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James Francis Cooke

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E. Blinn
THE ETUDE
Music Magazine

February 1936

Price 25 Cents



*Ethelbert Nevin
1862-1901*

In This Issue "GETTING FUN OUT OF MUSIC" by Hendrik W. Van Loon

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MUSIC ETUDE

Music Magazine

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

Vol. LIV No. 2 • FEBRUARY, 1936

The World of Music

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



A RACHMANINOFF FESTIVAL, to last for an entire week, is planned for next October in Sheffield, England. The principal offering will be a festival of the pianist-composer's most ambitious work, "The Bells," to be given with a large chorus, orchestra and soloists. Rachmaninoff will appear on one program as soloist in a concerto with the Philharmonic Orchestra of London, and on another day he will appear as guest conductor of this famous organization.

"CARMEN" announced for performance in the third week of November, by the Cleveland Symphony Orchestra under Artur Rodinski, sold out the house for both nights, with such a demand that there was a third performance on the evening of December 2nd.

THE METROPOLITAN OPERA COMPANY has been so constituted on having successfully navigated the shoals, rapids and stormy currents of a troubled reorganization, so that on December 16th it opened the present season with a splendid performance of "La Traviata" in which Lucietta Bori was the *Violetta*, and Richard Crooks the *Alfredo*. The troupe will visit Philadelphia and Brooklyn for four performances each.

THE AUCKLAND SOCIETY OF MUSICIANS (New Zealand) recently gave a program devoted to the works of Schumann, including the "Trio in B-flat" of Schubert; the "Quintet in E-flat, Op. 44" of Schumann; and songs of both masters.

LOUIS EKSTSTEIN, Chicago music patron, who chose for his "vacation" the sponsoring and managing for twenty years, of summer seasons of opera at Ravinia Park, instead of luxuriating on a yacht, died at his home on November 21st. American music is greatly in debt to the fine spirit of this benefactor, whose noble "hobby" is said to have cost him more than a million dollars.

THE SAN FRANCISCO ACCORDION CLUB drew a crowd of ten thousand to its annual picnic at California Park at Antwerp, a suburb of that city. The press deplored the commercializing instead of emphasizing the artistic import of the event. Good!

"HET MEISJE VAN ZAVENTEM" (The Most Beautiful Love), a new national opera, had its first performance in Antwerp (Belgium), when recently presented at the Royal Flemish Opera. Its world premiere had been at Gand, on February 17, 1935. The score is by Emile Hullebroeck and is said to be of just the type called for by the picturesque, colorful, delightfully folkloristic story, of which the great Flemish painter, Van Dyck, is the central figure.

EMILE HULLEBROECK

MUSIC AXIOM FOR FEBRUARY

ROME'S OPERA SEASON opened on the traditional Eve of St. Stephen (December 26th), with a performance at the Teatro Costanzi of the "Iris" of Mascagni, with Gigli in the leading tenor role. It was a resplendent social event with the Royal Family, Rome's diplomatic and government corps, both church and state, its aristocracy and many distinguished visitors present—in fact a society spectacle not often equalled in the world. A new "Cyrano de Bergerac" by Alfano is to have its world premiere in this series.

KURT SCHINDLER, conductor, composer and musical editor, and founder of the Sobola Cantorum of New York, of which for seventeen years he was conductor, died on November 17, 1935, in New York, at the age of fifty-three. He was a native of Berlin, Germany, and was educated in the universities of Berlin and Munich.

THE FERDINAND HILLER Orchestration of Handel's "Theodora," which was done for the only German production of this oratorio, at Cologne, in 1860, with Dr. Hiller leading, is on display in the Ryerson Library of the Art Institute of Chicago.

KATHRYN MEISLE has won a distinguished career with the San Francisco Opera Company, when, as *Erda* in "Das Rheingold," she "sang gloriously," recalling the "voices of great Erda of olden days." Later, as *Freia* in "Die Walküre," Miss Meisle was "regal, dignified, poised, with a voice both opulent and fresh."

THE SECOND MASS, in D minor, a seldom heard work by Luigi Cherubini, was presented on December 7, 1935, by the University Extension Department of Music of Columbia University, New York. The Barnard Glee Club, Columbia University Glee Club, Columbia University Chapel Choir, Columbia University Orchestra, and soloists all combined, were led by Lowell P. Beveridge.

PRINCESS TSANIANNA, internationally known Indian soprano, made a farewell to her musical career when, on November 30th, she appeared in a concert at the Wilshire-Ebell Theater of Los Angeles. She was assisted by Editha, a young Indian harpist; George Williams, violinist; and Charles Wakefield Cadman and Homer Gunn, composers. The Princess now plans to enter religious work.

NINA HERFURD GRIEG, widow of Edward Grieg, celebrated on November 24th her nineteenth birthday, in Copenhagen, where she has lived since 1895. Grieg finished his education at Amherst College, was admitted to the bar and twice elected Probate Judge of Franklin County. Throughout his life he led a busy interest in music, with a unique gift for composition. His songs became widely known, and *The Gypsy Tramp* was his most popular English speaking work. As a writer, Judge Galloway had a picturesque style of presenting tales from music, and died here, and he long was among the most brilliant writers for *THE ETUDE*.

THE RAO is estimated now to reach two hundred million listeners—about one in ten of all the human race. And sixty-seven per cent of what they hear is music.

JEAN SIBELIUS, the renowned Finnish composer, who celebrated on December 8th his seventieth birthday, had received on November 7th the gold medal of the Royal Philharmonic Society of London, one of the most rarely bestowed and also most coveted of musical distinctions in all the world.

GIANT GRAND PIANOS, eleven feet and eight inches long, are being built by a London firm, to please radio pianists who complain that the present length of strings is responsible for the "wooden" tone in their upper treble register of their instruments when heard over the air.

THE STATE OPERA of Vienna in its opening week offered as guests three Salzburg Festival celebrities: Dusolina Giannini as "a ravishing Tosca"; Zia Piza as the *Don Giovanni*; and Emanuel List as the *Baron Ochs von Lerchenau* of "Der Rosenkavalier." Furtenberg aroused "wild enthusiasm" by his reading of "Tannhäuser," and revivals of Lortzing's "Car and Zimmerman" and of Nicolai's "The Merry Wives of Windsor" pleased patrons with a taste for music of a more sprightly mood.

ISIDORE DE LARA, widely known composer, died on September 2nd, at Paris. Born in London in 1858, he was musically educated mostly in Italy. His "The Garden of Sleep" was long a favorite, especially with central and of his several operas, "Messaline" was produced at La Scala of Milan, with Toscanini conducting, and later at the Metropolitan of New York.

PROFESSOR C. SANFORD TERRY, the eminent English musician and writer, has received from the University of Leipzig the honorary degree of Doctor of Philosophy, in recognition of his "distinguished work on the lives of Johann Sebastian and Johann Christian Bach."

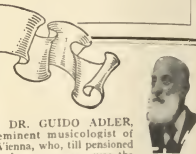
WILHELM MENDELBERG has made his reappearance with the famous Concertgebouw Orchestra of Amsterdam, Holland, when he led the program of October 24th. It was October 24th of 1895 that he made his debut with this organization, as soloist in "Concerto in E-flat" of Liszt, with Willem Keel conducting. Three years later he led his first concert of the Concertgebouw.

HON. DON BUCHANAN GALLOWAY, eminent lawyer, musicologist, composer and writer, passed away on December 12th, at Columbus, Ohio. Born in Columbus, October 13, 1863, Judge Galloway finished his education at Amherst College, was admitted to the bar and twice elected Probate Judge of Franklin County. Throughout his life he led a busy interest in music, with a unique gift for composition. His songs became widely known, and *The Gypsy Tramp* was his most popular English speaking work. As a writer, Judge Galloway had a picturesque style of presenting tales from music, and died here, and he long was among the most brilliant writers for *THE ETUDE*.

HON. DON BUCHANAN GALLOWAY

Editor
JAMES FRANCIS COOKE
Associate Editor
EDWARD ELLSWORTH HIPSHER

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United States of America



DR. GUIDO ADLER,
eminent musicologist of
Vienna, who, till pensioned
a few years ago, was the
leading professor of music-
ology in the University of
Vienna, and who still is active in his scientific
work as Privy Councillor, has published his
memoirs under the title *Waldes und Wälder*. One
of the early champions of Wagner, his
book relates his experiences at the first Bay-
reuth Festival, with Wagner, Cosima, Lilli
and Bruckner.

THE HISTORIC MUNICIPAL OPERA of Berlin-Charlottenberg, which has been
renovated and modernized to become a national
theater under the name of the German
Opera House, was reopened on November 15th
with a performance of "Die Meistersinger."

WALTER HENRY HALL, one of our
foremost authorities on church music, and
especially that of the male choir, died in New
York, December 10, 1935. Born in London,
April 25, 1862, his training was finished at the
Royal Academy of Music; and at twenty-one
he came to America and became organist and
choirmaster of St. Luke's Church, Germantown,
Pennsylvania, St. Peter's, Albany, New York,
and St. James', New York City. He
founded the Brooklyn Oratorio Society and
was a Professor of Music in Columbia University
from 1913 to 1930 when he became
professor emeritus. His anthems and other
church music have been widely used, as in his
"Essentials of Choir and Voice Training."

LE THEATRE DE LA MOULIERE, the
time-honored Opera of the Belgian capital,
has commemorated the centenary of the birth
of Saint-Saëns with a gala performance of his
"Samson et Dalila." A happy choice, since
this work was given in Brussels, in the original
French, on the platform of the Société de
Musique, in 1878, within a year of its world
premiere at Weimar on December 2, 1877,
after having been denied a performance by
the leading theaters of its native Paris.

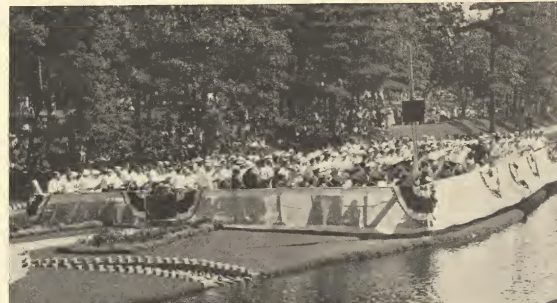
WELLINGTON, NEW ZEALAND, has
had a musical contest of which there were
entries of more than three thousand
competitors. Included in it was a Grand Op-
era Contest, won by Colin Franklin-Brown
of Wanganui.

FREDERICK JACOBI,
of the younger group
of American composers, heard
his "Concerto for Violon-
cello and Orchestra," when
it recently appeared on a
program of the Cleveland
Symphony Orchestra, with
Victor de Gomez, principal
violinist, and Arthur
Rodzinski conducting.
The composer was called to
the stage for an ovation to himself and the soloist.

(Continued on Page 122)

FREDERICK
JACOBI

MUSIC STUDY EXALTS LIFE



A ROTARY CONCERT IN THE INTERNATIONAL FRIENDSHIP GROVE



A Great Objective for Rotary

THE fine aims of the Rotary Clubs in all parts of the world are too well known to need recounting. Their ideas and their spirit have benefited our civic and business life in a really magnificent manner. Similar service clubs have extended the idea, and there can be no question that this has lubricated our complex problems of living in innumerable very important ways.

Now comes a plan to enlist Rotary to employ music as one of the means of furthering its great objectives. The proposal has come from the fertile brain of Dr. William H. Tolman, now a resident of Pawtucket, Rhode Island, but erstwhile a citizen of the world. Dr. Tolman is one of the foremost economists of the times.

After extended deliberation he came to the conclusion that one of the ways in which Rotary might be of most service to communities all over the world was to formulate a plan in which Rotary might back the organization of regular choral festivals in hundreds of our cities everywhere.

This plan was inaugurated with the idea of establishing in Pawtucket an International Friendship Grove, promoted by the Pawtucket Rotary. This Grove consists of sixty-seven trees, each of which symbolizes each of the sixty-seven countries where Rotary has been established. The Friendship Garden in the same park, the creation of Park Superintendent Corrente, is the locale for the Shakespeare Garden, where Mr. Corrente has assembled specimens of all the plants and flowers mentioned in the plays and poems of the Bard of Avon.

The dedication of the Shakespeare Garden on August 18th of last year was intrusted to Percy Hodgson, Immediate Past President of the Pawtucket Rotary, as Chairman of the Music Festival, with Stuart Barston, Lawrence W. Corrente, Thomas A. Widdop and William Mikeljohn as colleagues. They organized the choral resources of the city into a large chorus, with fine instrumental support and offered a superb Music Festival to some eight thousand auditors. The soloist of the Festival was the well known operatic baritone, Forrest C. Deane.

The International Service of the Pawtucket, like all other Rotary Clubs, is a liaison for the promotion of better world acquaintance, understanding and appreciation. Its Chairman, Dr. William H. Tolman, has resided in many of the European capitals; he has been officially connected with some eleven international expositions and congresses; he

has been decorated by the Governments of France, Belgium, Italy, Hungary, Czechoslovakia and Germany; he is a member of the Society of Political Economy of Paris, the Statistical Societies of Paris and Hungary, and the Académie du Var, France. This world acquaintance and personal contacts with men and movements abroad have been placed, *con amore*, at the disposal of the Pawtucket Rotary.

Music is the only universal language. The International Service feels that this universal characteristic of the three thousand eight hundred and forty-seven Rotary Clubs, with their membership of one hundred and sixty-one thousand in sixty-seven countries of the world, can be utilized in a plan whereby these Rotarian centers may promote and support State music festivals, to the great delight and inspiration of these world centers.

The power of Rotary, in furthering such a movement, could be tremendous. Rotary might acquaint itself with the splendid work already accomplished by the American Choral and Festival Alliance, Incorporated, founded by Mrs. William Arms Fisher, and lend it the practical support which groups of business men would gladly give if they took the time to analyze the profitable results which come from such humanizing activities as may be brought about by mass singing of a high and inspiring order.

In the dedicatory address, Dr. Tolman said: "Some six years ago, contact with the Rotary Club at Toulouse, France, disclosed the existence of an institution known as the *Académie des Jeux, Floraux*. Its objective is the cultivation of songs and poetry in annual competitions which have continued uninterruptedly for the last six hundred years, excepting the period of the French Revolution.

"This idea and ideal appealed to the Pawtucket Rotarians, who nurtured and cultivated the thought which they culminated in this music festival.

"The unity of this Friendship Grove, surrounded by its gardens of flowers, is emblematic of power and beauty, which would include the whole world through friendship and peace. This is the lofty and noble ideal which the Pawtucket Rotary Club is offering for your contemplation and realization.

"Trees, flowers, music, friendship, peace."

Here is a movement which, in the hands of men of vision,

may easily attain magnificent proportions. One wise sage recently said, "Many men do not have enough vision to oil the hinges of the eyes of a mosquito." Not so the Rotary group. They have always shown themselves willing and ready to promote any plan of genuine consequence in our civic life.

In employing music to bring together the great objectives of Rotary, the most powerful human emotional engine for motivating great masses of mankind would be thrown into action. The triumphant figures of history, from Babylon to this day, have realized that in music there is a force for stimulating the best in vast groups of men. In Rotary there stands a large enough section of this great organization will picture the possibilities of this powerful influence to inspire wide action among Rotary Clubs everywhere, to put music into use in developing the high practical altruistic aims of the organization!

In the great chorus in praise of the usefulness of music to man and the State, the sage phrase of Napoleon I stands out in bold relief:

"Music, of all the arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

No one knew the forces which sway masses of men better than the little Corsican.

The Piano and Your Problems

HOW DO YOU SOLVE your problems? How do you find a way out when the time comes that you must make a momentous decision? Decisions are the great moments in life. The more important the man, the more the decisions multiply.

There comes a time when decisions become so troublesome that one's thinking apparatus seems to stop. The busy man recognizes it as a state of brain fog. Unimportant decisions do not matter. We knew one good lady who found herself in terrible distress when it came to the matter of what color of hat she should wear. The difficulty which millions of her sisters had was how to get any kind of a becoming hat at all. When trifling problems become magnified—look out! This sometimes is a harbinger of nervous disorders.

The average active business man often goes home with many unsolved problems. The popular psychological books ("How to Succeed Without Pits" and so on) tell him to banish his business troubles until the next day. Ever try it? If you succeed in doing it, you are either a miracle man or you have some such plan as we are about to suggest. If you can forget your problems, without displacing them temporarily in your mind with some engaging form of activity that compels close concentration, you are a fathead. An absorbing book or a lively game may do it. That is the reason why so many men go in for detective stories and poker. These, however, do not begin to have the brain resting power that music unquestionably possesses.

Lucky is the man who has been trained in his boyhood in music. He possesses one of the most valuable of all life assets—a means of resting his tired brain and allowing his thought processes, that permit sound judgment, to become coordinated and adjusted for a fresh start.

Scores of business men, many in the highest positions of responsibility in the land, have told us that when things get into such a mix that they do not know which way to turn, they spend an hour or so at the piano keyboard, and that after this mental and nervous rehabilitation they approach their problems afresh, only to find that by some mysterious process of the subconscious mind, business situations which seemed impossible to solve, have solved themselves. The father who buys a good piano for his boy, and who sees that he has a practical training in playing it, is making a life investment which should prove a hundred times as valuable as the money spent in an automobile at the same price.

Getting The Best From Radio

NOW that radio receiving sets have been improved in such a remarkable manner, the next step was obviously to assist the public in selecting the best programs from those which flood the air day and night. Philco Radio and Television Corporation have taken the initiative and founded the Radio Institute of the Audible Arts "as a public service contribution to the audible arts people—to cultivate a broader appreciation of the audible arts and generally to advance from a broad social standpoint the effective utilization of the radio today."

The Institute is already in active operation under the direction of the able New York critic, Pitts Sanborn. It is dissemination of brochures upon all phases of radio art, but notably listing in advance the worth while programs of social, educational and musical importance. In scanning some of these excellent book-lets, we are amazed by the number of unusually fine programs which are now accessible to the American public at the mere expense of a good radio set, which almost anyone can afford.

The Radio Institute of the Audible Arts, while of great value to the home, is of equal value to the schools and the twenty-six million school children of America. The Radio Institute has much valuable material in the way of booklets, which are of immense value to the music lover and to the teacher. They have been prepared by eminent musicians. Copies of some of these are still available, without cost, to anyone who will write to the Institute, at 80 Broadway, New York. This is one of the most important free services to American educational and musical interests yet inaugurated.

The Institute recently circulated millions of copies of a statement made by your Editor. This statement was extracted from the following editorial:

"Out of the vast ocean of radio programs that flood the ether daily, there are many programs of outstanding educational and artistic importance. America far and away leads the entire world in this respect. The Radio Institute of the Audible Arts has as one of its projects a plan to enable the public to pick out these valuable cultural broadcasts so that this privilege of our modern civilization may be more readily and profitably enjoyed.

"Educators throughout centuries have extolled the value of music in child life. It is clearly the primary duty of every parent to direct the child to do what is good and to protect him from what is harmful. Even wild animals and birds have this instinct.

"Do not deny your children the fullest musical opportunities. Fine music will enhance their joy of living, quicken their intellects, exalt their ideals, elevate their appreciation of beauty and help solve the growing problem of vastly increased leisure. "Radio today is one of the great vital elements in promoting and fostering musical education. Every one of America's twenty-six million school children can now hear music of the masters.

"Through the radio, the appreciation of good music has advanced more during the last ten years than in the previous ten centuries. It has developed a new desire to study the fascinating art through a musical instrument which, in turn, makes all radio programs far more enjoyable. This is clearly shown by the large number of people, young and old, now taking up music study.

"Therefore, the receiving sets, large or small, must be of the highest tonal perfection and efficiency, to get accurate results. The public should know that the set with the larger 'baffle board' (front surface) naturally produces superior reception. Inferior sets do untold damage to the child's tonal perception, as well as to the nervous system, by painful distortion of even the best broadcasts. The best sets are now like opening a door to the very room in which the broadcast is given.

"Every parent and Parent-Teacher Association should insist that every schoolroom be radio-equipped, so that every child in America may become familiar with the great music of the past and present. By promoting this, you will be furthering not only the aesthetic development of your own children but also the educational, cultural and social development of our America."

Hendrik Willem van Loon was born in Holland, January 14, 1882, and in his youth came to America. He received his Bachelor of Arts degree at Cornell and later studied at Harvard, finally receiving, in 1912, his Ph.D. degree at the University of Munich.

During the revolution in Russia, he was Associated Press correspondent in Moscow, St. Petersburg and Warsaw. He has been a lecturer on history and the history of art, at different universities in the United States. At the beginning of the War he became Associated Press correspondent in Belgium and also served the Associated Press in England, France, Italy, Switzerland, Holland, Norway, Sweden and Denmark. In 1915 he became a lecturer upon European history, at Cornell; and in 1922 he advanced to Professor of History at Antioch College. From 1923 to 1924 he was Associate Editor of "The Baltimore Sun."

He is the author of many books, among the most notable being "The Fall of the Dutch Republic," "The Rise of the Dutch Kingdom," "The Golden Book of the Dutch Navigators," "A Short History of Discovery," "Ancient Man," "The Story of Mankind," "The Story of the Bible," "Life of Peter Stuyvesant," "Man, the Miracle Maker," "R. v. R. Life and Times of Rembrandt van Rijn," "Van Loon's Geography," and for many years he has contributed articles to many of the leading magazines. In 1923 he was awarded the John G. Hersey medal.

Mr. Van Loon has a practical interest in all of the arts. He is gifted as a draftsman and has always been an enthusiastic musician, having had very extensive training as a violinist.

He is heard regularly over the National Broadcasting Company's circuit and has thus become a familiar figure in millions of homes.—EDITORIAL NOTE.

The Joy of Living

I HOLD a brief for joy. Joy is the obligation of the race, especially in these impossible years, when the thin veneer of civilization is still unable to conceal those traits of savagery inherited from aboriginal man, which do so much to bring unnecessary tragedy into life. None of us, in this day, get the joy from living to which I believe we must be entitled. This is especially true in America, where we make frantic efforts to be amused but get very little joy.

Fun is a personal matter. If you do not believe this, look at a kitten playing with a ball of yarn or a small boy taking a clock to pieces. The technique of joy begins when one starts to make mud pies, but somehow thousands of misguided folks seem to lose the very thing which the something which must be fought. Of course one can buy laughter via books, movies, radio, the theater, magazines and the immortal clowns of the sawdust ring; but has not everyone had the experience that the fun one gets by making it oneself is far more satisfying—far more profitable?

Addison is quoted as having said, "Man is the merriest, the most joyous of all the species of creation—above him and below him all are serious." That may have been true of the man of England of Addison's day, but if one were to judge by the faces one sees in the American subways, the

Getting Joy Out of Music

From a Conference secured expressly for The Etude Music Magazine, with the renowned Historian-Geographer

Hendrik Willem van Loon

A Warning Nation

THE REASON is that Americans, despite the considerably reduced hours of labor, are overworked and overburdened with worries and fears. With merely a fraction of the tragic circumstances that have flooded Europe for two decades, our fellow citizens have been developing worry into a fine art. One of the reasons is that we have not learned the secret of making our own fun.

For this reason, if for no other, music is one of the things which is of greatest importance to Americans at this time. I am not even a little bit concerned about the profound educational, sociological or musical value of music to those who study music; that it is one of the finest media for generating joy in the human individual is enough for me.

About, Face!

IN FACT, I have a very strong feeling that our whole approach to music is altogether wrong. The child is led to believe that if he studies music he will have certain material advantages—he will become a more acceptable person socially; he will escape being a wallflower; he will be

benefited mentally; or he will acquire exceptional opportunities to make money. The parent points to Paderewski, Menuhin, Gatti-Corci, Eddie Duchin, Frank Black or George Gershwin, and to the fortunes they have made from music. Isn't that a fine inspiration for music study? They never have the honesty to whisper in the young hopeful's ear that talent and genius are "God given" and that thousands without natural gifts rarely rise above the general average, despite long and hard work. When music is studied as a kind of social lever, it is often likely to be miserably disappointing. Those whose playing and singing are sought by social groups are almost invariably those who have mastered the art for the joy of the thing.

Most fortunate of all is he who takes up music for the fun he can get out of it. We do not study how to read, so that we may become elocutionists. We learn to read because we know that much of the joy of life would be closed to us if we could not read the great literature of the world. Is not that also reason enough for studying music? The literature of music is a vast treasure house. Everyone with ears may enjoy parts of it when heard over the radio; but the highest enjoyment is reserved for those who take the pains to study the art and become capable of playing music. That conviction is based upon wide observation

in many countries and on my own experience as a musician.

A Boy's Musical Fun

WITH ME the study of the violin was begun at the age of seven and was continued for some twenty years. For years I played in orchestras, from small groups to those of symphonic dimensions. Was I paid for it? Goodness no! I played for the delight I received. In fact I think I have played with most of the leading case orchestras of Europe. I used to take my fiddle along and join the group, whether it was a conventional orchestra or a band of gypsies. My, what fun it was! In that way I learned most of the literature of the violin, and now I know of no greater fun than getting out a Bach concerto and working with it. Now let us suppose I had been foolish enough to say, "I shall not attempt to do very much, because I cannot play like a Heifetz or a Menuhin." I would have barricaded one of the chief avenues to joy in my life.

Let Work Mean Happiness

SOME STUDENTS despair because they have to play music within the limits of their technique. They want to play Beethoven's concertos at once. They want to become virtuosi overnight. To such I would say, "Be patient!" You do not abandon learning to read because you cannot be an Otis Skinner or a Katharine Cornell. Get exhibitionism out of your head. Study music for the same reason that golfers play golf. Those who play it because it is good for their health or good for their business usually drop some day at the tenth hole, with heart disease. Those who do it for the sport they find in it are the ones who get the most from it. Otherwise, it is merely something tagged onto the regular daily job.

I actually got a kind of intoxication from playing a Bach fugue. There is a thrill to it I cannot describe with words. For me, this is reason enough to study music. It makes my life fuller, more interesting, more fascinating. Not for anything would I give up the ability to play. So long as my fingers can move I shall expect to have the irreplaceable joy of playing.

Music on the Air

NOW THERE is another reason why one should study music in these days, and it is a very important reason. When I was a boy in Holland it was one of the treats of my life to attend concerts. That took effort and money, but they were a great privilege. I am glad in this day to attend as many concerts as time permits. It would have been hard to imagine in my childhood that some day concerts would be piped right into my home through invisible conduits thousands of miles long and at a cost so slight that it is negligible to the public. Edward Bellamy, in his "Looking Backward," prophesied this great privilege; but his book was looked upon as the harmless dream of a rhapsodist. The radio, which has made this possible, is true, has come as one of the greatest blessings to music, as well as to mankind. Will it impede music study? Certainly not the right kind of music study, inspired by a sincere desire to get fun and spiritual profit out of the best in music.

The concerts in Amsterdam, when I was



HENDRIK VAN LOON BROADCASTING

The trouble with most music lessons, as I have observed them in America, lies not with the pupil or the teacher, but with the parent. Parents do not lay enough stress upon the value of music. They do not

What

By T. L.

EXERCISES for five fingers (such as those by Schmitt and others), especially for two fingers (such as the exercises by Wot and so forth) are for finger training, to secure even movement of the fingers and to strengthen and gain complete control of the muscles of the hand so that they become ready to act as the will directs.

But scales, chords, arpeggios and other forms of technical material out of which the pianist derives five per cent of all music for the piano is constructed. They are fundamental and should be faithfully practiced until they become absolutely automatic movements. Pupils who play a lively major scale, a securely firm arpeggio and a few elastic and musical chords will play far more satisfactorily than those who play the scale and chord exercises only moderately well.

It might be objected that these features do not furnish material for the more advanced students. This is not so. The young girl was asked, "Where was the young man who lived so long?" When the young girl said that where she was in school she replied very laughingly, "I'm not in school here. I'm in high school!" "What is your system of teaching?" she asked. But, just as it is customary to refer to a pupil's being a member of only the earlier ones, so, in music, the grading should be just up to music, with whatever superior studies possible being built on that foundation.

The major scales of C, G, F, D and E flat, each hand separately through one octave, with corresponding chords and simple exercises may be considered one simple progress, gradually leading up to scales calling for three and four sharps and flats, all played rhythmically, two, three and four parts to a count. This material may be considered complete first grade.

For the second grade, all the scales with the arpeggios on their common chords, extended through two or more octaves, may be demanded. This grade reasonably calls for the introduction of the arpeggios of the diminished seventh (as set forth in D

Art is Long

OF COURSE musical training is really never completed. Recently in Paris I did some special study under Jan Hampey, and yet I have no idea of doing any

Mason's work) carried through two octaves, although it is no more difficult to play four octaves than two.

The Metronome Takes Part

For a fourth grade the requirements will include all major and minor scales, arpeggios on the common chords, arpeggios on the diminished seventh chords and the derivatives, octaves in both scale and arpeggio forms played with each hand separately and with both hands together, arpeggiated at a very high rate of speed. The fifth grade will also call for scales in double thirds and sixths.

Nothing has been said about any theoretical work in this article, for it is taken for granted in our day that *some* knowledge of elementary harmony is always demanded in piano study.

Editor's Note: Mr. Rickaby's excellent

"Joy, in Nature's wide dominion
Mightiest cause of all is found.
And 'tis joy that moves the pinion
When the wheel of time goes round."

article gives one light upon a very big subject. Most teachers, however, grade according to the acknowledged difficulty of the pieces that the student is able to master. A few years ago the publishers of THE

GRADE I—
This includes pieces in the five-finger position, in either or both hands; pieces all in the treble clef; pieces entirely on the white keys; pieces all within the compass

GRADE II—
This grade introduces the octave scale but usually not further than this. The left hand in this grade has more to do, occasionally it may play a melody. It has also more or less elementary passage work.

GRADE IV—
This grade is an amplification of Grade III. More octaves are introduced, and practically all keys are employed. A beginning is made in more or less ornate passage work in either hand and considerable independence of the hands is requisite.

This is consistent with the scientific grading employed in the "Standard Grade Course" and has been maintained with all of the great number of regular revisions, refinements and improvements in this course.

measure due to political reasons. The Polish people were kept alive through their national combatant efforts to Russify them. The flow of prisoners in prison or in conditions in general were to the practice of the art. The ruling powers offered no to Polish artists, seeking press manifestations of independence or expression.

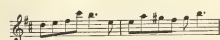
A Master Com

Ukrainia, Szymanowski's studies in Warsaw, under ready, with his Preludes attracted attention by the ness of his invention and of his harmonies. From


But it is with his *Variazje* Szymanowski treads for the first time the path which he was to follow for the rest of his life: he was to open new and fresh mines of Polish folk music, and to make the theme of these variations the people of the Tatra

Ex. 1

By **Kate Malecka**



Szymanowski has broken with the conventional Polish music founded on national dances, which the imitators of Chopin had debased into pretty drawing room pieces. He drank at the original source, following the shepherds as they led their herds, singing the while, attended their weddings, was present at their wild dances, called the brigand dances, handed down from the times when the Tatra Mountains were the stronghold of brigands. Listening to their songs, Szymanowski detected the weird harmonies founded on ancient scales, not on our diatonic one, but with traces of



KAROL SZ

the mysterious East, and with their mad, a song or chant that found its way into the folk music where we may still discover traces of melodies based on subtler scales. Szymanowski, with his exceptionally fine hearing, detected the hidden harmonies with their quarter tones, and, in his "Indian Love Songs," and the "Songs of the Mad Muezzin," which scintillate with tonal coloring in ever changing harmonies, offered

But it is in his symphonies that Szymanowski finds the real field for his genius. Gifted with an exceptional constructive sense, he is at his best in the large instrumental forms. His "Third Symphony, Op. 27," a symphony cantata, or ode, with sub-title "Song of the Night," is written for orchestra, tenor solo and chorus, and is founded on an eastern poem of strong



ZYMANOWSKI

The rhythm is complicated, being carried to the last degree of polyrhythm, and his orchestra is of huge dimensions, having in addition to the usual large orchestra two harps, organ and pianoforte.

Szymanowski likes to introduce the piano into his orchestra. In his latest "Symphony, No. 4," an important solo part is given to the pianoforte, which the composer

himself played at its first performance in Warsaw. But this does not mean that the composition is a concerto for piano and orchestra. It is a symphony in which the piano is treated like any other orchestral part. As an example of the composer's harmonies the following few bars from his second symphony may serve.

Ex. 3

A musical score for the song 'The Rose Tree'. It features a piano introduction in 4/4 time, followed by a vocal melody in 4/4 time. The piano part is in the key of B-flat major and the vocal part is in the key of C major. The score includes a piano introduction, a vocal melody, and a piano accompaniment.

Ex. 4

interpreter, and also, be it said, on the audience. In truth the music of this composer is difficult in the extreme. His strong individuality makes no concession to his hearers. He has much to say and says it in his own forcible way, compelling a

1. Who has been called "The Father of Polish Opera"?
2. What are characteristic qualities of Chopin's music?
3. In what work did Szopenowski's

4. From what source does Szymanowski derive much of his musical inspiration?
5. In what forms is this composer at his best?

70 THE ETUDE

75

this natural weight transfer, finger touch legato.



Indeed a good way to "unprominentize" a passage is to play it with this species of legato.

The only possible other way to produce legato is to hold the key down muscularly from the staccato resting basis, from note to note. But this holding of each individual key with each individual finger must be accomplished with a lightness and minimum of muscular exertion compatible with ease and agility. In fact it takes less muscular exertion to hold a key depressed than to sound it at its softest. This artificial or compelled legato must be used in all cases where the passages are as in the nature of fast moving melodies as in this *Fantaisie-Improvisation, Op. 66*, by Chopin.

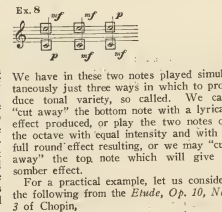


It admits of a nicety of key-control and total selectivity for each note not possible under the natural legato. Furthermore it will give an added clarity which is so often desired in place of the extreme nonduration clarity of the staccato touch.

There yet remains a discussion of the nonlegato which is perhaps the happy medium between the two extreme foregoing touches. Indeed it has been aptly called by Busoni "the natural piano touch." To quote him further: "In it (the nonlegato) is to be sought for example the secret of the 'pearly' touch, which is based on the same preconditions of separateness, softness, and evenness." It is produced with the hand feeling as if it were flying in the float of the key. What a delightful sensation it is to experience this nonlegato touch wherein the loose-lying hand seems reaction ensuing from the actively engaged finger—especially in fast passages. If we really accomplish this touch perfectly, it itself becomes easier than a slower tempo. Musically, it is often used in piano literature, and when controlled to a soft degree of tone we attain the "legier" or "pearly" touch so often found in Lisztian cadenzas.

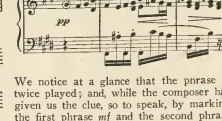
Thus we have learned that tone color in finger passage work is the direct result of modifying these different tone duration touches. But we have yet to consider the vast amount of literature wherein total infection becomes the great factor. This is a problem in proportion (tone quantity) and what Percy Grainger has so aptly termed "Simultaneous tone color contrasts." Obviously proportionally more notes to make being little more than a composite of tones of which the old-fashioned music box is a concrete example. The tinkle of the mysterious little box may afford amusement

for the inquisitive mind of a child; but it could scarcely be called music, even though both melody and harmony (and a certain metronomic rhythm) be involved. One lexicographer says that "Music is the science and art of the rhythmic combination of tones, vocal or instrumental, in which melody and harmony." He well might have said, "The rhythmic and proportionate combination of tones." Let us consider experimentally the case of a single note, *ah*.



We have in these two notes played simultaneously three ways in which to produce total variety, so called. We can "cut away" the bottom note with a lyrical effect produced, or play the two notes of the octave with equal intensity and with a full round effect resulting, or we may "cut away" the top note which will give a sonber effect.

For a practical example, let us consider the following from the *Etude, Op. 10, No. 3* of Chopin.



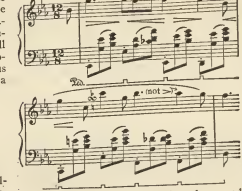
We notice at a glance that the phrase is twice as long, while the composer uses the clue, so to speak, by marking the first phrase *mf* and the second phrase *p*, we gain further contrast or tonal variety by slightly "cutting away" the lower note in the right hand sixth in the second phrase. The full effect of the first phrase (notes equal in intensity with, as is evident, a more subdued left hand) is thus most beautifully contrasted by the lyrical effect of the second phrase which must be made to sound *adurante*. The lower note in our ability to subdue properly certain notes or groups of notes lies the secret of variety in our playing.

MacDowell, himself, recognized this principle of tonal variety through the medium of total contrast, by plainly stating that the lower note of the octave in his *From an Indian Lodge* is to be played a bit louder than the top note; and then, reversing the tonal scheme of the same passage in the third part of the piece, by playing the top note a bit louder.

Again, in the middle section of Chopin's *Octave Etude* we may well begin the cantabile section with a slight softening of the tone (for lyrical effect) but gradually use the full equal octave near the bottom of the page where total intensity is required for the climatic climax.

And what a wonderful effect Chopin attains in the closing page of his *Prélude, Op. 28, No. 17*, wherein the returning melody is played softly over a recurring forte *A-flat* in the base. Not only is the melody itself actually played more softly, but it will indeed sound at a whisper, responsive to the mood as it is, in contrast with those now famous eleven contrasting *A-flat*s of the base.

this quotation from the *Nocturne, Op. 9, No. 2* of Chopin.



We must make each chord softer and softer, for the reason that our piano melody tone is fading away, but which nevertheless must last on until the next melody note is played. Also we must be sure to play the succeeding melody note just with the amount of tone to which the preceding one has faded, else we shall have the effect of an accent, thus destroying the sensitive melodic flow of tone.

In true polyphony, such as a Bach fugue, the horizontal proportion (dynamic) presents the main problem. Furthermore, each melodic pattern must take its own rightful place in relationship to every other pattern (vertical proportion). This, together with the different touch effects

She Made Curl Papers of His Sonatas

By Kenneth P. Wood

JOSEPH HAYDN had the most unhappy married life of any of his contemporaries. His wife was extremely unsympathetic. In 1758, after great struggles he had advanced so far as to obtain a musical directorship with Count Morzin and settled in Vienna. His salary was only two hundred florins, but he had board and lodging free. Many pupils came to him, and among others, two daughters of the hairdresser Keller. Haydn fell deeply in love with the young-ster, but his affection was not returned, for she entered a convent and became a nun.

Fate was kinder to the intimate with Haydn and had helped him often in earlier times, persuaded the young composer to marry his elder daughter, and the marriage was celebrated November 26th, 1760.

Maria Anna however, made their married life miserable. She was extravagant, bigoted, scolded all day, and was utterly uncompanionable to a musician.

Finally she became so bad that she did only those things that she thought would annoy her husband. She dressed in the prevailing fashion, unsuited to her position, and she was always striving, physically as well as morally.

"It is raising one's self to a superior elevation, against the tendency of our being. The more the ascetic is steeply bristling with obstacles and asperities, the more force is required, the more rapidly our inner heat, the greater becomes our animation; but also, the sooner we are exhausted. Once the summit is attained, we experience a certain well-being; we breathe easily—the victory makes us happy.

(legato, nonlegato, staccato) make of the fugue a beautiful creature not only of design but of tonal contrast. Indeed it is sign but often the lack of these details that causes the music of Bach to sound so dry and uninteresting.

Thus, by assimilating these few principles, the reader may augment this discipline with almost any music at hand. Experiment will enable him to ascertain just which proportion or combination of tonal intensities will give the exact mood suggested by the composer. The painter, not content with the first stroke of his brush, tries yet another and another color, that he may get just the right shade which will produce the vivid reality he seeks. So we, who paint with tones, must seek out the perfect nuance, the perfect blend that will give the ideal recreation of the composer's intentions. Mood, that intangible superlative-plus of real music making, must be tirelessly sought out and assimilated.

How often in the practice hour, by sheer accident as it were, we catch the vital living message of the composer, only to lose it at the moment of performance. But knowledge of what one wishes to accomplish, plus the knowledge of how to accomplish it, gives the performer a sureness and self-confidence in public performance that brings on the sheer inspiration of the moment never can furnish. Self-confidence breeds mastery, and mastery produces conviction; for he who has assimilated thoroughly all the problems of his art is surest at all times to "recapture that first cardest rapture."

This profound attachment to the art of music originated during my years in Kalksburg. In early childhood I enjoyed ordinary piano lessons—if I can use the word enjoyment in such a connection. These lessons bore me to death, especially the insipid drawing-room pieces which I had to learn, like other children in the name playing, for birthdays and fast-days.

When I went to Kalksburg the piano was among the minor subjects taught. I looked forward with resignation to that half hour three times a week. As it turned out, the teacher took me in hand whose conception and method worked a complete change. He was an unassuming Bohemian musician named Franz Frey, no great virtuoso, but a man well grounded in the theory of music and filled with a glowing enthusiasm for the art into which he had to initiate a lot of ungrateful boys. In me he found an appreciative pupil, and I mention his name because this modest, and in no way prominent, but nevertheless efficient and conscientious, man was a determining influence in my education.

The perfect teacher gave me after he had been in Vienna and had heard "Lohengrin." That day there was no real lesson but only torrential outbursts of enthusiasm about the master's great work, and of faith in his epoch-making mission.

In this way I gathered what I might call intellectual impressions of music, since I had as yet had no opportunity of hearing any major works. My head was full of these impressions when I entered upon the first two years of my university life in Vienna. There I would have been craving for musical knowledge to my heart's content.

As a matter of fact, I spent three years—1863 to 1866—studying in Vienna; for, as I have already explained in another connection, I devoted a year exclusively to philosophical studies after matriculating. During these years almost the only pleasures that I allowed myself in the intervals of my studies were musical. Listening and reflecting, I took in all that opera, philharmonic society concerts, chamber music and the performances of great virtuosos had to give.

Frey was enthusiastic about Richard Wagner, which was nothing remarkable in those days; for I am speaking now of the forty-first series, when Hanslick was still supreme in Viennese musical criticism, and "Wagnerite" was equivalent with "crank."

I remember a piano lesson which my

invited clerical men for her table, too. Haydn's written musical scores and made curl-papers of them, and yet Haydn bore it all as well as he could. How he was able to create those lovely, sunny pictures in the "Seasons," and the beautiful music in the "Creation" is difficult to comprehend.

In one of his letters he says: "My life is mostly sick, and is always in a bad temper. It is the same to her whether her husband is a shoemaker or an artist."

After he had suffered thus for thirty-two years he seemed exhausted, and then, a renowned composer, he wrote to a friend in London: "My wife, that infernal woman, has written me such horrible things that I will not return home again."

At last Haydn separated from his wife and placed her as a boarder with a school-master in Baden, where she died in 1810, old, scolded all day, and was utterly uncompanionable to a musician.

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"As leisure increases, music becomes more and more necessary. You can't have too much of it!"—George Eastman.

Liszt and Wagner

As Seen by the Famous Hungarian Statesman

Count Albert Apponyi

The late Count Albert Apponyi was one of the most brilliant minds of the past century. As a Hungarian patriot, he stood prominent. His services at the Peace Conference at Versailles were memorable, because it was possible for him to address his confidants in six tongues. The following vivid pictures of Liszt and Wagner are reprinted from his important "Memoirs," by permission of the publishers, The MacMillan Company.

MUSIC, the art of pure emotion, has played a quite unique role in my life. I am neither a creative musician, nor a performer, nor even versed in musical theory, but merely susceptible to its gifts. This is the case to such an extent that music has formed an intrinsic part of my life and has influenced my whole personality. That applies also to my political activity. Of course I never have tried to find the solution to a tariff problem, or to a difficult point of constitutional or international law, in Johann Sebastian Bach or in Mozart, in Beethoven or in Richard Wagner. But I have felt quite clearly that the influence of the greatest—but only of the greatest—music has increased my perceptive powers, and also my facility for surveying and grasping some question, even of politics, in its entirety.

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The Perfect Teacher

I REMEMBER, as if it had been but yesterday, how in the first lesson I had with him he was trying to gauge the extent of my knowledge. I had played over to him one or other of the drawing-room pieces in my repertory, when he thought for a moment and then said, "Look here, we are not going to waste our time with that sort of stuff. I am going to introduce you to classical music." With these words he laid the *Adagio* from the first of the "Sonata Pathétique" on the piano, played it to me and bade me try my own hand at it, a task in which I proved fairly competent. But that is the principle thing. The impression it made on me was one of utter bewilderment in face of a new world that opened before me. Further and ever further I advanced, for each hour and each piano was also an hour of musical discussion, an introduction of the fourteen-year-old boy into the heart of great musical creation.

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COUNT ALBERT APPONYI

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As a matter of fact, I spent three years—1863 to 1866—studying in Vienna; for, as I have already explained in another connection, I devoted a year exclusively to philosophical studies after matriculating.

During these years almost the only pleasures that I allowed myself in the intervals of my studies were musical. Listening and reflecting, I took in all that opera, philharmonic society concerts, chamber music and the performances of great virtuosos had to give.

A Genius at Ease

AT THE END of the sixties and the beginning of the seventies, Ferenc Liszt began to spend a part of each year in Budapest. He was free from all engage-

ments and seemed anxious to devote most of his energy to the fostering of music in his own land, for his heart had always remained true to Hungary. There was talk of founding an Academy of Music in Budapest and of placing Ferenc Liszt at its head. Our relations at first were of a commonplace, social kind. He could have no insight into my mind and could not detect all the enthusiasm for music which was stirring in me, and especially for the type of music whose chief representative, after Wagner, was himself. Liszt then had a modest flat on the Fischplatz, which has completely disappeared in the course of town planning. In the evening I would be sitting in the intervals of my studies with a group of friends there from the Budapest world of music. Sometimes they had come to supper, which at Liszt's always consisted of cold dishes, and which he called "cold treatment." There were always stimulating and instructive conversations. In the course of them, Liszt would often take his seat at the piano, prepared to illustrate his words, and the enviable members of that circle would hear fragments of Beethoven or Mozart sonatas played in the most spontaneous manner, untrammelled by any thought of a public.

Those were real courses in musical history. It was understood that he should

not ask Liszt to play. Whoever did so fell from grace and spoiled the atmosphere of the whole evening; it had to be done at his own suggestion. I was a constant guest at those evening gatherings, where I felt, to a certain extent, like Saul among the prophets. Other famous artists also used to come there, musicians who had visited Budapest to pay their respects to Liszt, even if they were not giving a concert. These naturally took an active part in the musical performances, but they all sat as pupils at Liszt's feet and listened to his every word as if it were the saying of an oracle. Among them were some of the greatest—Rubinstein, Paderewski, and of famous violinists, Wieniawski, and others.

Master and Man

NOW THAT I WAS ABLE to observe Liszt almost daily in his own circle, there grew up, besides the admiration which I felt for the artist, genuine esteem and affection for the man. He was not without his faults. The seed of vanity which sprouts in every man could not be lacking in him, after an unparalleled career as a virtuoso such as he had enjoyed. This asserted itself sometimes in a way that detracted from his dignity. But he was a noble and good man, one of the best I have ever known. Jealousy and ill will were unknown to him. How many musicians became known through Liszt, and owed any recognition they received to the publicity he gave them!

It was an immense satisfaction to him to discover talent, and anyone who wished to make serious progress in music always found him actively encouraging. I would stress this absence of jealousy in his character, because I have never met with it to such a degree in any other man of importance having rivalry in his own field. The close friendship which had united him in earlier years with Chopin is a proof of the absence of such a feeling. An occasional shaft of malice about his equals—but only about them. The following little story illustrates this. He told it to me himself, perhaps having recently recalled it with an obvious pleasure at the success of his joke.

When his fame as a virtuoso was at its height, in the latter part of the century, Liszt was staying for a while in Paris at the same time as Chopin. One evening they both took part in a musical soiree, at the house of some great lady. On that occasion, Liszt had the feeling that Chopin had put him in the shade; and, in spite of their friendship, this irritated him. Then he had a brilliant idea. While Chopin was sitting at the piano and playing magnificently, Ferenc Liszt crept up to the hostess and whispered to her that it would be interesting to hear Chopin play. On that dark, Would she not have the lights put out? As soon as this had been done, Liszt slipped into the chair next to Chopin, and already began to play. Chopin, who had already begun to play, stopped abruptly to the end. Nobody suspected what had happened, and there was boundless amazement among the people when the lights

Why Every Child Should Have A Musical Training

By Helen Oliphant Bates

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

MUSIC embodies in itself all the attributes of a scientific study, a pastime and an art. It trains simultaneously the body, mind, and soul. In its power to promote clear, rapid thinking, dependable memory, and sound reasoning, music is equivalent to algebra, geometry, physics, or Latin; and for the average person it is far more practical and enjoyable.

In addition to affording mental growth, music is also a most pleasant form of physical culture. The breath control and chest expansion which result from daily exercise in singing, or from the playing of a wind instrument, wards off many a doctor's bill; and the muscular coordination that comes from practice on the piano or string instruments is, to say the least, more conducive to physical poise and grace than much of the work in the gymnasium classes.

While training the mind and the body, music develops the instincts and emotions and draws out all latent talents. It satisfies a pressing need for the finer type of self-expression. It teaches an appreciation of truth and beauty that enables the child to lead more than a dry, matter-of-fact existence.

The mental, physical and spiritual dis-

cipline which music provides, and the understanding it gives of art and esthetics, are sufficient to justify for it a place in education. But music is more than a study to be left behind when the pupil walks out of the door of the school-room. Music prepares for the fullest life of service and pleasure after the years at school. It makes the home a place where family and friends love to gather for evenings of wholesome recreation, and it is, for this reason, of vital significance in molding strong Christian character.

Consider the spirit of the home where the family is united by a common interest in music which binds them together and helps them to cooperate for mutual advancement, as compared with the home where, night after night, each member of the family skips off to a different part of town, leaving the house dark and deserted, because there is no means of home entertainment and no mood of sympathy between members of the family.

Music, therefore, may become a powerful factor in the creating of true homes, and in raising boys and girls into poise, balance and spiritual grace sufficient to counteract the dangers of the present materialistic, mechanical era.

Be Kind to the Tuner

By C. F. Thompson, Jr.

THERE should be a Society For the Prevention of Cruelty to Piano Tuners. Of course folks mean well, but gosh! the things they do! The writer is just a poor hardworking tuner who does his best on instruments which are not always attended to as often as they should be. Here are a few don'ts to remember:

"Don't ask your tuner to bring an old piano up to standard pitch so you can play on the boy fringes saxophone, without first considering that perhaps the piano never was tuned to our present standard (A 440), and also remembering that strings, like bones, grow brittle with the years."

"Don't neglect your piano for ten years, then when it is tuned complain that it 'sounds funny.' Folks do that very thing."

Music They Understand

By Horace G. Bartlett

MANY pedagogical careers in music have crumbled upon the cruel rock of failure to give pupils and patrons "music they can understand." Just what is it that so upsets the judgment of the "club" teachers that they often stubbornly refuse to teach pieces other than those which the highbrows have stamped as "easy"? If a piece happens to be by Stravinsky, Hindemith, or any of the moderns, it is "marvelous," while pieces by some of the high class composers of salon music are scorned. This form of musical snobbery immediately advances the callow musical cad. He is like the little boy in his first long pants, parading himself with

magnificent disdain before his juniors. Musical understanding and appreciation grow gradually. Millions are incapable of appreciating much so-called "modern music," and indeed may never do so. They certainly have their musical rights and it is as much the obligation of the sensible teacher to cater to them as to the lefty intelligentsia.

When you think of music, do not be like the character in Moliere's "Le Médecin Malgré Lui" who said, "Où, ça est si beau que ça s'entend pas!" ("Yes, that is so fine that I don't understand a particle of it!") After all, the greatest art always has been simple art.

RECORDS AND RADIO

By Peter Hugh Reed

IT HAS BEEN a source of great pleasure to find that such programs as those of the NBC Music Guild, because of wide public acclaim, have been fitted this winter into an evening schedule. The NBC Music Guild has done much to prove that chamber music is in reality the most ideal music for the home. People who had the idea that chamber music was something only to be left behind when the pupil walks out of the door of the school-room. Music prepares for the fullest life of service and pleasure after the years at school. It makes the home a place where family and friends love to gather for evenings of wholesome recreation, and it is, for this reason, of vital significance in molding strong Christian character.

The music lover who is truly interested in chamber music undoubtedly has the greatest cause to be thankful for the radio and phonograph. For in the home, he can concentrate and absorb such music to the greatest degree of satisfaction. The human element and the lack of intimacy so essential to the true enjoyment of such music in the concert hall does not permit the listener always to apprehend or fathom a work fully. Chamber music needs repetition to permit the utmost enjoyment, and since the phonograph permits this the wise music lover supplements his radio and phonograph records. For radio records, only what the appetite, while recorded music programs—largely because one selects them himself—gratifies.

The string quartet was Haydn's most natural mode of expressing himself. Hence, when we find a new recording of a Haydn Quartet, we are certain that we are in for a thoroughly enjoyable half hour. The latest to come to our attention, Haydn's "Quartet in F Minor, Opus 20, No. 1" (Columbia set 228) is one of his best works. This music is filled with a depth of feeling not ordinarily associated with the same Haydn. Some historians point to its "Mozartian" quality as the source of the general vogue in his great "G Minor Quintet." The *Finale* of this quartet is particularly impressive in its fugue in two subjects. We can easily believe that it must have interested Beethoven greatly. The work in the recording is beautifully played by the Roth String Quartet.

Edwin Fischer plays Beethoven's "Appassionata Sonata" (Victor set M279) with dramatic fire and fervor, but his pedaling in the slow movement, particularly in the synoposed sections, destroys the requisite clarity of line. His is a controversial reading, one that yields little to sentiment, although his second movement retrieves it from the category of an exercise. It is his last movement which we like best. For here his passage work and timing are particularly fine. The recording of the piano on a higher fidelity machine reproduces realistically.

The latest set of American Society of Ancient Instruments (Victor set M271) is not historically authentic, for all the works it contains are re-arrangements. Only the overly-fanciful, however, will fail to take pleasure in the music as it is presented. The set contains a genial "Suite" by Carl Philipp Emanuel Bach, and the lovely and *Sinfonia* from his father's "Church Cantata, No. 35" and excerpts from Handel's "Royal Fireworks Music."

Speaking of Handel's "Royal Fireworks Music" brings us to the arrangement that Harry made for modern orchestra (Columbia set 229). Here the music is given prominence in its own right, and its true royal pomp and circumstance are presented with appropriate *clarity* and dignity. This music was written by Royal Command to celebrate the conclusion of the war of the Austrian Succession in 1748. Although really made to order music, it nonetheless has inspiration. Arthur Schnabel's son, Karl Ulrich,

gives a fine account of himself in a work which is long overdue on records, Bach's *Capriccio on the Departure of a Beloved Brother*. Because this work is program music, some people refer to it as an indication of the composer's youth, although it does not deserve this patronization, for it undeniably points the way to the greater Bach. The *Capriccio* is a work which conclusively proves that the composer had for the musical highbrows have become aware, through these programs, that this kind of music has a wider appeal than they believed. Radio can and does remove a great many prejudices.

Percy Scholes' "History of Music by Ear and Eye," originally compiled for English Columbia, of which we have written at length in the past, has been issued last by domestic Columbia. The first album gives musical examples "To the Opening of the Seventeenth Century," the second gives examples up to the death of Handel and Bach; the third gives examples of sonatas, symphonies and songs, bringing us up to 1830; and the fourth gives examples of Music of the Romantic period, the nineteenth century. There may be shortcomings in these sets, but on the whole their purpose has been conceived and carried out in a most creditable manner.

Mr. Scholes has wisely chosen to cover a limited ground thoroughly rather than a wide territory incompletely, thus making his sets enjoyable, and he is bound able to the music lover and the student. We recommend all record buyers to add at least one or more of these sets to their library, as the records are in multiple. The booklets by Mr. Scholes alone are worth acquiring.

Weingartner's reading of Beethoven's "Ninth Symphony" (Columbia set 227) is the outgrowth of over a half century's familiarity with the music. This is a grand performance, splendidly recorded. The last movements of this titanic work probably have never been better performed on records, nor have we ever heard a more clearly defined *Scherzo*. The recording was made in Vienna with one of the finest orchestras in Europe—the Vienna Philharmonic; and the singers and chorus were chosen from the famous Vienna State Opera.

Eugene Ormandy gives a most eloquent reading of Bruckner's "Seventh Symphony" in Victor album M276. Here we have a work also planned on titanic lines but less inspired than Beethoven's great score. Bruckner is formidable fare. His architecture is his most impressive feature, although it is somewhat hybrid.

There is a depth of feeling and a true melancholic beauty in the long slow movement of this symphony, which is dedicated to the memory of Wagner, and a blazing splendor to the spires of his impressive first movement. It is a long work, however, one which takes over an hour to reproduce, and after the slow movement one is very apt to find his patience tried. We recommend this symphony to the attention of all music lovers who do not turn Bruckner's music, and to those who desire an outstanding expression of his genius.

Recommended recordings: Kreisler's consummate performance of Tchaikovsky's "Violin Concerto" (Victor set M277); the Budapest String Quartet's rich performance of Brahms' "String Quartet in A Minor, Opus 51, No. 2" (Victor set M278); Constant Lambert's famous symphonic-jazz work, "Rio Grande," which many people think should have emanated from America (Columbia set 230); the British Broadcasting Symphony Orchestra's reading of the *Pantomime Music* from "Hansel and Gretel" (Victor disc 11832).

Mexico's Significance in Present Day Music

By Verna Arvey

MUSICALLY speaking, Mexico City has passed through a great many epochs. One by one, the French, German and Italian styles of music have had their effects on Mexico. Suddenly there appeared a young man by the name of Carlos Chavez (now head of the Department of Fine Arts in the governmental organization) who made drastic reforms. As a result of these reforms, and of Chavez's preference for the music that is wholly Mexican, Mexico is coming into its own as a country whose music will make an outstanding contribution to the world's finest musical literature.

Outside of Mexico City, musical life has gone on in the same way for many years. The schools are unusually progressive along those lines, and also do a good deal of time to intelligent musical study. Even the poorest Mexican people has the "afición," or love for music. He cannot help it, for ever since his birth, his life and his habits have been bound up with music. A child is born to the accompaniment of lullabies; he continues his life to appropriate melodies; and he is bound to the usual funeral chants. For instance, in the mountain towns of Michoacan, some of the livestock of all Mexican music is composed and sung as an accompaniment to a nuptial dance. Every big ranch in Mexico has its own Mariachi, or native orchestra. And now almost all of the schools have open air theaters of their own, where the students begin their public artistic pursuits.

Native Orchestras

IT IS IMPOSSIBLE to understand the heritage of Mexico's many fine creative musicians without first understanding the Mariachi, the rhythmic devices of which underlie almost all of Mexico's sophisticated music.

These native orchestras, usually numbering about seven or eight men, play mostly "cervilto" music, which is a corruption of Spanish song and dance, with no Indian sources whatever. They are composed of violins, guitars, cornets and guitarón, and sometimes they also use the fafeto human voice as if it were an additional instrument. Their music is, as one writer put it, "so disorganically harmonious." One is amazed at the many counter-rhythms these men play without worrying in the least over the outcome; for violins may be heard playing 2/4 against 3/4; then, voices singing 6/8 against the 3/4 accompaniment. So perfect are all these wild Mariachi orchestras that one writer wondered where they hid themselves during their "student" period, and whether they ever really did practice before playing for people. Indeed, the music is constantly improvised, therefore constantly changing.

Piano transcriptions of this sort of music are inadequate. At best they are only a melody and an accompaniment or a melody and a counter-rhythm. Mexican music is harmonically very poor, but melodically and rhythmically rich. Harmonically, it is based on tonic, dominant and subdominant chords. Transcribed, therefore, it becomes monotonous, and loses its native quality.

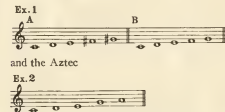
The world has scarcely heard of Mexico's creative musicians. Almost a score of them are doing really worth while work. But in studying their compositions it will be found that almost all of them have been influenced, whether consciously or not, by the native music. Even a composer like Rolón, known in Europe, and with a sturdy foundation of harmony and counterpoint and all the old masters behind him, chooses typical Mexican subjects for his major works. In many cases these



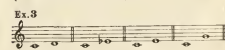
LOVE SONGS OF THE SPANISH VAQUERO OF OLD MEXICO AND OUR SOUTHWEST

With his guitar he serenades the lady of his dreams, as he stands beneath her window. These songs will be included in the musical activities of the Texas Centennial Exposition at Dallas, next year, where folk music will be a real feature. The picture is reproduced by permission of Russ Gudgen of Dallas.

men have emulated the modern Italian composers and have gone back to ancient forms for their inspiration. On the walls of the conservatory in Mexico City are posted, like axioms, the scales of the Mexican ancients. Here they are: the Tarascan



which is really the old pentatonic scale found in the Orient and in Scotland. And these are the intervals of the tepalcates (native ancient drums).



It is strange that Mexico's best modern music is composed for orchestra. There is very little for piano, and the songs are almost all transcriptions of folk tunes, not creations. Moreover, very little of this new music is published. Of Mexico's many composers, only their earliest efforts have seen the light of day; and of Mexico's secondary composers, much music has been printed, thus making an interesting public a very poor idea of the nation's musical resources. One of the finest composers considered that he had only one composition published. Of Mexico's many composers, only their earliest efforts have seen the light of day; and of Mexico's secondary composers, much music has been printed, thus making an interesting public a very poor idea of the nation's musical resources. One of the finest composers considered that he had only one composition published. Of Mexico's many composers, only their earliest efforts have seen the light of day; and of Mexico's secondary composers, much music has been printed, thus making an interesting public a very poor idea of the nation's musical resources.

DANCING THE JARABE

A small Mariachi orchestra, with Concha Michel and partner dancing the Jarabe in the foreground. Don Pancho is at the extreme right, with his guitar.



LUIS S.

81

ut then wait a few
t *over* the next key
is will help to check
eping your thumb and
will make you really
stant need in piano
wift preparation.

On Wings of Song

One of Mendelssohn's Most Inspired Song Melodies Transcribed for the Piano by Liszt

A MASTER LESSON

By the Eminent Virtuoso Pianist-Teacher

Mark Hambourg

FELIX MENDELSSOHN, born in Hamburg, Germany, on February 3, 1809, and died at Leipzig on November 4, 1847, dominated the musical world of Germany, during his short lifetime, perhaps more than any other musician ever has done, before or since; and he exercised the same influence in England, even for more than a generation after his death.

The great popularity which his music enjoyed from its first appearance was due to its pure melodic outline and to its warm sentiment which charmed while never degenerating into vulgarity. At the same time his genius does not lack in virility and dramatic power, whilst his sense of rhythm and style is admirable.

Mendelssohn did not deviate far from his conceptions of the classical model. There is little that is daringly original in his compositions; but all is polished, dignified and colorful.

A Release from Oblivion

THE INFLUENCE of Bach, Beethoven and Mozart is to be found in all his works. Mendelssohn was the first of the nineteenth century musicians to rescue Bach's music from the neglect into which it had fallen.

Mendelssohn's "Songs without Words" were among the most universally beloved of his creations; and there was a time when no pianist's repertoire was complete without a share of them; nor was there any amateur player who did not linger lovingly over their no uncertain beauties. Mendelssohn invented the name of "Lieder ohne Worte (Songs without Words)" for these graceful trifles, which flowed so easily from his pen; and this charming title will remain associated with his name, amongst the general musical public, with a particular affection.

A Musical Missionary

NOT THE LEAST of Mendelssohn's services to music lies in that he initiated abroad a taste for the German *Lieder* (well composed songs), a class of music which up till his advent had not become popular outside of Germany. His own songs, because of their spontaneity of melody, and of something direct in their appeal, gained instant success wherever they were performed, and they paved the way for an appreciation of the deeper beauties of the songs of Schubert and Brahms.

The work we are here considering, *On Wings of Song*, is perhaps the greatest favorite among all of Mendelssohn's songs, and deservedly so; for no one could have conceived a sweeter and more graceful melody combined with enticing harmonies and elegance of rhythm. It has been arranged for the piano, by Franz Liszt; who possessed the unique gift, when transcribing vocal music for the piano, of throwing new light on the composer's thoughts and even of enhancing their beauty, without destroying the original feeling of the music. The additions which he made may be sometimes questioned; but he was able to put himself so entirely in sympathy with the original creator, whose work he was arranging, that he rarely made errors of taste. In his hands, adaptations seem to acquire an added musical interest and importance.

Our present piece opens with two measures of flowing accompaniment, which prepare the listener for the advent of the

melody which commences on the last eighth note of the up beat of measure 2. Although marked *senza pianissimo*, there should be a slight *crescendo* in the first measure, and a corresponding *decrecendo* in the second measure, so as to furnish the right consistency of sound for the approaching melody.

The four A-flats, dotted quarter notes, on the first and fourth beats of the bass of these two opening measures, must be played a trifle heavily; since they have to support the whole structure of the broken chord passages which proceed from them.

Upon the entrance of the melody, on E-flat at the end of measure 2, taken with the second finger of the left hand, a hardly perceptible hesitation should be made before proceeding with the first finger of the right hand on the next note, C, on the first beat of measure 3. This C should be played with a gentle emphasis, and the endeavor should be to try to create the feeling of a *portamento* from the E-flat to the C, as a singer or a player of a stringed instrument would perform this interval.

The melody, all through the piece, must be played tenderly, with due regard for the rise and fall of the melodic line, the illusion being to imitate as far as possible the singing voice. To further this illusion, breathing should be indicated, as in singing, by a slight shortening of the duration of the sound of any of the notes

where a breath would naturally be taken if the melody were being sung, that is to say, at the end of each phrase. Thus, at the end of the first phrase, after the quarter note G, on the fourth and fifth beats of measure 4, the finger which holds the G should be raised a fraction of time before continuing to the eighth note E-flat on the last beat of this measure. Here, as at the end of measure 2, a little *crescendo* should be made from the E-flat on the last beat of measure 4, to the B-flat on the first beat of measure 5; and a slight hesitation may be made on the same E-flat, before proceeding to the B-flat.

Creating an Atmosphere

THE WHOLE MELODY ought to float on the running accompaniment, which must be supporting it with a firm but unobtrusive tone. In fact, the player must imagine that he is both singer and accompanist combined.

In measure 7 a *crescendo* should proceed from the eighth note C on the fourth beat up to the apex of the phrase, which is the E-flat on the first beat of measure 8, and then die away to the dotted eighth note F on the fifth beat of this measure. Again, before striking the sixteenth note F on the last half beat of measure 8, the finger should be raised from the keyboard, just the fraction of a second, in order to give the impression of a breath being taken.

On the music will be found marked all the fingering that I use in playing this piece; but there are just a few places where I substitute the left hand for the right, in order to facilitate the phrasing.

For instance, in measure 11, I take the fifth eighth note, B-flat, of the melody with the second finger of the left hand, instead of the first finger of the right hand. Care must be taken though, not to give an accent to this B-flat, as it is only a sixteenth note in the accompaniment, and any inclination to emphasize it when taking it with the first finger of the left hand must be resisted, as this emphasis would destroy the symmetry of the melody. I change the hands here only to facilitate the execution.

There are, however, four notes, in measure 15, which should be brought out; and these are D-flat, F, E-flat and D-flat; namely, the third, fourth, fifth and sixth beats of the melody.

Preserving the Song Feeling

PROCEEDING to measure 18, the right hand should be raised from the keyboard at the end of the phrase in this measure, on the tied eighth note, B-flat, of the fourth beat, to give the effect of taking breath. The same movement should happen in measure 21, between the quarter note G on the fourth beat and the A-natural on the sixth beat. The preceding measure, 20, should be played in a slightly quicker *tempo*, as also measure 21, and then a little *ritardando* should be made in measure 22.

Measures 23, 24, 25 and 26 must be given with as much color and emotion as the placidity of the music allows; and the bass note on the first and fourth beats of these measures must be emphasized.

Having arrived at the last beat of measure 27, where the melody is resumed, now in octaves, I play all the octaves of measure 28 with the right hand, except the last one in the measure, which is divided between the two hands. In measure 30, I play the first two octaves with the right hand, as also the fourth and fifth. The third and sixth octaves are divided between the two hands.

In measure 32 I take the first two octaves, on C, with the right hand; the third octave I divide; the fourth and fifth I play with the right hand, on C and D-flat; and the sixth one I divide.

Continuing to measure 40, the top notes of the octaves F, E-flat and D-flat, on the last three beats of the measure, must be brought out. In measure 45, the *tempo* should be a little accelerated and should continue quicker in measure 46; but measure 47 should slow down again.

In measures 48 to 51 the chords in the right hand must be played with varying tone color, and not too lightly, so as to rivet the attention of the listener and to make him feel that there is more interest to come, even though the melody has temporarily ceased. The bass notes on the first and fourth beats of measures 48-51, namely, A-flat, G-flat, F, F-flat, E-flat, C, B-flat, and E-flat, all must be stressed; and

(Continued on page 118)

FASCINATING PIECES FOR THE MUSICAL HOME

DROWSY LILIES

On the pond of Claude Monet's garden at Giverny

At the foot of the hill of Giverny, on the banks of the Seine near the lovely city of Vernon, lived the greatest of impressionist painters, Claude Monet. Beyond the garden, where flowers grow in a riot of colors, lies a peaceful pond where the master often went to paint. In the shadow of weeping willows and high poplar trees, among drowsy lilies and reflections of fleecy clouds, rests the small boat in which the great painter set his easel.

Grade 4.

Allegretto, tempo di Berceuse M.M. $\text{♩} = 50$

EVANGELINE LEHMAN

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FEBRUARY 1936

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FELIX MENDELSSOHN
From a famous oil portrait by F. Magnus.

JUNIOR HIGH PARADE

GRAND MARCH

LUDWIG RENK

Grade 4.

Tempo di Marcia M.M. ♩ = 120

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* From here go back to sign (§) and play to Fine; then play Trio.

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THE ETUDE

Slowly as in a dream A MIDSUMMER WOOING

WALTER ROLFE, Op. 18

Grade 3d.

M.M. ♩ = 69

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AT THE DAWN OF DAY

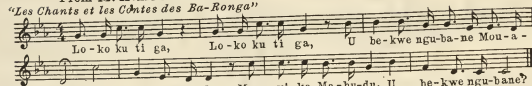
(LOKO KU TI GA)

FROM THE LAND OF ETHIOPIA

From M. Henri Junod's

"Les Chants et les Danses des Ba-Ronga"

Africa



S. COLERIDGE-TAYLOR
Op. 59, No. 1

Grade 4.

Maestoso M.M. ♩ = 76

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THE STUDE

IN HOOSKIRT AND CRINOLINE

Grade 3.

Tempo di Menuetto M.M. ♩ = 120

CEDRIC W. LEMONT, Op. 59, No. 3

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TWILIGHT

A Meditation

NATHANIEL IRVING HYATT

Grade 3. Moderato espressivo M.M. $J = 72$

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THE ETUDE

MASTER WORKS

ON WINGS OF SONG

AUF FLÜGELN DES GESANGES

FELIX MENDELSSOHN

Hamburg - Leipzig
1809 - 1847

Transcription by Franz Liszt

Raiding - Bayreuth
1811 - 1886

See lesson on this composition
in this issue by Mark Hambourg.

Grade 8.

Although marked pianissimo, there ought to be a slight crescendo in the First Bar, and diminuendo in the Second Bar so as to produce the right consistency of sound for the opening of the melody on the last beat of the Second Bar.

Andante tranquillo M.M. $J = 132$

These four A flats to be played a little heavily as they have to support the whole structure of the passages proceeding from them.

From E flat, to C, try to create the feeling of portamento like a singer would sing this interval.

Little crescendo and portamento.

Be careful not to emphasize this D flat.

*) The notes on the middle staff with the stems down must be played with the left hand, those with the stems up with the right hand.

FEBRUARY 1936

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see their sis - ter dear, Where lo tus flow - ers are

Bar 17 Bar 18 Bar 19 Bar 20

dim. *p*

A little quicker, continue same.

Breath

These four Bars, 23, 24, 25 and 26, to be played with as much colour as the placidity of the music allows.

p poco rit. *a tempo* *fz*

ing To see their sis - ter dear.

Bar 21 Bar 22 Bar 23 Bar 24

Take hands from the keyboard for the breath. Bring out first and fourth beats.

simile

dim. *pp* *sempre legato e tranquillo*

Bar 25 Bar 26 Bar 27 Bar 28

The vio - lets in clus - ters en -

simile

wreath - ing, Look up to the stars, bright and clear; Soft - ly the ro - ses are

Bar 29 Bar 30 Bar 31 Bar 32

Right Hand Right Hand

un poco agitato

breath - ing Sweet le - gends in each others ear, Close by, as if fain to

Bar 33 Bar 34 Bar 35 Bar 36

cresc.

lis - - ten, The shy ga - zelle is seen; And in the dis - tance

Bar 37 Bar 38 Bar 39 Bar 40

Ped. simile

glis - - ten The waves of the sa - cred stream, And in the dis - tance

Bar 41 Bar 42 Bar 43 Bar 44

Left Hand Left Hand

These chords not too light with varying tone colour.

rit. *cresc.*

a little quicker *n.h.*

glis - - ten The waves of the sa - cred stream.

Bar 45 Bar 46 Bar 47 Bar 48

Ped. simile

Bring out in Bar 48 the notes A flat and G flat;

THERE'S JUST ONE SONG

Words and Music by
LUCILE SNOW LIND

Tempo con sentimento

slight rit.
in Tempo
dim.
dolce

Bar 49 in Bar 49 F and F flat;
Bar 50 in Bar 50 E flat and C;
Bar 51 in Bar 51 E flat and E flat.

dolce *rubato*
Lingeringly

Bar 53 Bar 54 Bar 55 Bar 56

rubato *cresc.* *appassionato*

Bar 57 Bar 58 Bar 59 Bar 60

Ped. simile *poco rall. smorz.* *decresc.*

Bar 61 Bar 62 Bar 63 Bar 64

poco rit. *pp* *Right Hand* *pp*

Bar 65 Bar 66 Bar 67 Bar 68 Bar 69 Bar 70

pp *Bring out D flat and C.* *Bring out this C.*

mf *rit.* *a tempo* *rit.*

1. There's just one song in ev-'ry flam - ing dawn, In ev-'ry twi-light af - ter day is
2. Each ti - ny flow-ret and each blade of grass Look up in ad - o - ration when you

mp *a tempo* *cresc.* *ff*

gone, And stars sing when you pass a - long, They sing one song, One rapt-rous song!
pass, And breathe a song of spring a - new Be-cause it's you, Be-cause it's you!

p meno mosso *After 1st Verse* *a tempo*

They sing one song The whole night long.
They breathe one song That I love

p meno mosso *rit.* *mf a tempo* *rit.* *a tempo*

After 2d Verse

you!

cresc. ed accel. *ff*

THY WILL BE DONE

CHARLOTTE ELLIOTT

HAROLD K. MARKS

Moderato con espressione

1. My God and Fa-ther, while I stray Far from my home in
 2. If Thou shouldst call me to re-sign What most I prize, it

cresc. *p* *pp*
 life's rough way, O teach me from my heart to say, "Thy will be done," Thy will be done."
 I on-ly yield Thee what is Thine; "Thy will be done, Thy will be done."

cresc. *p* *pp*
 Though dark my path and sad my lot, Let me be still and murmur not, Or breathe the prayer di-vine-ly
 Re-new my will from day to day, Blend it with Thine, and take a-way All that now makes it hard to

After 1st Verse *p* *pp rit.* After 2nd Verse *cresc.*
 taught,—"Thy will be done, Thy will be done" say, All that now makes it hard to

mf *p* *pp rit.*
 say, "Thy will be done,— Thy will be done, Thy will be done!"

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 THE ETUDE

GAVOTTE - MINIATURE

FREDERICK HAHN, Op.12

Tempo di Gavotte M.M. $\text{♩} = 120$

Violin *mf con sordini* *ossia*

Piano *mf*

ossia *Fine* *Fine*

Poco più mosso *Harmonic*

mf *p* *L.H. pizz.*

rit 2d time *rit 2d time*

Poco meno mosso *11*

1st time mf 2d time p *1st time mf 2d time p*

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WARD-STEPHENS

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, from his Suite for Piano. The score is arranged for a three-part system: Manual, Pedal, and Strings. The tempo is marked "Andante espressivo". The Manual part is in G major, 4/4 time, and features a melody with grace notes and slurs. The Pedal part provides harmonic support with chords and single notes. The Strings part, indicated by a double bar line with a slash and a cross, plays a rhythmic pattern. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piece concludes with a "Last time to Coda" section, marked with a double bar line and a cross.

Allegro moderato ed animato

f *animato* *rit.* *dim.* *mf* *p*

add French Horn

cresc. *f* *Horns*

ff con fervore *add Brass*

accel. *fff* *strepitoso* *molto rit.*

Moderato *mp* *rit.* *D.S.*

Coda *f* *p* *amorciando* *pp*

IN A POLISH GARDEN

SECONDO

FREDERICK A. WILLIAMS

Tempo di Mazurka

IN A POLISH GARDEN

PRIMO

FREDERICK A. WILLIAMS

Tempo di Mazurka

ALL AMERICAN
MARCH

Marziale

1st Violin

Piano

1. 2. 3. 4. 5. 6. 7. 8.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Alto, and Bass. The Treble part is on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The Alto and Bass parts are on two staves, also with a key signature of one flat and a common time signature. The music is in 4/4 time. The Treble part features a melody with many eighth and sixteenth notes, often beamed together. The Alto and Bass parts provide harmonic support with chords and moving lines. The lyrics "The Rose Tree" are written below the Bass staff.

1 2 *Broadly*

f

f

4

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first two lines of the piano accompaniment. The second system contains the second line of the melody and the next two lines of the piano accompaniment. The third system contains the third line of the melody and the final two lines of the piano accompaniment, which end with a double bar line. The piano accompaniment features a variety of chords, including triads and dyads, and uses a mix of eighth and sixteenth notes to create a rhythmic accompaniment for the melody.

ALL AMERICAN
MARCH

Marziale

R. O. SUTLER

p *f* *Broadly*

ALL AMERICAN
MARCH

Marziale MARCH R. 35312

Marziale MARCH R. 35312

f *f* *f* *Broadly* *f* *Broadly*

ALL AMERICAN
MARCH

Marziale

p *f* *f* *Broadly*

ALL AMERICAN
MARCH

Marziale

f

p Cello

f

Broadly

1 2

1 2

ALL AMERICAN
MARCH

Marziale

Cl. or Horn

p

f

f

Broadly

1 2

1 2

THE AMERICAN

ALL AMERICAN
MARCH

Marziale

p

Broadly

TRADERS FROM THE DESERT

ALLENE K. BIXBY

Grade 3. Moderato M.M. ♩ = 84

Grade 3. Moderato M.M. ♩ = 84

mp In a droning manner *mf* *f accel.* *mp* *mf a tempo*

f *Più mosso* 10

f cresc. 15

Tempo I. *Meno mosso* *Presto*

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MISS BO-PEEP

H. P. HOPKINS

Grade 2, Moderato M.M. $\text{♩} = 96$

Grade 2, Moderato M.M. ♩ = 96

10

15

20

25

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104

British Copyright secured
THE ETUDE

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 30 through 35. Measure 30 is a whole note chord in the right hand and a half note in the left hand. Measures 31-32 are marked 'rit.' and 'Fine'. Measure 33 is marked 'mf a tempo'. Measures 34-35 are marked '35'. The second system contains measures 40 through 45. Measure 40 is a whole note chord in the right hand and a half note in the left hand. Measures 41-42 are marked '40'. Measure 43 is marked '45'. Measures 44-45 are marked '45'. The score concludes with a double bar line and the initials 'D.C.'.

Stems down L.H.
Stems up R.H. /

MY PRANCING PONY

LAUD GERMAN PHIPPEN

Grade 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 46

Grade 2 Allegretto
M.M. ♩ = 104

mf

Pause before the note
in this measure as the
pony makes a long leap.

10

Last time
only

f Fine

Stems up L.H.
Stems down R.H.

20

25

D.C. al Fine

Whoa, my pony, whoa

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FEBRUARY 1936

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THE SINGER'S ETUDE

Edited for February by Eminent Specialists

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

Some Secrets of the Production of a Free and Forward Tone

By Wilbur Alonza Skiles

NO TONE can be free from tightness and musically pure, if it is made by a "driving out" pressure. Such a method can result in only an unusual nasal tang, which is too often mistaken by aspiring singers for the desired "ring" quality. Head and chest resonance are thus unable to lend intensity, beauty and blend to the tone; and, in turn, the whole range of voice will be greatly impoverished in quality.

To be fully and correctly produced, any tone in any voice must be encouraged to spring forth automatically, free from any voluntary pressure of the breath or vocal muscles, to the frontal structures of the mouth and face. This is often mistakenly termed "tone placing"; but it is better to speak of it as "tone encouraging," in order to prevent students from thinking that there is some particular spot or "place" at which the tone must be put by some miraculous feat. Such wrong ideas tend to induce local control and effort into the action of the vocal machine, instead of freedom and spontaneity.

Step by Step

THERE ARE ten distinct steps to be taken towards producing a free, forward tone on the lower and medium pitches of any vocal range. The higher tones will come forward with adequate head resonance, after the lower tones have once been correctly encouraged and built; that is, after they will spring forward automatically in response to the breath action upon the vocal cords.

1st—Attempt a gentle cough or clearing of the throat, and notice the involuntary action of the vocal cords as they move in response to the breath. Repeat this action several times, to bring about a definite understanding and recognition of the delicate "tick" of the vocal cords. By delicate motion within the larynx is what tickles the vocal attack and, in turn, gives the best raw material from which to build tone.

2nd—Place a hand upon the chest while speaking the words *moon, loon, zoon*, and so on. Notice how the resonant vibrations can be felt within the chest and, too, on the lips. If this cannot be felt on the lips, especially, the tone produced is tight, strident, breathless. Such vibratory sensations must accompany every tone made, if the tone is to be free, musical and clear, and forward in its position or focus. Of course the higher tones will not bring about so much of this sensation within the chest and on the lips as the lower ones; but more head resonance will now replace the chest vibration. However, the tone must be felt on the lips. Care must be exercised to prevent too much breath pressure from ruining this encouraged tone.

Back to Nature

3RD—HUM GENTLY, but firmly, on the lips, frontal teeth and bony structures of the mouth and face, with the lips loosely together and the teeth apart—a

free-throated and pure *mo-in*. Begin on A, second space of the treble staff; descend two steps, and then work from the A two steps upward. Notice how firm and intense the tone becomes. Continue in this manner to encourage the tone forward.

4th—With the lips and teeth apart and the tip of the tongue touching loosely the front teeth, sing in a humming fashion *n*, as in "*sun*," on the same pitches and in the same manner as was prescribed for the humming of *m*. Do not stiffen the tongue or jaw. Let both remain free; and allow the breath to bear the tone encouragingly forward. *Ng* can now be employed in this humming way. This requires much freedom of the throat muscles. The tongue should remain quietly on the floor of the mouth as this combination is sung, as in singing the word "*sun*."

5th—In this improved tone quality, sing *moon, spoon*, and continue with any words ending with the liquid sounds of *m*, *n* and *ng*. Let these final ending characters resound without the use of any artificial pressure. After a few minutes of this practice, notice that the tone soars "into depths heretofore unrecognized." Added resonance will have improved the tone. The lower tones will really begin to resound. The improved tone will be felt vibrantly on the lips as both vowels and consonants are sung in this fashion of freedom. Do not over-emphasize these consonantal endings. This is in poor taste and spoils the musical effect of the word, so that beauty passes out of the picture, so to speak. Bear in mind that the throat should be expanding freely, as in the act of yawning, when these consonants are sung.

6th—In words containing more than one syllable, such as *fountain, mountain* and *sentence*, the consonant "between" the syllables must be purely and fully made by the crisp action of the tongue or whatever organ of voice is necessarily employed for the making of this consonant. If consonants are inadequately formed, the quality and volume, as well as the vocal production, are badly impaired. *Mountain* may become *moan-in*, *sentence* comes as *sen-in* or even *sen-in* so on. Such bad habits in speech are quite common among our English speaking people.

The Vocal Relaxation

FOR PURE, unrestricted tone, the throat must be free and open. For this acquisition one has only to let the throat alone, just as it is when one speaks naturally and under healthy physical conditions. By first speaking these mentioned words and making sure to articulate the implied consonants adequately, one can gain a new understanding of "a free tone with an open throat." When these or any similar words are adequately articulated, the throat does not and cannot remain freely open, but instead it has a tendency to contract, to pinch, to shut and intrude, whereas it should be expanded freely. Hence,

if such erroneous and dangerous throat conditions were wiped out by correct articulations of consonants and vowels and plications, the consonants would find tained, many so-called tenors would find themselves as baritones, sopranos would become glorious contraltos.

Exercise: Speak slowly and plainly, articulating each consonant in each word adequately but not overly exaggerated, the following sentence ten times consecutively: "A fountain is hidden in yonder mountain." A fountain is hidden in the G pitch, Next, sing this sentence on the G pitch, second line of the treble staff, and take care to articulate *fountain* as "*fo-un-fain*," hidden as "*hid-den*," yonder as "*you-der*," and mountain as "*mo-un-moun*." Remember to encourage the tone forward while these words are being used. The other consonants in the given sentence must be mutually considered. *F*, in *fountain*, is made by the explosive action of the breath and lips, while "*h*," in *hidden*, is produced by the identical action of the glottis that is in the act of whispering. *S*, the final consonant on *is* must not be hissed but should be made by the natural action of the breath upon the front teeth, as it comes freely from the lungs and through the unobstructed throat.

7th—On the G pitch, sing *apple*. The liquid *I* should suffice as the final ending character. This, *apple* must not sound as "*ap-pul*" or "*appel*." Very artistic treatment can be given such words by the simple and correct sounding of this final *I*. It tends to encourage the tone forward to a decided musical degree. However, it would be far better to sing the undesired "*appel*" or "*ap-pel*" than an over-emphasized *I* in such instances. In the correct articulation of *I*, the tongue is touching loosely against the roof of the mouth, behind the upper front teeth. Many singers correct singing "*appel*" instead of the correct "*app-I*."

Other words, such as *humble* and *trundle*, with endings of "*ble*," "*dle*," and so on, are especially mediums by which one can comfortably encourage forward tones. Ten minutes of daily practice with sonant groups of this type will have a most gratifying effect upon the singing tone.

8th—With the articulation of the liquid *I* well in hand, sing *lah* (with *ah* as in *father*—Italian *a*) and encourage the *ah* to remain forward wherever the *I* focused. That is, the *ah* should be felt to be resonating and focusing just in front of the upper front teeth and behind the upper lip, on the base or the bony structure of the nose.

9th—Using the Italian pronunciations, begin with the explained *lah* and continue in the same manner with *ah* as the preface to other vowels, *e*, *i*, *o* and *u*. That is as *lah, le (lay), li (lee), lo (low), lu (loo)*. These should be sung with a pure legato and, due each *I* should be five minutes each day, and each *I* should be always allowed its due formation and adequate duration; but care must be exercised that a cheap "show-

off" style of production does not creep in with this emphasis of the *I*. The tip of the tongue should remain as loose in the making of *I* as it does for the production of *n* as in "*sun*." Both must be retained long enough, by the natural coordinate action of the breath and tongue, to insure the audibility of their production. The *Arcus* must be permitted to expand freely and naturally, as in yawning, while this preliminary *I* is sung. Then the tongue can and will be free to move naturally, without any artificial pressure, and ruins vowel and consonant formation and renders the tone quality weak and unmusical.

10th—Initiate these Italian sonant vowels, *mi-m* and *a* and sing *ma-ah*, *me-me*, *ni-ni*, *mo-mo*, *mu-mu*, with free action of the tongue, lips and jaw. Allow the throat to open, to expand, to be a free channel through which the tone can flow out from the chest, so to speak. (Only the raw materials, the vibrations into which tone is built, are created in the throat. Tone is a development of these vibrations, after they have been covered by the breath to the various resonant chambers of the body where they are amplified and beautified.)

This exercise should be done rapidly, in a consecutive fashion, as many times as possible on one deep breath. Unlike the production of *I*, these liquid prefixes require a loose motion of the jaw for their making and for the execution of this exercise in alternate and correct style. Much care must be given to this looseness, that it remains throughout the production of these combined vowels and consonants.

These three liquid consonants, *I*, *a* and *u*, are worthy of much more careful study than the other consonants; though all are worthy of any singer's most sincere practice. These liquids are so much more plastic and supple; they are so near to the acoustic element of any voice. Through correct use of these liquid consonants, the voice automatically becomes more musical.

That is, pure intonation comes about voluntarily from free resonances. When we have free resonance, the tone will sing on pitch, because the vocal cords and organs will act with no construction or disturbance of their natural function. There will be created such conditions as to permit the voice to sing with the will assist in the achievement of the desired and richest tone possible for the individual voice under study.

Good singing is a healthy, invigorating exercise. A tired throat indicates effort at the wrong place. Voice training is largely a matter of training the ear (The musical taste).

Charles Kingsley, back in the most leisurely nineteenth century, wrote to a young friend, "If you act as though comfort and luxury were the chief things in life, when all you need to make us really happy is something to be enthusiastic about."

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How to Become Acquainted with Your Practice Organ

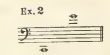
By Edward G. Mead

AT THE BEGINNING of organ study, it is well to become acquainted with the tonal and mechanical features of the practice organ. Perhaps the following plan may be of help in learning to know this instrument, whether it be a two-manual or a larger one of three or even four manuals.

After turning on the organ motor and noting incidentally the name of the organ builder, learn the names of the manual keyboards in the order in which they were first used—Great, Swell, Choir, Solo. Then note that each manual has a compass of sixty-one keys, five octaves of



twenty keys each and an additional C above High C to complete the highest octave. Next, look at the pedal keyboard and notice that the compass is thirty-two keys,



on older instruments this may stop at the F just below this highest G.

The next matter is the stops—first, the type of stop control (draw-stops or stop-keys); second, the names and fundamental pitches of the stops; and third, the characteristic quality and volume of tone associated with each stop.

As to the first point, observe that the draw-stops (or stop-knobs) are grouped according to the divisions of the organ on which they operate and are placed in perpendicular rows on either side of the manual keyboard. Stop-keys (tablets), on the other hand, are placed horizontally in a row (or rows) above the top manual. These stop-keys are like small levers which are "drawn" by being pushed down from the lower part. Stop-keys which represent speaking stops or the Tremolo are either all white or of various colors, each color being associated with one or the main families of tone of the organ.

In regard to the names and fundamental pitches of the stops, notice that stops speaking at eight foot pitch are in unison with the corresponding tones on the piano, whereas stops of sixteen foot pitch are an octave lower, those of four foot pitch an octave higher, and so on. First learn the names of the stops of the Great Organ in the order of eight, sixteen, four and two foot pitch, and then (if present) the "mixtures" stops which have pitches other than those mentioned above. In similar manner learn the names of stops on the Swell, Choir, Solo and Pedal. Since the standard of pitch on the Pedal is an octave lower than that of the manuals, begin with sixteen foot stops, then those of thirty-two, eight and four foot pitch, and then "mixtures" (if any).

The Ear the Guide

THE NEXT MATTER is that of listening to the tone of the various stops, but before doing so it would be well to know that organ tone is divided generally into four main groups—Diapason, String, Flute, and Reed; just as the tones of the orchestra are divided into String, Woodwind, Brass, and Percussion groups. Starting again with the Great, draw the eight foot Open Diapason (or First Diapason if there is more than one) and play a series of chords to identify the quality and volume of the Diapason tone, which is peculiar to the organ alone. Put off the Open (or First) Diapason stop and draw the Second Diapason (if present) and listen to its tone. Similarly study the tone of any other Diapason stop in the greatest sixteen foot, four foot, and so on, and any "mixtures" of Diapason quality. Then draw all the Diapason stops and listen to the ensemble Diapason tone or "Diapason Chorus" as it is called.

Follow the same plan with the String and Flute stops (including any "mixtures" of either group) and lastly the Reed stops. Then draw all speaking stops on the Great and listen to the composite tone effect. In like manner study the stops of the Swell, Choir and Solo manuals. Then take the Pedal stops—the sixteen, thirty-two, eight, and four foot stops and any "mixtures". Next, take each of the accessory couplers at the sub-octave and super-octave pitches, and finally the sub and super-octave couplers on the same manual and the super-octave coupler on the pedal (if present).

The last important accessories to be studied are the pistons. Observe that they may be from two or three to six or even

eight pistons operating the stops of each manual and those of the pedals and also the same number for pedals alone. The pedal pistons may be operated from the manuals or by toe studs. Notice that these pistons usually may be adjusted to move any or all stops on their own manual and also on the pedal. If the stops are of the draw-stop type, a piston setter is provided. To set one or more stops on any piston, draw the stop or stops wanted on such a piston, push in the piston setter, hold it and push in the piston itself and then release both. Sometimes couplers as well as stops which they couple can be set on these pistons. In the stop-key type of control, the manual pistons generally operate also the couplers associated with that manual. To set stops of this type, press the piston on which it is desired to set stops or couplers and hold piston until such stops or couplers as are desired have been pushed down, then release the piston. Some or all of the manual pistons may be duplicated by toe studs, or there may be toe studs which supplement the manual pistons, or there may be both varieties. There also may be toe studs or levers which move couplers to the "on" or "off" positions, or which adjust all swell pedals to one pedal, as in the case of a "master" pedal. Last but by no means the least effective among the pistons are the "generals" operated either by manual buttons or toe studs or both. Any of these pistons may bring on any or all stops or couplers and may be set in the same way as manual or pedal pistons. If there are any other words—such as Hark! Sostenuto, they may now be examined.

Studying the Mechanicals

NOW NOTICE the mechanical accessories, first of all the Balanced Swell Pedal, or Pedals, for there may be one for each manual division of the organ. Draw one or more stops on each manual for which there is a Swell Pedal and move the pedal forward and back, noticing the effect of the shading. Then move the Grand Crescendo Pedal forward, observing how the various stops are brought on in succession in the order of relative loudness (a few of the couplers may also be brought on). Then move the pedal back, whereby the opposite tonal effect is produced.

Next in order are the couplers. If the stops are of the draw-type, the couplers generally are in the form of tilting tablets located above the top manual. If the stops are of the stop-key type, they are usually at the right of the stop keys which they are associated and generally black in color. Couplers are of two types—unison (eight foot) and octave (sixteen and four foot). First notice the unison manual to manual couplers and manual to pedal couplers, then the same two groups at the sub-octave and super-octave pitches, and finally the sub and super-octave couplers on the same manual and the super-octave coupler on the pedal (if present).

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The Grand Ensemble

THE LAST POINT is the combining of the stops of the various tonal divisions into the Full Organ. Do not include in the "Full Organ" the Tremolo, the stops of the Percussive group or solo stops of such special character as the Vox Humana, Clarinet, Orchestral Oboe or English Horn, since none of these stops blends satisfactorily with all the other stops.

The last important accessories to be studied are the pistons. Observe that they may be from two or three to six or even eight pistons operating the stops of each manual and those of the pedals and also the same number for pedals alone. The pedal pistons may be operated from the manuals or by toe studs. Notice that these pistons usually may be adjusted to move any or all stops on their own manual and also on the pedal. If the stops are of the draw-stop type, a piston setter is provided. To set one or more stops on any piston, draw the stop or stops wanted on such a piston, push in the piston setter, hold it and push in the piston itself and then release both. Sometimes couplers as well as stops which they couple can be set on these pistons. In the stop-key type of control, the manual pistons generally operate also the couplers associated with that manual. To set stops of this type, press the piston on which it is desired to set stops or couplers and hold piston until such stops or couplers as are desired have been pushed down, then release the piston. Some or all of the manual pistons may be duplicated by toe studs, or there may be toe studs which supplement the manual pistons, or there may be both varieties. There also may be toe studs or levers which move couplers to the "on" or "off" positions, or which adjust all swell pedals to one pedal, as in the case of a "master" pedal. Last but by no means the least effective among the pistons are the "generals" operated either by manual buttons or toe studs or both. Any of these pistons may bring on any or all stops or couplers and may be set in the same way as manual or pedal pistons. If there are any other words—such as Hark! Sostenuto, they may now be examined.

The foregoing outline may seem lengthy, but by following it the student will be able to learn the resources of his practice organ and how they may be used to good advantage.

The console of the great organ in St. Michael's Church, Hamburg, Germany. When dedicated on October 19, 1912, it was the largest organ in the world, with 12,174 pipes, 86 bells, and 163 speaking stops all of which extend throughout the entire compass of sixty-one notes on the manuals, and with thirty-two notes on the pedals.

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The Balanced Pedals of the Organ

By William Reed

A WELL-CONTROLLED management of the balanced organ pedals may be regarded as something of a study in itself, graded effects being obtainable in much perfection as was impossible by means of the limited aid of the old-fashioned pedal even when this was doubly notched. Then the Crescendo Pedal, used either alone or in combination with the others, is valuable in bringing on cumulative effects that are more felt than heard. Consequently there are at command not only ordinary crescendo and diminuendo requirements, but a crescendo within a general crescendo, and a diminuendo within a general diminuendo, these moving or static as required, but even the somewhat fanciful effect of a crescendo and a diminuendo moving simultaneously; and all of these obtained with a minimum of registration preparation. The player, keeping "the tail of the eye" on the indicating dial, notes gradations and statics, careful of the movement of the pedals in either direction, and especially avoiding sudden and explosive results.

For most preludes and fugues, the organ is to be prepared for a full, with additional aid by touches of the different pedals, the episodes being reduced or not, according to the player's ideas. In such compositions as the *Toccata* from Widor's "Triton Symphony" and the *Fantasia* of Dubois, a similar addition and subtraction are to be made, the organ always fully prepared. As examples especially suitable for this plan of study, may be mentioned Bach's *Pastorale* in C minor; Rheinberger's *Pastorale* from the "Eighteen Sonatas"; and Handel's Variations on a Grand Bass from one of the lesser known organ concertos. These and other like numbers afford large scope for cumulative effects.

For the accompaniment of a choir of moderate size, the Crescendo Pedal should be seldom needed, the other pedals being adequate both for purposes of expression and for the suggested reinforcement of accents whether noted or not, the player improvising, as it were, such help to his singers as he may deem necessary. A slight forward pressure of one of the pedals—preferably that of the Swell—is usually sufficient for giving the voices together in time and tune, and for accentuation. Leads, faulty intonation, hurrying and dragging, may all be regulated by such means, a 4 foot Harmonic Flute being placed when the intonation is at fault. For general hymn accompaniment, the Crescendo Pedal may sometimes be necessary, but should not be in evidence beyond a certain restrained "overtone."

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toward attaining facility with this pedal.



In these effects of the dynamic markings are unobtrusive, while assisting concentration, and adding to vocal color by means of slight registration. The moving and static points need to be carefully measured. Again, for the reason that ascending and descending passages suggest respectively a more increase or diminution of sound, even when not so indicated, some difference—however slight—should be made, as in

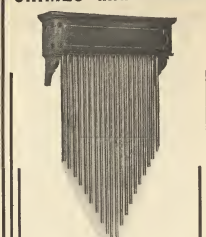


Observation of the subtle gradations of expression, as accomplished by a good hands-on-the-chamber music organist, will suggest points imitable on the organ. To take the score of some familiar composition and follow closely its dynamic shadings in performance is an excellent means of realizing possible expressive effects. The performed ones may seem easy of imitation or suggestion but are not so easily reproduced without repeated experimental attempts.

Admitting that in a general way the balanced pedals constitute an artificial means, the player primarily expressing himself according as the expression marks are printed or not. If they are, they are to be regarded as reminders of the manner in which a musicianly player will naturally express himself. It is, therefore, in the skillful application of individual feeling that true expression has its foundation, perfected results lying between the player's individuality and his use of the different pedals, the control of which exacts much care and experience, both of which should not be in evidence beyond a certain restrained "overtone."

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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

Three Keys to Violin Technique

By Albert Green

IT IS RATHER difficult to establish a definite boundary line between purely mechanical technique upon an instrument and musical expression. In a correct interpretation of any composition these two elements are inseparable, each a necessary part of the whole. The key to the situation lies in the often of some mechanical or technical problem. However, there are three primary obstacles which must be overcome before the student can develop into the well-rounded artist—three mechanical phases which every artist has long since mastered and which every student must learn if he desires to become an artist. These are:

First, body motion; second, left hand finger pressure; third, bow pressure at the tip.

Body Motion
ALL MOTION other than movement of the arms is classified as body motion. It seems almost necessary for some students, when reaching for a lower string, to bend forward at the waist instead of raising the right arm. The body of the left hand going to the right or left when going into a high position (instead of allowing the left arm to do the work); or perhaps to go into the most absurd motions when a difficult passage is encountered. There are other instances where body motion is substituted for the correct arm movements. Of course, the thesis of an absolutely rigid body is not being advanced. But, if the body wavers unduly or goes through any kind of unnecessary motions, displacing the position of the instrument—its angle and the pressure with which it is held—we must sooner or later arrive at a condition which will add untold difficulties to the performance.

The duty of the bow is to produce vibration of the strings. Continual shifting of the instrument resulting in the constant varying of the angle made by the bow and the violin, is merely yielding to certain bow weaknesses. It is sometimes possible by the use of such shifting to cover faults in bowing to a certain degree. For the artist having a peculiar inability, such methods may sometimes be necessary. But the student, however, should be to discover such faults and to try to overcome them.

Excessive body motions do not add tone production. Where they are not used as a cloak to cover deficiencies they are quite likely due to uncontrolled nerves or poor habits. They also divert attention from necessary motions, especially when practicing. Some artists have singular, individual motions of the body, but these motions should not be copied without reason, by the student. After the correct elements are mastered certain liberties may be excused. However, the point for the student to keep in mind is that a firmly held instrument and proper arm motions are the

only necessities to good tone production. Normal body motion is an embellishment, while excessive, uncontrolled motion is rarely a help.

The following experiment is recommended to the student. Grip the instrument firmly and play. The right and left arms are then motion. If the chin grip must be changed often or if the body goes through motions other than a slight sway from side to side, a mirror should be used to ascertain the character of this excess motion. What is done and what is the cause of it; is it of any assistance to actual performance? Is it an advantage or disadvantage?

Of course, it is only when practicing that the student should keep his mind on this problem. If the proper body conduct is not developed by the student in the studio, habit it becomes a habit, any thought was during a public performance may interfere with an otherwise satisfactory interpretation.

Finger Pressure
A SIMPLE experiment will demonstrate the difference in quality of tone produced with varying finger pressure. Place a finger of the left hand on the string with medium pressure, pluck the string, and then repeat with finger pressure. The first pluck assumes a more clear and resonant tone than when the medium pressure is used. Although this difference is not striking, distinguishing the bow is not. It is present enough to be considered one of the symbols by which the artist is distinguished from the student.

Finger pressure under a certain point does not enhance tone production, but diminish it below this point and the tone quality immediately suffers. Finger pressure in this case is a mechanical prerequisite which has direct bearing upon playing with what we term "expression."

The study of firm finger pressure will not only yield direct results in overcoming flaccid fingers but will also lead to certain other improvements in the left hand.

It is not difficult to press the finger firmly when playing long or extended tones; but since firm pressure is also a necessity in fast passages, the student must be able to maintain this pressure. It can be seen that if the left hand is not in a strained or tight position, it becomes a simple matter to drop the fingers on the strings, using their own weight and length as levers (as though the finger tip was the head of a hammer and the knuckle joint the end of the handle). With the fingers in this position, it is not difficult to add a reasonable amount of force so that the finger tip drops firmly on the string.

At any rate, no matter what method is chosen in the study of firm finger pressure it will be found that the dropping of the fingers will have to be practiced. The more relaxed the fingers are, the more the student is mastered the closer one approaches a perfect hand position, for in order to acquire good pressure,

two things will have to be correct; first, the position of the hand and second, the manner in which the fingers are dropped. The left hand being entirely efficient. But if we take up the study of finger pressure and persevere along these lines, weak and nervous hand position will disappear and musical expression in general will show a vast improvement.

Bow Pressure at Tip
IT IS an common fault with students to have inadequate bow pressure at the tip. The weight of the bow on the string at the tip is naturally less than at the nut. Therefore, it is more difficult to exercise bow pressure at the tip. It requires special technique to develop firm tone at the upper end of the bow, since the natural elements of weight and pressure are obstacles to be overcome. Where this problem is not taken into consideration a continual *crescendo* is experienced when bowing towards the tip, and this detracts considerably from good musical form or interpretation.

In cases where poor tone production is found to be a fault of the bow arm it is usually caused by the student's failure to bow tip more than any other single bow fault. It is possible for the student to go through many bow exercises utterly unconscious of this problem. Once the study of pressure is taken up however, a more comprehensive understanding of the mastery of the bow is obtained. An even tone control and a clearer realization of the meaning of dynamics are brought to the fore.

Women Violin Makers

By Robert Braine

WHY is it that the fair sex have not taken to violin making and repairing to a great extent? The woman violin maker is indeed rare in the field of the arts. We have women sculptors, artists, wood carvers, lace makers, costume designers, and even master makers and designers of all sorts of beautiful and useful articles. It is strange then that they have not given more attention to the art of violin making, and to the repairing of string instruments. It would seem that this work would offer an excellent field for women, who are constantly looking for new lines of endeavor, leading to fame and perhaps fortune.

At the present time we do not know of a single really eminent woman violin maker, who has produced instruments of a genuinely fine quality, comparable to those of the masters, although there may be a few female experts in this field tucked away in some of the obscure corners of Europe, from which news in some lines of artistic endeavor is slow in reaching the outside world.

In a recent issue of THE ETUDE, we

commented on the dearth of women violin makers and repairers. Referring to an article, a subscriber to THE ETUDE, living in Nova Scotia, Canada, wrote that he knew of several women violin makers in England, who had done excellent work. The writer, Mr. Eric L. Armstrong, who is a violinist himself, wrote:

"It may interest you to know that a New William Meredith of Bridgewater, England, had a daughter who was a very talented violin maker. She and her father made a 'set' of violins, named after the twelve apostles. It was my pleasure to have played on a violin christened 'Lark,' which had a tone that I have never heard on any other violin. Imagine a full-voiced Stradivarius with a suggestion of that crispness which a trombone player calls 'rip,' and you have it, yet the 'rip' enhanced the tone, and in the hands of a brilliant violinist would be a priceless treasure."

The Rev. William Meredith Morris, author of the work, "British Violin Makers, Past and Present," had made fourteen

violins up to 1903, and his wife had assisted him in the work.

"A W. Constable of Leeds had a daughter, who was a maker and also a violinist. I heard her play on a violin of her own make. Her tone had a light and bird-like quality, excellent in singing passages, but not so good in duets, when the piano character of the music may have been due to the fact that this young lady lacked the physical strength to produce a big tone."

"I am at present studying up side time to make a violoncello of local Canadian wood, and my wife is assisting me in the work. I have excellent 'finger-marked' maple and spruce cut from my own wood lot that is ten years old. The fingerboard, pegs, and

so on, will be of 'Indian pear' wood, locally known as 'iron-wood.' It is a rich brown, the same specific gravity as ebony, and very hard and strong. I had to enter it in our provincial exhibition, as an example of the work of our native woods."

The article by Beatrice Harrison, eminent English violinist in the June number of THE ETUDE, was very refreshing, describing, as it did, how she played the cello in her garden in England accompanied by a nightingale. I have local knowledge of this lady's power to charm the birds. "I myself am guilty of beguiling our local song-bird with the violin, and find it a delightful diversion. And so the music of man and music of nature join hands."

The Secret of Playing the Violin in Tune

By T. W. Williams

FAULTLESS intonation is the result of sensitive finger adjustments. In other words, one's fingers slide to the exact pitch location without any thought on our part: a reflex action of the muscles resulting from impressions made upon the brain by the auditory nerves. An unconscious performance, similar to beating time with one's foot.

One of our physical senses may be so trained, by constant association, to come at with another of our physical senses, that it will respond, simultaneously, to the same impulses. This is why people, when they are not thinking, do such strange things, as well as to acquire so many undesirable habits. But habit is nature's way of accomplishing difficult things which require precision in muscular movements.

So important to a violinist are these unconscious muscular movements that we should attempt to set forth a plan by which they may more quickly be developed.

In the first place, we must remember that it is a dual performance in which two entirely different faculties are taking part, each of which must accurately timed to act with the other. A rather complicated affair! Something like teaching a child how to walk, and then leaving him to finish his own job by himself. Or, differently expressed, muscular reaction to what one hears.

The placing of one's fingers on the strings is, of course, determined by what one hears; but the direction they should move to correct a flat or sharp note is determined by another mental faculty which, gradually, is withdrawn as one becomes capable of doing without it. This condition takes place when the fingers slide automatically (without volition on our part) to the right note.

What we shall now say may be rather unconventional, so far as "time-worn" methods are concerned, but we are in a modern age and not supposed always to teach or to do, precisely, as our prehistoric ancestors did.

High Harmonics

By Frank W. Hill

If you have difficulty in shifting to a high position to play a harmonic such as here indicated:



Memorize music quickly and sure
Memorize course
ends forgetting
Mason Kline, 124 L. Linderwood St., Philadelphia, Pa.

The best method, the writer has found, to develop any muscle to do over and over again the thing one wishes to accomplish. Playing in one position will never teach one to shift, neither will shifting help one to place his fingers correctly, regarding steps and half steps, in the diatonic scale. But this phase of the subject is well known, so we will center our attention on how to develop one's tone finding facilities.

Take each finger (including the fourth), separately, and attempt to play on one string, with one finger, different scales, arpeggios, and various melodic phrases. The chromatic scale, two notes at each finger, (including the Fourth), when done slowly and with rapid attention, will also be found very productive of unconscious muscular movements.

Then, for more advanced players, we would suggest the practice of thirds and fourths in the same way; using the same pair of fingers continuously on the same two strings. The fact of the half steps constantly changing from one string to the next, makes this exercise especially valuable in that it compels one to think which finger must move the greater distance to produce the required tone.

I know of no exercise more troublesome to the average violinist—than two fingers are placed, and the distance to be moved is not the same for each finger—than moving the hand one position at a time. Shifting two positions at a time is much less confusing. In shifting one, one must require a more complicated reposition of the fingers to conform to the new position the hand has taken in the scale. However, master it if you would become a player!

We must not overlook the playing of octaves; because, there is nothing quite their equal to develop tone finding. The fact that the fingers must be both ready to play at one time, and pick out the one which is out of tune, is especially good for developing automatic muscular movements.

practice moving the bow slowly during the shift. This does not mean to change tempo but to work with a steady, even, less bow on the shift. This procedure results in bringing out the harmonic tone in a clear and brilliant style. Nothing more definitely marks the master of the bow and strings than does the ability to draw a clear and sympathetic harmonic tone.

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An Unusual Class
To THE ETUDE: In my sixtieth year I am teaching a class of seven piano pupils, two guitar pupils, five mandolin pupils and two xylophone pupils. One of that number I have four years of experience—and out of that number only two would be taken from other classes as far as their neighbor classes are concerned.

And many of the members of nine members and they have made ten public appearances—a very unusual class of children and adults. I am doing good work and will continue to do so. Tomorrow we have a half hour rehearsal—class, guitar—and then a Valentine show. I'm glad my heart is still young enough to enjoy the work. I will be very glad to have my pupils and their parents and friends to see the show. I will be very glad to have my pupils and their parents and friends to see the show. I will be very glad to have my pupils and their parents and friends to see the show.

Driving the Idea Home
To THE ETUDE: I have piano teachers have a scholarly approach to their calling and no fault can be found with their execution but they do not turn out many good pupils because they overlook the importance of the achievement. If a boy can have the performance or visualize it he will make the comparison very easily.

It is not enough to tell a pupil to keep his hand relaxed. The idea must be driven home. How? By building up the idea in the pupil's mind through repetition, and so on. At one lesson give a little talk on the importance of relaxation. At the next lesson show the pupil a few exercises that will help relax the hand and arm. At the next lesson give the pupil a few exercises that will help relax the hand and arm. At the next lesson give the pupil a few exercises that will help relax the hand and arm. At the next lesson give the pupil a few exercises that will help relax the hand and arm.

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VIOLIN QUESTIONS

Answered

By Robert Braine

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

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writer asks us to tell them if the violins are genuine or not. We regret to say that this is not possible. The actual violins must be examined. The majority of labels in violins are counterfeit and the violins are not genuine. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The Editor of THE ETUDE and other musical publications will be obtained from the advertising columns of THE ETUDE and other musical publications.)

Progress at Sixty-eight

M. J. E.—I cannot find any details of the violin maker Terence O'Laughlin. He made violins in Boston, and later in Los Angeles. Possibly some reader can furnish the missing link. I am glad to hear that you method. I am glad to hear that you method. I am glad to hear that you method.

Re-hairing the Bow

M. J. E.—I cannot find any details of the violin maker Terence O'Laughlin. He made violins in Boston, and later in Los Angeles. Possibly some reader can furnish the missing link. I am glad to hear that you method. I am glad to hear that you method. I am glad to hear that you method.

Violin Puffing

A. P.—The puffing at the edges of the back and belly of a violin is a purely artificial and has no effect on the tone, nor does it have any effect on the appearance of the instrument. The puffing is done by the maker of the back and belly. There are four or five strips of wood used in the puffing. We sometimes see them in the cheaper grades, presents a very unfinished appearance. In the very cheapest grades of violins (four or five dollars) the puffing is done by the maker of the back and belly. There are four or five strips of wood used in the puffing. We sometimes see them in the cheaper grades, presents a very unfinished appearance.

Playing Trills

M. J. E.—Play the trills you inquire about in Exercise No. 16 (second bowing) in the Kreutzer studies. 2—Violinists differ in the way they play trills. Some play in executing various passages in certain compasses. However, the trill is not the middle of the bow, or between the middle and the frog, in the trills about which you inquire.

Wagner's Prize Song

M. J. E.—There are many arrangements of the "Prize Song" from "The Meistersinger" by Wagner. The best is the one by Wilhelm. It is rather difficult. Many easier ones can be obtained. Ask your music dealer.

Judging One's Progress

G. S. M.—The man you name bears a good reputation as the maker of medium grade violins. I do not know whether he makes the work in Germany, and partly make a cheap work. If you play a violin in an artistic manner, you have made good progress. However, I should have to be sure of the quality of the work. As you could give an authoritative opinion. As you could give an authoritative opinion. As you could give an authoritative opinion.

Viola Price Lists

C. B. S.—Julius Ciesar Glick was a violin maker who made violins in Rome. He was not a famous maker. The "Sonata in D Minor" by Charles Gilbert Spross, Op. 10, No. 1, is a masterpiece of the harp. It is a masterpiece of the harp. It is a masterpiece of the harp.

Studying with Concert Artists

L. C. C.—I doubt very much whether you can study with a concert artist. The artist is too busy to teach. The artist is too busy to teach. The artist is too busy to teach.

A Testore Violin

A. D. C.—Carlo Giuseppe Testore violin (Milan, Italy) rank high among Italian instruments. Assuming the specimen, about which you inquire, is genuine, and in good condition, its value would probably be in the neighborhood of \$1,000. The value of this maker is offered at that price, in the catalog of a leading American dealer. Violins by the same maker vary considerably in price according to quality.

Concerning Guarneris

E. A. P.—Joseph Guarneri was one of the greatest violin makers of Cremona (Italy). The price of his instruments has increased greatly of late years. There have been some as high as \$25,000, or even more in the case of choice specimens, within the past few years. There are, however, hundreds of thousands of instruments of Guarneri violins, some of which sell for only nominal prices. It is best to be very careful when purchasing these high priced old instruments.

Judging Progress

M. J. E.—I cannot find any details of the violin maker Terence O'Laughlin. He made violins in Boston, and later in Los Angeles. Possibly some reader can furnish the missing link. I am glad to hear that you method. I am glad to hear that you method. I am glad to hear that you method.

Keeping Violin Sounds

M. J. E.—The "various" of Paganini are extremely difficult, and are only intended to be played by great virtuosos. I fear you are wasting your time in attempting to play such difficult compositions. Better devote your studies to the study of the more moderate compositions. If you have great talent, maybe you can work up to Paganini, in time.

Mastering the Trill

M. J. E.—To attain perfection in playing trills, you cannot do better than to make a thorough study of the "48 Studies" by Kreutzer, numbers 15, 16, 17, 18, 20, 21, 22. Nothing in the way of trill passages is left to be mastered by the student who has mastered these studies. However, the trill is not the middle of the bow, or between the middle and the frog, in the trills about which you inquire.

Unfair Criticism

W. B. E.—The Violinist's Etude receives many requests for opinions on various makes of violins and other instruments. The "Sonata in D Minor" by Charles Gilbert Spross, Op. 10, No. 1, is a masterpiece of the harp. It is a masterpiece of the harp. It is a masterpiece of the harp.

Spinal Trouble from Violin Playing

E. M.—There is considerable difference of opinion among violinists as to the cause of spinal trouble. In some cases, the trouble is due to the position of the body while playing. In other cases, the trouble is due to the position of the body while playing. In other cases, the trouble is due to the position of the body while playing.

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Dick Powell Famous Movie Star says
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VOICE QUESTIONS

Answered
By Frederick W. Wedell

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

Charming up the Voice.
Q. I am an interested reader of your column. Please give me some advice on how to charm up the voice.
A. I am an interested reader of your column. Please give me some advice on how to charm up the voice.

Recognizing Placement.
Q. The article by Madame Stuckgold in your January issue was highly appreciated. One point was not quite clear, that is, how to place the voice. I am a singer and I am not sure of the wisdom of the suggestion contained in the clause: "The singer who masters this point places his voice in the throat, and so on." I am not sure of the wisdom of the suggestion contained in the clause: "The singer who masters this point places his voice in the throat, and so on."

Compass and Breath.
Q. I would be grateful for answers to the following questions: (1)—I have been taking vocal lessons for three months. My range was from G to D below Middle C. Now I sing to A-flat, and in coaching from B-flat. I do not think I will ever sing below B-flat. I do not think I will ever sing below B-flat.

opern singers are by no means always good examples, so far as vocal technique is concerned. Many of them are not. Many of them are not. Many of them are not.

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By Harold Locke
For the piano student of the second year of study, there is often need for melodious material to supplement the method used, which the student learns as at the teacher's hands.

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By Mildred Adair

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A FAVORITE COMPOSER

Each music program in the Publisher's Monthly Letter gives mention of a composer who, by reason of the marked favor in which music lovers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

Therefore, we are publishing this series of solos or duets for Clarinet, Cornet or Trumpet, Alto Saxophone, Trombone or Baritone (Bass Clef). Each book will have the same ten solos—*Mighty Like a Rose*, *The Little Master of Nincompoop*, *Recessional*, *I Love Life*, *The Gypsy Trail*, *I Heard the Voice of Jesus Say*, *My Heart Is a Haven*, *The Cathedral*, *My Heart Is a Haven*, *This Way and Awakening*.

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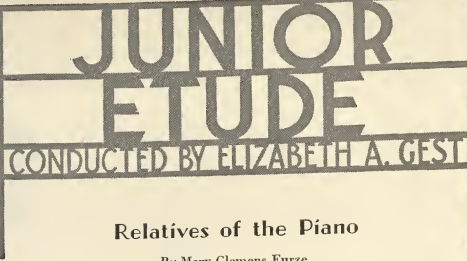
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CONDUCTED BY ELIZABETH A. GEST

Relatives of the Piano

By Mary Clemens Furze

Enigma

By Purie Rodriguez

My first is in SMORZANDO,
And also in STRINGENDO.

My second is in CALANDO,
And also in CRESCENDO.

My third is in OTTAVA,
And also in OBBLIGATO.

My fourth is in LARGHETTO,
And also in LEGGERO.

My fifth is in ESPRESSIVO,
And also in ENERGIICO.

My whole is very important in music.

(Answer: SCALE)

A Musical Valentine

By Carmen Malone

I wanted very much to greet
This birthday month of two great men,
With stirring tones of dignity
And honor, on my violin.

I wanted very much to tell
Their stories with a sweep of bow,
A nimble stopping of the strings,
And perfect pitch, both high and low.

But February came too soon;
For so contrary are my hands,
They will not play a stirring tune,
Although so firm are my commands!

I sympathize! Of course I know
My hands have not been playing long;
But I resolve they will perform
So well next year no note is wrong.

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"Ho HUM," yawned the flute from its case in the window of the Music Shop, "another dull evening ahead, I suppose." "I hardly think so," replied the baby grand piano. "We should have some visitors."

"Visitors?" exclaimed the violin. "Who would come to see us at night?" "I have invited some of my relatives to call. They should be here now."

"The piano spoke five oddly shaped and very old instruments came into the shop."

"First," the piano said, "I want to introduce to you the clavichord, this instrument that looks something like a piano, though not so large. The clavichord was first known in Italy in the 1400's but it was very important in music."

"The piano turned to the fifth and last visitor. "This piano, though by no means the oldest, is one of the queerest I could show you. It was made in Amsterdam in 1810. It is seven feet tall, over four feet wide and two feet deep. It has six octaves and six pedals. Its case is of mahogany. Each of the two legs under the keyboard represents a lion's head and foot."

"The first pianos were really harpsichords and in the eighteenth century were called grand pianoforte harpsichords and fortepianos. The grand piano was shaped

like the harpsichord and the square piano like the clavichord."

"Suddenly a clatter was heard on the street outside. "Oh, we must be going," exclaimed the clavichord. "The milkman is making his rounds."

"So the queer old instruments disappeared and the new ones settled back with sighs of pleasure."

"It was a pleasant evening after all," remarked the flute.

quoises, amethysts, jaspers, agates and garnets."

The piano now turned to the fourth visitor. "This is a harpsichord. It is also a keyboard instrument, its strings being plucked. There were different kinds of harpsichords with peculiar names, such as clavictherium, clavicymbalum, and clavichord. The oldest harpsichord in existence is a clavichord made in Rome in 1521. Its outer case is covered with leather finely stamped in gilt and lined with green velvet."

"Some harpsichords had two keyboards in front and a small octave instrument or spinet built into the side, but they were very rare. During the sixteenth, seventeenth and eighteenth centuries the harpsichord was as important as the piano is today."

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"So the queer old instruments disappeared and the new ones settled back with sighs of pleasure."

Dollars and Cents

By Gladys Hutchinson

DOLLARS and cents mean something to everybody. Therefore as a means of learning the relation of one note to another, let's pretend that a

whole note is worth..... \$4.00
half note is worth..... \$2.00
quarter note is worth..... \$1.00
eighth note is worth..... \$0.50
sixteenth note is worth..... \$0.25

If the measure signature is two-four it means that there would be \$2.00 in every "pulse" and that every quarter note would be valued at \$1.00.

In the following exercise place the "money value" over each note and make sure that there is \$2.00 in every "pulse" (measure).

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The Boys Play a Duet

By Daisy Lee

Edwin and Howard had just finished playing their duet, and Miss Benson said it was very good, indeed. "And," she continued, "when you play it for the P. T. A. meeting tomorrow, be sure to remember that the one playing the piano (treble) part takes care of the pedals. There are more runs and extra notes in this part, and if the bass player pedaled according to his music it might blur the higher section."

"So that's why you asked me to do the pedaling?" exclaimed Howard. "Yes," nodded the teacher. "I also had Edwin turn the pages because his right arm is nearer the center of the keyboard and he can easily reach up and turn the music with this hand. It would be awkward for you to reach so far with your right hand, and few people turn pages well with their left hands."

"Who should carry the music?" Edwin inquired. "The bass player, who walks in last," replied Miss Benson. "And be sure to place it on the piano ready for playing before either of you sit down on the bench."

"Let's pretend that this studio is a stage," went on the teacher, "and go through the duet once more."

"Howard," she directed, "you, as the primo player, should come on the platform first with Edwin following close behind. Then when you are both near the piano bench you should pause, and bow to the audience. The primo player," she continued, "goes around the right side of the bass player the left end of the bench."

"Oh, that's easy to do!" declared the boys. "But you must be in such a hurry to put your hands on the keys and start playing!" interrupted the teacher. "Wait until you have the music fixed; the bench just the right distance from the piano, and your feet on the pedals!"

Once again the boys crossed the make-believe stage and played their duet. This time they felt gracefully placed and removed their hands from the keys at the same time, and also sat down and rose from the bench together.

"That looks much better!" praised Miss Benson. "I'm so glad that you remembered to bow again after playing, too!"

"We'll do even better tomorrow," they promised.

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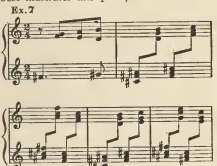
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Mexico's Significance in Present Day Music

(Continued from Page 80)

written and published, besides the oft-sung "Estrellita," many other truly noteworthy and worth while compositions. His "Three Poems" for voice and piano are lovely and are worthy of a place in any singer's repertoire. Intriguing melodically, rhythmically and contrapuntally is his "Sonata Breve" for violin and piano. He has dedicated to Andrea Segovia thirty-eight newly completed works for guitar, or orchestra he has *Danza y Canto de Antiquo Mexico* and a cycle called "Chapultepec," of which the first two parts are impressionistic and the third a realistic musical picture of a Mariachi band. Ponce believes firmly that all modern music is gaining definite character and melody, and that it is losing extra, useless notes. He cannot be called a modernist though he often seems to be, by his use of clever harmonic devices. This passage from his *Arletra*, played by Irtubi, best illustrates this point.



Ponce, who, though he uses everyday themes, never seems trivial, and who plays his own *Estrellita* so exquisitely and rhythmically that it becomes a thing of beauty, was born in Mexico. He was a caliche. Followed years of Germany's rigid training; study with Enrico Bossi in Bologna, Italy; and eight years under Dukas in Paris. For a little more than a year he has been director of the Mexico City Conservatory, filling the post once occupied by his former pupil, Chavez. This conservatory, incidentally, is supported by the government. At the time of writing, it has approximately eight-hundred pupils and sixty professors, most of the latter being the aforementioned first composers of the land. Pupils come, after they have finished school, and at their own instigation. No one stays unless he can afford it. The only requirement is a preliminary audition at which the applicants must prove they are intelligent and have good musical ears. This is done, says a newspaper report, to avoid wasting time on people who are not destined for a musical career.

Study abroad and many foreign productions of his works for orchestra distinguish Rolón. Of his piano compositions the finest are his three "Indigenous Dances." However, a massive piece of work is his orchestral "Caudiente," in four movements, built on Zapotecan themes. He was born in Jalisco in 1883. In 1895 he began to interest himself in music, which date he has commemorated in an orchestral suite of two parts: "Gallo (midnight serenade) Romantic" and "Fiesta." Obviously this comprises the musical memories of his youth. He calls it Mexican music or Mariachi, and it is true that this is not truly Spanish, nor truly native; it is a mixture, just as the Mexican is a mixture of Spanish and Indian. The piece Rolón makes of typical rhythms are pungent and arresting, as evidenced in this excerpt from his second *Indigenous Dance*, on a Jaliscoan theme:



One of the more promising younger

composers is Angel Salas who has lately completed a pasant for symphony orchestra, "El Retorno de los Dioses Blancos," on primitive Aztec themes. Into this he has put all his knowledge of folk music, gained through his song arrangements and musical articles for the publication, "Mexican Folkways," which, incidentally, contains the most authentic of all collected material on native music and musical customs. "El Retorno," because it is a pasant in which many things pass in review, and therefore be applauded for being sketchy and fleetingly impressionistic. It is strangely barbaric in harmonies, instrumentation and rhythms, and is thrilling, though when heard by the writer it was played by Salas on the piano and thus reduced to a minimum, while the energetic young composer apologized for having only two hands!

ment in the Department of Fine Arts, all of the primary school students are learning Mexico's indigenous songs, and the students in the higher grades are learning the best of the folk songs of all the Americas and other foreign countries.

Since 1895, Julian Carrillo (born in Mexico's State of Luis Potosi, but trained by Germany's Nikisch) has been working on the "Sonido Trece" (the thirteenth sound). At first glance this looks fearfully complicated; but it seems to be simply a systematic way of writing music by numerals, apparently producing no change at all in the music itself. However, detailed it may seem, it has been a number of interested backers. More noteworthy than this, when most people is that that Carrillo, when he was director of the Mexican Symphony Orchestra some years past, brought to Mexico some of the previously unheard

life are the two very fine pianists, Salvador Ordóñez and Vilma Ereny. Incidentally, they are husband and wife. They are worthy of note because they are the best of Mexico's very few good interpreters of music. The four major music critics in Mexico City are jokingly called "The Four Horsemen of the Apocalypse" by some of the intelligentsia. They usually disagree. Their names: José Barros Sierra, Bañero Foster, Alfonso Robalo and Saloman Kahan.

Members of Mexico's musical ranks who write in the salon style of several decades ago are Ricardo Castro, Carlos del Castillo, E. Elorduy, J. Iruarte, M. Morales, F. Villanueva. Esparza Otero, composer of "Mi Piepiz Jinar," sung by Tito Schipa, has written other things in the same melodic style. Although he is heartily disliked by Mexico's intellectuals, a man who has captured the musical fancy of half of Mexico should not go entirely unnoticed: Augustin Lara. His music is composed on themes given him by someone else, and it is said that he cannot read notes at all. But he has many published compositions, all bearing a decided similarity to each other, and he often plays his own music over the radio.

It is evident, from a study of Mexico's music, that all of its composers have learned much from the weaving counter-rhythms of the Mariachi. No matter how abstractly they write, their works are impregnated with these. Mexico, however, is rapidly developing in its sophisticated music the individuality that has always been apparent in its native music; and, because it is artistic, it will eventually become not purely nationalistic but universal.

SELF-TEST QUESTIONS ON MISS ARVEY'S ARTICLE

1. The musical styles of what nations have influenced that of Mexico?
2. Who was the first strong advocate of native Mexican music as art for Mexico?
3. What part has music in the every day life of the Mexican people?
4. Describe the Mariachi and its style of its music.
5. In what form is most of modern Mexican music composed?
6. Describe the musical educational program of Chavez.
7. Who is the people's favorite among Mexican composers?
8. Name five other Mexican composers of rank.

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"'Oh, the swan is in *Lehgrin*, and this is *Carmen*,' was the reply."

"Mexico . . . *Carmen* . . . why I know *Carmen* backwards," rejoined the perplexed one, as he put on his hat and coat to go home."

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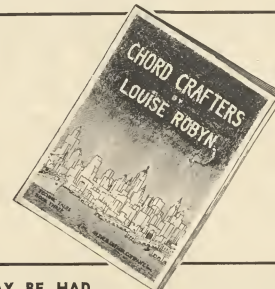
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