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James Francis Cooke

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THE ETUDE

Music Magazine



RACHMANINOFF

November 1935

Price 25 Cents

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THE ETUDE

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The World of Music

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

ZURICH, SWITZERLAND has had a nine day Bach Anniversary Festival featured by an uncut performance of the "St. Matthew Passion," conducted by Volkmar Andreae. The festival was opened by a concert by Carl Matthaei, on the organ of the Fraumünsterkirche; Professor Dr. Joachim Moser, of Berlin, lectured on "The Dominating Genius of Bach"; and there were programs of the cantatas and miscellaneous compositions of the master.

ANTONIA BRICO, the young American conductor, had enthusiastic comments for her leading of the National Symphony Orchestra of Washington, for its concert of July 21st and 24th. On her first program were such testing pieces of leadership as the "Fifth Symphony—From the New World" of Dvořák; the *Love Death* from Wagner's "Tristan and Isolde"; and Tchaikovsky's symphonic poem, "Romeo and Juliet."

THE LAURIAN CLUB of Christchurch, New Zealand, included in its first program of the season, on April 15th, the *Overture in B minor for Flute and Strings* of Bach, the "String Quartet, Op. 64, No. 4" of Haydn, "Pastoral Songs for Voice and Trio" by Quilter, and a *Pastorale* for a quintet of wind instruments, by Pierné.

RICHARD STRAUSS is reported to have resigned from the presidency of the Third Reich Chamber Music and from the chairmanship of the Association of German Composers. Though having given "advancing years and declining health" as the reason, it is commonly believed that the real cause of his action was a "lack of sympathy with the Nazi policy of anti-Semitism in art." It must not be forgotten that the recent Dresden premiere of his "The Silent Woman" was held up for some months, supposedly because of the composer's insistence upon recognition of Stefan Zweig as librettist.

"BORIS GODOUNOFF," in a performance on September 30th, opened the season of the famous Sadler's Wells Opera of London. It was the first presentation in England of the original version.

JAMES C. PETRILLO, President of the Chicago Federation of Musicians, is also an influential member of the Park Board of the city of Vienna. It was through his initiative and his wide and influential acquaintances that the summer concerts at Grant Park were promoted and successfully financed. At the opening concert of the series he was given an ovation by the public and members of the orchestra. Another musician to the fore in civic work!

SHANGHAI, CHINA, has its Municipal Orchestra which has given performance to a native ballet, "Incense Shadows." Joseph Lampkin, violinist, and Arthur Rubinstein, pianist, have been enthusiastically received there in recitals; and there has been recently a "really creditable performance" of Bizet's seldom heard "The Pearl Fishers," by local talent.

THE CHICAGO SYMPHONY ORCHESTRA announces, among the regular subscription events of the current season, performances of Wagner's "Tristan and Isolde" in a concert version by Dr. Frederick Stock, conductor of the organization.

THE NATIONAL ESTEDFOD of Wales held this year from August 5th to 18th, at Caernarvon; and the coronation meetings of the Gorsedd took place in the shell of the great Castle from which the first Prince of Wales was proclaimed. The chief choral competition, with Bach's "Be not Afraid" as the leading item, was won by the Sales and District Choral Society of Liverpool (?); and in the second choral contest, with Brahms' "Blest are They that Mourn" as chief item, the Llanberis Choral Society (Charles Owen, conductor) took first place.

AN AMERICAN BALLET is announced by the management of the Metropolitan Opera Company, to replace the traditional ballet corps so long famous to patrons of that organization. George Balanchine, a product of the school of the Imperial Ballet of St. Petersburg, and creator of ballets for Diaghilev, will be director of this new Metropolitan company.

THE CHINESE THEATER, with May-Lagne-Fau as leader, provoked lively interest by its recent season in Petrograd. The most musical of works presented were "The Life of Duke Lagne-Lou" (fourth century) and a lively comedy, "The Drunkard." On acquaintance the musical scores became "expressive and intensely logical" as an accompaniment to the dramatic art in which the Chinese are consummate masters in the interweaving of singing, dancing, dialogue, and acrobatic display.

MAX WALD, an American composer resident in Paris, is reported to be at work on a comedy opera, "The Cooper's Wife," with its plot laid in colonial New England.

THE GESELLSCHAFT DER MUSIKFREUNDE (Society of the Friends of Music) of Vienna has been holding an exhibit of its treasures which include such priceless gems as the manuscript scores of the "Piano Concerto in D Minor" and the "Symphony in G Minor" of Mozart; the "Eroica Symphony" of Beethoven, from which the dedication to Napoleon was erased by the disappointed master, with such vehemence that the paper shows the holes; the two great symphonies of Schubert; and the "German Requiem" of Brahms, entirely in his own script.

THE EDINBURGH PUBLIC MUSIC LIBRARY (Scotland), a department of the Central Public Library, contains nearly ten thousand volumes, most of which are loaned for home study.

MUSIC AS A PILOT was an experiment of R. W. Brown, when, on September 7th, he flew from New York, over the Great Lakes Region, down to Washington and back home, guided by the strains of orchestras from various radio stations.

ONE HUNDRED AND FIFTY-FIVE APPLICATIONS are said to have been received for the post of Borough Musical Director of Durban, South Africa, to succeed the late Mr. Dan Godfrey. The salary offered is £1,000 (nearly five thousand dollars) a year. There were thirty-two candidates from the Union of South Africa, one hundred and fifteen from England, two each from Australia and America, and one each from Rhodesia, Scotland, Irish Free State, and Austria.

ACCORDION CONCERTS were features of the recent convention of the National Association of Music Merchants, for which programs were furnished by such eminent artists as Guido Diero, Santo Santucci and Charles Magnante.

AT THE KURSAL of Scheveningen, Holland, the Resident Orchestra, with Carl Schuricht conducting, recently gave a program of French music, including the *Overture "Benvenuto Cellini"* of Berlioz, the *Symphonic Poem of Lalo* (with Zino Francescatti as soloist), and the "Symphony in D Minor" of César Franck.

A GRAND OPERA ARTISTS ASSOCIATION OF AMERICA has been organized in New York City, similar in form and purpose to the Actors Equity Association. It is affiliated with the American Federation of Labor; and already it has initiated efforts to secure state or federal support for touring opera companies exclusively of Americans.

THE LOS ANGELES SYMPHONY ORCHESTRA will have as conductors of the present season, beginning November 14th, Pierre Monteux for the first twelve concerts; Arnold Schönberg for the next pair; and Otto Klemperer from the first of January to the end of the series. Mr. Monteux will conduct the entire season of the San Francisco Orchestra, from January to April.

THE DOME OF THE ROYAL PAVILION, of Brighton, England, which has been the scene of the principal concert of that famous seaside resort, is in the process of being remodelled along modern lines, the alterations including a large pipe organ.

PIETRO MASCAGNI conducted in August an open air performance of "Cavalleria Rusticana" given in the square before the Cathedral of Spezia, Hungary.

ITALO MONTEMEZZI, composer of the popular "L'Amore del Tre Re" and other operas, arrived in America on July 6th, for an indefinite stay. He is accompanied by his wife and son and has let it be known that he is at work on a new opera. Of this work he is making at the present no further announcement than that the libretto is by Sam Benelli and that it is based on the United States of America.

THE FIRST PRIZE for composition at the Conservatory of Madrid has been awarded jointly to Manuel Parada de la Puente and Emilio Lehnberg, pupils of Conrado del Campo. The work prescribed was a symphonic *Scherzo* for full orchestra.

THE CHICAGO CITY OPERA COMPANY, with Karleton Hackett as president, announces a season of five weeks at the Chicago Civic Opera House, beginning November 5th. The roster includes some of the best operatic artists of the day: Genaro Papi and Henry Weber will be the leading conductors, and prices will range from three dollars down to fifty cents.

FRANCIS MACLENNAN, widely known American tenor of some years ago, died on July 17th, at Port Washington, Long Island. Born on January 7th, 1879, in Bay City, Michigan, he had his vocal training in New York, London and Berlin. He sang the title role in the first production of "Parafal" in English, by the Henry W. Savage Opera Company; and he was the *Pinkerton* of the first performance of "Madame Butterfly," in English, by the same company, on October 15th, 1906, at Washington. He is said also to have been the first American tenor to sing *Tristan* in Germany, which he did at the Royal Opera of Berlin.

AMERICAN WOMEN COMPOSERS held a conference from July 26th to 29th, at Chautauque, New York. On a program for July 27th the Chautauque Symphony Orchestra, under Albert Stoessel, played the "Gaelic Symphony" of Mrs. H. H. A. Beach, dean of America's women composers, and "Pirate's Island" by Mabel Daniels.

BEN STAD, founder and director of The American Society of the Ancient Instruments, of Philadelphia, has just returned from a European trip on which he has searched the museums, monasteries and libraries of Belgium, Holland, France and England, by which he discovered a number of interesting works by composers of the earlier centuries, that will be added to the repertoire of his organization.

(Continued on page 690)

Hobbies for Everybody

PERHAPS you remember the Etude editorial, "The Perilous Blessing of Leisure," which appeared in November, 1932. About a year later Uncle Sam and all of his children awoke one morning and found that increased leisure had become a kind of political religion. In other words, we had to have leisure whether we wanted it or not, because the government would permit us to work just so long. Millions of people who had always wanted to do things for their self-gratification, who wanted to play, to read, to exercise, to study, to collect things, to raise animals, or flowers, or vegetables, to make things, in fact to gratify an ambition to be happily engaged without the consciousness of being bossed by man or money, could at last enjoy themselves "to their hearts content."

At these same millions this same leisure was like a new automobile—they had to be taught how to run it. Therefore the Leisure League of America was organized. The automobile in untrained hands might run wild and do more damage than good. The Leisure League got to work and soon the newspapers were flooded with articles upon the new creed, "Get a Hobby." Last May an exposition of hobbies was held in the Commerce Hall of the large Post Office Building in New York City. Some thirty organizations joined in the movement and the giant hobby campaign of 1935 was launched.

We have been looking over the graphic floor plan of this amazing hobby round-up in New York. Here are some of the activities represented: collecting pets, stamps, arms, coins, fish, or almost anything else ever created; then there were amateur theater games, home carpentering, photography, outdoor sports, mechanical toys, reading, the home arts of women (cooking, dressmaking, embroidery) camping, travel, gardening, painting, sculpturing, hunting, public speaking, dancing; and the end is not yet.

One comparatively small section was devoted to music; yet probably far more people in the United States find delight in music as a hobby than in any other way of employing leisure, with the possible exception of reading. We believe that this is a most fortunate and wise choice. Music offers almost unlimited opportunities for study. The interest in it is universal. It has no boundaries. Unlike many hobbies it has limitless variety and is not merely a repetition of relatively similar mental operations.

It calls for the coordination of the mind and the body.

It may be practiced in solitude or in groups.

It is not confined to any season of the year.

It is invaluable as a means of mental refreshment, because of the fact that it

compels concentration and affords relief from the cares of life.

It provides means for associating with cultured people.

It stimulates the imagination and introduces one to that world of dreams which exalts the mind.

It is the most discussed art of the times; since millions of people hear daily, and largely over the radio, the music of the greatest composers performed by the foremost artists.

Owing to the widespread instruction in music, more people have been trained in that art than in any other. Those who know something of music will have fun in developing their art along some special line. We know one man who made a special study of Haydn. First he learned the best known sonatas, and then he found a veritable world of wealth in that master's other piano compositions. Every new piece was like a choice gem added to his collection. "Papa Haydn"—brought new interest and delight to that man's life. More than this, by making his playing better than ordinary he was able to give a great deal of delight to his friends.

Teachers who are anxious to increase their business should start at once to capitalize the present development of the "hobby" idea. How? Write letters to your local paper on the advantages of music as a hobby. Will the papers publish your letters? If they are wise, they will. The papers carry thousands of dollars of musical advertising; and the editors should realize that your letters are promoting their business interests as well as the welfare of the community. In addition to this, the teacher should make as many talks and addresses upon the subject as possible. We know of one teacher who induced her most active pupils to agitate the subject among their friends. Such propaganda is in the public interest and is therefore justifiable and wholesome.

We have read many ponderous articles by sociologists and psychiatrists, upon

A REPRESENTATIVE AMERICAN HOME OF CULTURE
The family of Mr. John Norris Childs of Meadowbrook, Pennsylvania

he Wagnerian Singer

By Kirsten Flagstad

PRIMA DONNA SOPRANO, METROPOLITAN OPERA

Secured Expressly for The Etude Music Magazine

By Rose Heylbut

the dangers of unemployed leisure. Some of the greatest minds in the country are deeply concerned over the possible dangers of the sudden acquisition of leisure upon the part of millions with little proper preparation.

We ask our readers to support the "hobbies for everyone" movement. Many are not satisfied with one hobby. Your editor is not. One hobby would be a bore, therefore we turn to writing on other subjects than music, to gardening, to automobilism, to swimming, to the drama. However, if we did not have music as one of our hobbies, and if we were unable to play at the keyboard every day, we are certain that we should be very unhappy.

The Daily Revolution

"DON'T you know that we are going through a Revolution?" demands the pop-eyed Bolshevik, decorating the recently discarded residence of a consignment of Pels-Naptha. "Yes," shouts any high school student. "The world revolves around the sun every twenty-four hours."

And how unspcakably dull it would be if conditions didn't change. One of the finest provisions of the Maker of all things is that we continually have the assurance that we may look forward to something different. It can never again be just the same. That's what adds zest to things. That's what gives us hope when we are down; and that's what keeps us on our toes when we are up.

The trouble is that thousands have not found this out. They expect everything to go on just the same as it has done. It can't. As your editor has repeatedly pointed out, the only thing of which we may be reasonably certain is change—inevitable, unceasing change. The supposedly adamant laws of science crumble continually. When, in 1895, the X-Rays were discovered by Roentgen, the law that "all matter is inert" crashed like an eggshell. Then the Curies, with their new found Radium, came along and tramped on the fragments. The great permanent scientific law of existence is change. Therefore the wisest people of the world are those who are most cognizant of the inevitable alteration, which affects in some degree even the eternal planets in their orbits.

Lincoln Did!

"OPPORTUNITY is the thing which shakes hands with the other fellow but passes me by." "I never get any breaks." "I'm unlucky." "Fortune sneers at me."

Of course you never heard a successful man make remarks of this kind. He does not worry about opportunities, he manufactures them.

Take the amazing case of Abraham Lincoln. In his day, they thought that he was lucky. He was so lucky that he lost literally every election until he was elected President. But, note that that which others would have called hard luck never stopped Lincoln. He had developed the gift of taking what others might have thought were routine matters and doing them in such a way that they came to be looked upon as masterpieces. Take the Bixby letter or the Gettysburg address. Lincoln had his mind so in tune that these two things (which others might have looked upon as a letter and a casual occasional speech) became imperishable mosaics in literature. Lincoln did this. Did you ever try to do likewise with the commonplace of life? A masterpiece is often a commonplace raised to the nth power.

When you hear a great artist, when you hear a great composition, note the nature of the work. Beethoven, Brahms, Grieg, Dvöřák and Strauss have taken the commonplace folk tunes and built from them classics. What man has done, man can do. Most of the great virtuosi and the great composers came from the common people, as did Abraham Lincoln. They got hold of themselves mentally, physically, morally, spiritually and artistically, saw where they wanted to go, and then used all their energy to get there. Lincoln did. Beethoven did. Liszt did. Dvöřák did. Verdi did. Almost anyone of any consequence did. Why not you?

Musical Ephemera

MANY of those who are today feeding on the vast popular music of today will not be long in wanting to study an instrument which will open the door to the art which gives them such delight. We know of one man who was the manager of a large mid-west industry. He boasted that he could stand popular music but he cared nothing for "classical" music. On Sunday afternoons, however, he used to start his explorations through the Sunday papers, while he had the radio turned on. After a few weeks, he found that he was listening to the New York Philharmonic and the Sunday newspapers, with their weekly accumulation of things worth while mixed with rubbish, fell to the floor. On moving to New York he became a box holder at the Philharmonic, started to study music himself and had all of his children to study it.

Just what is happening should be of laudable interest to all music lovers, especially those intending to earn their livelihood through music. Recently we heard the following popular program played by an excellent symphonic group conducted by a nationally known director:

Overture "Raymond" Thomas
March "Lenore" Raff
"Danse Macabre" Saint-Saëns
"Second Hungarian Rhapsody" Liszt
March "Pomp and Circumstance" Elgar

These compositions, which have been played scores of times a year, have become so hackneyed with many people that much of their spontaneous charm has been worn away. A new order of things has taken their place. Unless a standard composition is played by an extraordinarily fine orchestra and in a superb manner, it cannot hold the attention of the average cultivated listener. This provides an extraordinary opportunity for the brilliant new school of American composers and orchestras.

There is, withal, a tragic aspect to the giant musical efforts of the writers of Ephemera. What becomes of the vast number of delightful melodies that they are producing for the pleasure of the public? A melody is created, developed with every imaginable kind of setting, and then its publishers do everything possible to see that it has the widest possible dissemination over the air. The result is that after a very few months it has been heard so many times that it necessarily becomes, in most instances, as obsolete as last year's derby. The sales of the sheet music fall off and the revenue to the publisher and the composer is reduced to a minimum. The American Society of Composers, Authors and Publishers has secured fees from theaters, broadcasting stations, hotels and dance halls which have in a measure reimbursed those who were losing by the new condition of affairs. There is obviously a fundamental justice in this.

There is, however, another aspect which is regrettable. It seems pitiable that much of this splendid melodic output is not shaped into more permanent form. It could be easily developed into classics. As at present treated, it really is purely ephemeral. What do we mean by ephemeral? The word comes from the generic, *ephemera*, means that the Wagnerian interpreter, those queer insects remain sometimes in the larva state for three years, to be born for a life of only three hours. Why does a Chopin concerto, Schubert's *Er-Lking* or Mendelssohn's "*Hebrides*" Overture survive a century, in a condition of apparent perpetual youth, while many of the sprightly and delightful ephemera of today live but a few hours?

WHEN I WAS A GIRL, I used to wonder about what seemed to me a rather curious method of classifying singers. The newspapers would talk of Madame G. as "a singer" and of Madame S. as "a Wagnerian singer." This puzzled me. Did "Wagnerian" mean a special kind of voice? And, if not, why make such a distinction? Could not any skillfully trained singer sing any kind of music? Well, today I am fortunate enough to be termed a "Wagnerian singer" myself, and I appreciate clearly what the difference is. Perhaps at some time you, too, may have wondered about it?

Wagnerian roles, as a whole, require a special sort of voice, special training, and, above all, perhaps, a special mental preparation for which I can think of no better name than a spiritual approach. No singer with a naturally light voice should attempt the Wagnerian parts, which demand great power, great compass of voice, and great volume of tone. A small voice of firm quality may grow into these parts. I know this from experience; but an organ which is naturally light in timbre would best leave them alone. The Wagnerian roles are tremendously long parts. *Isolde* requires exactly one hour and twenty minutes of actual singing; *Elisabeth* is really a comparatively brief part, so far as continued singing goes; yet both demand a large, full, strong voice.

A New Singing Art

THE REASON for this goes back to Wagner's own intention in writing these operas, or music dramas, as he preferred to call them. You will recall that Wagner rebelled against the "lighter" school of operas, those of Rossini, for example, where the artists sang tuneful melodies or displayed vocal fireworks against a conventional, even unimportant, orchestral accompaniment. Wagner had a very different purpose. He wished to blend voices, orchestra, words, and action into one complete whole; no one element was to be more important than another; and the entire result was to be not merely a series of melodies but a complete musical delineation of life and emotion.

A system of this kind is a departure from the more conventional opera and places a greater responsibility upon the singer. He must learn to be a cooperative member of a vast musical group rather than an individual "star"; and, vocally, he must constantly assert himself along with a powerful and richly scored orchestra. Thus, at the outset, all Wagnerian roles require the sort of singing which is not accompanied by an orchestra, properly speaking, but in which the singer must rise to a plane of equality with it. This, in a few words, means that the Wagnerian interpreter, more than any other, must sing with a full, large, round tone. That is what we mean by designating these parts as "heavy" roles. They require singers with big voices and much physical endurance.

Further, in his insistence on the single, well-rounded dramatic whole, Wagner was careful to leave very exact instructions as to the way in which he wished his music sung. Now, when most singers cover a large vocal span, from a low note to a high one or the reverse, they almost unconsciously use a slight *glissando*, swooping upon their tones in a vocal art. In Wagner this is taboo, and by Wagner's own indications,

Unless the interval is specially marked with a *glissando* slur, it may not be "swooped" upon, or delivered in a *portamento* style. Each tone must be attacked clearly and separately. This is a difficult thing to master without much practice, especially in such skips as may be interrupted by a fresh breath. And Wagner is full of just such skips! For the listener, they stand as one of his greatest and richest individualities.

The Wagnerian Method

AGAIN, WE MUST remember that as an "opera libretto" but as independent dramatic verse, equally important with voice and orchestra. This at once lifts the text out of the category of words that have simply been "set to music." They are vital in themselves, throwing light on the characters' thoughts and actions; and, as such, they must be regarded as clearly as the music itself. This of course involves a special dictation problem. The words must be both spoken and sung! Even a native German has to prepare very carefully for Wagnerian dictation; and non-Germans, such as you and I, must make a special study, not only of German, but also of German refined for Wagner! I have found that the great point for which to work is a crisp, concise explosion of consonant values. My native Norwegian is not so explosive a language as German; it is perhaps more like English in the quality of its sounds; and I had to give special care to the sharp, incisive *d's*, *p's*, *b's*, *k's*, *t's*, and *w's*, when first I began singing Wagner in German.

My own career has been different from that of most Metropolitan singers, in that I had comparatively little earlier experience in wide repertory work. Before coming here I had sung only in Norway and Sweden, except for two seasons in Bayreuth. In my native Oslo we sang Wagner in Norwegian. When I arrived at Bayreuth, to sing for Frau Wagner and her attendant Tietjen, I sang as I was accustomed to singing and soon learned that my Wagner style was not the orthodox Bayreuth style! It was told that my dictation was not crisp enough. Also, I needed to enlarge my voice. That meant setting to work, not only on the roles I was to sing, but also on a complete study of the special Wagner style, covering the points I have just outlined. By the end of that season, though, I, too, had a Wagner style.

From Small Beginnings

IT IS READILY understandable that one can improve one's dictation; but how, you will ask, could I enlarge the power of my voice? By progressing slowly, by never forcing the voice in any way, and by sparing myself no effort. I can truthfully say that my voice reached its present scope less than three years ago. As a girl and as a music student, I had a very small voice. Indeed it is solely because my voice was so small that I chanced to take singing lessons at all!

Mine is a musical family. My father was an orchestral conductor, and my mother still conducts performances of opera and operetta in Oslo and coaches singers in their parts. She is called "the musical Mama of Oslo," not because of me but because so many singers depend on her for help in their work. Before I was six,

I could sing many of the Schubert songs, simply from hearing them at home. I was taught the piano, and I taught myself several parts; *Ella* at thirteen, and next, *Aida*; but I never was expected to be a musician. My parents thought there should be at least one "practical" member of the family and wanted me to become a doctor. I passed my preliminary academic examinations two years younger than most students, worked too hard, and had a breakdown. So I did not study medicine after all.

When I was confirmed we had a party at home and I sang arias out of "*Lohegrin*" and "*Aida*" to help entertain the guests. A musical friend of my mother's said it was a pity to use so small a voice for such heavy music, and offered to give me a few lessons, just to keep me from ruining my voice. We began very slowly, very carefully, letting the voice come out as naturally as possible. Then, as my breathing improved and the voice became

freer, my teacher said that its quality was good. Indeed she predicted that within two or three years I might even be ready to think about public work. Neither my family or I put much faith in such hopes, and I was set to learning stenography as a means of livelihood.

Then, two years later, a performance of "*Tiefland*" was organized in Oslo and I was allowed to try out for the part of the child. I was the thirteenth candidate heard at the audition, and I got the part. Two months later I made my debut—at eighteen. I had never intended to be an operatic singer, and yet my operatic career had begun. My voice found favor; some kind music patrons of the city offered to finance my further studies; and I was sent to Stockholm to work. After my study years, I returned to Oslo and sang many roles in Italian, French, and German. *Ella* and *Ero* were my first Wagnerian roles. Two and a half years ago, I sang *Isolde*, my



KIRSTEN FLAGSTAD AS ELSA IN "LOHEGRIN"



Once, while Rossini was rehearsing one of his operas in a small town in Italy, he noticed that the horn was out of tune. "Who is playing the horn in that way?" he demanded. "It is I," answered a tremulous voice. "Ah, it is you, is it? Well, go right home!" It was his own father!

ONE OF THE MOST serious of musicians, Brahms, was among those who could listen by the hour to humorous stories, of which he used to make notes or the spot, so as to be able to pass them on to others. He himself had a reputation for saying witty things, though his sallies frequently had a nasty sting to them. After a performance of his "First Symphony," a high personage remarked to him how strangely the theme of the last movement was like that of Beethoven's "Hymn to Joy." "Yes," said Brahms; "but what is stranger still is that every 'donkey' notices that at once."

In one of his letters to Joachim there occurs the remark, "As to pupils, I have quite a number of them; one plays better than the others, and some even worse!" He was trying over his first violin concerto, with his friend, Dr. Günsbacher when the latter called out that Brahms was to play a bit softer as he (Günsbacher could not hear himself at all. "Happy man!" Brahms replied.

The conversation once turned on a certain composer who was known as an imitator of Brahms. "Yes," said Brahms, "whenever I compose anything which proves a success, he at once composes again."

When Simrock once sent him the first copies of his latest songs, which Simrock had published, Brahms wrote to him, "It is perfectly disgraceful that anyone should be capable of printing such stuff and selling it for good money. Is there no public examination for publishers, that one might know if they can distinguish between music and salad?"

OF THE MANY stories attributed to Hans von Bülow, a few may be mentioned. It is not to be wondered at that the wit of one whose life was full of disappointments had often something bitter, ironical and aggressively pointed.

At an operatic rehearsal at Hanover when the prima donna was singing too heavily out of tune, von Bülow suddenly gave the sign to stop and bowing to the lady in his suavest manner said, "Wohl, your mind, Madame, giving the voice, A?"

Bismark had ordered that Russian notes were not to be accepted by the state bank. This created an extraordinary sensation. On the same evening, in the course of a concert which, von Bülow conducted and while Madame Carreno was playing a concerto by Tschaikowsky, the lights suddenly went down, at which von Bülow, addressing the audience, apologized, "I am afraid ladies and gentlemen, we must stop a moment, for in these dark conditions those Russian notes (pointing at the music) will be little good to us!"



Early Daylight-Saving

MANY WILL remember Alfred Reisenauer (pronounced Rise-en-oh) the great pianist. One day he was formed by a London violinist, who had engaged him for a concert, that he would have to come to a rehearsal at ten o'clock in the morning. "Impossible!" Reisenauer

The Humor that Saves

ONE OF THE MOST pathetic figures in the history of modern music is that of Moriz Moszkowski, at one time the life of Berlin society and one of the most popular composers of the day. The writer, all the world, admired him as much for his splendid musicianship as for his charming personality and ready wit. His *Spanish Dances* had made him famous at one stroke and some other piano pieces—such as *Valse*

Still greater things were expected of him after so brilliant a beginning, and nobody thought that he had already reached the culminating point of his career and that his decline would be even more rapid than

LOUIS PLATDY, eminent piano teacher of the Leipzig Conservatory from 1843 to 1865, and then for some years a private teacher in that city, during which time he formed the technic of many of the leading pianists of the Mid-Victorian Era, was quoted thus: "The teacher, who surrenders himself with entire love and self-sacrifice to his scholars, is the *true artist*. The scholar, therefore, whether as a practical musician or as an art-loving dilettante, may thank him not only for a *correct mechanical technique*, but also for a *right direction* in the way of intellectual culture.

"If the scholar has to take the playing of his teacher, or of other masters, for his model, let the teacher not require that the scholar should exactly copy in his performance either his teacher or any virtuoso whatsoever. The strict copying of certain peculiarities of great masters, as well as the striving for effects through exaggeration of the characteristic features of a piece of music, is sure to run into mere externalities and caricature.

"The teacher must let the scholar reproduce the music as much as possible on his own, and in accordance with his own conviction. Let him therefore favor the pupil's own conception and style of delivery so far as this may correspond with the character of the piece and not be positive, false and unbeautiful. But, above all, the teacher's labor with his scholar must tend toward the formation of a sound musical sense, fine sensibility, fine musical perception and discrimination, and the habit of independent and free judgment."

And he must constantly insist upon a simple, unaffected rendering: for the *simple rendering*, where the scholar lets the poet *speak for itself*, without additions or artificial refinements of his own, is the most intelligible, and for this very reason the most *improbable*."



*An Interview Secured Expressly
for THE ETUDE Music Magazine*
By R. H. Wollstein

We all remember, I think, how they attract the best performers from around the world. But that's changed in the past. The picture shows us turning to the microphones as guest artists, singing or playing piano, violin, violoncello, flute, trumpet—whatever instruments are required; and when we draw on the established stars, it's often because the picture narrows down our choices. We can sing, and those who play orchestras.

—RICHARD ROBERTS

can hear the best
on as well as for
all times, cost free
also means that in
the established ar-
butlet for his own
for one, heartily
ding radio work to
are accomplishment.
definite field. It is
the best attention.
germ of a splendid
can succeed there!

the Field

Unfortunately, I have a lot of listening to singer-songwriters' notes reveal a good deal of nothing more! There's more than having to face situations that try to explain why things "over." A great deal of

fields! It requires other fields do—with of good looks—and es. Let us consider, ets for the music

have. Most pro-
fessionals, especially of solo
flute, flute, clarinet, and
other woodwind players, do
"big names." Thus, the
known to those who
can work with the

Equipment

quisite of the radio
ability in per-
and most sensitive
of having listened to
ations, I should say
tion is not only
also a device
present, I know,
of things, a few

Naturally, then, we have singers who can't work the tempo; singers who can't sing themselves and their voices out, at all times; and singers who, with a brief suggestion, without a word, can be reminding; who can take words and music and make a moment later with it, clearly and firmly in their voices, singers who can think of a word and convince an audience of its meaning, warming up, without

quantities, which a
are mental alert-
"quickness"; facil-
seem to be the core
taking orders, and
at once. Speed is
work—speed, plus the
rapidity from be-
effort.

ALS and programs
else in the world.
ent from any famil-
ork. In the opera
to prepare a rôle,
ks there are helps
a dozen experts

time and the assistant conductor, one works on rehearsals—actually, minutes are counted—and subsequent fractional rehearsal would be quarters of quarter-hour. The conductor's master, its result must be total, perfect, unblemished stage.

The eyes open up in this with rapid results who have themselves under perfect control after two or three hours of coaching can scan a page of music and look up again at the conductor's mind. We need musically and can do so, without a trace, without

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*Eminent Conductor of the Metropolitan Opera Company and of the
National Broadcasting Company*

in thinking about this, in order to offer some assistance, perhaps, to future aspirants; and the nearest I can come to solving the problem is this: the first few notes that come to the listener over the air must make him sit up and exclaim:

Or, "he puts independent thought into his work, and makes even an old piece sound fresh and new."

THAT IS the desired result. Now as to "how to get it?"

Well, the singer who inspires such a feeling must be sincere. He thinks not of the effect he is to make, but of the joy before him of presenting good music. He thinks out his own interpretations and does not try to copy other people's mannerisms. Personal magnetism cannot be acquired but sincerity and individuality of thought can be cultivated; and the singer, who hopes to succeed on the air, will do well to investigate these traits.

Other indispensable qualities, which a radio singer must have, are mental alertness and great musical "quickness"; facility at reading notes, at seeing to the correct desired effects, at taking orders, and at carrying them out at once. Speed is the soul of radio work—speed, plus the surety which prevents rapidity from becoming mere slipshod effort.

RADIOREHEARSALS and programs like them are like nothing else in the world. They are entirely different from any familiar field of operatic work. In the opera, one has weeks in which to prepare a role and during those weeks there are helpings and coaching by half a dozen experts. Yes, and every bit of the time and the assistance of the radio, and the orchestra, and in weeks but in minutes—usually, minutes—because the orchestral musicians are paid by the hour and subsequent fractional parts thereof, and leisurely rehearsals would eat up thousands of dollars of quarter-hour payments! Yet, while the tempo of your work is unbelievably faster, its result must present the same smooth, perfect, unbroken effect as the opera.

Naturally, then, we have our eyes open for singers who can fit in with this rapidly working tempo; singers who have themselves and their voices under perfect control, at all times; who can work on one brief suggestion, without hours of coaching; and reminding; who can scan a page of words and music and look up again a moment later with the whole picture clearly and firmly in mind. We need singers who can think musically and can convince an audience at once, without warming up, without argument, without

delay. With the best will in the world there is no room for "slow-pokes," or for people who have to be coached, parrot-fashion, in the details of some other artist's interpretations.

Besides all this, too, the radio singer must pay strictest attention to diction. In a theater, acoustics, orchestral forces, displays of light and color, and the director's set, any one of these can obscure the carrying power of a singer's diction. On the air, there is nothing between the voice and the microphone; and a single indistinct word can cause a listener to "tune down" at an audition. The radio singer must make up his mind that he can depend on nobody and nothing but himself. His vocal charm, his effects, his methods of vocal production, all must be at the service of his own. The radio mechanism cannot "build him up," and the busy director cannot spare the time to take him aside and coach him, beyond the merest giving of a word of advice. The radio singer must, therefore, be sincere, alert, individual and competent.

THE SAME holds true for the orchestral musician. He must have everything that the symphonic or operatic musician must know, plus the trick of playing popular music with conviction; for no radio hour is without popular music in some form or other. And he must do his work in exactly the same way, except that he must be more alert, more ready to watch out for changes, corrections and new instructions, all at a moment's notice.

As for the conductor, or director, his function must be a *synthetic* expert, an operator of the orchestra, an instrument maker, a library, and a past master of theory, harmony, counterpoint, and orchestration. He must be able to make the orchestra function at the speed of sixty miles an hour.

Here are some of the problems the radio conductor may expect to face; it might well be a good idea to check up with them in a personal way. He must have a complete knowledge of the music he is to conduct, which to draw in planning programs. He must be able to make his own orchestration, the arrangement of any piece of music in the orchestra. He must be able to make the orchestra write down himself, he must be able to supervise such work. He must be able to change or arrange scores at a moment's notice. He must be able to make the new instrumental effects must be made without writing them down at all. He must be able to speak and sing, and it is as few words as possible, and then go ahead and give a perfect performance. He must be able, of course, to work out the program, and he must be able to do all these quickly, alertly and perfectly. Always he knows that time counts nearly as much as the finished effect.

By Walter Spry

To lead all pupils to a just appreciation of this literature is no easy task. But I have succeeded in establishing a certain appreciation of the fact that Bach's subjects are always of inspirational character and masterfully developed. Furthermore, the polyphonic style of writing is one necessary to conquer in this music, to prepare us for the more modern composers such as Brahms and Rachmaninoff.

A detailed black and white engraving of a grand musical performance in a classical hall. The stage features a large organ with two angels playing musical instruments on the pediment. The orchestra includes a harpsichord, violin, viola, cello, double bass, and various wind instruments. In the foreground, two men in 18th-century attire are dancing. The scene is framed by ornate architectural details.

The Very American Story of Emma Abbott

In which Poverty becomes the Vestibule to Success

By **Tod Buchanan Galloway**

Americans revel in that peculiarly national trait of compelling success when mountaintale obstructions seem to make it unthinkable. Emma Abbott, born in Chicago, on December 9, 1850, and died in Salt Lake City, on January 5, 1891, will ever remain one of the most colorful of our American prima donnas. Judge Gallows, in his very human manner, has discovered certain things about her youth, which must inspire ambitious young singers of our day. After all, the American spirit of penetrating all interferences is one of our most precious national assets.

—Editorial Note.

A Career in the Distance


country and was noted for her generosity to struggling musicians.

For Emma it was the old story of one obstacle after another. Frequently walking from one town to another, she had her feet frozen and was often hungry. Arriving in New York Perepa Rosa was away. With fifteen dollars she started West, stopping in Toledo, Ohio, where she hoped

mother brothers and sisters

"I must go to the post office now and see if there is a letter from my mother!" she exclaimed presently, jumping up. It was pouring rain outside. "Show me your feet," I said. She grinned ruefully as she exhibited her shoes, but she was off the next moment in search of her letter.

"When she got back to the hotel I got hold of her again, gave her some clothes and took her to the concert in my carriage. After my first song she rushed up to me. 'Let me look down your throat,' she exclaimed excitedly. 'I've got to see where it all comes from.' After the concert



we made her sing for us, and our accompanist played for her. She asked me frankly if I thought she could make her living

from her voice, and I said 'yes.' "Her poverty and her desire to get on naturally appealed to me, and I was instrumental in raising a subscription for her so that she could go East. My mother immediately saw the proprietor and arranged that what money he had collected the night before should be turned over to her.

"It has been said that I was responsible for Emma Abbott's career on the operatic stage, but may I be pardoned to deny the allegation? My idea was that she intended to make a career in character acting, and I did so when she first came to New York. She was the one girl in ten thousand who was really worth helping, and of course my mother and I helped her. When we returned from my concert tour I introduced her to the friends of my mother, and she was looked after. She became, as everyone knows, highly successful in opera. In a year's time from when I first met Emma Abbott, she was self supporting. She was a girl of ability, and I am glad that I was not responsible for her failure. The fact of the matter, she would have gotten on anywhere, but I had done anything for her or not."

A Career Begins

ENCOURAGED by Clara Louise Kellogg, in 1871 Miss Abhatt became a pupil of Errani, and also the soprano in the Church of the Divine Paternity. Dur-

ing this time she sang in a concert with Ole Bull. Then, in the following year (1872), with the aid of the congregation and the blessing of Henry Ward Beecher, she sailed for Europe to prepare herself for an operatic career.

One wonders, with her puritanical background, how she assimilated with the foreign artists. This continued to be one of the constant contrasts of her operatic life. She began the true operatic career in America with pietistic inhibitions which later she was obliged to drop when it came to her appearing in tights, which in paganism she justified by being worn "modestly." She even sang the immortal part of *Il Violento* in "La Traviata" as a "pure sensation" and with good reason. Her vocalization succeeded the success Abbott King. One wonders whether she experienced the near nausea which Clara Louise Kellogg encountered from the garlic laden breath of her tenors, in the Abbott kiss.

Abbott studied first with Sangioanni in Milan and then with Delle Sedie and Marchesi in Paris. Her lessons over, she appeared in "The Daughter of the Regiment" at Covent Garden Theater, London, under Mapleson. She then returned to America and shortly formed the Emma Abbott English Opera Company. Thereafter, until her death, she continued touring the country, singing the leading rôles in her opera company.

Originally her voice, while not very flexible, was pure and pleasant, so that Gounod praised it. By dint of hard work she made her inflexible organ into one of flexible technic. "La Traviata," "Romeo and Juliet," "Paul and Virginia," "Pinafore," "Martha," and "La Sonnambula" offered her favorite rôles, which she first made widely popular in America.

Later she and Clara Louise Kellogg became less friendly; but we must remember that the strictures of the elder singer on Emma Abbott were those of one prima donna on another and therefore must be taken with a grain of salt. The history of Emma Abbott will be always an inspiration to all struggling and ambitious young people.

A Place in the Sun

THE Emma Abbott English Opera Company was everywhere successful, particularly in the West and South. Eugene Field, in a delightful couplet of his "Western Verse," gives us a touch of her popularity:

"Such high browed opey airs as one
is apt to hear you know
When he rounds up down to Denver
from the Front Range."

If Emma Abbott is not enrolled among the great singers, it is because her ambition led her away from the beaten track. By carrying out her own ideas with her own opera company, she was very successful and made a great fortune.

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EMMA ABBOTT

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(Continued on Page 683)

Rubinstein's Famous Song

"Der Asra,"

As Arranged by Listz

A Soliloquy on This Widely Known Composition

By Austin Roy Keefer

HEINRICH HEINE

WHEN ONE HEARS a master song for that many years has never failed to please discerning listeners, it is worthy of special study. Songs composed by such masters as Schubert, Schumann, Mendelssohn and Rubinstein, when transcribed for the piano by such a pianist as Liszt, are worth while. Worth while indeed are these pieces for their poems, music and history.

Piano transcriptions of songs, by Liszt, are excellent developers of superb musical discrimination. Everything Liszt touched became wonderful. All of us cannot sing or hear good singers in the great cities, at our fancy; but the faithful piano will come to our aid. Let it sing your songs, tell your stories, paint your pictures, pour your moods, or interpret the emotions which words often fail to express. The piano can give infinitely.

The Asra is, in many respects, a song of charm. It is rich in history, in legend and in imagination. To interpret the work fully, one should know not the words only but also the marvelous background that must have inspired the poem. It is of unique interest.

Here is an English translation of the German poem:

Daily pass'd in radiant beauty,
To and fro, the Sultan's daughter
In the twilight, where the fountain
Ripples o'er with crystal water.
Day by day the youthful slave stood,
In the twilight where the fountain
Ripples o'er with crystal water.
Daily grew he paler and paler—
Once at evening came the princess
To his side with hurried accents:
"Tell thy name, for I would know it,
And thy home, thy age and kindred!"
And she replied: "My name is
Mahomet, I come from Yemen;
And my race is that of Asra.
Who must die if love thy cherish!"

Romantic Legendry

HERE IS a personal version of the legend that makes the poem perhaps more understandable:

"Ages ago, in the Orient, a lovely girl was married to the very old slave who compiled the Mohammedan 'Koran.' On the day set for her wedding the prince of the Asra tribe met her, and at sight they fell deeply in love. The young woman's father permitted her to marry her choice, and she chose the handsome youth. They were soon

married; and upon hearing this the cruel sage put a curse upon the race of the Asra, that each should live only long enough to beget an heir and that none of the Asra tribe ever should enjoy love for long. To ward off this terrific curse a ruby was obtained that seemed to emit darts of flame. So long as the Asra kept the precious "Asra Ruby," the sage's curse meant nothing.

"Many generations later the Asra was captured by some Sultan or Rajah. The ruby hung from his neck. The chief forbade its being taken from him, as he felt the power of the flaming redness. Instead of making the Asra a menial slave, he became a personal slave of the Arab, and his duty was to keep the jug filled with water. In due time the princess saw the attractive youth. They had many secret glances and meetings. Later he stole to the palace, and with one possession was the ruby which he gave as a bribe to the porter! Before he reached his beloved princess he had to kill several attendants. Of course the lovers collapsed. After a male heir was born, the two lovers were drowned; but the young Asra was destined never to enjoy or cherish love." Such is the con-

denser story of this myth of the Far East.

Carrying the Message

IF THE INTERPRETER has this descriptive material in mind he can make the piano sing the desert echo, make it throb with oriental harmony; he will be able to hold his listeners with the magnetism of what the poet, the great composer, artist Rubinstein, the omniscient Liszt, all have so abundantly felt.

While many programs for music of the abstract mean too often nothing but cheap sentimentality, yet descriptive programs for song transcriptions of dramatic, historical or special atmosphere, will help the pianist to sing his message with sympathetic heart, head and hands.

Elsewhere in THIS ECHO we find the writer's especially prepared edition of a piano gem which has been much neglected and is well worth the effort of its mastery. The added fingering, pedal marks and interpretative indications are in accordance with the principles of Leschetzky. The introductory measures offer great pianistic possibilities for tonal shading. Technically the composition offers no great difficulties to earnest workers; but it is nevertheless a work of undoubted artistic worth.

IN MAKING a study of a particular piece of technique or of interpretation (inevitably interwoven) the mind is clarified by first determining the artistic goal which is intended to be served by it. Thus the approach to the study of musical ornamentation may be rational, rather than the haphazard one it seems generally to be.

No better expression of the legitimate purpose of musical embellishment will be found than in the following quotation from Sir Hubert Parry's work, "Evolution of the Art of Music," in which he refers to two great masters of music; the one, working in practically every musical medium, and the other, peculiarly the apostle of the piano. Of Bach he says, "Indeed he had a gift for rapid ornamental passages almost unequalled by any other composer; for they never suggest mere emptiness and show, but have some function in relation to the design, or some essential basis of effect, or some ingenious principle of ascent, or some inherent principle of actual melodic beauty which puts them entirely out of the category of things purely ornamental." Speaking of Chopin he continues, "With him, ornamental profusion was a necessity; but, more than in any other composer except Bach, it forms a part of his poetical thought."

It consists of the very idea is often stated in terms of the most graceful and finished ornamentation, such as is most peculiarly suited to the genius of the instrument. Accepting Bach and Chopin as ideal in their use of embellishments, it becomes more simple in music of every period to apply the measure of "a function in relation to the design," or making them so far as may be "a part of the poetical thought."

The Origin of Ornament

IT IS IMPRACTICAL in a brief treatment of the subject to trace the slow development of ornamental devices, nor is it of especial importance to the student of the intermediate grades. Given the right perspective and direction, the earnest student will find his own way in safety.

Primitive people, who, without exception, display an innate love for excessive ornament, are almost always of inferior intellectual power and organization. With orientals, though highly civilized, the trait is observable whether in literature, art or music. In European countries, what is generally known as Hungarian music, though devoid of ornamentation in the first place, in the hands of the gipsies became the most ornate of known. This ornamentation, though meaningless, implies an aptitude for mechanical dexterity.

The desire of singers to display their vocal skill caused composers to write in a manner to satisfy their vanity and found expression in meaningless overornamentation. This cause, the love of display, accounts for the great number of embellishments which have at one time or another been in use. Fortunately, most of them have become obsolete and only those most suited to enrich musical thought have been retained.

In the realm of instrumental music, the application of strictly decorative devices had to wait upon the development of the respective instruments; and the early stages of that development came to us from the composers for the lute. Composers for the harpsichord, the clavichord and the harpsichord, were most ingenious in their use of ornaments to disguise the poor sustaining power of those instruments.

It is clear that in ornamentation, as in all other phases of the art of music, progress has been made from a blind groping from mere instinct, through successive stages, to the high plane it occupies in the music of Bach and Chopin. Passing over all that period of slow growth, it will be our object to give some general rules for the execution of the most common ornaments in use from the time of the classicists to the present time.

A Cosmopolitan Crew

SINCE MUSIC is a universal language, one should know the terms which are synonymous in various countries. As now used, we have the French word, *agrement* or *agrement*, the German, *manieren*, the quaint English word, *grace*, and the Italian, *abbellimenti*, all meaning ornaments. It is worthy of note that the French term, *agrement*, came into use because the French were the first to standardize the use of the various graces.

Those ornaments, which will be particularly treated, are the trill, the appoggiatura, the mordent and the trill.

The trill (trille, triller, shake or tremblement) is one of the earliest graces in use, and Grove says, "The chief and most frequent ornament of modern music, the trill is a rapid alternation of a principal note with one usually a major or minor second above or below it. When they take a part of the value of the main note and are seldom played before the beat or part of a beat to which they are attached. Goodrich says that, 'In modern works, especially since the advent of Chopin, the mordent is frequently to be considered as representing adjectives grace notes, whose value is taken from the previous, not from the principal note.' His argument is that this method of performance does not interfere with the melody note or the rhythm, if played without accent."

It is unfortunate that there has been an exact reversal in the meaning of the terms, mordent and inverted mordent, so that in interpreting the signs, one should make sure which it is that the composer or editor intends. As used in modern music, the sign of the mordent is \wedge and that of the inverted mordent is ∇ . The sign of the double or long mordent is $\wedge\wedge$. Mordents are generally to be played in diatomic intervals, unless accidentally placed either above or below the sign, thus: \wedge or ∇ .

The mordent is composed of a principal note with an upper auxiliary; and the inverted mordent has a principal note with a lower auxiliary. Examples of each kind follow, first as written and then as played.

The shake from below. This auxiliary below is played first, then the main note is trilled with the upper auxiliary, according to the number of the sign. This is like a four note turn starting above, followed by the trill proper.

The Appoggiatura

THE APPOGGIATURA (appoggiatura, port de voix, vorschlag) is a grace note preceding the principal note; and it may be a step or a half-step below the note, or a half-step below it. The appoggiatura is sometimes called a leaning note, and it may be either long or short. When short, the name *grace* is to be used, and *appoggiatura* when long; they are sometimes written up as large notes as a part of the text, and sometimes as small notes slurred

to the main note, which is written as if it retained its full value, whereas a portion of its time is taken in execution of the grace. It is only in the case of small notes, that confusion is apt to arise in the manner of their execution. The acciaccatura is written as a tiny note slurred to the principal one. A line is drawn through its stem, thus:

Ex. 1

and as little time as possible is used in its execution. As now used, the long appoggiatura is somewhat variable, but the general rule is to give it one-half the value of an undotted note and two-thirds the value of one that is dotted. Often the exact time to be given it is indicated by the grace itself, which must be subtracted from the time of the main note. If the next note is one of the same pitch, the appoggiatura takes all its value and is carried to the next strong portamento.

The Mordent

A SIMPLE or single mordent (*beiser*, *a finec*, *mordente*) consists of three notes, the upper or auxiliary note occurring but once; while in the double or long mordent it appears twice or oftener. Both kinds begin and end with the principal note and are played with great rapidity. They take a part of the value of the main note and are seldom played before the beat or part of a beat to which they are attached. Goodrich says that, "In modern works, especially since the advent of Chopin, the mordent is frequently to be considered as representing adjectives grace notes, whose value is taken from the previous, not from the principal note." His argument is that this method of performance does not interfere with the melody note or the rhythm, if played without accent.

It is unfortunate that there has been an exact reversal in the meaning of the terms, mordent and inverted mordent, so that in interpreting the signs, one should make sure which it is that the composer or editor intends. As used in modern music, the sign of the mordent is \wedge and that of the inverted mordent is ∇ . The sign of the double or long mordent is $\wedge\wedge$. Mordents are generally to be played in diatomic intervals, unless accidentally placed either above or below the sign, thus: \wedge or ∇ .

The mordent is composed of a principal note with an upper auxiliary; and the inverted mordent has a principal note with a lower auxiliary. Examples of each kind follow, first as written and then as played.

The shake from below. This auxiliary below is played first, then the main note is trilled with the upper auxiliary, according to the number of the sign. This is like a four note turn starting above, followed by the trill proper.

The accent sometimes falls on the first and sometimes on the last note. The Germans call the first *triller*, *triller* or *triller*, and the second, *scheller*. Another term used to designate the mordent is passing shake. Examples of each kind follow, first as written and then as played.

placed directly over or after the note to which it is attached, as the case may be. It may consist of four to five notes. A few general rules for its execution follow:

(a) If over a long note; if in slow tempo or before a rest;

(b) If over a short note or in quick time;

(c) If the dotted note is a single unaccented one filling out the measure, the value of the dotted note is divided into thirds and the principal note played on the first third, three notes of the turn on the second and the principal note again on the third.

(d) If the dotted note is a short one or if the time be rapid, the same rule may apply, or a group of four equal notes to the value of the simple note (without dot) followed by the principal note to the value of the dot may be played.

(e) If the dotted note be a short one or if the time be rapid, the same rule may apply, or a group of four equal notes to the value of the simple note (without dot) followed by the principal note to the value of the dot may be played.

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(s) If the dotted note be a short one or if the time be rapid, the same rule may apply, or a group of four equal notes to the value of the simple note (without dot) followed by the principal note to the value of the dot may be played.

Memorybook Pages of a Musical Pilgrim

Presenting Messages and Music From Many States

By Aletha M. Bonner

"I HEAR AMERICA SINGING"—

IN NEW ENGLAND

"My country, 'tis of thee,
Sweet land of Liberty,
Of thee I sing!

Land where our fathers died,
Land of the Pilgrim's pride,
From every mountain side,
Let Freedom ring!"

—Samuel F. Smith.

AS EVERY American knows, the immediate cause of the settlement of this great land of the Americas was a profound desire in the hearts of our forefathers for personal religious liberty; that is, freedom to live and worship according to the dictates of a Conscience rather than a King.

And urged by such a desire they put their purpose of freedom into practice and crossed the wide Atlantic; here to enter into mutual covenant; "to enact, constitute, and frame just and equal laws, ordinances, acts, constitutions, and offices"—to which they pledged "all due submission and obedience."

Founded, then, on the principles of deep and conscientious conviction, it followed that the early members of the young nation should stress the religious motive. It might be also added that the history of American Music, for nearly two centuries

after the landing of the Pilgrim Fathers, was largely the story of Palomedy in its various forms.

To "Palm-singing New England" belong the honors of publishing the first book printed in the American Colonies—a music volume—which adds still greater luster to this accomplishment. The *Bay Psalm Book* was the title of this treasured tome, which was published in 1640, at Cambridge, Massachusetts.

It was to see a copy of this famed old book (only a few of the original editions are now in existence) that the writer journeyed to the Public Library of Boston, the first city visited in these musical pilgrimages in America. And here, on glass-guarded display, was the priceless volume, together with other treasured music pages of storied fame, such as, time-worn sheets of spirit and harpsichord "Selections"; for, despite the opposition of certain of the sterner-minded Puritans, musical instruments were in time introduced into Colonial life.

An advertisement appearing in the *Boston News Letter* of 1716 dating, reads:

"Note, Note, Any person may have all instruments of music mended. Harpsichords, Virginals, and Spinets struck

and tuned at reasonable rate and likewise may be taught to play upon instruments above mentioned."

It was in historic Boston that the first Singing School was opened in Brattle Street Church, in 1800; and, at the old State House of the capital city, the original organ upon which Oliver Holden harmonized the world-loved *Coronation* is on display.

This quaint and highly revered State House was in 1789 the scene of an inspiring musical event. The festive occasion was a visit of General George Washington, then President of the United States; and here, under a triumphal arch, Holden's choir, "The Independent Musical Society," burst forth in an ode of praise to the honored guest:

*Great Washington, the Hero comes:
Each heart exulting hears the sound.
Now in full chorus burst the song,
And shout the deeds of Washington!*

Boston has been called the "City of Musical Artists," and rightly named; for, in connection with the first festival already mentioned, her musical past includes such initial items as:

The first Pipe Organ in New England, 1713.
The first pipe organ built in New England, 1745-6.

The first Orchestra organized in New England.
The first great Oratorio Society in America, "The Handel and Haydn Society," 1815.

These, and other noted first-formations features emphasize the practical and popular interest taken by the citizenry of Boston in musical art.

The city was the birthplace of many famous early musicians, including William Billings (1746-1800); Oliver Holden (1765-1844); Lowell Mason (1792-1872); and later-century contemporaries, William Mason (1829-1908); George P. Upson (1833-1919); Benjamin J. Lang (1837-1909); Alice Fletcher (1845-1923); Louis C. Elson (1848-1920); and many others. From this "cradle of culture," as Boston is sometimes called, we travelled down the valley of the broad Connecticut—a river which rises in New Hampshire, forms a boundary line for Vermont, and flows southward through Massachusetts and Connecticut into Long Island Sound.

(Continued on Page 84)

ANTON RUBINSTEIN

Why Counterpoint?

By William Benbow

MANY STUDENTS are asking this question, especially those specializing in piano. And the next question they ask is, "What difference will it make in my playing?"

The answer is, "You will see more and hear more, and consequently you should express that much more in your interpretation." The aesthetic would say that it will sensitize and stimulate your aesthetic power of apprehension and appreciation. Remember the classic instance of the man observing Turner painting a seascape. He said, "Mr. Turner, I've seen all my life at the seaside, but I've never seen anything like that." To which Turner answered quietly, "Don't you wish you could?"

Almost any one of us would object to being called an ape. Yet Robert Louis Stevenson, speaking of his technique of acquiring literary skill, characterized himself as a "sedulous ape." He studied and carefully analyzed the styles of different writers in different centuries, and then he "imitated" them "sedulously" in order to sense their distinctive characteristics of diction, vocabulary, syntax, and treatment. The real value of those disciplinary exercises lay in the concurrent sensitization of his esthetic and critical faculties. It empowered him to discern, discriminate, appraise, and enjoy the essential art values. And may we stress the fact that this sort of culture would have accrued to Robert Louis Stevenson, even if he had not written a single essay or novel.

Athletic versus Aesthetic

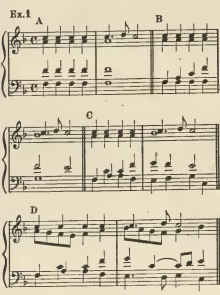
SO, EARNEST STUDENT, do not be dismayed by the seemingly pedantic and austere aspects of counterpoint. Rid yourself of such an ascetic complex, and submit to the beneficent athletic discipline with which this study will empower you. Most of us do not know how short-lived we are.

For a practical test of musical short-sightedness, take the first few measures of one of the best known tunes in the world, *Onward, Christian Soldiers*. Although millions have heard and played it repeatedly, we would venture to guess that not one in a hundred has heard or seen the interesting contrast between the first phrase (measures 1 and 2) and the third phrase (measures 5 and 6). The student who his attention has been called to that, will say at once, "Why yes, the soprano sings the same phrase in measure 5 and 6 that the tenor has sung in measures 1 and 2," and will stop at that. Asked to look again more closely, he will finally see that the tenor of measures 5 and 6 is the same as the soprano of measures 1 and 2. "Is that all?" you ask. He looks again and sees how "ladies and gentlemen change" positions in the four voices.

A Contrapuntal Surprise

WHEN IT is explained that what he is seeing and hearing is a bit of that horridous ogre, "simple counterpoint," he feels like the character in Molière's play who considered himself highly complimented when told that he had been "speaking in rhyme" all his life.

Now that we have started "seeing things," let us proceed to compare the musical interest of these four variants of the first phrase:



A has no melodic interest. In B the tenor has more interest than any other voice. In C both the bass and the tenor have a tune of their own. D has three points of interest:

1. All three lower voices have a melody of their own.
2. There is more contrast in time values in different voices.
3. Here there is a sequence in the Alto.

A Question of Costume

SCOTTISH HIGHLANDER had twin sons, one of whom hid at the native hearth and hearth, the other going to Edinburgh and becoming a priest. Here they come arm-in-arm toward you. How will you distinguish them? Did I hear you say, "Kilts"? Well, just so, counterpoint is musical costumery. We may dress a familiar melody in the staid habiliments of a monk, or we may trick him out as a clown.

The treatment of a familiar tune will naturally arouse more interest than a text-book cantus. The tune to *When Morning Glides the Skies*, in all our hymnals, will serve as a starting point.



We begin at A, with the melody in the tenor. The soprano imitates it by "diminution" (by notes of half the original value), followed at once by the B phrase which anticipates the regular B phrase of the tenor. The C phrase inverts the A phrase, and is followed by D, which inverts the B phrase in both soprano and bass, while the tenor begins the third phrase of the melody at E.

Our next venture will be like a play at tennis, in which the net will be a phrase or two of *Drink to Me Only With Thine Eyes*. Back and forth over this net we will bandy the short scale run serving as our ball.



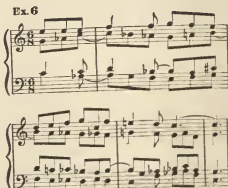
Perhaps we can amuse ourselves by trying to combine the themes of Nos. 2 and 3. We shall ask the bass to sing the melody, and the tenor will try to cheer him with friendly banter, using the B phrase from No. 2. Soprano and alto will imitate him. In the second measure the tenor even turns a somersault.



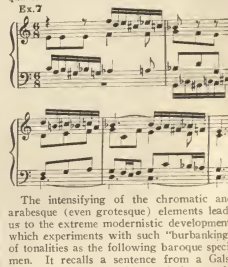
When a person faints, his bodily motions and his speech (and his relatives) are held in suspense. Our song synchronization means fainting. So a syncopated note loses motion just at the point where we expect it to come down on the accent, and we are held in suspense until it moves again. In the following example notice the suspension in the soprano, with the tenor and then the bass copying that figure.



Proceeding to more complex possibilities, we now introduce chromatic progressions, at the same time endeavoring to maintain independent melodic interest in every voice, for that is the essence of counterpoint.



We may borrow from nature or architecture all sorts of patterns with which to weave our contrapuntal vines around the trellis of our original melody. From an elm leaf we shall take the serrate or saw-tooth pattern for our next attempt, for a string quartet.



The intensifying of the chromatic and arabesque (even grotesque) elements leads us to the extreme modernistic development, which experiments with such "dubanking" of tonalities as the following baroque specimen. It recalls a sentence from a Galilei worthy essay. Speaking of beauty he writes, "How dangerous a word—often misleading us into slabbing with extraneous floridities."



The present day futurist might claim to justify such "horridities" by saying that this is a bit of baroqueism, in which the alto sings the song to his beloved "Celia," while the soprano is given to the flute, the bass (Continued on Page 677)

The Most Amazing Romance in Musical History

By Nicholas Slonimsky

New and interesting revelations of Tchaikovsky's extraordinary love affair with a devoted admirer he never met

PART II

NADEJDA Filaretovna von Meck was Tchaikovsky's good angel. But the picture would be incomplete if, beside the angel, there had not lurked a demon. That demon was Tchaikovsky's nominal wife, Antonina Ivanovna Milyukova. Their romance started trivially. The young woman admired him from afar, wrote him letters, as a young romantic musically-inclined girl (at one time she attended the Moscow Conservatory) would write to an idolized hero of her dreams. Two of her letters, dated May 1877, have been preserved in the archives of the Tchaikovsky Museum at Klin.

She wrote:

"Wherever I am, I cannot forget you or stop loving you. What I like in you, I will find in no other man; I would not even look at another man after you. Yet, only a week ago I had to listen to protestations of a man who has learned to love me from my school days and has remained faithful for five years. It was as painful to listen to him as it must be painful to read my letters having nothing encouraging to say in reply, when, even with the best of intentions, you are unable to show anything but complete indifference."

In her second letter, Antonina Ivanovna writes in the same vein:

"Having read your letter, I felt I loved you twice as much. Perhaps, if you were perfect itself, I would have remained indifferent to you. There is no defect that would force me to renounce my love for you. This is not a momentary infatuation, but a sentiment that has been growing for a long time, and I could not destroy it even if I wanted to. I dare assure you that I am an honest and decent girl, in the full sense of the word, and that I have nothing to conceal from you. My first kiss will be for you, and for no one else. Do not try to discourage me concerning your qualities, because it will be a waste of time. I cannot live without you. Perhaps I will kill myself. Then, let me look at you, and kiss you so that even in the other world I should remember this kiss."

Tchaikovsky's letters to Antonina Ivanovna have not come to us, but we have his letter to Madame von Meck, which states his reasons for the marriage. The letter is dated, Moscow, July 3, 1877, three days before the wedding ceremony, only a few months after the beginning of his correspondence with Madame von Meck.

"In the first place I must tell you that I, most unexpectedly, have become a bridegroom. This is how it happened. A short

time ago I received a letter from a girl whom I had met and known before. From this letter I learned that she had for a long time honored me with her love. The letter was written so sincerely, so warmly, that I decided to answer it. Although my reply did not give my correspondent any hope, we continued our correspondence.

"The outcome of it all was that I agreed to pay her a visit. Why did I do it? Now, I believe that the power of fate drove me to this girl. During our meeting I explained to her that I nurtured for her a sentiment no more tender than that of mere friendship.

"After I left, I realized the folly of my action. If I am not in love with her, if I cannot reciprocate her sentiments, why should I go to see her, and what may be the end of it all? From her subsequent letter, I concluded that, if having gone so far, I should suddenly turn away from her, it would make her wretchedly unhappy and drive her to a tragic end. Thus, I was confronted with a perplexing dilemma; either to save my freedom and let her perish (perhaps it was beyond all measure) or to marry. I could not but select the latter alternative. In this, I was supported by the fact that my eighty-two-year-old father, and all my friends and relations want to see me married."

"So, one fine day, I took myself to my future spouse, and told her candidly that while I could not love her, I would be her faithful and grateful friend. I described my temperament, my irritability, unevenness of moods, my shyness of people, my nervousness, all in minute detail. After that, I asked her if she would be my wife. The reply was naturally in the affirmative. I cannot express in words the torments through which I passed the first few days after this. It is not difficult to understand why. At the age of thirty-seven, possessing of course an outpouring of emotions, to be reduced by the force of circumstances to the status of a bridegroom, and at that, a bridegroom not in the least enamored with his fiancée—very painful."

"Now I will say a few words about my future wife. Her name is Antonina Ivanovna Milyukova. She is twenty-eight years of age. She is rather attractive, but her reputation is spotless. She is poor, moderately intelligent; she seems very kind-hearted and is capable of unlimited devotion. One of these days our marriage will take place. What will happen next, I do not know."

After the marriage, he wrote to Madame von Meck:

"I wrote you already that I married not because of my heart's desire but yielding to an inconceivable chain of circumstances, leading inexorably to a most difficult dilemma. I had in doubt between turning away from a young woman whose affection for me I had so carefully encouraged, or marrying her. I chose the latter. But after the ceremony, when I found myself alone with my wife, I suddenly realized that I had not for her even a simple feeling of friendship; worse than that, that she is hateful to me in the fullest sense of the word."

"I realized that I, or at least my music, was doomed to perdition. My future appeared to me as a hideable half-existence, an unbearable comedy. My wife is not guilty of anything; she never intended to drive me to matrimony. Consequently it could be base and cruel to tell her that I have no love for her, that I regard her as an intolerable burden. The only way out was to dissimulate. But to go on pretending as long as I live is the greatest of ordeals. I sank into profound despair, which is all the more horrible, since there is no one near me who could comfort and encourage me, began to think of death eagerly, passionately. Death seemed the only way out, but violent self-destruction would be out of the question."

"I must tell you that I am deeply attached to some of my relations, to my sister, two brothers and my father. Should I decide on suicide and carry out my decision, it would strike them a death blow. There are many other people, there are several dear friends, whose affection and

friendship attaches me to life. Besides, I have the weakness (if it may be called a weakness) to love life, love my work, love my future successes. I have not yet said all that I want to say before I die. Since death does not take me, what am I to do?"

TCHAIKOVSKY AT HIS HOME IN ST. PETERSBURG

Kiev, August 9, 1877.

Nadejda Filaretovna, Here is a brief history of what I have had to live through since July 18; that is, from the day of my wedding.

I wrote you already that I married not because of my heart's desire but yielding to an inconceivable chain of circumstances, leading inexorably to a most difficult dilemma. I had in doubt between turning away from a young woman whose affection for me I had so carefully encouraged, or marrying her. I chose the latter. But after the ceremony, when I found myself alone with my wife, I suddenly realized that I had not for her even a simple feeling of friendship; worse than that, that she is hateful to me in the fullest sense of the word."

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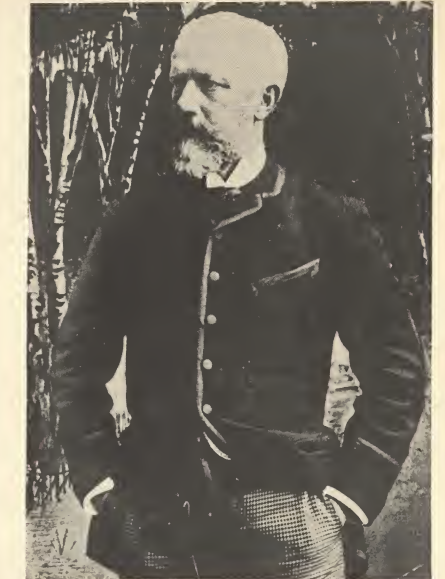
He wrote to his brothers much more frankly: "I would be a liar if I would try to assure you that I am completely happy, that I am accustomed to my new situation, and so on. After the terrible day of July 19th (the day of the wedding), after all this interminable moral torture, one cannot easily recover. The most encouraging thing is that my wife does not understand my unhappy state. Now, and all the time, she has an air of satisfaction and contentment. She is not difficult. She agrees to anything and is satisfied with anything."

"We had talked over things, and our relationship is clearly determined. She consents and will never complain. All she needs is to tend me and take care of me. I have full liberty of action. As soon as we get accustomed to each other, she will not hamper me in anything. She is very limited, and this is a good thing. An intelligent woman would frighten me. With this woman, I feel such superiority that there can be no fear."

On July 23, 1877, Tchaikovsky wrote to his brother Anatol:

"I live through a really difficult period of my life. However, I feel that little by little I get accustomed to my new status. It would be horrid to deceive my wife. So I told her beforehand that she could count on my brotherly love only. Physically, my wife is absolutely repulsive to me."

The state of mind and body of Tchaikovsky while in Moscow is shown in the



following incident which he related to a friend:

"My weather was cold and nasty, and there was frost at night. On one of such nights I went to the deserted shore of the Moskva river, and the idea came to my mind to catch a faint cold. Unhappily, I stepped into the water up to the waist, and I stayed in the water as long as I could endure the cramps in my body. I came out of the river with a firm conviction that I would certainly die of pneumonia or some other disease. But my constitution proved to be so strong that this icy bath passed without consequences. I did not try again but felt that I could not go on like any longer. I wrote to my brother Anatol, asking him to send me a felicitous telegram denouncing an urgent trip to St. Petersburg. This he did without delay. I recall little about my sojourn in St. Petersburg. I remember terrible fits of nerves."

He did not return to Moscow and to his wife. He went abroad. To Madame von Meck he wrote from Calais, Switzerland, on October 20, 1877:

"I spent two weeks with my wife in Moscow. Those two weeks were a series of the most execrable moral trials. I felt at once that I could not love her. I could not get accustomed to her. I was in despair. I sought death; I believed it was the only way out. I had fits of insanity during which my soul was filled with such anguish and despair that I felt that I could have choked her to death. My conservatory work and my home work became impossible. I was losing my mind. Yet, I could blame no one except myself."

"My lack of character, my weakness, my little practical sense, my childlike silliness are responsible for this. At the same time, I received a telegram from my brother, informing me that, in connection with the renewal of performance of my opera, I was necessary that I should go to St. Petersburg. Mad with happiness that I could get out of this hell of perfidy, falsehood and hypocrisy, I wrote to my brother. When I saw my brother, all that was pent up in my soul during the two endless weeks burst out. My brother went to Moscow, had a talk with my wife and arranged that he would take me abroad, and my wife would go to Odessa so that no one should know anything about it."

In conclusion, he asked Nadejda Filaretovna to let him know how she felt. Madame von Meck answered in her typical fashion: "Dear Piotr Il'yich, why do you hurt my feelings by worrying about your finances? I am not your friend! You know how many happy hours you have given me, how deeply grateful I am to you for that, how necessary you are to me, how keenly I desire you to be so that you were created for; consequently, I am doing nothing for you, but all for myself. By tormenting yourself, you spoil my happiness in taking care of you, as if showing that I am not a friend. Why do you do it? It hurts me so. . . . If I should need something, you would get it for me, would you not? So we are quits, and now, please, Piotr Il'yich, do not interfere with my management of your affairs."

Chalkovsky's gratitude was without end. With Madame von Meck's unlimited resources, he felt safe. He went to Italy. He was still boiling with rage against his wife, who kept him virilic letters. He wrote to Modest on November 7, 1877:

"Her last letter is remarkable in that from a sheep she is transformed into a cold, sly and treacherous cat. According to her, I am a deceiver who married her in order to shield myself against scandal. She is terrified at my shameful perversity, etc., etc. What filth! But the devil take her!"

A curious document, illustrating Chalkovsky's mental distress at that period, is preserved at the Museum at Kljin. It is a book of Tragedies of Euripides, in a Latin translation, published in 1591, bearing an

inscription in Tchaikovsky's handwriting: "Stolen on December 15, 1877 by Piotr Chalkovsky, court councillor and conservatory professor, from the Library of the Palace of the Dukes in Venice."

Yet, such is the paradox of genius that at the same time, during the most harrowing period of his personal life, Tchaikovsky composed his finest creations, the "Fourth Symphony" and the opera, "Eugene Onegin." A letter from Venice to his brother, dated Dec. 24, 1877, reads:

"Only thanks to the monotonous existence in Venice and absence of all distraction could I work with such perseverance and determination. When I am at 'Eugene Onegin,' I do not feel the same satisfaction as in writing the symphony. I am writing the opera in the same way, it may be worse while, or it may not. The symphony is different: I write it in clear conviction that it is an unusual work, and the most perfect in form of all my previous writings."

When a divorce seemed imperative, Madame von Meck wrote Tchaikovsky: "Moscow, Feb. 24, 1878. . . . I am terribly worried and perturbed that you are being annoyed. Unfortunately, I could think of no other means to remedy this situation, except through indifference and patience, for it is not likely that she would agree to a divorce, unless she finds another man who would be willing to marry her. If this is the case, why not offer her a sum of money as advance payment for the divorce? You did not say how much, ten thousand rubles? It may be that she will consent to give you a divorce on this condition. I am sure. Please try, my good friend. I do want to see you protected against annoyance."

Tchaikovsky replied from Calais, in Switzerland:

"Calais, March 10, 1878. . . . I will now answer, my dear Nadejda Filaretovna, your questions concerning my necessary that I should go to St. Petersburg. Mad with happiness that I could get out of this hell of perfidy, falsehood and hypocrisy, I wrote to my brother. When I saw my brother, all that was pent up in my soul during the two endless weeks burst out. My brother went to Moscow, had a talk with my wife and arranged that he would take me abroad, and my wife would go to Odessa so that no one should know anything about it."

In conclusion, he asked Nadejda Filaretovna to let him know how she felt. Madame von Meck answered in her typical fashion: "Dear Piotr Il'yich, why do you hurt my feelings by worrying about your finances? I am not your friend! You know how many happy hours you have given me, how deeply grateful I am to you for that, how necessary you are to me, how keenly I desire you to be so that you were created for; consequently, I am doing nothing for you, but all for myself. By tormenting yourself, you spoil my happiness in taking care of you, as if showing that I am not a friend. Why do you do it? It hurts me so. . . . If I should need something, you would get it for me, would you not? So we are quits, and now, please, Piotr Il'yich, do not interfere with my management of your affairs."

Chalkovsky's gratitude was without end. With Madame von Meck's unlimited resources, he felt safe. He went to Italy. He was still boiling with rage against his wife, who kept him virilic letters. He wrote to Modest on November 7, 1877:

"Her last letter is remarkable in that from a sheep she is transformed into a cold, sly and treacherous cat. According to her, I am a deceiver who married her in order to shield myself against scandal. She is terrified at my shameful perversity, etc., etc. What filth! But the devil take her!"

RECORDS AND RADIO

By Peter Hugh Reed

THE "Trio" by Bach, which the Italian Trio performs on discs 8718-11, from the "Musical Offerings," is a celebrated tribute to Frederick the Great.

The story goes that Frederick, who was a noted flutist, gave to playing in chamber concerts almost every evening, when he used to play a concerto one night, when an officer brought him a list of names who had just arrived at the castle. Dismissing the list, he said, "I am not interested in the names of the travelers, Frederick in great agitation set for Bach the opera in the same way, it may be worse while, or it may not. The symphony is different: I write it in clear conviction that it is an unusual work, and the most perfect in form of all my previous writings."

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lightened speech of his fully sublimated inner emotions. The G Minor has long been popular. It has been twice recorded. The Major, on the other hand, has been unjustly neglected: for it is a fine work—a really great work. We welcome its advent on records and recommend it to the attention of string lovers. The Pro Arte Quartet, with Alfred Hoddys as second violist, perform this quintet in the recording. (Victor set M207). Mozart's "C Major" Quartet (K546) is the last of the six that he dedicated to Haydn. It was written in 1785, two years before the quintets just mentioned. When it was first produced it caused a sensation in the opening bars. Although today this no longer offends, it nevertheless conveys "a certain feeling of strangeness." It is certainly the most mature of the six. The Major is one of Mozart's first quartets. Its expressive assurance is striking—there is a profundity of depth of strength to this music which marks the matured genius of its creator, that genius which two years later was to be fully consummated in his "G Minor Quintet." The *Andante* section has been aptly termed the most emotionally satisfying slow movement from any of Mozart's quartets. A good recording of this work has long been needed. And this is what the new recording has made by an eminent American organization like the Gordon String Quartet, who make their initial bow on records with this work. (Columbia disc 4286-1).

It has been fittingly said that the quartets of Beethoven's last creative period "occupy a solitary position not only among Beethoven's quartets, they probably represent the last word and the supreme effort in the instrumental music of all ages." The first of these, the "Quartet in E-flat," Opus 68, is one of the most beautiful and most emotionally satisfying slow movements from any of Mozart's quartets. A good recording of this work has long been needed. And this is what the new recording has made by an eminent American organization like the Gordon String Quartet, who make their initial bow on records with this work. (Columbia disc 4286-1).

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Among all Bach's choral music, there is nothing more purely ethereal or more beautifully expressive than the Choral, *Jen, Joy of Man's Desiring*, from his Cantata No. 147. It is one of those musical fragments (that is, when considered apart from the Cantata) which lend themselves to and prompt wants to have repeated. That is why it is desirable in a recording. The vocal part is rarely matched to one of the loveliest and most casual melodies, which is played by the violins and oboes. In a recording of this work by the Choir of the Temple Church, London (disc 4286-1), the piano and oboe solo are used to support the singers. On the reverse face of this disc the same judgment, supported by an organ, sings an impressive Spohr's "Last Judgment." Here is a particularly desirable disc.

Mozart's Quintets in C Major and G Minor have been called "songs of death." The program is made up of the last of the six and the final documents of filial devotion and compassion. They were written in 1787, about a month apart, at the time when Mozart's father was upon his deathbed. These two works reveal the genius of an intimate, in his highest. There is human anguish, undeniably, in this music, but no hint of morbidity. Mozart speaks from his soul, deeply touched by filial devotion and the thought of death; and the music is the

"It is not true that the large majority of the listening public is not enamored of the finest music. If years of broadcasting have taught me nothing else, they have brought out that fact very definitely. The public is the best and they will learn to appreciate it. Teach them that music is a language they can understand and they will love it and revel in it."—Walter Damrosch.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Problems in Arranging for the Concert Band

By Dan Trinn

THE BAND WAS at first organized only for playing military and dance music. Both of these types of band call for loud playing.

It was only toward the beginning of the twentieth century that bands began to present concert music. The modern concert band is hindered by tradition. Ideals of instrumentation still lean towards the military. This is needless in the present day, because practically all of the high schools and colleges that have band work, now have several organizations. One is definitely a concert organization and the others do the military or marching end of the work.

Yet the concert band retains the excess of brasses needed in the outdoor playing, but superfluous for finer symphonic music. Almost invariably three or three trombones are used on each part. Many of the fine bands have four cornets on a part. What need is there for this army of brass players? Three trombones are sufficient for almost any concert band, and at the most, four cornets can supply enough for soprano brass as an organization.

Red chairs are as yet incomplete. A band director is quite proud to have a large group of soprano clarinets. Does he think about the lower woodwinds? Bands have been slow to add changes in instrumentation. Such changes are necessary if finer results are to be obtained.

There has been very little attempt on the part of arrangers for band to specify how many as well as what instruments were to play the parts. In fact, they have even tried to arrange the music so that any combination of wind instrumentalists may play it. Quite naturally, a composition played by a band with twelve clarinets and six cornets sounds different from the same piece played by a band using six clarinets and twelve cornets. The most outstanding attempt to set a standard of instrumentation for band is that proposed by the American Bandmasters Association, which they recommend to all composers for band. Since this is a problem in arrangement, not in composition, the student must solve the problem of selecting the most suitable instrumentation.

Hence the student arranger really has two problems instead of one. He must determine what combination of instruments will be best suited to the composition, and then arrange the selection for a specific group.

Instrumentation

IT IS NECESSARY to consider the orchestra and the effects produced by the orchestra in order to arrange music so that a band will be a satisfactory medium of expression.

In "Phigeneia in Aulis," by Gluck, the orchestra, as set up by Wagner, consists of 2 Flutes, 2 Oboes, 2 Clarinets, 3 Bassoons, 4 Horns, 3 Trumpets, Trombones, and the usual strings. Since Wagner was accustomed to a rather large orchestra, this probably meant 18 Violins II, 16 Violins II,

14 Violas, 12 Violoncellos, and 10 Doublebasses.

The usual band arrangement would give these string parts at various times to any and all of the wind instruments. The orchestral wind parts would be partially retained. The others would be given to another instrument. To illustrate this, the student wishes to cite an example from "Rhinoceros Overture." Wagner is noted for the use of tone color effects. This calls for exact use of the woodwinds. In the passage beginning on measure 7 of the score, Wagner writes for 2 Flutes, 2 Oboes, 2 Clarinets, 1 Bassoon and 1 Horn. In the band score the first Flute part of the orchestra score is retained for the Flute. The Flute II part of the orchestra is omitted.

The Oboe I of the orchestra part is given to the E-flat Clarinet. The Oboe II part is carried for one measure by the band Oboe which then finishes the passage on the Oboe I part. Otherwise Oboe I is omitted. The Bassoon part of the orchestra is given to the Solo Clarinets. This is usually a large group in the band and since no instructions for a reduced section are given, it is likely that this part will be overbalanced. The Clarinet II part is given to the band Clarinet I section which probably will result in their being overbalanced as the Solo Clarinets were. The Bassoon part is given to the Baritone while the band Bassoon rests. The Horn part, strangely enough, is given to the Horn. In addition to these atrocities, the arranger invents a melodic line not existing in the Wagner score and gives it to a large section of Clarinet II players. After reading the score, the student will find that this badly arranged passage, no doubt other instances similar to it will occur to the reader.

Probably a worse evil than this pointless trading of parts is the lack of homogeneity of the groups playing the string parts. In

the orchestra there is a thoroughly blending string family. They are all instruments with the same sound characteristics. The harmonic series is complete for each instrument, giving the sequence of one, two, three, four, and so on.

The Clarinet is the principal substitute for strings in the band arrangement. The Clarinet is out of the same harmonic sequence as the strings, having one, three, five, seven, and so on. This would not be so serious a drawback if the Clarinets as a unit produced the entire range of string effects in the band. By this the student implies that the Clarinets should give the balance of tone effect, supported by a brass group (to be discussed later), of the 70 string players in the orchestra. In present day bands only the Violin and occasionally the Viola parts are thus represented. The E-flat and E-flat Saxophones (Bass) are not so useful here because of their unwieldy nature. Hence the use of the Contrabass Saxophone is suggested. It easily spans all of the lower and middle of the upper register of the Doublebass part. With the use of the double reed instead of the Saxophone multiplex, it is possible to obtain a flexible bass which is easily handled technically and which has a somewhat more brilliant tone, due to the brass tubing, than the other woodwind bases. The tone in a blended combination gives the same vibrant sonority as the Doublebass.

The difference in construction of all of these instruments produces a mixed set of harmonics. The Saxophones and Sarrusophones are octave changing and produce a somewhat different sound. Since these are different from the Clarinets, it is recommended that the larger part of the group playing the lower string parts be Clarinets, which will be incorporated together in tone color, and the lesser part be Saxophones and Sarrusophones which improve the tone quality and add range and volume.

This gives a revised list following: 8 Clarinets I, 8 Clarinets II, 4 Alto Clarinets, 2 Alto Saxophones, 4 Bass Clarinets, 1 Tenor Saxophone, 1 Baritone Saxophone, 4 Contrabass Clarinets, and 2 Contrabass Sarrusophones.

Adding Power

SINCE IT IS necessary to have more power at times than the aforementioned group of reed players can produce, some brass players should augment them. In the band there is a clear brass family of Trumpets and Trombones which tend to give great prominence to certain overtones in the covered brass family of Cornets, Trombones, and E-flat Trombones. (Continued on Page 679)

SEVENTH REGIMENT NATIONAL GUARDS BAND IN PARIS

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

SPANISH DANCE
By GUSTAV LAZARUS

This little Lazarus offering has the educational qualities which teachers are always delighted to find in a composition. The right hand has the mordent figure in the form of triplets. The right hand also has several examples of repeated notes, measures 3, 15, 16, 17, 21, 25, and so on, which should be played with finger-plucking *staccato*. In the left hand are many instances of the sustained bass note, as well as the quite interesting phrasing effects in measures 39, 40, and 41.

The matter of rhythm is certainly of importance in playing this piece. Accents well marked and *staccato* sharply pointed will help much to establish the rhythmic outline upon which it depends for its Spanish flavor.

The tempo is moderately fast and holds fairly even throughout. There is nothing in the least complex about this little number. It is charming and simple and would make an excellent addition to the average pupil's recital repertoire.

ARMISTICE DAY
By EVANGELINE LEHMAN

One senses the excitement and flag waving of Armistice Day in this contribution by Evangeline Lehman.

The opening motif has for its subject a fragment from *The Star Spangled Banner*. Following this an arpeggio leads into a phrase from the French National Anthem, the *Marseillaise*. But the Armistice Day Parade begins, in strict march time, the drums of the band being heard in the roll of the grace notes in the left hand. The second section is in two-four rhythm and here are heard the trumpets announcing the approach of victory. Begin this section quietly and let it grow in volume as the cavalry draws near. After this short section the parade motif is again asserted and builds to *fortissimo* as the procession passes under the Arc de Triomphe. The piece ends on a passage in sixteenth notes (buge calls) and the final high note in the right hand, preceded by a roll of three grace notes suggestive of the piping of rifles.

A WOODLAND FROLIC
By GEORGE HAMER

The first section of this composition consists of finger legato passages built on the five-finger group and the scale divided between the hands. It is taken at fairly fast tempo, and *forte*. The *staccato* quarters interspersed between the *legato* passages should be clipped off sharply and accented exactly as marked.

The second section is in D Major and consists of chords for the most part. Play these with *fore-arm* attack.

Note that the melody is taken over by the left hand in measures 19, 20, 23, 24, 27, 28, 31, and 32. Here again phrasing and accents are important and must be observed. Give this music a cheerful, merry rendition interspersed between the *legato* passages and the second theme go back to the beginning and play to *Fine*.

THE CHINESE LAUNDRYMAN
By WALTER WALLACE SMITH

Pieces of Oriental inspiration usually have great appeal for imaginative young pianists. Here is a whimsical one the title of which suggests the antics of a clowning Chinese laundryman. The opening section swings along in the approved Western conception of the Chinese method

of writing music, against a *staccato* bass. The second section is somewhat quieter in vein, and suggests perhaps John Chinaman singing contentedly at his work.

After a short interlude the first theme is heard again and leads into a new theme in *staccato* eighth notes for both hands. Be sure to observe the accents as marked in this piece. Wrist *staccato* is strongly recommended. To be effective this piece will have to be played up to tempo.

EVENING MELODY
By VICTOR RENTON

In this little Nocturne the left hand carries the melody throughout the first section. The right hand should not at any point over-top the melody and one should summon one's very best singing tone. Call to mind a singer and accompanist and play each hand accordingly. The left hand requires deep pressure touch while the right-hand chords should be accorded a more shallow touch in order that the tone may be kept "thin." The tempo for this section is *Andantino*. The second theme is in A minor and is taken this time by the right hand in the soprano line. The tempo increases somewhat in this section, marked *piu mosso*, and the tone is also bigger than that used in the first theme.

The entire piece is to be played with expression and sentiment. The pedal is to be used with care so as to provide as much *sostenuto* as possible without blurring.

JUNE CAPRICE
By SEYMOUR KING

This caprice calls heavily upon the resources of the average pianist in the matter of touch. It begins *allegretto gracioso* (light and lively) over the accompaniment of the original atmosphere of the Mozart air in its arrangement of this *Larghetto* from the "Clarinet Quintet."

After a short eight-measure introduction, the melody begins in the upper voice of the right hand and flows thereafter in a manner typically Mozartian. The music has all the grace, clarity and purity associated with Mozart airs and the arranger has wisely preserved a simple broken-chord accompaniment as its support.

Play the melody so that it is sustained, *legato*, and not too big in tonal quality. Play it expressively but simply. The secret of playing Mozart lies in preserving simplicity and at the same time keeping the music alive and colorful.

The little passages in thirty-second notes as well as the measures in triplets (35 to 37) should be played with shallow touch over the tops of the keys in order to imitate as closely as possible the harpsichord of Mozart's day. If given the benefit of the modern piano with its vastly richer resources, these passages become too thick and lose the sparkle so necessary to their full beauty. This edition is very well edited and if the marks of expression and phrasing are followed faithfully the result should approximate the interpretation Mr. Schitt had in mind.

A LONELY BIRD
By LEO SIMMONS

Here is a short piece brimful of value for pianists. It is tuneful enough to win in its own right a place upon the program of the pupils' recital and in the hands of the young performer will acquire helps to real pianism. The little groups in thirty-second notes are quite lively when rolled in *staccato* groups. Pupils should be taught to master the five-finger roll before beginning to study this piece. The groups are rolled into the fourth and fifth notes and then off sharply at the end. There follows a short, phrased group which should be played *legato*, very lightly however, in order to rest the hand. The ending of this piece makes an interesting study in rhythmic patterns for teachers who are con-

cerned to have their pupils understand musical form—a very important requirement in intelligent interpretation. The same patterns persist through the entire piece and it is strongly recommended that this number be included in teaching repertoires.

THE ASRA
By RUBINSTEIN-LIEST

What an interesting composition is this! Two of the greatest geniuses of the keyboard have had a distinct part in the making of it. There is no disputing the fact that Liszt and Rubinstein are gigantic figures in the pianistic world. How interesting to find these great technicians taking pleasure and interest in the simpler forms of music! Perhaps this contains the seed of a lesson for young pianists who look upon technical display as the acme of piano playing.

The *Asra* was written as a song by Rubinstein using the poem of Heinrich Heine, the "German Shakespeare," as a setting. The oriental flavor of the melody is unmistakable. The song so impressed Liszt that he later made a piano transcription of this number.

Do not fail to read Mr. Austin Roy Keller's detailed analysis of this piece in the current *ETUDE*.

LARGHETTO
By MOZART-SCHÜTT

Edward Schütt was won many friends through his original compositions as well as by his many clever arrangements. He possesses a style that is individual and it is interesting to see how he has submerged this style so as not to encroach upon the original atmosphere of the Mozart air in its arrangement of this *Larghetto* from the "Clarinet Quintet."

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A JOOLY TUNE
By WALTER A. JOHNSON

This brief (about Grade One-and-a-half) presents an opportunity for the study of harmony patterns. The left hand consists of the eighth notes and tonic chords throughout except for the tonic chords at the very end. These, as they progress from subdominant to tonic suggest the melody in the right hand. Pupils should learn to recognize harmony patterns and these, together with melody patterns, should

rhythmical patterns, are of the greatest aid in sight reading, memorizing and general musicianship. Many of the measures of the right hand in a *Jolly Tune* give practice in alternating double notes with single notes. The marks of dynamics are clearly indicated as are accents and *ritardando* marks so that there should be no difficulty in the matter of interpretation.

COASTING PARTY
By HESTER LORENA DUNN

This little tune, as may be readily seen, is built on the scale figure. The four line verse, printed at the top is very clever in that it shows exactly how this piece should be studied. First of all the scale is divided between the hands—four fingers in each hand being used. This procedure avoids the necessity of passing the thumb under and the hand over. It also divides the scale into tetrachords.

For scale analysis to those teachers who teach the construction of scales of tetrachords. Tetrachord, as we all know is a name given to four notes arranged in alphabetical order. The major tetrachord is a group of four notes with a half step between the third and fourth. Two tetrachords (a whole tone apart) form the major scale. When the scale is divided between the hands as in this example, each hand plays a tetrachord and the scale figures ascend and descend, making an ideal exercise. As soon as pupils learn to construct a scale they should be given pieces in which the scale appears as melody.

Understand this training them to look upon the scale as an interesting musical pattern and not merely a form of technical exercise.

Wise teachers have many such numbers as this in their teaching repertoires.

A DARK SECRET
By J. LILIAN VAN DYKE

In *A Dark Secret* the melody is carried in the left hand for the most part. The first theme is written in two-note phrases and it is noted that the tempo marking should be used by the hand and arm. The first theme is in A minor, the right hand supplying the accompaniment on tonic and dominant chords. It should be played with a certain air of mystery in keeping with the title. The *sforzando* chords in measures 9 and 11 should not be overlooked. These *fore-arm* attacks are in short groups and should stand out distinctly as the rest of the theme is *pianissimo*.

The second section of the piece begins with a phrase marked *mezzo forte*. This is answered by a left-hand phrase played *pianissimo*. This alteration is in effect until measure 25 is reached from which point the tone remains *mezzo forte* until the end of the section. After the pause at the end, return to the beginning and play to *Fine*.

GRANDPAP AND HIS FIDDLE
By BENNETT ROSE COPELAND

This descriptive little number may be of interest to some students because of the stress laid upon "mountain music" over the air and otherwise at the present time. The introduction suggests the tuning of the fiddle by means of using the tonic notes as those to which violin strings are tuned. This effect is used again in measures 13 and 14. The theme itself lies in C major and remains for the most part in the five finger position.

The G major scale is used as part of the melody in measure 11 and this, together (Continued on Page 694)



Small Hands and Octave Playing

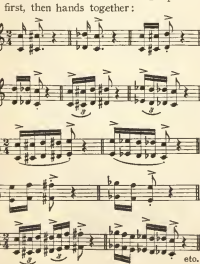
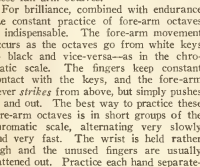
I am beginning to study Kullak's "The School of Octave Playing," Section II. I have small hands and though I can reach the octave comfortably, my hands get very tired in playing these studies fast, especially in playing octaves on black keys. I think I have flexibility in my wrists and hands. Please advise me if I must continue using the fourth finger for octaves on black keys. Do you think this fatigue will disappear with practice? For nearly three years I could not play piano and now I have begun again, practicing three hours a day. Also in Kullak's Studies, No. 1, the fourth finger is used on white keys. Can I use the fifth finger and play faster? —Miss L. V.

May I compliment you on your zeal to acquire an octave technique "all by yourself." Your efforts and persistence should set an example to other teachers, for too many of them have been careless and lackadaisical about octaves. As a result those students who have natural aptitude for octaves and a good hand have muddled through somehow while the others, falling by the wayside, have given up in despair.

An octave routine should be as much a part of the daily practice as scales and finger exercises. It is necessary first to understand this training them to look upon the scale as an interesting musical pattern and not merely a form of technical exercise.

Wise teachers have many such numbers as this in their teaching repertoires.

For brilliance, combined with endurance the constant practice of *fore-arm* octaves is indispensable. The *fore-arm* movement occurs as the octaves go from white keys to black and vice-versa—as in the chromatic scale. The final key has constant contact with the keys, and the *fore-arm* never strikes from above, but simply pushes in and out. The best way to practice these *fore-arm* octaves is in short groups of three, the chromatic scale, alternating very slowly and very fast. The wrist is held rather high and the unused fingers are usually flattened out. Practice each hand separately first, then hands together:



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.



GUY MAIER

THE *ETUDE* has the pleasure, and feels that it is a great honor, to announce Mr. Guy Maier as the successor of the widely loved Professor Clarence G. Hamilton who for years conducted our Teachers' Round Table. Mr. Maier is internationally known as a pianist and educator. He was born in Boston, educated at the New England Conservatory, and later studied with Arthur Schnabel in Berlin. His recitals, here and abroad, including concerts for young people in all parts of America, and his *Ten Piano Recitals with Lee Pattison*, have brought him great fame. He has been a member of the Piano Faculty of the University of Michigan School of Music and of the Summer Session of the Juilliard School of Music.

These groups are gradually combined and extended until you can play a chromatic scale of two or three octaves brilliantly and fast, according by thirds, four's, and six's.

Hand, or wrist octaves, are used for light, very rapid passages and for fast repeated notes. The wrist is fast or low, and the octave is played by quick, whip-like movement of the hand. Again, do not hold the wrist in the air or wobble at the octaves from above. Rather play them with a quick flip of the hand, always resting on top of the key when not playing.

I know of no better wrist octave exercises than some selected ones from Doering, Opus 24, and as for octave studies, the first ten in the back of that little book are ideal

passages, for the hand tends to tighten, and brilliance and endurance are cut in half when the fourth finger is used. To avoid this, try to think of octave passages in impulses or accented groups instead of single tones. If for instance, you play a chromatic octave scale in groups of four sixteenths, think of each first sixteenth note as a full arm octave and the three following as *fore-arm* octaves. In other words, the four notes are thought of as one full arm impulse, with accents with three *fore-arm* movements thrown in! Always rest for an instant before and after playing each four-note impulse. A good way to relax is to throw the arm into the air, bounding lightly to the lap after playing every four tones. I cannot emphasize too strongly these moments of rest (and thought!) between groups of impulses. It is unwise to work strenuously on octaves for more than one half to three quarters of an hour daily.

The Musical Mother

I have learned to play the piano over a number of years in a haphazard fashion. I know nothing of notes correctly and understand the system. I read fourth and fifth grade music and play all the notes in my music. I play a lot from The Musician's Friend. I have been a subscriber for several years. A year ago I started to study technique without a teacher and went through Schumann's "Piano Exercises, Op. 10" and now I have started on "The Virtuoso" by Liszt. How can I judge when I have caught up my technique with my reading ability? I transcribe and count with almost no difficulty. However, I realize that reading, counting and transcribing are not all there is to music so I have gone back to "Piano" by Chopin and try to tend to go right on from there. I have the fact that I want to learn for my own pleasure, I practice an hour daily. How shall I divide this time? I present I spend three-quarters of the hour on exercises—Mrs. G. O.

With two husky children on your hands, and your household and social duties it must be difficult to find time for concentrated, undisturbed practice. Yet I have taught many women in just your situation who somehow seemed to find two or three hours a day for their music, and who still had happy homes, contented husbands and well-brought-up children. How they could do this is an inexplicable mystery to me, for no one knows better than I how seemingly impossible it is. Recently, after spending eight weeks as head of the house (in the absence of my husband) and being at the mercy of the dozens of daily interruptions and unexpected situations which occur in every household I decided that if you could practice the piano and run a family at the same time you were a paragon indeed! I simply could not do both.

Even when your wife's practice a day seems wonderful; but why spend so much of it on exercises? I can understand your ambition to improve technically, and if you practice a few short, concentrated exercises intensively each day you will make fine progress. Most people have the mistaken notion that to acquire a technique you must go through books and books (Continued on Page 684)

How Music Lovers May Become More Truly Musical

By Walter R. Spalding

PROFESSOR OF MUSIC AT HARVARD UNIVERSITY

IN THIS machine age everything tends to be done for us. We are played mechanically, we are carried everywhere—soon our legs will drop off! We speak our correspondence, even our books, into a tube, and presto, they drop out done! In these restless days, who cares for niceties of style, always the result of slow, painstaking labor? With preselected food, both physical and mental, our stomachs and brains are becoming flabby affairs.

We need not understate the countless benefits due to our marvelous modern machines from the telegraph to the radio, but for a normal, vigorous condition of body, mind, or spirit, activity is a fundamental law of life. This holds also in the realm of the arts, especially in music—the most personal and vital of all. At present, in comparison with the continental peoples, we are a nation of music listeners rather than music makers. No one should minimize the blessings we owe to the development and use of the radio. It has brought music into millions of homes which, before its advent, were starved for any spiritual food. The radio concerts by Walter P. Reuther and Ernest Schelling, with their stimulating and witty comments, are of incalculable significance, especially for the young boys and girls of our country.

The Universal Musician

EVERYTHING, however, has its use and abuse. Let us apply the words, "This ought ye to have done, but not to leave the other undone." It is all a matter of proportion. Far too many people think that by pouring a continual stream of music through their imaginations—often into one ear and out of the other—they are becoming more musical.* As well expect to become strong by eating all the food you can hold and not lifting a finger in exercise; or to become a good athlete by merely watching others play baseball or football.

By the grace of heaven, however, we are all music makers whether we realize it or not. That is, we have a voice and the means of listening to it, the ear; our heart is a kind of metronome—we can make rhythm by clapping our hands—and we have imagination, emotions, and even souls. Then why not sing? One hears more people singing on the streets and in their daily occupations in Italy, France, and Germany, in a day, than in years in our country. What other means are available for the making of music? The marvelous instruments with which our modern world is so admirably equipped—the violin, the organ, the flute, the clarinet, the saxophone, and supremely the pianoforte. Why? Because this instrument is the finest ever perfected by the imagination and skill of man, putting everything, melody, harmony, rhythm, dynamics, and (to a certain extent) color, under the control of a single performer.

The violin is too difficult, except for those of special inner talent; the player has to do too much. He has himself to make all the tones, the intonations, and the shading. It is fine to be able to play the flute or the clarinet, but they have great limitations.

If everyone practiced the saxophone,* we should all become crazy!

A genuine and lasting familiarity with music is to be gained only by active, personal participation, that is, the making of it ourselves or in union with others, even if it is merely picking out a tune on the pianoforte, with one finger. When we can sing the themes of a piece, it is really ours—but not until then. It is better to know one work well than to have five hundred poured through our ears, often only once.

The Gateway to Pleasure

LET US expound somewhat the merits of the pianoforte, for such personal participation. Although this instrument is incapable of the emotional appeal of the voice—the singer and the means of expression being one and the same—and though it does not possess the sonority of the organ nor the melodic cantabile of the violin, yet there is such a thing as a pianoforte touch.

* If this "skill" should be taken too seriously by a saxophone devotee, it is not nearly so late as a recent remark by a famous American musician that "every Crooner should be killed in jail!"

To cultivate this by keen listening and by establishing a proper balance between the ear, the ends of the fingers and the brain is one of the most fascinating pursuits in which any boy or girl with a love of music can engage. Furthermore, though the pianoforte is not so rhythmic as the drum—those who revel in forcible bangs should use the drum rather than the pianoforte—it has a scale of graduation from *pp* to *ff*, as is implicit in the name *pianoforte*, meaning from soft to loud. There are also in the instrument subtle shades of color brought out by a sensitive use of the pedals, both the damper and the una corda—the former called, by Rubinstein, the soul of the instrument.

The pianoforte is therefore indispensable for real musical cultivation. There has never been a lover of music—professional or amateur—who did not have a working knowledge of its advantages and who could not at least "play at it." A lady of eighty, who had played the piano all her life, was asked recently if she continued to keep up her piano playing. Why, yes indeed. "I continue to do, do I not?" There is much food for thought in this answer.

Shall Thos. "Good Old Days"

NO HOME, therefore, in America, so far as this condition is possible, should be without a pianoforte. In Elizabethan days every family above those in needy circumstances had in its living room a set of viols and recorders (precursors of our modern flute). These served a double purpose. Parents and children would often make music upon them, but also, when anyone came in to spend the evening, he would be invited to entertain the family group upon those charming, intimate instruments. For in those times if a man could not read at sight and take his part in a Glee or a Catch, or could not make some kind of sound on a viol or a recorder, he was in so far an uncultivated member of society.

Our pianoforte, as has been explained above, is the modern and far better substitute for these old instruments. Quite apart not at least "play at it." A lady of eighty, who had played the piano all her life, was asked recently if she continued to keep up her piano playing. Why, yes indeed. "I continue to do, do I not?" There is much food for thought in this answer.

PASSING NOTES By Florence Leonard

The Couperin family in France was almost as famous through several generations as the Bach family in Germany. Marguerite Louise Couperin, in the reign of Louis XIV, was the first woman to be appointed a royal musician. She sang and played the harpsichord. Armand Louis Couperin was organist at Notre Dame Cathedral during the Revolution, and his wife was a noted concert organist at the age of eighty-one—Dickinson.

United States Steel Corporation, in its report on welfare work, lists fifty-three groups of musicians among its employees—eleven orchestras, nine glee clubs, one choir, eight quartets, twelve bands, four choruses, one harmonica band, and seven miscellaneous musical activities. "One of the best and easiest ways to reach our new citizen of foreign birth is through music, the one universal language."

FASCINATING PIECES FOR THE MUSICAL HOME

SPANISH DANCE

GUSTAV LAZARUS

This is the kind of a piece that teachers will grasp in an instant because of its great playability and educational qualities. It has a real tune, is well constructed, and lies under the fingers. Grade 3.

Moderato M.M. = 144

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PROFESSOR WALTER R. SPALDING

* There is even a modern disease, Radio-nitis!

THE CHINESE LAUNDRYMAN

A LA CHINOISE

WALTER WALLACE SMITH

Grade 8.

Moderato M.M. ♩ = 108

p *simile* *Fine* *p* *ff senza rit* *dim.* *simile* *mf* *dim.*

ff senza rit *dim.* *D.S.*

EVENING MELODY

A very suave and ingratiating melody with splendid opportunities for left hand work. The pupil should be taught to phrase and inflect the melody as though it were a recitation or song. Grade 8½.

Andantino M.M. ♩ = 104

VICTOR RENTON

mp *ff* *rall* *Fine* *Più mosso* *mf* *simile* *poco rit* *mf* *compos* *rall* *D.C.*

Grade 4.

Allegretto grazioso M.M. ♩ = 72

JUNE CAPRICE

STANFORD KING

dolce
p

Ped. simile

Fine
mf

poco a poco
30

a tempo
1

rall.
dolce
p

Pod. simile

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THE MUSIC

mf

p

r.h.

l.h.

poco a poco
accel.

D. C.

cresc.

Grade 2 1/2.

A LONELY BIRD

LYDA SIMMONS

Allegro M.M. ♩ = 152

mp

p

r.h.

l.h.

poco a poco
accel.

D. C.

cresc.

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MASTER WORKS

THE ASRA

Mr. Keefe has given in this month's Etude a very excellent analysis of this work. Teachers and pupils will find it very useful.

Daily walked, in peerless beauty,
To and fro the Sultan's daughter,
In the evening near the fountain
Where the lucid waters prattle.

Daily stood the young slave also
In the evening near the fountain,
Where the lucid waters prattle.
Daily grew he paler, paler,

Till one eve the lonely Princess
Thus with hasty word addressed him:
"Tell me, slave, thy name, thy birthplace,
Tell me of thy home, thy kindred!"

Then replied the slave: "They call me
Mahomet, I come from Yemen,
And my race is that of Asra;
When we love, of love we perish!"

Heinrich Heine

ANTON RUBINSTEIN

Transcribed by
FRANZ LISZT

Annotation and editing
by AUSTIN ROY KEEFER
Grade 5. Moderato M. M. ♩ = 88

In strict time
softer
As far away
dim.

Like a voice
Think of a beautiful oriental setting
Allow the tones to sing out rich and full
15

20
slower

25
p Slightly agitated
Languidly fading
slightly marked
dolce 30
A whispered echo of the last

Ossia.
Ped. simile

tre corde
phrase
Agitated and hurried
stringendo 35
Long drawn tones

Strike octave to begin tremolo
40 tremolo
p With dramatic emphasis
molto appassionato 45
With suggested anguish

50
Deliberately
un poco rit.
Softly here, but like a lovely orient.

55
tal instrument of the oboe type
60
poco a poco rall.

the double notes
65 Profoundly
p
70 Linger strangely
Fine
Like a harp
p
Faster
una corda

Top voice marked
75
p
Harmony well sustained

80
p
Intensify the melody
85

90
With much meaning
As a smoothly sustained interlude
sempre legato e p
slight retard
D.S. al Fine

LARGHETTO

from THE CLARINET QUINTET

By request we are reprinting this lovely movement from Mozart's "Clarinet Quintet" as transcribed by the famous Russian pianist-composer, Eduard Schütt.

Andante M.M. ♩ = 46
Grade 3½.

W.A. MOZART
Transcription by Eduard Schütt

mp cantabile
p dim.
rit.
Larghetto
dolce cant. a tempo
espress.
mp
mf
dolce
marcato
30 più espress.
dolce
a tempo
dim. poco rall.
pp
cantando
p più espress.
rit.
molto rit.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

VERNON LATHOM SHARP

DAWN AND DUSK

DOROTHY FORSTER

Andante moderato
mp
rall.
mp a tempo
mf
f
mf
f
After 1st verse
rall.
After 2d verse
rall.
mf
pp
rall.
colla voce
mf a tempo
p poco rit.

1. Dawn, and the crim-son sun - shine Breaks through the night-tide
2. Dusk, and the twi-light shad - ows Creep from the gold-en

hour, west, Wak-ing the birds to mu - sic, Gild-ing each ti - ny flow'r.
Still - ing the feath-ered sing - ers, Lull-ing the flow'rs to rest.

Beats now my heart with glad - ness, Joy gives my lips a song, Fill - ing my life with
Sleep in my brain is croon - ing, Lul-la-bies soft and light, Peace in my heart is

mu - sic, Sweeping my soul a - long. Dreams for the hours of night,
weav - ing

Peace in my heart is weav - ing Dreams for the hours of night.

THE HOUR OF PRAYER

CHARLOTTE ELLIOTT

WALTER HOWE JONES

Moderato e sostenuto

My God, is an-y hour so sweet, From blissh of
Hushed is each doubt, gone ev-'ry fear, My spir- it

legato

morn to ev-'ning star, As that which calls me to Thy feet, The hour of
seems in heav'n to stay, And e'en the pen-i-ten-tial tear. Is wiped

cresc.

prayer? Blest is that tran-quil hour of morn, And blest that sol-lemn hour of eve, When,
way. Lord, till I reach that bliss-ful shore, No priv-i-lege so dear shall

p *tranquillamente*

poco rit. *p*

on the wings of prayer up-borne, The world I leave.

colla voce

m poco animato

Then is my strength by Thee re-nued, Then are my sins by Thee for-given; Then dost Thou cheer my

poco animato

cresc.

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THE ETUDE

mp

sol-i-tude With hope of Heaven. No words can tell what sweet re-lief Here

deciso *p poco rit.* *più rit.* *D.S.*

for my ev-ry want I find; What strength for war-fare, balm for grief, What peace of mind.

sempre colla voce *D.S.*

CODA *più lento* *f* *allargando* *ff*

be, As thus my in-most soul to pour In prayer to Thee, In prayer to Thee.

più lento *allargando* *molto rit.*

Prepare: { Sw. Soft 8'
Gt. mf 8' and 4'
Ch. Dul.
Ped. 16' Bourdon ep. to Ch.

SABBATH SUNRISE

HENRY S. SAWYER

Moderato M.M. ♩ = 88

Sw.

MANUALS *Ch. p*

PEDAL

add soft 4'

mf *Sw.* *f* *Fine*

add Sw. to Ped. *poco a poco rit. off Ped. to Sw.*

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Ch. *pp a tempo*

mp increase Ch. *mf* *D.C.* *rit.*

(Sw. Trem. or Vox H.)

GARDEN OF ROSES

Moderato

Violin *D str. IRENE MARSCHAND RITTER* *leggiero*

Cello *pizz.*

Piano *mp tranquillo e legato* *p* *ritard.* *mf leggiero*

poco accel. *a tempo* *arco* *poco rit.*

poco accel. *a tempo* *poco rit.*

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THE ETUDE

a tempo *accel.* *a tempo* *rit.*

a tempo *accel.* *rit.*

Fine *mf* *scherzando* *pizz.* *mf*

Fine *mf* *scherzando*

arco *mf*

rit. *D.S.*

rit. *D.S.*

NOVEMBER 1935

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MERRY HUNTING PARTY

SECONDO

WALTER ROLFE

Allegro M.M. ♩ = 120

Primo

(Hunter's Horn)

Tempo di marcia

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MERRY HUNTING PARTY

PRIMO

WALTER ROLFE

Tempo di marcia

Allegro M.M. ♩ = 120

Secondo

(Hunter's Horn)

Tempo di marcia

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PROGRESSIVE MUSIC FOR ORCHESTRA

THE JOLLY SOLDIER BOY
MARCH

EDWARD BEYER
Arr. by John N. Klover

1st Violin

Piano

THE JOLLY SOLDIER BOY
MARCH

VIOLIN OBBLIGATO

EDWARD BEYER

THE JOLLY SOLDIER BOY

EDWARD BEYER

FLUTE

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

1st CLARINET in Bb

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

ALTO SAXOPHONE

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

1st CORNET in Bb

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

CELLO or TROMBONE

MARCH

FASCINATING PIECES FOR JUNIOR ETUDE READERS

Grade 14.

A JOLLY TUNE

WALLACE A. JOHNSON

Allegretto M.M. $\text{♩} = 76$

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COASTING PARTY

Four fingers of each hand I'll use,
The note stems show which hand to choose,
I'll keep each ready for its turn;
Four measure sections I will learn.

HESTER LORENA DUNN

Moderato M.M. $\text{♩} = 104$

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A DARK SECRET

J. LILIAN VANDEVERE

Grade 2.

Mysteriously M.M. $\text{♩} = 72$

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THE SINGER'S ETUDE

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

Registers: Their Cause and Cure

By Luzern Orrin Huey

THERE HAS BEEN the statement that the action of the register mechanism in the human voice is concerned with pitch rather than with quality of tone. In spite of which, experiments based on pitch alone seem to have been practically useless; because, owing to the peculiar characteristics of the untrained voice, the testing of the pitch mechanism is greatly hindered by a seemingly primitive instinct to tense the mechanism as the tones ascend. This tensing is aggravated when the upper notes are produced by an unbroken run, or scale, because a more or less serious break (or breaks) in the voice, which obviously results in a change of quality. One of these breaks in a voice may be caused by any unprepared approach to a tone of the usual tessitura of that particular organ; and such a break is always an indication that an improper use is being made of the pitch mechanism.

A Master Speaks

As defined by Manned Garcia, is a series of homogeneous tones produced by the action of one mechanism. This means that one set of muscles (the pyramids, for instance), acting in a definite manner, will produce a series of tones similar in quality, or timbre. Which is rather indefinite. To be reasonably explicit, it should explain the extent of these homogeneous sounds or the number of intervals covered by the action of one mechanism, as the voice moves upward from its normal base. According to Garcia, the glottis, in which the primary sounds originate, contains the two principal mechanisms for creating pitch. One consists of a pair of cartilages, called the arytenoids or pyramids, which draw together or close to raise the pitch. The other, known as the vocal cords (or ligaments) raise the pitch by added tension.

After these mechanisms function, primarily, in producing pitch in the lower part necessary to provide for changes of pitch in the upper reaches of the voice. This modification, we are told, is accomplished by a relaxing of the vibrating segment of the vocal cords, thus presenting a thinner vibrating medium to the breath. With the vocal cords loosened and the cartilages relaxed, the first process is repeated, with the important difference that as the ligaments are thinner, the tones will be higher, although under less tension. In order to provide for the still higher tones, the mechanism known as stop-closure is used, end, or half-way, allowing only a very small portion to vibrate. With this mechanism the high tones may (or may not) be produced with comparative ease. This gives five distinct register mechanisms to provide approximately four and one-half

octaves of tone as produced by the human voice.

Voice Classification

IN SPEAKING of a baritone or tenor, we have in mind a voice consisting of a series of homogeneous tones. That is, we may say that the voice has a certain quality of tone extending over its entire range, which stamps it as belonging to a certain class. If a closure of the arytenoids produced another, differing in quality from the first, there would be a change of character in the voice. Therefore the second series, though higher, should harmonize with the first in upholding the character, or timbre, of that particular voice. It thus becomes the duty of the teacher to assist the student to glide from one of these registers to another in such a manner as that the change of mechanism will be not observable and that the voice shall continue to the listener's ear as a complete series, from lowest to highest pitch, of tones of quality so carefully graduated that the hearer will be conscious of no change. Of the last two generations of singers, it is probable that Melba more nearly approached perfect perfection in this than did any other singer.

According to Garcia, the bass uses the closure of the cartilages for the lower tones, followed by a stretching of the ligaments. This, in turn, is followed by the same procedure of the cartilages, with the ligaments relaxed or presenting a thinner vibrating surface, which raises the pitch accordingly. The bass, therefore, uses a lighter vibrating medium, probably makes use of the pitch mechanism. The tenor, with the voice lying almost an octave above that of the bass, would start with a stretching of the vocal ligaments for a stretching followed by the secondary action, or a loosening of the vibrating mechanism. A loosening of the cartilages, with the lighter mechanism would be followed by a stretching of the ligaments; while the remaining three or four high tones would be formed by stop-closure. The soprano, starting an octave above the tenor, with a lighter and smaller mechanism, will probably form the tones in exactly the same manner as the while the tones of the contralto, an octave below the baritone, will be formed with the same mechanism as he.

Pitch Action in Vocal Formation
IN THE PRODUCTION of pitch alone, on the basis of the hum, with closed lips, there is a scarcely perceptible change in the mechanism when going up and down the octave. But, when it comes to forming change takes place. Each vowel, while forming the entire pitch mechanism in its position, or a point where it is naturally formed when the instrument is in comparative repose, as in the basic pitch of speech.

Vowels formed on this basis may be divided into two groups, which will be termed the high and the low group. *Uh, oh, (as in wood), oo, d (as in at), eh, ih, (as in late), and ee* form the high group, with the most pronounced action and reinforcement in the vestibules and ventricles of the glottis, or before the tones enter the resonator for reinforcement. *Oh, ah, au, and au* constitute the lower group and are formed by a lowering and widening of the larynx, in the order given, with the action most pronounced on the *au*. In forming most of the vowels on the *au*, in forming this group there is a pronounced perpendicular lateral expansion, or general enlargement, of the entire mechanism. Without this supplementary action, the primary sound, as formed at the vocal cords, would be scarcely audible; and therefore reinforcement in the resonator would be impossible.

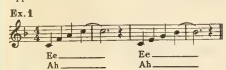
This explains why this lower group is more easily formed by a heavy vibrating body. It explains also why the first named group, which is the first named group, there is an inclination to change from *au* to *ee*, or *oo* (as in wood). It explains also why the voice ascends increasingly difficult as the voice ascends above the first octave. This may be called the *natural action* of the under a light or normal pressure. But, pitch mechanism, speech in song would become impossible. We therefore must train this mechanism to form the vowels under varying degrees of intensity, not only within but also well above the first octave, and to do this without sacrificing musical quality and without creating muscular tension. This requires time and a skillful handling of the voice.

The Falsetto

FOR THE PRODUCTION of the falsetto, the larynx rises and the vocal tip is drawn closely together, permitting a slight opening between them. In sympathy with this action, also the above contract, which causes the tone to pass into the upper resonators, slightly in creases in volume but unchanged in quality. As the tone is not reinforced in the buccal (or mouth) space, the pharynx, or into the highest vibrating area, or the frontal sinuses of the head, which afford the only reinforcement.

The falsetto production, when used in forming the vowel, affords an excellent example of what is meant by a blending from *ah, ee, or oo*, in quality and placement. The organs of enunciation are therefore able to form the falsetto tones into distinct, sustained speech with comparative ease. Primarily this is because no forced contraction is set up in the pitch mechanism, as often occurs when using the *timbrato* for speech purposes, especially in the upper tones. This is not so much because

same, or from G to C, completing the octave. But this mechanism must be very elastic in its action; otherwise the voice could not be carried up in falsetto or in *timbrato* on the so-called long reed. A daily practice of the following exercise, intelligently carried out, will increase the volume and enrich the quality of the upper tones.



For the *ee*, make all preparations of the vocal organs for the sounding of *oo* (as in wood), with the teeth sufficiently separated to admit the tips of the first two fingers side by side; and then, with no change in this condition, sound the *ee*. This will at first require much care, and possibly a little discomfort; but persistence will win; and through this the singer will acquire that so beautiful long *e* sound which is characteristic of beautifully spoken or sung Italian.

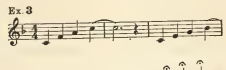
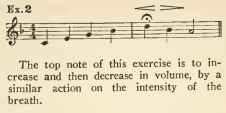
The Long Reed

WHEN SPEECH—that is, distinct musical speech—extending over approximately two octaves of tone begins to become the objective, it will be impeded to modify somewhat the position on the second octave, or on such a point of it as may be available without loss of tone. This modification is primarily dependent on a change in the action of the pitch mechanism, which has been described as going on the long reed. It is the mechanism used normally would be used in forming tone on a purely speech basis, with the pressure on the eighth or greater tone being of the half or whole tone.

Of course all of us know what is meant by the carrying up of the chest more instead of allowing it to descend. This is the medium range. Now in going up into the second octave, on the long reed, we are doing practically the same thing, carrying the medium into the head region, in order to expand the tone and at the same time to facilitate speech utterance. It is only upon the long reed, the mechanism of the same as that used in the falsetto, but it is used in an entirely different way; and therefore the results are different. Instead of contracting, the reed mechanism works in the opposite (or forced) expansion. The larynx is raised as for the falsetto, but the vocal mass is not contracted, retaining their normal elasticity, while the vestibules and ventricles of the vocal glottis above, instead of contracting, are greatly expanded, thus producing a series (long or short) of high tones which are reinforced in the buccal cavity, in the pharynx, in the nares or nasal cavities, and gradually, as the voice develops, into the frontal sinuses of the head.

Before this mechanism is employed in making the upper tones, the voice should be thoroughly drilled in falsetto work. Owing to the closely interrelated nature of these two mechanisms, this constant practice, without forcing, from the falsetto to the *timbrato* is especially helpful in developing the means to the end. However, which must control this phase of study, is that quality of tone should be sacred to breath, or to a tone in which the pure singing quality is lacking.

When in normal or ordinary use, each action of the pitch mechanism appears to produce four tones, or to be exact, four whole tones and one half tone. To illustrate: A closure of the cartilages, three and one-half tones, or from C to F (scale of C). A stretching of the ligaments, the



The top note of this exercise is to increase and then decrease in volume, by a similar action on the intensity of the breath.

The small notes at the end of this study are to be done in a pure falsetto. All of these studies are to be transposed to higher and lower keys which will gradually develop the entire compass of the student's voice.

Some Rights and Wrongs in Singing "R"

By Wilbur Alonza Skiles

"R" is one of the most, if not the most, misunderstood letter sounds in the English language. There are five distinct ways in which singers handle this character. Of these five ways, three are permissible in singing, two are ordinarily preferred, and only one is the best almost invariably.

These are as follows:
(1) A well rounded-out-on-the-lips "r" produced somewhat similarly to humming. The lips are left loosely apart, but instead of being loosely together as in humming. Also, this way is identical with the correct way of production of vowels at the lips.

(2) The tip-tongue trilled "r."
(3) The back or mid-tongue "r."
(4) The single-trilled "r."
(5) The "diminished r," such as is frequently not heard in the singing of words like "dear," which thus becomes "de-ah."

Of these ways, numbers 1, 2 and 4 are permissible in singing; while only numbers 1 and 4 are those ordinarily preferred methods; and again, only number 1 is the "best" invariably.

Number 3 gives a most provincial character to the word. Number 2 is a word of its musical properties and is bad English in song or speech. The "r" in all singing should be done forward, at the lips and front of the mouth, with easy, free tip-tongue action and loosely relaxed lips. The single-trilled "r" practice is truly very beneficial; and this method aids as an important means of expressive action. However, it is much better for the singer to employ the number 1 style of singing "r" instead of this single-trilled "r," if the latter cannot be very easily and naturally accomplished, without

forceful efforts that might blur the tone. The charm and beauty of song may be greatly dispelled by an ostentatious trilling of the "r's." When this consonant precedes a vowel it should be unpretentiously made at the lips; it should be rounded out and allowed to melt into the vowel following it; but it should be deftly handled and not allowed to rob that vowel sound of its purity and clarity. For example, "room" should be sung as "ro-oom" instead of "RRRR-oom" which is all too frequently heard.

As a finishing consonant of a word, "r" should seldom be trilled with the tip of the tongue. It should be allowed to be just the finishing touch of its preceding vowel's production. That is, "lover" is correctly completed by its final "r"; but so finishing character is not the main element of the word; or, rather, it should not be so. The vowel is the fundamental sound in this word, and on it the emphasis should be placed; then the "r" should just be rounded out smoothly, easily, freely and deftly on the breath. When this final "r" is exaggerated in the word "lover" its distinctive quality as an expression of tenderness is lost.

When used as a finishing consonant of a word which precedes another beginning with a vowel, "r" has a tendency to hang over and rob the following word of its initial sound. By this, "dear" becomes "dear-rum," rather than the correct "dear oo-uh-n;" and "your eyes" may "shine out eerously" as "your-yes." For the production of a beautiful and clear there must be, in such a combination, a delicate linking of sounds, without the distortion of proper syllabic outlines.

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Q. What is the proper placing of a church choir? When the Director faces the choir should the soprano and tenor voices be on the left hand side? If so, is there any reason for this arrangement?—D. C. S.

A Gemhorn is a desirable color, but already have an excess of "one" time prior to the size of your specification. The cone can be used in ensemble effects. If other are included in the specification to stop "standing out," lack of contrast may not for your finding the Tierce useful only to work. Mutation stops and Mixtures provided to produce artificial overtones. Ensemble can be coloring, tone combining. Dolce Cornet is useful in ensemble effects. Induce to Audsley it is properly formed of small ranks of very small solid open metal. A Gemhorn (cancel indicates a canceling of all structure).

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THE ETUDE

Around the World in Music

No. 7. Germany

The Piano's Hallow'en

By Carmen Malone

Place a pumpkin-jack-o'-lantern
So its grin will light your keyboard
And immediately you'll notice such a change!

First, a row of spectral figures
Clad in white, like ghosts and goblins,
Will appear, instead of plain white keys—
how strange!

Then, shy witches on their broomsticks,
Black as bats, and cats behind them,
Will appear in rows upon the black-key
range.

Should you wish to break the silence
Coat upon these phantom figures,
An exciting way to do it is to play;



But beware of striking goblins,
And beware of tapping witches—
Do be sure to signal them the proper way.

Should you start to play them badly,
They'll scream and screech in discord,
For the spooks are temperamental, so they say!

Be Prepared

By Frances Gorman Risser

SARA and Dorothy were playing their pieces to each other—the pieces they were going to play in the annual contest.

"You play your pieces beautifully," exclaimed Dorothy. "But don't you think you ought to go over them slowly once in a while? And I have not heard you play a scale for ages!"

"Why should I do them slowly, when I know them so well I can go lickety-split through them all? As for scales, why bother with them?"

"Well, I do not mean to criticize, but I do think the runs in your Etude could go smoother."

"Oh, you are just an old fuss-bug like Miss Wells," complained Sara. "All I hear from her is scales, scales, scales, and slow practice and sight-reading. She is always looking on the dark side. Take that motto hanging on the studio wall, 'Be Prepared.' I'm prepared and that's enough."

"But you might need something besides those pieces you think you know well. I am not working for the contest alone."

(Continued on next page)

Germany can point back as far as the middle ages for the beginning of her prominence in music and she continued to hold that place through the succeeding centuries. The Troubadours spread into Germany and there became known as Minnesingers and Meistersingers, and you know from your history that they were sort of wandering minstrels who went from town to town and from court to court, telling tales of chivalry and singing songs, giving the days news in this way. Hans Sachs was one of these famous German bards, and Wagner made him one of the chief characters in his opera Die Meistersinger. These Meistersingers formed guilds, or clubs, and were probably the originators of the Music Club idea, so popular today. They also held large contests and gave prizes to the winners; so, the next music contest you enter you can remember that the idea was started in the fifteenth century.

During the sixteenth and seventeenth centuries many musicians came to Germany from the Netherlands, teaching the higher forms of music, while the peasants were developing their own beautiful folk songs, so that by the time of Bach Germany had become a nation of music-loving people.

Bach's music, of course, still stands supreme. He excelled in the art of polyphonic music and figures wrote masterpieces for the organ, as well as for voices and instruments and he is still the giant in musical history. (His dates you know were 1685-1750.)

Handel (1685-1759) wrote many compositions in the same style as Bach, but later became interested in the composition of operas, which did not appeal to Bach.

Opera was further developed by Gluck (1714-1772) and then the romantic genius, von Weber, lord of fairy stories, who wrote operas more as we have them today. Meyerbeer was the next great German opera writer.

(Haydn, Mozart and Schubert will be included in the chapter on Austria.)

Beethoven, though born in Germany, be-

came associated with the musical life of Austria, but his compositions were so powerful at the time, that his influence was felt in all countries. He was born in 1770 and died in 1827.

Then came Schumann (1810-1856), not only a composer but also a journalist, who did a great deal through his essays, for the cause of the type of music then considered modern.

Mendelssohn, a gifted composer (1809-1847) besides his own compositions, brought to Germany a renewed interest in the works of Bach, and through his conducting, brought forth many of Bach's great compositions that had never been heard since his own life-time.

Von Bulow was a brilliant musician of the nineteenth century who did a great deal to champion the cause of Wagner, considered modern by his contemporaries.

Wagner was born in 1813 and early became interested in the composing and producing of operas, showing many very original ideas, which his friends considered very revolutionary. His principal operas are: Die Meistersinger, Tannhauser, Lohengrin, Die Walkure, etc. He died in 1883.

Then came Brahms (1833-1897), who is considered by many to be one of the greatest composers. Opera did not appeal to him, but his songs, chamber music and symphonies are outstanding.

Next in order come Richard Strauss, and Humperdinck, who wrote the charming child-opera, Hansel and Gretel; while prominent among the modern composers are Schoenberg and Hindemith.

The influence of all these great German composers has been felt throughout the world, and their compositions are constantly heard on concert and gramophone records. Practically all of them may be heard on records, too numerous to mention.

Bach—organ, on Victor Nos. 7421, (Continued on next page)



Charade

By Bill Eley (Age 9)

My first is in MOTHER
But is not in DAD.

My second's in UNCLE
But is not in LAD.

My third is in SAY
But is not in TALK.

My fourth is in RUNNING
But is not in WALK.

My fifth is in STRUCK
But is not in STRIKE.

My whole is a study
I always will like.

(Answer: MUSIC)

Music and Food

By Annette M. Lingelbach

FOOD makes you grow. It helps you to grow today, while building up your body for tomorrow.

Music helps your mind to grow and



builds up your professions or hobby for the future. It trains you to appreciate beauty in a wide way and helps you to understand other people's lives.

Food gives you courage and cheerfulness. It revives drooping spirits and makes you see things through rose-tinted spectacles. Beautiful music does the same—it gives you courage and cheerfulness of spirit. It makes your spirit sing. It helps you to make friends and gives you interesting contacts.

Food develops muscle and endurance and strength. The practice of music does the same, as the daily technique develops your hands and arms. Without the right kind of daily practice (counting out loud, concentration, clear thinking, proper fingering, etc.), and the right kind of muscle-foods (such as scales, etudes, arpeggios, etc.), the musical health of the player will never be good.

Food that is health-building gives one the ability to think clearly and work better. Music trains one to think clearly and quickly, and create new ideas, and the training in concentration, poise, speed, accuracy, helps one in other jobs better.

Thus music is a necessary food and should be a part of every one's daily life.



JUNIOR ETUDE—(Continued)

Around the World in Music

(Continued from previous page)

11274; orchestra on Nos. 7087, 7090, 5998, 7316, 6751; concerto for two violins, Nos. 7502 to 7504; choirs on Nos. 11265 to 11286, 11181; and the great B minor Mass on 9955 to 9971. Preludes and Fugues from Well Tempered Clavichord on Columbia, Nos. 6782 D to 67826 D.

Handel—orchestra, on Victor Nos. 6648, 4229; song, on 36043; choirs, on 19822 and 35767; Hallelujah Chorus on No. 35768.

Beethoven—all the symphonies, especially the Fifth, Victor Nos. 9029 to 9032; Sonatas on 6391-6397; string quartette on Nos. 1218 and 1219; piano concerto on Nos. 7661 to 7668; Violin concerto on Columbia Album No. 177.

Schumann—piano concerto on Victor Nos. 6978 to 6981; piano quartette, Nos. 8092 to 8095; Scenes from Childhood on Nos. 7705 and 7706; Carnival on Columbia Album No. 145.

Mendelssohn—Fingal's Cave on Victor No. 9013; the Violin Concerto is on Columbia Album No. 190.

Wagner—especially Nos. 6791, 6245, 9027, 9028, 7105 and 6858 on Victor; and Album No. 79 on Columbia.

Brahms—piano concerto on Victor, Nos. 7231 to 7234; violin concerto on Columbia, Album No. 140. Symphony No. 1 on Victor, Nos. 6657 to 6660.

Strauss—Victor Nos. 9271, 9114; and

Humperdinck's Hansel und Gretel selections on Victor No. 7436.

(This is a very large selection of records to choose from, and perhaps you will

be able to find some that you like.)

Subject for story or essay this month, "Why Music is Necessary." 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 November.

Names of prize winners and their contributions will be published in the issue for February.

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 best five papers.

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

Junior Etude Contest

Statue of Mendelssohn in Leipzig

Have no trouble borrowing some of them from your friends, teachers or parents.

(No. 6 of this series, Italy, appeared in the April issue.)

Be Prepared

(Continued from previous page)

I want to get all I possibly can from my music while I have a chance to take lessons."

After Dorothy left, Sara thought about her practice, and wondered if she should do some slow practice. "Oh, why bother," she said to herself. "I know those pieces and that's enough. I'll let it go at that."

The contest finally took place and the hall was crowded. It happened that, among all the contestants, Sara and Dorothy tied for first place. The judges conferred and decided that they would ask them to play their pieces once more, this time slowly, and to play some scales and

to give exhibitions of sight reading ability. Dorothy's performance was perfect—slow pieces and scales and reading. Sara's heart sank and her knees felt weak. She played badly, for she had practiced fast so long she could not slow down. Her scales were full of stumbles and she was a miserable failure.

After the contest she said to Dorothy "At least I can be a good sport and congratulate you. You deserved all the honors, and I appreciate your warning me, even if I was too conceited to pay attention to you. And now I know what the motto means. After this I will really BE PREPARED."

From your friend,
IRA MERLE WATSON (Age 8),
Alabama.

From your friend,
NORMAN FRIEDMAN (Age 14),
North Dakota.

From your friend,
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B SHARP MUSIC CLUB, TRACY CITY, TENNESSEE

NOVEMBER, 1935

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Sight Reading

(Prize Winner)

One of the most outstanding qualities of a truly brilliant musician is the ability to read music fluently at sight. Even at an early age the student should make proficiency with this difficulty is mastered.

Before playing a new piece, the student should note carefully the marks of expression, rests, time and meter and key signature. Then with ease and self confidence, read through the composition. It will be found that the vast improvement he is making in reading.

It is the teacher's duty to furnish less difficult music to the student who is unable to perform. It will help greatly to look over the composition before starting to read the key and time signatures, accidentals, repeat marks, etc. Although sight reading has its place in the musician's education, it should not be an aim in itself.

From your friend,
BETTY SHAFER (Age 12),
Michigan.

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BACH'S BIRTHPLACE IN EISENACH, GERMANY

THE ETUDE

Musical Embroideries at the Piano

(Continued from Page 643)

often played as a five note turn, or as a quintuplet.



An inverted or back turn is indicated by a line drawn through the sign ϕ , or by the usual sign used vertically \S . The same rules may be applied in playing them as to the uninvolved turn. They should be started generally on the lower auxiliary note. Accidentals affecting the turn are indicated by placing the signs for them either above or below the sign of the turn itself.

It should be pointed out that the musical world is greatly indebted to Carl Philipp Emanuel Bach for nine chapters on *manieren* (graces) contained in his "Versuch." Familiar with the music and musicians of the world of this time, he was a connoisseur and with the best of judgment and taste selected the most useful graces and formulated rules for their execution which represent the best practice up to his time. Moreover, much of his observations are equally applicable to modern music. He says, that "Though *manieren* are very useful, they may do much harm if they are ill chosen or employed too frequently and in the wrong place. . . . One ought to learn to distinguish between good and bad *manieren* and to execute the right number of good ones correctly and in their due places." A few of his rules relating to embellishments may be given.

1. Key signatures apply to the notes of an embellishment, unless accidentals are used in conjunction with the notes comprising it, or with the sign; or when a melody is modulating into another key.
2. Embellishments should be taken at a proper rate of speed, having due regard to the value of the main note and the prevailing sentiment of the piece. Those composed of many notes can be applied only to proportionately long notes, whether due to their actual value or the tempo of the piece.
3. Brilliance of effect should not be marred by undue prolongation of the main note, nor clearness sacrificed by playing certain kinds too rapidly. Thus they are more serviceable in slow than in quick tempo, and more frequently used with long than short notes. They are more suited to cases where a melody comes to a climax, or when the sense is either partially or wholly determined, as in a cadence, semicadence, on a *cacema* or a *fermata*.

4. *Manieren* of tiny notes always belong to the following main note and take from its value. They never take from the value of a preceding main note.

5. Graces must begin with the bass or other parts and delay only the note to which they are attached. They form a legato connection with the main note; the legato is obligatory.

6. All *manieren* should be practiced with both hands separately and with all sets of fingers, in order to acquire dexterity and facility. This is especially important in compositions in which imitations occur.

Many Minds
NATURALLY, ornaments should be executed on the modern pianoforte as nearly as may be, in the manner of the individual composer, whether he be classical or romanticist. For that reason some quotations are given from Dornheuer's authoritative work on "Musical Ornamentation," to indicate in a general way some of the differences that may be found and to suggest that in cases of doubt the student refer to it.

Domenico Scarlatti (1685-1757) avoided

the use of all but the most common ornaments. His shades may be begun with the main note as often with the upper accessory. He uses the slide as well as the acciaccatura.

George Frederic Handel (1685-1759) used comparatively few signs. His trills may sometimes, but not as a rule, be begun on the main note, in the Italian style.

Gluck's (1714-1787) ornaments are of the simplest—long and short appoggiature, trills, slides, and the combination of short appoggiature from above or below with trills.

Haydn (1732-1809) was very careful to follow C. P. E. Bach's directions as to ornaments.

Mozart (1756-1791) generally followed the practice of his father, who in turn de-

ly short than long. When long, before notes divisible by two, they take one-half, and if divisible by three, two-thirds the value of the main note. The main note following a long appoggiatura should be taken rather softly, that is, the stress is to be given to the grace.

Bach often incorporated many ordinary ornaments in his text, particularly when there was a likelihood of a player taking them too quickly or too slowly, or to introduce questionable accidentals, or to misapply them.

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Mozart (1756-1791) generally followed the practice of his father, who in turn de-

to about the year 1800, should be performed, as regards ornaments, exactly as directed, by C. P. E. Bach and Clementi. After that time, two changes are noted. Trills of some duration start on the main note, and the *fabru* (a vibrato retention of a note with a regular change of fingers with increase and decrease of sound and speed, with use of pedals) is introduced.

Chopin (1809-1849) was brought up in the classical school, which is a vague way of saying that he was strictly conservative in his rendering of ornaments and in full sympathy with C. P. E. Bach's distinctions, and any doubt as to rendering his ornaments which are expressed by signs, diatonic or chromatic notes required, their rhythmic position and details of arrangement in the time of the measure may be solved by reference to him. All traits of small graces, fortitude, usually written by Chopin under a slur, are to be piano or pianissimo, regularly, with little manner of tone so that the whole may turn in a sort of aerial way toward the main note, the prevailing movement being hardly interrupted. Trills, prolonged ones especially, begin with the upper accessory (the melodic outline not to be disturbed) and there is a fondness for chromatic sliding notes. Graces preceding the main note, that is, anticipatory in their execution, are comparatively rare.

With Mendelssohn (1809-1847), as with Scarlatti, signs are few and simple, and his notation is always clear. In his extraordinary vivacity, Mendelssohn recalls Scarlatti at the harpsichord. Many of his effects in piano pieces are obtained by a rapid succession of notes without pedal. In Schumann's (1810-1856) music the state of things is much more complicated. His piano music has little in common with that of the harpsichordists and cannot be played without very free use of the pedal. Many details in his early works, intended to do duty for embellishments, are pedal effects. Sometimes they are novel and telling, at others almost crude. Schumann was exemplary in his notation of any subtlety or outright innovation, and in such cases left little doubt as to his real intention. He often uses an anticipatory acciatura (a short appoggiatura before the beat) when a pedal effect is intended. Sometimes the two are used in different parts side by side, and his arpeggio is frequently anticipatory.

While it would be impossible in the space of a short article to treat the subject of ornaments as it deserves, enough has been said to enable the student to judge of the importance of a correct rendering of them, and to give guidance in a general way in their interpretation.

Next Month

THE ETUDE for DECEMBER 1935, Will Be Another Memorable Christmas Issue

JOSE ITURBI

Jose Iturbi, whose art and Latin verve have made him one of the most prominent pianists and conductors of our time, writes on "Honesty in Piano Playing."

SAM FRANKO

Sam Franko, whose services to the art of playing the violin have produced scores of men who have found places in the greatest orchestras of America, writes a charming article on "A Fiddle Boy of Memories."

LOTTE LEHMANN

Lotte Lehmann, dramatic soprano of the Metropolitan Opera, writes on "Let Nothing Discourage You." A thoroughly brilliant article that will give valuable counsel and encouragement to many a young singer.

MANA-ZUCCA

Mana-Zucca, composer of the most sensationally successful song of the hour, "I Love Life," furnishes a fascinating article upon "Music of the New Day," the sort of music which is to survive and to be heard in the far off tomorrow.

THE MAGIC CARPET OF RADIO

In this notable article, Gustav Klemm, composer and former radio executive, reviews the marvelous development of the radio and its part in bringing about the present great revival in music study.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

Music Extension Study Course

(Continued from Page 648)

with the other right hand passages, will develop finger *legato* if played exactly as marked.

WILD FLOWERS

By LOUISE E. STAIRS

In this simple waltz the theme alternates between the hands. The melody is in the right hand for the first four measures, and the left hand takes the theme in the answering phrase. This alternation continues throughout the first theme which is in the key of F major.

The second theme is in the dominant key of C major and in this section the melody lies entirely in the left hand. The melody parts are to be played with deep pressure touch and the accompanying chords very lightly. Pedal may be used at the discretion of the teacher.

The Piano an Influence

ABOUT THE MIDDLE of Beethoven's (1770-1827) career, the piano had everywhere superseded the clavichord and the harpsichord. The greatest player of his time, brought up on C. P. E. Bach's "Versuch" and the greater Bach's "Preludes and Fugues," his touch was rather finger than wrist and implies *legatissimo*, whereas many executants give him only a questionable *legato*. His compositions, up-

Ornaments belong to the time of the main note and are subject to the beat, that is, they must be treated as, melodically, a part of the thought. Occurring at a pause, in a final cadence or in recitative, they may be taken at pleasure as regards speed and duration. Prolonged trills generally start with the upper auxiliary, especially if the main note has been touched upon just before the shake. This traditional rule may be set aside when the trill begins after a pause or where the melodic outline would be blurred if begun with the upper note, as when the preceding note is one or more degrees higher than the note on which the shake occurs. Trills on a dotted note stop at or near the dot. The closing notes of a turn, when not specifically indicated, may be added or omitted at the player's choice. Traditionally, they are required at the end of an air, or an instrumental piece of pretension. Appoggiature are more frequent-

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This book, the system of *Robyn Rote-cards*, is based entirely upon pictures with story element. Each rote-card has a definite and individual story behind it, and each story is based on a different and necessary musical notational fact.

BY

LOUISE ROBYN

.75

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MARY BACON MASON

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LOUISE ROBYN

Price, 75 cents

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The author has in CHORD CRAFTERS adapted the complex principles of chord technique to the plane of the child's understanding and interest. The Eight Fundamental Chord-attacks are introduced with adaptable story element and attractive pictures, each technical principle embodied in short exercises and studies which will interest the young student and also simplify chord principles for the teacher.

CHORD CRAFTERS is designed to fill the needs not only of the child but also of the older student at the piano.

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

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

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Charles Gilbert Spross

Composer - Pianist - Accompanist

FAVORITE SONGS

Sacred and Secular

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Text by Terrence Benjamin

Two Keys Price, 6c

Will o' the wisp with your dancing light, When do you wander in to the night?

I DO NOT ASK, O LORD

Text by Adelaide Anne Proctor

Violin Solo

Two Keys Price, 6c

I do not ask, O Lord, that life may be a pleasant road,

YESTERDAY AND TODAY

Text by Gertrude Rogers

Two Keys Price, 6c

You - in - ter - day Ah, you - ter - day the skies were gray - ah,

ARIDE WITH ME

Text by Henry F. Lytle

Two Keys Price, 6c

A tide with me fast falls the o - ce - an, tide, the darkness deep - en -

A SONG OF STEEL

Text by Howard Neiman

Two Keys Price, 6c

The song of the iron in the earth, Is the song most sweet to my ear,

MY HEART IS LIKE A SINGING BIRD

Text by Christina Georgina Rossetti

Two Keys Price, 6c

My heart is like a singing bird Whose nest is in the - wood, sweet short,

GIVE EAR TO MY WORDS, O LORD

Text from Psalm V

Two Keys Price, 6c

Give ear to my words, O Lord, Con - sider my sad - i - ta - tion.

COME DOWN, LAUGHING STREAMLET

Text by Alfred H. Hysatt

Two Keys Price, 6c

Come down, laugh - ing stream - let From the hills of dawn,

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Four Solo Voices and Chorus

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