this work Puccini first displayed his full ripened art. "Edgardo," of 1889 had failed; "Manon Lescaut," (*mi-naung lesx-coh*) at Turin in 1893, somewhat atoned for this by its display of sometimes Mozartian grace and dramatic grip, whilst the superb ensemble which closes the third act first truly showed the composer's genius for the interpretation of tragedy through melody. "La Tosca," "Madame Butterfly" and "The Girl of the Golden West" were to follow. Each has its supreme moments, when poignant melody seems almost to have reached the bounds of its emotional expression. None of these, however, achieves so completely as "La Bohème" the composer's gift for "maintaining a continuous flow of melody that at times illumines and at others intensifies the story." In no other is there such an unbroken spontaneity—that spontaneity which spells perennial favor with the public. In it the composer "illumines with unerring deftness the whole gamut of human emotions." The music begins by delineating whimsical comedy; and it ends, as Ernest Newman says, "by drawing a delicate veil of wistful sadness across the face of tragedy itself." It is great art, the art of perpetual youth, because it sincerely and beautifully portrays truth.

II

"La Bohème" is perhaps unsurpassed, if equaled, among operas, for its appeal to the fundamental human sympathies. It is a living portraiture of the life of the 1830's among the art students of the famous Latin Quarter of Paris. It pictures faithfully both the humor and the pathos in the existence of a settlement of young visionaries, each clinging in childlike faith to the belief that a "great" inspiration from his pen, brush or chisel is to register him on the elusive roll of fame. Here in their poverty they live long days and nights on the face of anchorites, with a bit of good fortune to any one of them leading to their indulgence in riotous eating, drinking and waste. It is the essence of this life that Puccini has enshrined for all time in the magical score of his work.

III

Characters of the Drama

Rodolfo (*ro-dawl'-fo*), a Poet.....Tenor
Schaunard (*shaw-nahrd*), a Musician.....Baritone
Marcello (*mahr-chel'-lo*), a Painter.....Baritone
Colline (*coh-leen*), a Philosopher....Bass
Benoit (*bay-aa-ee*), a Landlord.....Bass
Mimi (*mee-mee*), a Seamstress...Soprano
Musetta (*moo-zēt'-tah*).....Soprano
Alcindoro (*ahl-cheen-doh-roh*), A Councillor of State.....Bass
Parpignol (*pahr-peen-yohl*).....Tenor
Custom House Sergeant.....Bass

Students, Working Girls, Shopkeepers, Street Vendors, Soldiers, Restaurant Waiters, Boys and Girls, People of the Street

IV

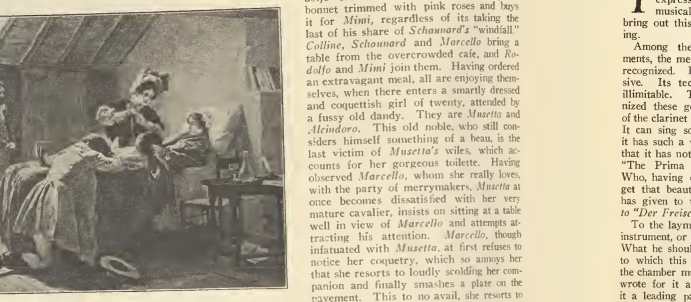
Music

An excellent potpourri of themes from the opera, by Bernardo Wolff, may be had for either two of four hands and would make a pleasing introduction. There is also a shorter fantasia for four hands, by Nino Alassio, not so difficult nor so true to the original as is the former mentioned.

V

Act I

Scene—An attic with a large window showing an expanse of snow clad roofs. There is a fireplace at the left, and here and there a table, a small cupboard, a little bookcase, four chairs, a painter's easel, a few books, candlesticks and many packs of cards.



FINAL SCENE OF "LA BOHÈME"

It is Christmas Eve. In the frigid room *Marcello* works at his painting, "The Passage of the Red Sea," whilst *Rodolfo* looks pensively out of the window, each trying to appear oblivious to the unpleasant chill. Finally forced to confess their mutual discomfort, and with not a penny for fuel, *Marcello* first suggests burning his chair and then his "great" painting; but *Rodolfo* rebels at the thought of the odor of burning paint and from a drawer rummages a drama of his past efforts and offers it as a sacrifice to physical ease. As the first act is burning *Colline* enters, he too almost frozen. Then, as more pages are burned and the three cluster about the grate, two boys enter with food, wine, cigars and a piece of wood. The lads are scarcely gone and the three men busy with laying their unexpected feast when *Schaunard* appears, scattering small coins about and telling of a "windfall" that has crossed his path. Their unusual meal has but begun when its relish is disturbed by a knock at the door and the voice of landlord *Benoit* demanding admission. Knowing this visit to be for no other purpose than to demand the far delinquent rental, the four first consider denying admission; then, on hatching a scheme which will get rid of him for a longer period, they offer him a boisterous welcome. Amazed at the cordial reception of himself and the note of expenses, *Benoit* succumbs to their lure and ingenuously swallows bait, hook and line. While he is enjoying the good things on the table, in deference to their urgings, the four mischievous rogues deftly lead the conversation to love and gallantry, with sly allusions to *Benoit's* amours and intrigues with the ladies, which have come to their ears. Highly pleased that, in spite of his years, he should still be rated as such a gay Lothario, *Benoit* enlarges upon his imaginary escapades and is painting himself in rather lurid hues, when he is astonished to find his tales not meeting with approval. In fact the four young artists express themselves as inordinately shocked at such licentious conduct and, declaring one so depraved to be unfit for their abode, they none too politely invite his absence and finally bundle him out of the door with an ironic "Good evening."

With the demands of debts thus delayed, the "four musketeers" (as they are known to the neighborhood) decide on an evening at the Café Momus, their favorite resort when in funds, for which *Schaunard* has provided by dividing the remains of his store. So off go all but *Rodolfo*, who insists that he must first finish an article for his new journal, "The Beaver," but makes assurance that he will join them in five minutes.

Rodolfo has made two or three vain attempts at a beginning of his story when he hears a timid knock and, looking up, sees in the doorway a figure of maidenhood in all its charms. To his invitation to enter she replies that she has come but for a light for her candle. By the time the candle is lighted, the susceptible *Rodolfo* is enchanted; for, as Murger describes her, "*Mimi* was a charming girl especially apt to appeal to *Rodolfo*, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvelous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured *Rodolfo*. But what served wholly to enchant him were *Mimi's* tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

So fragile is the young woman that climbing the stair has so exhausted her as to bring on a fit of violent coughing, and the candle is scarcely more than lighted when she is seized with sudden faintness and would have fallen but for *Rodolfo* catching her in his arms and leading her to a chair. With water sprinkled on her face and a glass of wine *Rodolfo* revives his visitor, picks up the candlestick she has dropped, lights it, and she is leaving when a sudden gust through the opened door extinguishes both her candle and the one on *Rodolfo's* table. In her confusion *Mimi* drops the key to her door, and the two begin a hunt for it in the dark, so that, while feeling about the floor their hands meet and *Rodolfo* exclaims, "Your tiny hand is frozen! Let me warm it into life." Which leads into one of the most beautiful scenes of love music in all opera, at the close of which the young lovers depart to join their friends at the Cafe Momus.

(*Continued on Page 622*)

VI

Music

Scene for *Mimi* and *Rodolfo* (soprano and tenor), beginning "*Che Gelida manina* (Your tiny hand is frozen)."

VII

Act II

The scene is a small square at a crossing of streets, with a motley crowd of soldiers, serving-maids, boys, girls, students, working girls, gendarmes, and so on, all in the spirit of Christmas Eve. There are shops of all sorts, and at the right the Cafe Momus, with filled tables on the street before it. Vendors bawl their wares, all is animation, with *Rodolfo* and *Mimi* walking aloof from the crowd, in which *Marcello, Colline* and *Schaunard* mingle. *Rodolfo* sees in a shop window a pretty bonnet trimmed with pink roses and buys it for *Mimi*, regardless of its taking the last of his share of *Schaunard's* "windfall." *Colline, Schaunard* and *Marcello* bring a table from the overcrowded cafe, and *Rodolfo* and *Mimi* join them. Having ordered an extravagant meal, all are enjoying themselves, when there enters a smartly dressed and coquettish girl of twenty, attended by a fussy old dandy. They are *Musetta* and *Alcindoro*. This old noble, who still considers himself something of a beau, is the last victim of *Musetta's* wiles, which accounts for her gorgeous toilette. Having observed *Marcello*, whom she really loves, with the party of merrymakers, *Musetta* at once becomes dissatisfied with her very mature cavalier, insists on sitting at a table well in view of *Marcello* and attempts attracting his attention. *Marcello*, though infatuated with *Musetta*, at first refuses to notice her coquetry, which so annoys her that she resorts to loudly scolding her companion and finally smashes a plate on the pavement. This to no avail, she resorts to song and begins the famous waltz, perhaps the most popular single number of the whole work.

VIII

Music

Musetta's air, *Quando me'n vo' (As through the street).*

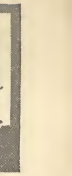
(If it so happens that there is not a suitable voice available, this selection may be had for piano or for violin and piano, in excellent arrangements. This song, into the second strophe of which Alcindoro injects voluable vocal comments, leads into the finest ensemble of the opera, one worth the making of a considerable effort to secure talent adequate for its performance.)

IX

In the commotion of the ensemble which succeeds her song, *Musetta*, to whom *Marcello* has now made signs of recognition, becomes so eager for a change of position that she feigns a painful foot, removes her shoe, and sends *Alcindoro* to an adjacent shop to bring a pair a size larger. As he leaves, grumbling, *Marcello* rushes to *Musetto* and they have scarcely begun the expression of their joy at being reunited when there is heard the tattoo of distant drums. Soon a patrol of soldiers enters, led by a band, and the entire crowd starts to follow them. The young artists, having by this time spent all their money are without means with which to pay for the luxurious supper, which is solved by *Musetta* suggesting that their bills be left with the waiter at her table, to be paid by *Alcindoro*; after which they hurry from the square, *Rodolfo* and *Mimi* arm-in-arm, *Schaunard* playing a lately purchased pipe, and *Marcello* and *Colline* carrying the shoeless *Musetta* between them.

BAND AND ORCHESTRA DEPARTMENT

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



The Clarinet—Its Use and Care

By Albert Kaufman

THE POTENTIALITIES for the expression of beauty are latent in all musical instruments. The ability to bring out this beauty is a matter of training.

Among the family of musical instruments, the merits of the clarinet are widely recognized. Its tone is peculiarly expressive. Its technical resources are almost illimitable. Then composers have recognized these good qualities by making use of the clarinet in many of their finest works. It can sing so expressively, and with this it has such a versatile technic and fioritura that it has not without reason been termed "The Prima Donna of the Orchestra." Who, having once heard it, ever can forget that beautiful song which von Weber has given to the clarinet in his *Overture to "Der Freischütz"?*

To the layman the clarinet is but a band instrument, or one of the orchestral "parts." What he should know is the exquisite use to which this instrument has been put in the chamber music of the masters. Mozart wrote for it a fine concerto, and gave to it a leading part in a quintet and a trio. Von Weber left for it three concertos, a quintet and a concertino. Schubert has given to it a dominant rôle in an octet; Beethoven, in a septet; and Brahms, in a quintet, as well as having written for it a sonata. So many have been so misguided by this instrument's wailings in the hands of a poor player, that they are quite oblivious to its possibilities.

The clarinet has, along with the stringed instruments, and in many combinations, especially of the woodwind family, a distinct place on the recital program and particularly in the chamber music concert. For the student, who has the enthusiasm and persistence to master its resources, no other instrument offers more promising professional possibilities. There is probably no other instrument that is so widely used and yet on which there are so few highly capable players.

Not for the Immature

THE CHILD PRODIGY is very rare upon this instrument. It is one which requires the equipment of an adult. To be sure there are many who begin its study at an early age. But the child has not yet the lung development, the strength of thumb, nor the large enough hand for properly supporting the instrument. The child is not yet able to cope successfully with all the problems entailed in a finished performance. Even the mature performer is not free from worry. The reed may not respond satisfactorily; a particularly delicate passage may not come out clearly; a "squeak" may occur; or there may be trouble with the mechanism.

There are, however, no handicaps to the mastery of the clarinet at which the student need be alarmed. A good instructor and enthusiastic persistence on the part of the student will overcome all its difficulties. No, it is not so easily learned as some may imagine; but the beauties of its finished playing will more than reward the care and effort put into its study.

Selecting the Teacher

AN ATTEMPT TO learn to play the clarinet without the assistance of a competent teacher cannot be recommended. There is scarcely another instrument on which bad habits are so easily acquired; and upon which, when once fixed, they are with more difficulty eradicated. This is true, both in the mastery of the mechanism of the instrument and in the proper interpretation and phrasing of the musical composition. And for these reasons it is necessary that the greatest care be exercised in the selection of a teacher. Only one of recognized standing as both player and instructor should be trusted.

By these few points the student may gauge very nearly the qualifications of his teacher. Does he insist on real beauty of tone? Must the tone both begin and end neatly? Does he insist that the music be played accurately, both as to the correct notes and the proper rhythm? Does he insist that the notes sing in finished phrases? Does he insist on a proper respect and care for your instrument? With these questions answered in the affirmative, one may feel quite safe in his care.

Naturally, the teacher cannot be held entirely responsible for results. There must be earnestness and determination on the part of the student, and with this there must be a real love for and devotion to music.

At the lesson the student must not be afraid to ask questions. This is one of the safest ways by which the teacher can measure the needs of the pupil. Do not allow any point to pass till it is quite clear in your own mind just what is to be done and how to do it. If the teacher inquires as to your understanding of a point, and it is not entirely clear in your own mind, do not hesitate to say so. And do not say "Yes" till it is quite clear that you can go home and practice intelligently.

Selecting the Instrument

THE SELECTION of an instrument is vital to the success of the student, and he should not attempt this without the assistance of an experienced person. The instrument should be one that is well in tune. The octaves should be true. The various registers should be true—neither sharp nor flat, as may be sometimes slightly present in instruments of really reliable makers. There may be individual notes slightly out of key; and especially the lower register may be somewhat sharp. Often these defects may be remedied by an expert craftsman.

The instrument should be easy to blow (free-blowing). It should have brilliancy of tone, particularly in its lowest register. The individual tones should be clear. There must be no "fuzzy" quality, such as is apt to appear in the throat tones (A-flat, A and B-flat). There should be a complete and true chromatic scale—with all the tones of equal power, and with an even semitone of difference of pitch between each pair of tones.

The Boehm system has been found most reliable in this family of instruments. Any extra keys only encumber the player and at the same time add to the problems of keeping the instrument in proper adjustment.

In selecting an instrument, make sure that it is of good materials. Those made of wood are probably the best. The hard rubber clarinet relieves worry about cracks; but it lacks that brilliance of tone which belongs to the one of wood. The mechanism should feel comfortable to the hands; and keys that do not fit the size and shape of a particular hand may usually be adjusted so as to do so. The action of the keys should be light and not demand heavy grasping. There should be a close examination for any possible crack in the wood, as this will influence the quality of tone. Such a crack may be remedied by a skillful repairer of musical instruments.

A good mouthpiece is most important; for in it resides to a large extent the origin of a beautiful tone. Artists find it sometimes necessary to change the mouthpiece on a clarinet; as defects are apt to develop with continued use. The mouthpiece should blow freely (easily); and no particular notes should be either muffled or explosive. Needless to say, the quality of tone must be good. Then the facing of the mouthpiece must be of the best quality and properly adjusted. If it is too open, it becomes necessary to press too hard with the embouchure, and there is a consequent strain. If too close, the reed closes easily and again there is trouble. The high tones should not be difficult to produce. Then, most important of all, it must respond to the most delicate shadings of *forte* and *piano;* and the most delicate staccato must be possible throughout the entire range.

To test the shading possible on both the mouthpiece and the instrument, play a slow movement from a concerto, or any composition of a singing nature. For the free-blowing of the equipment, slur large intervals.

Another point to be carefully tested is the amount of good tone possible. A good instrument and mouthpiece will allow more *crescendo* (play with a bigger tone), without getting shrill, than will a poor set. This is highly important to observe. A cheap or poorly made instrument will have a thin tone; and it will not respond to a *forte* effort without becoming ugly in tone quality.

A good instrument at the beginning of study is a wise investment. For instance, suppose an instrument has one or two tones out of tune. The ear of the student will become so accustomed to these as to lose, to a large extent, his ability to discriminate nicely as to pitch. In fact his ear may thus become permanently injured, from a musical standpoint.

Good Care Worth While

OF COURSE THE instrument should have proper care. Immediately after use, it should be wiped dry. Cracking should be prevented by the use of olive oil. For a new instrument of wood, this should be applied after each drying of the first week and once a week thereafter. Put the

(*Continued on Page 615*)

THE GRENADIER GUARDS BAND

London, with its drab days, might often be a very dour place were it not for the vivid scarlet uniforms of the Grenadier Guards and the inspiring music of the splendid bands. Surely these musical organizations are very valuable assets in the civic life of London Town.

In the third complete paragraph of the second column of this page of the September ETUDE, *the fourteenth line should have read "the strings (not* horns*) set off"; and in the seventeenth line "Siegfried" should have been "Götterdämmerung."*

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

THE SWAN
By Alexander MacFayden

In the painting of this musical pastel the tonal brush must be applied with utmost delicacy. The tempo is not only unhurried but deliberate. Play the opening chords in the right hand *pianissimo* but with real *sostenuto*, for these provide the background for the opening announcement of the theme (in the left hand) which begins on the last eighth note of measure 2.

The melody, too, is to be delicately traced, though at all times well sustained and played with a beautiful singing quality of tone. Here is a specific instance in which the melody should be distinct not simply because it is louder than the accompaniment but because of its tonal quality. Quality first—and quantity as needed to establish balance.

The song grows in tonal "density" reaching a *sforzando* at measure 15. From this point hold the effect of tonal intensity until measure 22 is reached when a gradual *diminuendo* is in effect which drops to *ppp* at measure 30. After the pause tempo is resumed as before—the color values fading gradually as the end is reached.

Both pedals may be used with good effect in this piece. They are to be utilized however, not as "loud" and "soft" pedals but to color effects.

SATIN SLIPPERS
By Gustav Klemm

After the brief two measure introduction these satin slippers go immediately into their dance. The triplet figures in the right hand are to be flicked off with sparkle and grace. Grace as a matter of fact is the watch-word through the entire composition.

The dynamics are forever changing as indicated in the text, and *staccato* and *legato* passages are interspersed freely with an effect of contrast and life in the first theme.

The second theme is in A minor. Syncopation is introduced by playing the first beat *staccato,* and accenting the second heavily. This effect persists throughout the second theme. After a repetition of the first section, a Trio section is introduced in the key of C major. The rhythmical treatment of the second theme is preserved at this point in the left hand while the right plays a dancing succession of *staccato* chords. Use forearm attack for best results in playing these chords.

From the Trio return to the Sign (after the Introduction) and play to Fine.

HIGH SCHOOL GRAND MARCH
By C. W. Kern

This march calls for style and rather vigorous treatment.

After the opening fanfare of the Introduction the first theme has its beginning at measure 5. Use plenty of arm for power and resonance. Pedal as indicated and do not spare the bass. A number of this type is always the better for a good deal of support from the left hand. In playing the second section beginning at measure 13 take care that the upper tones in the right hand (soprano) are played with sufficient resonance to be heard over the triplet accompaniment of the alto as well as the accompaniment in the left hand. Toss off sharply the slurred notes at measures 14 and 16. The section beginning at measure 33 serves as a Trio and is in the conventional sub-dominant key, in this case C major. This section begins more quietly than the others but builds in tone as it nears the reëntrance of the first theme.

All accents in this piece are rather well marked and a steady March tempo should be preserved throughout.

DUBINUSHKA
Arr. By C. F. Manney

The Etude presents this number as a novelty for piano solo.

The Song of the Cudgels is a Russian craftsman's chantey. This transcription by Mr. Manney is based on the harmonization of a previous setting by Kurt Schindler. True to the tradition of Russian folk songs it is in the minor key (G minor). In the first section take care not to allow the melody line to be lost as it weaves its serpentine way between outer and inner voices. The piece opens in four-four but is cut to two-four each time the Refrain appears. The Refrain sections should be played with vigor and fire and the application of a heavy, *pesante* tone. The changes of pace are frequent but clearly marked.

Music of this type must be played with abandon to be effective. The too meticulous, studious rendition is out of line and pedantic in the extreme. Therefore learn the notes carefully and let the performance be for once without too much restraint. Be erratic, this once, just to see how it feels!

SONG WITHOUT WORDS
By James H. Rogers

This plaintive little melody has quarter notes for the right hand against an off-beat accompaniment in the left. The melody should be strictly *legato* and phrased exactly as marked. The left hand accompanying chords should be played with rather shallow touch so as to produce a thin quality of tone. The right hand should be played with deep pressure touch and the best possible singing tone.

The tempo is rather deliberate, and when properly performed this little number should sound more like a song than a piece for piano.

PRAYER OF THE CRUSADERS
By Evangeline Lehman

In the title of this piece lies the clue to its interpretation.

The music is slow, well sustained and obviously must be played in a religious manner. The left hand notes are to be played *long but detached.*

Beginning at measure 9 give proper emphasis to the counter theme carried in the upper voice of the left hand. The pedal is marked for the first few measures. After this the words *ped. simileare* are written, meaning of course, pedal in the same manner.

This little piece is a good study for the acquisition of quiet tonal control.

SERENADE CAPRICE
By Louis Victor Saar

It is quite evident that Louis Victor Saar though bearing the name of a stormtossed country is more French than German, at least in his writings. This little serenade has the delicacy and finesse associated with French music rather than the sturdy solidity characteristic of the German.

The charm of this *Serenade Caprice* is dependent to a great extent on the manner in which it is played. Mr. Saar proves himself an able editor as well as an interesting composer by the careful way in which he has marked the interpretation of each phrase. Only those therefore, who ignore the text can fail to give a satisfactory reading of this capricious serenade.

BIRD AS PROPHET
By Robert Schumann

Beautiful with the elusive quality which marks all deathless music this composition of Schumann holds its charm regardless of repetition. It is not only a delight to the ears and the heart but it lies naturally and comfortably under the hands of the pianist. There is a distinct feeling of satisfaction in the mere muscular motions of playing this composition.

It is suggested that the triplet figures in thirty-seconds in the right hand be rolled rather than fingered and played with very shallow touch. This procedure lends a certain thinness and sparkle of tone that is peculiarly bird-like. Pedal exactly as marked. This edition is carefully edited and many finger helps will reward a careful perusal. For example, dividing the passages between the hands, and so on.

The second section in G major is composed of a beautiful harmonic progression, typically Schumannesque. In this section note that the left hand plays an imitation of the right hand melody. This imitation begins on the second beat of the measure. Give this voice just enough importance to be heard, being at all times careful not to let it over-top the theme. The sudden *pianissimo* played *piu lento* (measure 24) leads back subtly to a reëntrance of the first theme. Birdlike passages are again heard, fading gradually into the quiet ending.

GAVOTTE
By J. S. Bach

This fine *Gavotte* from the "Fifth French Suite" demands nice contrast between *legato* and *staccato* playing. Its tempo is somewhat faster than that of the usual gavotte. It is written in *alla breve* time, and the text reads *allegro grazioso.*

Make the opening *staccato* chords very pointed and observe the accents, giving particular stress to the occasional wedge shaped accent marks.

The left hand counterpoint, beginning in the middle of measure 4 should be played strictly *legato* but with a thin quality of tone so as not to obscure the right hand. A shallow touch will accomplish this readily. The same treatment is given similar left hand passages which occur at measures 10 to 12, 16 to 22, and so forth. A strict tempo should be observed, together with a certain flexibility of rhythm. The rhythmical line undulates even in Bach playing. It is a grave mistake to play Bach in the style of a metronome study. The amount of flexibility employed of course, is left to the good taste and common sense of the performer.

PRELUDE
By G. F. Handel

To play Handel well one must make sure of especially clean finger articulation. This music was composed for the Harpsichord, an instrument which demands a clean, precise touch if the tones are to be heard at all. Our modern rolling attack would result in bad smearing if applied to the harpsichord. Of course a nice problem presents itself: Shall we deprive this old music of all the beauties inherent in the modern piano in our effort to make it sound as much as possible as the original sounded? If not, how much of the tonal resource of the modern piano may we employ without obliterating the characteristics of the original music? No two people seem to agree on this point. Each performer therefore should give the problem thought and decide for himself.

Be sure to observe the breathing places as indicated by the phrase lines in this edition. The dynamics are simple, and are clearly marked. At any rate do not attempt histrionics in the interpretation of this *Prelude.* Here we have an example of pure music which after all should appeal to the intellect as well as to the emotions.

BIRDIE'S LULLABY
By N. I. Hyatt

This first grade tune supplies an active left hand (in quarter notes) against a quiet sustained melody (in whole notes) for the right hand.

The procedure is reversed for a few measures in the second section but for the most part the left hand carries the burden of rhythmical activity. Use *legato* touch throughout.

GNOMES AND FAIRIES
By Ella Ketterer

The first theme of this little piece begins in G minor and ends in B-flat major. The second, which is the fairy theme, is in the key of E-flat major. Both themes are to be handled lightly and delicately. The first or gnome theme should have an element of roguishness and humor, the fairy theme should be played with grace and serenity. Follow accents, *staccati*, and so on, as marked. This piece is better played without pedal.

GAMBOLING GRASSHOPPER
By J. Lilian Vandevere

This little number gambols over the keyboard in characteristic style. Play the staccato eighths with free swinging arm action, tossing the notes from one hand to the other. Let the intervening legato eighths be played with clean finger legato. Note the constant change of dynamics. Make the most of the many two-note slurs.

CHERRY BLOSSOMS
By B. Coleman

The first theme in *Cherry Blossoms* is a melody for the left hand against a right hand chord accompaniment. It is in F major, a comfortable key for second graders, and moves along with even flow. The repeated chords in the right hand should be properly subdued. The melody should stand out without being forced. The second theme is in the relative minor, D minor, and the melody is carried by the right hand. Make the proper tonal balances between measures 17 to 20, marked *forte* and measures 21 to 24 marked *piano.* This same tonal contrast appears again in measures 25 to 32.

MERRY PRANKS
By N. I. Hyatt

An excellent study in rhythmical patterns. The modern teacher emphasizes the importance of having the pupil recognize melody patterns, rhythmical patterns, harmony patterns and finger patterns. They are in evidence in all music from the very simple to the very complex. The opening phrase played by the left hand alone is

(*Continued on Page* 632)

THE TEACHERS' ROUND TABLE

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.

Starting Again

I have studied the piano for twelve years, but in the last ten months have not done much playing, owing to the fact that I married and until recently did not have a piano. Now I would like to resume my playing and studying but just do not know how to go about it. I cannot afford lessons, so would like to study myself.

I wonder if you could give me some idea as to how to do this? I live in an apartment, so could not practice for any great length of time. I have a great deal of music, including scales, Czerny studies, Chopin etudes, preludes, waltzes and many others.

In playing Weber's *Rondo* from "Sonata in C Major, Op. 24" and Chopin's "Fantaisie Impromptu," I seem to tire quite easily. How can I overcome this?—Mrs. N. L.

Why not secure a copy of "Guide to New Teachers," which can be secured gratis from the publishers of The Etude? Then locate your grade in this work by examining works of similar difficulty and proceed as this little booklet indicates. We should say that in the seventh, eighth, ninth and tenth grades you will find abundant material to keep you busy for two years in self study. We would advise you to secure Christiani's "Principles of Musical Expression." This work is invaluable for a student at your grade, whether studying with or without a teacher.

Fatigue after playing is a far more serious matter than that of securing a guide for study. Indeed, we hesitate to tell you what to do until you have had a talk with your physician and find out whether you are physiologically right. Sometimes infected teeth or diseased tonsils make the individual "tired" and nothing can be done about it until you have the matter remedied. If there is no physical difficulty, we would advise you to go in for a course of general physical training. Get a copy of "The Secret of Keeping Fit" by "Artie" McGovern and follow the suggestion of this trainer of many famous men. Students of the piano often struggle in vain to acquire a larger technic by straining themselves through practice, when they do not have the physical foundation to warrant the muscular and nervous strain concentrated in the muscles and nerves of the shoulder, the arm and the hands.

Nervousness in Public Appearance

I am a young person seventeen years old. When playing in public I suffer from extreme nervousness. I can play Moszkowski's "Ballade in B Minor" with ease, when alone, but in public my hands become wet and tremble, so that I am unable to do my best. Can you help me? Is there a solution in which I could wash my hands before playing in public and thus prevent perspiration? —G. C. W.

It is hardly ethical for us to advise you, as you may need the attention of a physician. He may tell you that good food, exercise, especially sun baths and massage, may improve your general condition so that public appearance is not a hardship.

However, if you are in fine shape physically, we have found that the only cure for stage fright is incessant public appearance until you get over it. The first four or five experiences may be very dreadful, but if you keep on, the time usually comes when you forget yourself and are able to play as well in public as you would in solitude.

It sometimes helps at the start, however, to take a few deep breaths, so that one is stimulated by abundant oxygen before going before an audience. However, do not be discouraged if your knees do chatter a few times. Almost every public performer has gone through this experience. The main thing is to keep at it until you conquer it. If you know your work thoroughly so that you have faith in your infallibility, your stage fright will soon disappear and you will enjoy every moment of public performance.

Melody Writing

Please advise me as to what are the best books for an introduction to the writing of melodies?—G. D.

The following books are recommended for melody writing:

"Theory and Composition of Music," P. W. Orem; "Melody Writing and Ear Training," Dickey-French; "First Year Melody Writing," Thomas Tapper; "Exercises in Melody Writing," Percy Goetschius, Mus. Doc.

A Well Rounded Course

Several of my pupils who are finishing Mathews' "Grade Two" have also studied the following works: Risher "Technic for Beginners of Pianoforte," Watson "Ten Busy Fingers," MacDougal "Studies in Melody Playing," Terry "A Sunny Corner in the Finger Gymnasium," Gilbert "First Lessons in Musical Dictation," Blose "Pedal Book," Orem "Harmony Book for Beginners" (to the work beginning in minor). They know all the major scales thoroughly, have done some transposing, memorizing and have studied Cooke's "Standard History of Music" through Mendelssohn. Then, of course, each pupil has finished an album of second grade pieces and in sheet music and Etude pieces most of them are now taking works of Grade III and IV difficulty.

Now this is what I had planned to use as supplements to Grade III Mathews: "Mastering the Scales and Arpeggios," Cooke: Czerny-Leibling Vol. I; "In All Keys," Greenwald: remainder of "Harmony Book for Beginners," Orem: "History of Music," Cooke: "Etude Music Magazine." Later perhaps "Interpretation Studies," Bornschein.

Should Heller-Philipp or Bach studies by Carrol or Leefson be added?—Mrs. W. E. H.

It is indeed a wise teacher who avoids what might be called a "spotty" musical training. The course that you have designed for use with your own pupils is comprehensive. Each teacher usually knows his own field best and how it should be adapted to the work of individual pupils. Your suggestions for supplementary work are excellent and the Heller-Philipp studies are very useful indeed, especially in the case of pupils who have had a great deal of what we might call "raw" technical studies, with very little color and melodic work.

Bach, wherever it can be introduced, is always desirable. The Carrol selection has been used with great success by thousands of teachers. You should have a "Guide to New Teachers" which your publisher will gladly send you without cost of any kind. This gives a comprehensive list of materials in all ten grades which may be used as a kind of pedagogical vertebrae.

The aim of all practical teachers of this day is to make their courses as eclectic as possible. This guide to the most used pianoforte literature is very valuable in this particular.

THE BACH SARCOPHAGUS

In making repairs to the Johanniskirche of Leipzig, an oak coffin was exhumed, in which, though not authenticated, there was good reason to believe the remains of Johann Sebastian Bach rested. These were placed in the plain limestone sarcophagus here shown and given a place "in a little white-washed crypt below the altar" of Johannis. In the rear rest the similarly honored remains of "a nonentity of whose existence the world has never known nor had reason to care." Such was and is the appreciation of the "Great Cantor" in a municipality on which he shed immortality.

An Unusual Reader

One of my pupils has taken lessons about a year, using John M. Williams' first book published by Presser. She is seventeen years of age. She can play the "Song of India" very well.

My question is about the following:

When she plays a piece, she does not read it as notes. To her a chord merely means a group of objects taken as a picture, although she knows the first note as C or D. The others she gets from that. She knows that if they go up she plays a note higher or skips some. The same applies to going down the scale. Sometimes she plays from numbers used for fingering.

I always asked her if she understood everything and she said "Yes, but I can't apply it to the music."

She can read all notes on the treble or bass staff.

My question is whether to allow her to continue as she is or start over again, from the beginning, which would put her back.

If she should have another teacher who discovered this, the fault would fall on me.—N. H. D.

Do not worry about such a pupil. What she is doing in music is very much like what the modern teacher in the public schools is trying to do with the reading text. Whether it is right or wrong, we do not pretend to say, but you must know that thousands of pupils, who in other years would have been taught the alphabet as the very first step, now learn word forms from the start. When you, yourself, read a chord, you do not consciously spell it out. It is very much like recognizing the face of a friend. You do this at once, without looking at a single isolated feature. In the case of telling time, the figures on the face of a clock are not really necessary. The position of the hands is sufficient and the figures may as well all be O, as indeed they are in some clocks. We have seen clocks in France without any figures.

By analysis you will be able to point out the different musical letters with their corresponding notes on the piano, but it would seem somewhat unwise to us to discard what is apparently a natural gift and "start all over again." No good sight reader reads notes singly. The expert reads a whole phrase, and sometimes two or three measures at a time, just as you read a short sentence at a glance, and not the alphabetical letters in it. In reading music a chord should be read as one word and groups of notes, scales, arpeggios, just as you would read phrases.

Beginning Delayed

The writer, twenty-nine years of age, having acquired a good background in music by attending operas and concerts, desires to pursue a course which would enable him to play piano transcriptions of opera and other orchestral music of average difficulty. About two years ago, eight lessons in the "Williams' Book for Older Beginners" were completed.

Will you kindly suggest a suitable course, embodying at the same time works which contain more melodic selections, rather than drill exercises, so pleasure will be derived from the study?—C. K. F.

We would advise you to continue with Williams' "Book for Older Beginners" and then secure the "Grown Up Beginner's Book," which has just been published.

High Lights in the World's Famous Piano Methods

PART IV

DEPPE

By Florence Leonard

THE TEACHING of Ludwig Deppe marks the beginning of a new trend in "methods." He is important not only because he presented new and original ways of schooling the hand and developing the connection between hand and sound, technic and interpretation, but also because these ideas were of such far-reaching value.

He was born in 1826 and died in 1890. He was known to Brahms and to Clara Schumann as a highly promising young conductor of Hamburg, whence he went to Berlin to become Hofkapellmeister.

Ideals of Tone

PERHAPS the constant association with the instruments of the orchestra increased his sensitiveness to piano tone. At any rate he deplored the prevalence of hard tone and of unmusical interpretations. "I hear the music the people do not play," he would say. The too common lack of clearness he ascribed to lack of finger-control. "None of them have any fingers," was his frequent remark.

A simple, genial, warmhearted man, with a saving sense of humor and intense devotion to his ideals, he attracted students both by his own personality and by the playing of his finished pupils. He himself was not a public performer, but he had a remarkable insight into the relation of hand to piano and a wide knowledge of piano literature.

The accounts of his method come to us through his pupils, and naturally they vary somewhat. Moreover, it is not strange that, as he was a pioneer, his theories should not meet all the needs of his pupils, and that his pupils should branch off from his first principles with ideas of their own.

"How" to Use Hand

HE BEGAN his teaching of a pupil with two simple exercises which were to be played with each hand alone, very slowly, with movements carefully planned and precisely carried out. Next, this control of the hand was applied in scales and other technical figures, Etudes, and other compositions. In his teaching appeared, thus, the beginning of the "how" methods, as distinguished from the "what" methods. For, once the hand was in order, "he shows me how to conquer the difficulty *now*. He takes a piece, and while he plays it with the most wonderful fineness of conception, he dissects the mechanical elements of it, separates them, and tells you *how to use your hand* so as to grasp them, one after another. Technic and conception are identical, as of course they ought to be."

Amy Fay and Hermann Klose give what are apparently the most authentic accounts of Deppe's own ideas.

Position

THE SEAT must be low. As the master would say, "One may have the soul of an angel and yet if the seat is high the tone will not sound poetic."

The fingers should be slightly curved. Amy Fay says, "curved as much as possible." The outer side of the hand is raised, and must not be lowered during the playing. The finger must "sit firm" in the joint (the knuckle). The thumb is curved and free from the hand. The wrist is held a little higher than the hand, then bent a little, touching the keys on the side. (This must be the inner side; for, if it touched on the outer side, the outer side of the hand would have to be lowered.) "To get the right position of the hand—hold the hand in a ball over the keys and slowly unfold the fingers. In doing this the correct relative position of the wrist must be maintained, that is, it must not be *lose*." The hand must be free from any pressing by the elbow.

The line from wrist to elbow rises slightly. The line of the outerside of the hand should run through the arm (Axis).

Conditions and Movements

WRIST AND arm must be "light" (a misleading word, inasmuch as it may be interpreted to conflict with the idea, later expressed, of "weight") and free, the hand turning upon the wrist as if it were a pivot. The shoulder must not be raised. The "elbow must be lead, the wrist a feather."

In playing the scales there is a sidewise movement, but without effort. The wrist is raised a little more than in the five-finger group. "In the scale each finger turns a little on its key as on a pivot, till the next finger is over its key, but the thumb does not turn under." Thus "the direction of the hand in many passages is always a little oblique."

Weight, Not Stroke, and Calm Control

TONE IS MADE, "not by stroke, but by weight of hand or finger, by means of the simple raising and lowering movements; not, therefore by more or less forced work of the muscles but in complete repose with no inner nor outer excitement, with *a certain inhibition of direct will power*. The tone formed in this way is not only noble, but also has more body, and therefore carries better than the struck tone." The finger makes an effort *in lifting only*. The lift is only moderately high. There must be no conscious effort downward. (This is the first description, except for Adolf Kullak's earlier experiments, of the "free fall," so called.) The keys must not be held down by the finger. There must be "phlegmatic falling," tension only in the finger ends. Feeling must be concentrated in the tip. In scales the fingers seem to draw the tone out of the keys. "The perfectly calm control of the hand in this position is the first requirement." In trills the tips of the fingers are always in the keys, with a feeling of the depth of the action. The arm leans on the fingers and keys.

BEETHOVEN IN THE COFFEE HOUSE

Here is a rare pictorial discovery. This sketch, which was recently unearthed in the archives of Frau Lily Hildebrandt-Larish in Vienna, was made from life, in 1823, by the government official, Edward Klasson. Schindler at that time wrote: "Our master loved to take a good glass of beer in the evenings and to smoke a pipe of tobacco." He went to the taverns and coffee houses more often in his later life. The sketch is reproduced from the excellent German weekly, Illustrirte Zeitung.

Scales and Chords

"IN PLAYING the scale you must gather your hand into a nutshell as it were, and play on the fingertips. In taking a chord, on the contrary, you must spread the hands as if you were asking a blessing." For chords, the hands are raised high over the keys and allowed to fall without any resistance on the chord. "Then sink with the wrist, and take up the hands exactly over the notes, keeping them extended." Rubinstein's chords were described as patterns—"He spreads his hands as if he were going to take in the universe, and takes them up with the greatest freedom and abandon."

Pivotal Exercises

THE TWO exercises for developing the calm control, which required months of practice, are as follows:

Form the hand in the natural, not forced, position; lift each finger in order (but not high), beginning with the 5th. Let them fall *without intentional effort* of the muscles, at first without depressing the key. (The movement is likened to the simple swing of a clock's pendulum.). Very slowly the fingers fall on dc, eb, fa, with the fingers 5 4, 4 3, 3 2, in order, and so on, the "free fall," so called.) The keys must not be held down by the finger. There must be "phlegmatic falling," tension only in the finger ends. Feeling must be concentrated in the tip. In scales the fingers seem to draw the tone out of the keys. "The perfectly calm control of the hand in this position is the first requirement." In trills the tips of the fingers are always in the keys, with a feeling of the depth of the action. The arm leans on the fingers and keys.

The second exercise is played in the same manner as the first, but broken thirds are used instead of seconds (db, ca, bg). These two are the only *prescribed* exercises. In playing them the effort is made *before* the tone sounds, that is, during the moment of lifting, between the tones. "At first the tone will be nearly inaudible, but with practice it will gain every day in power."

Reasons for Using Weight and Oblique Position

THE REASONS for this manner of using the hands, Deppe stated thus: "The extreme lifting makes a 'knick' in the muscle, and you get all the strength simply from the finger, whereas, when you lift the finger moderately high, the muscle from the whole arm comes to bear upon it. The tone, too, is entirely different. Lifting the finger so very high, and striking with force, stiffens the wrist, and produces a slight jar in the hand which cuts off the singing quality of the tone, like closing the mouth suddenly while singing. It produces the effect of a blow upon the key, and the tone is more a sharp, quick tone, whereas, by letting the finger just fall, it is fuller, less loud, but more penetrating." And Amy Fay adds, "I remembered that I had never seen Liszt lift up his fingers so fearfully high as the other schools, and especially the Stuttgart one, make such a point of doing." Also in regard to scales, she says, "Liszt has an inconceivable lightness, swiftness and smoothness. When Deppe was explaining this (the scale) to me, I suddenly remembered that, when he (Liszt) was playing scales or passages, his fingers seemed to lie across the keys in a slanting sort of way, and to execute these rapid passages almost without any perceptible motion. I'm sure Deppe is the only master in the world who has thought that out: though, as he says himself, it is the egg of Columbus—'when you know it!'"

Some Disciples

HERE FOLLOW the pupils of Deppe who adapted and created ideas according to their needs and their individual perceptions.

Anna Steiniger, like Amy Fay, had studied with Theodore Kullak before going to Deppe. She was a girl of great talent, of intellect, of initiative. Although she eagerly grasped Deppe's principles, still she found that they did not wholly satisfy her ideals of tone. She discovered, too, that for her the source of power was in the muscles of the upper arm, and thus she was brought to study the influence of the shoulder, and began to "balance" the arm in the shoulder. In this way she acquired remarkable evenness of tone. The center of power was, she decided, in the shoulder. It followed naturally, that when one wished to move sidewise for the scale connections, the movement should be in the shoulder, not in the wrist.

The position of the hand, also, she

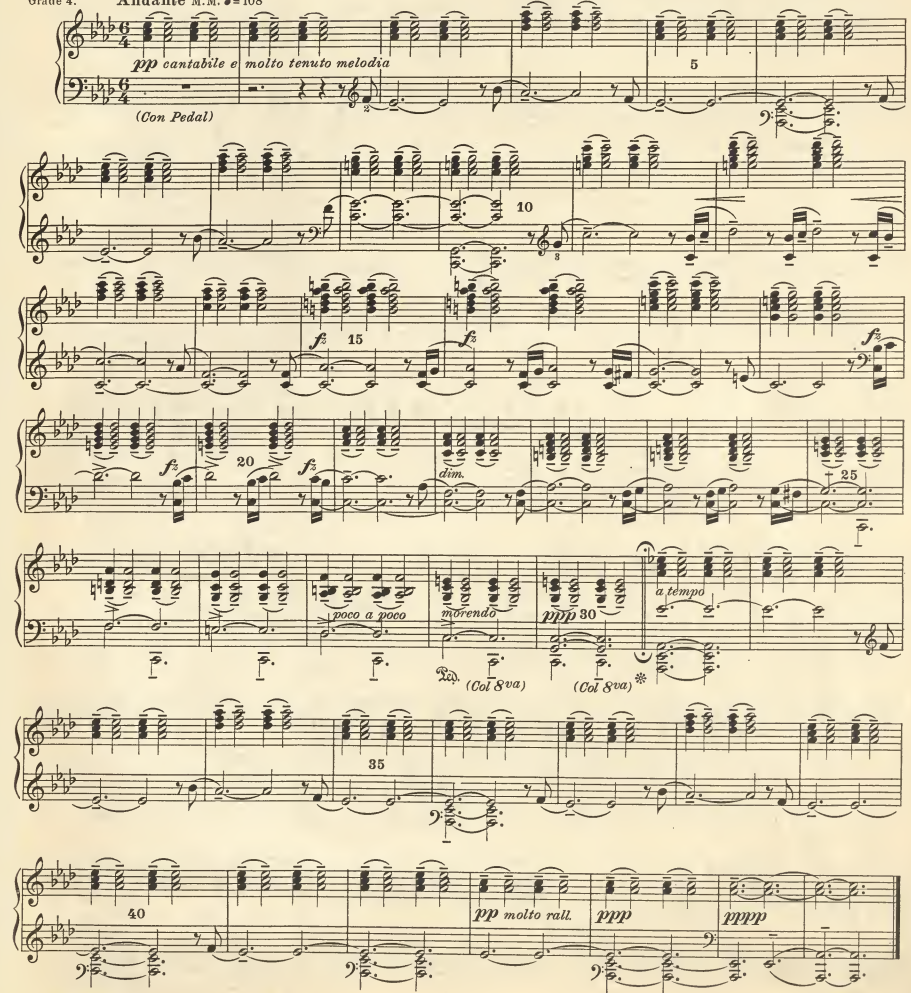
(Continued on Page 632)

THE SWAN

This is to be described only as a musical pastel—an attempt to make atmosphere with tones. The whole style of the piece is novel and should be a relief for both pupil and teacher.

ALEXANDER MAC FADYEN, Op. 18, No. 2

Grade 4. **Andante** M.M. ♩= 108

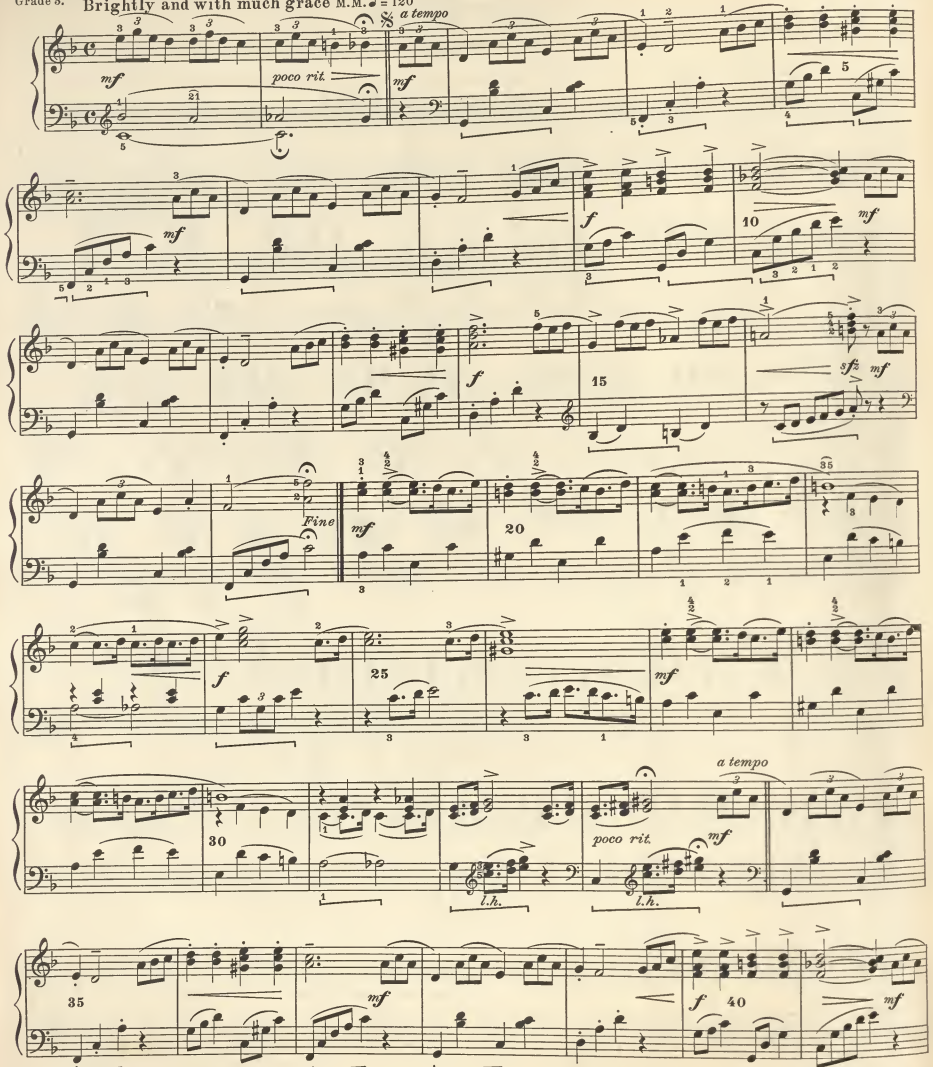


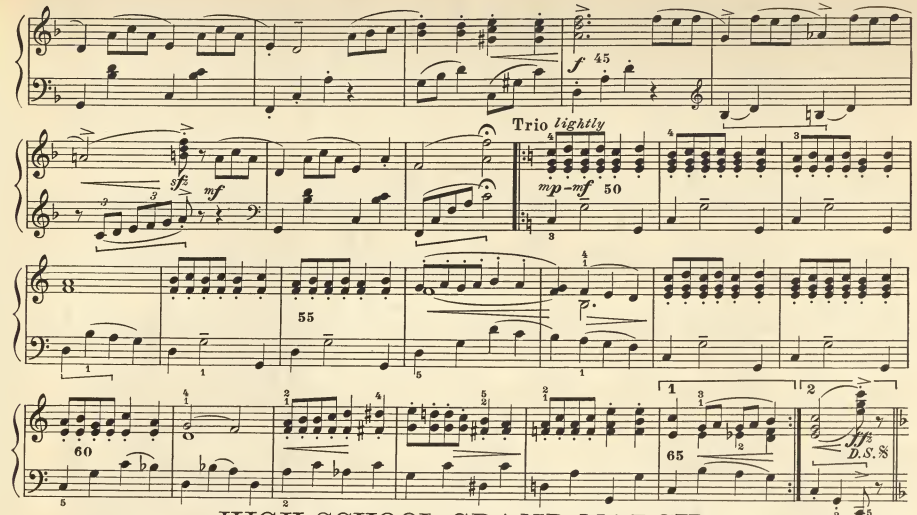
SATIN SLIPPERS

The patter of ballet steps is heard all through this semi-popular composition. Play it with freedom and balance and note all accents as indicated.

GUSTAV KLEMM

Grade 3. **Brightly and with much grace** M.M. ♩ = 120

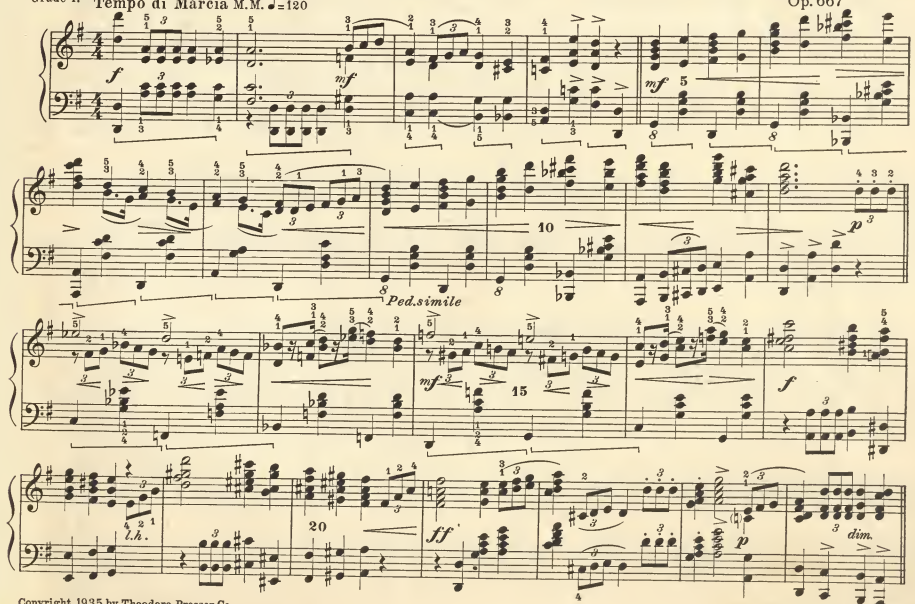


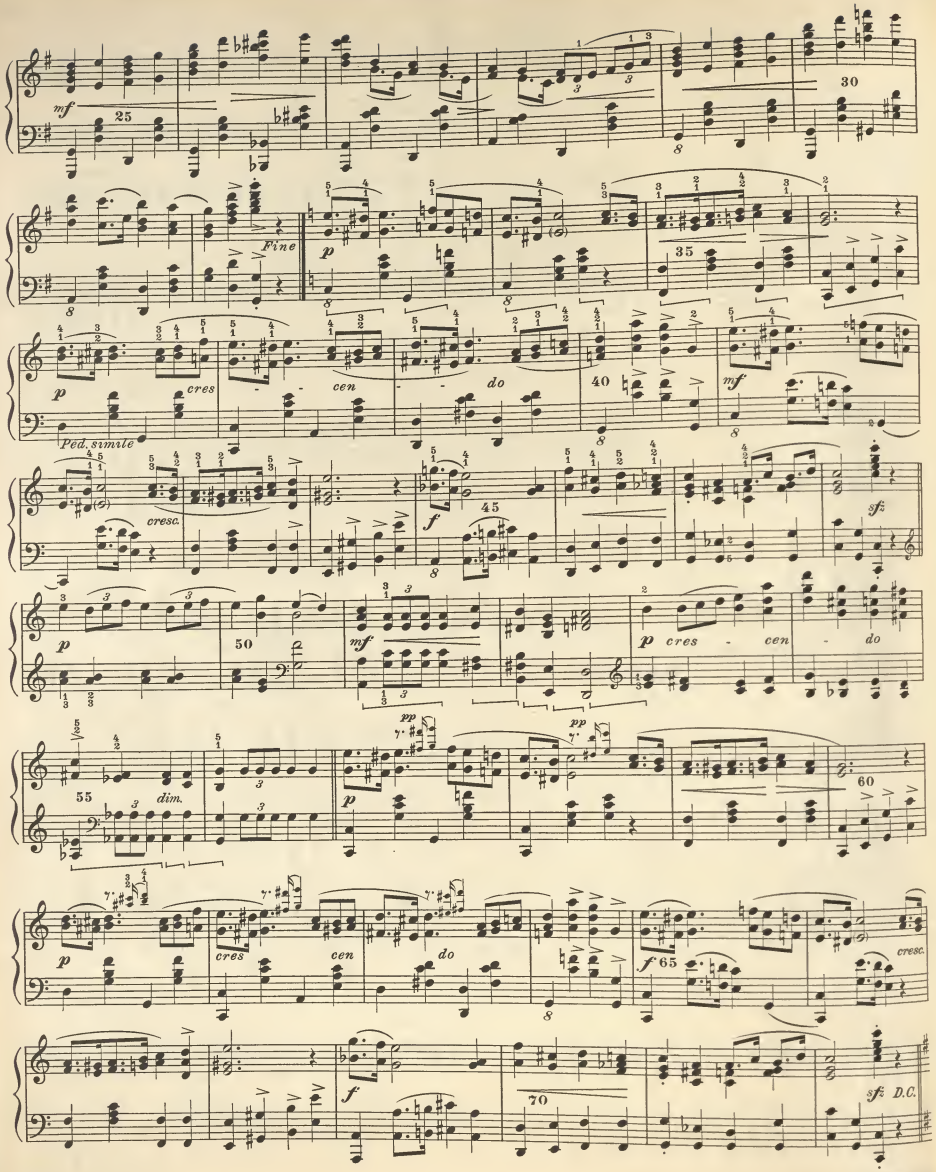


HIGH SCHOOL GRAND MARCH

CARL WILHELM KERN
Op. 667

Grade 4. **Tempo di Marcia** M.M. ♩ = 120

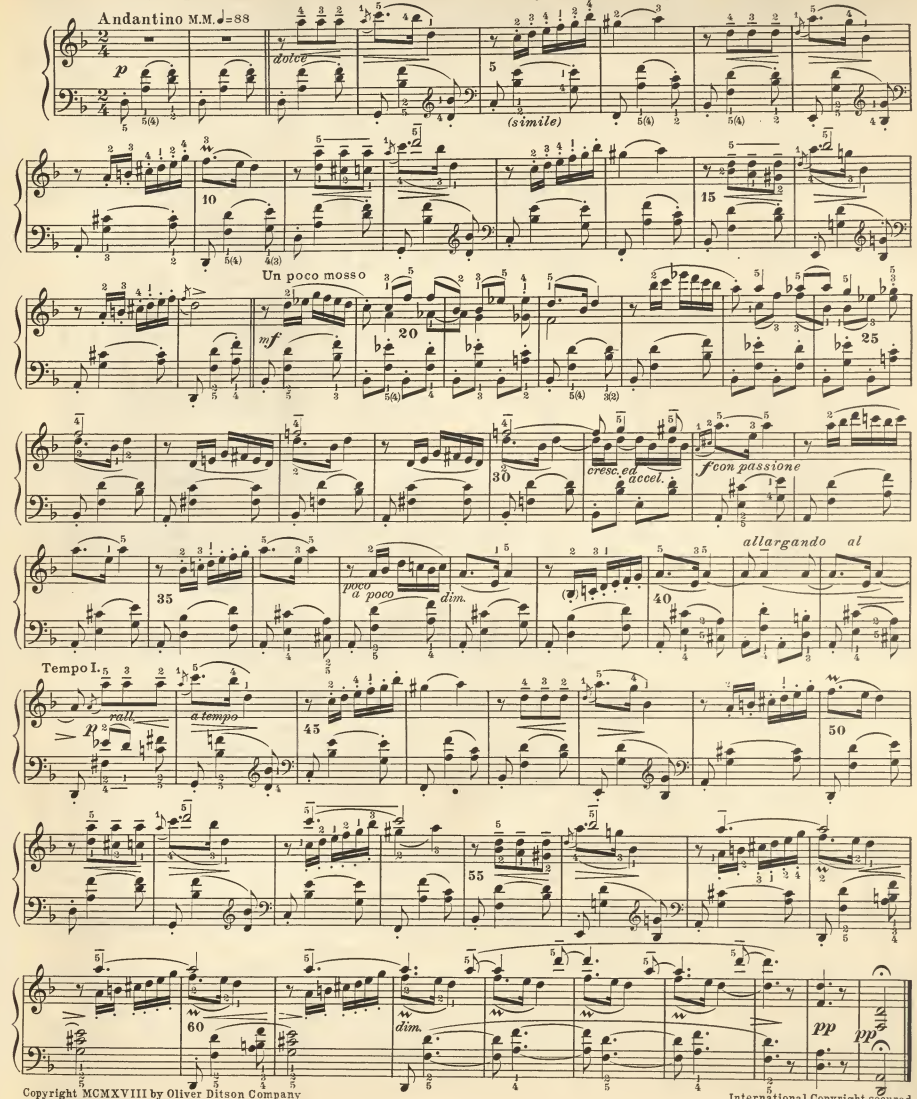




SERENADE CAPRICE

LOUIS VICTOR SAAR, Op. 89½ No. 1

The editor of The Etude, once a protégé of Louis Victor Saar, knows well this composer's love for pieces in this graceful style, perhaps more French than German. Observe with care the staccato marks and tenuto marks which have a great deal to do with proper interpretation. Grade 4.



OCTOBER, 1935

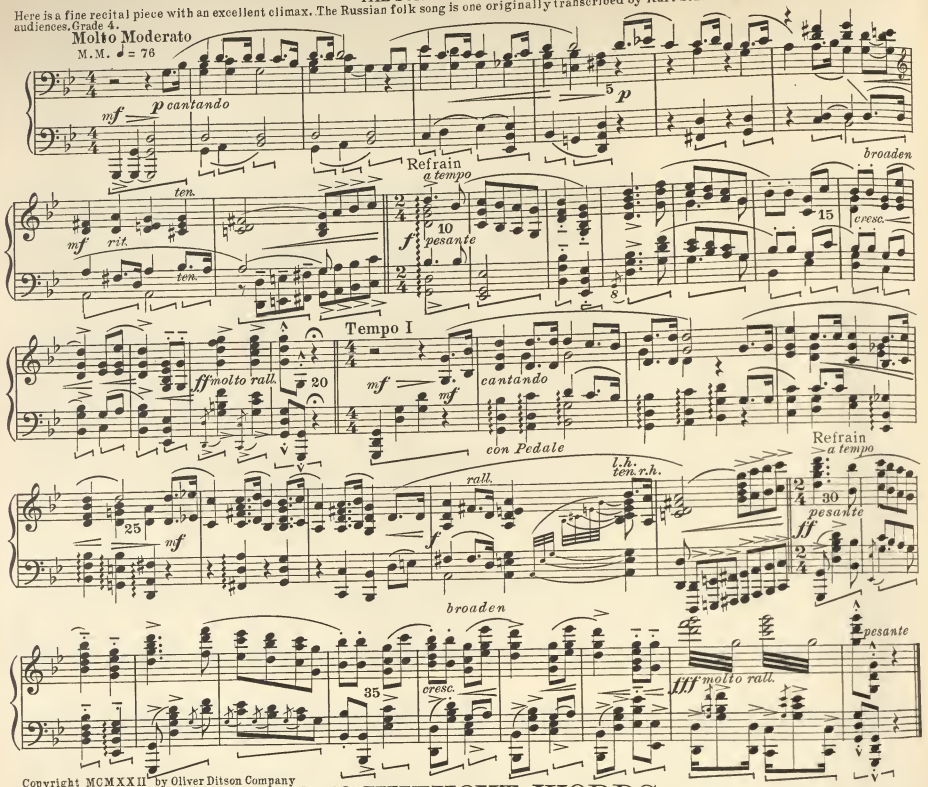
DUBINUSHKA

THE SONG OF THE CUDGEL

Russian Craftsmen's Chantey

Transc. by CHARLES FONTEYN MANNEY

Here is a fine recital piece with an excellent climax. The Russian folk song is one originally transcribed by Kurt Schindler. It never fails to impress audiences. Grade 4.



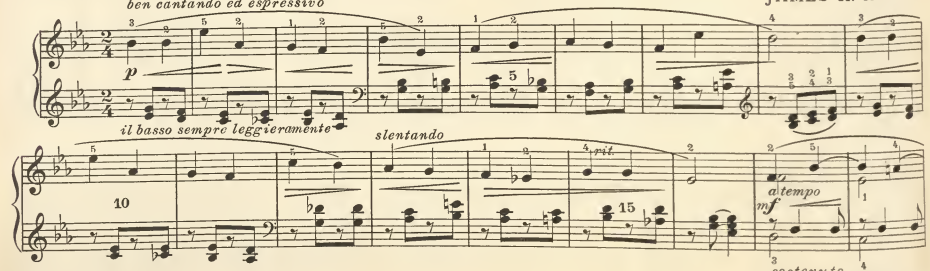
Grade 3.

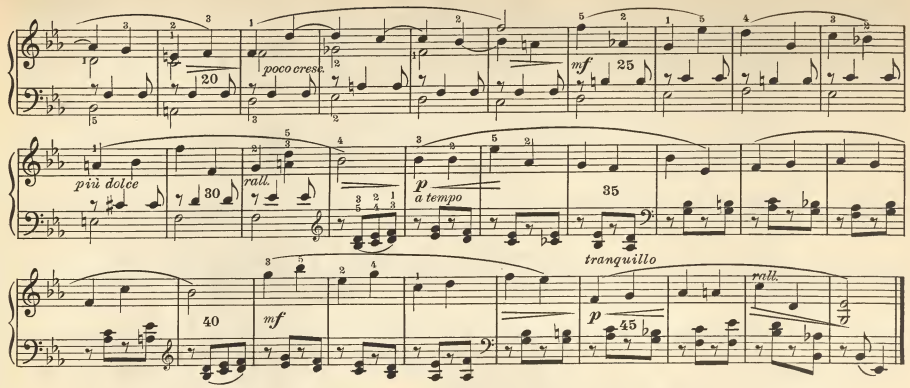
SONG WITHOUT WORDS

JAMES H. ROGERS

Andante cantabile M.M. ♩ = 88

ben cantando ed espressivo



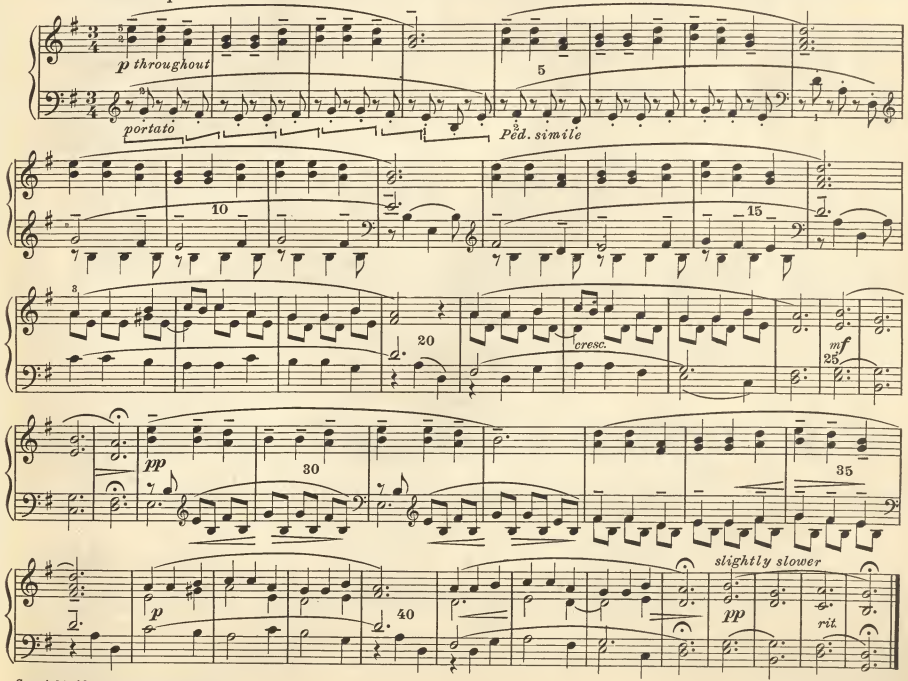


Grade 3.

PRAYER OF THE CRUSADERS

EVANGELINE LEHMAN

Slow and plaintive M. M. ♩ = 76



BIRD AS PROPHET

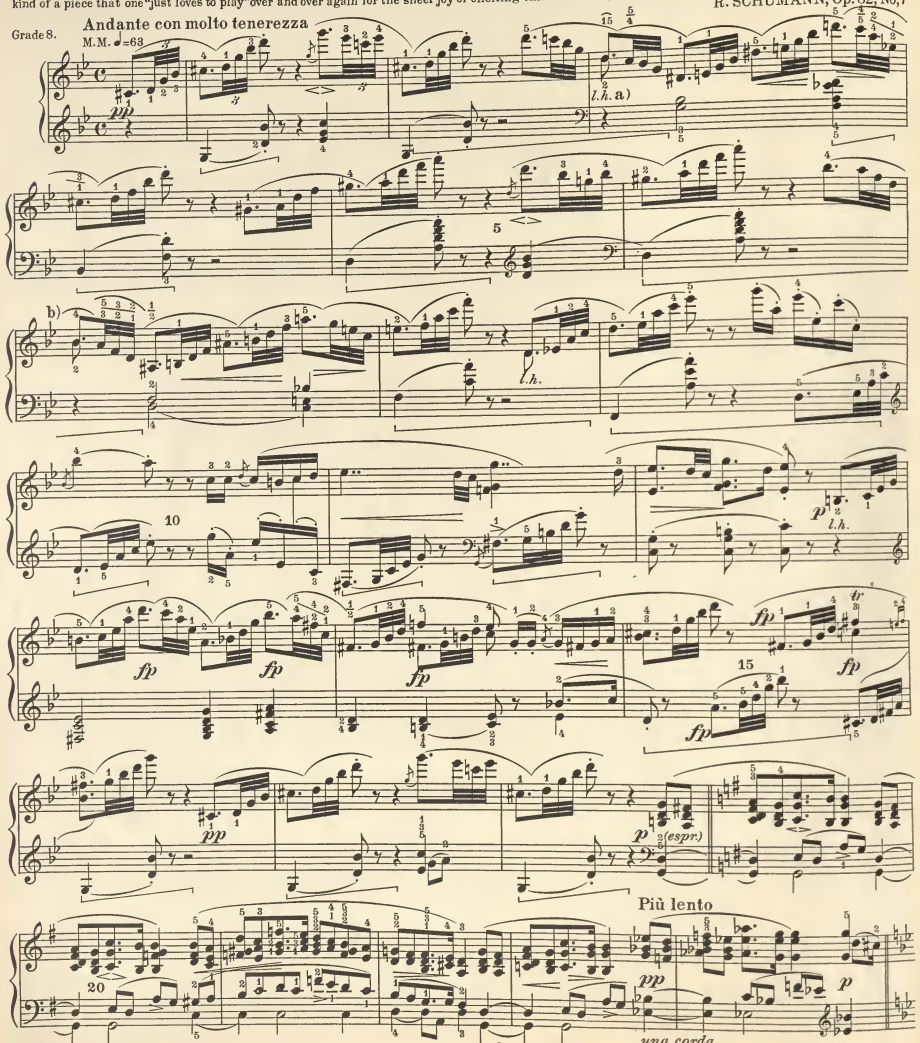
This little piece represents one of the rarest flights of Schumann's fancy. Here is an orchard full of feathered songsters, warbling with all their might that the world is to be born again. Perhaps you hear only one bird but we hear millions singing this wonderful prophecy. Once well learned, this is the kind of a piece that one "just loves to play" over and over again for the sheer joy of eliciting this beautiful piece from the keyboard.

R. SCHUMANN, Op. 82, No. 7

Grade 8.

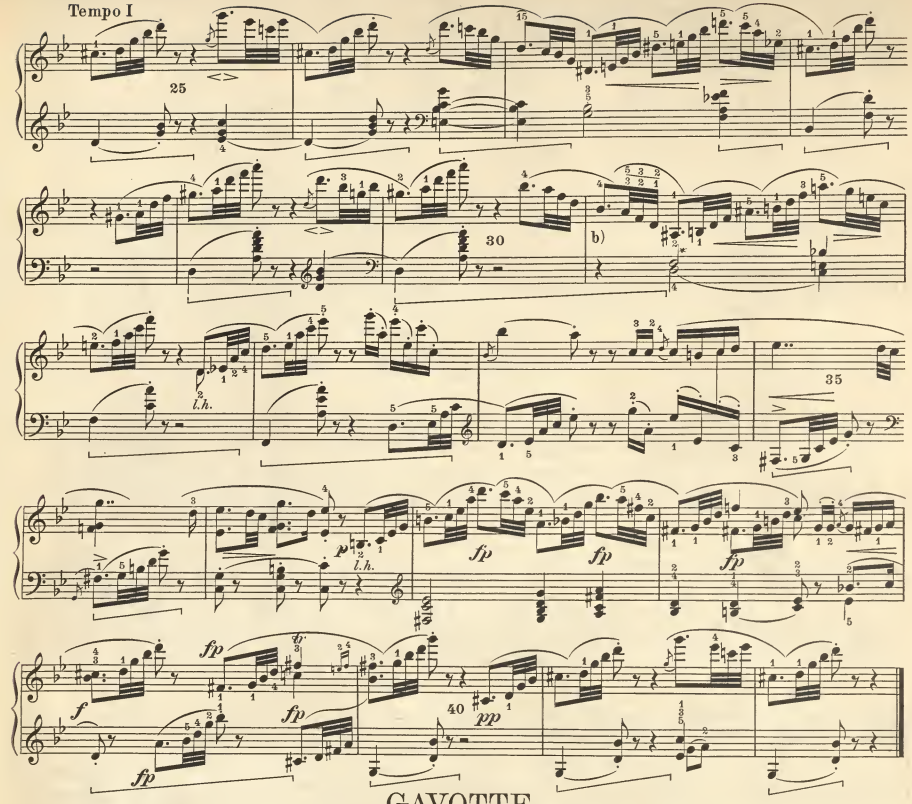
Andante con molto tenerezza

M.M. ♩=63



a) If the D is played with the left hand, as advisable, use the upper fingering. b) See a

Tempo I



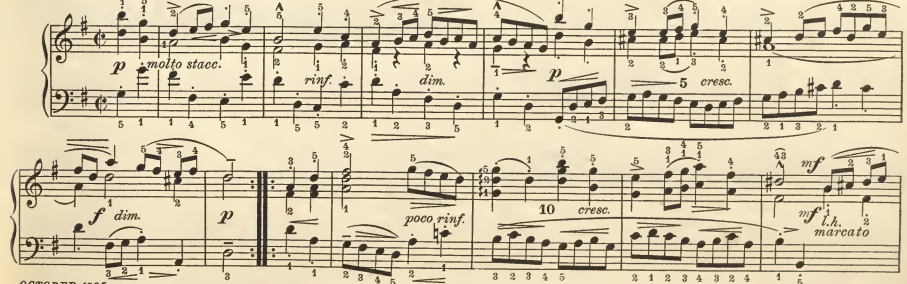
GAVOTTE

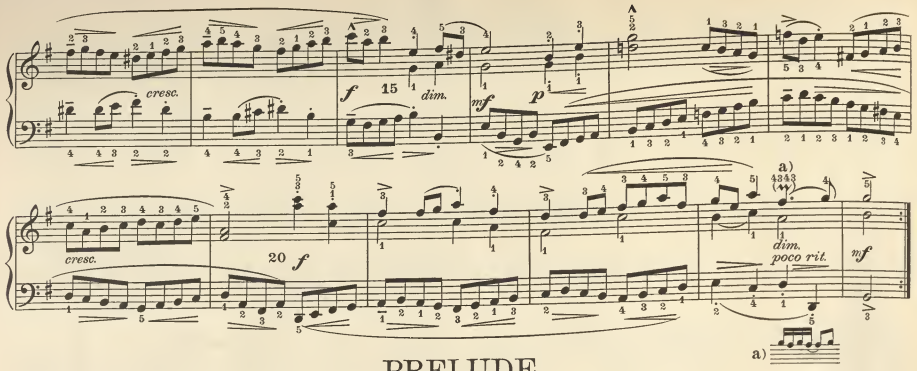
From the FIFTH FRENCH SUITE

J. S. BACH

Grade 5.

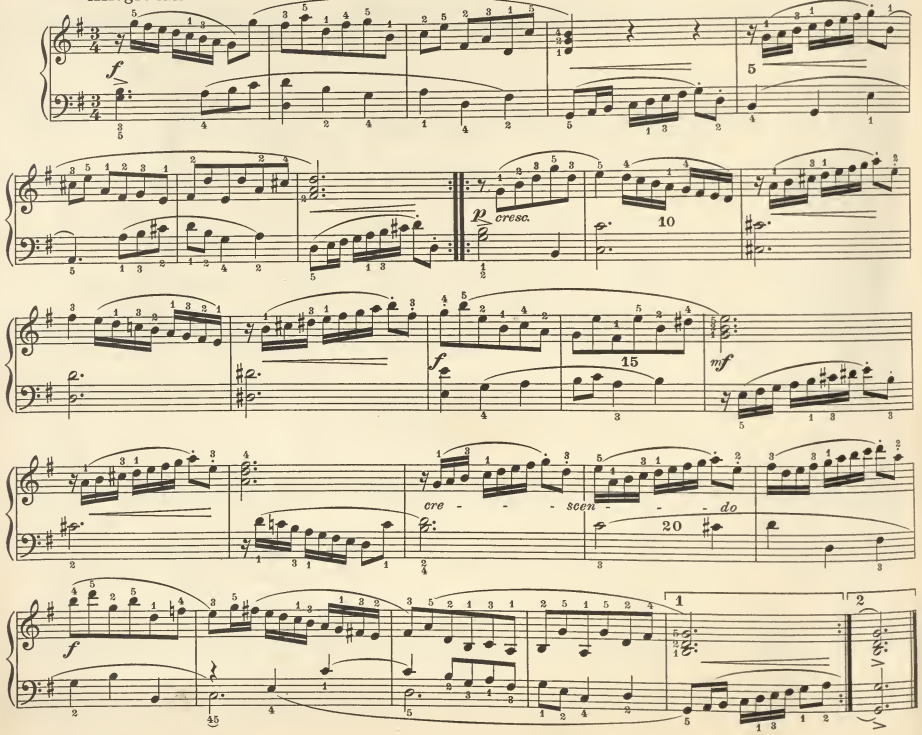
Allegro grazioso M.M. ♩=100





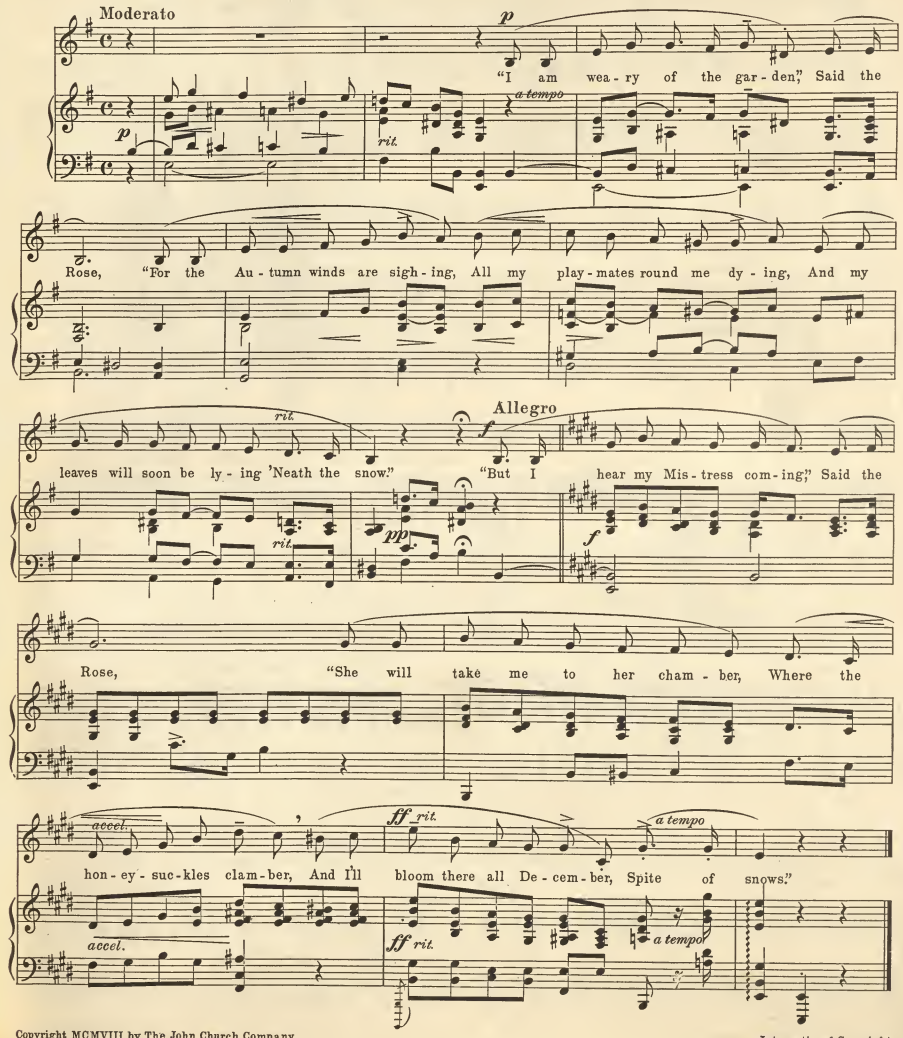
PRELUDE

Grade 3. **Allegro** M.M. ♩= 112 G. F. HANDEL



IN A GARDEN

GEORGE H. MILES C. B. HAWLEY

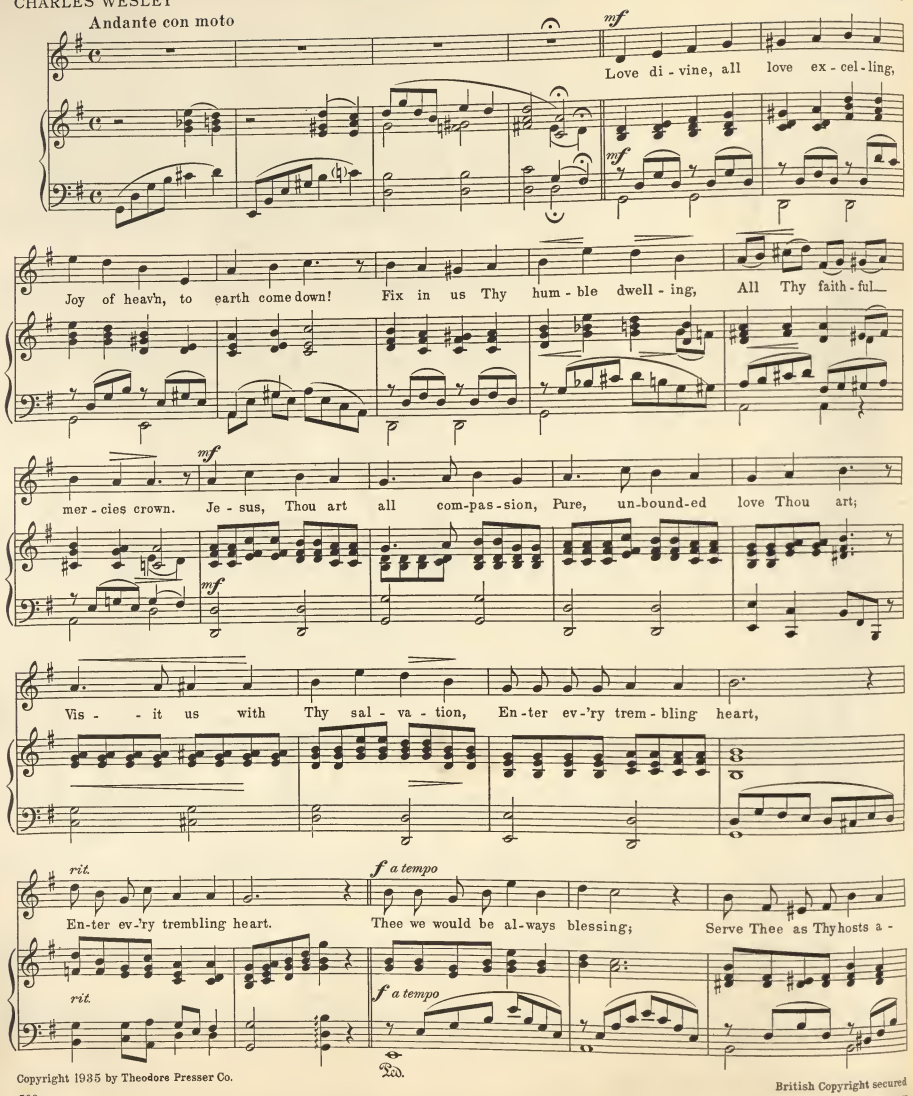


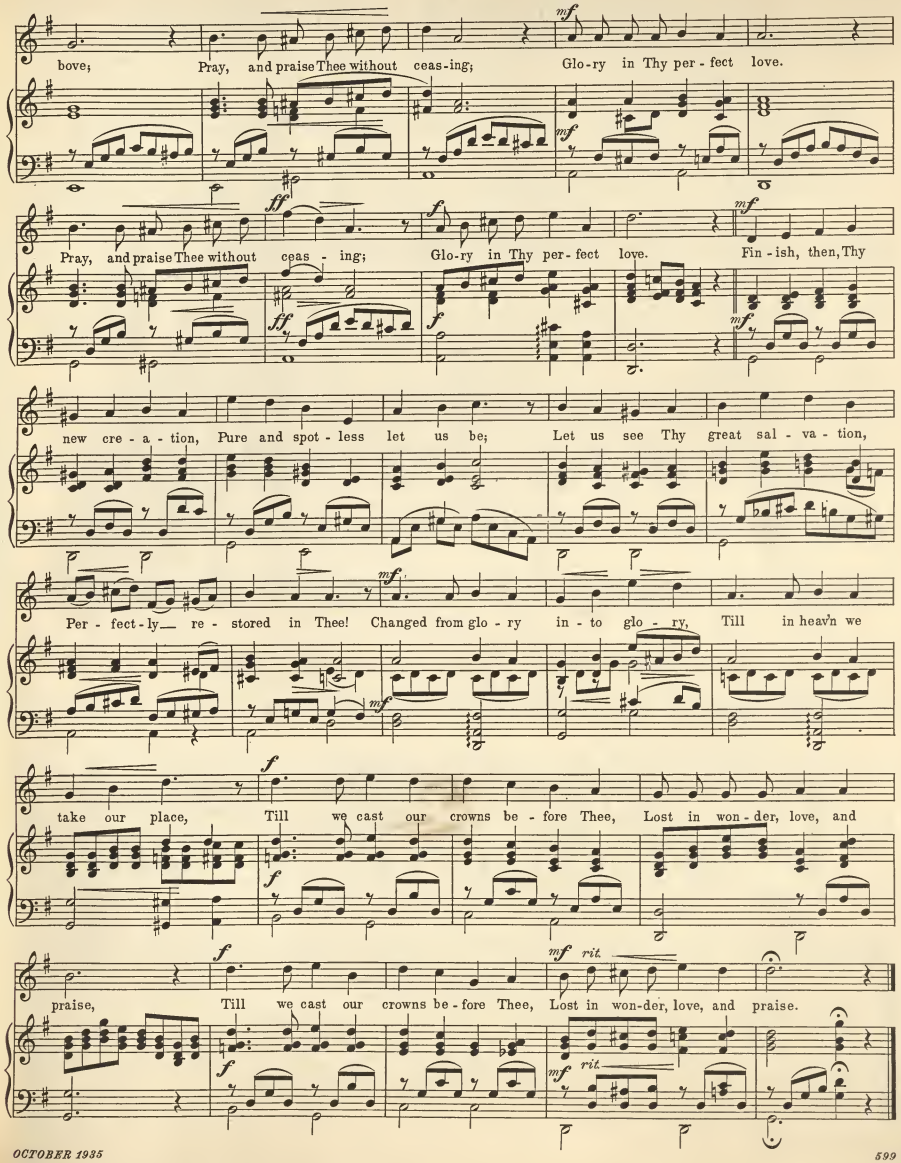
LOVE DIVINE

CHARLES WESLEY

NORWOOD DALE

Andante con moto

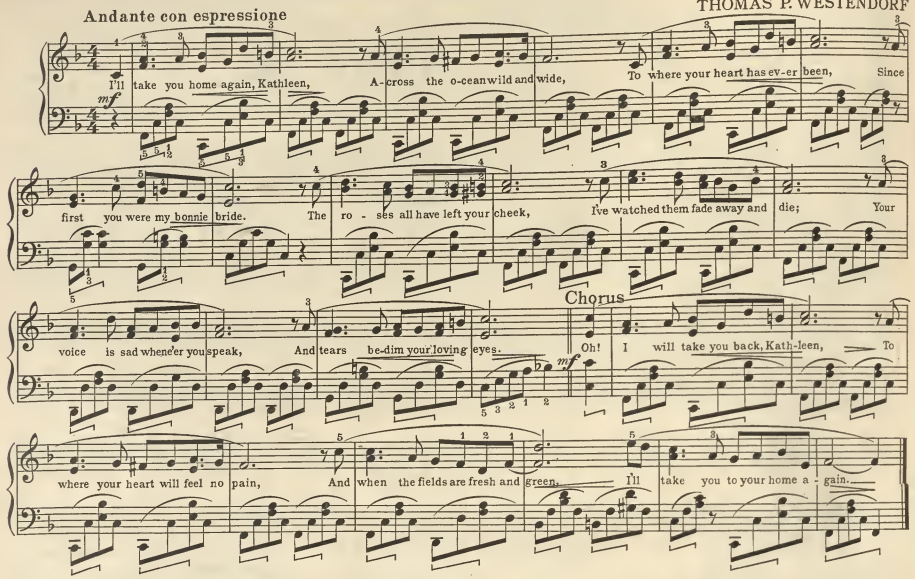




I'LL TAKE YOU HOME AGAIN, KATHLEEN

This song was written in the early seventies and is probably more popular now than ever before. The left hand part, which will come easily with a little practice of this hand alone, should be played very evenly while the player imagines that the treble part is a solo voice or a solo instrument.

THOMAS P. WESTENDORF

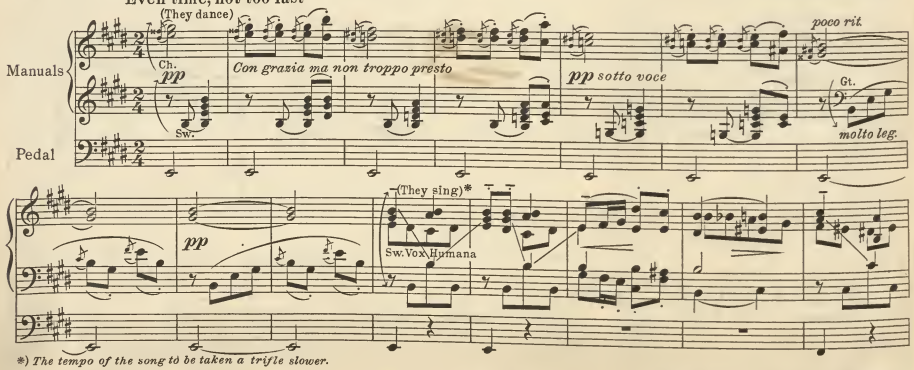


SUNSET IN A JAPANESE GARDEN

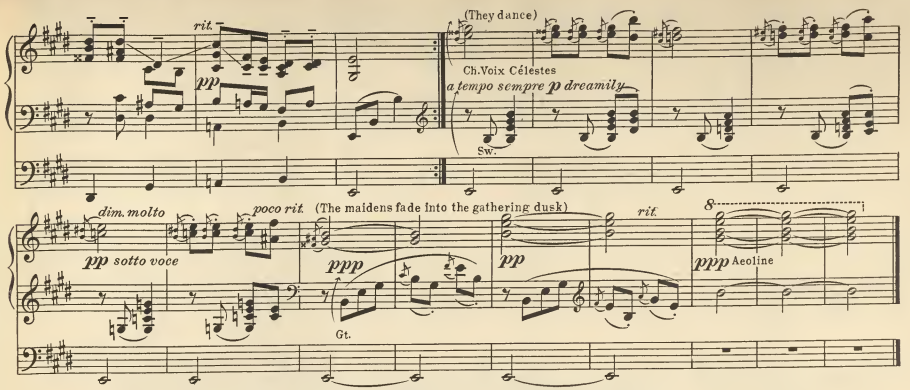
Prepare: (Great: Soft 8′ / Swell: Soft 8′ / Choir: Voix Célestes, coup. to Swell / Pedal: 16′ (a light 8′ may be added))

Under the cherry blossoms the Japanese maidens dreamily dance and sing.

FAY FOSTER
Arr. by H. J. Stewart



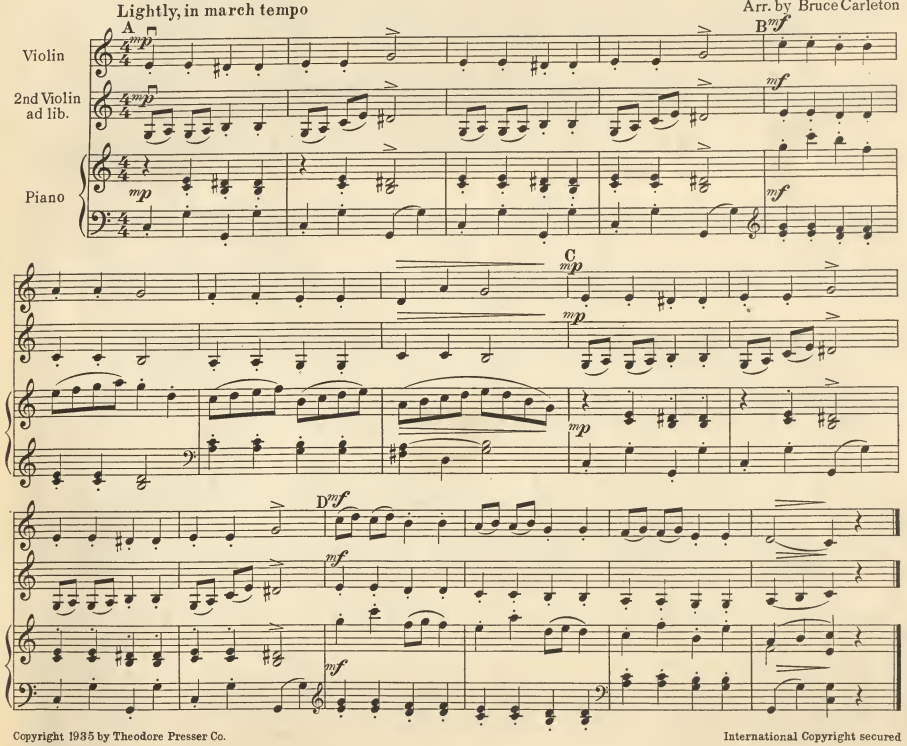
*) *The tempo of the song to be taken a trifle slower.*



MARCH OF THE WEE FOLK

JESSIE L. GAYNOR
Arr. by Bruce Carleton

Lightly, in march tempo

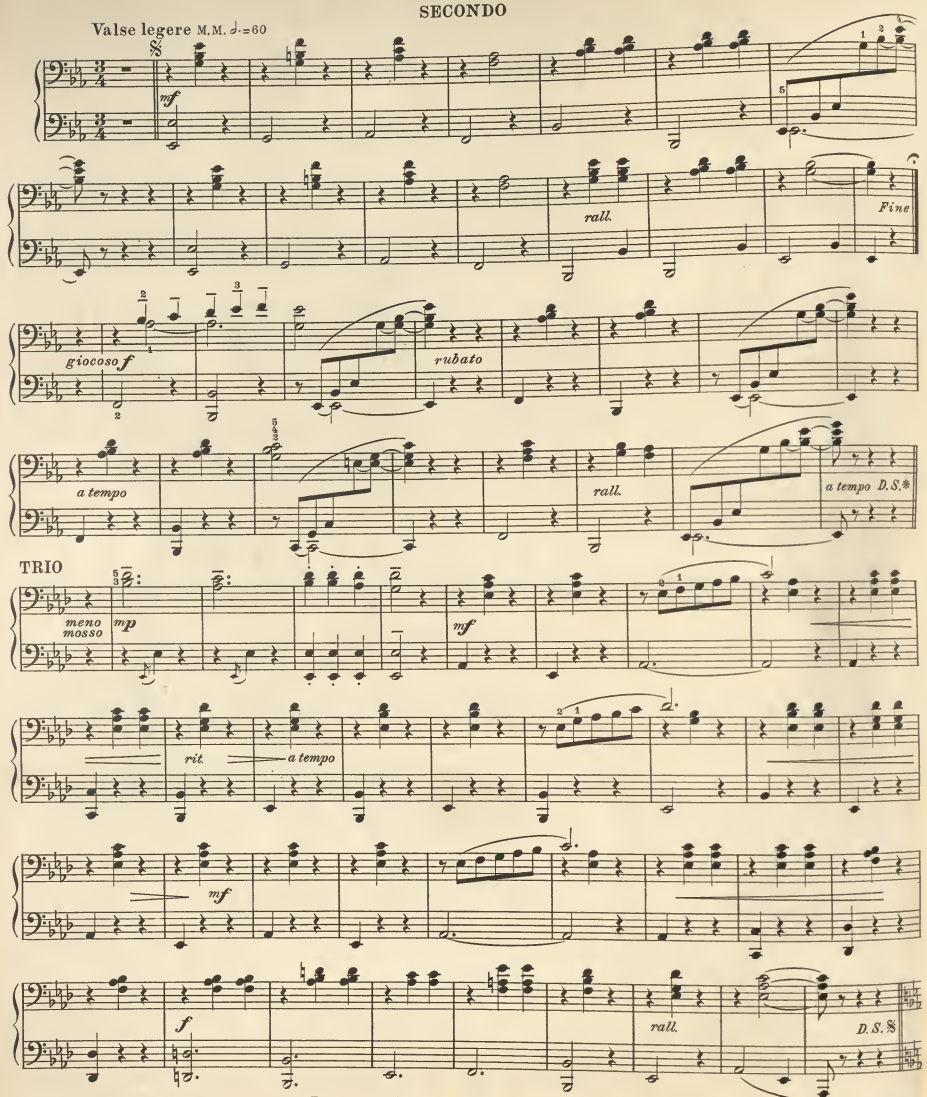


SWAYING DAFFODILS

SECONDO

A. R. OVERLADE

Valse legere M.M. ♩.=60



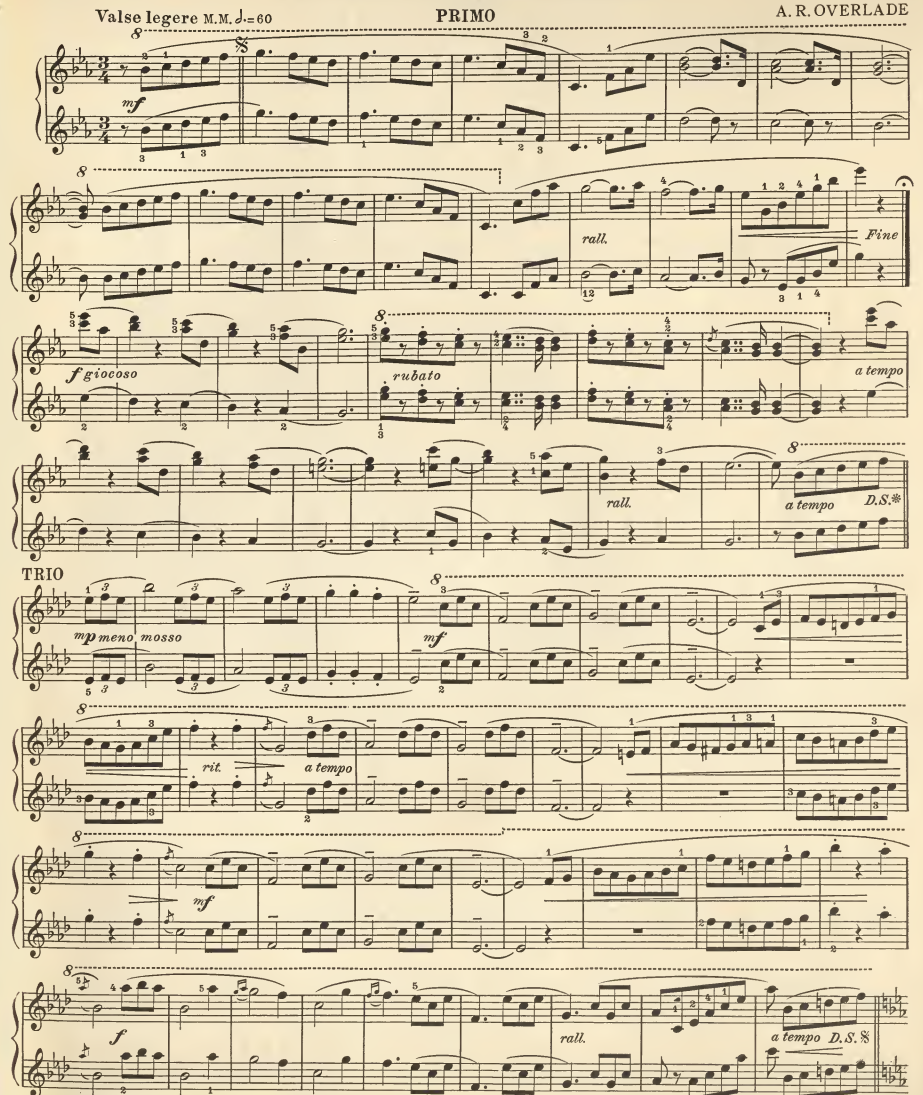
% From here go back to the sign and play to *Fine;* then play *Trio.*

SWAYING DAFFODILS

PRIMO

A. R. OVERLADE

Valse legere M.M. ♩.=60



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

PROGRESSIVE MUSIC FOR ORCHESTRA

THE CAMEL TRAIN

WILLIAM BAINES
Arr. by Hugh Gordon

Camel Train in distance
Tempo di Marcia M.M. ♩ = 108
W.W.

Increase in tone gradually

1st Violin

Piano

Bedouin Chant

SOLO VIOLIN

THE CAMEL TRAIN

WILLIAM BAINES

Camel Train in distance
Tempo di Marcia
W.W.

Increase in tone gradually

Bedouin Chant

FLUTE

THE CAMEL TRAIN

Camel Train in distance
Tempo di Marcia

WILLIAM BAINES

Increase in tone gradually

Clar.

Bedouin Chant

1st B♭ CLARINET

THE CAMEL TRAIN

Camel Train in distance
Tempo di Marcia

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

Strings

E♭ ALTO SAXOPHONE

THE CAMEL TRAIN

Camel Train in distance
Tempo di Marcia

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

1st B♭ TRUMPET

THE CAMEL TRAIN

Camel Train in distance
Tempo di Marcia

WILLIAM BAINES

Increase in tone gradually

Muted

Open

Bedouin Chant

TROMBONE or CELLO

THE CAMEL TRAIN

Camel Train in distance
Tempo di Marcia

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

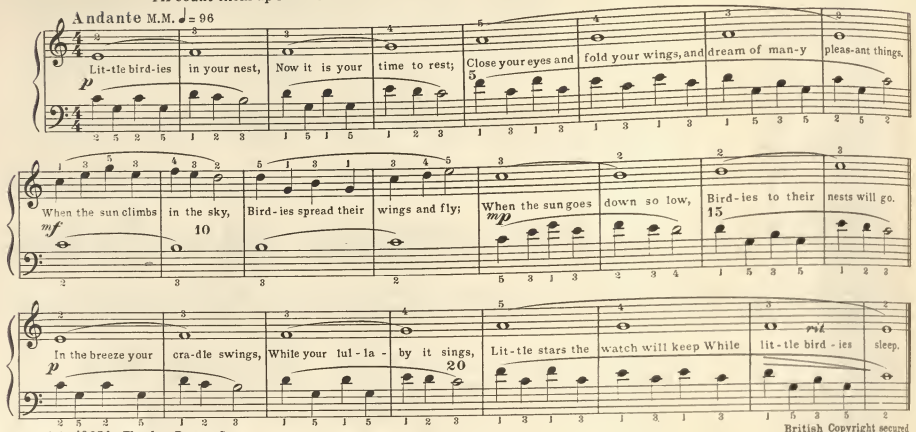
BIRDIES' LULLABY

HESTER LORENA DUNN

Each hand starts near the middle,
With each thumb over D;
Left thumb will reach the high bass notes,
I'll count them up from C.

When each hand plays a phrase just right
In time and fingering,
I'll play them both together then,
And later I will sing.

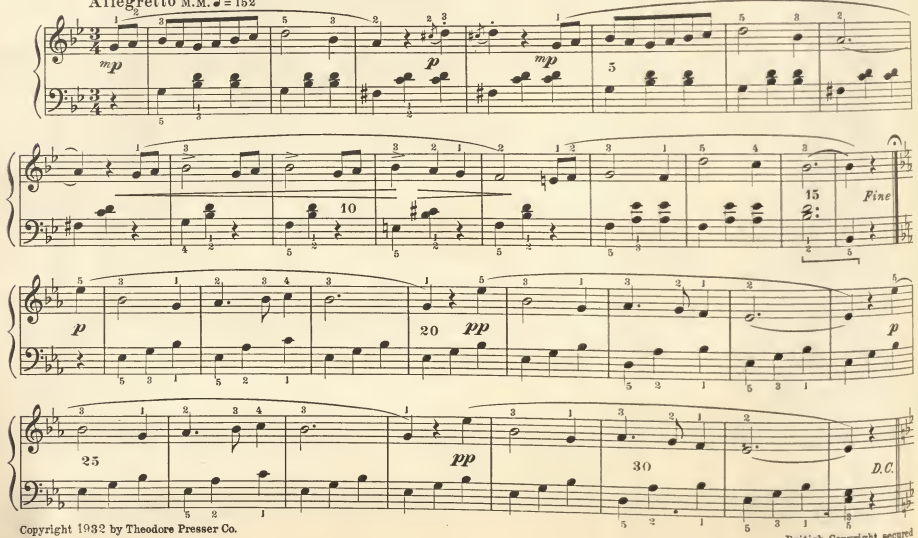
Grade 1.



GNOMES AND FAIRIES

ELLA KETTERER

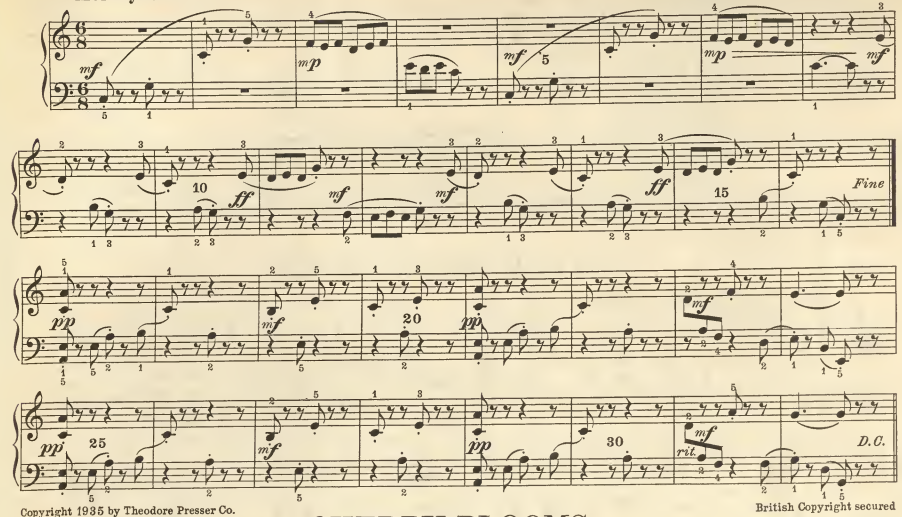
Grade 1½.



GAMBOLING GRASSHOPPER

J. LILIAN VANDEVERE

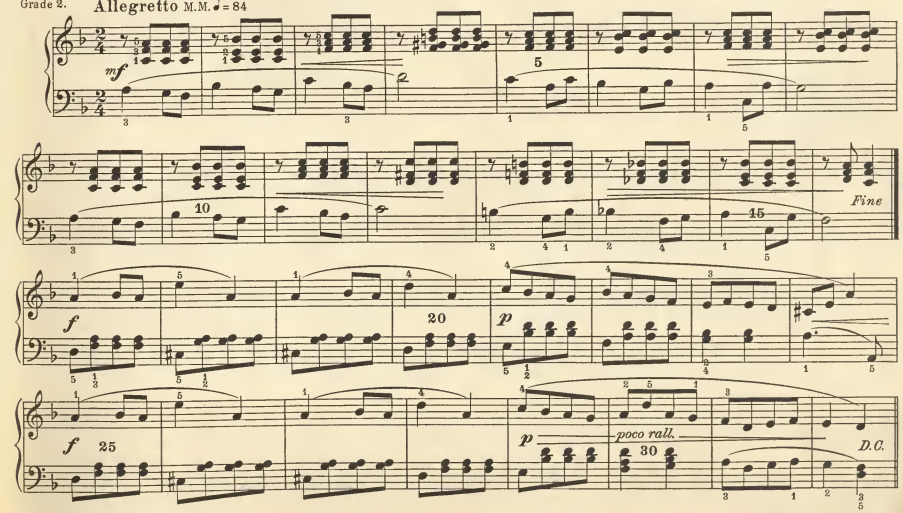
Grade 1½.



CHERRY BLOOMS

BYRON COLEMAN

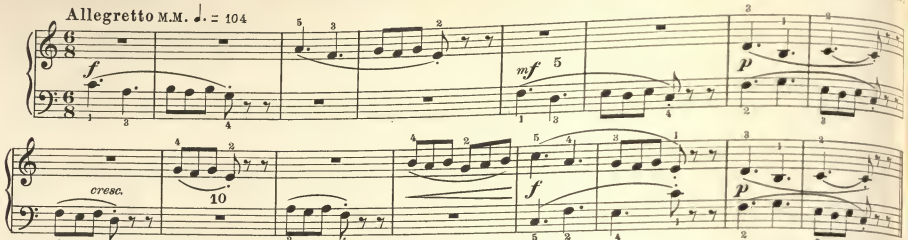
Grade 2.



Grade 1½.

MERRY PRANKS

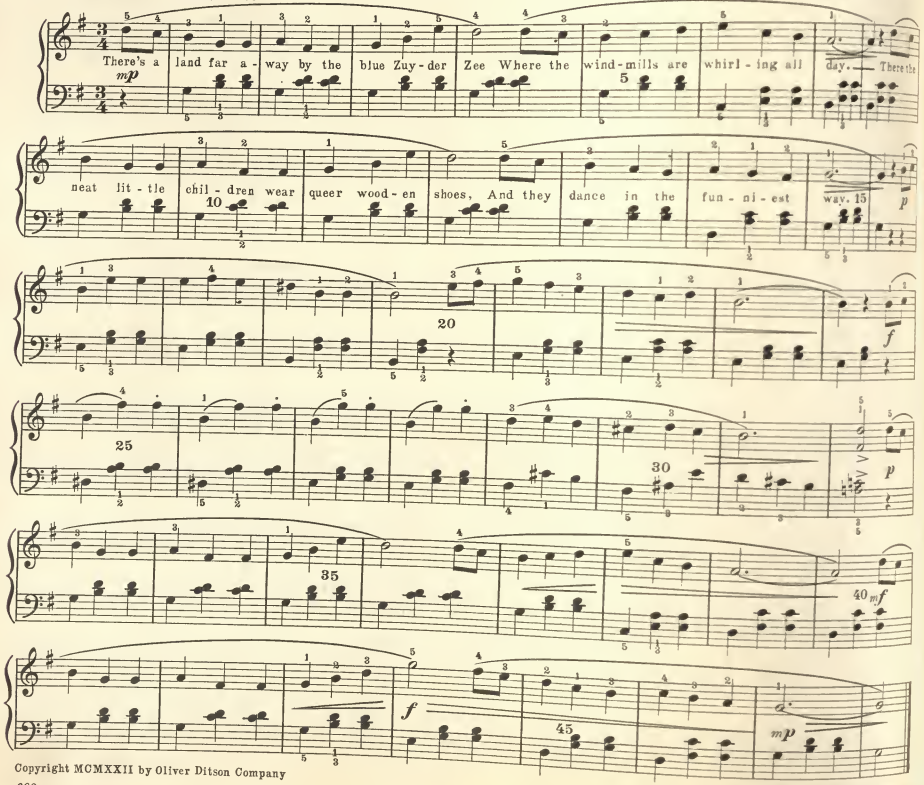
NATHANIEL IRVING HYATT, Op. 36, No. 1



Grade 1½.

LITTLE DUTCH DANCE

HELEN L. CRAMM, Op. 30, No. 3



Fifty Years Ago This Month

Charles W. Landon, a widely known teacher of that period, wrote, in "A Talk with Pupils":

"All difficult passages are to be perfectly learned by your having practiced them over and over. Fingering and touch are to be kept in mind, for it is not possible to perform well unless you have a good technique. There is but one way to accomplish this, and that is to listen critically and attentively to your practice and to do artistic work on every phrase you perform. Brain and heart, thought and *conscience* must be active.

"I emphasize conscience because it certainly is wrong to practice carelessly; for waste of time and money—the cost of your lesson—is a matter to be conscientious over. You must learn the 'difficult art of being severe with yourself.'

"Zelter, who was one of the greatest teachers of Europe, said of his pupil, Mendelssohn, 'It is not his genius which surprises me and compels my admiration; for that was from God, and many others have the same. No; it is his incessant toil, his bee-like industry, *his stern conscientiousness, his inflexibility towards himself*, and his actual adoration of art. He will gain a name in everything he undertakes.'

"No habit can be of more value to you than to absorb yourself in the work before you, to make your will-power control thought, nerves and body, and to do it at once, as soon as you are seated at your instrument. Spencer says, 'In the supremacy of self-control consists one of the perfections of the ideal man.'

"Ask questions about your lesson, from the beginning to its end. Learn the meaning of the Italian words of expression, and how to do correctly the passages of hard time or fingering. Learn how fast you are to play your etudes and pieces, and if you understand the phrasing and content, especially of the obscure passages. Learn how the piece is composed—its motives, climaxes, points of repose, and cadences.

"Schumann says, 'Do not judge of a composition by a first hearing; what pleases you in the first moment is not always the best. Masters should be studied.'

"Many exercises, etudes and pieces are given for a special purpose. Be sure you have a clear impression of what this special purpose is, and how to accomplish it, what style of touch to use, and, if the touch is new, be careful that you have a perfect understanding of what it is and exactly how to do it. Ask your teacher to explain and illustrate it until you have a clearly-defined, sharply-impressed ideal in your mind.

"Let Jenny Lind be your model. Signor Garcia, her teacher has said: 'Her only genius was in the power of continuous application. I will tell you in what she was greater than any other pupil I ever had. I could play over a cadenza or phrase, saying, 'Do it so.' She always listened very attentively, never interrupted. Then when I had finished, she would say, 'I have thought it over, and do not quite understand. Would you tell me again?' I would tell her a second time. She would study it carefully, minutely, and then had the courage to say, 'I think I have some comprehension of your meaning, but it is not quite clear.' I have any amount of patience, and I would tell her a third time. She at last seized upon the true meaning, and, although slow in learning, she never forgot. The lesson of Jenny Lind's enormous progress in so short a time was this, that after a first and thorough explanation she knew how to apply herself in the right way to study. I do not remember to have repeated the same thing a second time to her after the one lesson. In consequence, she learned more in one year than other pupils will in ten years or a lifetime. . . .'

"Observe if the self-satisfaction that you enjoy while doing good work is not worth the cultivating. The more perfectly you understand your lesson, the more interest and pleasure you will take in your music, and therefore the faster you will learn. . . . You will have learned much, when you know how to take a lesson."

The National Broadcasting Company Music Appreciation Hour

(*Continued from Page* 574)

January	31, 1936—	11:00 A.M.—Series A, 8th Concert: Trombones and Tuba 11:30 A.M.—Series B, 8th Concert: The Dance
February	7, 1936—	11:00 A.M.—Series C, 8th Concert: Symphony 11:30 A.M.—Series D, 8th Concert: Berlioz Program
February	14, 1936—	11:00 A.M.—Series A, 9th Concert: Percussion Instruments 11:30 A.M.—Series B, 9th Concert: The March
February	21, 1936—	11:00 A.M.—Series C, 9th Concert: Symphony (continued) 11:30 A.M.—Series D, 9th Concert: Wagner Program
February	28, 1936—	11:00 A.M.—Series A,10th Concert: Percussion Instruments (continued) 11:30 A.M.—Series B,10th Concert: The Overture
March	6, 1936—	11:00 A.M.—Series C,10th Concert: Symphonic Poem 11:30 A.M.—Series D,10th Concert: Brahms Program
March	13, 1936—	11:00 A.M.—Series A,11th Concert: The Human Voice 11:30 A.M.—Series B,11th Concert: The Song
March	20, 1936—	11:00 A.M.—Series C,11th Concert: Modern Suite 11:30 A.M.—Series D,11th Concert: Contemporary American Composers
March	27, 1936—	11:00 A.M. to 12:00 Noon, All Series: Students' Achievement Program

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"Music can be made one of the most powerful incentives and controls in the most unsettled and dongerous years of o man's life. It is impossible to overestimate its value as a safeguard to youth. Its mathematical problems, its appeals to all the higher emotions, its invitations to practice and experiment, leave little inclination for vulgarities in the music-loving boy."
—Sir Dan Godfrey.

THE SINGER'S ETUDE

It is the ambition of THE ETUDE *to make this department a "Singer's Etude" complete in itself.*

Studying for the Great Tone

By Luzern Orrin Huey

AN INTELLIGENT consideration of this proposition demands that, first of all, there shall be an understanding as to what is a "great tone."

Broadly speaking, there are two models, or standards, upon which to base an estimate of vocal tone. One gives first place to power or volume; the other looks primarily to purity or beauty of tone.

Now when it comes to choosing between sheer force without beauty and beauty without force, the verdict of the great majority probably would go to the tone of beauty. But, to be truly great, a voice must possess at least a fair share of both of these attributes.

A combination of power and beauty undoubtedly excites the greatest admiration; and yet there are other qualities which must be considered in judging the great voice. One of these is the perfectly equalized scale, or a scale in which the upper range is in harmony, in both volume and quality, with the lower compass. There must be no trailing off at either extreme. Then there must be range. Other things being equal, the voice with a compass of three octaves would be superior to the one with but two.

The equalized scale is dependent on a blending of vowelized tone over its entire range. In the fully developed voice, the vibrating area of all the vowels should be practically the same.

That master builder of great voices, Giovanni Sbriglia, tells us "The secret of singing lies in keeping the voice singing in the chest." To Sbrigila the nasal tone was anathema. He opposed any direct effort to force the tones through the post-nasal corridors, believing that the head spaces become resonant in sympathy with a tone produced in entire freedom.

This attitude toward the nasal tone involves a fundamentally sound principle of advanced tone production. It will not, however, work so well if applied to the early or elementary stages of study. Before these upper areas of reënforcement will vibrate in sympathy with a tone of low pitch, they must be developed by allowing the vowel sounds (by automatic action) to focus in the masque, while working on a moderate pressure. The application of an extreme or powerful pressure will nullify this action.

The So Called Nasal Resonance

IN CONSIDERING the influence of nasal resonance on the big tone, we are confronted with one of the most peculiar phases of voice production—a phase which experience leads one to believe to be not generally understood. Jean de Reszké, an exponent of the modern French school, and among tenors perhaps unsurpassed in history as an artistic singer, has said, "The voice is an affair of the nose."

This statement, if taken literally, would seem to indicate that the tone is to be directed to the retoning tissues at the entrance to the areas of the upper and front part of the resonator. This action, while it may be considered only a phase of tone production, is of the utmost importance, owing to the fact that the primary vibrations must pass through the vibratory glottis.

In voice building there are, therefore, two phases of nasal resonance which must be employed before the voice can be fully developed. One of these is a form of nasal resonance in which the tone, of pronounced nasal quality, decreases in volume when the nostrils are closed by the thumb and finger. This may be called an unbalanced tone, in which only the nasal corridors and head contribute to reënforcement. The other form of nasal resonance, in which the tone is not affected by a stoppage of the nostrils, may be called a balanced tone, with a due proportion of reënforcement from all sources. This must not be taken to mean that a good tone, or even a fine one, can not be formed when nasal resonance predominates. What would be here stressed is the fact that a truly great tone, on any pitch in the vocal compass, can be formed only on a balanced reënforcement, in which nasal resonance does not predominate.

In order to make an unbalanced nasal tone approach greatness, a powerful pressure must be used. But this is not art; it is only bluff. Pronounced nasal resonance must be cultivated to a point where it is possible to produce a strong, freely vibrating head tone with closed lips, before it will be possible to develop a tone displaying a due proportion of nasal resonance when formed in any part of the voice. It is, therefore, a great mistake to insist on avoiding all traces of nasal resonance in vocal training, in a premature effort to obtain pure tone. Before the tone can be *right*, as an artistic product, it must be *strong*. In fact it often must be wrong for a long time. A pronounced nasal resonance will neither poison nor injure the voice, as the lack of it will often do. A portion of each day's practice should be devoted to tones in which nasal resonance predominates. The voice itself will automatically encourage this habit.

Tonal Flexibility

ANOTHER IMPORTANT quality that must always be present in the great tone is a flexibility which lends itself to expression of the varying emotions to be conveyed through musical sound and musical speech. Consequently it must be much more than a mere touch-tone, or a tone which never changes in character. A touch-tone may be defined as a tone that presents an unvarying quality when taken on any given pitch; or a tone that cannot be used either as an interpretative medium or for the forming of intelligible speech.

The Raised Soft Palate

VOWELS MAY be voice; but voice is not always a vowel. How seldom are pure or even intelligible vowels heard, to say nothing of distinct speech? For this the soft palate is greatly to blame, as it hinders distinct speech by producing a voice of one color only. The vowel *ah* must have also its share of reproach.

A raised soft palate prevents the development of the upper sources of resonance, including both phases of nasal tone production. Any advice, which omits mention of this, is of little practical value in the development of the great tone. The wider the opening into the upper pharynx, leading to the nasal corridors and head spaces, the broader and more resonant will be the tone. This explains why it is impossible to develop properly the head tones while working with a raised soft palate. Another point is that with the soft palate raised there is not sufficient resonance space left to reënforce fully the fundamental tone. The highest four partials also are somewhat damped out.

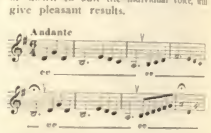
Science and the Vibrato

THE VIBRATO is indispensable to the Great tone, yet its development may require long study. Many a voice has been ruined by an attempt at premature cultivation of the vibrato. This brings on, by breath pressure, a wavering of pitch varying from a half tone in soft singing to as much as a tone and a half in a fortissimo. The tragedy lurking in this is that it gradually produces a loss of control of the nerves regulating the vocal cords, so that after a few years the singer loses all ability to sing on pitch (or in tune).

The normal or unforced vibrato will begin to appear during practice, only on a soft or pianissimo tone. If not forced, it will gradually increase in strength as the voice develops. Scientific tests, which, for a forced vibrato disclosed a decidedly jagged outline, gave a rather symmetrical wave of the line for the true vibrato. This is explainable because in the true vibrato there is but a very slight variation of pitch. It is a variation of intensity more than of pitch, and therefore practically harmless.

In the study of the vibrato the nasal corridors (sinuses) and head areas play an important part. The development of these sources of resonance should precede any attempt to start the true or artistic vibrato. The first essential, when working for the unforced vibrato, is to stimulate the action of the vibratory glottis, which depends upon allowing the tone to vibrate in the nasal corridors and head. Under this action the primary vibrations pass through the vibratory glottis, stimulating it to activity, at the start, on a pianissimo tone. The premature application of force will nullify the result desired.

The following exercise, transposed up or down to suit the individual voice, will give pleasant results.



Begin the practice of this exercise with the use of *ee* (long), for which the speaking organs should be prepared as if to sound *oo* (as in fool), and this position should be retained while vocalizing on the *ee*, because of the ease and fullness it finally imparts. The practice of the *ee* may be followed by *ate* and then *ah*, with care that the relaxed resonance of the *ee* shall be carried into these other vowels. Used at first only in the medium compass, it should later be transposed up and down as the voice develops.

Approach the high tones but slowly. Any premature attempt to extend the vocal range will injure the entire voice. Restrict all scale work to an absolutely comfortable compass, and add a new half-tone up or down only when it can be done with perfect ease. The voice is one of the most delicate of all gifts from the Creator. It grows but slowly. Overwork or strain may mean the velvet edge of its tone sacrificed forever.

Some Fundamentals of Diction and Tone

By Wilbur Alonza Skiles

THE PRIMARY element of a pure and beautiful tone is freedom. This comes only when the vocal mechanism is properly adjusted and the breathing correctly managed, naturally.

To be free, a tone must be made without physical strain. If the attack is too heavy or violent, improper tension is put upon the delicate muscles within and without the larynx. This brings about stubborn and inflexible conditions of these muscles, when really they should be elastic and at liberty to respond automatically to the singer's impulses. Under such conditions the tone cannot come forward freely from the throat, because too much breath pressure upon the delicate cartilages and cords within the larynx originates local effort (tightness) about the throat and causes the singer to feel that he must "push" the tone from the throat in order to place it somewhere else—perhaps in the resonating chambers where it should go without forceful assistance of any kind.

Which Points the Way

TO INSURE freedom in tone production, the singer should attack the tone with freely acting muscles, while the expenditure of breath is adequately controlled by the natural performances of the abdominal and intercostal muscles. One must never interfere with normal adjustments of the vocal organs, since the volume and quality of tone are determined by natural capacity rather than by any mental concepts or interceptions.

If the tone is prevented from floating "on the breath," forward to the face and lips, then stiffness of the jaw, chin and tongue is to blame. In such a state, the words of a song cannot be sung intelligibly, because the vocal organs are falsely adjusted, causing the throat to be pinched, crowded and "held open" in a way, instead of being freely expanded. Clarity of diction depends greatly upon the unhampered action of these members.

Natural tone production impregnates the tone with a "ring" quality. In most children's voices this important essential is evident, because they have not impoverished either the tone or vowel creation by wrongly substituted fashions of vowel formation. Any attempt to make a tone by which breath is wasted and the natural "ring" sacrificed, merely to bring about soft singing, is a serious mistake, no matter how conscientious the intentions. Especially is this incorrect method injurious when applied to the voice of a child. It robs the singer, young or old, of the ability to sing a *messa voce;* because there can be no longer a sustained, pure, limpid legato, which is the foundation of *messa voce.*

Beware of Force

DANGER awaits the one who assumes wrong habits of local vowel formation, because the larynx is then always forced from its natural adjustment as the person tries to make his diction clear and precise by forcibly adjusting the larynx, which action unseats automatic control and substitutes artificial localized effort in place of normal, natural vowel or word formation upon the tone. In due time, the breathing, too, will suffer disastrously. Intonation becomes uncertain, diction becomes impure and indistinct when the vitality of any voice is killed by breathy singing.

A good tone will have naturalness, freedom, fullness, vitality and sympathy. A tone cannot be pure unless it is, first of all, void of strain and force. With a poorly produced tone there can be no pure diction. One is dependent upon the other, always. The natural qualities of the speaking voice are the foundation of a pure singing tone. Words should be sung, at any pitch, with the same vowel and consonant values that are used in cultured speech.

The Singer's Health

By William D. Armstrong

THE singer is a human being, not a hot house plant; hence the more he adheres to ordinary common sense precautions against ill health, the less will he be subject to colds.

Excessive covering of the neck is not conducive to voice preservation; we do not cover the face to shield it from the cold, so why cover the neck? If the neck, like the body, were covered the year around, from infancy up, it would be different; but it is not, therefore, periodical covering and uncovering of the neck makes the skin subject to shock, and inflammation and hoarseness the desult. Should extra precaution against cold be deemed necessary, dash cold water over the neck and chest before going into the open air.

The greatest danger to the voice arises from conversing in the open air when the thermometer is around the freezing point. Such conversations should never occur before, or just after, singing; while breath should be taken slowly through the nostrils, with the mouth closed, slowly to allow time for the chill to be taken from the air before coming in contact with the vocal chords.

We cannot be too emphatic in our denunciation of constant spraying of the throat and nasal cavities, as well as the indiscriminate use of physician's prescriptions. No two conditions coming under the treatment of the physician are identical; and, as the ingredients used in a prescription are combined to suit the individual condition, what may prove efficacious in one case may, and often does prove harmful in others. When such medications are required, they should be procured through the physician, and not from the druggist, teacher, relative or friend.

—*The Musical Leader*

Let Nature Guide Your Singing

By Cecile N. Fleming

HAVING safely passed the adolescent stage, let simplicity be the rule in every step of tone production. And the same applies regardless of the maturity of the student. The object is not to manufacture tones but to allow nature to assert itself. This can be done by suggestion.

Please do not puzzle the pupil's mind any more than necessary, which is mighty little. Be simple in language and clear in all directions given. After all the tone placing formulas, the breathing methods and the vague allusions to sensations are sifted, they come down to utter simplicity of action in a perfectly normal manner.

We breathe to sing, just as we breathe to speak. The only difference is that we prolong the act. Instead of breathing about seventeen or eighteen times a minute, when singing we reduce the number by taking in a larger supply of air and then spinning this out with the utmost economy in the making of tone. Since it is almost as bad to be encumbered with too much air as to be hampered by too little, the mind must learn to suggest and to control the amount needed for the phrase to be sung. And, by thoughtful and careful practice this will gradually develop into an automatic habit.

THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE *to make this department an "Organist's Etude" complete in itself.*

Organ Legato

By Hans Hoerlein

THE MODERN student is led to ask, "Why is organ legato still taught according to the precedent of tying repeated notes?" An analysis of varying factors in technic, action, organ size, voicing, and accoustics, reveals that certain approaches and adjustments in touch and legato, are desirable.

The tying of repeated notes arose in an era when stiff action, inflexible technic, and misguided voicing produced an inevitable gap between repeated tones. To smooth over this gap the practice of tying was invented. Unquestionably this was a welcome resource and respite to fingers involved with the fatigue incidental to playing the organ. Today, improved organ action and the development of technic have minimized the gap between repeated tones to the degree provided by an instantaneous action and a technical refinement approaching the speed of the human reflexes.

Stick to Fundamentals

FOR MUSIC well under the hands, as we find it written for the organ, legato technic need not be one thing at the piano and something else at the organ. A fundamental principle of touch is active at either instrument, as well as finger substitution and the details of playing legato. Differences at the piano arise only in energizing the touch to produce tonal variation. At the organ we require only a light touch, as spontaneously produced by the pianist as by the organist. Actually the pianist has no conflicting style of touch that needs to be altered at the organ.

The organist and pianist, schooled in modern technic, eliminate from the technical approach the gap formerly inevitable under an inviolate pedagogy which held that fingers must be raised to strike the keys. Briefly, finger action today operates not from above the key, involving lost motion, but from the key surface, involving only the slight movement from key surface to key bed. Similarly, chord intonation is by a slight drop of the wrist which beds the keys under the fingers. The fingers' return to key level is simply the release of impulse and weight, active in the fingers or wrist.

The Nicely Linked Chord

LEGATO, when correctly taught, requires no adaptation to the modern organ. We establish this legato by not releasing the keys of a chord until the intonation of the next chord—provided all tones of the next chord are new. If one or more tones of the next chord are the same as in the chord we are leaving, these tones are released for a new intonation, but all other tones are held and carried over legato to the intoning of the new chord. As the new chord is intoned the repeated tones sound with it. The repetition of one or more tones is not conducive to a jumpy effect on the organ, when properly done, being virtually instantaneous. The voices, moving legato, convey the effect of continuity, and even only one voice carried legato to the next chord serves this effect. If the chords of a series are the same, we intone all the voices—which is the effect the composer intended; but on the organ this must be done with finesse and with due regard for that subtle control which establishes rhythmic playing.

Two cases of tying are advisable. If the alto of the new chord is the soprano of the preceding one, the note is not repeated, to avoid breaking the melodic line. And a series of repeated notes in the bass, when played on the pedals, may be treated as tied—save over points of rhythm.

The use of the pedals in hymn playing is an effect auxiliary to the four part writing; also the response of the pedal tones is less prompt, due to the slower air vibrations involved in producing these tones.

Instrumental Idiosyncrasies

IN MUSIC written for the organ, composers have been influenced by the characteristics of the organ as a tone-sustaining instrument and by its unfavorable conditions for repeating tones, freely adopting, therefore, the use of suspensions in harmonic structure. Bach's music calls for note repetition; action and voicing of his time favored the practice. Authorities tell us that until we come to a voicing in the modern organ approaching the so called classic ensemble, the playing of Bach's music is inane. Theoretically, the organist today must acquire a high degree of skill, understanding, and experience, to be able to control the adjustments to be encountered in organ playing.

Now, unfortunate departures in voicing, when present in organs standing in non-resonant, or "dry" auditoriums, will counteract influences which the modern technic and action have contributed in the interests of legato playing. Today we find instances of voicing so unbalanced that recourse can well be taken, in certain combinations, to sustaining repeated notes.

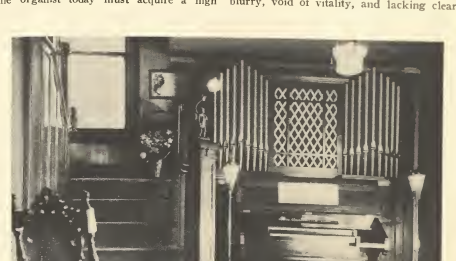
Recent research in voicing and access to several extant Silbermann organs of Bach's time, reveals that voicing plays an important part in how repeated notes will sound. We are now able to determine that Bach possessed the vehicles for interpreting what he wrote, but that later departures in voicing have actually made the organ an inadequate vehicle for playing his music. The Silbermann organ was "silvery" in tone, rich in the higher harmonics, or overtones, and comparatively weak in the fundamental tone. Departures since then have developed heavy flutes and an overtoneless type of diapason. Action on the Silbermann organ, too, was responsive, compared to later developments.

Study Environment

AS A RULE organ tones sound under conditions of more or less resonance, thus ameliorating the effect of repeated tones under unbalanced voicing. In cases of marked resonance the tying of repeated notes is ill-advised. For these reasons, organ critics may rightfully comment upon much organ playing as dull and blurry, void of vitality, and lacking clearcutness and rhythm. Achieving a legato, as outlined in this article will help to remedy such playing. Where playing still sounds run together, due to resonance, the melodic line only can be played legato, while the other parts are played detached, carefully timing the staccatto effect so it is not noticed as a break, yet serving to minimize the blur. In running passages everything can be played staccatto, regulating the crispness of the staccatto according to requirements.

The size of the organ, as well as resonance, will call for adjustments to achieve clarity in playing. Naturally, a certain vigor achieved by crisp playing on a large organ will not apply to a smaller organ, nor to softer combinations, nor in dry auditoriums. Adjustments sometimes must be made between practicing in an empty church and playing when the church is filled. On some organs the distance between the console and the organ chamber delays the hearing of the tone until a moment after the keys are bedded. To play under such conditions a supreme concentration must be directed to the end of clear-cut playing, and on the points of rhythm; and coördination must be adjusted to the hearing of music in the wake of the actual playing.

Organ playing then, is not accomplished by a hard and fast style of legato playing as customarily taught. There are variations and adaptations which may well be learned. In a paper presented at the 1933 convention of The American Guild of Organists, Rowland W. Dunham said: "There is no musical instrument which is generally so badly played by professionals as the organ."



A SMALL HOME ORGAN WITH ITS "WORKS" IN A STAIR CLOSET

Small Organs in Modern Homes

By Henry S. Fry

ALONG with the additional leisure coincident with changed economic conditions has come a development for the cultural use of such leisure; that is, the production of small pipe organs for the home, at a cost less than that of a first class grand piano. In addition there has been a development of instruments in which the tones are produced by means other than the usual organ pipes.

It is, of course, true that in order to save space and expense, some idealism has to be sacrificed. For instance, in the small pipe organ, installed in a limited space, it is necessary to include one octave of reeds in the pedal organ, and to limit the range of some of the stops downward, to "Tenor C." In the instrument without pipes, where power is secured by amplification, we miss the richness of volume produced by a mixture of varying tone colored stops, which is, of course, also true of the small pipe organ if the number of pipes is greatly limited.

Even with these shortcomings there is, however, a decided advantage in having these instruments available for the homes of those who wish to surround themselves with cultural influences. Where space and funds are available we, of course, prefer the ideal instrument—an organ with varied tone colors for ensemble effects as well as individual colors, and if possible, a pedal organ consisting of pipes, rather than the use of the octave of reeds; but, since conditions are not always ideal, the smaller instruments fill a real niche in cultural needs, and the producers of these various instruments have shown excellent foresight in development along these lines. The cost of these small instruments, naturally, is much less than that of large pipe organs. Students will find the small pipe organs useful for practice purposes, and when the electronic tone organs include pedal boards of sufficient compass, placed in proper relation to the manuals, they too will be useful to the students for similar purposes.

First Steps for the New Choir Director

By Jesse L. Brainerd

(1). Secure a list of the former choir singers. Write each a friendly note asking his (or her) cooperation and support.

(2). Give each member a period for a personal talk and a voice try-out.

(3). Make a list of the singers and classify each voice as to quality, range, sight-reading ability and solo material.

(4). Spend some time in the choir library studying the type of music there. It would be well to make up a systematic list of all anthem books and the number of copies of each.

(5). Arrange for an interview with the pastor and the organist to determine the order of service and the customs of the church.

(6). At the first rehearsal, pick an easy anthem. This will give a chance to study the actual ability of the choir as a whole.

(7). Practice hymns. They are important. Give suggestions as to proper breathing places and correct tempos.

(8). From the very first rehearsal, have a definite plan of procedure. Go prepared for any emergency.

(9). Plan a "get acquainted" party. Invite the choir members and their families, and the pastor and his family. This will insure a better feeling among the choir members and pave the way for other social activities. Make it a musical evening by having musical games and asking each member to be prepared to contribute a part to the program.

When I Survey the Wondrous Cross

By Mrs. W. Henry Herndon

AUTHOR: Sir Isaac Watts was born in Southampton, England in 1674. As a child he lived in an age of religious strife and sacrifice. When he was a young man, he was very frail and battled not only for religious and intellectual life, but physical as well. He began the study of Greek, Hebrew, and French, between the age of eight and eleven, and by the time he reached manhood he was an eminent scholar and man of letters. He was respected and admired as a theologian and philosopher, and a large number of people accepted his teachings.

Isaac Watts complained to his father, who was a Deacon, that the songs sung by the Nonconformists were untuneful and meaningless. His father replied, "Make some yourself, then." He did, and thus his career as a hymnist was begun. He set a precedent by writing an entire hymn book by himself. This is why James Montgomery called him "the inventor of hymns in our language."

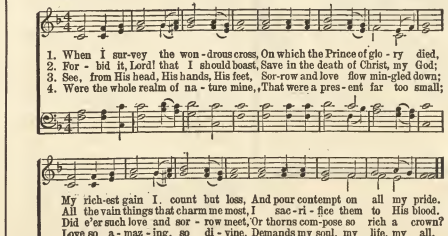
Tune: *Hamburg* by Lowell Mason. Lowell Mason is one of the most noted American composers of Church music. He did more to elevate the standards of Church music than any other person in its history. He also introduced music into the public schools—enough to immortalize his name.

A large number of tunes have been written for this song, but none of them seem to express the sentiment as does *Hamburg*.

Interpretation: The author's title for this hymn was *Crucifixion to the World by the Cross of Christ.* The text used for it is Gal. 6:14. The hymn is to be used in connection with the celebration of The Lord's Supper. The tempo should be not too fast. The words and music should express pathos. Matthew Arnold very fittingly called this "the greatest hymn in the English Language."

When I Survey the Wondrous Cross.

Isaac Watts. *Hamburg. L. M.* Arr. by Lowell Mason.



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Music is the one school subject that can naturally and easily provide an atmosphere for learning and living, and when one needs music he needs it more than he needs the list of irregular verbs. When passing a country graveyard on a moonless night if one hears something moving in the bushes he does not recite the multiplication table but he will try to whistle if he never did before. "Whistle to keep one's courage up" is a time-honored phrase. —A. E. Winship.

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. In the January number of THE ETUDE *I find inquiry about two manual reed organs with pedals. May I also have information as to where such instruments may be secured and prices?*—N. W.

A. We are sending you information in reference to reed organs by mail.

Q. Where can I purchase a second-hand pipe organ console, preferably with a radiating pedal board, stop knobs and two or three manuals for about twenty or twenty-five dollars? Can you give me information as to where I can purchase an old mechanical organ with an electric motor for from fifty to one hundred dollars? Where can I purchase a two manual and pedal reed organ with a blower for about the same amount? Can you find for me the specifications of the Wurlitzer organ installed in the WGCO radio studios, Minneapolis? Also the large organ installed in the Gates mansion at Minneapolis by an Acolian Company of New York? What are some of the tuition rates for courses of the ..... Musical School? Do you consider this a good school? Is the Wanamaker organ still the largest in the world? What Company installed it?—L. B.

A. We do not know of any consoles of the type you mention available at the price you name. We do not understand just what you mean by a mechanical organ unless you refer to an instrument with player attachment. We do not know of such an instrument nor of a two manual and pedal reed organ that can be purchased for the sum you mention. We do not have the specifications of the instruments you mention and suggest that you request them from the builders of the organs: The Rudolph Wurlitzer Co., North Tonawanda, New York; and Aeolian-Skinner Organ Co., 689 Fifth Avenue, New York.

We do not know the tuition rates of the school you mention, though we believe it bears a good reputation. The Wanamaker people decline to give definite information as to the exact size of their organ, and it is probably surpassed in size by the instrument in the Convention Hall at Atlantic City. The Wanamaker organ was originally built by the Los Angeles Art Company and exhibited at the St. Louis Exposition. The instrument originally had 140 speaking stops, but it has been greatly enlarged.

Q. Please send me the names and addresses of firms which sell pedal boards for pianos, also how manual organs with pedal board and blower.—J. H. K.

A. We do not know of any firm specializing in the building of pedal boards for pianos. You might secure a pedal board from your nearest organ factory and have it attached to your piano. We are sending you information by mail in reference to reed organs.

Q. I am constructing a small two manual pipe organ for my home. My plans are to have one stop of each class of tone—flute, string, diapason—each enclosed in a separate swell box. Will this be too limited if unified. If not, I would appreciate your advice as to choice of stops, and as to what practical extent each can be unified. What synthetic stops might be possible?—T. S. C.

A. You can, with proper voicing and so forth, secure fairly satisfactory results from the limited plan you outline. Of course additional sets would be found useful. Our suggestion is as follows:

Bourdon—16'-8'-4'-2 2/3'-2'-1 3/5'.
Salicional—16'-8'-4'.
Open Diapason—8'-4'-2'.
Vox Humana—16'-8'-4'.

Cornopean—16'-8'-4'.

For synthetic effects you might try the 8' Bourdon and the 2 2/3' stop, as a mixture —and the Salicional at 8' and the 2 2/3' stop as an Octave. After instruments is completed you might experiment for other synthetic effects and by setting such stops on a piston, use piston as a stop.

Q. Will you please furnish a specification for a three manual and pedal residence organ to be suitable for orchestral as well as strictly organ pieces. The organ is to cost approximately $5000 assembled at the factory. Will you please send me the name, address and the name of the builder, preferably in the East. Will you also advise me where I might secure plans and instructions on the construction and voicing of wood pipes, and price of same? What notes are included in the pedals and manuals? What function does the couplers perform? The distant? What is the meaning of the number given after the name of the stops included in specifications?—A. Y.

A. We are sending you by mail a specification for an organ of three manuals and pedals which can be secured for $5000 approximately from the factory of one builder. The to builder selected and we are sending you names of several builders from whom you might request price on specification. Some information in reference to wood stops will be found in "Organ Stops and their Artistic Registration" by Audsley and "The Organ" by Hopkins and Rimbault. The Audsley book may be had from the publishers of THE ETUDE for $2.25 net, who also have a copy of the Hopkins and Rimbault book, which can be secured for $9.00 net. The present compass of manuals is 61 notes and that of pedals 32 notes. The function of couplers is indicated by their names—that is Great to Pedal couples the pedals to any stops drawn on the Great Organ; Swell to Great couples to the Great any stops drawn on the Swell Organ; and so forth. Pistons are used to move groups of stops with one movement. The number after the name of a stop included in a specification indicates the pitch, 8'-4'-2' and so forth. 8' indicates normal pitch (same as piano); 4', one octave higher; 2', two octaves higher; and 16', one octave lower than normal pitch.

Q. For the first time in the history of our church a Music Committee has been organized. Will you be kind enough to state the duties of such a committee, and should the Choirmaster and Organist be a part of the committee?—C. O. B.

A. The duties of the Music Committee should be to look after matters pertaining to the musical portion of the church work, suggesting and deciding policies and so forming a body of the church. When a competent organist and choirmaster is available the Music Committee can safely transfer the responsibility to such person, provided like authority is given for control of details. Where organist and choirmaster are not one person the authority should rest with the choirmaster, the including of the organist and choirmaster on the Committee will depend on the desires of those authorizing the Committee. Free discussion of musical matters might be embarrassing if organist and choirmaster were present at all meetings.

Q. My only knowledge of the organ and its stops is what I have learned through references to a "Dictionary of Musical Terms." Can you suggest an organ instruction book that will help me make the most of our organ? I am enclosing a list of the stops on the instrument. Please suggest some combinations for accompanying chorus and solos. In what instances is it better to play the accompaniment on the Swell organ and the Melody on the Great Organ? The combination suggested in "Making the most of the Small Organ" in the March, 1933 issue of THE ETUDE *call for the "Great Flute Harmonic" and "Flageolet 2'." Can I use in place of these our Great Dopper Flute and Piccolo 2'? Has our organ sufficient qualities to produce those inspiring tones which I am striving so earnestly?*—M. C. P.

A. You might find the following books useful for your purpose: "The Organ," by Stainer-Kraft; "A Primer of Organ Registration," by Nevin; and "Organ Registration," by Truette.

The registration for accompanying chorus or soloists depends on amount of tone required, character of passage and so forth. Open Diapason is foundational organ tone and Philina is soft organ tone. Each Diapason has somewhat more string quality than the Open Diapason. Principal 4' is Organ tone an octave higher than the Open Diapason 8'. Stopped Diapason, Flute d'Amour, Melodia and Lopped Flute belong to the flute family. The Vox Celeste includes two sets of pipes one slightly out of tune with the other which produces an undulation of tone. Stops of 8' produce normal pitch (same as piano) 4' stops produce tones one octave higher and 2' stops two octaves higher than normal pitch. 16' stops produce tones one octave lower than normal pitch. The melody may be played on the Great organ when a stop in that department is desired for solo use, or for contrast to Swell organ stops in use. Either manual is available for such use. The Piccolo 2' in your organ can be substituted for the Flageolet 2' specified, but the Dopped Flute being of 8' pitch and of different character cannot be used in place of Flute Harmonic 4'. The organ you have is not very large and we do not know whether it is of a character sufficient to satisfy your tonal ideals or not.

Q. Will you advise me as to what stops to use on our Vocalion organ (List replaced)? I have a children's choir of about twelve to fifteen voices. Would a blower be practical on an small organ? Can you give me the address of any party having a second hand duo manual organ or a small pipe organ for sale?—R. E. C.

A. You do not specify the pitch of the stops included in the organ. We take it for granted that the Clarinet and Diapasons are 8' pitch—which is normal pitch (same as piano), that your Flute and Principal are 4' pitch (one octave above normal pitch), and that the Bourdons are 16' (one octave below normal pitch). Treble couper couples notes one octave higher than those being played and Bass coupler couples notes one octave lower than those being played. Vox Humana is probably a tremolo stop causing an undulation on the speaking stops being used. For ordinary accompaniment for your choir the two Diapasons may be sufficient. For additional brightness add the 4' stops. We presume a blower can be attached, but be sure to specify the make of the organ in correspondence relative to the matter, as the blower required probably is of a different type from that used on the ordinary reed organ. We are sending by mail information in reference to used organs.

The Genial Dr. Burney

(Continued from Page 578)

superciliousness—all its graces unalloyed by its laxity of moral principles."

Considered by his busy life, he composed quite a bulk of music, some of which attained popular success; but, judged by musical standards, it was not of lasting merit. He claimed to have originated the pianoforte duet, and probably this is correct. Dr. Burney, surrounded by his adoring family and friends, lived to the ripe old age of eighty-eight years, his mind clear, brilliant and active to the end. He was buried, with great honors, in Chelsea College; and an honorary tablet was erected to his memory in Westminster Abbey.

That he was one of the most remarkable forces in the history of English music must be acknowledged. He formed an oasis in the desert of that country's music, from which have gushed springs of harmony which have refreshed the parched and thirsty ever since.

Bands and Orchestras

(Continued from Page 583)

oil on a swab, with all excess squeezed out, and then squeeze this through the tube of the instrument. The squeezing is necessary, to prevent too much oil getting on the pads. Some will get on them; but this need cause no alarm. It is better to have oil on the pads than to have a cracked clarinet. A good quality of cork grease should be used on the joints, to facilitate "jutting together," and to preserve the corks.

The mouthpiece should be dried after use. For a thorough cleaning, wash it with a pure toilet soap and water. The chamois skin is very serviceable as a swab; and it may be also used to wipe the mouthpiece. It is soft and causes no undue friction. Especially is this important for the mouthpiece, where wear should be reduced to the minimum if it is to endure long use.

Once a week there should be a "general housecleaning" of the instrument. Rub "Three in One" oil on the wood (exterior) and then wipe this off with a soft rag. Clean the holes by twisting the rag into the hole, pressing it against the sides, and turning it around. Put oil on the keys and rub this off with a soft rag; which will keep them both clean and bright. Oil each spring and its friction place.

Occasionally it will be found necessary to have the instrument overhauled. There may be needed new pads, new springs or corks, a key may be bent, or a tone may be off pitch. Only an expert should be allowed to undertake this work—one who is known for good work and can be trusted. If a crack is discovered, take the instrument at once to the repair man, so he may stop its development.

Again, and last, keep the instrument out of drafts and from extremes of temperature. Never carry it, except in a case; to guard against the weather and possible accidents.

Why Every Child Should Have A Musical Training

By Elizabeth Craig Cobb

(One of the letters which just missed winning a prize in our recent contest under the above heading)

THE OLD IDEA of the "Three R's" being the essentials in education for the masses, and of training only the talented in the fine arts, is giving way to a new order, because of the scientific and psychological methods employed in a modern education. Music is playing a leading rôle in this wonderful movement.

Because of recording machines and radios, music is in the air every-where"; but, to understand and enjoy her rhythms, melodies and harmonies, the ear must be trained, the understanding quickened and the heart awakened. The subtle influence of cheap, tawdry music, exciting the lower instincts in man, can be counteracted only by the uplifting power of good music.

Universal musical training would encourage the gifted, develop amateur talent, and help the apparently unmusical children to appreciate good music.

The study of music develops muscular control, mental poise, logical thinking, a retentive memory, accuracy and rapidity of thought, keenness of imagination, and a poetical and spiritual insight into life's hidden meanings. The late Dr. Eliot pronounced music the best mind trainer of all studies.

The power to listen and meditate, which we are rather losing in our restless and commercial age, would find renewed vigor through musical training for all.

Music in the home helps to strengthen family ties; it solves many social problems.

To be able to sing or play well, even a simple melody, gives a satisfaction to the soul that cannot be derived from hearing the greatest artist perform. Every soul deserves this happiness.

Our deepest Christian ideas are steeped in music. Even the best poems are made dearer in song. The literature of all nations is intensified in opera.

Because music is so natural and spontaneous, it is universal in essence and one of the greatest assets for world peace. Harmony can be evolved from chaos. In the words of Emerson, "In the darkest, meanest things, there always, always something sings."

When every child is given a musical training, which is a part of its birthright for happiness and usefulness, the whole world will realize the meaning of those words of Sidney Lanier: "Music means harmony, harmony means love, love means God."

School Music Collections

Books published for saxophones	All clarinet and cornet parts for Bb instruments	Orchestra Piano Part	All Other Books
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Jacobs' Album of Master Classics	Orchestra, Band	1.00	.50
Jacobs' Band Book of Classics, No. 1	Band	...	.30
Jacobs' Band Book of Military Marches, Nos. 1 & 2	Band	...	.30
Jacobs' Concert Album	Orchestra, Band, Saxophone Band	1.00	.50
Jacobs' Ensemble	Orchestra, Band, Saxophone Band	1.00	.50
Jacobs' Evergreen Collection of 50 Famous Old Songs	Orch., Band, Sax. Band	.60	.30
Jacobs' Folio of Classics, Vols. 1, 2 & 3	Orchestra	1.00	.50
Jacobs' Folio for School Orchestras, Vols. 1, 2 & 3	Orchestra	1.00	.50
Jacobs' Loose Leaf Collection of Standard Marches, Vols. 1, 2 & 3	Orchestra	1.00	.50
Jacobs' School and Community Band Book, No. 1	Band	...	.30
R. B. Hall's Band Book of His Most Famous Marches	Band	...	.30

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE *to make this department a "Violinist's Etude" complete in itself.*

"Klangfarbe"

(Tone Quality)

By August M. Gemünder

ALL MUSICAL TONES are compound-tones. That is, each musical tone is really a combination of tones, of which some one (generally the lowest) is the loudest.

Our English word, "timbre," and the German word, "Klangfarbe," mean about the same, that is, tone-quality. Tone-quality is to a great extent a matter of how many and how strong partial tones are contained in a tone.

Violinists who are expert in bringing out the harmonics will need no further explanation, but the student will do well to learn and keep fixed in mind that every tone he produces with his bow really contains a series of harmonic tones which are not audible to the ear as separate tones, but which, sounding with the prime tone, give that tone its quality, or timbre, or *klangfarbe*.

Not all the harmonics—or partial tones—are employed as separate tones—that is, they are not all called for by composers. The most used harmonics and the methods of producing them are too well known to require discussion. It is the partial tones that are always present and not heard as separate tones that we would point out to the student.

The Source of Beauty

JUST AS every dollar is composed of one hundred cents, every tone is composed of five, six, seven—or maybe as many as sixteen or twenty partial tones.

The violin is especially rich in high partial tones—much more so than the piano. No matter what tone is taken as an illustration, the same law of acoustics applies to it. The partial tones always begin with the octave, then the fifth of that octave or the twelfth of the prime tone.

Helmholtz, the great acoustician, gives the law of partial tones in this language:

"The first upper partial tone is the octave of the prime tone, and makes double the number of vibrations in the same time. If we call the prime C, this upper octave will be C.

"The second upper partial tone is the Fifth of this octave, or G, making three times as many vibrations in the same time as the prime.

"The third upper partial tone is the second higher octave, or C, making four times as many vibrations as the prime in the same time.

"The fourth upper partial tone is the major Third of this second higher Octave, or E, with five times as many vibrations as the prime in the same time.

"The fifth upper partial tone is the Fifth of the second higher Octave, or G, making six times as many vibrations as the prime in the same time.

"And thus they go on, becoming continually fainter, to tones making seven, eight, nine, and so on, times as many vibrations in the same time, as the prime tone."

So, with C as an illustration—C on the A string, we will say—this is the order of the harmonics, which sound with and give quality to the C: Prime C, C, G, C, E, and so on.

The presence of these partial tones and the quality—that is, the loudness, incisiveness, and so on—of these partial tones differ in different instruments.

Cornets and all the wind instruments have very piercing upper partial tones and on some of the brass instruments the lower partial tones are very weak, while the partials above the fifth are very piercing, giving the prime tone a very clangorous quality. The same is true of the mandolin.

Piano makers "cut off" the extremely high partial tones of each string by having the hammers strike the string at a point which will damp these upper partial tones and thus give the prime tone better quality.

Students of Spohr's Violin School will remember he recommends that the bow be used near the finger-board for a soft quality of tone. The usual place of bowing is half-way between the bridge and the end of the finger-board, or about one-tenth of the entire length of the string, measured from the bridge, while, as every violinist knows, the bow is carried nearer to the bridge for louder tones, and nearer to the finger-board for softer tones, as has just been explained.

The form of the vibration made by the string varies when bowed in these different places, and this has a decided influence in softening or increasing the strength of the upper partial tones, depending upon whether the bow be used nearer or farther away from the bridge.

Tartini is thought to have been the first to use upper partial tones for themselves alone—the first to detach the upper partials from their basic tones. Originally they were called "Tartini tones," and are often referred to at this late day by the same name.

Tonal Individuality

PIANO MAKERS, especially, give much thought to the upper partials present in every tone, and in "drawing the scale" of a piano, the maker so regulates the strength of the strings and fixes the "striking point" for the hammer at a point which will destroy some partials and make prominent others.

Band instrument makers, on the other hand, aim—by the contour and thickness of their tubings—to destroy the higher partial tones, though in this they cannot be very successful, as the tendency of air in tubes is to generate extremely high partials, that is, those above the fifth and to be weak in the lower partial tones.

Violins are, as before stated, extremely rich in partial tones, and the more skilled the bow arm the more true and smooth will be the upper partials.

Bowing by the beginner sets up screechy, caterwauling tones—the string is not vibrated correctly and the partial tones are jangly, if present in their full strength. Much screechy tone is due to some one upper partial being too prominent, due to improper vibration of the string through slip-shod bowing.

Wire strings have a tendency to sound the higher partial tones prominently and the lower ones softly, if at all.

The more fully-developed partial tones present, the sweeter and more far-carrying will be the tone. This explains the great carrying power of the violin and the little carrying power of the mandolin.

The flute and other wind instruments of the woodwind family, while their tones are composed of the same partial tones as those of the violin—the octave, fifth of that octave, double octave, and so on—do, by their conformation, tend to give prominence to the partials near the middle of the series. The violin family alone, of all instruments, gives prominence to all the partial tones; and, as the beauty of tone depends so largely upon the number and quality of the partial tones, it is easily seen why violin-tone is superior to any other sort of tone.

Broadhouse writes:

"During the greater part of each vibration the violin string clings to the bow and is drawn forward, detaches itself, rebounds and is seized by the bow and again carried forward. The upper partials are present to about the tenth. The prime tone is more powerful than in the piano-forte, the earlier upper partials being weak, but above the sixth they are much stronger, and give to the violin its peculiar cutting tone. They can be easily heard, if the ear is led to expect them by first playing them as harmonics. Touch the string lightly at the middle point, and bow it lightly, and the first upper partial will be sounded; then bow the open string, and this tone will be plainly heard. So also with the second, third, and so on.

"It is the addition of such overtones to fundamental tones of the same pitch which enables us to distinguish the sound of a clarinet from that of a flute, and the sound of a violin from both. Could the pure fundamental tones of these instruments be detached, they would be undistinguishable from each other; but the different admixture of overtones (partial tones) in the different instruments renders their clang-tints diverse, and therefore distinguishable."

(*This article has been reproduced by permission of August Gemünder & Sons, from the booklet, "Theories and Knowledge Regarding the Construction of the Violin."*)

Breaking Bridges

By Robert Braine

A SUBSCRIBER writes that she is continually breaking bridges, and wants to know the cause, and the remedy, if any. Now, breaking a violin bridge is at all times an annoyance, and if it happens just before one steps on the stage to play the Mendelssohn "Concerto" it is a calamity.

If our correspondent will watch an expert violinist, she will notice that he frequently glances at his bridge to see if it is in a perfectly upright position, perpendicular to the belly of the violin. If it is even slightly bent over or warped, he at once puts it back into its upright position. Especially does he do this after tuning, or putting on new strings; and for this reason. When the strings are below pitch, and they have to be tuned higher, they pull the top of the bridge over towards the fingerboard. If the pitch of the string or strings is only slightly too low, the pull of the strings is very slight, moving the top of the bridge very little. In this case nothing happens, but if the violin is much below pitch, or new strings must be put on, the top of the bridge is pulled over to quite an extent. When the top of the bridge is pulled over far enough in this manner, the bridge is likely to come down with a bang, frequently breaking it, and sometimes jarring the sound-post loose, so that it falls down also.

Many violin pupils pay not the slightest attention to the bridge or to keeping it in a perpendicular position. They simply tune their violins, not noticing that in doing so the top of the bridge is being gradually pulled over, while the feet remain stationary. In the case of a new pupil, one of the first things to which his attention should be called is the necessity of keeping the bridge perpendicular at all times. If pupils have not been taught the importance of this adjustment, nine out of ten will show up at every lesson with their bridges warped, curved, and with the tops pulled over toward the fingerboard. Sometimes the top of the bridge is pulled over so much that it cracks, and when this happens, it is almost certain to break if it falls.

If the top of the bridge is pulled over very far in the operation of tuning, the strings, from the top of the bridge to the nut are slightly shortened. Also if the E string is pulled up very much, which happens in putting on a new string, the right side of the bridge is pulled over without changing the other part of the bridge. This makes the vibrating section of the E string slightly shorter than the other strings and this interferes with true intonation.

To make proper adjustment of the bridge when it becomes warped, or curved requires practice and great care. Sitting in a chair, and holding the violin firmly between his knees the violinist should then grasp the bridge firmly with the thumb and first and second fingers of each hand. The bridge must then be pulled back into a perpendicular position. It is best to do this by a twisting motion, as it can be done more safely that way than by a direct pull backwards. This will change the pitch of the strings more or less, so that the violin will have to be re-tuned. It may take some little practice until the student is able to straighten his bridge without any mishaps.

It will be evident that the same rules as to straightening the bridge will apply to the viola, the violoncello and the double bass. A little soap rubbed into the notches of the bridge, will make it easier to pull it back into position.

Scales in the First Position on the Violoncello

By Joseph Suter

SCALES should be included in the violoncellist's daily practice hour just as soon as the beginner's technical equipment permits. If an idea be borrowed from the great violinist, Ševčik, this important inclusion may be made sooner than might be expected.

Ševčik, in his scale studies, begins every scale on the open G string instead of on the key-note. (G-sharp, or A-flat, being used as the starting point for those keys whose signatures do not permit a G-natural.) This deviation from the orthodox manner of commencing a scale always on *do*, constitutes an exercise that has few equals in the developing of a keen ear; a benefit which alone renders Ševčik's original plan of untold value to violoncellists.

But a simplified version of the idea also contains another advantage in that the first position range of the violoncello may be utilized to its fullest extent in every scale.

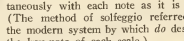
Of course, when applied to the violoncello, the open C string is used as the starting point. The "simplification" implies mainly that the range is limited to the first position. But the exclusion of minor scales is also recommended. And, as even a beginner can suffer by being the recipient of too much of a good thing, the deletion of the more difficult major scales is also recommended.

The playing of scales in this manner is likely to prove rather confusing to the ear at first. This confusion may be greatly lessened by applying the nomenclature of solfeggio, either mentally or vocally, simultaneously with each note as it is played. (The method of solfeggio referred to is the modern system by which *do* designates the key-note of each scale.)

For example, the scale of F major begun on the open string would commence:

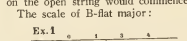
The scale of B-flat major:

Ex. 1



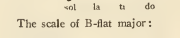
The scale of B-flat major:

Ex. 2



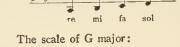
The scale of G major:

Ex. 3



The scale of D major:

Ex. 4



The signature of D major, not permitting a C-natural, necessitates that the first finger, stopping C-sharp, be substituted for the open C string.

A Study in Violin Tone

By Beatrice Perron

OF AN earnest young violinist's concert début, the critics were unanimous in writing that, while his technic was amazing, his tone was "small and lacking in firmness."

A poor tone is like a faded color, an unseasoned dish, a green apple, while a good tone is resonant, vibrant, full and compact— whether it be *forte* or *pianissimo*. Tone comes chiefly through the bow. Even if the bow is held and drawn correctly and the left hand fingers are firm on the fingerboard, there can still be a small tone with no "guts" behind it (good old American slang!).

If you have a small tone and realize its shortwindedness, try the following. (A leading symphony player calls it "sinking the bow.") Place the bow on the D or A string, at the frog. Hold firmly, and, as you draw it across slowly, press gently, with the feeling that the bow is made of cork and must be pressed down into the string—which for the nonce has become water. "Sink the bow" as you pull, but don't *drown* it! If you do, you will readily hear the gurgles and squawks which indicate forcing. Above all, never force.

Another suggestion. Perhaps you have pulled candy at some time or other and recall the stage when the candy offered resistance and you had to pull stretchingly yet gently. Then, try pulling your bow across the string with that tugging, candy-pulling feeling. But never force it, or your tone will break, just as the candy did.

Along with the foregoing experiments, here is a valuable bow exercise. Hold the bow at the frog about *a quarter of an inch* above the A string—no higher—and draw the bow *very* slowly, snail pace, from frog to point *without* once touching the string. Ten minutes of this every day will show surprising results.

* * * * *

"There are students who lay out plans to study a few months with one master, a few with another, and so on for several winters, while they study something else or work on the side, and who expect within several short years of this schedule to reach the highest pinnacles of their art."—César Thomson.

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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 writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. 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.)

Mail Order String Buying.

N. T. H.—The firm which handles string instruments, small goods, and music supplies, to which you refer in your letter, supplies them at wholesale prices, hence only the trade, and not retail, hence your difficulty in getting your order filled. You will find many retail dealers in the large cities who will be glad to fill your orders.

Teaching Third Position.

K. C.—To learn to teach the third position, get Hohmann's new "Practical Violin School, Book 4." This book has exercises in all seven positions, carefully fingered. 2—The child who has been playing the violin by ear for one year, and who has had lessons by note for that time, and who yet cannot read the notes, either has very poor talent, or has not been properly taught. I cannot advise, without knowing the child. Take him to a first class violin teacher, and the trouble can no doubt be remedied. 3—Without knowing how far advanced the teacher is, I cannot advise as to what he should practice, having only forty-five minutes to one hour a day for practice time. 4—The teacher who is far advanced should be working on very different studies from one who is only moderately advanced.

The Stainer Model.

A. W.—A violin of a very high model, like those of Stainer, gives a tone which is softer and more feeble than that of a fuller model, like those of Stradivarius, which have a powerful, sonorous quality. Of course different makers made different models, each of which gives a somewhat different tone, and should have to see and study your violin, in order to give you any really dependable advice and information concerning it.

The Vibrato.

C. S.—The vibrato is a trembling motion of the finger on the string, caused by a more or less rapid to and fro motion of the hand from the wrist. It is used in passages requiring deep emotion, and suggests the resonance of the human voice. 2—If you are reasonably far advanced in violin playing, they'll keep on with practice until your teacher returns. If you are a beginner, it might be advisable to lay the violin aside until your teacher returns, as you are likely to fall into all sorts of errors, if you try to be your own teacher. 3—The grading of violin music offers peculiar difficulties. The fact that a piece may be written to be played in third position and not offer many difficulties in the way of fingering or bowing, while another number may not go out of the first position, but have all kinds of rapid finger and bowing difficulties to overcome, makes the grading of violin music a somewhat elastic proposition. However, with these apparent inconsistencies in mind, we may designate the grades in a general way as follows:

Grade 1—First Position (Very Easy)
Grade 2—First Position (Progressing—Yet Easy)
Grade 3—First to Third Positions (Simple Technical Work)
Grade 4—First to Third Positions (More Advanced)
Grade 5—All Positions (Moderately Difficult)
Grade 6—All Positions (Difficult)
Grade 7—Virtuosity (Sonatas, Concertos)

Pinying at Sight.

R. R. B.—If I could hear you play, or if I were familiar with your musical talents, I might be able to suggest a remedy for your lack of ability to read music at sight. Of course musical sight-reading is largely a "gift," that is, in its highest degree. A musician was a friend of Liszt, one great pianist, tells of an occasion when the master was reading at sight. He asked his friend to turn the pages for him, saying that he would mind his head when it was time to turn. When the end page came, Liszt played except the last line, Liszt nodded his head, meaning that he had memorized the entire last line of the music and was ready for the next page.

In regard to your own case, I should say, at a guess, that you try to do sight-reading with music that is too difficult, and that you stop too often when you make mistakes. I would advise you to work on pieces that are really easy for you. As you acquire facility to read easy music fluently, gradually take up some a little more difficult. It is a great help, also to play in amateur orchestras, to do ensemble work, violin duets, trios, quartets, string quartets, and so on. If you play with others, you have to keep your part going.

About Gundagnini.

F. D. P.—A well known authority says of Gundagnini, one of the earlier famous violin makers of Cremona: "Guadagnini, Lorenzo, 1690-1760, a pupil of Stradivarius, and one of the best Cremonese makers. His violins are usually large, not always carefully finished, but without exception of fine tone quality. Many of his violins, curiously enough, bear Nicola Amati labels, and many owners of Amati violins, really have Guadagnini's." The number of violins made by this maker is not known. Dealers in old violins in this country quote this maker's violins at $3,000 to $6,000—or even higher in the case of very choice specimens.

Violins by Saizard.

E. D.—The "Saizard" violins were made in Paris. There are a great many of them, but they are of only moderate quality, as Saizard was not a famous maker. 2—A great many famous violinists prefer using strings as follows: G string, gut, wound with silver wire; D, pinin gut, or gut wound with aluminum wire; A, plain gut, (fine violin gut) E, steel. A few players still use gut E strings, but very few. Above everything do not use G strings of steel, wound with steel wire. These are almost impossible to tune, and have an intensely harsh tone.

Position of Left Thumb.

A. M.—I should have to see you play, and see the position of your left thumb on the neck of the violin, before pronouncing it correct or incorrect. Violin players have thumbs and fingers of various lengths, and this makes a uniform position impossible. If you have no teacher, get the little book, "Violin Teaching and Violin Study" by Eugene Gruenberg. This book has pictures and descriptions on this very point. To quote, "An absolutely uniform holding of the violin, viz., as a mechanical condition of arm and attitude of arm, hand and fingers, equally answering all cases, is non-natural. Different problems in this world demand different treatment, and the various problems encountered in playing the violin, create many modifications in its holding. If your thumb is of average size, and properly placed, according to your description that you hold it correctly, with the tip even with or slightly above the upper edge of the fingerboard, but I should want to watch you hold it, to say positively. 2—It is not incorrect to lift the little finger occasionally from the bow stick, except at the frog, where it is needed to balance the bow. Players with very short little fingers find it convenient to do a great deal of bowing with the little finger lifted. 3—Go to as many concerts as you can, especially symphony concerts, and study the violinists, noting the position of their hands. You will learn a great deal in this way.

Impossible to Identify.

J. F.—It is very difficult to learn the maker of a violin, with only his initials branded on the instrument. Show your violin to an expert, or to a dealer who handles large numbers of old violins, and there is a possibility that he could trace it.

Rattling in a Violin.

L. K.—The rattling noise of your pupil's violin might come from so many different causes, that I cannot say for sure what the trouble is without seeing the violin. Take it to a good repairer, and he can no doubt locate the trouble. 2—There is a great difference of opinion among violin authorities in regard to left-handed players who wish to play the violin. Some contend that the bowing should be done with the left hand and others with the right hand. I have known violinists who learned to play very well in either manner. When a pupil has played with left-handed bowing for many years, it is very difficult to change to right-handed bowing, so, in that case it is usually better for him to keep on as he has been. A left-handed child who is just starting instruction on the violin, can usually learn to play right-handed. Where the bowing is to be done with the left hand, the violin has to be changed, the strings moved so that they read, left to right, E, A, D, G, and the bass bar and soundpost on the left. Any good repairer can make this change at the expense of a few dollars. In the case of your left-handed pupil, you might let him try right-handed bowing for a few weeks, and if he finds it very difficult, he could change back to the left hand. Left-handed violin players cannot be used in symphony orchestras, because it would destroy the uniformity of the bowing.

Ukulele Defined.

T. C. P.—The word "Ukulele," the name of the sprightly little instrument which has become so popular in the United States, since its adoption from Hawaii, where it originated, means in that language "the jumping flea." It acquired its name from the rapid jerks of the fingers which the natives of Hawaii use in playing it. There have been millions of ukuleles sold in the United States since it first became popular.

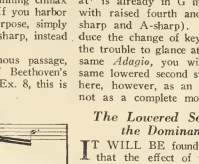
The Lowered Second Scale Step

(*Continued from page 574*)

to the consonant (triad) form of the supertonic, and it appears in no other instance, to my knowledge, in the supertonic-seventh chord. It is spurred to a stunning climax by the syncopated rhythm. If you harbor any doubt of Beethoven's purpose, simply play these measures with F-sharp, instead of F-natural.

And here is another famous passage, from the first movement of Beethoven's "Seventh Symphony." Like Ex. 8, this is in the major.

Ex. 12



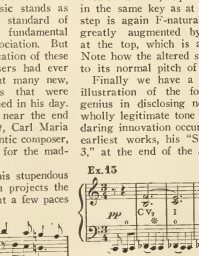
Here we have an example of the lowered second step, B-flat, in A major, in its most common harmonic settiig, as II. Note that the 6th step is also lowered (F-natural) though the mode remains *major*. What lends peculiar emphasis to the altered chord is the sudden brief *pianissimo*, in *fortissimo* surroundings. It is not a transient B-flat major, as some critics assume (and therefore condemn, as utterly inconsistent in company with A major); it is not a modulation at all, but a singularly striking altered chord, with a lowered second step and in a major key.

In few, if any, of his works did Beethoven's all-embracing musical spirit reach out so boldly as in his "Seventh Symphony." His thoroughly sane mind would never violate a single principle of orthodox technical procedure; his music stands as the immutable symbol and standard of what is consistent with the fundamental conditions of normal tone-association. But he sensed a far broader application of these principles than other composers had ever imagined, and he pointed out many new, often startling, combinations that were bitterly disputed and condemned in his day.

Of one particular passage near the end of this same *First Movement*, Carl Maria von Weber, the eminent romantic composer, said, "This man is now ripe for the madhouse!"

In the slow movement of his stupendous *Sonata, Opus 106*, Beethoven projects the same idea as shown above, but a few paces farther.

Ex. 13



Here there is, of course, a change of key. The altered second step, G-natural, is expanded into a full presentation of G major, as a transient modulation. But the prime impulse to this unusual change of key is, indisputably, the lowering of the second step of F-sharp minor. The chord at* is already in G major, as supertonic with raised fourth and second steps (C-sharp and A-sharp). It serves to introduce the change of key. If you will take the trouble to glance at measure 25 of this same *Adagio*, you will find exactly the same lowered second step, G-natural, used here, however, as an altered *chord* only, not as a complete modulation.

The Lowered Second Step of the Dominant Seventh

IT WILL BE found, in Example 2 D, that the effect of the altered tone in the chord of the dominant seventh is totally different from that of its usual connection with the supertonic. It is more poignant, and much less frequent in classic literature than the latter; and it occurs only in a major key.

In the following examples.

Ex. 14

A is from the Theme of the *Finale* of Brahms' "Fourth Symphony." The mode is first minor, but changes to major, the only condition in which the lowered second step (F-natural) is ever used, in the dominant seventh chord. B is from Beethoven's "Sonata, Opus 14, No. 1." It is in the same key as A, and the lowered step is again F-natural. Its poignancy is greatly augmented by the persistent C at the top, which is a tonic organ-point. Note how the altered step is twice restored to its normal pitch of F-sharp.

Finally we have a most extraordinary illustration of the force of Beethoven's genius in disclosing novel applications of wholly legitimate tone combinations. This daring innovation occurs in one of his very earliest works, his "Sonata, Opus 2, No. 3," at the end of the *Scherzo*.

Ex. 15

The chord scheme is perfectly clear—dominant seventh and tonic of C major. The entire bass passage is practically an ornamented tonic organ-point (C), which asserts itself at*. But its upper neighbor (second step, D) is constantly lowered to D-flat, which is alternately in the chord and out of it. Observe the simplified form, I have given, that underlies the whole harmonic purpose; and, to reassure yourself that Beethoven was perfectly aware of what he was venturing, simply play the passage with D-natural instead of D-flat. This removes some of the dissonance, but really defeats Beethoven's unique object.

"America has not given the world famous composers, as have the French, but she is doing more to keep what music she has alive."—OSSIP GABRILOWITSCH.

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.

Vocational Citizenship.

Q. I am taking a course in vocational citizenship and am interested in it not only as a course but also as my occupation which will be piano instruction. I am going to write a thesis on this occupation and would greatly appreciate any general information on the subject, including history, reference, preparation, courses, and so on.—D. T.

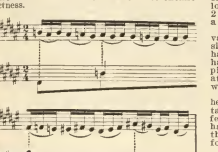
A. If you are to be a teacher of piano the minimum length of study after high school graduation would be about four years. In order to be a good teacher you should know harmony and counterpoint, history of music, as well as other theoretical subjects. You should also study singing, for singing is the basic activity in music education.

The ordinary person who teaches piano either opens a studio in some office building or goes into the homes of his various pupils. The field is somewhat overcrowded at present, and I should not advise you to go into it unless you have real musical ability and a great desire to give instruction in this particular medium.

Chopin Cadenzas.

Q. Will you please tell me how to play the cadenzas in Chopin's Nocturne, Op. 15, No. 2? *I do not know how to group the right hand with the four eighth notes in the left hand.—T. H.*

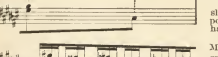
A. In the copy that I have, these cadenzas are marked as I am giving them to you. This seems to me to be quite clear. They are to have a fairly steady motion in the left hand, but do not feel that it has to be with metronomic strictness.



Chopin and Beethoven.

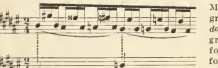
Q. I—Will you tell me how to play the third measure of Chopin's Waltz in C-sharp minor? *I am doubtful as to the meaning of the natural and sharp on the same line.*

Ex.1



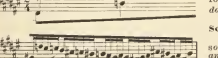
2—How do you play the following in the Rondo from *Beethoven's Sonata Op. 13?? I don't understand about the half note.*

Ex.2



3—How are these half notes from this same sonata played?—W. M.

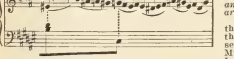
Ex.3



A. 1—You will notice there is an F double-sharp in the preceding measure. The natural sign indicates that one of these sharps is cancelled; hence the notes are F-sharp and G-sharp. This marking is intended as a help to pupils; but it is usually a hindrance. No accidentals are necessary in this measure as the double-sharp affects only the one measure.

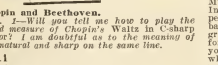
2—Play this measure as shown here, disregarding the half-note; it is omitted in some editions of the work.

Ex.4



3—These notes are played as follows:

Ex.5



Fingering and Grading.

Q. I—My piano-tuner informs me that his tuning-hammer costs $12.50. Can one be obtained more cheaply; or is there some other tool that could be substituted for the tuning-hammer?

2—Just what is the correct height of the piano bench, or chair?

3—Should one make an effort to follow fingerings religiously? I have come upon certain phrases wherein the fingering as given seemed to be especially designed to discourage smartness of the piano.

4—In the second measure of Schubert's Scherzo No. 1 *there are two eighth notes separated by an eighth rest; yet the two eighth notes are tied. How can this be?*

5—Please grade the keys and grade of the following pieces: (a) Schubert, Scherzo, No. 1; *(b) Beethoven,* Rondo, Op. 51, No. 1; *(c) Beethoven, "Sicks Variationen"; (d) Mozart, "Sonata, No. 7"; (e) Mendelssohn, "Fantasie, Op. 16."—L. S.*

A. 1—It is true that the tuning-hammers used by professional tuners cost that much, and more; however, you can buy a fair one for less than half that amount. Write to Tuner's Supply Co., Boston, Mass. (Winter Hill Station). Ask them to send their catalogue of hammers. Use what is called a No. 2 "star rip"; also state whether your piano is a grand or upright.

2—The height of the piano bench, or chair, varies with the individual. Usually it is considered proper when seated at the piano to have a slight downward slant from elbow to hand; but to look at the various concert pianists, you cannot always rely on this. Sit at a height that feels comfortable and you will not be far wrong.

3—The fingering as marked is not always the best for every individual, and yet it is important that you follow it carefully. When you feel that something else is better for your hand, try both fingerings several times. In this way you can usually tell which is better for you.

4—These eighth-notes are not tied. The slur wave-line indicates that they are played portamento-staccato; that is semi-staccato or half-staccato.

5—(a) M.M. ♩ = 138, grade three; (b) M.M. ♩ = 96, grade four; (c) M. M. ♩ = 160, grade three; (d) *Allegro,* M.M. ♩ = 138, *Andante,* M.M. ♪ = 108, *Allegro,* M.M. ♩ = 100, grade three; (e) *Andante,* M.M. ♩ = 84, grade four; *Allegro vivace,* M.M. ♩ = 120, grade four; *Scherzo,* M.M. ♩ = 160, grade six, *Andante,* M.M. ♩ = 80, grade three.

School Music Course.

Q. Please supply me with a list of the songs used in the elementary materials course, and the key in principle by which those songs are judged.—M. L.

A. In our course dealing with music in the grade schools, we have our students go through four or five of the most widely used series of books, such as the Hollis Dann, Music Education, Universal, and Music Hour. In this study we attempt to familiarize prospective teachers and supervisors with the basic principles of music teaching in the grade schools, and particularly with standards for choosing beautiful songs. I cannot give you any series of principles on the basis of which songs are selected except to say that we feel that each song should be a lyric melody within the correct compass for the age of the child who is to sing it; and that the words should represent at least as good literature as the children are studying in their language lessons. We like folk songs, but we do not limit ourselves to them, neither do we feel that a song must have been written by a well known composer in order to be good music. We condemn many of the songs in books now in use because they are dull and apparently made to fit a scheme of teaching sight-reading.

In the case of texts, we feel that the poetry should have variety; that the words should be singable and should seem to belong to the melody to which they are sung; that the words should be selected from the standpoint of the age, experience, and interests of the children who are to sing them—not forgetting the boys; and that in general children's poetry ought to have more virility than it now has.

Percussion Instrument Notation.

Q. Will you please tell me if there are notes or symbols for the tambourine and castanets?—A. G.

A. The parts for tambourine, castanets, and other percussion instruments are ordinarily written on a straight line instead of on the regular staff. These instruments do not sound definite pitches, therefore the lines and spaces of the staff are not needed, only the measure signs, bars, and the various notes and the rests being necessary for recording the rhythm.

Musical Books Reviewed

The Victor Book of the Symphony

By CHARLES O'CONNELL

Not a more significant book of a musical nature has come from the press in many a year. The author is definitely familiar with his material; and he knows how to present this in a manner that is stimulating to the trained musician and still intelligible and helpful to the intelligent listener who has not a technical training.

In this book two hundred and forty of the works most heard in the standard repertoire of the symphony orchestra are presented with an introduction which inspires the reader for the mood of each piece and then proceeds to give a sympathetic analysis of its form, perhaps an introduction to its leading motives and themes, and after this a presentation of its emotional content.

Concert goers and radio listeners will find in this work just the sort of help for which they have been looking. It moves on that happily mean pabulum never offends as "high-brow" nor descends to pander to lower tastes. Something invigorating for all music lovers. Liberal photographic and musical illustrations.

Pages: 530.
Price: $3.50.
Publishers: Simon and Schuster.

College Music Surveyed

An Investigation for the Association of American Colleges

By MARCIA THOMPSON

With a Foreword by Robert L. Kelley

This most useful book gives a picture of contemporary musical conditions, requirements and needs in America. It outlines the scope of the musical work in the history and literature of music, in theory, composition and analysis, in applied music, in individual instruction, in group music and contains a register of thirty representative institutions visited.

This work is the most distinctive presentation of the subject that has yet appeared. It should be in every library and college in the land, as a means of making accessible to prospective college music students information that they would otherwise find very difficult to acquire.

Pages: 278, cloth bound.
Price: $2.50.
Publishers: MacMillan and Company.

American Composers on American Music

A SYMPOSIUM EDITED BY HENRY COWELL

This work is made up of twenty-four chapters about the American composers of today, written by their colleagues. This extraordinary analysis of the music of our country and our times is an indication of our unusual growth in the art. The group includes some very unusual pioneers who are seeking to map out directions to build new and original tonal structures designed to command the interest of art lovers of today and of the future, throughout the world. This book is unique in that it presents the composer's own point of view concerning creative music in America.

Pages: 225.
Price: $3.00.
Publishers: Stanford University Press.

A History of Musical Thought

By DONALD N. FERGUSON

Here is a really momentous book of ample dimensions to cover this very important subject. It is a historical purview of the development of the art of music itself rather than of the individuals in the art. The critical appraisals are excellent and the narrative style is very readable. The scholarly character of the work is indicated by the fact that the bibliography alone occupies twenty-two pages. There are many notation examples and line cuts of instruments.

Pages: 562.
Price: $5.00.
Publishers: F. S. Crofts & Co.

Early Keyboard Instruments

From Their Beginnings to the Year 1820

By PHILIP JAMES

of the Victoria and Albert Museum

This really magnificent book, with forty-five beautiful copper plate engravings, becomes at once one of the finest of works upon the subject of keyboard instruments. The descriptions of the various instruments of the spinet, dulcimer, clavichord, virginal and pianoforte types are most practical and complete. It is evident that the author was unstinting in the research necessary to produce such a volume. With the great revival of interest in old musical instruments it is apparent that as a permanent reference book this splendid volume is invaluable.

Pages: 153.
Price: $8.50.
Publishers: Frederick A. Stokes Company.

On returning with the shoes *Alcindoro* at once recognizes that he has been duped, first storms, and then reluctantly "pays the piper."

X

Act III

The Barrière d'Enfer. At the left is a tavern with a small open space in front of a toll-gate. At the right is the entrance to the Rue d'Enfer (ree dawn fer) leading to the Latin Quarter. It is early dawn. About a brazier a group of snoring custom house officers are seated. Scavengers and street sweepers pass, stamping their feet for relief from the cold and snow.

Rudolfo's all-absorbing love for *Mimi* is of the madly jealous nature which can brook no glance or word from another. Thus they are one day deliriously happy and the next in the depths of misery, till finally they agree to separate forever. They have not seen each other for some time, when *Mimi* learns that *Rodolfo* is with *Marcello* and *Musetta* at the tavern at the Barrière. She has come and is waiting outside the inn for *Marcello* to come in answer to her message, asking that he assist in her resolve on a final separation from *Rodolfo*.

While waiting, *Mimi* is seized with a violent fit of coughing brought on by the wasting disease which of late has been more rapidly undermining her vitality. When *Marcello* does appear, he is shocked at her weakness and urges that she enter the inn, which she refuses because she feels that she has not the strength to meet *Rodolfo;* and she tells her sad heart story and is begging *Marcello* to help her in making the final parting when *Rodolfo* appears in the doorway, and *Mimi* quickly glides behind a group of plane trees to avoid recognition. *Rodolfo* begins confiding his troubles to *Marcello*, in much the same vein as *Mimi* has done, but finally loses his bitter tone and more gently admits that his suspicions are really groundless and but the consequence of his great love for her. At the same time he confides his anxiety as to her state of health and the belief that her early death is certain. *Mimi* hears this, and her sobs soon reveal her presence, so that *Rodolfo* is quickly at her side, embracing her and entreating that she enter the inn for warmth. This she, however, refuses to do; and, as they give way to enamored phrases, *Musetta's* strident voice is heard from the tavern. *Marcello*, suspicious of her bent for flirtation, hurriedly starts inside but meets *Musetta* at the door and their squabblings mingle with the tender accents of the lovers. *Musetta* finally scampers off in a fury, *Marcello* enters the tavern, and the reunited *Rodolfo* and *Mimi* have the stage with their sweet strains of love floating back from the distance.

XI

With adequate voices, the closing pages of this act could be sung, beginning with the discovery of *Mimi* by *Rodolfo*.

XII

Act IV

The Attic; as in Act I.

Rodolfo pretends to be busy at his writing table and *Marcello* at his easel, though in truth they are but gossiping, and cannot keep down sad references to the romance which reigns in each heart. While *Rodolfo* is momentarily engaged, *Marcello* takes from his pocket a bunch of ribbons (once belonging to *Musetta*) and kisses it. Then, when he thinks himself not observed, *Rodolfo* surreptitiously takes from his drawer the little rose-trimmed bonnet, which *Mimi* had left as a keepsake, and tenderly caresses it whilst apostrophizing its awakened memories in the rapturous strains that are continued throughout the opera with his thoughts of *Mimi*.

At this juncture *Schaunard* arrives carrying four rolls of bread and *Colline* with a bag from which he produces a herring. With these and a bottle of water, which *Marcello* has thrust into *Colline's* hat and placed on the table, they make mockery of a feast in state. This is followed by a jovial dance which ends in a duel between *Schaunard* and *Colline*, with the others still dancing, till at the height of their hilarity they are interrupted by the agitated entrance of *Musetta*.

Musetta tells how *Mimi* is with her but has not the strength to reach the top of the attic. *Rodolfo* and *Marcello* hurry out and return with the wasted *Mimi* who is helped to bed and given refreshment. When she is composed she recognizes her old friends separately and pleads with *Rodolfo* that he shall not leave her. *Musetta* removes her earrings and gives them to *Marcello* with instructions to sell them and bring a doctor, at which both hastily withdraw. While they are talking, *Colline* removes his overcoat, to which he sings an emotional farewell. *Colline* approaches the door and *Schaunard* takes up the water bottle, ostensibly to fill it.

When all are gone *Mimi* opens her eyes and, seeing that they are alone, holds out her hand to *Rodolfo* who affectionately kisses it. And there they exchange soul messages none have the right to hear. *Rodolfo* brings the little rose-trimmed bonnet, which *Mimi* asks that he put on her head. She rests her head weakly upon his bosom and then recalls their first meeting on that Christmas Eve.

The friends return, *Musetta* with a muff, for which *Mimi* asks because her hands are cold. On noticing that *Rodolfo* is weeping, she confronts him and tells how her hands will be no longer cold; she becomes drowsy and says that she will sleep.

Reassured by *Mimi's* seeming sleep, *Rodolfo* softly leaves the bed and motions for continued quiet. *Musetta*, while preparing a warm medicine, intones a prayer to the Virgin. A ray of sunshine falls through a window upon *Mimi's* face; and *Rodolfo* steps up on a chair to cover the pane with *Musetta's* garments. As he descends from the chair *Rodolfo* notices a strange demeanor and disturbed glances among the others. He asks urgently for an explanation; when *Marcello*, no longer able to contain his emotion, embraces *Rodolfo* and murmurs, "Have courage." *Rodolfo* flings himself on *Mimi's* bed, makes frantic effort to awaken her, and then falls, sobbing, on her lifeless form, while the others give way to muffled or silent grief.

XIII

(At the point in the drama where Colline sings the farewell to his coat, tragedy is too near impending to stop its recital for this song, so it is suggested that this number be used to close the program.)

"As to what one shall be permitted to enjoy in art, past, present or future, there can be formulated no rigid rules. But whatever a man of genius has brought forth as the result of sincere conviction, that will ultimately make its appeal, irrespective of method. On the other hand, just so surely will those works engendered by egotism and commercialism fail to earn more than a fictitious fame."—Edgar Stillman Kelley.

Keeping the Voice Fit.

Q. Will you please tell me what exercises would be advisable for daily practice for one who has done a lot of study and public singing, is opposite a full voice, ranging from low A to high B-flat? I would like to know those items which are best adapted to keep the voice in shape for public work at a target.
—J. W.

A. In such a case, the first item is to do sufficient technical work to keep the voice in good technical condition, and your emotional control of it as sure as possible. Practice "holding tones," in four different ways: 1—evenly, normal weight of tone, neither soft nor loud; 2—beginning *pp* and diminishing evenly to *pp*; 3—beginning *pp* and increasing to *ff*; 4—beginning *pp*, increasing to *ff*, and decreasing to *pp*. You will find this work described in detail in "101 Master Exercises," a compilation by Alexander Henneman. Take the vowels *ah, a, e, ee, oh, oo*, in the order given. Use easy middle pitches, vary the pitch, up and down, by semitones, as far as the exercise goes well. Do not practice this work long at one period, and be sure to follow it with the singing of rapid scales and arpeggi. This sort of practice takes care of the control necessary for sustaining and shading the tone required in your song repertoire. Use the scale and arpeggi exercises found in "The Art of Singing," by William Shakespeare, with and without the *h* before the vowels. Also the work therein upon embellishments, particularly the trill. For improving the distinctness of word pronunciation, use the special exercises in the work named on "Four Difficult Vowels," and "For acquiring facility of pronunciation." Likewise use the exercises on "The tongue constants," found on page 51. Do a few minutes work upon the items mentioned, daily, taking two or three as a practice period. Go through the set; then repeat. "An hour of study for the Medium part of the Voice," by Vladimir Cardin, may also be used to advantage. Be sure to vary your song studies so as to have daily practice upon bold selections, as well as the more dramatic numbers.

Music or Dramatics?

Q. I live near New York city. I have had about twenty voice lessons, also about a year's work on the piano. Have studied dramatics and have done quite a bit along that line. During the last two years have studied various types of singing. I think I would rather delay the study of piano and voice. If my voice is at all worth finding, I should like to do professional work. Would like to get some dramatic work along with my music. Can you tell me of a good music and good teachers where I can get this work without too great expense?
—K. K.

A. It would seem that the first thing for you to do is to get one or more expert opinions upon your voice, vocal and dramatic gifts, and present knowledge and abilities. Would advise getting in touch with teachers and schools whose announcements appear in THE ETUDE. Results tell the story, so in choosing a teacher be sure, so far as possible, necessary bodily action for singing by "indirection." Get mid keep the body (particularly the parts of the vocal instrument) absolutely free from rigidity. By that we mean in a state we call "Responsive Freedom"—free from stiffness, yet tonic—in readiness to act. The will to sing is the natural impulse to express through tone of definite pitch, force and color. *Do not mistake the use of a "throaty," or a hurt, metallic "billy-goat bleat," for vibrant, expressive singing.*

Those Top Notes.

Q. I am seventeen, my range is from D, below the bass staff to Middle C, and the C is by no means easy. I have had no voice lessons except advice from my high school music teacher. He has told me that I am afraid of my upper voice, and consequently tighten on B-flat and C. I have concentrated on relaxation, but with no better results. One nostril is partially blocked by a bone growth, but not glaringly so as to be noticed. Can you tell me the real cause for my short upper range, and give me some advice on overcoming it?
—C. M. F.

A. Fear induces rigidity, and this makes singing difficult. Do not give way to a temptation to "force" or "push" the voice in order to sing the top pitches. As you have not had a vocal lesson, we are inclined to think that there may be some things about "diaphragmatic breath support" in singing (of which you refer) that have escaped your attention. You should be able to get something of real value from Wm. Shakespeare's book mentioned in Words and Singing." Study, read, *think*, endeavor to understand, and reread it many times, to get at the underlying principles of good singing as set forth in this book. An obstruction in one nostril is not a favorable indication for good tone, particularly in the upper range. Above all one like yourself needs the personal attention of a first class vocal teacher.

The Boy's Breathing.

Q. 1.—Could you suggest any exercises that would help to improve the tone and carrying quality of the speaking voice? 2.—Also any helpful breathing exercises for an excess year old choir boy?—G. C.

A. 1.—The principles of tone production are the same for the speaking as for the singing voice. Secure "100 Exercises in the Synthetic Method," by Frederick W. Root. Read the Introduction, and the statement of "The Science and Principles of Vocalization," carefully and repeatedly. Then practice daily two or more of the following exercises a few minutes at a time, with short rest periods intervening, the whole practice period occupying not more than a half-hour: Nos. 1, 2, 3, 4, 5, 8, 9, 10, 11, 12, 15, 20, 26, 27, 31, 32, 33. Likewise you will find work for tone-generating and resonating parts, and much for those which have to do with distinct enunciation. Keep your work on easy pitches, but change the pitch as your powers develop. Exercises Nos. 2, 3, 4, 10, 26 and 27, will be of especial value to your choir boy. Do not have him practice on any of these at any one period. Let him sing scales, arpeggi, and easy songs in alternation with the exercises, and be sure he sings not too loudly, too high, nor too low.

Interchanging Vocal Parts.

Q. I have a copy of The Fleeting Hour *by Lee, arranged for a medium and low voice. The low voice is written in the treble clef, where the alto sings; but I wondered if this part could be sung by a male voice, which would of course carry it an octave lower than written? Would it sound all right to use it that way? If so, could you suggest some other songs, aside from lore songs, arranged for Mezzo-soprano and baritone?*—C. M. F.

A. We are not acquainted with the piece you mention. It would be "all right" to sing the number in the way you suggest, if it "sounds all right." We have our doubts. The "alto" part might really sound too low and "buzzy" to be effective when sung by a baritone. Or it might not. Depends upon how the composition is written. Here are some selections for your choir about which you might ask the publishers of THE ETUDE.

Wm. Shakespeare—Volume of Sacred Duets for "One high and one low voice."

C. E. Horn—*I know a bank.*

H. Smart—*When the wind bloweth in from the sea.*

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.

The Most Amazing Romance in Musical History

(*Continued from page 576*)

"I live here very comfortably in luxury and peace. But I cannot conceal that the proximity of N. F. embarrasses me somewhat. She passes by very often. What if what. She passes by very often. What if I should run into her? How should I act? Apparently, she is not afraid of it, because she even sent me a ticket to the theater where she is going, too. She wants me to see her villa, and although she says that I will not meet a soul during my visit, I am uneasy about it. At times, I even imagine that she wants a personal meeting, although there is not a hint in this direction in her daily letters. All this makes me feel not quite at liberty, and, to tell the truth, I wish she would leave as soon as possible."

From Madame von Meck's letter the next morning:

Florence, Dec. 6, 1878,
8:00 A. M. Villa Oppenheim.

What fog today! I am afraid that when we go out for a walk we will not find our way to Villa Bonciani. I am so glad that they serve good food, my dear friend, and that you are satisfied with your Signor Hector. But you did not tell me if they give you fruit. I am so glad you like the views from our Villa. It is now five weeks that I watch this view twice a day, and every time I enjoy it greatly. . . .

Good-bye, my dear. All yours,
N. v.-Meck.

On the same morning, perhaps only a half-an-hour later, Madame von Meck wrote again:

Florence, Dec. 6, 1878,
Morning. Villa Oppenheim.

No sooner had I sent my letter to you, my priceless Piotr Ilyitch, than I received yours. Please, do not think that I force myself to write. I write from my own necessity, because my thoughts and my whole being are with you, and it is understandable that I am moved to commune with you. Concerning my invitation to visit my villa. I realize, my dear friend, that I suggested something awkward. . . . But I will be very glad, my dear, if you come here after my departure. . . . While I am writing, the fog has disappeared, and the sun is shining through. In half-an-hour we will pass by your villa.

Tchaikovsky answered this double message the same day, Dec. 6, at 9:00 P. M.

Florence, Dec. 6,
9:00 P. M. Villa Bonciani.

. . . The lighting is excellent here, and that is why I did not take the candles that Ivan Vasilievitch brought from you. But, God, how touched I am by your infinite care and kindness! Thank you, my dear, my good friend. . . . Last night I could not make up my mind to go to sleep, so beautiful was the moonlit night. I walked up and down the balcony, relished the fresh air and enjoyed the silent night.

He wrote again on the following morning:

Dec. 7, Morning,
Villa Bonciani.

. . . I always forget to answer your question about the fruit. They serve me fruit regularly, in great abundance. On the whole, the food is excellent, and if there is any inconvenience, it is in the number of meals. . . . It rained all evening, so I could not enjoy the night's freshness on my balcony as I did last night. . . .

Madame von Meck answered the next morning. In that single day, Sunday, Dec. 8, Tchaikovsky sent her four separate notes, one of which announced the fine success that his "Fourth Symphony" obtained in Moscow.* On Tuesday, December 10, 1878, Tchaikovsky and Madame von Meck attended an opera in Florence, and Tchaikovsky wrote to her on the following day:

"I could see you very well in the theater, and I do not have to say what a joy that was. I followed your example in leaving after the second act. I sat where you saw me—near the trumpets and trombones who have so much work to do in this opera.

On the same day, Dec. 11, 1878, Tchaikovsky wrote to his brother Anatol:

"N. F. was in the theater, too, and it embarrassed me, as her proximity always does. I cannot help thinking that she wants to meet me. For instance, every day I watch her as she passes by my villa, and stops, and tries to see where I am. How should I act? Shall I step to the window and bow? But if so, why not say "How do you do?" However, in her daily, long, fine, intelligent and remarkably kind letters there is not an inkling of her desire of a personal meeting."

Madame von Meck wrote on Dec. 13, 1878:

"What a wonderful man you are! What a heart, what kindness? Such men as you are born to make others happy. You cannot imagine what happiness it is for me to have your letters every single day! Since you are here, I am indifferent to all difficulties that beset me. When I feel pained and chilled by so much egotism, ingratitude and callousness, I think of you, and I feel so warm in my heart, that I forgive the others. With what sadness I think that this happiness is not for long, that I will have to leave in two weeks."

On December 25th, a farewell note came to Villa Bonciani:

"Good-bye, my dear, incomparable friend. I am writing you for the last time from the Villa Oppenheim in your dear neighborhood. I thank you, my dear, for all the good you have done for me, and I will always recall with joy the time I passed so near you, in constant communion with you. I feel sad to the point of tears that this happiness is at an end, but I am trying to console myself with the thought that some day it may come back."

Tchaikovsky replied at once:

"My dear and good friend! I thank you for everything: for the wonderful days which I spent here, for all your infinite cares, for your friendly sentiments. You are the source of my material and moral well-being, and my gratitude is beyond expression."

To his brothers he wrote this time without mental reservations:

"N. F. has left, and, much to my surprise I miss her very much. With tears in my eyes I pass by her deserted villa. . . . I am so accustomed to be in daily communication with her, to watch her every morning, as she passed by my house, accompanied by her entire retinue, that what at first embarrassed me, now constitutes the subject of a most sincere regret. But, God, what a remarkable, wonderful woman!"

(Part II of this interesting "Romance" will appear in the next ETUDE.)

* Tchaikovsky always referred to the "Fourth Symphony" as "our," that is, his and her, symphony; the score bears the dedication: "To my best friend."

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—October 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.

AROUND THE MAY POLE—DANCE TUNES FOR PIANO—BAINES	$0.30
BIRDS OF ALL FEATHERS—MUSICAL SKETCH—ADAIR	.25
CHRISTMAS CAROLS FOR TREBLE VOICES	.10
EDUCATIONAL VOCAL TECHNIQUE IN SONG AND SPEECH—TWO VOLUMES—SHAW AND LINDSAY—EACH	.40
EVENING MOODS—ALBUM OF PIANO SOLOS	.30
LITTLE CLASSICS—ORCHESTRA FOLIO—PARTS—EACH	.15
PIANO ACCOMPANIMENT	.35
PIANO STUDIES FOR THE GROWN-UP BEGINNER	.40
PRESSER'S MANUSCRIPT VOLUME	.60
ROB ROY PERRY'S THIRD POSITION VIOLIN BOOK—CLASS OR PRIVATE INSTRUCTION	.30
SABBATH DAY SOLOS—HIGH VOICE	.30
SABBATH DAY SOLOS—LOW VOICE	.30
SACRED CHORUSES FOR MEN'S VOICES	.30
THE SECOND PERIOD AT THE PIANO—KAMBERER	.35
SINGING MELODIES—PIANO ALBUM	.25
SIX OCTAVE AND CHORD JOURNEYS—PIANO—ROGERS	.25
TEN TONAL TALES—PIANO—LOCKE	.25
WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS	.25

"More Than Satisfied"

• The very essence of merchandising is that of creating satisfied customers. No business can progress without that fundamental principle. Here is a customer who signs himself as "more than satisfied." We appreciate this fine spirit of loyalty and it is our ambition to be unfailing in our labors to deserve such friends.

"I want to take this opportunity to tell you how much I enjoy the wonderful ETUDE. I have been reading it for a good many years and I have never found it anything but helpful and stimulating. You seem to be continually outdoing yourselves. I imagine that if you have a watchword it must be 'alertness.'

"And just a word in appreciation of the splendid service I have always enjoyed at the hands of the Presser organization and the courtesy they have always shown me.

Very sincerely and cordially
your more than satisfied customer,
Louis Weitz,
California."

The Etude Historical Musical Portrait Series

Not long after this series was started, in February 1932, a letter was received from an official in a Mid-West city:

"This is the finest idea ever. Enclosed find ——, Please send me a separate copy of each page as it is published because I do not wish to mutilate my copies of THE ETUDE, all of which I save. For years I've been seeking a handy reference concerning the lesser-known musicians as well as the great ones."

Yours very truly,
W. T. E., Minn.

Evidently many readers of THE ETUDE share this subscriber's enthusiasm, judging from orders for copies of additional pages that keep coming in each month. Music lovers realize that this is a stupendous undertaking and, though the expense of it is great, we feel that it is fully justified in the service rendered. A scrap-book containing a complete set of these pictures and thumb-nail biographies will someday be the treasured possession of many a music lover.

Additional copies of these pages may be obtained at 5 cents each.

Birds of All Feathers

A Musical Sketch
By Mildred Adair

This sketch is just the thing for giving a group of young music students an opportunity to appear before an audience in an entertaining, burlesque, and musically attractive program. It is so arranged that a little boy and a little girl in play clothes act as "masters of ceremony" in carrying out the continuity which brings before the audience other children dressed in readily-made crepe paper costumes representing a number of the familiar bird characters. In the course of the program the various piano pieces, requiring attractive little vocal solos, do several pleasing little dances, give a musical recitation, play a violin solo, and render several ensemble numbers including a piano duet and trio, and a rhythmic orchestra selection. As in the same composer's very sucessful works of a similar character, *In a Candy Shop* and *From Foreign Lands*, the music is very tuneful, rhythmically attractive, and of an easy grade acceptable for young pupils. One copy may be ordered in advance of publication at the special low cash price of 25 cents, postpaid.

ADVERTISEMENT

The Cover for This Month

Through the courtesy of Steinway & Sons, THE ETUDE has the privilege of reproducing on its cover one of the most interesting in the famous Steinway collection. Although THE ETUDE cover does not reproduce this painting in all the beautiful coloring of the original, it does give a clear conception of the spirit of the painting.

Ignace Jan Paderewski, as a pianist, has won enduring fame. Not everybody has had the chance to hear Paderewski play and, of course, but a comparative few have had the opportunity to meet and know the man Paderewski and to discover that perhaps the reason for his greatness in music and in statesmanship is the greatness of the soul of the man. Dr. William Mason little knew, in 1893, that after the World War Paderewski would become the first premier of Poland, yet in 1893 that which Dr. Mason wrote of the then thirty-three year old pianist, well satisfies any who have stood in the presence of M. Paderewski forty years later and felt a sense of his greatness and loved him for his personal sincerity and humility. Dr. Mason wrote to the effect that Paderewski "combines the emotional with the intellectual in admirable poise and proportion. . . . he plays with a big, warm heart as well as with a clear, calm, discriminative head. . . ."

As a composer, he seems to have been so severe a self-critic as to have tendered to the world but a very few of the compositions he must have written in the years of his life, beginning with his first efforts when he was only seven years of age. His greatly loved *Menuet a l'Antique* comes out of his Op. 14, being the No. 1 of six *Humoresques de Concert* forming that opus.

Around the Maypole

Eight May Pole Dance Tunes for the Piano With Instructions for Dancing
By William Baines

Many dance collections are limited in their appeal but the excellence of the eight piano compositions provided in this collection as accompaniments to the described dances give this collection a winning charm for those who would be interested in it only as an album of piano music. The music material utilizes both original and selected themes and is presented in such clever fashion by the composer as to make effective piano accompaniments for the dances without going beyond the abilities of those who have had only several years of piano study. In telling about the music, however, we should not lose sight of the main purpose of the book and the great service it will render to dancing instructors and directors of physical education, as well as to those who are interested in worth-while material for indoor or outdoor entertainment. The instructions for the dances are clearly given and there are complete directions for costuming and setting of a May Pole scene. Two useful unison songs for May Pole festivities are included. The advance of publication cash price is 30 cents a copy, postpaid.

Evening Moods

Album of Piano Solos

There is a very attractive song by Adam Geibel which has worth running, "With the calm and the peace of evening, Comes the hush of the twilight hour." Piano music that fits in with the calm and peace of the evening has a very great appeal to many who have come to know the beneficial pleasure in the relaxation which may be had through the medium of rendering such music. Music of this character also is of a very acceptable type for use by those pianists who preside at the piano for church and Sunday school services, or upon other occasions where music of a gentle, soul-caressing type is most fitting. Besides holding to compositions having these qualities as do reveries, nocturnes, idyls, and other types of tone poems, the aim in this collection is to provide piano compositions of a grade satisfying to those pianists whose accomplishments make it possible for them to handle piano music in grades four and five. The advance of publication cash price of this promising volume of piano music is 30 cents a copy, postpaid.

Six Octave and Chord Journeys

Piano Study Pieces
By Irene Rodgers

Even in the early intermediate grades of piano study modern teachers find it advantageous to provide interest-creating material. As a rule there is nothing more unattractive than the first octave and chord studies. Of course, the celebrated *Kullak Octave Studies* are really piano compositions of exceptional merit as are also some of the advanced octave studies of Döring, Sartorio and others, but beginning octave studies are not so interesting.

Here, in this new work, Miss Rodgers seems to have solved a real problem. In a half-dozen "journeys" the student is taken into the land of chords and octaves by means of that most attractive vehicle, the tuneful piano piece. Miss Rodgers' gifts as a composer, combined with her experience as a teacher, have produced a book of studies that soon will be included in the curriculum of many music schools and private teachers.

While the editorial and mechanical work on this book is in progress copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

Little Classics

Orchestra Folio

Everybody connected with music, either as a profession or business, owes a deep debt of gratitude to the music educators in the schools of this country. During the recent trying years when many private pupils were forced to forego music study, they have been creating and fostering music appreciation in our youth through the fine bands, orchestras and choruses they have maintained.

The young musician of today demands the "best" in music; nothing else will satisfy him. He has been brought up to appreciate "good" music.

Publishers know this, by the type of music that is ordered from them. That is why we are preparing this orchestra book of *Little Classics*. It will contain smaller works arranged for orchestra of Beethoven, Bach, Handel, Haydn, Mendelssohn, Mozart, Schumann, Verdi and other masters, not the most-familiar compositions, obtainable anywhere, but real, worth-while gems that will provide interesting recital selections and valuable study material. The instrumentation has all of the parts for the modern school orchestra, including a Tenor Banjo which contains chord diagrams that permit the inclusion of other fretted instruments if desired.

There are five violin parts, all but the Solo Violin (ad lib.) in first position.

The advance of publication cash price for each part is 15 cents; for the piano part, 35 cents, postpaid.

Christmas Carols

For Treble Voices

For purposes of introduction this collection remains on advance of publication offer throughout October and then it will be withdrawn, so if you want to get a single sample copy of the special advance of publication cash price of 10 cents, postpaid, send your order in immediately. This collection will be ready for delivery during the course of this month and it will give a generous selection of favorite Christmas carols arranged for two-part singing (soprano and alto). It is a collection that will prove very serviceable to those having charge of Christmas programs in girls' high schools, academies and colleges, and its use by directors of music in churches and Sunday schools will help add variety to the presentation of Christmas favorites which every one likes to hear.

(*Continued on Page 636*)

Educational Vocal Technique In Song and Speech

By W. Warren Shaw

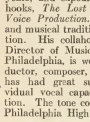
In Collaboration with George L. Lindsay

Two Volumes

This unique song method presents a practical means of cultivating the voice for singing and speaking, states the underlying theory, and also introduces the pupil to the literature of song. These three important services are the work of an ingenious plan. Twenty-five simple but excellent exercises are set to interesting verses which state the common vocal truths, and acquaint the pupil with the underlying principles. Herein is shown that all attempts to regulate voice-production by "breath-control," "placement," and the like, are doomed to failure. What then? Is there no science to the matter at all? Yes. The voice will respond to the desire for musical expression provided interferences are removed. These interferences—differing in number and degree with each pupil—are under the control of the will and are removable by its means. But the book does not pretend that a knowledge of these facts constitutes vocal training. The development of voice is primarily the development of ear, though sensation also plays a part. However, in teaching pupils how to make correct tones they are aided by a knowledge of the true nature of voice, for they then can concentrate on musical expression and the removal of interferences, instead of being bewildered by the empirical terminology in too common use in the vocal field.

We spoke in the first paragraph of an introduction to the literature of song. This is provided by a second group of twenty-five exercises based upon and incorporating many of the chief musical phrases of as many opera and oratorio arias, and lieder. The pupil thus finds himself at once in the midst of real singing.

A word as to the authors. W. Warren Shaw is a vocal teacher who has produced scores of successful professionals and has developed many amateurs. He has had an exceptional experience, studying in Italy, Germany, and England, singing in church chorus, concert, opera, teaching for more than thirty years, and expounding his principles in two books, *The Lost Vocal Art* and *Authentic Voice Production*. Mr. Shaw knows music and musical tradition, as well as voice production. His collaborator, George L. Lindsay, Director of Music of the Public Schools of Philadelphia, is well known as a choral conductor, composer, pianist, and organist, and has had great success in developing individual vocal capacity through class instruction. The tone color produced in the famous Philadelphia High School Music Festivals is



an evidence of the possibilities of class vocal instruction. His aid is to be seen in the study plan, orderly progression, and careful grading of the material. The book is useful for individual as well as for class instruction. The advance of publication cash price is 40 cents for each volume, postpaid.

Ten Tonal Tales

Melodious Studies for the Development of Style in Piano Playing

By Harold Locke

There may have been a time when "Young America" cheerfully accepted a book containing a score or more technical studies to be learned as supplementary material to their second grade piano instruction book. Few teachers of today, however, would care to risk such procedure.

When additional practice material is needed in crossing the hands, playing triplets, repeated notes, grace notes, the staccato and legato touch or playing left hand melodies, the experienced teacher gives a tuneful and pleasing piano piece containing examples of the technical difficulty that is to be overcome.

If these pieces are purchased separately the expense may sometimes be more than pupils from families of limited means can afford. In this book Mr. Locke gives ten melodious piano pieces covering the abovementioned technical phases, practically enough supplementary material for the entire second year's study of the average pupil. This composer has a real gift of spontaneous melody and his fresh harmonies and catchy rhythms will surely appeal to young players.

We are now offering teachers an opportunity to order a copy of this book at the special advance of publication cash price, 25 cents, postpaid.

Rob Roy Peery's Third Position Violin Book

For Class or Private Instruction

After the violin student has completed a first instruction book, such the the author's *First Position Book (Fiddling for Fun)*, he can take up this work and embark upon a thorough study of the Third Position.

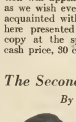
First he will take up original studies giving practice in the fingering of the new position and the shifting between positions.

Next comes a group of carefully edited studies in third position work—then original studies in which be practices shifting to and from the open string. Then exercises in half-notes only which provide every possible shift between the fingers. Finally a group of carefully edited third position studies in practical sequence.

This thorough treatment of the third position will appeal to the practical teacher and, as we wish every violin instructor to become acquainted with the work, an opportunity is here presented to order a first-off-the-press copy at the special advance of publication cash price, 30 cents, postpaid.

The Second Period at the Piano

By Hope Kammerer



This successful Canadian piano teacher, who also has conducted Summer sessions in class instruction at the Eastman School of Music in Rochester, is recognized as a foremost contemporary authority on piano pedagogy. Her previous work *The First Period at the Piano* has been

adopted by many progressive teachers.

Naturally, a demand has been created for a work to follow this book and, after carefully testing all materials in her own classes, Miss Kammerer has now produced *The Second Period at the Piano*. The Theodore Presser Co., as United States agents for this new book, are pleased to announce that copies of it soon will be available.

We know that every teacher who has used Miss Kammerer's first book will want a copy of *The Second Period at the Piano*.

We believe every teacher will profit by making the acquaintance of both books.

First Period at the Piano is priced at 75 cents but, while *The Second Period at the Piano* is in course of preparation, single copies may be ordered at the special pre-publication price, 35 cents a copy, postpaid. This offer is limited to the United States of America and its possessions.

When Voices Are Changing

Chorus Book for Boys

It is quite likely that several hundred school music educators throughout the country, after reading the announcement of this forthcoming publication, have said to themselves or to others, "At last Pressan's is going to bring out the type of volume I told them was needed because of the scarcity of existing material of that kind." As usual in the making of a Pressen publication, no decision was made to issue the work until there was an assurance that there was available for such a collection a satisfying number of worth while selections which would be just right for school boys, or which could lend themselves readily to arrangements by those capable of bringing each part safely within the right vocal ranges. The editorial work on this folio of choruses is utilizing the experience and gifts of those who have had practical experience in taking care of boys' groups. A single copy may be secured in advance of publication at the price of 25 cents, cash to accompany the order and the book to be delivered postpaid as soon as published.

Piano Studies for the Grown-Up Beginner

Most instruction books for grown-up beginners are designed to maintain the interest of the student by providing pleasing, easy-to-play pieces and short—very short—preliminary technical exercises.

Grown-Up Beginner's Book by W. M. Felton is probably the first work which attempts to lay a technical foundation that will enable the adult or teen-age student to go on to higher things in piano playing.

Piano Studies for the Grown-Up Beginner will be a selected group of material, from Czerny, Heller, Burgmüller and other authorities, that may be taken up after the first piano instructor and which will lead the student to the playing of music of intermediate grade.

It should also prove of great assistance to the player who wishes again to take up piano study after a lapse of years.

While this work is in preparation for publication single copies may be ordered at the special price of 40 cents a copy, postpaid.

Sabbath Day Solos

High Voice—Low Voice

Music in album form perhaps means more to the church singer than to others rendering music before the public. Nothing is more disturbing than to plan a solo for a church service and then, at the last minute, not to be able to find the second copy for the organist. Often church singers have lost or misplaced so many copies of their sheet music numbers that in the course of a few years they have bought half a dozen copies of one or more of their favorite selections. The possession of two copies of an album containing a church selection of attractive sacred solos insures always having the music for both the singer and the organist at hand when needed. This new collection is just the type to be of real service to church singers and others who like sacred solos. There will be one volume for high voice giving the numbers in ranges suitable for soprano and tenor, and another volume in the low voice giving them in ranges suitable for alto, baritone, and bass voices. Place your order now for a single copy at the advance of publication cash price of 30 cents each, postpaid. Be sure to state whether the high or low voice is desired.

Sacred Choruses for Men's Voices

Men's quartets and choruses frequently are called upon to sing at religious services—at church, before men's bible classes, in the lodge room, over the radio. Leaders of these groups occasionally complain that books of men's choruses offer little but hymns and gospel songs and that when an anthem or worth-while chorus is desired, single copies must be purchased.

In this new hook will be found a rich repertoire of worthy choruses for men's voices, with and without solo parts. They are selections that any group of men singers can add to the repertoire—sacred anthems by the best contemporary composers and arrangers.

There will doubtless be a lively demand for this hook but while it is in preparation for publication single copies may be ordered at the special cash price, 30 cents, postpaid.

Presser's Manuscript Volume

Music students and composers who wish to preserve their writings in manuscript form will welcome the announcement that this volume is in preparation. The expense of binding separate sheets is considerable. Here all of one's music writings may be placed in a well-bound, cloth-covered book of manuscript paper of an excellent quality. 80 pages, size 9x12 inches and having 12 staves to the page.

During this month orders may be placed for single copies of *Presser's Manuscript Volume* at the special pre-publication cash price, 60 cents, postpaid.

(*Continued on Page 627*)

World of Music

(*Continued from Page 568*)

THREE THOUSAND SINGERS in a chorus, with an orchestra of one hundred, under the direction of David Stanley Smith and Richard Donovan of the Yale School of Music, gave a concert on June 1st, in the Yale Bowl, as a feature of the celebration of the Connecticut Tercentenary, with an audience of fifteen thousand.

DR. NICHOLAS J. ELSENHEIMER, eminent organist, composer and teacher, died on July 12th, while on a visit in Germany. Born and educated in Germany, he came to America in 1890, as teacher of piano and theory in the Cincinnati College of Music. In 1907 he became principal teacher of piano in the Granberry Piano School of New York. He had held organ posts in leading churches of both cities.

MRS. WILBUR T. MILLS, long one of the most prominent organists and heady equipped musicians of Columbus, Ohio, died there on June 22nd. She, with Rowland Dunham, then organist of the First Congregational Church, founded the Central Ohio Chapter of the American Guild of Organists. Born at Lancaster, Ohio, and educated at Oberlin, she had lived for forty-five years in Columbus and had been for thirty-one years organist of the Broad Street Methodist Church.

IGNACE JAN PADEREWSKI, world renowned Polish pianist will give his first radio concert to be broadcast in America, on October 12th, when he will be heard exclusively over an NBC-WJZ network from ten-thirty A. M. to twelve o'clock, noon, Eastern Standard Time. The noted artist will broadcast from the living room of his villa, Riond Bosson, Morges, Switzerland. He will play an all Russian program. It is understood that Paderewski, now engaged in his seventieth year, will give no concerts this year, so that the broadcast on October 12th will offer the only opportunity for the countless number of his friends in America to hear him.

THE ZURICH THEATER ("opera house" in American usage) celebrated recently its centenary with a festival which opened with a performance of "The Magic Flute" of Mozart, the same work which had been given on the dedication night a hundred years ago.

ALGIERS heard the "Andrea Chenier" of Giordano for the first time when that work was recently performed under the baton of M. Wertenschlag.

WILLEM MENGELBERG, on the celebration of his Golden Jubilee as a conductor, has received the Gold Medal of the Concertgebouw Orchestra of Amsterdam and also has been promoted to the rank of Grand Officer of the Crown of Belgium.

THE NATIONAL OPERA of Berlin reports that in 1934 it had 403,672 admissions. Its receipts of over eight million marks are said to have exceeded those of all other theaters of the city.

THE HOUSE in which Franz Liszt, some fifty years ago, gave his last concert in Paris, is reported to be about to be demolished and an apartment house built on its site.

COMPETITIONS

A FIRST PRIZE of five hundred dollars; second and third prizes of three hundred dollars each; and fourth, fifth and sixth prizes of one hundred dollars each, all are offered by Ginn and Company, for songs suitable for school use. Only native or naturalized American musicians may compete; and full information may be had from E. D. Davis, 70 Fifth Avenue, New York City.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

Singing Melodies

A Collection of Piano Solos With Words

Boys and girls in the first grade of piano study enjoy playing little pieces, especially pieces with clever rhymes that may be sung, either by the young "performer," or another juvenile "artist." Experienced teachers know the value of these "singing melodies" for inculcating a sense of rhythm and in teaching phrasing.

Some of our best composers of juvenile piano material have published books of first pieces with words. These are extensively used but, naturally, they lack the variety that will be found in a book of "singing melodies" selected from the writings of various composers. This new volume will contain a generous number of easy grade piano solos with words and the foremost contemporary composers of juvenile educational material will be represented.

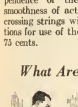
During the period in which this book is in course of preparation copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

Advance of Publication Offer Withdrawn

Of the sixteen odd "advance of publication offers" that were made in the September issue of THE ETUDE MUSIC MAGAZINE, one has been published and, by the time this ETUDE reaches you, copies of the work will have been placed in the hands of subscribers. As is the usual custom, the special advance of publication price is now withdrawn and the book is placed on sale at all music dealers. Violin teachers wishing to examine the work may obtain copies "on approval" from the publisher.

Fundamental Technical Studies on a Scientific Basis by D. C. Dounis is a book of exercises for the young violinist that is sure to attract considerable attention in the teaching profession. When the author came to this country his fame as an authority had preceded him and his master classes in New York and California have created considerable interest in his teaching works. These practical studies are designed to create the feeling of balance between the fingers, independence of the fingers and to develop accuracy of action and evenness of tone in crossing strings with the bow. Explicit directions for use of these studies are given. Price, 75 cents.

What Are the References?



What is actually before one counts the most, but there are occasions before we take the time to examine what is before us that we like to know by what right whoever or whatever it is before us deserves the time necessary for us to make a decision upon it.

With certain articles of merchandise we like to know who makes them; with certain animal pets the pedigree interests us; in hiring help we like to know whether employers before ourselves were satisfied with the applicants.

The music publications in each month's printing order, by their very presence there because of a need for more copies to meet sales demands, are bolding forth their references, telling that many active music workers have made satisfactory use of them. In order to help active music workers keep acquainted with the many hundreds of meritorious publications which are coming up for stock replenishing all the time, some space is devoted here each month to listing a selected group from the past month's publishing orders. Numbers which have "references" such as these are particularly worth securing for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
23361	In My Garden—*Scott*	1	$0.25
6483	Dancing Daisies—*Spaulding*	1	.25
11677	A Hammock Lullaby — *Kroepsch*	1	.30
24425	My First Dancing Lesson—*Johnson*	1	.25
15239	Black Beauty March—*Kelfe*	1½	.25
7013	Picking Flowers—*DeKeyf*	1½	.25
6933	Little Sprites (*Waltz*)—*DeKeyf*	1½	.25
23955	Piskaninny Pranks—*Rodgers*	2	.25
26169	Step High—*Kerr*	2	.25
3489	Military March—*Sartorio*	2	.25

SHEET MUSIC—PIANO SOLOS (Continued)

13587	Bridal Chorus, from "Lohengrin"—*Wagner-Greenwald*	2½	.25
19637	Pride of the Regiment—*Cranmond*	2½	.30
23927	The King's Review—*Baines*	2½	.35
6533	An Autumn Afternoon—*Lindsay*	2½	.35
8879	Carmen March—*Bizet-Mero*	2½	.25
25011	A Marching Song—*Ketterer*	3	.30
18569	Play of the Dragonflies—*Krentzlin*	3	.40
26148	Lady of the Gardens—*Roberts*	4	.40
23449	Andantino in D-Flat—*Lemare*	4	.25
18428	Fragment from the Unfinished Symphony—*Schubert*	4	.25
30633	Album Leaf (*Left Hand Only*) —*Spross*	4	.50
30131	Nocturne—*MacFadyen*	5	.50
7739	Valse de Concert—*Peabody*	7	.60

SHEET MUSIC—PIANO, FOUR HANDS

26102	Tick-tock, *Staccato*—*Copeland* 1	$0.25

SHEET MUSIC—PIANO, SIX HANDS

26108	A Trip on the Merry-Go-Round —*Vandevere* 1	$0.25

PIANO STUDIES AND TECHNICS

Standard Graded Studies (*Grade 4*)—*Mathews*	$1.00
Adventures in Piano Technic—*Ketterer*	.75
Evangeline Exercises—*Evangeline*	1.00

PIANO SOLO COLLECTIONS

The Melting Pot—*Fitton*	$0.75
Well-known Piano Solos Set to Music—*Spaulding*	.75
Young Folks' Opera Gems	.75

PIANO FOUR-HAND COLLECTION

Four Hand Parlor Pieces	$0.75

SHEET MUSIC—VOCAL SOLOS

26196	Give Me Thy Day (*High*)—*Terry*	$0.50
26239	Dawn and Dusk (*High*)—*Forster*	.50
30013	I Love Life (*Low*)—*Mana-Zucca*	.60
30072	Faith (*Low*)—*Bodewalt*	.75

VOCAL COLLECTIONS

Famous Songs (*Krehbiel*) (*Soprano*)	$1.50	
Famous Songs (*Krehbiel*) (*Bass*)	1.50	
Oratorio Songs	1.50	

SHEET MUSIC—VIOLIN AND PIANO

4909 Country Dance—*Heins*	$0.50

VIOLIN AND PIANO COLLECTION

First Folk Songs for Violin—(*Watson*) *Violin Part*	$0.50
Piano Part	1.00

VIOLIN, CELLO AND PIANO

Trio Repertoire. *Complete*	$2.00

OCTAVO—MIXED VOICES, SACRED

10880	The Lord's Light—*Wolcott*	$0.15
20508	Eternal Light—*Buzzi-Peccia*	.15

OCTAVO—MIXED VOICES, SECULAR

26494	Sleepy Hollow Tune—*Schoettger*	$0.12
10836	Time of Youth—*Donizetti-Forman*	.10

OCTAVO—WOMEN'S VOICES, SECULAR

26486	Sleepy Hollow Tune (*Three-Part*)—*Kern*	$0.12

OCTAVO—MEN'S VOICES, SACRED

26885	Glory to That New Born King—*Work* $0.12

OCTAVO—MEN'S VOICES, SECULAR

35305	Coming Home—*Willeby-Spross* $0.12

ANTHEM COLLECTION

Voices of Praise	$0.35

OPERETTA

The Marriage of Nell—*Curtis*	$2.00

TEACHING ACCESSORY

Guard's Music Pupils' Lesson Book and Practice Record	$0.15

Going To Move?

If you are planning to change your address, don't forget THE ETUDE. The U. S. Post Office will not forward magazines without payment of additional postage. Failure to send us notice of any change in address will therefore require payment of forwarding postage, delay delivery of your copy and risk loss in the mails. Prompt notice (four weeks in advance, wherever possible) will enable us to correct our records and continue service to your new address without interruption.

Save yourself unnecessary inconvenience, risk and expense. Drop us a card if you're going to move, being sure to give BOTH your Old AND New addresses.

Spare Time Rewards

Would you like to have, without cost, an attractive, chromium-finish Bread Tray, a lovely Cake and Cracker Tray, a set of Book Ends, a Flashlight, Camera, Fountain Pen, or your choice of dozens of other useful and valuable articles? These are the rewards we offer to music lovers making new friends for THE ETUDE—the rewards you can easily and quickly obtain by inviting your musical friends and neighbors to subscribe for THE ETUDE. Let us send you complete details of this profitable spare time fill-in, together with a free copy of our Reward Catalog. Address your request to the Circulation Department.

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.

FELIX BOROWSKI

On March 10, 1872, in Burton, Westmoreland, England, a baby boy came into this world, the son of a father of distinguished Polish stock who was an accomplished musician, and of an English mother whose musical attainments were very high. Today the world knows that son, Felix Borowski, because of his musical achievements and particularly because of his famous compositions. His musical instruction started with the piano and violin lessons given to him by his father. He continued study with master teachers in London and at the Cologne Conservatory covering violin, piano, theory and composition. After a period of teaching piano and violin in Aberdeen and London, he came to America in 1897 where he became the director of the department of composition and lecturer on musical history at the Chicago Musical College. Later, in 1916, he became president of the Chicago Musical College, which position he relinquished in 1924 to devote more of his time to composition and to take care of his private studio work. For a number of years he has served several Chicago newspapers as music critic. Besides his symphonic work, compositions for smaller instrumental ensembles, sonatas and other larger works for organ, piano, and violin solos, he has written numerous pieces in smaller forms. His collection, originally written for violin and piano, is a great favorite, not only for violin, but also in other arrangements in which it has been published. In the past year, two interesting piano solos by Dr. Borowski were published, these being *Mascarade* and *The Flirt*.

Compositions of Felix Borowski

PIANO SOLOS

Cat. No.	Title	Grade	Price
18483	Adoration	4	$0.50
23583	Adoration, *Concert Edition*	6	.60
5689	Babillage	4½	.65
4658	Bagatelle	4	.40
4657	Bourrienne	4½	.50
15098	Chanson Triste	5	.50
4170	Chant du Soir	4	.40
4648	La Coquette	4	.40
4536	Danse Rustique	4	.40
4656	Episode de Bal	4½	.65
26088	The Flirt	6	.50
11999	Intermezzo Caprice	6	.60
26087	Mascarade	6	.50
5613	Mazurka. No. *1*	4	.35
4176	Mazurka. No. *2 in C-minor*	6	.50
5687	Mazurka Caprice	4	.60
4647	Menuet	4	.40
6957	Meunetto Caprice	5	.50
6985	Nocturne	4½	.50
15997	Nuit de Printemps	5	.50
5032	Papillon	4	.50
5171	Serenata	4	.50
7812	Spring. *Printemps*	4	.50
7811	Valse Baracarole	6	.50
4659	Valse des Fleurs	6	.50
6956	Valse Scherzo	6	.60
4646	Valsette	4	.35

PIANO DUETS

21373	Adoration	4	$0.70
18451	Danse Rustique	3	.70

VOCAL SOLOS

Compass		Compass	
23874	Adoration. O Praise the Lord of Heaven. Arr. N. Douty	F-sg / F-sg	$0.40 / .50
20486	Sleepy Hollow Tune (*Three-Part*)—*Kern*	b-flat-F	.40
5875	Baby Mine	d-g	.60
5876	Longing	F sharp	.50
9759	Love in Spring	d-a-flat	.40
15119	Love in Spring	b-F	.40
5231	Love's Message	d-a	.40
5201	A Memory	F-sharp/F-sharp	.40
1252	My True Love Hath My Heart	c-g	.50
9760	A Song of Thanks	d-a	.50
5253	Shadowtown	E-flat/F-flat	.50
9763	The Song of Tristram	b-F/sharp	.50
9761	When I Am Dead, My Dearest	e-sharp-g-sharp	.40

ANTHEM FOR MIXED VOICES

20743	Adoration. O Praise the Lord of Heaven	$0.12

VIOLIN AND PIANO

5700	Adoration	4	$0.60
5707	Cantilene	3	.50
5702	Chanson du Berceau	3	.50
4661	Villanelle	4	.50
5701	Dance Rustique	3	.60
4660	Humoresque	4	.50
5703	Ritournelle	3½	.50

ORGAN

6901	Adoration	5	$0.50
25828	Nocturne	4	.50

CELLO AND PIANO

12030	Adoration	4	$0.60

All Subscribers, Attention!

There is a man working in Canada, throughout Ontario, Quebec and Saskatchewan using the name of Bellamy, Baker or Davies, offering a two year subscription to THE ETUDE MUSIC MAGAZINE for $2.25. This man is a swindler. He uses fake receipts, one printed on yellow paper in the name of the National Circulating Company, the other on blue paper in the name of the Curtis Publishing Company, Philadelphia.

If this man approaches you, have the police hold him. He is wanted for innumerable swindles throughout the Canadian provinces.

Crooks are always busy, so beware of the man offering reduced bargain rates on THE ETUDE MUSIC MAGAZINE.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Mozart and The Princess

(Playlet)

By Louise Findlay

Scene: *Interior of room with piano, and several chairs.*

Characters:

PRINCESS MARIE ANTOINETTE
WILLIAM, Court attendant
JOHAN, Court page
AUDREY, Lady-in-waiting
WOLFGANG AMADEUS MOZART, the boy composer
MARIE MOZART, his little sister.

Princess Marie Antoinette is seated at piano playing a few simple pieces, sometimes humming to herself.

Enter William, making a low bow before the Princess: It is lovely to hear the princess playing on the harpsichord.

PRINCESS: Oh, thank you. Do you like music?

WILLIAM: I do indeed, Princess. I wish I could play.

PRINCESS: William, do you remember that little boy named Mozart who came here to the palace and played for the Empress?

WILLIAM: I do indeed, Princess, and he was certainly bewitched. He must have worn magic clothes.

PRINCESS: Nonsense! You know we gave him some of his clothes right from the palace; and do you not remember we even took off his ring and he let us keep it as a souvenir, and it is not a bewitched ring, you know that.

WILLIAM: Well, I do not suppose he can always play as he did that time—it was too wonderful!

PRINCESS: You think he could not? Well, we shall find out. Let us have him come here to the palace this afternoon.

(The Princess moves to table or desk, and writes note.)

WILLIAM: That would be fine indeed, Princess.

PRINCESS: Now William, you go right away and find him and give him this note, and we will have him play for us this afternoon, and he is to bring his sister Marie, with him. *(Exit Princess.)*

(William paces the floor; Johan enters.)

JOHAN: What's on your mind? You seem somewhat disturbed. I am sure you have no cares of the court to worry you.

WILLIAM: The Princess is sending me to find the young Mozart and fetch him here to play for her this afternoon.

JOHAN: That will be delightful. Why worry about that?

WILLIAM: But I have no idea where he lives. I wish I could play as the young Mozart, then the Princess would like me better and I would be asked to play for her.

JOHAN: Ha, ha, you play for the Princess!

WILLIAM: Why not? Who teaches these young Mozarts to play, anyhow?

JOHAN: I understand their father teaches them and he takes them on long trips to play in different cities and at the courts.

WILLIAM: I hope they are not away on a trip now, for the Princess bids them come here to the palace this afternoon. But where shall I find them? I told you I did not know where to go for them.

JOHAN: Lady Audrey may know where they live. I have heard her speak of the Mozarts. I'll see if I can find her. *(Exit Johan)*

WILLIAM: How I do wish I could play. *(Seats himself at piano and plays a few chords or short pieces. Enter Lady Audrey.)*

LADY AUDREY: Good morning William.

WILLIAM *(rising and making low bow)*: I did not hear your ladyship enter.

LADY AUDREY: No, you were quite absorbed. So you are turning musical too?

WILLIAM: I only wish I could! Does your ladyship know where the Mozarts live? The Princess would have me bring them here today to play for her.

LADY AUDREY: Why, yes, let me see. They live on a crowded little street in the village.

(Continued on next page)

MOZART AND HIS SISTER PLAYING AT COURT

Staccato-Legato Game

By Riva Henry

ONLY a piano and a clock or watch with a second hand are needed for this game.

The leader calls the name of a scale in staccato, or legato, as G minor, staccato, or E-flat major, legato, and so on. He then points to one of the players, who must go to the piano and play the scale called for before one half minute has passed.

A mistake puts the player "out" and the one remaining "in" the longest wins.

(It must be decided in advance whether the scales are to be played hands alone or together, one octave or two, depending upon the grade of the players).

Weeds

By C. F. Thompson, Jr.

A WEED is a plant out of place. In the garden or on the farm, a splendid stalk of corn is a weed in a potato field, and a fine potato plant is a weed in a field of corn.

In the same way, our musical garden may have "weeds"—false notes, for instance. If we forget to sharp an F in the key of G, we have a weed in our musical garden. That F natural is perfectly good in any of half a dozen other places, but in the key of G it just does not belong. It is a potato in the corn field.

Also, the farmer is troubled by other "weeds," though he may not think of them as such. For instance, a plant which grows out of line is certain to cause trouble, and most good farmers tear such a plant up just as ruthlessly as if it were some plant of a different kind. Our musical garden should be kept free of such weeds, too. Suppose a composer has written the repetition of his subject just a little differently, either in harmonisation, or even in the melody. He knows what he wants to do, and for the player to play one of these passages in the place of the other is to plant "weeds" in the musical garden.

Then there is still another kind of weed which the careful farmer must eliminate. This is the *inferior* plant, and it is weeded out simply by refusing to save seed from it. By this process the farmer strives to improve his crop from year to year, and he is aided by Nature constantly in this endeavor. The weak plants die, and their kind in time must die also.

Now can we apply this to our musical garden? Most assuredly we can! Who wants to be a weed in the musical garden?

Enigma

By Stella Whitson-Holmes

My first is in TEMPO
But not in NOTE.

My second's in PHRASING
But not in STAFF.

My third is in BASS
But not in TREBLE.

My fourth is in CLEF SIGN
But not in RHYTHM.

My fifth's in STACCATO
But not in DYNAMICS.

My whole is the name of a favorite INSTRUMENT.

Answer: Piano.

Kitten Is Given a Recital

(For Very Little Juniors)

By Marjorie Knox

EVA JONES was practicing. There was no one at home to hear except her little gray kitten. Eva thought she would pretend to be giving "Fluff" a recital. She lifted Fluff from the floor where he was chasing a ball of blue yarn, and placed him on the bench beside her, and began to tell him about the musical number; she thought he would enjoy it much more if she did.

"This piece has one flat so it is said to be in the key of F Major. It is written in two-four time, meaning that each measure has two beats and that one quarter note gets one beat. Sit still and listen well, Fluff, and you can hear my right hand play two notes that sound almost exactly like you do when you say 'Meow.'"

The small furry creature stretched his paws, and blinked his eyes at Eva. She always thought this meant "All right, I'm satisfied."

Kitten sat perfectly still; his eyes closed.

"Fluff!" Eva looked at him. "You're not even listening. Wake up! Do you see these two letters? D.C. stands for Da Capo, which means to go back to the beginning and play until you come to the word *Fine*; then the piece is finished. Now, Fluff, in this case, I must go back to the beginning and repeat the first eight measures because that is how it ends."

At last she finished and looked to find the gray kitten curled on the bench beside her fast asleep; his nose snuggled into his fuzzy tail, which made him look like a muff.

"Fluff! You never will be a musician; artists just aren't made by going to sleep on the job." She slipped her hand under his chin and looked straight into his eyes. "I bet, Fluff, that I'll be a great pianist long before you will!"

Mozart and the Princess (continued)

WILLIAM: You mean Salzburg?

LADY AUDREY: Salzburg, of course. You go right past the Carpenters' Guild till you come to the book-stall, then turn to your left and you will find them across the way from the silversmith.

WILLIAM: That seems a bit complicated, but I'll try to find them.

LADY AUDREY: Of course you can find them. When you come to the Carpenters' Guild you can ask your way, for everyone in the village knows them. *(Exit William.)*

(Lady Audrey seats herself at piano.)

LADY AUDREY: I like music too. I believe I will play on the Princess' harpsichord while no one is around. *(Plays one or two pieces. Enter Princess.)*

PRINCESS: Audrey you play very well.

LADY AUDREY: I thank you. *(Makes curtsy.)*

PRINCESS: I have invited the Mozarts to come this afternoon. Do you remember that marvelous little boy?

LADY AUDREY: Indeed I do. I was going to ride the dappled mare this afternoon but I would rather stay here and listen to the music.

(Princess and Lady Audrey take chairs and knit or embroider. Princess goes to window and returns to knitting.)

PRINCESS: I wish they would arrive.

LADY AUDREY: I think I hear horses on the driveway.

PRINCESS: I'm so glad they were at home. The little Mozart is already a master composer. People will be playing his compositions long after our courts are forgotten.

LADY AUDREY *(at window)*: He is entering the palace now.

(Princess and Lady Audrey powder noses, adjust wigs, and so on) (Enter William, followed by Wolfgang and Marie Mozart, and Johan.)

PRINCESS *(extending her hands)*: We all are glad you could come.

WOLFGANG: This is a great honor and our parents said to express their appreciation to you.

PRINCESS: I have been wishing to hear you play some of your own compositions, just as you did when you came to play at the palace concert for the Empress.

MOZART: I am indeed honored. *(Seats himself at piano. Princess and others seat themselves.)*

MARIE: Brother, why not play the new one you played for me this morning?

MOZART: Very well. Princess, you are the first to hear this except my sister. *(Plays)*

PRINCESS: Lovely!

OTHERS: How beautiful!

MARIE: Tunes come to him so easily. I wish I could do it.

MOZART: My sister plays very well, Princess. You should hear her.

PRINCESS: We will, but you must play some more first.

(Mozart plays several numbers.)

PRINCESS: Lovely. Now let us have a duet. *(Wolfgang and Marie play.)*

PRINCESS: And Marie, will you not play a solo?

(Marie plays, or omits solo.)

PRINCESS: Thank you both. You have given us a wonderful afternoon and Wolfgang, I predict great things for you. The world may never hear of me and my palaces and courts, but your name will be known and loved everywhere, and I am going to give you one of my rings as a souvenir.

(Mozart makes low bow and kisses her hand. She puts ring on his finger)

CURTAIN

LETTER BOX

IRENE MACY, AGE 3, DETROIT, MICHIGAN, PLAYING ON MIDGET PIANO

DEAR JUNIOR ETUDE:

I enjoy doing your puzzles and reading the different articles on music. I have been studying music two years and have played in three recitals and am going to play in another soon.

From your friend,
VIRGINIA MABLE ILLING (Age 12),
New York.

DEAR JUNIOR ETUDE:

I am going to tell you about our theory class. Each week we select the name of a composer and have a musical question for each letter in his name. When all the answers are put together they spell the name of the composer. Then at the end of the month the one with the most correct answers receives a prize.

From your friend,
JANET HALL (Age 14),
Pennsylvania.

DEAR JUNIOR ETUDE:

Music means very much to me and I like to study the piano. Whether you are feeling happy or sad, it can all be expressed in music.

In studying music one becomes friends with the great composers, such as Bach, Mozart, Beethoven, Schubert, and many others.

And I like to study music, because the piano, to those who know how to use it, seems like a fairy key to a magic land. This magic land is close at hand to those who love music, but to those who do not, it is far away.

Studying the piano is rather mysterious! —Who knows but that you will be a famous musician some day!

From your friend,
MARY E. ERDMAN (Age 10),
Pennsylvania.

Letter Box List

Letters have also been received from the following, which can not be printed, owing to lack of space:

Katherine Premme, Gladys Nagel, Mary Ellen Lynde, Ruth Morehouse, Myrelle Douglas, Martha Caroline Agee, Mary Ruth Campbell, Eileen Baldwin, Juanita Chambers, Dena Jean Catherson, Purie Rodriguez, Geraldine Taylor, Pauline Sharpe, Mary Ann McGinnis, Esther Suder, Patrice Beale.

NOTICE

Please note change of age limits in JUNIOR ETUDE Contests, beginning last month. Read the contest directions carefully.

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.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month, "A Musical Afternoon". Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender written clearly, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the eighteenth of October.

Names of prize winners and their contributions will be published in the issue for January.

Put your name, age and class on upper 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.

When schools or clubs compete, please have your own preliminary contest, and send in the five best papers.

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

Why I Like Music

(Prize Winner)

I like music because I do not think that I could get along in this world without it.

Everything has some kind of music in it, birds sing and make their own music. Dogs make their own music. Cats make their own music. Most things in the water or on the ground make their own music. Frogs make their own music. People make their own music. The angels in heaven make their own music. I see that everything in the world makes its own music.

Why can't somebody like me make my own music?

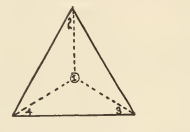
FREDDIE RIVERS (Age 14),
Arkansas.

Puzzle Corner

TRIANGLE PUZZLE

By Stella M. Hadden

Each dotted line is a three-letter word.



1-2, the number of performers in some compositions.

1-3, the number of fingers used in piano playing.

1-4, a line connecting tones of the same pitch.

2-4, the number of players in many compositions.

Puzzle

THROUGH an oversight there was a misprint in the puzzle in the May issue, hence it could not be correctly worked out.

Why I Like Music

(Prize Winner)

Many people listen to and love music without analyzing their feelings. I myself, who have been studying the piano's mysteries, have never before asked myself why I like it.

I have come to the conclusion that music, for one thing, can be made through the imagination, to seem perfect. Since perfection is everyone's ultimate goal, music satisfies that wish.

When I listen or play, complete rest comes to me, sympathies for another's sorrow or joy, and forgetfulness of worldly care. Music soothes my wounded pride, softens my angry moments and brings great dreams for the future. When I play I often pretend that I am a queen who rules over her subjects with an iron hand, or a caressing hand. I certainly derive a feeling of power, of exaltation, and of great, subduing calm, from music, the "language of the Gods."

EDITH SMALL (Age 14),
Massachusetts.

Why I Like Music

(Prize Winner)

"Why do you like music?" asked a friend of mine one day. I could not answer at once, I could not explain, my tongue was locked. Yet I knew very well that I loved music dearly. But I said that I would explain in a different way.

I stepped into the house and brought out my violin. Drawing the bow across the strings I began to explain to him why I liked music. The sighing of the stately pines and the babbling of the nearby brook blended in and helped me to explain.

"I see," said my friend, when I had finished, "it is something God has given you and it touches the tenderest heart and the only way to explain it is through music itself."

PAT BRAT (Age 14),
Georgia.

Honorable Mention for May Essays:

Ruth Schwartz, Mary Ellen Hutchings, Charles Medlin, Lily King, Esther Tudor, Janice Houk, Marjorie O'Neill, Rosalie Cooley, Jeane McComber, Joan McComber, Jean Everett, Gertrude Griffis, Selma Anders, Vera Jolliff, Frances Mennis, John Shenoy Jackson, Marie McHugh, Ernest Couate, J. D. Hicks, Willie R. Walter, Ola Mae Phifer, Flora Mae Stodard, Mary Katherine Brown, Lucille Ormand, Katheryn Marie Barrow, Dorothy Johnson, Carroll McCue, Marion Schaefer, Burke Isaias, Margory Ryan, Charles Rodmas, Janie O'Brien, Allen Perkins, B. Klarfeld, Frederick deBeer, Norman Fenster, Ruth Calire Jackson.

JUNIORS OF ST. MARY OF THE VALLEY, BEAVERTON, OREGON, IN COSTUME PLAYLET

High Lights in Famous Piano Methods

(*Continued from Page 586*)

changed. She preferred a spheroidal or "natural" hand, instead of the high outer hand of Deppe. This was a natural consequence of the freedom of shoulder and elbow.

At this point of the development of the methods, there was some difference of opinion as to which were her ideas and which were Deppe's. At least, the story goes that he claimed ideas which she declared she had originated. However that may be, the valuable ideas were passed on, handed down to the fortunate recipients.

Variations on Deppe's Method

BUT SOON Steiniger came to a point of still wider divergence from Deppe's theories. The "free fall" no longer satisfied her, because she could not reconcile it with muscular tension. And muscular tension she believed to be necessary. She then evolved the vital tension of all members from fingertip to vertebrae, and the tension of the mental faculties (as opposed to the inhibition of all power). She herself had previously described Deppe's idea of finger movement as "phlegmatic falling" with "tension in fingertips only."

Steiniger's playing, in its prime, brought her most enthusiastic approbation, and the effect of her tone was described "as if a balloon were underneath it—like an ocean wave and its undertone." Her *fortissimos* were "magnificent," her *pianissimos* "the finest and most skilful." Her tone, apparently, must have had an unusual quality.

Frederic Clark Steiniger

A CONSIDERABLE influence on Steiniger's playing came about through her marriage to Frederick Clark, an American (who added her name to his own). He was highly mystical in some of his theories concerning music. These are not pertinent to the present paper, but they no doubt had an effect on his theories of technic.

Clark had been studying with Ehrlich, who told him that his technic was already adequate. But he was far from being satisfied with his proficiency and was only too conscious of the gulf between ideals and practical execution, both in himself and in others. He got little satisfaction from questioning Deppe, and writes him down as unwilling to answer questions and to analyze the subject of technic verbally. Possibly Deppe preferred to choose his interlocutor; for, with Amy Fay and others of whom there are stray glimpses, Deepe seems to have been geniality itself.

Clark finally formulated his ideal as follows: "Technic is not a *foundation* but a degree of practical perfection increasing with the development of the conscious adaptation of fundamental essential unity." In other words he seems to say that technic is not something to be acquired as a preparatory subject merely. Rather it is to be developed day by day, together with and not apart from the development of the whole being and its relation to music.

Practically, he emphasized Deppe's idea of movement in curves, "circuloid" or "elliptical," and we find this idea explained and elaborated especially in those pupils of the Deppe system who came under the influence of Steiniger and Clark. He sought the accurate analysis of movement, particularly those movements which he observed in Rubinstein and Liszt. (Kullak said of Liszt, "He 'comes over' difficulties which we first have to 'overcome.'")

And Other Exponents

AMONG OTHERS who took up the Deppe ideas with enthusiasm, were Elisabeth Caland and Toni Bandmann, pupils of Deppe and also of Steiniger and Clark. They added new theories, discarding freely when they chose. The problems of tension, of more or less participation of shoulder and back, of "rotary" movement, of finger or no finger; all these possibilities, considered with reference to tone quality, velocity and power, began to occupy these teachers and their students. Steinhausen, a medical doctor who was interested from the scientist's point of view, and had a strong influence on Bandmann, although he was not a pianist, is also prominent in this period of research.

Quotations which seem to have come direct from Deppe, and which possess a certain stimulating vividness, are included in Caland's books. "The hand should be carried over the keys. Nothing is demanded of the fingers except to *take the keys* over from Czerny, with some from Cramer also. Directions for study are to practice very slowly with each hand, then with both, and then repeat the process; to practice two hours slowly before one hour of fast practice.

And Amy Fay says of her own slow, careful practice under Deppe's guidance, "It seems as if my ears had been opened for the first time. Such concentration is very exhausting."

Branches of the "How" System

THE "HOW" system is thus fully launched on the sea of learning.

But just as the earlier streams of "method" divided into two streams—the "What" and the "How"—so the new "How" stream began almost at once to divide into other streams. There were the advocates of "Free" movements only, who used as little muscular tension as possible. There were the believers in the "Controlled" or "Fixed" movements, who used as little free movement as possible. There was still the "What" group, depending on the choice of material and many repetitions, without radical departure from the older principles of movement in the hand. And there were also individual explorers who sought to find in the use of one or another group of muscles, as of the forearm or in some one combination of members, the ease and power which they desired.

Two highly important factors in study had appeared and were to become permanent—the determining judgement of the ear, ever more discriminating; and the exhaustive study of *all* the possibilities of the arm regarded as a tone-maker.

SELF-TEST QUESTIONS ON MISS LEONARD'S ARTICLE

1. *Why did Deppe seek a new method of training the hand?*
2. *What important new way of using the fingers did he teach?*
3. *What effect does this finger-movement have upon tone?*
4. *What mental attitude did he consider necessary to good tone-production?*
5. *What position did he wish the hand and wrist to take in playing scales and arpeggios?*
6. *What different shapes of the hand did he describe for scales and for chords?*
7. *Describe the conditions required in the wrist and elbow.*
8. *What important distinction is there between the finger-playing of Deppe and of Anna Steiniger?*
9. *What new idea with regard to the arm did Steiniger teach? Why?*
10. *Did Deppe teach technic as a separate preparatory subject or in connection with interpretation?*
11. *Who were some important pupils of Deppe?*
12. *What makes the "How" method of technic different from the "What" method?*
13. *What earlier teacher had an inkling of the free, effortless "fall" of the finger?*
14. *Who were famous advocates of "curved" movements?*
15. *What difference does the ear hear between curved movements and straight ones? Between tones made with a tense stroke and those made with a free fall combined with weight of the arm?*

which *they are carried*. . . . A slight movement is good. 'Good deeds should be done silently.' The center of gravity of the palm should be always directly over the keys. The binding of the tones should be in the hand itself. . . . Curves must never exceed the limit of strict necessity. . . . 'A flat pose of the hand *sounds* flat' (that is, lifeless). Every movement must be curved. In thirds and sixths the hand must be infinitely light." Of *legato*, "There will not be room between them (the tones) for the tiniest grain of sand." In arpeggios, "the first three notes are played in the regulation position, beginning the curve."

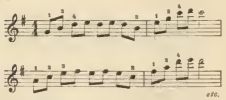
But when Caland speaks of "conscious use of hands and shoulder," of "the whole arm passively guided," and of "fixation of the shoulder," she has plainly travelled a long way from Deppe's original theories.

For material she cites Deppe's use of five finger exercises and studies selected

Improving the Thumb Action

By Annette M. Lingelbach

DOES your thumb have difficulty in passing over intervals of two and three notes? Then practice this phrase from No. 78, Book I, Liebling's "Selected Czerny Studies," through the various major and minor scales.



etc.

This drill is excellent for changing average arpeggio playing into significant tonal beauty; for stretching the hand to encompass longer intervals; for providing greater flexibility, and for increasing general speed and developing smoothness in playing any type of melody.

Music Extension Study Course

(*Continued from Page 584*)

imitated rhythmically by the right hand in the next two measures. This imitation continues throughout the entire first line. In the second line a fragment (last half) of the opening motif is used and developed by repetition. The pupil who recognizes these patterns plays with more intention and is a better sight reader and memorizer than the pupil who greets each phrase as just so many new notes.

LITTLE DUTCH DANCE

By HELEN L. CRAMM

A little wooden shoe dance in which the accents should be applied a bit ponderously to suggest the clumsiness of the sabots as they tap out the various steps of the dance. Play it brightly and with humor. The Dutch children are traditionally a healthy and happy lot and this atmosphere should pervade every measure of this little dance.

* * *

"Music is the first, the simplest, the most effective of all instruments of moral instruction."—John Ruskin.

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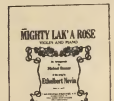
● Although almost thirty-five years have elapsed since Nevin passed away, his inspired compositions live on. Today, one seldom hears a radio program, or attends a concert of lighter works, that does not include at least some of Nevin's music. Truly the works of this genius deserve to be ranked as "foremost American classics."

Nevin's Delectable "Mammy" Lullaby



MIGHTY LAK' A ROSE

Text by Frank L. Stanton

Originally featured by Lillian Nordica, this quaint little gem, in which text and melody are so happily blended, has been included in the repertoire of many vocal artists and is, even now, probably the most frequently heard composition of Nevin's. The simple harmonies readily lend themselves to arrangements for various voice and instrumental combinations.

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