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## Volume 54, Number 05 (May 1936)

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# THE ETUDE Music Magazine



#### **VOCAL SOLOS**

| A also Con (3 E a)     | harp)                                  | \$0.60              | III  |
|------------------------|--|---------------------|--|
| ditto (b-flat          | D)                                     | 60                  |  |
| A Sicoin' an' A Sinoi  | n' (d-D)                               | .50                 |  |
| ditto                  | (b-flat-B-flat)                        | .50                 |  |
|                        | a-flat)                                | .60                 |  |
| ditro (E-)             | F)                                     | .60                 |  |
|                        | 58                                     |                     |  |
|                        | rp-g)                                  | .60                 |  |
| ditto (d-E-f           | lat)                                   | 60                  | A 1  |
| Before Thy Throne (    | F-g-flat)                              | .60                 | America  |
| ditto (d               | E-flat)                                | .60                 |  |
| Bu Long (E flor E flor | )                                      |                     | 1 11   |
| disco (c.C)            | ,                                      |                     | Condi  |
| Chaist's Victory (G.n. | )                                      |                     | Contro   |
| ditro (E-fla           | t-E-flat)                              |                     |  |
| ditto (c-C)            |  |                     |  |
| Capacina the Box (d E  | -sharp)                                |                     | William Harold Neidlinger was born in                |
| Crossing the bar (u-r  | (T - S                                 |                     | an rec? He studied composition and or                |
| Death is vanquished    | (F-g)                                  | .60                 | Buck and C. C. Muller in New York and w              |
| Daniel Con P.          | (d·E)                                  | .60                 | don. As a composer he is best remembered,            |
| ditto (c-D)            |  | .60                 | don. As a composer he is beat remember can           |
| ainto (C-D)            | - 0 -3                                 |                     | his busy life he achieved great success as           |
| rairy rates in Song (  | 3 Songs)                               |                     | of choral societies and church music and c           |
|                        | y Home (r-g)                           | .60                 | towies My Neidlinger was recognized as               |
| ditto                  | (D (d·E)                               | .60                 | merchologists of his day. In addition to be          |
| For You, Dear Heart    | (E-g-flat)                             | .60                 | for many of which he, himself, wrote the to          |
| ditto                  | (b-D-flat)                             |                     | comic operettas, over one hundred choral             |
| Funny Little Gnome (   | (d-B-flat)                             |                     | comic operation, over one minured choice             |
| Glorious Morn (E-Hat   | ·g)                                    |                     | two hundred songs. His comic opera "Ul               |
|                        |  |                     | the Bostonians and Lulu Glaser appeared              |
| ditto (a-C-si          | harp)                                  | .60                 | Anne Page." Of course, but a scler' I list           |
| Go Lovely Rose (F-sh   | arp·g)                                 | .60                 | be given here. Mr. Neidlinger died 'e-emb            |
| ditto (c-sh            | arp·D)                                 |                     | of green never and an arrange                        |
| Going A-Dreaming (c    | -sharp-E)                              | .50                 |  |
| ditto (a               | -C-sharp)                              |                     |  |
|                        |  |                     |  |
| I Do Not Ask (b-flat-  | ·g)                                    |                     |  |
| ditto (g-E)            |  | F)60                |  |
| I Hope the Skies Are   | Kind to You (c-sharp-I                 | .60                 |  |
| ditto                  | (g-sharp-t                             |                     |  |
| I Love My Jean (c-g)   |  | .50                 | VOCAL SOLOS—Continued                                |
| ditto (a-E)            | )                                      | -50                 |  |
| It Was a Dream (c-F    | 3)                                     |                     | Softly Now the Light of Day (F-g)                    |
| ditto (a-I             | ))                                     |                     |  |
| Joy (F-a-flat)         |  |                     | Song-Sparrow (G-a)                                   |
| Joy Is Abroad (E-a)    |  | 60                  | ditto (E-flat-g)                                     |
| ditto (a-D)            |  |                     | Squirrel and the Bumble Bee (c-D)                    |
| Katie O'Grady (d-D)    | tht (d-F-sharp)                        |                     |  |
| Land of Heart's Delig  | cht (d-F-sharp)                        |                     | Sweet Heart (E-F-sharp) Violin or Mandolin Obbl      |
| ditto                  | (b-flat-D)                             |                     | ditto (c-D)  |
| Li'l Boy (c-E-flat)    |  |                     | There Still Is Life (F-a)                            |
|                        |  |                     | ditto (c-E)  |
|                        |  |                     | Together (F-sharp-a)                                 |
| c                      | WEET MISS MARY                         | ,                   | ditto (d-F)  |
| 3                      | TTEL MITS MINK                         |                     | ditto (b-D)  |
| V 1 1 1 77             | 60c                                    | Low b-D             | To You (F-g)   |
| High d-F               | 900                                    | LOW U-D             | ditto (c-D)  |
| - 0.15                 | 1.0                                    | 111                 | Two Songs (d-a)                                      |
| 677                    | ::==================================== | 4 4 1 2 1 2 2       | Two Songs (d-a) The Undimmed Star of Bethlehem (E-g) |
| Sweet Mir              | Ma IV. Sweeter                         | dan you know, In de | ditto (c-E-flat)                                     |
| A STORE ME             | - 17, Gweener                          |                     | ditto (c-E-flat)                                     |
| 1800 1 19 12           | to the first                           |                     |  |
|                        |  |                     |  |

#### SWEET MISS MARY

| High d-F         | 60c                                | Low b-D     |
|------------------|------------------------------------|-------------|
| But Por          |                                    | K C LI      |
| Sweet Miss       | Ma ry, Sweet-er dan you            | know, in de |
| (60)             | 1 43 4 1 14 4                      | 1 2 2 5 7 7 |
| PTT              | 7 7                                | ГГ          |
|                  |                                    |             |
| of the my        |                                    | - [-        |
| Mockin' bird you | / sweet-beart, Why he sing-in' ter | yer so?     |
| Pur July         | 100000                             | 110.        |
| my 1             | 10                                 | 1 1 1       |
| ( Dept. )        | F                                  | 1666        |
|                  |                                    |             |

Also published for Mixed Voices, Arr. L. G. Chaffin (-15),

| Lindy (d-E)  |   |
|--|---|
|  |   |
|  |   |
| ditto (c·D)  |   |
| Love's Despair (b-flat-E) Violin or Mandolin Obbl                          |   |
|  |   |
| Mah Blackbird (c-E)  |   |
| ditro (b.D)  |   |
| My Choice (G-g)  |   |
| ditto (E-E)  |   |
|  |   |
| ditto (c-E-flat)   |   |
| ditto (b-flar-E-flat)  |   |
| A New Serenade (g-b-flat)  |   |
| ditto (E-g)  |   |
| ditto (c-E)  |   |
| O Morber Dear Jerusalem (E-flat-E-flat)                                    |   |
|  |   |
| Old Hippopotamus (c-E-flat)  |   |
| On Our Way Rejoicing (d-F)   |   |
| ditto (b-D)  |   |
| ditto (E-E)  |   |
| Recreant Rose (E-g)  |   |
| dieto (c.E.flat)   |   |
|  |   |
| Run Away Coon (a-D) 60 Saviour, Breathe an Evening Blessing (d-F-sharp) 60 |   |
| ditto (b-flat-D)   | ) |

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ROCKIN' IN DE WIN'

Lady Moon (or mister Moon) (O-E)...
Memories of Lincoln (d-F)...
My Mammy (b-F)...
ditto (g-D)...
O, Mah, Lan! (b-D).
Oh, the Little Rose That Died (E-F)...
ditto (c-D)...

ditto (c-D) ...
mewhere Safe to Sea (c-F) ...
might the Winds Begin to Rise (E-a) ...
on Yo' Tell a Story (b-D) ......

O Mother Dear, Jerusalem (Duet M. & T.).. Search Me, O God. From Prayer, Promise and Praise (Duet S. & B.)

VOCAL DUETS



## CHORUS NUMBERS

|   | Come Ye Disconsolate (Mixed)  | а |
|---|---|---|
|   | Comfort Ye (Advent) (Mixed)   |   |
| ı | Five Sentences (Mixed)  |   |
| 1 | God's Love Eternal (P. L. Hillemacher) (Mixed)                                    |   |
|   | God's Love Eternal (P. L. Filliemacher) (Mixed)                                   |   |
|   | Hark, Hark, My Soul (Mixed)   |   |
|   | Hark, Hark, My Soul (Mixed) Hark! What Mean Those Holy Voices (Christmas) (Mixed) |   |
|   |   |   |
|   | Jesus Christ Is Risen (Easter) (Mixed)  |   |
|   | Judge Me. O God (Mixed)   |   |
|   | Judge Me, O God (Mixed)<br>Just as I Am (Mixed)                                   |   |
|   | My Faith Looks Up to Thee (J. Brahms) (Mixed)                                     |   |
|   | Our of the Denths (Mine)  |   |
|   | Out of the Depths (Mixed)   |   |
|   | Rock of Ages (F. Schubert) (Mixed).   |   |
|   | Saviour, Breathe an Evening Blessing (Mixed)                                      |   |
| 1 | Softly Now the Light of Day (Mixed)   |   |
| Π | Te Deum Laudamus in C (Mixed)   |   |
| ı | What Went Ye Out for to See? (Advent) (Mixed)                                     |   |
| П | All Thro' the Night (Welsh Folk Song) (Mixed).                                    |   |
| ı | Behold the Fig Tree (Mixed)   |   |
| П | Bethlehem (Mixed)   |   |
| ı | lesus, Lover of My Soul (Mixed)   |   |
| ı | Lord of All Being (Mixed)   |   |
| П | The Indian Serenade (Treble-4 Part)   |   |
| ı | Out Upon the Restless Sea (Treble-4 Part)   |   |
| ч | Out Opon the Restless Sea (Treble-4 Part)   |   |
| ı | Memories of the Dance (Treble-3 Part)   |   |
| п | The Songs of Long Ago (Treble-3 Part)   |   |
| ı | The Wind and the Sea (Treble-3 Part)  |   |
| 1 | The Wind in the Tree-top (Treble-3 Part)  |   |
| ı |   |   |
| d | De Massa ob de Sheeptol' (Men)  |   |
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Music Magazine

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

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TAMES FRANCIS COOKE

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## The World of Music

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



THE TWELFTH HASLEMERE FES-THE TWEIFTH HASLEMERE FES-TIVAL of music from the Middle Ages to the 18th Century, under the direction of Arnold Dolmetsch, will be held from July 20th till August 1st, at Haslemere, near

RARE 17th CENTURY MANUSCRIPTS, "IL CAMPIELLO (The Little Chamcollected by Sam Franko, veteran violinist and conductor, were given on his recent seventy-ninth birthday, to the New York "IL CAMPIELLO (The Little Chain-pion)," a comedy opera by Wolf-Ferrari, had, early in February, its première at La Scala of Milan. It is based on one of the comedies of Goldoni with the plot laid in Public Library. The collection includes many unpublished scores edited from sketchy com-Venice of the 18th Century.

MRS. O. C. HAMILTON of Asheville. THE PIANO'S RETURN to popularity is North Carolina, widely known as musician and music patron, died Fehruary thirteenth. It was through Mrs. Hamilton's genius for indicated by the report of a prominent east-ern firm that it holds orders for \$3,000,000 worth of instruments to be delivered during organization that Asheville had a Biennial Convention of the National Federation of Music Clubs, its Asheville Music Festival, ANTONIO SCOTTI, one of the world's most loved of baritones, and who, from 1899 regular seasons of opera, and visits of many of the most noted concert artists.

till his voluntary retirement on January 21, 1933, was the Scarpia of every performance of "La Tosca" by the Metropolitan Opera SERGE PROKOFIEFF was the guest artist, on February 9th, of the Concerts-Pasdeloup of Paris, on which occasion he was the soloist of his "Concerto in C, No. 3," Company, passed away on February 26th, at Naples, Italy, where he was born January 25, 1866. A large fortune, accumulated dur-ing his long and brilliant career, had heen for piano and orchestra.

swept away in the business cataclysm of recent years; so that the finest "patrician" M. W. EGK, a leader among the younger German composers, has been commissioned by Herr Adolf Hitler to write a musical of the modern operatic stage ended his days work for the inauguration of the Olympic Games, which will he transmitted to all "THE DAMNATION OF FAUST" by parts of the gigantic stadium by loud Berlioz lately had its first performance at the Royal Opera House of Stockholm, when

A MEMORIAL TABLET to Sir Charles Santley, rated by many as the greatest bari-tone which England has produced, has been THE BOSTON FLUTE PLAYERS' placed by the London County Council on the house at 13 Blenheim Road, St. John's THE BOSTON FLUTE PLAYERS
CLUB gave on February 23rd a concert
partially in honor of Alfredo Casella, who
was present as guest to hear the American
première of his "Concerto for Flute" and to
conduct his "Serenata" for clarinet, bassoon, Wood, where the last ten years of his life

THE AFRICAN BROADCASTING COM-PANY'S Symphony Orchestra, of Johan-nesburg, with Jerry Schulman conducting, recently closed its season with a program in-cluding the Overture to "Rienzi," by Wag-ner; "Les Petits Riens," by Mozart, one of the earliest of the master's twenty-eight divertimenti; and the Symphonie Espagnole, Ketelbey as soloist.

THE HISTORIC TEATRO REGIO AKTUKU TUSCANINI has declined to remain as conductor of the Philharmonic (Royal Opera House) of Turin, Italy, huilt in 1750, and among a rare group of the as his reason that, "After a half century of as his reason that, "After a half century of the conduction of t

> KING EDWARD VIII is said to be "no mean performer" on the concertina, a popular British musical instrument of the accordion family but rather small and of hexago-

> THE BETHLEHEM BACH FESTIVAL will he held on May 22nd and 23rd, with Bruce A. Carey conducting. The programs of Bruce A. Carey conducting. The programs of the 22nd will he of a miscellaneous nature, whilst those of the 23rd will be devoted to the great "Mass in B minor," which is being presented for the twenty-ninth time. The soloists will be Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor; and Keith Falkner, bass.

ALBERT ROUSSEL'S "Fourth Symphony" had its first performance in America, when given on the Holiday programs of the Boston Symphony Orchestra, with Serge Koussevitzky conducting.

RUBIN GOLDMARK, eminent composer, and president of "The Bohemians," the mu-sicians' club of New York City, died on March 6th. Born August 15, 1872, Mr. Gold-mark finished his musical studies in the Vienna Conservatory, and with Rafael Joseffy (piano) and Antonin Dyořák (composition) at the National Conservatory of New York. His compositions have been frequently on the programs of leading orchestras of the world, and several of his pupils, including Efrem Zimbalist and George Gersh-win, are internationally known. For the last eleven years he had been head of the de-partment of composition of the Juilliard Graduate School of Music.

AN INTERNATIONAL MARIMBA SYM-PHONY ORCHESTRA of one hundred members has lately returned from a tour of Europe. Composed of fifty young men and the same Composed of nity young men and the same number of young women—many of whom were members of the Century of Progress Marimha Band—the organization was assem-bled and is led by Clair Omar Musser.

"FAUST ET HELENE," the cantata with which Lili Boulanger, the now eminent French first performance on any which Lill Bousinger, the now eminent French composer and teacher of composition, won in 1913 the Grand Prix de Rome for the first time it ever was awarded to a woman, recent, and ap per same at the famous Concerts-Padeloup of Paris. the earliest of the master's twenty-eight time it ever was awarded to a woman, recent-divertimenti; and the Symphonie Espagnole, ly had a performance at the famous Concerts-for violin and orchestra by Lalo, with H. Pasdeloup of Paris.

A PRODICY ACCORDIONIST is Canada's have been received with extraordinary superioristic canada 'A PRODIA's ACCORDINARY SUPERIORISTIC Canada 'A PRODIA's ACCORDINARY SUPERIORISTIC Canada 'A PRODIA's ACCORDINARY SUPERIOR A PRODIGY ACCORDIONIST is Canada's have been received with extraordinary en-



of Congress at Washing-ton, D. C. A "Symphony in D major" was heard for the first time in any form whatever in a hundred years, and for the first time at all in the composer's native Rome when on a program of January 5th at the Augusteo. A "Symphony in C major" was beard for the first time in its revised form. on December 11, in Casella's native Turin

IOSEF STRANSKY, eminent as musiician and art collector, died March 6th, in New York City, aged sixty-one. Born Sep-tember 9, 1874, near Prague, Czechoslovakia, temper 9, 1874, near Prague, Czechosovaku, he was educated in the universities of Pragu, Vienna and Leipzig; and his musical studies were completed under Jadassohn in Leipzig and Fuchs and Bruckner at Vienna. He came, in 1911, to New York, as conductor of the Philharmonic Society, a post he retained for

BRONISLAW HUBERMAN'S "STRAD." valued at thirty thousand dollars, was stoken on February 28th, from the dressing room of Carnegie Hall, New York, while the artist was playing his Guarnerius on the stage.

"GIULIO CESARE (JULIUS CAESAR)," a new opera in three acts by Francesco-Malipiero, had its world première when lately presented at the Teatro Carlo Felice of Genoa, Italy. It is based on the Shake-pearean tragedy, retains its spirit, and the prevailing vocal style is that of melodic declamation, with the general conception de-rived from the Monteverdian school.

THE UGANDA CHORAL FESTIVAL (South Africa) brings together on a Saturday of each October about twelve hundred singers the Native Anglican Church choirs, for a festival of hymns and other church music. The event is mostly cooperative with only the hymns and the Hallelujak Chorus from the "Messiah" in concerted form.

"CYRANO DE BER-GERAC," a new opera by Franco Alfano, founded on ducting. It is reported to

## Fireside Symphonies

WENTY years ago music students traveled thousands of miles in pursuit of that clusive thing known as atmosphere.

What was atmosphere?

First of all, it was the opportunity to hear great artists and great musical organizations.

Second, it was the glamor of seeing great musicians and of being with people who could talk sympathetically and understandingly.

Third, there was the kind of care-free life, sometimes harmless, sometimes dangerous, sometimes fatal.

The greatest of these was the chance to hear fine music by foremost organizations.

The formula of the atmosphere was ofttimes an enigma. Once we paid a visit to some art students who were shopping for atmosphere in the lurid Mont Parnasse district of Paris. What with the grotesquerie of the patrons, the fumes of Pernod, Cognac, Anisette and Cafe Expresso, the odors of a dozen kinds of cheese in the last stages of mortification, the stench of stale beer and the smoke of cheap monopoly cigarettes, we found an atmosphere that had all the flavor of an embalming fluid. Just why this was supposed to be magically beneficial to art we were never able

Musical atmosphere was a very expensive commodity, when it concerned itself with buying tickets for concerts, operas and recitals, to say nothing of standing in a queue for hours in order to get admission.

How amazingly has the situation changed! It is now possible to secure records of many of the great symphonies: and, at the same time, in the course of a season scores of symphonies are heard "over the air." The cost of this is nominal, when compared to that of buying tickets. The convenience of having music brought right to your fireside is extraordinary.

What, however, is to be the effect upon music and music study? Will these mechanical conduits kill the desire to learn the art? Our own feeling is that they will enormously increase the demand for the study of music. Why? Well, we were told that the introduction of the player piano and

the talking machine would annihilate music study. Just the opposite was the result. Music study jumped ahead by leaps and bounds. paralleling the progress of these mechanical appliances. Now, the player piano is practically nonexistent, but its disappearance has not helped music study. Atmosphere,

when people went thousands of miles and spent thousands of dollars to get it, never hurt music study-it promoted it. Now musical atmosphere is brought.

at nominal costs, to our homes. It must be obvious to all that it will increase the interest in music, the curiosity to know more about music and the desire to emulate the performers. This means music study, and more music

We believe, however, that many people do not get the utmost joy from the radio, because it is so new that we have not learned how to use it as a real cultural factor in modern musical life. It is now possible, in many instances. to get announcements of programs in advance; and fireside symphony concerts, operas and recitals may be arranged on a plane which will place music in your home upon an entirely new basis.

For instance, for a comparatively triffing expenditure, it is possible to get miniature score copies of the great symphonic works of Beethoven, Mozart, Brahms, Strauss, Tschaikowsky, Rimsky-Korsakoff, and of many others of the masters. When one of these works is scheduled for air performance, get out your score and follow the work. It is a new game being widely played in musical circles, and it adds a new thrill to musical life. If you play the piano, you can secure these works arranged for piano in the "Analytical Symphonic Series" by Dr. Percy Goetschius, These have all of the leading instrumental parts indicated by cues; and, after the work has been heard over the air, one has the fun of taking it to the keyboard and studying the

Again, let us suppose that Josef Hofmann is announced to play at a certain hour. Do not let an opportunity like that pass by. Get the program, by all means, and secure from your own library or from your dealer some of the works that he is to play. Then, in the quiet of your own living room, follow the music as you listen to the interpretation of the master pianist and mark with a pencil any of his distinctive personal phrasings. Do this alone or with a group of friends. One great advantage is that you will have adequate light and not the dim or dark auditorium. Another is that you will not disturb your neighbors by turning the leaves of your score.

All this requires preparation, but you had to prepare

to go to a concert, did vou not? We have known of music lovers and teachers who have had the time of their lives in doing this.

The great point we want to make is that the radio, as a musical instrument and as an invaluable aid to music study, is not half appreciated. Priceless concerts are passed by without any more consideration than ordinary broadcasts. The radio is so marvelous that we have not begun to realize its educational importance. Intelligently used in connection with



Millions of men are now reviving their interest in music study.

warmth with a voice opulent in its coloring, shed art of the best school. MUSIC AXIOM FOR MAY

DUSOLINA GIANNINI

made her American début in opera, as the Aïda in a

performance on February 12th, of this perennial

avorite of Italian operas. by the Metropolitan Opera Company. Miss Giannini

received an ovation for an

interpretation which com-

bined a wide gamut of emotional and dramatic

May, the Festive Month of Music.

a a a Music Study Exalts LIFE

MAY, 1936

music study, fireside concerts should accelerate the student's process enormously. We confidently predict that fireside concerts, with the use of published music to follow the programs, will be, in the near future, conducted in

Let us put this another way. There are several series of concerts of very fine symphony orchestras to be heard on the air every season, notably the New York Philharmonic, the Boston Symphony, the Damrosch educational concerts, and the fine orchestras of Chicago, Minneapolis, Los Angeles, Rochester, San Francisco and St. Louis, to say nothing of the General Motors Hours, the Ford Symphony Orchestra Hours and others.

Let us say that there are thus at least one hundred symphony concerts on the air each year. With good seats costing two dollars in the auditorium, the radio owner has Two Hundred Dollars' worth of fine concerts for practically no expense. In other words, at least five million dollars a year is spent creating musical atmosphere that teachers and students in former days found indispensable and very costly, but which is now in every home.

The teacher in the small town is literally put upon the same educational basis as the teacher in the big city, in

Every teacher should capitalize this enormous increase in musical opportunity and make it clear to "prospects" that music study is not only more delightful but also far more necessary than ever before.

Musical managers are discovering another remarkable thing about the radio. Just as the sale of the talking machine records of a performer increased the desire of the public to see that person "in the flesh," so do radio broadcasts advertise the artist. Many artists have enormously increased their income from public appearances, because the radio has created a demand to hear them. John Charles Thomas, Lawrence Tibbett and many others are in this class. The public wants to see the one they have heard over the air.

We recently talked with a leading musical manager of New York, who said, "Only a few years ago all managers felt certain that the radio was going to put an end to our business. We were all wrong: dead wrong! The radio has enormously increased our opportunities. As for myself, I think it will unquestionably have the same effect on music study and on music teaching." One tenor will this year receive gross fees of \$175,000, or just double those of last year. Most of the outstanding artists had every date filled for this spring's season; and the prospects for the fall are

The radio is now and will be in the future one of the most powerful advertisements of music and music study.

#### Bands or Bandits-Which?

THE Budget Committee was meeting in a western city and the item for defraying the cost of bands in the

public schools came up.
"Phew!" said a manufacturer, "just look at this. They
didn't have any school band when I was a boy. Now they expect us to put up thousands of dollars of the tax payers' money for music, teachers, bands and uniforms!"

"Well," said the Mayor, "when you and I were boys, you could hardly get across Main Street for the mud holes. Now we have concrete paving. The city was so dark we could hardly see our way around at night. Now it is as light as day. We have recognized the progress of things in a physical way, but that is not enough. When we were boys our Police Department could be put in one small room. Now we have armies. Why? Because we all know that erime in America has grown at a ratio far greater than the advance of population. Our schools need these bands and it is our responsibility to keep them up. They have a very vital part in the morale of youth any novice in public school educational work knows that.

"I have a very strong feeling that with more bands for our young folks we shall need in the future fewer bandit chasers and police patrols. Only last week I saw a notice in the paper that Detroit had bought twelve new superspeed bandit chasers. These may catch the old bandits. but what is going to prevent a new crop turning up? You think to yourself, smugly, There is no chance of my boy or girl becoming one of the criminal classes.' Well. every one of these unfortunates was one day some little boy or girl. Our responsibility to the State, in providing an education, is to make for good citizenship, not merely for our own children, but for those of others. Those who have been through the mill have found that boys and girls in band work are subjected to discipline and training that keep them away from objectionable influences. The man who does not hesitate to endorse the bandit chaser is merely protecting the community from present dangers. In this day and age we have learned the wisdom of insurance; and investment in the training, instruments and uniforms that go to make a fine school band may make it unnecessary in the future to put our tax money into bandit chasers. Which is fairest to our children, to provide something that will keep them out of trouble and give them great enjoyment, or to invest in something to shoot them down? In a civilized country there can be only one answer to the question, 'Shall we have bands or

#### Helpmeet

THE ETUDE, during the past year or so, has been publishing some articles upon the "Romances of the Great Composers." They have been perhaps properly directed to the more emotional side of the love affairs of the

There is, however, a very practical phase of the creator's work, in which a helpmeet is of extraordinary importance. An understanding, cooperating, sympathizing helpmeet is invaluable to anyone who is obliged to carve a career out of himself and his art. Haydn complained that his wife did not care whether he was a cobbler or an artist. Unquestionably she made his life miserable, by her inability to realize that she was living with an immortal. Clara Schumann, on the other hand, gave her husband, Robert, the kind of help that most certainly did much to place him on a high pinnacle.

The creator does not want silly adulation, nor does he want eritieism from those whose taste and experience do not entitle them to speak with knowledge. Many a creator has had his ardor dampened by a wife who has taken it upon herself to impose her taste and individual opinions upon her husband, instead of making a sincere effort to see what he is trying to do and to help him to do it. It is very much as though two people were starting out to go to a given place. Suddenly one decides to go towards an altogether different point and tries to pull the other in that direction. One or the other must determine the goal, and each must consider the labor and the individual sacrifiees necessary to reach that goal,

Fine it is when two people can go happily, hand in hand, triumphantly toward one splendid ideal. Frequently it happens that musicians marry and live the happiest of lives. The idea that musical marriages are likely to be failures is ridiculous. From a very wide acquaintance, we have a strong conviction that the proportion of "musical" marriages, which have turned out finely, is very much higher than of the average marriages. Why should it not be thus? Happy marriage is based upon spiritual affinities. Two people, of fine ideals and a common understanding of the practical problems confronting them, as well as of the interests involved, should be happier than those whose life experiences are wholly different. Fortunate is the man with the helpmeet who unselfishly works with him for their mutual success. However, do not despair if you are a bachelor-Brahms was,

## Making Your Music Live

#### Henry L. Mencken

Secured Expressly for THE ETUDE MUSIC MAGAZINE

HENRY L. MENCKEN was born at process of learning to eat or to walk, music Baltimore, Maryland, September 12, may become as natural to the little one as and 1917, an American war correspondent. can Mercury.

Fifth Series, 1926, Sixth Series, 1927;

Mr. Mencken has gained world recognition for his vigorous and original style, the a jazz program was permitted at large. freshness of his thought and his delightful humor. His interest in music has been lifelong, and his familiarity with the art would shame many professional musicians. THE

delightful reflection of the Victorian Age, which has always interested me. Music set with many a rare "family piece" which would have been a far better field for one mokes his residence especially restful.- of my bent. Editor's Note.

B, C's? Few adults have. It was much the same with me, in music. I cannot remember any time when I was unable to read music. My lessons began so early that I have no at the first ones. My parents were simple people, and, being Germans, they naturally looked upon music as a more or less compulsory part of the education of a child. In fact, if the child was a girl, the lack of German girl who did not know how to play the piano was looked upon very much

1880. He was educated in private schools any of the regularized acts in our routine and at the Baltimore Polytechnic. He en- of living. It was taken for granted that tered journalism as a reporter, later rising every child should study music, unless abto high editorial positions upon the Balti- solute poverty prevented. My father was more Morning Herald, the Evening Herald, in the tobacco business. He employed a and later on the staff of the Baltimore Sun bookkeeper who was the son of a piano and the Evening Sun. He was, during 1916 maker, and himself an excellent musician. This man gave me two lessons a week. He From 1914 to 1923 he was editor of Smart was a good pedagog; and they said that Set; and, from 1924 to 1933, of The Ameri- I learned more in a year than the average little pupil learns in two or three year He is the author of the following books: Then I had the misfortune to get into the "Ventures Into Verse," 1903; "George Ber- hands of the type of itinerant house-tonard Show-His Plays," 1905; "The house teacher of those days, who had no Philosophy of Friedrich Nietsche," 1908; real idea of a musical training other than

"Damn-a Book of Calumny," 1917: "The as The Fifth Nocturne, by Leybach. This American Language," 1918; "Prejudices"— was a conglomeration of mawkish tunes First Serics, 1919, Second Serics, 1920, suspended on arpeggios and interspersed Third Series, 1922, Fourth Series, 1924, with artilleries of octaves. It was the piano manufacturer's most valuable friend, prob-"Notes on Democracy," 1926; "Treatise on ably the best known piano wrecker of the the Gods," 1930; "Making a President," age. In the hands of a growing boy, it 1932; "Treatise on Right-ond Wrong," could ruin the peace of any civilized neighborhood for days at a time. Its equal was never discovered until the cheap radio with

#### The Age of Youth

THEN CAME the age when baseball I rightfully claimed its own. Baseball be-Trupe is especially proud to present the came my chief and only life concern. I was and making music, good or bad. We don't results of this conference as one of a series sent to the Polytechnic to continue my educoming from some of the foremost thinkers cation; which was, of course, a parental some of them of national reputation, have blunder, as my inclination was not toward from time to time been members of the Mr. Mencken's home in Baltimore is a science, except in the field of chemistry, group; but they have no other motive for

There are two things that have always been a great regret to me. One is that I by and listen. TAVE YOU any recollection of the did not have a broader training in foreign time when you learned to read— languages. I know some German; but I when someone taught you your A, would like to be able to speak a dozen tongues. I also wish that I had had a very missed a great deal by not being put particularly good ear. I do not think that I From some of the music we hear to-day, take a bath. I am firm in the belief that the eyes of a cross-eyed man. The music spot them at once. children should learn music at an age when they make probably sounds all right to they are too young to resist, I do not mean them, but it does not sound that way to through the years with such a group, is "Johann certainly did not blush unseen.



#### Baron")? But those English titles for a Viennese waltz are like Pilsener beer with The Strauss Era

HAVE PAID in part my tribute to Johann Strauss in my "Prejudices: Sixth Series," published by Alfred A. group has never played publicly. Sometimes Knopf, copyright 1927, in the following guests turn up who are permitted to sit lines

"The Strauss waltzes it seems to me have never been sufficiently studied. That other Strauss, Richard, knows what is in E ALWAYS play together, no matthem, you may be sure, for the first act of ter what the combination of instru- 'Der Rosenkavalier' proves it; but the thorough grounding in musical composition. ments is, because you see our object is musical pedants and pedagogs have kept I shall always have a feeling that I have self-expression and not exhibitionism. We aloof. What they miss! Consider, for exusually have two at the piano, a string ample, the astonishing skill with which recollection of what may have happened through a practical course of thorough bass, quartet and various other instruments as Johann manages his procession of keyscounterpoint and composition. I have a they happen to come into the group, the inevitable air which he always gets secret conviction that I shall die an inar- Through the years we have acquired a into his choice! And the immense ingenuity ticulate man, as my natural form of ex- very large library of music of the concerted with which he puts variety into his basspression was musical. My ear is not a type, ranging from duos and trios to sym-so monotonous in Waldteufel, and even in phonies. We have played through most of Lanner and Gung'l! And the endless rea musical training was unthinkable. The could tune a fiddle well, but that perhaps the big symphonies, time and again; and I sourcefulness which marks his orchestrais not altogether essential for the composer. often think that if I were to wake up in tion-never formal and obvious for an inthe middle of the night and hear two meas- stant, but always with some new quirk in as we would regard a girl who did not the composers must have ears that act like ures from any Beethoven symphony, I could it, some fresh and charming beauty! And his codas-how simple they are, and yet The amount of music one can cover, how ravishing!

that taste should be forced upon them, but others. So much for "musical strabismus." surprising. We have no set plan. When we He was an important figure at the Aus-I do know that just as in the unconscious Perhaps that is a new term for the critics come together we decide what we would trian court; and, when he passed, necks

From a Conference With the Distinguished American Author and Editor



thing imaginable. It has no name, no all music. What could be more beautiful

officers, no dues, no constitution, no direc- than Mein Schatz from "Der Zigeuner-

tor, no rehearsals, no nothing but the joy baron" (My Sweetheart from "The Gypsy

of getting together every Saturday night

fuss-we just play. Many professionals,

playing but that of the delight of the thing.

In the thirty-three years of its existence the

True Amateurism

THE ETUDE

time, a great deal of money, and left all able. This, I find, comes far more readily his wives well provided for. More, he had from playing music than from hearing it. the respect and a little of the envy of all his musical contemporaries. Wagner de- dress as I please, say what I please, and do to a fair admirer with the inscription, 'Leider nicht von Johannes Brahms'-Unfortunately, not by Johannes Brahms. Coming from so reserved a man, it was a tremendous compliment indeed-perhaps no part in the program but have to listen the most tremendous recorded in historynor was there any mere politeness in it, for Brahms had written plenty of waltzes himself, and knew that it was not as easy as it looked. The lesser fish followed the whales. There was never any clash of debate over Strauss. It was unanimously agreed that he was first-rate. His field was not wide, but within that field he was the unchallenged master. He became, in the end, the dean of a sort of college of waltz writers, centering at Vienna. The waltz, as he had brought it up to perfection, became the standard ballroom dance of the civilized world, and though it had to meet rivals constantly, it held its own for two generations, and even now, despite the murrain right in the midst of music. If I could sit of jazz, it threatens to come back once

#### Music, Life's Restorative

N OW WHAT has all this music-mak-ing done for me, whose life job is pushing a pen across acres of paper? Of course it is nothing but what the Germans call "Haus Musik"; but "House Music" is rare in America-rare for the time being, at least. We do not, as a rule, get together in the home and make music in this country as they do in Germany. But we are coming back to it, and I think that THE of Bach. Many a time have I traveled to ETUDE will have a big part in this. I was Bethlehem to hear that-always a wonder-"brought up" on THE ETUDE and I take a proprietary interest in seeing it promote thrill from a brass band playing a march.

To me those "Saturday Evenings" have meant everything. After a hard week's than a bully band marching down the street work, one is naturally down. Music is a playing El Capitan or The Stars and priceless relaxation to me. It is a real Stripes Forever? Watch the crowds and

were craned as if at an ambassador. He recreation. That is, I feel recreated. My see how his music galvanizes them; note a wilderness. More than this, she is musically wilderness and can attend to the recreation of the recreatio traveled widely and was received with week is very hard. My vitality is usually how the luster returns to truth each one cally literate and can attend concerts and honor everwhere His wastree usual that have been the radio not as a more train tins, the is music gaivanness tiem; note that the property of the property world. His operettas, following them, tory." After five minutes of playing, I am offered formidable rivary to the pieces of more optimistic. Troubles, that seemed unstreets seem to drop—severed by the magic the fundamentals of the art. Is not that Gilbert and Sullivan. He took in, in his just afflictions of Fate, grow less unendurworks constantly. The episodes, or middle sections, in his marches are regarded very At the club I can throw off restrictions, highly by musicians. I have long had a ms mustar contemporaries, wager or dress as I please, say what I please, and do ingitted in his waites, and so did Brahms, what I please, At the concert hall I am and judging a composition by the imperature of the contemporaries of the contemporaries of the contemporaries of the composer Brahms once gave the score of one of them of them of them of them of the composer Brahms once gave the score of one of them of them of them of the composer Brahms once gave the score of one of them of them of them of the composer Brahms one gave the score of one of them of the composer Brahms one gave the score of one of them of the contemporaries sums up his idea and culminates his work fortable seat, in respectable attitudes, as I other auditors. To get there I have to run mensely impressive—take the coda at the esthetic to any kind of art. For instance, l the gantlet of the town bores. I can take end of the first movement of Brahms' first have never been able to develop a taste "Sextet," for instance. to a musical menu that may contain the Brahms' "No. 3" which I love, followed A Living Investment by a lot of stuff which I hate. I am not

in the mood to hear the other things, but I

am in a kind of musical trap and cannot

escape. If it happens to be a concert of

chamber music, intended for a room the

tian company on a grand opera stage.

Chamber music is intimate music. Once I

heard Chozinoff, Kochanski and a pianist

whose name I have forgotten, play the

"Trio in B. Op. 8" of Brahms when Alfred

Knopf and I were the only auditors. It was

a most delightful experience. I like to be

in the orchestra pit at the opera, I might

thing that is good in music. Let the music

difference between a passacaglia and a

Ming teapot, I like everything, from a

piece of Mendelssohnian musical embroi-

dery to the great Gothic "Mass in B minor"

I am of the mind that one should de-

I ever wasted, although it sometimes this collection of oriental objects carved seems so. My niece, for instance, was from ivory. Yet I know that painting moves started in music at the age of six. She millions, and I am very anxious to do all studied for six or eight years. It became size of a parlor, it is usually given in a obvious that she had no particular talent gives happiness to such multitudes. At the hall so big that the effect is like a Lillipu- and no special taste. Were the time and same time we, who are interested in music money spent upon her musical training have a right to expect that those who are wasted? By no means. If at any time in the not musical should endeavor to understand future she decides to take up music, which the cheerful fanaticism of the musical enshe very probably may, music will not be thusiast.

people's musical receptivity by our own. Many highly civilized people, with enormous intelligence, find their minds a blank when they come to music. In the matter of natural receptivity, there seems to be no correlation between the arts and genof art. Many of the classical codas are imam very fond of modeling or form. You see, color does not seem to reach me, while TIME SPENT in music study is rarely sculpture does. That is why I have made I possibly can to promote anything that

#### FIFTY YEARS AGO THIS MONTH

A. J. Gantvoort, a leader among the most rapid progress when I count aloud American musical pedagogues of that 6. I must practice those passages, wherein velop as catholic a taste as possible in music-that we should learn to like everyperiod, gave to THE ETUDE a set of "Rules I hesitate and stammer, separately, with for Practice" which he required his pupils each hand alone, till I am thoroughly mas itself determine what is good and not the to write in their note books. They are here ter of them; and then, and then only, with prejudices of prigs or the banalities of reproduced.

#### How Shall I Practice? 1. Very attentively, so that I may learn

as much as possible.

2. Very slowly, so that I may be able to see everything and attend to (a) fingering, (b) marks of expression, (c) rests, legato, staccato, and so on

ful pilgrimage. Again, I get a wonderful especially listen as to whether the tones are tion of the hands and fingers. Sousa rose to great heights of inspiration in his marches. What is more invigorating pure, full and distinct; and whether I am properly playing pp, p, mp, mf, f, or ff. with each hand alone. 4. Always in exact time.

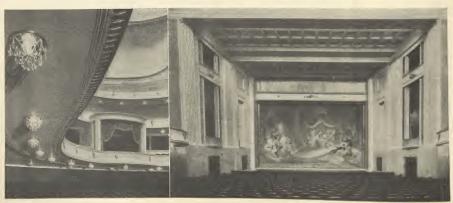
5. I must always count; and I make the titions of the different parts.

both hands together.

7. I must never play too fast; because my practice will be careless, and careless practice does no good, but does harm. 8. I must not look at the fingers when

playing, but must look at the notes, except when practicing finger exercises, when I must, on the contrary, give all attention to the fingers, because a good tone and a good 3. Listen attentively to how I play, and touch can be acquired only by a good posi-9. I must always practice the studies first

10. I must always carefully note all repe



THE NEW OPERA HOUSE OF BERLIN

Here is the latest of the world's fine opera houses. Its architectures seems to be a kind of compromise between the old Jashioned type of theater with galleries, and the style desised by Richard Wagner for his Festspielhaus at Bayreuth, Observe that the Royal Box is still present, although Germany is supposed to have done away with royally. The Illustrine Zeitung, from which these pictures are reproduced, explains that this box is now the "Führerloge," which, of course, implies that it is the how reserved for Herral Hillor.

## Beginnings and Endings

How the Masters Brought Their Works to a Close

By Dr. Percy Goetschius

PART II

HE ENDING of a musical phrase is known, technically, as a cadence Hence, a cadence serves to terminate the phrase and to separate it from the following one; and since these interruptions in the course of the movement differ in force, some being positive and fairly complete, and others lighter and more transient, it follows that there are varying grades of cadences, corresponding very accurately to the punctuation marks in written language: the comma, semicolon, colon, full stop and even the dash and question mark. Any or all of these cadences may be em- to the weakest (third) beat of the measployed in the current of a composition; anything may happen during the unfolding of the architectural tone-purpose.

But it is not our object, here, to consider all the varieties of cadences, for we are confinal ending of an entire composition, the last concluding tones of the whole piece. Bear this in mind. We shall limit ourselves, therefore, to three important species of

> The Perfect Cadence, The Imperfect Cadence, and The Plagal Cadence,

for these are the three forms of interruption that are involved in our illustration of the manner in which an entire piece of music may be brought to a conclusion. (For detailed information regarding cadences in general the reader might look into my "Structure of Music," pages 157 to 159.)

#### The Perfect Cadence

THE SO CALLED Perfect Cadence is very strictly defined; five factors com-bine to form it: (1) the final tonic chord; (2) preceded by the dominant chord; (3) the tonic (keynote) is the uppermost voice; (4) upon an accented beat; and (5) with both chord roots in the bass. Thus



A, records clearly the five essential factors of the Perfect Cadence-in G major. B. is the last line of My Country, 'Tis of Thee, with the conventional de-

cisive cadence formula, in C major. Sometimes the Perfect Cadence, while retaining all of its fundamental conditions, is slightly embellished, particularly in its rhythm; for the location of the final keynote upon the accent has never been considered strictly imperative. In other words, shifting the final melody note (the keynote) to an unaccented beat, does not appear to influence to any great extent the decisive effect of the cadence. For example :



A. is from Beethoven's first sonata; the two cadence chords are shifted forward one beat, so that the final tonic occupies the unaccented second beat, B, is from a mazurka of Chopin; the final tonic is shifted ure. C., from Chopin's First Polonaise, is similar. These particular rhythmic forms of the Perfect Cadence are characteristic of the Mazurka and Polonaise (Polish dances). Further, the final keynote in the cerned solely, in this investigation, with the upper voice is often so embellished as to extend past its legitimate accented place in the measure Such expansion of the final keynote and chord merely lays an ornamented fringe upon the melody, without in any sense weakening the concluding force of the cadence. Thus (both from sonatas of Beethoven) we have:



In both of these cases the cadence chords are properly located, as shown in the lower parts; only the embellishment of the melody shifts the final keynote to a later beat. Such examples are very numerous.

On the other hand, in larger works the final tonic chord is often extended and emphasized, in proportion to the dimensions of the work as a whole; as, for example, at the very end of Beethoven's "Fifth Symphony," where the chord of the key extends through twenty-nine measures; at the end Bx.17 of his "Third Symphony," where this chord fills twenty-one measures; and also at the end of the first movement of his "Eighth end of the first movement of his "Eighth Symphony" it has ten measures in striking

#### The Home-Chord

NOW THE NORMAL obligation of a musical sentence to close upon the keynote is as evident as the necessity of our returning home after an excursion or digression of any kind. For the tonic is the around which all the activities of the tone community revolve. There is probably no human sentiment more insistent, intuitive, more deeply ingrained in our nature and habit, than the love of home, the normal instinct to return thither, as to a haven of rest and security. We leave our home in the morning (at the "beginning" of the day) to pursue the round of daily duties;

and at the close of the day we return to Such imperfect cadences are by no means our home, as a matter of course, and as uncommon; even in large, symphonic moveunerringly as water runs down hill; at least this is the case among normal, civilized

This instinctive impulse asserts itself in be surprised to find that every piece of music we have ever played or listened to, almost invariably comes to an end on the tonic chord. There are but very few exceptions, especially among classic works: with an increasing number in "modern" music, in the eager quest for novelty; but even there only as the exception which proves the rule, and which does not alter or suppress our habit of expecting the tonic chord at the very end of the composition, be it large or small. You will no doubt be surprised at some of the instances of irregular ending, that will be shown later on.

#### The Imperfect Chord

N THE ABSENCE of any one of the I five essential factors we have noted (only excepting the rhythmic location of the final keynote), the cadence is not fully perfect, but "Imperfect" (or Plagal).

What I have always called the "Imperfect" cadence corresponds to the perfect where Beethoven closes the complete moveone, excepting only that instead of the root (keynote) the third or fifth of the chord s given to the uppermost voice. Thus, both from the "Songs Without Words" of Men-



Instead of ending decisively, the music seems to float out of hearing, in a manner that is as charming and impressive as it is unquestionably legitimate



fifth of the chord as final melody tone (at the top). Thus, at the end of the slow movement in Reethoven's "Ninth Symmusic as everywhere else, and we need not phony" (A); and the end of the First Movement in his "Sixth Symphony" (B)



Besides these two instances, there are only four cases in all his nine symphonies ments upon any other melody note than the tonic itself-as regular perfect cadence. And in the entire "Well Tempered Clavichord" of Bach there are but two numbers that end similarly, with the chord third as final melody tone; namely, Fugue No. 2 and Fugue No. 23, both in the First Book.

Examine for yourself the entire collection of "Beethoven's Sonatas" and see how many (if any) of the complete movements end with these imperfect forms of the cadence; that is, with the third or fifth of the tonic chord in the melody, at the very end, instead of the keynote itself.

#### The Plagal Cadence

THE SO CALLED Plagal (Unauthentic) Cadence is made with the second dominant (subdominant) and tonic chords, thus differing in the manner in which the final tonic chord is approached. Observe the distinction, the Perfect Cadence consists of the dominant and tonic whereas the Plagal Cadence is made with the subdominant and

tonic chords The Plagal Cadence occurs in two different ways: (1) following the Perfect Cadence, as sort of extension; and (2) as substitute for the Perfect Cadence. The former method is the older and more common; for, strictly speaking, the Plagal Cadence should not appear as actual, independent ending, but should follow after the legitimate Perfect Cadence has been pronounced-thus constituting a kind of "Extension" of the keynote at the top precisely as an Amen is often appended to our church hymns chants and anthems; in And the exquisite ending of the Aria in fact, it is popularly referred to as the "Amen Cadence' For example



The second dominant chords (or subdominant IV. II: II, or IV;) may assume a great many different forms, often altered sometimes almost fantastic. Thus:



B. and C. are from Bach's "Well Tempered Clavichord," in which work numerous similar examples may be seen. D. is from a suite by Josef Suk; it is somewhat un-usual, inasmuch as the keynote at the top is not held, during the plagal ending. E. is the end of the slow movement in the "Fourth Symphony" of Brahms (note the lowered second and sixth steps—F-natural and C-natural): and F. is the dramatic termination of the First Movement in the same symphony. In all of these examples follows the Perfect Cadence as extension.

The other of the two methods of applying the plagal ending is that in which the plagal chords operate as independent substitutes for the Perfect Cadence; that is, the Perfect Cadence chords are omitted: and, instead of closing with the expected final dominant-tonic harmonies, the composition reaches its end with the plagal subdominant-tonic chords, thus constituting the actual conclusion, and not a mere extension of the perfect form.

This is somewhat rare, but very effective; more common in modern works than in those of the classic era. For example:





This is the masterly conclusion of the Movement of Brahms' "First Symphony." Examine every movement of his four symphonies and determine for yourself the nature of the final cadence. See also the ending of Sibelius' "Finlandia," and of "Les Preludes" by Liszt, and of any other legitimate compositions that fall

#### Other Unusual Endings

RARE (almost isolated) instance of A a final cadence on the dominant chord (instead of the home chord) appears in 15, No. 4 of Schumann, Das bittende Kind (The Pleading Child).



This very exceptional ending, on the chord of the dominant seventh, is justified by the title of the little piece—the child is

Allegretto begging some favor, and concludes its petition with a wistful upward gaze into the mother's face. It is an admirable example of poetic musical suggestion and imagery. And there is still another excuse: this No. 4 is evidently interlocked with the following number (Glückes genug), which, in the same key and meter, pictures the child "completely satisfied." So No. 5 does serve as the resolution of our final dominant

Another indication of Schumann's sensitive poetic genius appears at the very end of No. 12 of this same Op. 15, Kind im Einschlummern (Child Falling Asleep),



the whole piece ends upon the subdominant chord of the key (E minor) in 6-4 form! The weary little soul floats out into the strange land of oblivion. It is true that One almost regrets this "retraction" on his part. Otherwise it would be a genuine "fade out," that significant device of the moving picture. You saw, in our Ex. 9 A, a beginning on the 6-4 chord of the tonic-from the Allegretto of Beethoven's "Seventh Symphony." That movement also same 6-4 chord form occurs at the very end of Schumann's exquisite Romanza in -sharp, Op. 28, No. 2. The Prelude, Op. ending in some editions (not in all):



If this is genuine (which many compe

ending on the dominant seventh chord of the subdominant key. It is not unthinkable and, after a fashion, quaintly effective. But it leaves things strangely up in the air. Perhaps the most extraordinary experi-

Perhaps the most extraordinary experi-ment of that adventuresome romantic spirit, Robert Schumann, is encountered in the final ending of his Impromptu (or Varia-tions) on a Theme of Clara Wicek, Op. 5, as it appeared in the first edition of the



The upper notes are a fragment of the the lower ones are those of the bass that accompanies the first phrase of the theme, and this accounts for the G-C at the end; which confirm the Perfect Cadence; the C of the alto, which belongs to the supertonic, simply "fades out" dur-ing the decisive bass. It is noteworthy that Schumann, in subsequent editions, abandoned this quaint form and substituted a legitimate Perfect Cadence.

Finally, I would cite what is possibly the most ingenious and truly exquisite example of poetic endings in musical literature. It occurs at the very end of Ignaz Friedmann's Passacaglia in F for the piano:



any independent capacity. Hence it is absurd, as ending; it is incongruous and wholly disturbs the vital restful quality of the tonic chord. Innovations are valuable only when they are based upon sound fundamental prin ciples. Ponder that, ye champions of

The E-flat at the very end, which creates

final impression of the dominant seventh

in B-flat major, is amply justified by its place in the theme. And it is further justi-

fied, esthetically, by the unobstrusive

shadowy pppp, which precludes every jar ring effect. It appeals to me as an indica

tion of the infinite quality in music. Music cannot stop: it is immortal, a ceaseless

ing this flow, at appointed times (like the

pauses for sleep at the close of day) has

been felt since the dawn of composition

bence we place the Perfect Cadence at the

momentary end, to give clear outline and

the sense of finality to round out the project. It seems foolish to stop in the

middle of a sentence. But such glimpses, in cases like the above, of a "hereafter," are

surely not censurable, when revealed by a

endings; one, especially popular in the pres-

ent age of mental and moral aberrations, consists in sticking the sixth step into the

final tonic chord: for instance, in C major,

adding an A to the C-E-G of the tonic

armony. This seems to form the sub mediant, a very rare chord, never used in

There are some vastly inferior irregular

### Why Every Child Should Have A Musical Training

By Gertrude Harpst

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

Y REASONS, for believing that whether the companionship of music might every child should have a limited training are based upon the many of thinking. keen regrets I have experienced over having Quite a startling, unheard of innovation; an appreciation of music without having mastered the art of playing.

The child who can play has a source of entertainment for himself and for others. of the poet—all these will have a deeper "Listening in," with all the pleasures it you will observe that the Plagal Cadence Schumann finally adds the root (a) in gives, cannot take the place of the merry the bass part, thus restoring the triad form. group and the player about the piano; nor his soul. can it while away the hour of loneliness in quite the same way as does the calling forth of one's own music from the piano keys, or the strings of a violin.

The daily habit of practicing conveys to a child, in a subtle, unconscious manner, the value of well ordered habits. The mascuds with the tonic 6-4 chord. And the tery of difficult selections will likewise invest the child's mind with a love for attainment, so that when the more complicated problems in life present themselves

28, No. 23 of Chopin takes the following he will be there, in a conquering attitude Music is cheerful and happy: and, as the great masters played out of the very exuberance and inspiration of their hearts, so will the child, in a lesser degree, learn to express himself hopefully and joyfully. His outlook upon life will become one of oppeople you know today; and then wonder panion,

every child should have a musical not have assisted them to pleasanter habits

To know the harmony and beauty of sound is a step toward knowing more of the harmony and beauty of living. The bit of nature, the painting on canvas, the words appeal to the lover of music, because hi has already felt their impulses vibrate in

If "music hath charms," then some of those charms must be the companions that follow in its train. Out of the past come Bach and Beethoven and Handel, living again in every note of their matchless cre ations. Then there are the recitals, bringing children together in friendly competition and what pleasanter way is there for cultivating a young friendship than through the tie of music? As the children pass out of the school of practice into the school of appreciation there are the choirs and the choral societies, all of which have in them the possibilities of fine friendships with people of culture.

Ah! if I could but retrace my steps. I would begin as early as possible to make timism. Think of the morose, embittered music a daily and a most charming com-

THE ETUDE



ROUGE PLANT FORD MOTOR CO.

## "Start the Day with a Song"

A Conference with the World's Most Famous Industrial Leader

Henry Ford

Secured Expressly for The Etude Music Magazine

"The point I desire to make is that many

N THE foregoing section of this arthe vicinity of Greenfield Village, in order thing usefully and well. ticle, which appeared last month, many of Mr. Ford's ideals were outlined, parto grasp the magnitude of Mr. Ford's ticularly his advocacy of "Starting the Day original educational ideals. As he says with a Song," and its adoption in the schools of Greenfield Village, which he founded and the Assembly of which he at-tends every morning at eight o'clock, if he is in Detroit, having missed but two morn-

"There is only one way to begin and that is at the very beginning. Few children in America have any idea of the pioneer con- to know, by actual sight and touch and by have tried to pay tribute to our greatest ditions and surroundings in which most of understanding, the things which mark the the really worth while Americans have achievements of the past. There is as much developed. Schools should seek to bring material for culture in understanding a world's outstanding characters, is original out the individuality of the pupil. We are kitchen invention as in reading a poem, and distinctive. He sees elemental and out the individuality of the pupil. We are ▼ N VISITING this extraordinary eduand always have been a nation of indi-vidualists. Our strength lies therein. We cational undertaking, one gradually be-comes conscious of the unusual vision need have no fear about the American comof the founder. We might describe it as a monwealth, so long as the people are given "back to American simplicity movement," opportunity to develop their native gifts. in which he is affording the American people a manifestation of his tendencies For this reason, children should be taught ucts and processes which have in them the purchase nine thousand acres on the out-first of all to think for themselves; so that germ of new developments for those who skirts of Detroit. "I didn't know what toward that democratic honesty which is later in life they will not be the dupes of study them and think about them. They I was doing it for, then," he remarked, as the real foundation of our national great-

any fallacy, however plausible. ness. He realizes that whatever we have "We believe in experience as a check on making. accomplished has been the result of the theory, and in theory as an enlarger of accomplished has been the result of the work of men and women trained in these experience. The reason why we have of these things have within them certain very simple American fundamentals. laboratories is to get experience. Mr. Edi- elemental principles which are sure to be Among the buildings at Greenfield Village son's great achievements were made largely revived again in other forms. Everything are the little red brick schoolhouse in which through experience. He was the greatest that has been made in the past is the result he himself received his early school trainexperimenter the world has ever known. of somebody's ideas, and many of them though his face is one of the best publicized ing. Other buildings include a log struc-Many of his triumphs were made after were excellent. We recently came across in America, we saw none who apparently ture removed from the property of William interminable trials and failures that would a simple household machine which emidentified him; and we were impressed with H. McGuffey, and a town hall, built in have wrecked the patience of a dozen bodied an idea that had been abandoned, the fact that, likewise, many educators at resemblance of an early American town ordinary men. A school, therefore, is not It contained a principle that is really su- this time seem incapable of identifying and hall. These are all now in practical use a factory for turning out so many thou-as school buildings. The high school is sand identical things, but a place where is now reproducing it. I am sure that the very original educational achievements. As located in the buildings of the beautiful and individuality may best be helped to develop, same thing applies in music. It may be we sat beside him in the Martha-Mary modern Edison Institute, which is a part Everyone has something—some genius, that there is something in the old American Chapel (named after the mothers of Mr

Most people have to spend some time in to live in the satisfaction of doing some- cians tell me that melody is one of the most difficult things to attain in the art. We all like melody—I don't know anyone who doesn't. Watch even a symphony-Making Knowledge Useful "OUR CHILDREN are not brought loving audience, when a melody appears oup entirely on books; we want them That is perhaps one of the reasons why I

> American melodist, Stephen Foster. Mr. Ford's philosophy, like that of the We have rushed ahead so rapidly in fundamental things, with a perspicacity America that we have discarded thousands which is uncanny. At times he has a look of very great value. In the Edison Insti- limited miles ahead. Perhaps that is the tute Museum there are represented prod- trait that led him twenty years ago to represent principally America in the he surveyed his great enterprise, "but now

> > Might in Simplicity

WHILE WALKING with him people visiting the village passed, and alsome art, some skill—which will enable him music which should be recovered. Musi- and Mrs. Ford) we could not help being

"What love is to man, music is to the arts and to mankind."-Carl Maria

of the group. MAY, 1936

ings in six years,



STEPHEN COLLINS FOSTER HOME

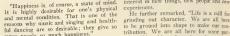
profoundly impressed with the fact that, without. Or, man is like a receiver-he in all probability, not one other American transmits more than he originates. business leader has felt the responsibility of being personally present even a few days often quite unconscious of the source of

#### The Great Unseen

"THERE IS A SENSE in which it is very much like a storage battery. The bat-

"I am told that composers of music are a year at the opening exercises of any their melodies. The tunes come from the school. He is there at the Chapel, without 'great somewhere' and the composers are fail if he is in the village, every morning merely the instruments for putting them on paper. This, of course, does not mean Mr. Ford explained again, "These exer- that things come without labor, and hard cises give me the greatest of happiness. I labor. Mr. Edison used to say that creasee here the beginning of new lives. There tive entities are around us all the time, is a thrill in hearing the children sing and and our labor makes us accessible to them. in joining in their happiness. Happiness I have found that when one thinks long is found along the road to achievement. enough and hard enough upon a problem, The man who is creating and the man who the answer seems to come in some mysteriworking intensely has no time to be ous manner that is very hard to understand. unhappy. Much of the past depression was This is often only after much exhausting due to the fact that people kept harping and heart-breaking disappointment, but the upon it. Grief and gloom like to pile them- fact is that it does come. Mr. Edison also selves up as high as possible. There is believed in hard work. Remember his nothing that anybody can do about a famous aphorism, when a Gaelic admirer disaster but to forget the calamity and start commented upon the great inspiration in afresh on lines that may prevent its re- one of his inventions, 'About five percent inspiration and ninety-five percent perspi-

You noticed in the Edison Laboratory in the Menlo Park group, the organ which proper to depend entirely on our- a manufacturer who was a relative of the selves; self-reliance is a great resource. late President Theodore Roosevelt gave to But there is also something outside ourselves—some power which may fortify our purposes. Mr. Edison frequently stopped own strength. Name it how or what you work and called his helpers around the will, most men and women, eminent and organ while one of the workers played it lowly alike, have been compelled to realize for the mental relaxation of all. When Mr. the existence of this great force. Man is Edison was here in 1930, to rededicate this Menlo Park group, he played a simple tune, tery itself generates no power, but it may with one finger, on this organ. Mr. Edibe charged with magnetic power from son's great happiness was in his work.



many people so much happiness. Mr. Ford then took us to the large room devoted to folk dancing. It is in the great interest to us is to find out that purpose. building used as an experimental laboratory. Here, during the school season, way people had expected, but that must students from the schools and also groups not be taken as final. A big work has of adults meet to join in the dances of many turns and twists before it is finished old time America—dances which came We must not mistake some half-way stage down from the royal courts. There, with as the finishing point. I should say that very original orchestra, which includes most people, who are now feeling that old fiddlers, a Hungarian cymbalon, an things have not turned out very well for old hiddlers, a Hungarian cymnoaion, an early American dulcimer, an electrical guitar, and other early American instruments, the dances are held regularly. Mr. Ford is very familiar with the early tunes, enough to know it. Talent, when combined which are largely traditional. The dulcimer with energy, is like water. It will find its player was born in northern Michigan. level. Our ideal of success in the past has He is a man of middle age and learned been a very cheap ideal; many persons had the instrument and the tunes "by ear," from success without recognizing it, because it his father, when he was a child.

#### Where Art Takes Root

"Happiness is, of course, a state of mind. interest in new things, new people and new

He further remarked, "Life is a mill for to be ground into shape to make our contribution. We are all here for some purpose. The thing that gives the greatest did not fall into the current pattern of success. Well, perhaps we are growing wiser on that score. There can be only one IN KEEPING with his philosophy, Mr. conductor of a great orchestra at one time, Ford feels that there is much in this but there cannot be even one conductor music which is peculiarly American and unless there are thousands of real artists



VILLAGE CHURCH

should be preserved. In this, of course, he and tens of thousands of appreciators is strongly endorsed by sociologists as well Somehow in all lines of human endeavor, of the world traces its origins to folk song success. Everyone must share in it, because roots. Mr. Ford feels that the failure to everyone had a hand in making it. This preserve these elemental evidences of our wider view of success indicates a growth American beginnings is a serious neglect. in wisdom. The success one can keep en-

musicians. Some of the greatest music in the long run, there is not much private The world, to him, is a vast province of tirely to himself is a very tragic failure.

#### The Practice Lesson

By Rupert M. Goodbrod

THESE' suggested formulas have been 6. A connected playing of all the divisions

found to be efficient in directing the pupil how to practice. Exercises and Pieces: 1. A rhythmic playing of the entire study to gain an elementary knowledge of the whole composition and to promote sight

2. The dividing and numbering of the ohrase divisions

3. The recognition by eye of like and unlike 4. The tapping of the rhythm in difficult

5. The preparation and mastery of each unit

a. Individual hands with attention directed to fingering, rhythm, and phras-

b. Hands together with attention to dy-

with special attention to interpretation and expression.

An eye memorization of the individual phrase divisions, committing the position of notes, key, and chord progressions. If necessary, reproduce on the staff the difficult chord or measure in order to insure complete mastery of memorization.

An individual memorization of the sepa-

A uniting of both hands. If there is now any difficulty in memory, there should be no guessing, but the measure should be studied until the eye has a perfect image

4. A final uniting of the phrase division with consideration for rhythm, interpretation and dynamics.

THE ETUDE



By Harrison Lawler "Hollywood is paving the way for the presentations do not necessitate. The main reproduction of grand opera on the screen," plot and music can still be retained, but the natural color in all feature-length pictures;

the current presence in Hollywood of a veritable host of grand opera stars will be a widespread improvement in Metropolitan Opera stars to appear in the cert tours.' films. Well, it is not difficult to admit that most of the acting which has been and is still being done on the operatic stage is

bad enough. With such illustrious vocalists as Lilv Pons, Gladys Swarthout, Nino Martini, Grace Moore, Jeanette MacDonald, Lawpossibility of many more to follow, it is things which defy comprehension. reasonable to anticipate a change in acting technic from the days of the old "opry" revolutionarily modern.

A School of Acting

that histrionism on the singing stage is too which operas are based." undisciplined. There are stock gestures, postures and mannerisms which may assist the singer vocally, but surely mean nothing so far as helping an audience to understand the story.

Operas are sung in French, Italian and German; and that part of the audience not in far greater scope than ever before." familiar with those tongues may be reasonall about. The artist's gestures should have operas which have been done for the screen the value of pantonime. By watching a has been because of their simplicity and great dancer perform, it is possible to naturalness; and I am sure that I am not visualize the story the dancer is interpreting. It should be possible to do this in opera. But singers have been taught, since canized if Americans are to support it." To the days when operas were first presented, to think of nothing but their voices. Acting group being interviewed, added a most color films for musical features. for the motion picture screen-especially singing for it-will develop them in the art of pantomime; and, with this revision of technic, they will find it of immense be teenfit when they return to the stage.

By the screen, producers are up against Hollywood's product not of in market and a much wider public—a single appearance. Moreover, they will find it a permanent the complex problem of exercising the cable. Special lighting, special camera equip-

NE VERY DEFINITE result of remarked Lily Pons, the other day. This

The great mass of entertainment lovers, known as the general public-the mass to which the movies make their appeal-has long been afraid of grand opera. For that fear the public is not so much to blame, As at present performed, opera is a foreign thing to them, rendered in a language and rence Tibbett and Nelson Eddy now ap- a manner beyond the understanding of the pearing in screen productions, and the mass. It is only natural to shy off from

"But through the motion picture screen our country is being made opera conscious," house, from which it has not made any spoke Gladys Swarthout, who has been decided change, to one that may become recently seen in her motion picture début. 'Such pictures as 'Madam Butterfly,' 'One had a great deal to do with the effect of OPERA STAR can learn much by winning the confidence of the public, of AN OPERA STAR can learn much by winning the commence of the paone, or acting for the screen, for many agree familiarizing audiences with the stories on

Lovely Grace Moore and Jeanette Mac-Donald answered almost in unison when requested for their opinion by saying, "Illtimately this will result in the building of an audience which will support grand opera, both on the stage and on the screen,

ably expected to know little of what it is believe that the success of the lighter translated. alone in my surmise that practically the entire structure of opera must be Ameriemphatic, "Yes, I know that you are right."

Production Problems

action and background must of a necessity conviction was based. Miss Pons continued, be expanded in the same way that scenario "on personal experience, noticing new and writers now adapt stage plays. It is not what now passes for acting on the operatic "on personal experience, noticing new and writers now adapt stage plays. It is not stage," said Lawrence Tibbett, first of the constantly widening audiences at my cone enough for motion picture audiences to become opera fans—operatic audiences must

also become movie fans. In their splendid effort to instill a greater appreciation of the masters, arias from grand operas are included in the lighter operettas of today embodying one or two numbers sung in French, German and Italian, by the star, because in addition to the handful who really understand them, there are those in the audiences who feel that they have been classically cheated unless they have been given something they do not understand. Or it is possible that not far distantly in the future these producers consider presenting to us entire operas in capture genuine popularity. However, one our own language. Already there have been hit production, one hundred per cent in Night of Love' and 'The Rogue Song' have more than three hundred written in our color, of an operatic version, could conown tongue by American composers alone, ceivably start a stampede of producers of which fifteen have been presented by the Metropolitan Opera Company, including "The King's Henchmen," "Peter Ibbetson," "Emperor Jones," "Merry Mount" and created when the screen first learned to "The Pipe of Desire."

The success of some of these works proves clearly that such a thing is not as impossible as it sounds—there is no reason that the standard operas, "I Pagliacci," "Rigoletto," "Carmen," and all the other "So far," added Miss MacDonald, "I masterpieces, could not be successfully

> Away from Black and White OLOR FILMS, too, will add considerably to the attractiveness of the screen

presentations of grand operas. Coming film attractions will increase in popularity, par-

are that complete natural color, for all seekers of singing fame will prefer to try screen presentations, is inevitable. Under their fortunes first in Hollywood. Secondly, RIEFLY, in adapting grand opera for present economic conditions, to film all of the screen unquestionably gives the singer

besides which it is a moot question as to whether the public would accept one hundred per cent color on the screen, in its present stage of development. It is to be hoped, however, that it will be ready by the time the public is ready to accept grand opera on the screen. A spectacular highlight of its possibilities can be visioned by a mind picture of the Inferno scenes from "Faust"-the cerie Ride of the Valkyries, the colorful parade of the matadors into the arena of "Carmen," so photographed and presented that the natural colors, in all their delicate tints and riotous flashings of brightness, will be visible on the screen. This is indeed but one instance where color photography would definitely contribute to plot-promotion and be almost certain to toward this trend, even now, and might be the beginning of a new revolution in film making, comparable to the upheaval

#### And Stars to Come

PRODUCERS AT Hollywood foresee a reversal of the current trend of grand opera stars toward it and feel that eventually it will give back to New York's Metropolitan Opera House two stars in return for every one that it borrows; and they believe that the day will come when grand opera will ask for stars from Hollywood.

Firstly, the opportunities for an unknown singer to "crash" Hollywood are far greater than the possibilities of slipping through the jealously guarded portal of New York's Metropolitan. It follows, therefore, that as Predictions, in certain cinematic circles, grand opera becomes popular on the screen, liberties which motion picture and stage ment and other extra-technical require-



goal is a perfect presentation and not deof opera today cannot afford to ignore.

she says that, "I believe that grand opera on the screen and in the hearts of a larger on the screen is coming and coming soon, and I am preparing myself to be able to

It is heartening to know that we will prominent women of the screen available in almost every city of consequence, the-

formances now given on the stage. Many times the amount of money is spent on the rising of an entirely new school of operation filming of one production for the screen, singers, for the number of stars from the as compared to the stage production. Time, operatic stage, suited to films, is, unforeffort and cost are not considered. Their tunately, too limited.

So the screen will develop its own opera pendable on one certain performance. In singers from the vast array of talent almany instances several days are spent in reday in its hands, such as Nelson Eddy, the shooting of one particular scene. BeMichael Bartlett, Jan Kiepura, Evelyn sides the huge sums spent in production, Laye, and many, many others. It would hundreds of thousands of dollars are in- not be surprising to find that Hollywood vested in publicity and exploitation-all of will be soon able to give the Metropolitan which mean box office power for the starmore stars than it borrows. There is a a thing which even the haughty impresarios proper place on the operatic stage for many gineers are untiring in their efforts to reof these artists; just as it has been so We agree with Jeanette MacDonald when delightfully proven that there is a place

It is heartening to know that we will be add my little part when it comes." This able to hear these musical masterpieces in statement, coming from one of the most a setting comparable to their beauty. Today,

comparison to the limited number of per- for grand opera, brings the serious thought aters have been built that can be rightfully termed cinema palaces. Modernly lighted, air-conditioned, with comfortable seats and divans—what a comparison with the "opera house" of old, which humorists so much enjoyed making the butt of their jokes, and rightfully. It is here, in a setting of beauty, that the arias of the world's greatest sopranos, the voices of the finest baritones, with a background of melodic choruses and strains of a gigantic symphony orchestra, will reecho through its furthermost corners, with a true reproduction of the richness of the artist's voice, which en-

produce with flawless perfection.

Shades of Bizet and Toscanini, could they have visioned a Joan Crawford, a few short years ago, as a Carmen, after the Russian manner. And was it not but a few days ago that the heads of two of the largest major producing studios threatened court action against each other for the privilege wonders.

of Schumann-Heink's services and the desire to pay her a fabulous salary. A woman whose career was supposed to have been finished many years ago, now steps into another rôle and one that is predicted will bring her more worldwide success than ever before.

Indeed Hollywood, the film capital, does provide a new and larger field for the musical artist-for the operatic singer who has already attained success-for the artist who has been, as yet, undiscovered. The films may truthfully be said to have revived our interest in music; they have infused a new life blood into an art that was becoming lost in a jazz age; they are making it possible for the world to hear its joyous melodies, the golden notes of its divinely talented artists, and to flood the earth with the unequaled beauty and happiness that none other of the cultural arts can hope to give so well as this marvel of an age of





What Is "Popular" and What Is "High Brow"? By Frank J. Black

Composer-Conductor-Arranger General Music Director of the National Broadcasting Company

(EDITOR'S NOTE: Frank J. Black is one of the most brilliant of the present day writers for the orchestra. Millions hear him in his programs through the National Broadcostina Company over which was made in Washington, before the Federal Communications Commission, he makes some very interesting observations upon the slight difference between some fine popular music and much so called classical music.)

A Question of Quality

cal comedies fashioned on nonsensical librettos, should we reject his house and concert hall those who unsuccessfully, as well as successfully, dealt in the higher realm of deeper emotions? Those posers wrote, their pot-poners as well as would drive most of our listeners to despair has they are devout. Let us not be misled or develop in them a hatred for music in sent not only the best of the old but also ate. We do not list such performances by names and reputations. Personally, I general.

hand there are some persons of such exalted to a poorly performed Beethoven symphony. musical erudition that they condemn Schuconscientious persons in the realm of serious music who believe that it is criminal to music as trivial? Should we listen only to write recognizable melody today. If we the composers who wrote for the opera were to satisfy that group by broadcasting only the works of the so called 'modern' composers-Stravinsky, Milhaud, Hindeposers wrote, their pot-boilers as well as cast such music daily, in a short time we are stepping fast to keep up with them.

do not hesitate to confess that I consider "I wish that the term 'popular,' as it has and frivolous, melodious and ultra-modern-Jerome Kern's Old Man River as much of been applied to music, did not imply cheapmasterpiece as Schubert's song, Der ness or bad taste. I have heard the current Erlkönig. It may not be a classic in point so called tin pan alley tune, Love in Bloom. of years, but it certainly is in content—yet, presented in a very beautiful way, well to many, Old Man River is nothing more orchestrated, and played with exquisite than a so called popular tune. On the other taste; which to me is much to be preferred

"The American public today is hearing bert to the dustbin because his music is the finest performances in the world, not more melodious than learned. I cannot for- only of symphonic and operatic music but give such persons whose appreciation of likewise of so called 'popular' music. Most Schubert is qualified because of the fact of this is yours for the dialing. In fact, the that he was just about to study counter- performances in our concert halls have had ECAUSE Victor Herbert wrote musipoint when he died. In fact, there are some to keep pace with those presented over the air-or suffer inevitable comparison. this connection let me point to just one fact, Time was when concert singers refused to sing songs in English, because it was Poppy' by Gliere. It is a long work requirthought to be an unintelligible language for song. Radio demanded understandable Engisone of the outstanding contemporary comlish from singers. Radio artists perfected higher realm of deeper emotions? Those who worship everything the master committh and their kind—if we were to broad-their enunciation—and the concert singers

the newest in all types of music-serious

But the public reaction is swift and sure. If it is a tin-pan alley tune it has to have something, and that 'something' is a catchy lyric and a rhythmic melody that can be remembered easily. And, speaking of catchy lyrics, radio is extremely careful in its censorship. Some songs we permit to be performed only orchestrally, others we permit to be performed only when certain lines are changed so that one may listen in one's own living room and not wince at bad taste.

A Growing Public Appetite

AST SPRING over the National Broadcasting Company networks conducted the first performance in America of the music to the Russian ballet, 'The Red posers of Russia; but, strange as it may seem, some advanced musicians called it old fashioned and reactionary. Nevertheless, the

and out censor? (Continued on Page 326)

## The Freedom of the Air

A Radio Interview, conducted by the famous Radio Commentator

#### Boake Carter

with James Frances Cooke

BOAKE CARTER

Editor of THE ETUDE MUSIC MAGAZINE

THE FOLLOWING interview was conducted over the Columbia Broadcasting System (as a sustaining feature not sponsored by any advertiser) on February 7, 1936, in a nation-wide hook up, and it was heard by millions of people. Many requests have been received for printed copies; and it therefore is published

in this issue of The Etude.

Mr. Boake Carter was born in Russia,
the son of a British consul. At the age of five he was taken to England, where he was educated at Tunbridge Wells and Cambridge. He also studied art at the famous Slade School and won some distinction as a portrait painter. At the outbreak of the World War he entered the aviotion service. With the return of peace he came to America, engaged in journalism, and became an American citizen. He was asked to report a Rugby Football Gome over the air; and this was so successful that he became a radio commentator, who eventually acquired a willing audience of millions of listeners on the evening "Phileo" period.—Editorial Note.

▼ ELLO EVERYONE, Boake Carter

speaking:
In these days of emotionalism and times when many issues are at stake, issues which are political, social and economic, the radio has come to play a greater rôle than ever in the life not only of America but also of the world as a whole. It is a personal, vital thing, this radio; it is young, yet withal immensely powerful; and its nower is still growing. Those of us on the inside of radio try always to realize and recognize the responsibility that falls upon us to be honest, earnest and decent. And as time goes on, a more and more important rôle in American life will be played by radio and broadcasting. With me tonight is Dr. James Francis Cooke, president of the Presser Foundation, Editor of ETUDE Music Magazine, a business executive, composer, author and once decorated by the Government of France for his work in art education and public affairs. He has been connected with radio, since the days when it was but a struggling baby, a wonder baby at which the world gaped and wondered. As you know, Doc-tor, there has been a lot of "hullabaloo" recently about the freedom of the air, censorship and freedom of speech. Charges and countercharges have been flying through the air, as thick as the snow that has been flying outside to-night. You are an auture. What about this freedom of the air, Doctor Cooke, as it pertains to music?

Dr. Cooke: Well, luckily, I escape the political fireworks of the subject, Mr. Carter. Although music contributes in all sorts of ways to most all broadcasting. still, it is, in itself, free from propaganda or intrigue. On the other hand, music can be a tremendous stimulus to patriotic thought. We have Land of Hope and Glory for Great Britain and Stars and Stripes Forever in the United States. Music can play its part in political campaigns, too. Everyone will recall Man-hattan's "national anthem." The Sidewalks of New York, in all Al Smith's campaigns and Happy Days are Here Again! in the Roosevelt campaign of 1932.

Mr. CARTER: That is very true. But should the government step into this picture, in either a hidden rôle or as an out

DR. CORES: Universities in mervenion or one of that the government tax on radio sets in any kind in broadcasting should, in my that the government tax on radio sets in Mr. Cares: Is the cost of the judgment, concern itself only with matters England alone is millions of dollars a high in most European countries? that are obviously injuring or against pubyear; and, while British broadcasting is on lic welfare. MR. CARTER: You speak of radio op-

#### Control versus Operation

DR. COOKE: I do not like the word "control," American business interests are resenting the idea of government control. It seems inevitable, however, that in the future we are likely to have some "Supreme Court of the Ether," which may determine certain major matters. The body should he composed of men of the highest standing, elected for long terms of, let us say, if teen to twenty years, or more, so that people where the earning power is low. it would be independent of partisan or In a leading Swiss city I was surprised party influence. Its guiding principle should be the dictum of the great English phi- in only one home in ten. Many American losopher and economist, Jeremy Bentham, "The greatest good to the greatest num- reasonably priced American receiving sets ber." It should be broad enough and wise with splendid short wave bands are in treenough to know that in the end the public, mendous demand abroad is due, I am told, and the public alone, is the best judge to the fact that all over Europe radio lisupon matters of taste, entertainment, and teners are anxious to participate in the all questions of personal appeal to the in- wonderful American programs. Many of dividual. But government operation is the American radios are extremely popular quite different from government control. in Europe. At the very outstart, I am emphatically In all European countries, of course, opposed to government operation in the really magnificent symphonic programs Inited States as it is done in Europe, for are now and then presented; but in no one the reason that such operation could lead country are the number of exceedingly only to enormous increase in taxes; and fine programs comparable with those given we are already so suffocated with taxes in America.

Dr. Cooke: Government intervention of that we can hardly breathe. I am told a high plane, it is not to be compared, in as in the case of the telephone, the results MR. CARTER: You speak of radio op-teration. How does that differ from control: that of American companies, which send have in American, with our commercially on the air astonishing programs without

Reitain DR. COOKE: Yes, and I have a very strong feeling that the number and excellence of the programs in other countries on the continent are not up, generally, to the standard of the British. The taxes keep the radio out of the hands of many to find that a radio set was to be found homes have one, two or three each. That

DR. COOKE: Yes, it is, Mr. Carter; and,

Cost of Radio in Europe

MR. CARTER: Is the cost of the radio

the quantity of excellent programs, with are often ridiculously inferior to those we cost to the public.

Mr. Carter: May the same be said

when I was living in Paris, that a 'phone subscriber thought nothing of taking up of the countries of Europe, other than the receiver and waiting from one to three minutes before getting any reply from "Central." American owners of short wave sets all know of the lack of continuous programs on many European stations, and they also know of the disturbing "stage waits" while the musicians are getting ready, or goodness knows what. If you have a short wave set, listen in on half a dozen stations and see what I mean. For these reasons alone, I have a firm conviction, based upon years of intimate study of the whole situation in radio, both here and abroad, that the least government interference possible is likely to be the wisest

> MR. CARTER: What of music and radio in America, Dr. Cooke?

Dr. Cooke: We have been blessed more than any other nation by the extraordinary number of very fine musical programs presented on the air. This has promoted a tremendous interest in music and a far wider appreciation of what constitutes good music. Broadcasting has advanced musical taste in the world more in the last ten years than in the previous ten centuries. And these great programs-the broadcasting of great orchestras and the broadcasting of the greatest artists—are really rare events abroad. Is not that in itself a very clear indication that our American system of commercial sponsors has furnished something which the government-owned systems of Europe, despite all their monthly taxes on receiving sets, have not been able to produce?



MR. CARTER: Yes, it would seem so Elaborate a little on that thought, Doctor DR. COOKE: Well, it is impossible to conceive a broadcasting system, supported by subsidies derived from taxation, that could begin to afford such magnificent concerts as American commercial sponsors give to this country. I am told, on good authority, that one commercial sponsor paid for a musical program of the highest type, with great artists and a great conductor, sixty thousand dollars, or one thousand dollars a minute; and the American public, owning radios, had this served to them on a silver salver, as it were, entirely free. I mentioned this to a famous radio official from Europe, and he nearly fainted. He said, "Such programs would bankrupt my government." Yet American commercial sponsors must find these programs profitable, or they would not continue them from year to year.

Mr. Carter: Well, why do these pro-

grams cost so much?

Dr. Cooke: Because great artistic genius is like every other kind of genius. It rarer than diamonds or radium. One genius in five million people would be a good average. Tell me, Mr. Carter, can could take the place of Shakespeare, Wagner, Dickens, Franklin, Mark Twain, Liszt, Caruso, or let us say, Will Rogers? The Almighty never made two geniuses alike

The American radio public expects the American broadcasting is clean, in the dition, the broadcasting companies and the because the government said it should be commercial sponsors give it to them for that way. It is because the sponsors know nothing; and at the same time they do that it would be bad business to have it ably; and I, for one, am very happy to which keeps American programs on the spirational and educational value.

MR. CARTER: Are there any other adof musical programs on the radio?

Dr. Cooke: Naturally, having been a musician and at the head of musical interests all my life, I have given the subject profit motive should cause a coloring of much thought. Listening to good music, and to an even greater extent, music study and the playing of an instrument, each is For years I have been editing a magazine among the finest of all emotional safety and we never have permitted an alteration valves. Music, through the radio, has or even a suggestion of an alteration of come to millions like the blessings of an truth or fact, because it might be commerthe air should include all kinds. It is just anyone's feelings; but when we have had as though one were making up a bill of to tell the truth, we find that we have fare for a restaurant. The fellow who never lost a worth while friend by doing wants corned beef and cabbage or pig's so. knuckles is not going to be satisfied with caviare or crepes Suzette. The air belongs to everybody, Mr. Carter, and let us keep it that way. To put a tax on the individual radio in the owner's home, to pay sibly run programs at lower cost? maintaining the radio virtually prohibitive.

#### Elevating Taste

MR. CARTER: Well, we hear some pretty crude music from time to time over the air. don't we. Doctor?

DR. COOKE: Yes, but who is to say whether it is good or bad? Everybody has his own tastes. Who am I, to say my a ladder. People start upon the bottom rung, with music which shows little skill and inspiration. If these people can hear, side by side with their trashy music, melodies of better quality, something very remarkable happens. Fine music seems to has been confirmed in my own experience, per cent of the broadcasting time of the major companies is given over to subjects that are quite definitely cultural, educational and inspirational. It seems to me that this is a mighty fine record for the broadcasting companies and their sponsors. I really do not think that the public of any country could digest very much more, without academic dyspepsia. Now then, sicians in the country. They would then select only programs representing their own cultured tastes. The results would be disastrous to those millions climbing up the ladder. It would be far better for the government to keep out of the matter altogether and to allow people of wide experience to decide these matters, as they have indeed been decided so well by the keen insight of American commercial in-

#### The Profit Motive

MR. CARTER: Just what is it that has brought about this high standard in this country

Dr. Cooke: The "profit motive," I think: the "profit motive." Remember, before large commercial interests invest millions in broadcasting, they examine exhaustively the kind of programs which such as ours. I do believe that the govern-they believe, in the long run, will produce ment ought to safeguard the public from the best impression on the public, in re- fraud, or fraudulent advertising, from inlation to the product merchandised. Now decency and injustice to any individual or what has happened on account of this?

best; and, through a very remarkable con- sense that "dirt" is taboo. This is not something else which is even more impor- otherwise. They have investments at stake. tant. The radio speeds up trade unbeliev- This profit motive is, to me, the motive share in the prosperity of a country which, air clean and wholesome. And it is this mind, would not be doing nearly so motive which is a far more potent guardwell if the radio did not manufacture new ian for our national broadcasting interests and other influences of great cultural, in- groups, brain trusters or sociologists, often bitten by radicalism.

MR CARTER: Of course, you will agree vantages to a free, untrammeled direction with me that there are many types of programs on the air.

Dr. Cooke: Yes. opinion upon the part of the commentator?

Dr. Cooke: I most emphatically do not. Therefore, I think that music on cially desirable. We try to avoid hurting

#### Genius Limited

Mr. CARTER: You apparently do not think, then, that the government could pos-

note that the greatest of Russian-born singers, Chaliapin, has not sung in Russia since the Reds put this scheme into effect. few of them. By very nature itself, the the public demand is unlimited. It is right Musical development, Mr. Carter, is like in accordance with their rare gifts. Because American commerical interests are willing to pay and the Soviets are unwilling to pay, the American public has heard Chaliapin. The Soviets have enthusiastically endeavored to promote music. Great artists, however, are international; they draw people up to a higher level. This are world people, and they must be paid, not with plaudits and money of but local time and again. Conservative estimates value, but with currency good on the exhave been made that from forty to fifty other singers from other countries. I have just been looking over an exhaustive report of the astonishing programs and the great number of great artists who have appeared in them. Any boy with a radio in an American farmhouse has today more advantages for hearing fine music than a student in the heart of Berlin.

Mr. Carter: Do you feel that the radio

Dr. Cooke: Most certainly not. At the start it unquestionably diverted attention from music study: but radio is the greatest advertisement music ever has had; I feel that in years to come it will be difficult to find enough well trained teachers to meet the demand

#### Keep the Air Free

Mr. CARTER: It is very clear, Doctor, that you are opposed to anything but very limited government control of our broadcasting business.

Dr. Cooke: Yes, absolutely opposedproduct that might be inferior; and it would mean interference with free thought, inherent attributes of a true Democracy, peninsula. It opens with a tonal picture of (Columbia disc 9098M). such as ours. I do believe that the govern-

(Continued on Page 332)

## RECORDS AND RADIO

By Peter Hugh Reed

STOKOWSKI, who is appearing with the Philadelphia Orchestra in its nation-wide spring tour under the sponsorship of the R. C. A. Victor Co., has a over successfully describe. And the last paralleling their announcements with music idealists, educational groups, religious done wisely, in continuing his series of re- section represents the bustle and life of a recordings, to re-play Stravinsky's "Fire festive crowd on the morning of a fete-day Bird Suite." For no one interprets this Piero Coppola and the Paris Conservatory music more brilliantly or more effectively Orchestra give a comprehensive perform-

The "Fire Bird," written in 1910 for o Diaghilev's Ballet Russe, is both romantic MR. CARTER: Do you feel that the same and modern in its aspects. For this reason, undoubtedly it has proven itself one of Stravinsky's most popular scores. The ballet was founded upon an old Russian It recalls to mind Schumann's "Kinderlegend. Although the music of the suite scenen" and Moussorgsky's "Chambre can be enjoyed apart from the story it must d'enfant." Perhaps nowhere in music did be admitted appreciation is enhanced by some knowledge of the tale. This, of course, given in the booklet with the set (Victor M 291). On the odd side (six record face) of this set, Stokowski plays a prelude of the orchestra can color its varying (which he has freely orchestrated), by moods more successfully than the piano Shostakowich-the young Russian composer. This seems to us a poor substitute for the superb Entracte to Moussorgsky's "Khovantchina." which occupied a similar position in the old set.

its enduring worth, its realization of human stance. This title is derived from the fact the tremendous costs of such glorious pro-grams, would have made the home cost of would suffer. The Soviets tried that—and drama in the greater emotions of man, its pantheistic reaffirmations of faith, its assurance of strength and belief in the expression of the ego-is being reaffirmed Emperor Franz Joseph's birthday. The daily in multitudinous homes throughout As I have said, artists are worthy of the the civilized world by means of records and highest fees, because the Lord makes so radio. One wonders what the phonograph and the radio companies would do without supply of the great artists is limited. Yet this tonal Titan's works-the individualized speech of which has come to mean so much to mankind, and which since its inception has never ceased to satisfy the discriminat- Rameau, hence it is not surprising to find ing music lover.

The new recording of Beethoven's "Emperor Concerto," played by Walter Giese-king and the Vienna Philharmonic Orchestra, direction Bruno Walter (Columbia set 243), is one of the finest performances of this great work we have ever heard. Gieseking realizes its heroic qualities (not regal—the concerto was misnamed by a Berlioz' Funeral Morch for the last publisher, not the composer). Under his scene of "Hamlet" is impressive music, hands the first movement emerges as a song of triumph, and the lovely slow movement a thing of deep devotion. Walter and Gieseking are ideally mated in their concept of this music. For this reason this set ranks as one of the great phonographic contributions. The recording is spacious and unexaggerated in its amplification.

suppose a government were to appoint a has injured the interests of American 30, No. 2" comes from one or the freest and most joyous periods of his life. It was written in 1802. Next to the "Kreutzer" this sonata is perhaps his best in this form. It is essentially poetic, and though more capricious in form than the "Kreutzer Sonata" or the "Sonata in G major, Opus 96," it is at the same time particularly ingratiating music. It is splendidly per-formed in Victor set M 283 by Adolf

Busch and Rudolph Serkin. A most welcome re-recording is that of Debussy's "Iberia" which Victor lists under Debusys s' iberia winch victor insta under the old set number of M 77. In "Iberia,"
Debussy succeeded in creating perhaps the most beautiful orchestral nocturne ever victor disc 6833D); Zemachson's "Chorale and Fugue in D because it would mean greater taxes for a written. This is the second section of the minor —Ormandy and the Minneapolis product that might be inferior; and it work, known as "Perfumes of the Night." Orchestra (Victor discs 8924-25); and The whole suite is, of course, an imaginary Thill's singing of the aria Inutiles Regrets free choice, free speech; all of which are picture of the gayly romantic Spanish

STOKOWSKI, who is appearing with the colorful life in Spanish lanes and vil-nation-wide senior units lage streets. The second senior and vilance of this music for the new recording

> Most pianists are familiar with Debussy's expression of paternal love-the album of pieces he wrote for his daughter in 1908 under the title of "The Children's Corner." Debussy evince a more subtle expression of humor than in this suite. For this reason, this music lends itself to attractive orchestration, because the various instruments Coppola and the Paris Conservatory Orchestra also play this work for Victor (set M 280).

Haydn's "Emperor Quartet" is badly misnamed, for the prime reason for this The greatness of Beethoven's artistry- sobriquet is an altogether extrinsic circum that the second movement is founded upon the Austrian national anthem, which Haydn originally wrote in 1797 for the quartet is not in any way regal or imperialistic as its name might imply, but music of great geniality and, in the case of the second movement, poetic beauty. In Columbia album 246, the Lener Quartet performs

this work in a highly refined manner. Monteclair was a contemporary of his music of similar genre. His Plaisir Champêtres, which the Paris Society of Ancient Instruments performs in Columbia album 248 is music of a quiet charm-2 bygone era, which should prove most acceptable to those who like eighteenth century music played in the manner of the

which realizes without exaggeration the significance of the tragedy it seeks to con-Sir Hamilton Harty and the London Philharmonic Orchestra play this work for Columbia (disc 68429D).

Koussevitzky, making less of the second and third movements than most conductors do, builds his reading of Mendelssohn's "Italian Symphony" toward its brilliant and vivacious finale, which is founded upon the Italian duo-dance form called a Salterello. His interpretation of this section is truly miraculous and Victor's recording of this work, made at the same time as Strauss' "Also Spake Zarathustra," is

superb but not exaggerated in its realism. Recommended recordings: Heifetz's performance of Vieuxtemps' "Fourth Concerto" (Victor set M 297); Kirsten Flagstad's singing of Elisabeth's Prayer from "Tannhauser" (her best record to date) (Victor disc 8920); Marcel Moyse's

"I suppose that among all the recent musical phenomena, one of the most striking is the revival of interest in Mozart."-Francis Toye.



By Grace O'Brien

The Birthplace of the Great Master becomes one of the Musical Festival centers of the world.

The Highway of Music

E VEN BEFORE Mozart's day, music was seriously cultivated at the Court of the Prince-Archbishops. Salzburg was particularly fortunate in its geographical position, its closeness to Italy, the land where music flourished so magnificently in the sixteenth and seventeenth centuries, and whence it spread to all the countries of

As we travelled up the Brenner Pass, one of the most brautiful in the Alps, with its rugged, towering mountains, its woods and lakes, we thought and spoke of all the Italian maestri of long ago, who had journeyed over this great highway. From the early homes of music-Venice, Rome, Bologna, Naples-they carried their art to all the little northern courts and gave a marvelous impetus to a German musical OME HALF DOZEN continental art. And a century later, through that towns have come to be regarded as same mountain pass was to flow the magnificent stream of German music which, in not only a talented artist but also a far--shrines to which the music lover makes its turn, was to inspire and revive the art

"Everyman," as presented before the Portals

in a special sense sanctuaries of music

are permeated by the spirit of some great

pices, was a particularly brilliant one,

heard, but Mozart's name held the place

of honor in the programs; and, better than

any other music, his exquisitely suave

strains seem to suit the atmosphere of his

steadily in importance.

his yearly pilgrimage. These favored spots of Italy. Salzburg, so near the Italian frontier, genius of the past or stimulated by fresh felt the full strength of these musical curcurrents of modern art. One of the most rents and took the impress of Italian art delightful of these centers is Mozart's birth- more definitely than any of the other little Germanic states. Its rulers, the Princeplace at Salzburg, Austria, for some years Archbishops, were imbued with the south-ern culture. They built their palaces, past the scene of a festival which has grown Political disturbances of the last sum- castles and churches in the Italian style ner in Austria, following the murder of and decked them with art treasures collected during journeys over the southern Premier Dollfuss, threatened to upset the lected during journeys over the southern arrangements for the Festival. We were frontier. Like the other German princes in Italy on our way to the opening cere- of that day, they were admirers of Italian minuets of the four year old baby. He monies at Salzburg when rumors of war music and invited Italian composers and threatened a check on our plans. Was it safe to cross the frontier? Would it, indeed, be possible to hold the Festival?

Eventually word came that the programs modeled on St. Peter's at Rome. Today were to proceed according to schedule; and, its marble façade serves as a setting for in spite of untoward circumstances, the Hofmannsthal's miracle play, "Everyman," season, begun under such unfortunate aussowonderfully produced by Max Reinhardt that it transports one back to the mystical The backbone of all the musical per- atmosphere of the Middle Ages. Many of formances was the Vienna Philharmonic the ancient houses of Salzburg, set in Orchestra. Great conductors directed and charming irregular old world squares or THE LITTLE FLAT, where the family famous soloists collaborated in a succession "Platze," have a touch of rococo ornamenof splendid productions including operas, tation round their windows and doorways. symphony concerts, recitals of chamber And mediæval archways, leading from one various classical and modern masters were old world towns south of the Alps.

ground rise the noble summits of the Auserian Alns, down from whose steep slopes divides the town in halves. The narrow streets are pressed close to the river banks, by high wooded hills crowned with redroofed church or mediæval fortress. A striking landscape, of beautiful contours and vivid colors! And, even in our strenu-ous twentieth century, Salzburg has re-jewelry presented to him by great persontained its atmosphere of leisured calm, its old world repose

#### Mozart's Childhood

S IT ANY WONDER that in such an environment, the son of that fine musician, Leopold Mozart, should have developed his musical genius so harmoniously. His father, who belonged to the musical household of the Prince-Archbishop, was seeing business man-one of the cleverest and, encouraged by the enthusiasm they had impresarios that ever presented an artist to aroused, the following year to Paris, Brusthe public. He watched with pride the musical development of his two children. First the daughter Nannerl was the object chatter when he returned triumphant from of his assiduous care. But even in infancy little Wolfgang showed that he was destined to outstrip his sister. Then all the ready described in his amusing letters home father's hopes became centered in this remarkable son. He trained the tiny fingers to a virtuoso-like skill on the clavichord; encouraged the first attempts at composi tion, noting down with immense pride the planned with great astuteness and worldly knowledge the first concert tours of the child prodigy and watched with joy and astonishment the unfolding of his extraordinary genius. How bitter must have been his disappointment when Wolfgang failed to obtain the recognition and the honors which were his due, to the attainment of which the father had sacrificed his life.

#### The Mozart Home

lived for twenty-seven years and where Wolfgang spent his childhood, is today a place of pilgrimage for the musimusic, and sacred oratorios. Works by narrow thoroughfare to another, recall little cian. One climbs up three flights of stairs to the four roomed apartment in the Getreidegasse. It still contains a few pieces of the family furniture and the blue-BUT IF the Prince-Archbishops were at green porcelain stoves at which, on bitter ing revelation of the affinity between pains to beautify their capital, nature winter days, young Mozart warmed his Mozart and Johann Sebastian's youngest too has lavishly showered her treasures on fingers before sitting down to his clavison.

Salzburg. Its picturesque charm captivates chord with its quaint brown and white keyone at first sight. In the distant back- board. It now stands in the room in which he was born. Beside it is his little concert piano. As we entered, upon the case lay rushes the roaring Salbach River that a little bunch of red carnations, tied together with laurel leaves, the touching homage of some admirer of the undying genius that first saw the light of day in this little room.

In another room are Mozart's first violin, ages. These objects and the portraits of Wolfgang, his sister and his parents, help one to reconstruct the life of the artist family in their homely apartment; a happy life, one gathers: a life of simple comfort

of Gemütlichkeit (filled with good feeling) How the four must have rejoiced when the Prince-Archbishop released father Leopold from his duties, to enable him to take the six year old Wolfgang and his sister on their first tour to Munich, Vienna sels and London. How those rooms must have re-echoed to Wolfgang's laughter and successive journeys and related to his mother and sister the adventures he had al--some of which are to be seen today in a case in that very sitting-room.

#### The Link With Bach

EVERY COURT, in every capital A the "wonder child" was acclaimed with the utmost enthusiasm. But during these journeys the wise father lost no opportunity of improving his son's musical education. He took him to hear the best music of the countries they visited and saw to it that he had lessons in the various branches of his art, from the most celebrated masters

Thus in London he became the pupil and friend of Bach's youngest son, Johann Christian, whose music, definitely Italian in style, was then better known than his father's severer compositions. A "Sym phony in B" by Johann Christian Bach was performed at the first symphony concert of the Festival. The fresh, beautiful little work, as interpreted by the Vienna Philharmonic Orchestra, under the conductorship of Willem Mengelberg, was an unforgettable pleasure, as well as a strik-



THE MOZARTEUM AND CONSERVATORY AT SALZBURG



INTERIOR OF THE FESTIVAL PLAYHOUSE AT SALZBURG

MAY, 1936

The First Operas

THE VOGUE FOR OPERA had I spread from Italy all over Europe. It was the ambition of every composer to succeed in this favorite form. During a visit to Vienna the eleven year old Mozart began to try his hand at opera, and composed his first two works: "La Finta Semplice" and "Bastien and Bastienne." The latter was given, there and then, in Vienna. Mozart's return to Salzburg the Prince-Archbishop had "La Finta Semplice" performed and he then awarded the little prodigy the honorary title of "Konzertmeister."

But the father realized that only in Italy could his son learn how to write Italian opera. The Archbishop, who was of the same opinion, gave them both leave of absence; and Leopold was able to carry out his long cherished plan of an Italian tour. What preparations there were in the little The mother furbished up his ward-The fine court clothes he wore at his concerts, the brocades and laces, were fresheued up and nacked by the mother and sister; whilst Wolfgang practiced and Leopold planned a veritable siege of the Italian music centers. For, though the boy was going to Italy as a student, the father was determined that the pupil should astonish his masters. And so he did, arousing such admiration that Leopold wrote home, "It is the same here as everywhere else-no need to describe it.'

During that Italian year the young geniu acquired the skill in vocal writing and that suave beauty of melodic line that characterize his operas. Having won his spurs in Salzburg, where father and son con- service is all too well known. tinued to carry out their duties as court

Music at the Salzburg Court

some of the lovely Serenades which self no doubt often took part in these performances, given for the entertainment of the princes and their guests, assembled in vanni," and "The Magic Flute." the splendid staterooms above, on the first floor of the Palace. Today these serenades

The courtvard of the Palace was in darkghostly shapes huddled on the benches. wrote it.



THE SALZBURG CASTLE, AS SEEN FROM MIRABELL GARDEN

staterooms are dark and silent.

"Figaro" and "Don Giovanni"

BUT THE friendly Prince-Archbishop died and his successor, Count Colloredo, made Mozart's life in Salzburg unin Italy, all the roads to musical fame endurable. The story of how the great expression. seemed open. But for the present he waited composer was literally "kicked out" of his Though Mozart now settled in Vienna and mar-

to live only ten years more, years of con-ABOUT THIS TIME Mozart wrote rivals. Deprived of the guidance of his stant struggle against the intrigues of the visitor to the Festival can still hear burg, Mozart was quite unfitted for the chimes, and how delightfully the notes of played on balmy summer evenings in the contest. Yet during those difficult years he courtvard of the "Residenz," Mozart him- wrote some of the most beautiful music

accidental juxtaposition of the two works from the composer's life. ness, except for the dim lanterns on the most interesting contrast. In spite of the the sitting-room in the Mozart home which musicians' desks. So mysterious was the beauty of the "Figaro" performance, there we had visited that very morning. Papa atmosphere that no one spoke above a could be no doubt that this music should be and Mamma Mozart seemed to have stepped The audience were vague, sung to the Italian words for which Mozart out of their portraits: they were talking

deep well of the courtyard, to the starry fect interpreters of the rôles of "Don Gio- 1. How has the natural location of Salesky, floated the delicate notes of a Mozart vanni" and "Donna Anna" could be im-'Serenade." Music full of living beauty, agined than the two American artists of even today, though the princes for whom Italian lineage, Ezio Pinza and Dusolina it was written have passed away and their Giannini. Their personalities, the beauty of their voices, the verve of their acting, made the performance an unforgettable one; and the gripping beauty of the music, its humor, elegance, and emotional depth, made one ask what other operatic composer ever attained such perfection of dramatic 6. Tell the story of "The Magic Flute

Though the music of Beethoven, Weber, 7. Write a sketch of a Salzburg Festival Wagner, Strauss, and many other great composers, was performed at the Festival, ried his cousin, Constance Weber. He was everything in Salzburg seemed to speak of Mozart: the town has indeed become a monument to his glory.

Three times a day the eighteenth century worldly-wise father, who remained in Salz- carillon, the Glockenspiel, rings out its the menuet from "Don Giovanni" float over Mozart's town. We find him even in the Marionette-theater. No doubt Wolfgang the world possesses, his three great operas: Marionette-theater. No doubt Wolfgang "The Marriage of Figaro," "Don Gio- and his sister often visited the old puppet shows of Salzburg. Today he is himself During the first week of the Festival one of the characters in the clever Marionthere was a splendid performance of "The ette plays that fascinate young and old. We are some of the most poetical events of the Marriage of Figaro," in German; whiles were attracted where the performance Festival. The first impressions of one of the following night we heard "Don Gioof his early operetta, "Bastien and Bastithese nocturnal concerts remain a delight- vanni" in the original Italian form. The enne." It was followed by a little scene

-due to a change of program-provided a When the tiny curtain rose, there was of their wonderful little son. Presently after the hot concert hall. Then up the ing events of the Festival. No more per-old Wolfgang, dressed in the lilac-colored

court costume the Empress Maria Teresa presented to him when he so delighted the ing interlude in the more serious events of

#### The Little House of "The Magic Flute"

TP ON THE HEIGHTS of the Kapuzinerberg stands an interesting me-morial to "The Magic Flute," most of which Mozart wrote in a summer house adjoining the Viennese theater where the opera was first produced. Some sixty years ago the owner of the property, Count Starhemberg, presented the wooden hut to Mozart's native Salzburg. It now stand on the hill overlooking the town, at the song of birds make a poetical setting for the little house in which Mozart wrote this music which retains an everlasting freshness and charm akin to the beauty of nature

## SELF-TEST QUESTIONS ON

- ourg affected its musical history! How have the rulers of the province of
- tected its inusical development? Tell something of the precocious yout
- of Wolfgang Amadeus Mozart. Il'Lat characteristics did father Mozar
- display in the care of his children? Describe the Mozart House as it stands

#### Heavy Thumbs

By Gladys M. Stein

1N PIANO passages like the following taken from My Bonnie by Greenwald, young players often have difficulty in making the melody sing out above the repeated

notes played by the thumb.

This can be cured by having the pupil practice playing the repeated notes lightly and very staccato while keeping the upper



Such work gives independence of fingers gnostry stages inducted of the puril to listen for the door opened, and in tripped the six year and teaches the puril to listen for the



THE "MAGIC FLUTE" HOUSE on the Capuchin Mountain near Salzburg, where Mozart composed his famous opera.

IN THE MOZART MUSEUM The Room in which Mozart was born. The Instrument is one used by Mozart.

## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



## Richard Wagner's Overture to "Tannhauser"

and spirit of the ensuing drama. While this seems quite patently obvious and

Prior to the time of Christopher Gluck, the overture generally bore no relationship to the opera and thus had no dramatic significance. Overtures were often even borrowed from other works. Gluck first employed thematic material from his operas for the construction of his overtures-thus imbuing them with dramatic and logical significance.

Mozart, Beethoven and Weber further infused the dramatic and romantic spirit into the operatic overture but it remained for that Titan of dramatic music, Richard Wagner, to reach the highest culmination in the art of symbolizing in the operatic overture the spirit of the opera 'tself.

The subject for the opera "Taunhauser" (the German pronunciation being Tonhoyser) was taken from a mediæval legend which the composer so modified as better to comply with his dramatic purposes. It is worthy of note that Wagner wrote all his librettos as well as the music. This the scene, Church bells are heard in the libretto was completed in 1843, about the time of his thirtieth birthday. The music was completed in April, 1845, and the opera hunting party comes upon the scene—it is received its première at Dresden in October of that year.

The composition of the overture was left until the last and all of the material employed in the overture is taken from the and redemption by Divine mercy. The Venusberg music represents the former and the Pilgrims' Chorus the latter. The significance of the music may be transmitted

#### The Plot

ANNHAUSER WAS A knightly troubadour of the thirteenth century, them on festive occasions to the accome paniment of their own lyres.

Tannhauser inadvertently strays into the Venusberg (subterranean realm of Venus). or Hill of Venus. After entering the hill it is found that the grotto extends to great distances. In the background, under a rosy light, a blue lake extends. In its waters sirens are disporting themselves; on the shores lovers are grouped and nymphs and bacchantes are dancing in wild abandon. In the foreground, upon a magnificent dais, Venus reclines. Here the Goddess of Love lures men to her abode of sinful pleasures, holds sway over them, and finally casts their souls into perdition. As Tannhauser approaches he is surrounded by enchanting perfumes which steal away his senses. In the most seductive of half-lights he beholds the form of Venus who beckons to him.

Unlike Parsifal in the enchanted garden,

MAY, 1936

a sight of verdant nature, the green fields logical, the procedure has not always ob- and valleys, the songs of birds, the companionship of his earthly friends.

Venus reminds him of the earthly sorrows he endured as compared with the joys which he has found in her companionship. He seizes his harp and, in the Song to Venus, extols her matchless beauty. But his desire to leave becomes ever stronger. She refuses to let him go and he finally calls upon the Virgin Mary for aid. His prayer is heard. A terrific crash ensues; realm of sinful pleasure disappears and the repentant Tannhauser finds himself in a beautiful valley, with the castle of the Wartburg in the near distance.

In the woods near by the tinkling of bells heard; a shepherd lad, seated on a high rock, celebrates the coming of a new spring as he plays upon his pipe. From the distance a group of pilgrims make their way down the mountainside. With a song of praise they cross the scene and disappear upon their way to Rome.

Tannhauser has stood silently viewing valley; he falls upon his knees and prays for forgiveness. As he silently prays a whom are former friends of Tannhauser. They rejoice at his return and bid him a joyful welcome. They tell him of the coming minstrel contest at the castle, the prize opera. The music represents two distinct to be the hand of the Landgrave's niece, opposites-the allurement of sensual sin, the lovely Elisabeth. Tannhauser is persuaded to join the contest.

The great hall of the castle is set for the contest. Elisabeth, who has loved Tannhauser and has mourned his absence, now is best by presenting briefly the story of the animated and joyous as she enters the hall and salutes it with her song, Dich, theure Halle (Hail, Hall of Song). The Festival March ensues as the knights and ladies, preceded by pages, enter.

Wolfram is the first of the knightly minstrels to appear. He sings of Love as some- net and first horn while the other instruwrote poems and songs, and often sang thing pure and ethereal, comparing it to a ments supply the harmonies. spring of limpid water which he would fear

disturb by his approach. He is followed in turn by Walter and Biterolf, Tannhauser combats such definitions of Love and proceeds to sing the praise of pagan Love. The assemblage is horrified, other knights draw their swords as he sings of the delights of Venus. Elisabeth saves him from death. As he recovers from his mad frenzy and realizes his guilt, he is overcome with remorse. He agrees to join a band of young pilgrims on their way to Rome and thus to seek pardon for

The season of autumn arrives. Elisabeth has prayed daily for him who so cruelly betrayed her. The pilgrim bands are now returning from Rome and one of these groups, singing a chorus of praise, passes across the valley in the distance and later descends Unlike Parsifal in the enchanted garden, the mountainside and passes across the and national contests it is fitting that some Tannhouser cannot repel the enchantress' front of the stage and on, into the distance. reference be made to the band arrange-

opera should foreshadow the mood life of pleasures. Finally, becoming satiated anxiously watches for Tannhouser—but he ranger has sought a more sonorous effect with this existence, he begins to long for is not among them. As she broken-heartedly ascends to the palace, Wolfram, who has been observing her with profound emotion, tunes his harp and sings the lovely Song may be found advisable to limit the num-

to the Evening Star. As he sings darkness descends. A lone pilgrim, ragged, emaciated, and exhausted, appears leaning wearily upon his staff. It is Tannhauser. Wolfram is astounded that his old friend should return unpardoned. Tannhauser details the trials and tribulations of his unhappy pilgrimage and how finally the Pontiff had pronounced him forever accursed-that there was as little chance of forgiveness for him as that his pilgrim's staff might again put forth green

A rosy mist appears and Venus is re-A fosy mist appears and rems is the vealed calling to Tankhauser to join her improved effect at the opening—that he was sure that after doing so Wagner would again in the ardent delights of her realm. Wolfram struggles to save his friend from these fatal seductions. He tells of the faithfulness of Elisabeth and Tannhauser halts.

Landgrave, accompanied by a train of nobles and followed by a group of young ultering who care on a little the hole. Down the mountainside descends the pilgrims who carry on a litter the body of the young Elisabeth who has gone to her heavenly reward, Tannhauser, griefstricken, invoking her heavenly aid, falls beside her and dies. At this moment some of the young pilgrims advance carrying the

#### The Overture

THE OVERTURE OPENS very nets, two horns and two bassoons. The deeply religious spirit of this chant could not be more effectively presented than by the rich, cavernous tone of the clarinet in its "chalumeau" register, combined with the pobility of the born

Throughout the opening sixteen bars the melody is carried jointly by the first clari-

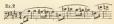


Since many high school bands will be the viola and clarinet. playing this overture in this year's state and national contests it is fitting that some pears in the violins (un baco ritenuto)

N OVERTURE, or prelude, to an seductive wiles and surrenders himself to a Elisabeth has heard their approach and ment. In the specified transcription the arthan that designed by the composer and has employed all the several clarinets, four horns, bassoons, saxophones and tubas. It her of voices to be employed in the open-

It is worthy of note how the great master, John Philip Sousa, performed this passage. He employed the clarinets and horns as Wagner had done but substituted bass clarinet and first tuba for the two rather "slow-speaking" bassoons. This gave a richer and more sonorous effect. Mr. Sousa once told me that Emil Sauer, the great pianist and composer, came to his dressing room in Dresden after hearing his band play the overture and told him he wished that Wagner might have heard the have changed his orchestration to accord

After sixteen bars a second subject enters -the thrice soaring of the melody to the



This leads up to a climax in which the pilgrim staff which has put forth green trombones enunciate the Pilgrims' Chorus leaves, betokening Divine pardon. the violins. Following this the second subject (Ex. 2) returns and a gradual dynamic abatement proceeds until the opening theme I quietly with the broadly sustained is again presented by the two clarinets, two Pilgrims' Chorus, set forth by two clari- horns and bassoons. The final phrase is suppressed and the Venusberg music sud-

#### The Overture Pattern

THE OVERTURE is based upon the sonato-form and the Venusberg music (Ex. 3) constitutes the first theme of the



It is the spell of Venus embodied in the ethereal trills and tremolos of the violins and upper woodwinds, beginning bianissima and alternately swelling and subsiding with sensual crescendos and languorous diminuendos. From the thirty-second bar of the Allegro the Venusberg motive pervades the orchestral texture, being allotted mostly to

At the 44th bar an amorous theme an-

## MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Musiappearing in the Music Section of this Issue

### IN LILAC LAND

A Monthly Etude Feature

of practical value.

by an eminent

Specialist

By H. D. HEWITT Appropriately enough Mr. Hewitt's In Lilac Land comes first on THE ETUDE'S musical menu this month.

From the teacher's standpoint this piece is of definite value. To begin with it stresses the importance of rhythmical obervance, since it is written in mazurka style, and third graders should have considerable practice in playing the dance playing dotted eighths followed by sixteenths-a matter which presents problems to certain pupils.

Beginning at measure 17 use the rolling or rotary motion for the right hand when A fice little number is this of Mr.

After the reëntrance of the first theme a

Fletcher's. In origin the Gavotte is French, new theme is introduced at measure 49 in the subdominant key. A more animated section follows beginning at measure 65.

The tempo is ma ked piu mosso and the dynamics messaforte. Be careful to preserve the mazurka

rhythm throughout. THE BROOK

#### By CAMILLE W. ZECKWER

pianist and an excellent teacher comes this piece which is, to say the least, unusual.

The Brook is, first of all, satisfying as a composition and offers in addition real and definite teaching values.

Practice the trill in the four-measure Introduction until it can be performed with such evenness as to suggest the waters of the brook running quietly but persistently over the smoothly rounded stones which are suggested by the slurred phrases in the left hand. The diatonic figures which abound throughout the composition are to be played with smooth finger legato, with due attention to the dynamic changes all of which are clearly indicated. The right hand figures in the four-measure section beginning at measure 10 should be rolled and tossed off against cleanly articulated eighths in the left hand.

A new theme opens at measure 48. Observe the slur signs in the right hand alternating with separated chords in eighths and allow the left hand to suggest the monotonous running of the brook in ascending scale passages. At measure 72 the trill figure which begins in the left hand continues in effect until the reëntrance of the first theme D.C. al Fine

#### TWO BROWN EYES By CHARLES HUERTER

Again THE ETUDE presents a composition by Charles Huerter in lyric vein—sition effective this time in waltz form, Like so many of as marked. Mr. Huerter's compositions this one presupposes a certain grace and refinement in the technical equipment of the performer. The tempo is Moderato Grazioso, and a the right hand alternating with descending great deal of elasticity tempered with an equal amount of musical discretion is indicated. Pay close attention to the many which employs the same figures as that sostenuto marks. All chords or single notes used throughout the first section, marked with the little line signifying sostenuto are to be played with special inten- measure 26. Since scherzando means "playtion. Observe, too, the accented chords as fully," the interpretation of this section is they appear, since all of these have a direct obvious. The marks of dynamics are of

The second theme, in F major, is a change into the key of the lowered submediant, and here proves effective and a welcome variation from the more usual dominant or subdominant key. Quieter in mood at the beginning, this second theme works up to rather big proportions tonally climaxing at measure 75 where largamente is followed by rit. e dim. and the mood established for the reëntrance of the first theme. A pedantic interpretation of this little number is to be avoided and freedom

#### A DAINTY GAVOTTE

By PERCY E. FLETCHER

and is said to be named for the Gavots, a race of people who lived long ago in Dauphine. It differed from contemporary dances in that the dancers lifted their feet from the ground whereas in other dances they either walked or shuffled, The Gavotte is frequently confused with the Bourreeand of course it shouldn't be since the two vary considerably in tempo, mood and general character. The Gavotte, too, always From the pen of a man who was a fine begins on the third quarter while the Bourree begins on the fourth quarter of

Mr. Fletcher's composition opens with a staccato theme in double notes. The staccati should be crisp and sparkling and unhurried. As contrast play the second theme rather broadly legate

Short as it is, this little piece offers many possibilities to the teacher. It is fine for developing style and at the same time has value pianistically since it demands nice tonal and rhythmical control.

#### MIRTH AND GAYETY Ro CARL WILLIAM KERN

Old friend that it is, this number will need no introduction to many Exune readers. A popular teaching piece for years, it continues to hold its prominent position in the repertoire of modern piano

It has, to begin with, the advantage of being tuneful and musical; and therefore it is a joy to the aspiring young student. As legato scale playing, and demands evenness in passing the hand over the thumb. It further demonstrates that the scale can be an a dry exercise. Phrasing, also, plays a end at Fine, part in the first theme. To play this composition effectively, observe the slurs strictly

The middle section (Trio) is somewhat slower in pace. The key changes to C major and opens with staccato chords in legate figures in broken thirds. All of this played against a steady even left hand

A section marked Schergando begins at relation to rhythmical and tonal color. Let course to be followed carefully. When the interpretation be a little-well, flirta- studied conscientiously and played up to tious! Brown eyes are, after all, so often tempo this caprice proves effective as a brilliant and pleasing recital piece.

#### LONGING FOR HOME By FRANZ LISZT

One of Liszt's lesser known piano pieces Le Mal du Pays, merits a place in the repertoire of the young pianist. It is typically Liszt in treatment and provides fine preparation for some of the more difficult and complex compositions of the same master. The varied rhythm in the first section suggests a certain unrest in keeping with the title. This entire section is in the nature of an introduction to the adagio theme which begins at measure 20. This theme employs a device of which Liszt was fond and which is in evidence in many of his compositions; to wit, a sustained melody against detached chords. Do not allow yourself to be tempted to destroy the effect desired by the composer, by injudicious use of the pedal. The niclody tone in the upper voice of the right hand must be heard to sing after the accompanying

chords have been released. The edition presented in THE ETUDE is carefully and comprehensively edited, and it should prove difficult for the student to go astray in the matter of interpretation. Directions carefully followed will mean that another charming and valuable piece five and six of the right hand carry out the is added to the repertoire.

#### NICE OLD TREE

By ROBERT NOLAN KERR

Here is a tuneful first grade piece with the melody in the right hand throughout. It lies comfortably for singing-in G major and is written in four-four time. It should be learned first perhaps as a song. In trausferring to the keyboard learn the left hand chord patterns first. The melody, too, runs more or less to pattern and simplifies memorizing considerably.

The tempo is allegretto and should move along in cheerful manner. Play the two measure interlude (measures 9 and 10) forte as marked. Keep the tempo even and apply accents exactly where they belong.

#### A LITTLE GOSSIP By N. I. HYATT

A Little Gossip is really a musical dialogue. The three-note phrases in one hand are answered by the other hand. This tossing back and forth persists throughout the piece. The tempo is moderately fast and a further recommendation it has definite the tone rather light. Mezzoforte is the pianistic value. The opening theme develops loudest dynamic mark indicated and this appears in measure 17.

Be careful to observe slurs and play with as much resonance as possible. At the end interesting melodic figure and not merely of the last line return to the beginning and

#### DANCE OF THE DAFFODILS By MILDRED ADAIR

This graceful little second grade waltz calls for melody playing in the right hand, broken chords divided between the hands, careful phrasing and exact rhythm, The tempo is moderate-about 166 quar-

ter notes to the minute. A good waltz swing, without stiffness, is imperative. If pedal is used press down on the first beat and release on the second beat

THE PIXIES FROLIC By Rob Roy Peery

ease in playing passages divided between the hands. Necessarily the divided to must sound as though played with hand. No perceptible break, torally rhythmically, should exist as the passan transfer from one hand to the other

It will be found effective to roll of broken chord passages as this gives a to differing in quality from that of the chopassages.

In accordance with the title the two should be scherzando-"playful" in the

The second section in the relative on key, is played somewhat faster than it first. Piu Mosso. This section should sound too "thick." It is well down my tonal register and should be played wi somewhat shaflow touch.

Add this interesting little number to the teaching repertoire.

#### SEE-SAW

By EDNA PIETSCH A one-line First Grade melody supple with words so that it may be first learn as a song. The swinging effect of the fir two measures of the left hand and measure idea suggested by the title. Can be taught by rote or note.

#### A DAY IN MAY By EDNA PIETSCH

Another one-line, first grade meled The tempo this time, however, is faster quarter notes to the minute. whole- and half-step progression in cit hand follows the idea of the verse w invites to a walk in May sunshine.

#### SKIPPING AND DANCING By EDNA PIETSCH

This eight measure tune (about grad me-and-a-half) affords practice in playing in six-eight time. It contains broken trad-divided between the hands, and there are also unbroken chords to be played with arm-stroke.

As with the other two numbers of Mo Pietsch's composition, verses are supply to stimulate the childish imagination.

#### AT DANCING SCHOOL

By EDNA PIETSCH

Miss Pietsch's final offering is a wal with the melody in the left hand again right hard small chords as accompanie Phrase the left hand as marked accord the melody the best possible singin tone. Establish a comfortable waltz tim and maintain it throughout the little or

More animals in opera might bel to form the critical perceptions of the audience, if we may believe this from a recent music critic of the Daily Ex press of London, on a performance "Götterdämmerung": "Grane, th borse, proved bimself a critic as we as an actor. The way in which ! flattened bis ears, when Siegfried one side of him or Hagen on the other Designed as a study in phrasing Mr.

Peery's composition develops freedom and most instructive."

most linit and indifferent mote, we most instructive."

## THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



#### Staccato with Pedal

Why, in music supposedly carefully edited, does one find such apparent contradictions as stacedomarks with pedal? For instance, on page 58 of "Favorite Compositions" by Mozart (Presser), in the Pastorde Variele, the pedal is marked every ale Varies, the pedal is marked every half measure and directly above this marking appears the direction, bea staccate it bosse, One of my alert is similar discrepancy in one of his pieces. All I could say was that the staccato marks indicated that one is to use the touch usually used for detached notes, but the pedal modi-ned the effect. Most of those who do not notice this apparent discrepancy are those who harbor the delusion that the damper pedal is just s loud pedal.—F. G., New York.

Thank you for helping me out! You have very cleverly answered your own question, viz: when the staccato touch is used with the damper pedal, it is modified and given a different sonority. You can illustrate this conclusively for a student by showing him that a tone played lightly staccato with the damper pedal has a totally different timbre than when the same tone is played bianissimo with pure staccato. This staccato pedal effect is frequently used in all varieties of music.

By the way, do you know that there is much doubt as to the authenticity of the Pastorale Variée? There does not exist positive proof that Mozart actually wrote t. In fact most musicians hold that even if the theme is Mozart's, the variations are Bendel's. As for myself I do not regard any of it as true Mozart. At all events it should be programmed Pastorale Variée, out having to start over several times, Mozart-Bendel.

Among the so-called Mozart pieces of doubtful authenticity are the Romanze is clearly and evenly (with no "thumb doubtful authenticity are the Romanze is clearly and evenly (with no "thumb complishments in the Roma Capriccioso and the Tive Sonatines" recently bumps") and without getting in the least "dissovered" in Italy, for which no one has irred—then you have the beginnings of a bas done in two lessons, is extraordinary, the second of the recent power of t as yet offered satisfactory proofs.

#### Scales in Thirds

Scales in Ihrds
Will you pless navve personally
the following questions?
1.—Is there any other way to play
1.—Is there any other way to play
the following the following the following
as litted in "Mastering the Scales
and Amperico" by Cooke, and double
and Technic, Vol. II": If so, will
not play and the following the following
the following the following the following the following
the following the following the following the following the following
the following the follo

1-If you have mastered both the Cooke and the Mason exercises in thirds and double thirds, you must have a very fine scale technic indeed; and I congratulate you, for I know of nothing more "advanced" than these. If you want a change you might try P. W. Orem's "Scales in

Scales in double thirds (how hard they are!) are chiefly valuable for acquiring a smooth, beautiful legato. They are irritating-vet fascinating-to work out, since the hands frequently have different fingerings, and indeed, hardly any of the scales have fingerings in common. But, for me, the principal joy is that after I have practiced double thirds and come back to the common garden variety of scales, these latter seem so easy and sound so smooth that I can hardly believe my ears! It is one of the best ways to make one feel one's "oats." And how we do need scale encouragement at times!

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. All questions directed to this Department must be of a nature to interest its readers in general. Mr. Maier can not answer personal questions by mail. The ETUDE'S staff of experienced musical experts will endeavor, however, to give advice and information when possible. We can not answer lists of questions for examinations and contests.

2.-As to your Plaidy triplet-scales, I must confess my ignorance. Years ago I loaned my Plaidy book to a pupil and have not seen it since. I have not missed it for I never thought it a very important book anyhow. So I cannot answer your

But this much I can say-that I see no earthly reason for practicing scales in triplets excepting an occasional one for the rhythmic swing, or for practicing two notes in one hand against three in the other.

Playing all the scales in triplets seems unimportant to me compared with the difficult task of playing even one scale fast and smoothly, having it so under control that you can play it well the first time you try it each day. I practiced the C Major scale for years and years before I could control it, and even now it eludes me if I do not constantly work at it.

Try this as a test: sit down first thing in the morning, and with your left hand an approach to difficult pieces, and in anplay the C Major scale down and back other that you, too, believe in long, adefor four octaves, very fast and very lightly. If you can do this beautifully the first time without "stuttering" at the beginning, withwithout having to begin slowly and gradually go faster, if you can hear every note though you admit that her efforts and acgood scale technic. Try it-and good luck I think.)

When you can pass this test try a harder one. Play this same C Major scale (down and back 4 octaves) with hands together, but play the hands two octaves apart. Can you do it the first time? If not I am afraid that I shall have to prescribe this plain everyday C scale for you to practice on exclusively for a long time to come l

#### Contest Material

Contest Material

A former pull who had three years' class plane and one year of private lessons with me, is being unas she believes hard work can bridge as the believes hard work can bridge as the believes hard work can bridge as the property of the p

the scales, arpeggios and studies of Carrin, Craner. Bach, Mozart. Chepedagose, This lates more than four pears, at we know, yet force I to a managing what these youngsters atI can understand how ensemble groups. But had an orchester can how can these youngs lith school to the pears of the pears of

Your question leaves me a bit up in the air, for I am afraid I do not understand it fully. In one sentence you say that your high school girl believes in hard work as quate, technical preparation for this "advanced" music. So far, so good! You and she are apparently in accord. But then on top of this you disapprove of her wanting to master and play such music, even

If she were my pupil, I would be very happy to find that she is so impatient to not quite ready for them. I would give her unravel some technic knot in one of those time are dangerous. difficult compositions.

Naturally, it is unwise always to be playfirmly believe that gifted students who good octaves with thin, bony, narrow hands, reach the "intermediate" musical grades, holding their wrists almost ludicrously and who are sincerely interested in their high; and, on the other hand, men with

As you say, it is indeed true (and quite wonderful, I think) that the young gener-ation of today boldly tackles any problem, inside fingers (2, 3, 4) in a kind of claw-musical or otherwise. Thank Heaven, it like grip to keep from striking the fallwith these confident young people, to urge them onward without burdening them with octaves with the claw curvature just menthe limitations of our generation.

autres moeurs," "other days, other ways"! the best way for you!

### Tenseness in Octaves

Tenseness in Uctaves
The assever you made to an inquiry regarding octave playing in
the property of the property of the property
I desire to ask information regarding
I desire to ask information regardeness
I ask to be property of the p

I am very glad that you brought up that matter of "deformed" hand position in octave playing. Do not let this worry you for it is a natural condition in persons with small hands and thin wrists. Many pianists (especially women) can play rapid, loud octaves only with a very high wrist and sunken knuckles, their hand span being so small that the thumb and fifth finger are stretched to the limit to achieve strength and "cleanness." In such cases wrist-octaves must be almost completely dispensed with, all the octaves being produced by the fore-arm in combination with the full arm. Be sure to insist that these be played with the fingers on, or very near the keys, and not whacked at from above Persons with small hands invariably tend to strike the octaves from the air-which only results in lost motion, bad tone, in-accuracy and additional contraction. This tendency must be watched constantly.

One good way to develop span, strength and endurance is to practice octaves slowly, using the fingers only, that is, holding the wrist and arm high and quiet and playing plenty of "hard" pieces-music that is be- each octave strongly forte four or eight yond her (but even better stuff than the times with as pure finger stroke as possible. Mendelssohn Rondo) for even if she plays This should also be done by large hands these inadequately she will advance much more quickly than if you hold her to the music of her grade. Like you, I, too, am a power can be developed in this way; but very old-fashioned pianist; but I think that care must be taken not to practice such you could more easily persuade her of the exercises to excess. The tension and musnecessity for pure technical practice when- cular exhaustion which results if this is ever she tries frantically (and vainly) to done for more than a minute or two at a

The octave hand position is almost as variable as the human hand itself. I have ing pieces that are too difficult, but I known students to develop extraordinarily work, should follow this course about half tremendous hands and arms, compelled not only to curve their thumbs and fifth fingers exaggeratedly (in order to keep the ocknows no fear and has no bogies! And it board of the piano. You may answer the is our duty to stand shoulder to shoulder question as how best to hold these inside fingers for yourself. Try playing a few tioned. Then do these same ones with flat We must frequently remind ourselves of (inside) fingers. Which feels easier? You the old French saving, "Autres temps- will have no difficulty deciding which is

## The Musician's Relation to the Public

From a Conference with

## Edward L. Bernays

INTERNATIONALLY FAMOUS PUBLIC RELATIONS COUNSEL

Secured Expressly for The Etude Music Magazine

PART II

musicians and teachers some of those things cate each other." which should help them in their profession.—Editor's Note.

#### Problems of the Musician

DROBABLY no profession has greater need of an understanding of mass psychology and how to employ it to best advantage than the profession of music in all its forms. Music is something which (except for musical compositions) is highly intangible and evanescent. Unless the musician's services are presented in just the right way, his capital and his dividends are both liable to be lost. So also, in all phases of the amusement business, in which millions are invested, the time element is of vast importance. Nothing is so perishable as the stock in trade of those who deal with amusement. Thus it was imperative that the press agent and the publicity manager should develop. They created a crude technic in their day, but what they did pointed the way for the more serious work of the Counsel on Public Relations.

In defining the field of a Counsel on Public Relations, let me quote from my book "Propaganda," (published by Liveright Publishing Company). "The public relations counsel, then, is the agent who, working with modern media of communication and the group formations of society, brings an idea to the consciousness of the public. But he is a great deal more than that. He is concerned with courses of action, doctrines, systems and opinions, and the secur-ing of public support for them. He is also concerned with tangible things such as manufactured and raw products. He is concerned with public utilities, with large trade groups and associations representing entire industries.

"He functions primarily as an adviser to his client, very much as a lawyer does. A lawyer concentrates on the legal aspects of his client's business. A counsel on public relations concentrates on the public contacts of his client's business. Every phase of his client's ideas, products or activities which may affect the public or in which the public may have an interest is part of his function.

For instance, in the specific problems of the manufacturer, he examines the product, the markets, the way in which the public reacts to the product, the attitude of the employees to the public and toward the product, and the cooperation of the distribu-

#### Securing Public Interest

"THE COUNSEL on public relations, after he has examined all these and other factors, endeavors to shape the actions of his client so that they will gain the interest, the approval and the acceptance of the public.

"The means by which the public is apprised of the actions of his client are as varied as the means of communication

Mr. Edward L. Bernays maintains an themselves, such as conversation, letters, organisation of experts dealing with the the stage, the motion picture, the radio, the proper presentation to the public of im- lecture platform, the magazine, the daily portuni matters of interest to the financial, newspaper. The counsel on public relations go about providing means to inform others contribute, can be hope to be a success in is not an advertising man but he advocates that he is in a position to help clients contribute, can be hope to be a success in ices of his extensive organizations have advertising where that is indicated. Very been for years engaged by large and im-portant industries. Mr. Bernays, as a agency to supplement its work on behalf of young man, had many important musical a client. His work and that of the adverconnections. In this conference he tells tising agency do not conflict with or dupli-

#### Borrowing a Technic

H OW CAN the music teacher, in his particular way, adapt to his own work the principles employed by the Public Re-lations Counsel? Let us jot down a few helps for him. The teacher should make s close study as possible of the desires which make people want to study music. Roughly they might be classified:

- 1. The desire to experience the thrill of of getting enjoyment from it in soli-tor concentrate on that, than to waste time with an indefinite appeal
- 2. The desire to have some more intimate key to the great art of music, now bouring into millions of homes via the radio and discussed daily in general conversation, clubs, newspapers and magazines the world over.
- view of working in the art professionally and of making money from it -the brofit motive

Of course these desires can be split up advancement of music as a whole, has group into many others, but they are a few of the fundamentals. Then the teacher must go about providing means to inform others cerely, and if he really has something to

a long way in establishing himself in his

Local music supervisors

Local clergymen of all denomina-

The president and members of

Managers of local broadcasting

Take an active interest in all music

Interest yourself in all music movements

ow that you are eager to help in any way

which your music can be of service

Turn Every Stone FOR EXAMPLE, the teacher, who

plays and has his pupils play only the

cut and dried programs, is not likely to

attract much attention from the wide awake

public of today. One teacher ransacked the

shelves of the music stores to secure com-

positions that were unique. The pupils who played these at a recital were so well trained that they could not fail to make an impression. The recital commanded in-

stant attention for its high artistic merit.

The teacher, who gives recitals that are

colorful and distinctive, is making a con-

tribution to his public that cannot fail to

Another teacher, who lived in the suburbs

of a great city, made it a point, at his pupils' recitals, to induce some man of

prominence from the great city to come

and "make a few remarks." All the printed

or other advertising of this teacher could

hardly equal the value of the presence of

this personality from the greater world of the nearby metropolis. You see, the teacher had legitimately borrowed some-

thing from the larger prestige of a widely

known man. This teacher built up his

clientèle so that he was obliged to have

Favorable attention may be secured by

cooperating with local broadcasting sta-

tions in preparing interesting musical programs. But such programs must be in

structive, novel and have a human appeal

as well as a musical interest. The radio

public has become very aware of good

music and instantly recognizes what has a

The musician, who can and does do some

thing to further his art and who can man-

age his relations to the public so that i

spark of originality or genius in it.

be mutually helpful.

many assistants.

that have a public interest. Let people

The public grows disgusted with people

who are interested only in furthering their

movements in which you can be of possible service. Official positions in clubs afford an excellent opportunity to demonstrate

Music Dealers

Local editors

your ability.

own ambitions.

Local nusicians Local teachers in schools and college

It is the first essential for the music In this connection it may be suggestive to set down some of the groups of people teacher (be it of piano, violin, or singing) to be sure of his objectives. Take a paper in your community whom it would be valuand pencil and sit down to analyze yourself, as objectively as a medical diagnos-

tician might analyze you.
Set yourself a definite objective as to
your field of action and your time. Say to yourself, for instance, "Here is a certain district in a certain city, and before six months I desire to have forty pupils from a group of five hundred prominent families," Now if, after a study of the situation, you conclude that this is impossible, you may decide to seek another field. The next step is to analyze the market itself, particularly the motives active in the choice of a teacher mastering an instrument to the extent. It is far better to find out the motive, and

#### Finding the Correct Fit

or with definite experience behind him, to be aware of himself and of his place in The desire to be able to interest the larger world of music. He must think others, to inspire others, or merely to of himself in terms of furthering music, show off before others, by playing. not in terms merely of advancing himself The desire to become eligible to a and his own interests. Only in this way more interesting social group or one will he be able to strike a responsive chord of recognized higher social standing. in his prospective pupils, who are funda-The desire to study music with the mentally interested in music, besides wanting to take music lessons. The teacher who has succeeded in thus impressing him-

NEXT, it is important for the music teacher, whether just starting out, self on his public as a vehicle for the

#### My Piano

My piano is part of me and I am part of it.

The affectionate sense of possession that exists between a performer and an instrument never can be grasped by those who do not understand the joy that comes from being able to play.

There is a consciousness of living personality which seems to grow in my piano like a mystery that banishes all thoughts of the fact that it is in itself a material thing.

When one has traveled for years through the gorgeous fairyland of music that we enter by means of the keyboard, a certain love develops for the companion that has gone with us on these irreplaceable journeys.

It is something far more than the sentiment which attaches itself to an old chair, an old vase, an old picture.

The piano has been so many times stimulated to life by the inspiration of the masters that it has become a living thing.

It is my dear friend-my very dear friend.

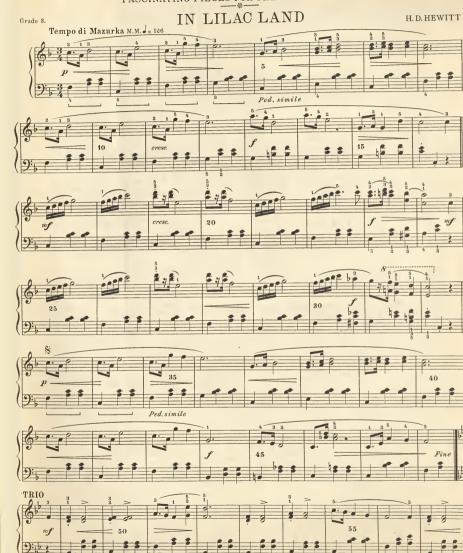
It is no longer wood, felt and steel, It has been born into my great world of joy in art,

It has a soul. My piano is mine.

It is an indispensable part of my life, without which the thing which gives me such unbounded happiness would perish. My piano is a part of me; I am a part of it!

-J. F. C.

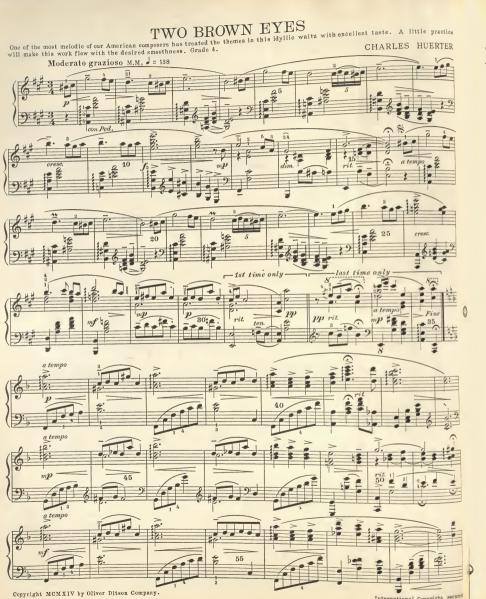
## FASCINATING PIECES FOR THE MUSICAL HOME



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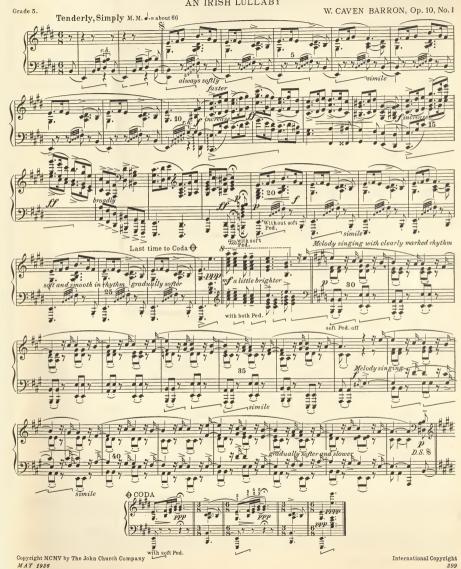
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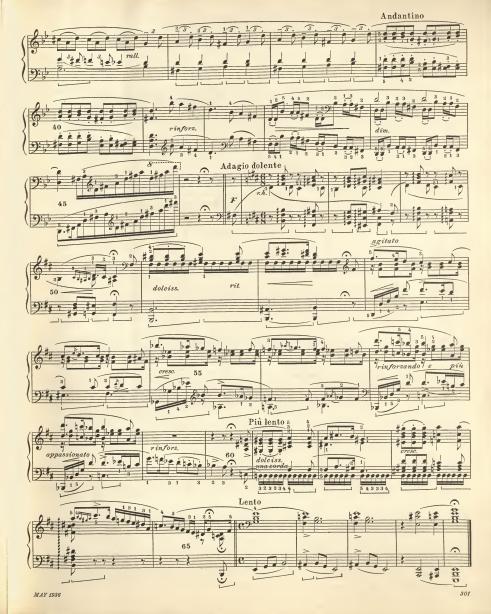


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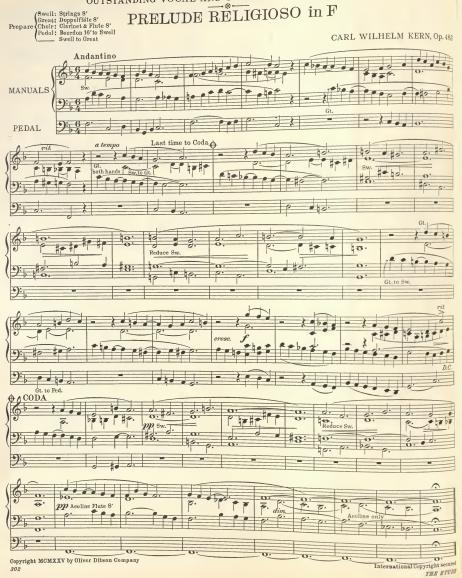
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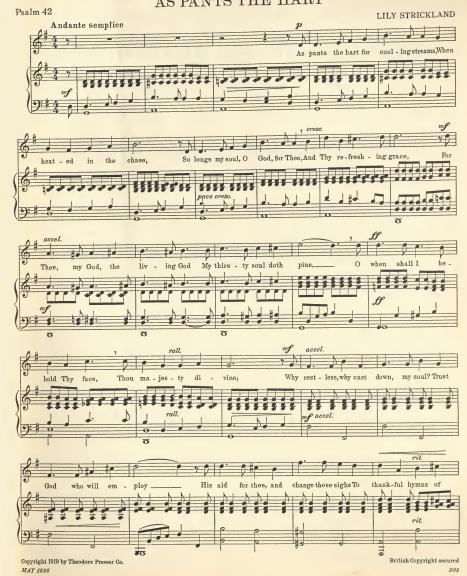




## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES



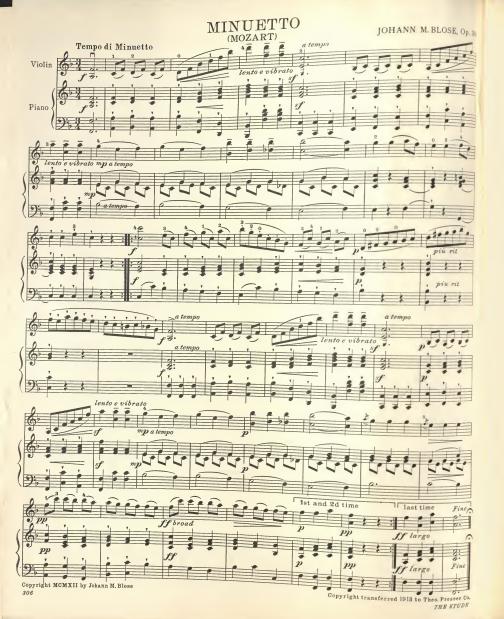
## AS PANTS THE HART

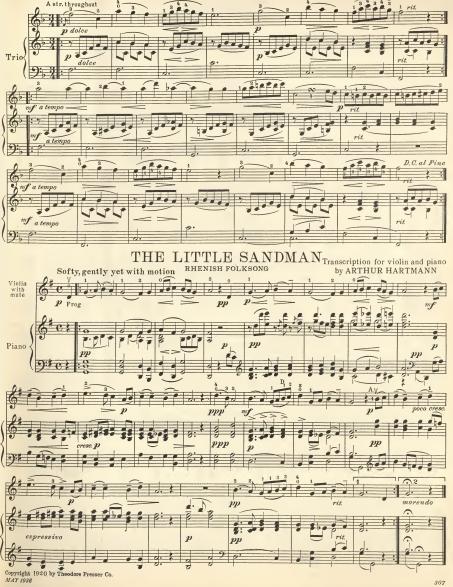




THE ETUDE







## THE PINES A TONE-POEM FOR PIANO

In lofty galleries of greenery
They rise and meet the azure of the sky,
A pillared nave, whose arches frail and high,
Breathe with an organ's solemn melody;

Now like the minor surging of the sea, Or low and faint as wings that startle by As sweet-tuned winds that quaveringly sigh A-down dim aisles of cloistered pageantry. Thomas S. Jones, Jr.

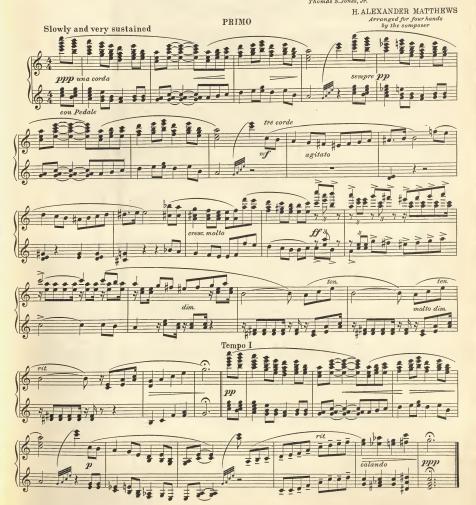
H. ALEXANDER MATTHEW



## THE PINES

A TONE-POEM FOR PIANO

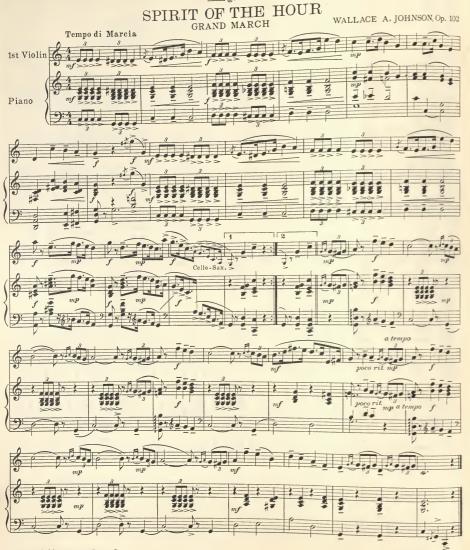
In lofty galleries of greenery
They rise and meet the azure of the sky,
A pillared nave, whose arches frail and high,
Breathe with an organ's solemn melody;
A-down dim aisles of cloistered pageantry.
Thomas S. Jones, Jr.



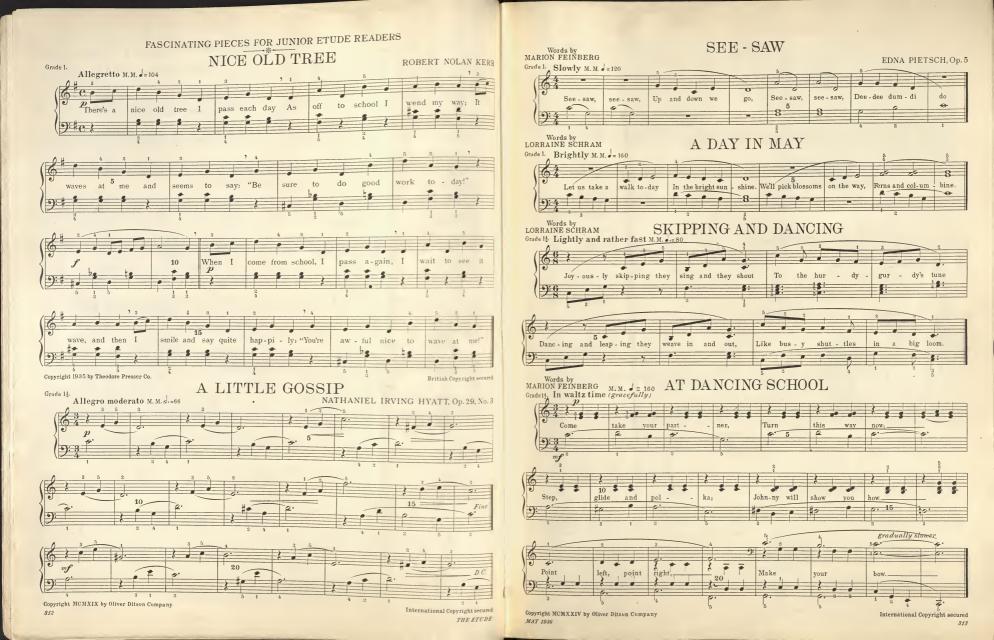
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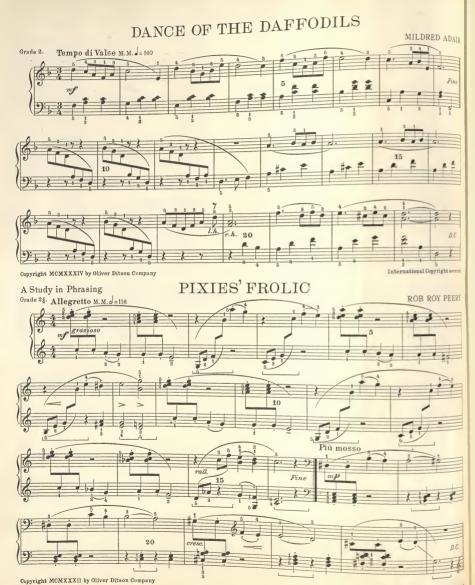
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PROGRESSIVE MUSIC FOR ORCHESTRA









#### Preliminary Presentation of the Piano Keyboard

By Fanny L. Hanlon

N THE TEACHING of most subjects, absolute and relative pitch of the normal the teacher usually presents the broader scale, and may be compared with the vision, the idea of the subject matter seven primary colors, red, orange, yellow, as a whole or unit, the general aim as well green, blue, indigo and violet. The difas the immediate aim. "Line upon line, precept upon precept" may be necessary in teaching the details, but it is well to show the pupil more of the scope of the mary colors. work than just that principle indicates.

The teaching of piano has many possibilities and many methods of approach. It is most interesting to be able to open up to a new pupil the broad vista of music

up to a new pupil the broad vista of music study and its relationships. The comprehension of the keyboard as a whole should be the first objective. The pupil should be allowed to play all the should boze the various C to C octaves. white keys of the piano keyboard, beginning at the left and proceeding a key at he listens as he plays, noting that the tones thoroughly familiar with their positions, seem to be climbing a ladder. He ob- Meanwhile he should note the tonal serves that there are only two colors of variety of the keys having the same letter keys, black and white, and that at first he names. Aside from skipping over the keyplays only on the white keys. Next he board to test the child's knowledge of may play all the keys, black and white, beginning at the left again and proceeding to the right of the keyboard. He should also play from right to left, first all the sake of unity, white keys, then black and white. Now he notes that the tones seem to be descending the ladder.

between the white keys as played alone, as seen on the musical page. He will see ascending or descending, are most of them twice as far apart as the steps between the "ladder" and the "ladder" on the printed black and white keys, as played ascending music which presents the letter names on

In order to show the child that the tonal distance between any two adjoining keys on the piano is one-half step or a semitone, have him draw a ladder with thirteen rungs, half an inch apart, to represent all the half steps in an octave. Five of these rungs should be made very black to represent the black keys in proper positions. The octave should commence with C and

#### The Keyboard Analyzed

THE TEACHER SHOULD make it I plain to the pupil that the keyboard is composed of a number of such groups of keys, each group being eight white keys and five black keys, the black keys arranged in twos and threes. (Of course in saving eight keys instead of seven, it is understood that in each case one letter name is repeated to make an octave). By listening well and being properly instructed, the pupil learns that there are really only seven distinctive tones in going up and down the white keys on the keyboard. names C, D, E, F, G, A and B are the printed musical page.

ferent tonal shadings of sound of each letter as found on the piano may be compared to the different shades of the pri-

A simpler ladder, representing only the white keys of one octave (from C to C), having the half-steps of course between E and F, and B and C, should be made, writing the letter names at the ends of the

Have him pick out (by their relative location to the black keys) all the C's, all the time to the right. It is essential that E's, all the G's, and so on, until he is positions, much of this work should use the keyboard as a whole, from extreme left to extreme right and vice versa, for the

Thus the student is more able to grasp the continuity of the succession of sounds and will not be apt to be confused later when It should be pointed out that the steps he is taught the positions of the same tones the connection between the keyboard lines and spaces of the two staves, as-cending and descending.

#### Primary Tone Colors

N ORDER TO convey to him better I how any two C's or any two D's, and so on vary in tone color, he may now draw a ladder representing the white keys of any two octaves, that is, from middle C to second C above middle C. Again use the idea of the seven primary colors, coloring the rung representing middle C light pink, the first C above a deeper pink, and the third red. The two D's may be similarly two shades of orange, the two E's two different shades of yellow, and so

The child should think of these drawings at first as representing the keyboard as a whole, being made to realize that the two octaves drawn are typical of any two adjoining octaves. When he has mastered the letter names of the keys and understands the tonal relationships of the different keys having the same letter names, he These seven, represented by the letter is ready to use this knowledge with the

#### Training Pupils for the Recital

By Iva Dingwall

training pupils for recitals similar to that employed by a mid-west piano teacher, there would be less nervousness, therefore better playing on the part of the pupils, and as a consequence, much less worry and suspense for the teacher.

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MAY, 1936

IF MORE teachers would adopt a plan of the public recital until this has been done. The instructor sits with copy in hand and marks every measure which might be improved.

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## THE SINGER'S ETUDE

Edited for May by D. A. Clippinger

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



## How to Escape Some Vocal Pitfalls in the Day's Work

character of the teacher's judgments, which may tend toward the physiological or the psychological aspects of singing. The reason for these tendencies may be found in the teacher's natural gifts plus the breadth and quality of his training.

Looking back to my student days, I recall to do with tone production. The tone never plies also to the lower voice. was quite right, and there was no small amount of time given to the vocal mechanism. His great idea was that singing began after one had learned how to use his voice and not before.

production only in a general way. He bebelieved that learning to express a variety

But it is easy to become an extremist. no more for that studio.

from top to bottom of the voice. This we worse. rarely find. Untrained voices never have it. We may say that this is due to organic imperfections, malformations in the vocal instrument: but this does not relieve us of

#### The Head Voice

moments than all other parts of the voice this part of the voice receives daily a conduction are most often found.

voice the vocal cords must vibrate more bottom of the compass. The only way to slowly. Approaching the upper part they avoid this is to vocalize daily to the bottom must vibrate more rapidly. Here we soon of the voice. reach the danger point; and, unless the student has the guidance of a teacher whose basses must strictly observe when singing ear is so sensitive that the slightest degree low tones: of interference is instantly detected, he has little likelihood of producing his upper voice

#### The Vocal Cords

is the direct cause of hard, unsympathetic applies particularly to low tones. upper voices.

end of the piano scale to the upper end each and destroys its reënforcing power. pitch uses a shorter and lighter string. When In the use of the somber tone in the lower

#### The Middle Voice

Any one with a working knowledge of the I recall another who talked about voice voice and a reliable taste in tone quality will find there no difficulty. The value of a acter. lieved that one would never get very far reliable taste can hardly be overestimated. with singing until he stopped tinkering with The training of a singer is so largely a low tones I find this exercise useful. the vocal mechanism. To him singing was matter of training his ear that, when this is self-expression and he began it at once. He accomplished, all other difficulties quickly disappear. When the singer's taste reaches of moods was the best kind of voice train- the point that an imperfect tone offends his ear, he will very soon change it.

I have little faith in beginning voice train-There are students that can stand this micro- ing with an explanation of the function of tom of the voice. Do not try to push the scopic detail; and there are others to whom every part of the vocal mechanism. Such voice downward. Again "Let it sing, do not it is so trying that they walk out and are teaching does nothing to improve the stu- make it sing." In this way, only, can one What all students need is an even scale his throat, than which nothing could be the singing quality.

The Low Part of the Male Voice am speaking of baritones and basses, an even scale for every one. I incline to the said that, as a rule, voices can not be exthing wrong with the voice it is his business can be cultivated upward. There are various reasons for this statement. In speaking we of the compass where we speak easily and THAT THE UPPER VOICE fur- comfortably. Usually this is somewhere in nishes the teacher with more anxious the middle and lower part. Consequently compass lying above the speaking voice, and as low before they have had any training as resonance in them. it is there that wrong habits of voice pronate if, in developing the upper voice, they

There are two rules that baritones and

1. Low tones must not be forced. 2. Low tones must not be somber.

To force low tones is to kill them One cannot force low tones, as he can high tones, WITH ONE PAIR of vocal cords the The lower one sings the slower must the singer must produce his entire scale. vocal cords vibrate. This demands perfect To raise the pitch one of two things must freedom. If anything beyond normal pres-

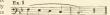
the studio will be governed by the and reach the high tones by adding tension yourself sing, do not make yourself sing,"

pper voices. Further, somber tones in the low voice have no carrying quality. The somber tone learn to release the upper voice and do that demands an expanded throat cavity. This which approximates the piano. From the low puts the cavity out of tune with the pitch

one teacher who had an uncanny sense of the voice is so free from interference that voice, baritones seem to be the chief offenddetail. The lesson period was given almost it does this automatically, it will be found ers. In the mixed quartet and mixed chorus, entirely to correcting details, and there were that the upper tones will be no more difficult they must of necessity sing the bass. Here always a considerable number left over for or uncomfortable than the middle tones. they are prone to try to make themselves the next lesson. These details always had This releasing the voice, we shall see, apsound like basses. They open the throat and produce a hollow, rumbling tone which lacks resonance and will not hold the pitch.

During a long experience as a choral con-THE MIDDLE PART of the male voice ductor, I have had to work a great deal with offers no serious problem to the teacher. the baritone and bass sections, in order to get a quality bright enough to carry resonance and get rid of the dark, muddy char-

To develop the carrying quality in the



Use a rather bright ah for vocalizing this. Transpose it down by semitones to the botdent's taste and will make him conscious of reach the lower limit of his voice and retain

#### The Tenor Voice

N THIS LATITUDE good tenors are THE LOW PART of the male voice, I arather rare birds. It is well to remember that how high or low one sings is not the responsibility of at least trying to build requires careful attention. First it must be primarily the thing that classifies his voice. Tenor, for example, is a quality. It is not belief that when the teacher discovers anyup in the tenor range, but this does not make him a tenor. On the other hand, all of us unconsciously locate the pitch in that part have heard tenors who could sing well down in the baritone range, but that did not make it is not. The part lying between them baritones. Again we often find lyric tenors who are worth nothing below E flat, first line, tenor clef. All that can be will. I think, be generally admitted. The siderable amount of usage. For this reason done with such voices is to keep the low will, I think, be generally admitted. The barritones and basses are apt to sing about tones bright in quality and try to develop often has very little carrying quality

All of this helps us to understand that the voice is individual. All tenors do not As we move toward the lower part of the do not lose one or two half-steps at the sing equally high or low. This is true of all types of voices. It would be a serious mistake to try to make all tenors sound alike and sing in the same compass.

fiber of the tone, even though it is wrongly One reason for this is that the breath preproduced, something which tells him what the quality will be when it is rightly produced. If we adhere to this rule, and classify voices according to their quality, we shall be guilty of fewer errors of judgment.

#### Soprano and Alto

To raise the pitch one of two tungs must recomme the done, The vibrating length must be short- sure is exerted in the attempt to increase the When a soprano has what teachers have the voice should be considered. In some

HE NATURE of the day's work in same length and thickness of vibrating tissue the opposite. The well known rule, "Let term, by the way, that causes some to have This is done because she can sing low and by reason of not having had her upper voice developed, she cannot sing very high I have in mind a number of sopranos, some of them lyric, that were so classified and trained, notwithstanding that there was not a suggestion of alto in their quality, How a lyric soprano is to make a place for herself as an alto, merely because she happens to have a good low end to her voice and can sing a hollow, sepulchral quality through her middle voice, is a problem that

old Zeno himself might find difficult. When wrong classifications of this kind are made the heavy lower voice is often forced up until there is a distinct break at about E or F, first line, treble clef, and the middle voice is pushed up to the top line F and no use whatever is made of the head voice. Such instances are far too familiar. It is spoiling what might have been a fine soprano in order to produce a useless kind of alto.

What to do with the chest voice in alto or soprano, is a matter upon which at present there is no general agreement. Some good teachers, whom I have known, make no use of it in either soprano or alto voices. They carry the middle voice down over it and make that answer the purpose. By doing this they avoid the possibility of a break between the lower and middle voice. There is considerable that could be said in commendation of it. Again we refer to the individuality of the voice and the necessity of good judgment on the part of the teacher as to what should be or should not

There remains for discussion the octave of the soprano voice. For every tone a soprano sings outside of that octave she will sing several inside of it. Therefore, it is essential that this part of the voice be firm and well built. Frequently



Ask a soprano who has not finished her training, to sing this scale,

The Manual of

and almost invariably she will use less The experienced teacher will hear in the voice descending than she did ascending. sure is diminishing in the last half of the exercise and it is easier to let the tone fade away than to exert enough breath pressure to keep the power.

It long since became evident to me that if one continues to carry a soft tone down toward the bottom of the voice, she will SERIOUS ERROR in classification lose the body, the carrying quality in the A SERIOUS ERROR in classification lose the body, the carrying quanty is often made with soprano voices. lower tones. How to resonate this part of be done. The vibrating length must be shortened or tension must be added. To keep the
ened or tension must be added. To keep the



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voice is breathy. This means that the vocal Follow this with nee, carrying the

The following are exercises which, when properly practiced, never fail to create a Ex.5 resonant quality.



In practicing this exercise, close the lips and the teeth, and let the body of the tongue rise and fill the mouth cavity. Try for the pure string tone quality, but with no feeling of pinching the throat. Connect the tones by means of portamento. That is, that have come under my observation "in keep perfect continuity of tone. When the the day's work." The solutions outlined tone has the pure string quality, it means have been always successful. Every teacher that the vocal cords are vocalizing per-tectly and would produce a good vowel if these and many others; but we shall surely the mouth were open. Practice also with agree that all vocal problems are solved in n. Transpose upward by half steps, to C. the studio, not in the laboratory.

cords are not offering sufficient resistance resonance of the n into the e. We use e for to the breath to convert it into sound waves the first vowel because it resonates more strong enough to create resonance in the easily than any of the other vowels. After this practice carrying the resonance of the vowel e into the ah as follows

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ne-ah-e ne-ah-e etc.

Transpose unward by half steps, Apply the same principle in a five note run, as follows



Transpose upward by half steps. The problems discussed above are those

#### The Miraculous Musical Ear

E ARE INCLINED to believe sing a seventh of a step, but that real that we hear all that is going on musicians would have no difficulty in singaround us; but, in fact, we hear in an anith of a step. That is, he maintained Incidental strategies are varied; rates mode and the properties of animals, owing to the nature and neces- would sound so differently to a musician sities of their environment, have developed that he would easily sing either one. We the sense of hearing far beyond that of wonder how many singers of to-day can

> listen. Music is something to hear. It can as familiar as the half step is to us. One reach us only through the ear. Therefore of the tetrachords of Aristoxenus is as folit follows logically that the ear should be lows, trained to recognize everything which is a part of the material of which music is

Going back to the time when musical instruments played a smaller part in public ing was carried to a degree of perfection which seems today to be practically a lost

Tosi, born in 1650, tells some interesting things about ear training in his day. The even tempered scale was not in general use. and this created some rather disturbing cituations.

In their musical terminology they had the major semitone and the minor semitone. In the language of today it means a large half step and a small half step. The large half step was written as we write a minor second.

6 , 50

Their minor semitone was our chromatic



intervals use the same keys of the piano, off pitch. He was a piano tuner. but observe how the singers of that day treated these intervals.

commas. Our chromatic half step was terval smaller than a half step. four commas, but our minor second was five commas. To make it perfectly clear, when led to believe that what all of us need is the singer was confronted with F-F-sharp to have our ears sensitized. It would unhe sang four-ninths of a whole step; but questionably result in more perfect public when it was written in F-G-flat he sang performances. As a step in this direction five-ninths of a whole step.

were in favor of making the whole step bi-chromatic scale, that is the scale in quar-seven commas, but he objected. He said ter steps. This alone would furnish employthat, to divide the whole step into seven ment for a large number of people and for commas made it too easy, as any one could a considerable length of time

We learn to hear by learning how to 
In the Greek system the quarter step was



The cross before the quarter note means that it is to be sung a quarter step higher than the preceding note No self-respecting Greek singer would hesitate to sing quarter

It has been my privilege to know a few musicians whose sense of hearing was as acute. I think, as any of the ancients. One s recalled who could tell whether a piano was tuned to 435, to 438, or to 440.

In a small company, of which a famous conductor was a member, the question of absolute pitch was under discussion. He was asked to sing A. He did so without hesitation, but when the piano was touched it was found that his A was a shade above that of the piano. His explanation was immediate. Your piano, he said is tuned to 435; but I sang 438, the pitch to which my orchestra tunes.

I recall one time in a class the teacher asked a certain young man to sing A. He did so, but when the piano was touched it was found that his was a trifle off. He said, "It is the piano that is off pitch;" and, drawing a pitch pipe from his pocket, he In our even tempered scale these two blew A and, as he had said, the piano was

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Looking over musical conditions we are every one working with music should be Some of the musicians of Tosi's day urged, not to say compelled, to master the

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## THE ORGANIST'S ETUDE

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## Repeated Notes in Hymn Tune Playing

By Orlando A. Mansfield, Mus. Doc.

because a hymn tune is set down as it is ing." Conintended to be sung, and not as it usually tinuing his should be played upon the organ or even complaint our author

upon the pianoforte. As is well known, the method, when avers that in playing a hymn tune upon the organ man-uals only, is to use the right hand for the "The repeattreble and alto and the left hand for the ed notes are tenor and bass, the right hand taking up all tied tothe tenor when that part and the bass are gether indismore than an octave apart. Further, when criminating-using the pedals these should then take the Iy, so that the bass, leaving the left hand free to render playing is correctly the tenor either upon the same without or (as a solo) upon another manual. pulse, and the Lastly, in "giving out" or accompanying a congregation hymn tune in the "solo style," the right does not hand takes the melody on one manual, the know with left hand renders the alto and tenor upon assurance another keyboard, while the pedals-usu- just where it ally coupled to the accompanying manual-

In each of the foregoing cases the probness and the lem of this discussion is present, namely, how to deal with the repeated notes. certainty are Sooner or later these will occur, and their fatal to appearance is often a source of doubt and difficulty to the conscientious organ stu-

#### An Open Question

DEALING FIRST of all with repeated notes in general, the question at once arises as to whether these written repetiquotations. tions should be all articulated or whether and especial-some should be tied or sustained. The importance of this subject is emphasized by latter, we Dr. E. J. Hopkins (1818-1901), the late gather that, organist of the Temple Church, London, while all the repeated is to direct and sustain the voices of a notes occurrepetition notes are treated."

authorities upon organ playing. For instance, Dudley Buck (1839-1909), in his discussing some special cases which call work on "Choir Accompaniment," while stating that in the case of "certain syllabic repetitions of the same chord . . . the idea that all repeated notes are to be struck, and none tied or sustained.

Turning from this distinguished American organist of the past to one of the the transparent day, we find Dr. Clarence Dickinders, we find Dr. Clarence Dickinders, in his "Technique and Art of Organ apt to arise, and the strict time is lost."

Turning from this distinguished American amounts of the post to one of the transparent and more detached style of hymn tune accounts of the post to a single post of the post to one of the transparent and more detached style of hymn tune accounts of the post to one of the post to one

O THE SERIOUS organ student Playing" asserting that "Some inconsistent

ITLE SOLUTION OFF an audient rusying asserting total contents the property of or repeated by the settled, in favor a more legato style of accompanies in a very considerable measure for having been thus definitely settled, in favor a more legato style of accompanies in a very considerable measure for having been thus definitely settled, in favor considerable "searchings of heart." This week and indefinite congregational sing-

And Now With Taste



A beautiful Organ in St. Saviour Church, Dartmouth Parish, Devonshire, England; reproduced from a photo-graph by Andrew Freeman, in The Organ World.

congregation," while being "marked and ring in a hymn tune should not be tied, some kins further shows, "A very little will suffice congregation, without being dis-decided in character, without being dis-ionited or broken," depends largely for apply to our selected subject some of the whis combination of distinctness with condiscrimination, the absence of which Dr. the purpose, and that even in an inner
timitive mon "the manner in which the
Dickinson deplores, and to give a few part." In the second case manifold definite rules for the treatment of repeated that of repeated notes occurring simul-That note repetitions should not be tied is the general opinion of all recognized consideration the particular part or narts consideration the particular part or parts strike both would be calculated to produce in which these notes may be written, and a more or less disconnected and staccato

Indefinite-

sal participa-

hymn sing-

When occurring in the treble part of a commonplaceness." Hence this authority hymn tune, each repeated note should be recommends the player to "sustain the has prevailed in many quarters that such firmly iterated, as otherwise the ordinary repetitions in the voices should not be repeated on the organ," declares that this uncertainty, having lost the melody for the ing greater dignity to the hymn tune." method, "had better be avoided as disturb- time being. Concerning these repeated method, "had better be avoided as players treble notes, Dr. Hopkins remarks, "As in so many other controversial ing the rhythmic relation between players treble notes, Dr. Hopkins remarks, "As matters, safety lies in the adoption of a ing the rhythmic relation between passes and singers." This is not very explicit such notes present no melodic movement middle course. In the first place the size and singers. This is no very soluble but only rhythmic progress, congregations of the church or building has to be taken have on that account a tendency to wait into consideration—a large building with to hear the step from a note to its itera- a proportionate concourse of people perand none tied or sustained.

Turning from this distinguished American amounced, before they proceed; so mitting, and generally demanding, a crisper

second place, attention should be given b the musical training and capabilities panist of the ously in both parts. But when choirs led tuition and congregations intuition. better plan would be to tie only one point to be the simultaneously repeated notes. discussed is method, while preserving a measure what to do legato will also prevent undue slackening when note of the tempo. Both methods are shown repetitions our Ex. 1, (a) and (b), the opening occur in measures of Dr. Dykes's tune, Nicoco:



Concerning Ex. 1 (c) we shall have some thing to say presently.

Lastly we have to consider the case of

repeated notes occurring in the bass of hymn tune. These repetitions should no always be articulated, and are include in Dr. Dickinson's advice to "reptal outer notes only." Besides, nothing much prevents "dragging" on the part the congregation as the throb of pedalled bass; and when there is suff power in the resources of the pedal and the throbbing develops into a share punctuated staccato, no congregation resist, and the stroke of this species of "drum ecclesiastical" brings them into at once. In fact, given sufficient power the pedal organ, this method renders leading of five thousand people 25 e257

case the rule

would be to

tie the two

But, as there are exceptions to rule, there are several deviations from methods we have been advocating these, two seem to us to call for notice. The first is when whole are repeated for a longer or a s period. In this case it is often advantage to sustain the bass and crisply artic the upper parts. This method is in Ex. 1 (c); but even here the m shown in Ex. 1 (a) and (b) will be fectly admissible and effective. A se exception, the reverse of the foregone exhibited when the verbal punctuals mands a decided break in the phrasthat is, as in Dr. G. Elvey's St. Go

when sung to the words "Come, ye thankful people, come:

In the second case mentionedthat of five hundred, or even fifty. effect, and to create what Dr. Dickinson would term "an impression of extreme inner voices and repeat the outer ones only, thus giving the rhythm decidedly, but lend-Here, as in so many other controversial

THE ETUDE

In this case all the parts may be re- the alto, may be sustained, as in Ex. 2 (b)



peated, as at Ex. 2 (a) or one, in this case But here, as indeed almost everywhere, much has to be left to the intelligence of and of the exigencies of the situation. If either of these qualifications be faulty, failure, partial or complete, will result. No battle was ever won when the trumpet (in this case, the organ) gave "an un-certain sound" either melodically or rhyth-

#### Developing Tone Confidence Through Humming

By Guy McCoy

T IS SOMETIMES difficult to get tion sing the words of a passage while the choir or chorus to sing alone in the presence of the entire group. Such persons usually do not object to a voice trial determine the quality of tone or the ability in the studio of the choir director; but to of a particular section. We have reference hear their own voices alone, with the others of course to inexperienced singers with no of the choir listening, fills these young confidence, of which there are many in the singers with dread. They become panicky and the resulting loss of breath control makes it almost impossible to produce any

In such a situation it is very often help- singing, ful to have three or four singers go through a passage of an anthem, singing it in unison, while the others in the choir hum their respective parts. This can be repeated two or three times until the singers are sufficiently familiar with the part to be fairly confident. Then reduce the number singing the words. Have just two of the group to sing the words while the others hum the passage; then ask each one of the two in turn to sing it alone with the humming accompaniment. In this way the singer who is inclined to be timid about singing alone may gradually become accustomed to hearing her own voice and in a short time may develop sufficient confidence to sing a small solo part when called upon to do so.

This procedure of having a small sec- might bring.

inexperienced singers of a volunteer rest of the choir hum their parts may be followed also when the director, in beginning work with a new group, wishes to average volunteer choir. The director, in a very short time, can learn a great deal about the ability of the singers, by a ju kind of a tone, much less to sing a solo bit. dicious use of this sectional humming and

A further use of the humming accompani ment may be made in trying over the sepa rate parts. Suppose an alto part is to be gone over repeatedly. Let the other sections-the soprano, tenor and bass sections -at the same time hum their parts of the passage. Or if several measures in the bass part need special rehearsal, let the basses sing the words as usual, while the soprano, alto and tenor sections hum their parts This procedure also, by keeping the entire choir occupied, reduces to a minimum the MEMORIZING COURSE opportunity to gossip while a particular

The resourceful choir director may find other practical uses for humming as an aid in rehearsing. It often produces results that no amount of practicing otherwise

#### Electrical Amplifying of Church Organs

By David Barr

been experimenting on systems of amplify-ing the tones of the organ, with the view beration eliminator, the amplifier and loud of increasing their power without disturb- speaker-which electrically transmits the ing their tone quality, and, at the same time, organ tone to the choir, Sunday School with the ideal of transmitting the more delicate tones to adjacent rooms, for use in organ tone can be transmitted also to the processionals. The following paragraphs outside of the building, if desired, for such are quoted from a letter of an organ builder. occasions as open air vesper services and -Editorial Note.

"Organ amplification is coming into general use, and it solves a problem that churches have encountered. In many churches, of all denominations, it is difficult for the choir singers to stay on pitch. In other cases, owing to the geometrical design of the church, the choir is located at a considerable distance from the organ and is gallery. often placed under the canopy of an alcove.

"Such situations ruin attack and make it impossible for the choir singers to hear the softer voices of the organ. Processional singing and antiphonal singing are prachave been solved by the development of an location of the pipe organ."

For many years builders of organs have organ amplifying unit-consisting of a sperooms, or any part of the church. The lawn parties.

"With the organ tone amplifiers, it now is possible to lead a large choir in processional or other singing, and the softer and medium voiced stops of the organ can be used. An Echo Organ effect can be created when the organ is in the chancel; or a sanctuary organ effect, when the organ is in the

"The dynamic range is very large and volume is controlled from a dial or directly from the organ swell pedal, not only for the full organ but also for individual softer stops such as Dulciana, Aeolian, Voix Celeste, and so on. There is no longer any tically impossible under such conditions; necessity for a choir to sing out of pitch and these annoying acoustical problems owing to building design or to the faulty

With Kant I believe that all knowledge begins in experience, and so I am optimistic about the outcome of the present chaotic situation of music. Experience will teach the dabblers that there is little satisfaction of permanent value to be derived from purely physical music. The reaction will inevitably come; but it is a slow process, and sometimes I feel that I should like to but a bomb under it and hasten the return of eternal melody!-Max Rosen

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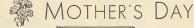
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and address of the requirer.

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#### Bands and Orchestras

(Continued from Page 289)

against chromatic passages in the violon- chestra is joined by resounding tympani e 14 4 a

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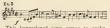


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This soon waxes more ardent and leads up to Tannhauser's Song to Venus, which forms the second subject of the Allegro.



This impassioned song serves to evoke the Venusberg music which now breaks forth in wild abandon. After this has subsided there occurs a decided modification of tempo as the Song of Venus is ushered in. This is allotted to the clarinet, the dramatic soprano of the orchestra with an accompaniment of tremolos in divisi violins

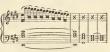


portion of this section and, at its conclu- in the trombones and thus incline to a pace sion, the amorous music of Ex. 4 is em- that is altogether too slow for proper exployed to lead up again to Tannhauser's pression. Wagner himself took note of this Song to Venus, which now appears in the tendency when he wrote-"I have been tonic. This song again invokes the animated informed that the overture to Tannhauser, and voluptuous Venusberg music which which, when I conducted it at Dresden, now breaks out fortissimo and attains a used to last twelve minutes, now lasts climax of bacchanalian revelry as the or- twenty."

and clanging cymbals.

This final outburst of the sensual Venusberg music also is coincident with the recession of its pernicious power. Over a persistently reiterated pedal point on B, which continues for twenty bars, the music undergoes a transformation and we then hear again the Pilorims' Chorus softly intoned by clarinet and horn. Against rapid figurations in the violins this chant grows in power and intensity until (at letter N in band arrangement) one of the most remarkable rhythmic transformations occurs when the chorus is presented in augmentation-a quarter note of the opening becoming a whole note here. The four bar phrase of the opening is expanded to one of twelve measures here. At this point the chant is enunciated thrillingly and triumphantly by trombones and trumpets.





Some conductors revert here to a broad three-four beat-one beat to each barfrom this point to the last sixteen measures (the 2/2 of the band arrangement). The usual danger is that the conductor may focus his attention upon the figuration in The Venusberg motive recurs during a the violins rather than upon the melody

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#### Scale Wise By Ralph Kent Buckland

EXPLANATION too elaborate always leads, a black key (at this stage there is a dissimilar situations as they arise.

what worn method of instructing the child phase of the problem. that there must be a half step between the

ing the difference between a whole tone swing. and a half tone it is clear and directly to A child with a vivid keyboard image of tone. Thus between "c" and "d" there is scale quickly and unfailingly.

to confusion in the mind of the child. The tinct advantage in not naming it, simply simpler the direction the greater the cer- that it is there), therefore the interval is tainty that it will be understood, and what a whole step or tone, and between "e" and is perhaps even more important, that it will "f" there is no key, therefore the interval be remembered so as adequately to meet is a half step or tone; and thus the child goes up and down the keyboard picking out For the formation of the major scale at the whole tones and the half tones regardthe piano the time-honored though some- less of name, just concentrating on this one

Now, having thoroughly established the third and the fourth and between the difference between whole tones and half seventh and the eighth tones of the scale is tones it is a simple matter to guide the child cumbersome and involved, dealing as it to see that the major scale is made up of does with an eight tone content right at the two and one half tones plus three and one half tones plus two and one half tones, etc. Theory is all very well in its time and This ready formula soon becomes a sort of place. The main endeavor, however, in sing-song with the child and he says, "two teaching the child should be to get him on and a half, three and a half, two and a half, the road to doing. In the matter of teach- three and a half," rather enjoying the easy

the point to explain that if there is a note the difference between half tones and whole (a key of the piano) in between any two tones can begin a scale on any note whatindicated notes the interval is a whole tone, soever and by applying the simple two and but that if there is no key in between the two mentioned notes the interval is a half, three and a half, two and a half, three and a half rule can work out his own

THE ETUDE

MAY, 1936



## THE VIOLINIST'S ÈTUDE

Edited by

ROBERT BRAINE

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



## The Value of Violin Ensemble By Ellen Amey

teachers and older musicians. Our better make saner his technical efforts. In each music schools require such courses, though of the six Handel "Sonatas" we find a with the pressure of other work these often breadth of tone in the slow movements, lose some of their efficacy. Only among and in the allegro movements, the straightgroups where the study of music is pursued more leisurely, or less superficially, do we find a sincere regard for ensemble training. We have, however, been gradually entering a new era in music and it would leading—now following delicately woven appear to be an auspicious time to advance themes and developments, questions and this important part of a music student's answers in short phrases, then again furpreparation. The special programs of violin nishing an alluring background of intricate and piano sonatas given in recent seasons by Spalding and Gabrilowitsch, Eddy Brown and Felix Adler, and many others, must have been enlightening to music listeners who accept these programs for their educational value. They point out definitely that we have not only entered a new era, but that we have returned to the more intimate kind of music which is adaptable to the home and community as well as to the concert platform-music that offers rare recreational opportunities to the amateur and is of inestimable value to the professional. In this development lies the indication that we should strive more earnestly in fitting a pupil, amateur or professional, for effective work in group playing as well as solo work. Especially is this true of players of stringed instruments to all of whom ensemble playing is a vital

Students of the violin particularly are too often allowed to use all their efforts in acquiring technical skill, ignoring the fact that technic is only a means to an end, and that musicianship and self-control on which true artistry are based, are likewise developed over a long period of study. While technical problems must be solved through devotion to individual study, it is not only more interesting but also more convincing, to exercise and develop musicianship by playing with others.

#### A Variety of Combinations

HERE ARE MANY ensemble combinations for the violinist. Close at hand, for which he may not find it neces-sary to go outside the family circle, are the violin and piano. This combination is most favored in having in its literature sonatas in great number from Bach and Handel to Brahms and Szymanowski and, at the present time, Huss and Stoessel. These compositions represent a period of two hundred years and more and, while they embrace all known difficulties for this kind of work, there are among them many that can be used during the early years of study. The Schubert "Sonantinen" are very melodious and should please any ambitious young student to whom they should be quite possible, though they have been represented on a program of no less an artist and technician than Szigeti, who gave to this simple music his most tender expression. Some of the easier of the eighteen Mozart sonatas will also furnish examples

derstood outside the more experienced sion of the young student to enrich and forward bowing over the strings, that should likewise be cultivated in the earlier years of study. Counter to the violin is the interesting work of the piano, now rhythms and harmonies that challenge a violinist to his best efforts in both preparation and performance.

for professionals and amateurs alike, is the string quartet-the pinnacle of ensemble music. In the literature for this perfect medium of balanced tone and sensuous beauty we find the choicest and loftiest thoughts of the greatest composers. Beginning with the classic forms of Haydn, Mozart and Beethoven we are carried through the romantic and modern periods to the barbaric music of Stravinsky and the sonorous music of Hindemith. While the early composers, as masters of form, were prodigal with their compositions, those of the later schools wrote sparingly, because of the great perfection required. In the playing of these compositions musical progress



FIDDLERS THREE

This picture was just too charming to let pass by. The three little girls, Carrie Mae Ridley, Jean Rhinebart and Barbara Williamson, are the pupils of an Étude enthusiast, Miss Celina Bizet, in Texas.

T IS DOUBTFUL if the value of ensemble or group playing is fully untistic delivery which should be the possesmaterial, especially the piano trio—piano. In no other work is there required such rederstood outside the more arranged than in any other way. refining and maturing of the musical mind, While its influence as such can not b measured, there is still a deeper signifi cance, for in this intimate and most peries music the young musician will find a source of inspiration hitherto unknown to him

#### The String Quartet

THERE ARE FEW violinists who have not, for a time at least, held an important part in a string quartet. Some well known virtuosi have devoted conse utive years to this kind of work-like Joachim of the famous Joachim Quartet of Germany and Kneisel of the Kneisel Quartet of this country. There are several or ganizations at the present time whose members are devoting their talents to quartet work. The string quartet holds posibilities for the young professional looking forward to a career. The ambitious amateur also will find in it opportunities fo development musically and intellectually and, in the social contacts thus gained, a occasional respite from more serious work

There is no doubt that performances by amateurs are greatly inferior, from an artistic viewpoint, to those of professionals The concern is not for the effect of amateur music on the listener, but on the performen themselves whose musical development car be made in no other way. Then, too, by attaining through performance an intimate conception of the beauties of a composition and the art of reproducing it, students are prepared to enjoy it more thoroughly when nearing it performed by artists. Familiar forms become an intellectual treat and the artistry of the performers is appreciated with a better understanding.

#### Violin Group Playing

THE VIOLIN ENSEMBLE, or violin choir is a form of group playing that adapts itself to the needs of violin students among boys and girls of grammar or high school ages, though it may be used recre ationally by any group of violin players le should supplement violin study and it can be counted on to provide the staying qualities. Youth will show the same susceptibility to the attraction of ensemble play ing that is found in the artist; it should be satisfied and just as carefully guided An artist knows what he wants and how to get it, a mere professional will find work for what he considers an asset for materia gain. The young student should have placed within his reach every possible means h the development of physical, mental and spiritual emotions. The realization of these subtleties is aided by well-chosen music is class playing. The strongly marked theth mic piece, like a march or dance, will show an enjoyment that has appeal to the physical; a melody which stands out with o herence will evidence itself through mental; a beautifully harmonized piece

enjoyed with hushed awe, and one recog- ance of school boys and girls are the home nizes the depth of emotion, for the music work and physical and social activities of has gripped the soul; individualism van- the school. The disturbing feature of tuning ishes and a feeling of great oneness or ac- and keeping in tune a number of violins for cord takes its place

difficulties associated with training a violin nearly as possible, to a standard pitch, 440 ensemble are not insurmountable. The fac- for A being the vibration rate most used.

rehearsal may be obviated by insisting on From the standpoint of the instructor the the instruments being kept at all times, as tors most disrupting to the regular attend- (To be continued in The Etude for June)

#### Master Composers as Violinists By Kenneth J. Deacon

symphonic and choral works were remark-ably proficient in the art of violin playing taught by his dissolute father. Not pershould be of interest to all lovers of this forming in public, he found personal enjoy-

Bach and Handel both played the violin, the former receiving instruction from his gifted father. Their solos, to this day, are found in the concert and recital repertoires of the leading virtuosi.

skill in the capacity of violinist proved would often play solos, and even conduct early livelihood by playing his instrument the leader. at peasant dances.

"Besides the clavier, Haydn diligently practiced the violin, so that although no conjurer on any instrument, he was able to play a concerto." So speaks Sir George Grove of the youthful Haydn, who himself once wrote: "By the time I was six I stood up like a man and sang masses in the clavier and violin."

The son of a great violinist and eminent pedagogue, Wolfgang Amadeus Mozart attained rare artistry on the King of Instruments. His father, Leopold Mozart, ability, unknown to their father and with-the writer of a violin method of popular out the aid of a teacher. We are indeed yourself justice, and play with boldness, young and old.
spirit, and fire, you would be the first
violinist in Europe." It was in his youth phase of their ma that this incomparable weaver of melody composed his violin sonatas and concerti. In quartet playing, Mozart would invari- they profited by their early training, which ably prefer the somber viola to the spark-

Although Ludwig van Beethoven was works.

THE FACT that many of the masters of especially noted as a pianist of dash and ment as he would play his themes in his

The Schubert family was musical, father Schubert, a school-master having taught the youngsters the stringed instruments. The group of home musicians would play At the age of twelve, Gluck went to the the early chamber works of Franz, who, Jesuit School at Komotau, Bohemia, where like Mozart and Bach, preferred the viola he had his first taste of music lessons. His in the ensemble. At church services, he rather convenient when he maintained his the choirboys' orchestra in the absence of

> It is not generally known that Felix Mendelssohn had studied violin under Henning. Later in life, he made a strong friendship with Ferdinand David, to whom he dedicated his brilliant concerto for violin.

Clashing with his ambitious father who sought to end his musical career, Johann church choir, and could play a little on the Strauss, nevertheless, stuck fast to his violin. And then, how did the "Waltz King" regard music for his sons? combated it to such an extent that Johann, Ir. and Ioseph gained most of their violin recognition, wrote the precocious genius a thankful for the undying efforts of these letter, saying: "You have no idea how well men, whose lilting waltzes and Viennese you play the violin; if you would only do operettas have thrilled and lightened hearts

This aptitude of the masters is just one phase of their many-sided careers. Equally talented on other instruments, such as the niano and organ or perhaps gifted vocally expedited and facilitated to a great extent the creation of their wonderful musical

#### A Study in Ear Training

By Flora Touve Harris

the proper position of the finger on the fingerboard

Say to the student-"Now let us suppose, ing you to the store to match some ribbon- closely. a certain shade-say pink. When you arrive at the store you will find that there are perhaps a dozen shades of pink and you must be very careful to select exactly the right shade, or Mother cannot use it. It will not harmonize with her work. If you bring the wrong shade you must go

back to match it exactly.

"Just so, there may be as many shades between two tones though there is but one right shade to match our harmony pattern, for the slightest misplacement of your finger will produce the wrong shade of

MAY, 1936

To the beginning violin student this little pose, too sharp. "No! no! that is too illustration may be found very helpful in light." We call it light if it is too sharp establishing a sense of pitch and in locating or high. "Now listen carefully"-or "No, that is too dark (meaning low or flat), or

"that is fine, just right."

So we go on playing the progressions John (or Mary) that your mother is send- of notes or scales matching the color shades

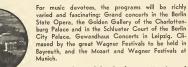
Until the student's sense of tone location and pitch is fairly well grounded this little scheme may be found useful. Sometimes when a pupil hesitates about the location on the fingerboard, to establish his conception of tone firmly and quickly, we will say-"I do not care where you put your finger, just so you produce the right tone for me"-and he soon learns to detect his slightest digression from the true tone and gradually learns to master that most difficult feature of string instruments-his own producing of the tones-until it be-"Now, when I play this tone, match it exactly for me." He plays, we will sup-

"No doubt, words, theories, rules are of comparatively little importance in art. What really matters is: first, the works, then the performances."-



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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.

de Unita of he mail addressed to the Visitisti's Etude consists of certified deceptions, photograph and labels of od visition. On the besie of three, the sections ask us to fell them if the violina are genuine, and their was the property of the consection of the c

Chaffing of the Nebel control of the Velon of Canada of the Nebel control of the Nebel contro

rich pushings, and to specify the value of the intrimuser.

The Violin Strium. The diffector of your orchestra is strium. The diffector of your orchestra is strium. The diffector of your orchestra is strium, the diffector of your orchestra is strium, the diffector of your orchestra is strium. The diffector of your orchestra is strium, the diffector of your orchestra is strium, the consideration of the strium of the str

Regular steel wire. I too set think that this straingment can possibly be improved. In an arrangement can possibly be improved. It is not been strained to the strain of the state of the strain. They are very difficult to tund can be strained to the strain of the state of the strained s

#### Thumb Position

#### By James Gibson Davis

THE CORRECT position of the thumbs, in The most up to date violin methods teach by student and teacher.

second notes with a free wrist stroke.

holding the violin and bow, respectively, is that the thumb of the left hand should a factor of violin playing often overlooked come in contact with the neck of the violin on the ball and almost at the very thumb Holding the bow demands that the first tip. When the arm is then brought well joint be bent outward, not inward, or even under the right bout or side of the instruheld in a straight position. Neglect to ment, it becomes much easier to shift from observe this rule results in cramped muscles one position to another. Also, the imporof the wrist, making it impossible to ex- tant vibrato can be executed with greater ecute rapid passages in sixteenth or thirty- ease from the forearm or wrist. Let your thumb be a guidepost to the positions.

## The "Little Recital Hour"

## of the Philadelphia Music Teachers Association

UT OF a chance suggestion of a Piano-"Gypsy Life". UT OF a chance suggestion of a member at a Cabinet Meeting of the Philadelphia Music Teachers Asso-Piano—"Betty's First Waltz" ....Ligh ciation grew one of its most interesting and effective activities-its "Little Recital

Hour" programs. Having begun with a program on the last Saturday afternoon of each month, within the first year they have created such an enthusiasm that already there is a de-

mand for two of these in the month. Teachers report that their pupils are thrilled with the idea of "going down town" to play before other teachers and students, and that there is a great deal of competition and better practice in order to be ready for these opportunities. All of which works to the advantage of both teachers and

Some very interesting incidents have developed. At one of the early programs, when a chubby little lad had played beautifully it developed at the close that he is a direct descendant of Johann Sebastian Bach. Another time, when two boys happened to have prepared the same piece, it was thrilling to hear both play so well, so differently, and yet so musically; because both were talented and yet of so different

personalities. The policy followed is: First of all, no teacher may present more than one composition on a program: and there can be no encores; though a pupil may "take a bow" if demanded-which eliminates criticism favoritism and any cause of jealousy. A composition may, however, require more than one pupil to play it; which helps towards variety. Then the programs are timed to one hour, so that they may not grow tiresome, and so that all participating or in attendance may plan the hours before and after

A sample program is here given.

Seventh "Little Recital Hour" Philadelphia Music Teachers Association Edward Ellsworth Hipsher, Mus. Doc.,

President Presser Recital Hall-March 30th, 1935-Three o'Clock

ProgramPiano Duet—"Flying Doves"......Heir Nelson Tanner and Leonard Colovita: Pupils of Jane Behm

Anna G. Mukenfus

Hawaiian Guitar-"Manono" (Hawaiian Love Song)....

Robert Snover; Pupil of Katherine E. Bennett

Piano-"Through the Forest"... Shirley Kirk; Pupil of Carrie H. Matchin Piano-"The Story of a Mouse"....Lyps Jane Daniels; Pupil of Ella E. Fitzgerald Violoncello-"Romance".

Phyllis Reitheimer; Pupil of Mile. Jeanne Modave

Piano-"Saus Souci". Gloria Veit: Pupil of Emma K. Spath Andrey Pallett Pupil of Ennna Winter

Yvonne Pennington; Pupil of Accompanist - Eleanor Friday, Pupil of

-"Fur Elise". . . . Rose F. Holzhaner; Pupil of Ethel Stubbs Piano-"Goudolieri" Robert Haring, Pupil of Jeanette Spps Soprano—"A Heart that is Free", Robert Helen Cluderay, Papil of Edith M. Ellison

Piano—"Tarantella"

Martha Sinclair, Punil of Isabella K. Blake

Piano-"Charmante" ... Dorothy Kane; Pupil of Karl Zapi Violin-"Gayotte Harry Aroyan; Pupil of Elisabeth S. Doer Piano-"Prelude in C-sharp minor"

Polly Hoot; Pupil of H. J. Weber Piano—"Gavotte" Bach—Saint-Sai Piano-"Golliwogg's Cakewalk"...Debusy

Cynthia Preston: Pupil of Katherine L. Rogers

This idea could be used in almost any community by the cooperation of resident teachers, and greatly to their advantage in many ways. Nothing would help more to create a music consciousness among the public and thus to create a greater demand for the services of all teachers.

#### First at the Mill

#### By Zelda Hines

mier arrivé au moulin, premier doit moudre," which may be translated, "Who comes first to the mill should have the first following pupil.

line—is one which is usually profitable, and edge, skill and experience; but that the especially to the music student. There are package that he sells it in is made up of few things that irritate the teacher more seconds, minutes and hours, and that, once than a habit of being late. Why?

Because the pupil is flustered and the "on the minute." teacher is annoyed.

Because the lesson is hurried and the not last.

An old French proverb runs "Qui pre- progress of the pupil greatly lessened

If the student only could realize that The habit of being prompt—the first in what the teacher has to sell is his knowledge. a second is gone, no power in the universe Because the pupil loses and the teacher can bring it back; he would perhaps realit the teacher's position and determine to be

If you want the best, be first in the line-

"I believe it is fatal to success to consider at the beginning the financial gain, either for the player or the composer. As soon as artistic recognition has been acknowledged, financial recognition follows as the day the night Therefore, be true to yourself, to your fellowman, and to your art, and unless you are extremely unfortunate your life will be a life of gladness."-John

#### Rhythmic Wisdom

#### By Rena Idella Carver

When I am held spellbound by the playand I repeat it to my pupils.

personality of the piece. It should be be there." marked by a strong vigorous design in the things in music. Playing duets helps to deal of strong rhythmic music is an aid. Presser, to attain a feeling for rhythm. away for instruction. means of the talking machine.

singer with a strong rhythmic sense is and watch their so regular movements. also a very good way of awakening the Put the heart in it, for rhythm is really lethargic pupil to his rhythmic shortcom- emotion put to music.

T IS SAID that quotations are not ings. It is sometimes something of a shock good art in literature; but I have found to the young pianist to be asked to accomno better way to impress a careless pany such a singer for the first time. He oupil than to quote some statement made by finds himself being dragged along into new a loved artist concerning certain faults to thought channels of which he had known but little.

"Rhythm should not be thought of as ing of Josef Lhévinne, I recall a statement something dead. It is alive, vital, elastic. from him, in an ETUDE of some years ago; Of course, in the even thump, thump of the military march of the Schubert type, there "Practice in rhythm is something which is not the sprightly rhythm that one finds American students in particular should not in a Chopin Etude. Whether the piece is fail to secure. The student should look played slower or faster, the rhythmic deupon the rhythm of a piece as part of the sign must not be obscured. It must always

Poles and the Russians seem to have an in- of the piece. Is the piece gentle, gracious, stinctive sense of rhythm. The Americans charming? Then the rhythm shall be minutes each day which now go to waste, seem to fail in it. It puts me to my wits' swaying, rounded smooth and graceful. Is

"Accompanying an instrumentalist or a esthetic dancing, or attend a dancing class regular work.

#### Acoustical Revelations

Watch for This Impostor

instrument for studying the vibrating strings (about 550 B. C.). Aristotle agreed that the sound of the

human voice was sweeter than any instru-Ptolemy (about 130 A.D.) attempted to

establish the relation between tones of the scale and colors.

Kenler the astronomer in writing upon planetary harmony, called Saturn the basso profundo, Jupiter the bass, Mars the tenor, Earth the contralto, Venus the soprano, and Mercury the falsetto. He also insisted that the melody of the earth gave forth mi, the third of the scale, which meant misery and fa, the fourth of the scale, which meant His fantastic ideas were intermingled with inspired discoveries.

Galileo (1564-1642) was the first to give

Information has come to our attention

that one, Dr. Tieger or Tegier, also known

as Dr. Robinson, has been representing

himself as being associated with The Curtis

Institute, as having been appointed Director

thereof to succeed Dr. Josef Hofmann on

April 1, 1936, and as being presently en-

gaged in a lecture tour on behalf of the

Institute. This person is entirely unknown

to the Institute and his representations are

The last information received was from

Little Rock, Arkansas, and it is believed

he is still in the Middle-west. He is de-

scribed as a small man about 105 pounds

both false and fraudulent.

To THE ETUDE:

Pythagoras invented the Monochord, an upon which he played daily. He had bands

The flute, according to Professor Miller, is probably the first musical instrument used by man. Its origin antedates history The siren was invented by Cagniard de la

noble ideal.

Rudolph Koenig, greatest of modern any real scientific observations of the acousticians, began life as a violin maker,

back, and light brown eyes.

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In every community there are ambitious men and women, who know the I have found that a striking idea—the advantages of new inspiration and ideas for their musical advancement, but background. The Bohemians, Hungarians, rhythm of a piece as part of the personality still neglect to keep up with the best that is offered.

They think they are too busy to study instead of utilizing the precious

seem to fall in it. It puts me to my wits awaying, tourness among the most successium musician is arways only the most successium musician is arways only the for something worth while. It is are never ceasing—yet he always finds time for something worth while. It is Play book after book of simple marches, to such a one, chiefly, that Extension Courses offer the greatest benefit. strengthen it; and of course hearing a great such as are in the albums published by Because it is hard for him to give up his interesting class or position and go

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instrument was the recorder, a form of flute you will miss this opportunity, upon which he played daily. He had bands of recorders, with as many as forty players, taken the played that the played that the played the played that the played tha

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| * *  | City  | State .   |   |

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excellent mercuning being pleased. But by entertaining his and we are tunities which ETUDE Advertising audience Sousa did arouse an interest it to walk.

### Crayons as Critics

By J. Lilian Vandevere

T WAS THE ONE or two rough spots in their pieces that drove me frantic.

ment, and a goodly display of checking.

Every one could tell me gladly and glibly My B class was a group of live, musical, enthusiastic nine-year-olds, but the lack where he had tripped, and why. There were cal, enthusiastic nine-year-olus, but the purple slurs over slippery runs. Evasive of final polish in their memorized pieces purple slurs over slippery runs. Evasive or man points in their into serious con- octave skips stood out in rampant red was my despair. I went into serious the desired that had been blandly ference with myself, and finally emerged, Changes of clef that had been blandly

Hastening to the "5 and 10" I expended a dime, and came home to prepare certain result. The children had focused their own mysterious slips. At the next class lesson my plan was sprung, with much ceremony. To each child I gave a slip bearing the colored marking made the part needing names of the six compositions he had last practice stand out vividly. The child who memorized. Besides the slip I proffered a had stopped to draw an orange line under crayon, a different color for each child. a tricky measure had time to think clearly The children looked from these articles to what his mistake had been. Accidentals me with wide eyes. Having thus intrigued were respectfully heeded; pudgy thumbs and impressed them, I explained.

Two weeks from then, at the private lesson, each child was to play his list of fronted by a tangible evidence of mistakes, pieces from memory. But-there was a each pupil had honestly worked to clear much more important item. He must have up his pieces. marked, on each piece, in his particular colored crayon, the parts that had proved troublesome. Moreover, he must be able to tell what the problem had been.

Delighted grins proved my point well them to do their own unaided checking on taken. Having the teacher's red and blue the fingers. They will then look back at pencils dashing about, leaving a trail of you across the keyboard with a sparkle of havoc, was one thing; producing their own new interest. New interest will mean that gaudy graphs was quite another matter. the pupil will remain in your class, and not

Two weeks went by with no slightest only remain, but also progress. By such reference, on my part, to either crayons simple means as crayons, intelligently used or compositions. Then came the eventful is your professional success enhanced; and week. Each pupil in this particular group your efforts will be repaid a hundredfold

T WAS THE ONE or two rough spots came trotting in with an air of accomplishoverlooked now loomed in glaring green.

Nor were the splashes of color the main attention on the weak spots in these pieces, and had proceeded to master them. The meekly "went under," and small hands dived nimbly and fearlessly into the bass. Con-

Teachers are prone to forget that the pupils' eyes grow more alert, and allow

#### Music Study Helps a Lad

A LETTER TO UN-MUSICAL YOUTH

By Thomas M. Hayes

ETUDE that "Music Study Exalts Life." I do not recall where I read that "Music years of music study, I have very little Study Helps One in His Other Studies"; trouble in getting a hold on almost everybut I know it to be a fact

When I was in Grammar School, and for a year or two in High School, I was their presentations of lessons, they would actually the "dumbest boy," all the time. get better responses to their instruction, We had music lessons, but I hated music and could not learn it. I think it was because those who taught it did not understand presenting music in an interesting me a "History of Music" to be read before manner

For a long time I was anxious to select might be a good approach for other teachers. a "specialty study"; and, as the idea grew upon me that this should be music, I had with the hope that in passing it along it minute before that decision was finally a bore.
made I hated music and knew as good as

(This is one of the most inspiring letters nothing about it. But, when I once had we have read in many months. Cannot

TIME AND AGAIN I have read in THE I saw that I was able to grasp my other studies more readily; and now, after eight thing else I try to study.

I think that, if music teachers would vary and that the pupils would become much more enthusiastic over the subject. I shall be always grateful to a friend who gave I took up the fundamentals. That, too,

to force myself into this study. Up to a may help others to find that music is not

begun study in earnest, I soon was inter- someone else relate a similar experience ested; and, best of all, it was not long till with music study?-Editorial Note.)

### What Is "Popular," What Is "High Brow"?

(Continued from Page 284)

as educational in our program analy- this generation's symphony patrons reses, for we read no academic program notes ceived their first musical thrills from those to proclaim why the public should accept memorable band concerts. More than one this as good music. We presented it simply has confessed to me that his path to the because we believed its Russian popularity concert halls was made smoother by listen-

"John Philip Sousa once told me that the brow music until their tastes demand it. Joan rungs cours once tools me that the proble came to his concerts because he entertained them musically and did not try to 
educate them. But he also added, They 
could have stayed away and been a dollar 
or two richer in novelest which and 
the stayed way and been a dollar 
or two richer in novelest which and 
the stayed away and been a dollar 
or two richer in novelest which and 
the stayed away and the stayed 
the stayed away and 
the stayed 
the stay or two richer in pocket,' which applies to ject but by presenting it as something for

demanded a hearing before the American ing to the 'March King's' rhythms.

"No one can make listeners digest high Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising addience Sousa did arouse on the public can always the enjoyment and pleasure of the listent testing pleased. But by entertaining his and we are helping and hoping to enable in music. I dare say that a great many of Thus have nations been made musical

#### **QUESTION AND ANSWER DEPARTMENT** Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

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and address of the inquier. Only initials, or pseudowym given, sull be jublished.

\*\*Robbill Manners and Flangeshers.\*\*

\*\*Q. L.-le. Islant's Second Stillageshers.\*\*

\*\*Q. L.-le. Islant's Second Stillageshe



a little amostner.

M. D. C. my studying Schubert's Menuetts. At the ond of the piece are the letters M.D.C. Can you please tell me such these letters exceed as the piece of the second of the letters and the state of the second of the secon Reprint and Codewas.

Q. 1.—I am o May

Q. 2.—I am o May

Q. 2.—I am o May

Q. 2.—I the Stringraber edition of Mozarts

Q. 3.—In the Stringraber edition of Mozarts

Q. 3.—In the Stringraber edition of Mozarts

Q. 3.—I the Stringraber edition of Mozarts

Q. 3.—I the May

Q. 4.—I the May

Q.

5.-Try playing it like this:



heard a pames in a very long, page, in the art who will be concerned to the "Concerto"!

I he "Concert 6.—The grace note is played first as a melody tone. The chord is fingered as foi-



7.—The grace notes start hefore; the right-



Schmman Novelette.

A Schmman Novelette.

Will put Buddy ciphian Novelette.

Will buddy and the load of the first state of the trying of the second of the put buddy ciphian.

Will buddy and the larger melody notes the state of the trying of the put buddy ciphian.

Will be notes about the bass notes are not the state of the trying of the state of the state of the state of the state of the trying of the state of t

MAY, 1936

132.

4.—c/o Evans and Salter, 113 W. 57th St.

5.—I should say that if in two years you can accomplish so much, you must have talent; however, not knowing how you play them, I cannot advise you. Why not ask your teacher, as he knows your ahility best?

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and address of the inquirer. Only initials, or pseudonym given, will be published.

**VOICE QUESTIONS** 

Answered

By Frederick W. Wodell

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## A Recital in Musical Candy Land

By Lila Kennedy



The Stage, as arranged for a Recital in Musical Candy Land by pupils of Ada Belle Morris

also exchanged ideas that would be helpful to each other in future work.

One of these friends always has something very practical to offer. She lives in a town of about fifteen thousand inhabitants and, for years, has had always a waiting list of pupils, even through the recent depression. She is a teacher strict, thorough, systematic, insistent upon well prepared lessons, and uncompromising about details. Which has a great deal to do towards her popularity.

(Cotton Taffy) Cotton Taffy—Adair (Chocolate Creams) The Popular Choco-

Then another factor in her success is that she has learned the secret of giving recitals which draw capacity audiences. I live in a city where recitals by visiting artists often are given to depressing gaps of vacant seats. Programs by students of "between ages" are given before a "corporals guard"; yet here is a teacher with a usual attendance of a thousand at one of her recitals, and this with the common counterattraction of movies, clubs, card parties.

dances and other social distractions. Let my friend tell her story.

For this year I tried a novelty in the way of a "Candy Land" Recital. The stage was (Caramel Pirate) A Pirate Ship and set to represent a candy shop, with a set of scales, a shopkeeper and some purchasers, with one of the boys dressed as a page to deliver the parcels bought.

There was a brief dialogue before the pupils, each dressed in costume, began coming on to play their pieces.

"But the expense?" someone asks. "I pay for the stage settings and programs. The mothers furnish the costumes." "Does not the mother object?"

"I never have had an objection. The children are so happy in the make believe, that the mothers enter into it in the same

"But the boys? Do they not object, or feel sissy?"

"I give them boys' pieces and characters -pirates, cow-boys, soldiers, sailors, Indians, movie favorites. Just give a boy a piece that he can play in a Douglas Fairbanks costume, and then see him swagger onto the stage and play like a hero!"

onto the stage and play like a hero!

(Red Hots) Maren of inc the stage and play line are ensemble playing than ever before. The pieces were brief and lively. The little class pianos

(Vanilla Marguerites) Marguerites—Sar torio (4) were easily moved to the stage after the first half of the program. This portion of

the numbers taken largely from THE ETUDE.

Wille ON VACATION, I visited On entering, each player announced what with music-working friends; and he or she represented to the order of the control of th with music-working friends; and we not only had "shop talks" but theses, which also suggests proper costumes.

#### Piano Numbers for "Candy Land" Program

Candy Stick Land Miles Traffic Man (of Candy Land)-Cramm Cream Mints) Spring Flowers-Rolfe Molasses Taffy) Sweet Taffy-Bilbro (Lime Bon Bon) Bon Bon Caprice-

late Creams-Bilbro (Peppermint Sticks)-Duet-Peppermin

Sticks-Adair (Parisian Sweets) French Sweets-Adair Cinnamon Clown) The Clown-Kern (Maraschino Fairy) Swinging in Fairyland -Harker

(Cream Puffs) Cream Puffs on Parade-Klemm (Cocoanut Doll) The Clock Work Doll-

Ewing (Peppermint Cube) Peppermint Pranks-

Klemm (Caramel Pirate) A Pirate Ship and a Pirate Crew-Mueller

Tutti Frutti Ring) Duet-In Hanging

(Spun Sugar) Spun Sugar-Klemm (Peach Nougat) Peach Blossoms-Stuart

PART II

PIANO ENSEMBLE (The numerals designate the number of players.)
(Sugar Hollyhocks) March of the Holly-

hocks-Briggs (4) (Licorice Cats) The Backyard Army-Kochler (3)

(Peppermint Sticks) March of the Pepper mint Sticks (3)-Bilbro (College Ginger) American Capers-

Schaum (2) (Lollypops and Lemondrops) Lollypops and Lemondrops-Bilbro (4) (Sweet Bells) Ilark, l'esper Bells-John-

(Candy Heart) I Love Thee-Engelmann first half of the program. This portion of the recital created a great deal of interest, Here is a "Candy Land" Program with (Chocolate Bear) The Dancing Bear-(Ice Cream Lanterns) Japanese Lanterns(Glace Rose) Climbing Roses-Grant-(Candied Balloon) Silver Balloons-Eich-

(Almond Daisy) Daisies—Thompson

(Wintergreen Grasshoppers) The Parade of the Grasshoppers—Johnson (Dream Bars) Silver Dreams-Ewing (Lemon Daffodils) Swaying Daffodils-(Candied Violets) Sweet Violets-Heins

(Orange Straws) Sunbeams and Roses-

(Crystallized Leaves) Flying Leaves-Koelling

This idea affords the mother a fine play

for her imagination and makes for competition among the parents, which always stimulates interest. The ingenious teacher will invent dialogue to suit her program and to display the talent of such pupils as have a flair for acting.

### Cultivating Concentration

By E. Constance E. Ward

centration used in the working period.

To acquire the power of absolute concentration is not so easy as one might believe, as the conscious mind is so readily whole mind to his work, when a door suddenly opens and at once the eyes are turned in its direction to see who or what opened it Then, right in the middle of a piece, there will come a thought of something weakening effect on the ultimate result.

A few suggestions as to methods of study, which will stimulate and strengthen the

begun, probably some finger work which is thought to be quite simple, but which, after devote ten or fifteen minutes to this only." study, and then keep the mind fixed on a a longer career.

THE DEGREE of success in music study determination not to leave off till you are depends greatly upon the amount of con- satisfied that some improvement has been reached. Then, as intense concentration is somewhat tiring, relax for a few minutes, after first noting how long the practice was continued before concentration wavered. distracted by incidents occurring about it. Practice is of little benefit without full con-One may think he is honestly giving his centration, that is, undivided attention.

After a few minutes of rest, the mind will be ready to approach another portion of your work. Do not set too much to be done at one trial; and always record the time spent before resting. It will be found that was not done correctly in one that has that the length of time, during which close been studied before. Involuntary interrup- concentration can be sustained, will gradtions such as these, cannot but have a ually increase; but there should be always a period of relaxation after each period of

This study should be arranged where Suppose technical practice is about to be ruption of any kind, so that the mind may be fixed definitely on the work to be done.

Do not undertake this type of study if all, contains little points which require par- at all unwell, or if the mind is fagged. This ticular attention before it can answer its would only undo what already has been purpose. Now, instead of saying, "I will achieved. Be content to take needed rest; this will only refresh you for greater future first decide on what points require especial achievement and conserve your vitality for

### Teaching the First Scale

By Alice M. Steede

major scale-the task may be simplified if we proceed somewhat in this manner:

notes from this C (third space C) to the next C below it. How many notes must we

After careful counting comes the answer, "Eight."

"Now, let us begin at the top, and play also that three and five make eight." downwards. Let the fifth finger fall on C and play 5 4 3 2 1. Have we come down to middle C?"

'No, we have not '

In teaching a young pupil to play a must play eight. Five from eight leaves scale for the first time—presumably the C how many?"

Right again. So how many more fingers Now we are going to play all the white do we need to finish the scale?" "Three more."

"Just so. So you must put the third finger over your thumb and play 3 2 1. Now you have played all the way down from C to C. You must go back the same way, only "Quite right; and how many fingers have use the three fingers first and then I 2 3 4 5 to reach the top of the ladder again. Remember that five and three make eight and

If the pupil has had some preliminary exercises for facility in passing the thumb under the fingers, he will have only slight difficulty in playing the scale, And good "We have played only five notes, and we scales mean good pieces.

### Inspiration By Playing

By Annette M. Lingelbach

It is said that Leopold Mozart used to played before the lesson begins, just to play to his infant son by the hour, with quicken the child's imagination and to inbeautiful melodies.

playing pieces which will have a definite to do this same composition. value in the child's education. There may melodies and fine harmonies.

the idea of inspiring the child to love spire him to try to do something of the same kind These pieces should be not so So it is an excellent plan to set aside a very far in advance of the ability of the certain portion of each lesson of a very pupil, so that he may feel that with a little young pupil, to be used by the teacher in extra fine practice he soon should be able

Play any piece for which the pupil may be ear training work; there may be "tune ask, if only to satisfy his curiosity. Your memory" work; but be very sure that there main hold upon him is his admiration of is no neglect of this opportunity to lead the your character and ability. Make your pupil into a better appreciation of lovely playing so beautiful that it will charm the pupil into wanting to do the same. It will Something very short may be sometimes do more of good than hours of talking.

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## The Dangerous First Six Weeks

By NORA JORGENSON

TEACHER-COMPOSER-RADIO CONCERT ARTIST

APPROXIMATELY SIX weeks after duties and those of private musical inpublic schools resume their sessions in the fall there comes a period which may be so critical that it approaches winen may be so critical that it approaches one or more valuable and talented pupils a private teacher the advent of this bug- if she does not recognize the storm warnbear of teacher and pupil has been observed as a regular and expected annual accordingly. teaching problem. And the reason is the six weeks test.

Research indicates that one or both of two factors are responsible for this critical period during which otherwise perfectly docile pupils become tense and difficult to manage, and not infrequently reveal manifestations that simulate hysteria.

One factor is a tendency on the part of many pupils to squander their time during the first four or five weeks of school. They either do not catch on to the daily routine of study after the long summer vacation, or they deliberately neglect their work. This contention is proved by the fact that pupils who are known to be steadily studious and industrious do not reveal any symptoms of this strange "six by, so far as musical progress is conce weeks tension.

The other factor lies entirely with the public school teachers. Many of them meet their pupils in the fall for the first time. They are strange to the children and the children are strange to them. The result is that scholastic achievements are lessened for a time. Almost over night, however, the six weeks tests loom upon the horizon and the teacher may become nanicky in her effort and determination to make a showing, to accomplish the amount of work which is regularly expected for that period. That, in addition to causing a certain tension in the teacher which detracts from his or her poise, immediately is a signal for a sudden stricter discipline and an added quantity of work to make of such conditions I knew what it implied up for lost time

And the reaction immediately becomes pparent in the pupil thus affected. The child is harrassed (in fancy, if not in fact) by the more rigid discipline, by the tense and therefore easily irritated teacher, by the addition of an extra load of school work, and, finally, by apprehension over possible failure at the six weeks test.

Basically, and from a psychological standpoint, the manifestation is one of mingled mental fatigue and fear.

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Tell: Penn. 6-2634 For the private teacher of music this period is one of difficulty and possibly To paraphrase the old theatrical slogan, "The show must go on." Parents temporary. Nevertheless, tactless methods insist that school work must continue, and may result in the loss of valuable pupils if the child cannot carry both his school and of prestige.

This period, therefore, is one during which a teacher of music may easily lose ings and shape her musical assignments

#### Practical Cooperation

TT HAS BEEN FOUND very helpful to lessen the amount of work assigned to pupils during this period. I make it a practice, during this tense time, to assign no new work: merely to review and polish work previously assigned This not only is a measure of self-protection, but also one protecting the sorcly harassed child. By so doing the child is permitted to relax somewhat from the demands of musical study, and to sulk through a period of fatigue and fear without being further in ritated by routine demands of musical

As a matter of fact, nothing is lost there-A child coming to the study in a blue funk of fatigue and fear cannot make progress on the contrary abject discouragement may result if such attempts are made.

Once at the height of one of these tense periods at the beginning of the school term a little girl with exceptional talent came to the studio in a state of tension that was nothing less than pitiable. Her face was pale and there was a far-away look in her effort on my part to correct wrong pro cedures immediately precipitated a sulk which quickly assumed the proportions of a violent though silent rage. Strangely enough, she did not know what was the matter. However, having made a study and I proceeded to ignore her attitude attitude with calm and gently deft effort

to shunt her away from her stormy mood The teacher who encounters this sudden Jekyll-Hyde aberration in her pupils pre ceding and during the various test periods diately "let down" on her demands upon the child and ignore entirely the temporarily changed mental attitude. those who are not aware of the cause and the nature it may be alarming. It is, however, quite simple and assuredly only

#### The Freedom of the Air

(Continued from Page 286)

class. But it seems to me that the stand-ceedingly so-and it is only by frankly ards already set by the hroadcasting com-10th Softmen Jession Los Angeles, Calif. 18. Studie, Carnegie Hall, Suite 827, 57h 51, at 7th Ave. paries, and sponsors, have been amazingly have given to the questions I have put to high. Their very livelihood depends on you to-night, that we can all get a better maintaining these high standards—and the understanding of what part American radio ..... greater the responsibility for this is fixed plays in American life and what are some on them, the safer will be the freedom of of the problems that face it. Again, thanks the air for American people.

Mr. Carter: Thank you so much, Doc- And, now, on behalf of the Doctor, as

tor. All this has been most helpful—ex- well as myself, may I say "Good-night."

"The language of music is infinite; it contains all; it is able to express

MUSIC STUDY

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## The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers



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#### The Cover for This Month



There is an edithis month is virtually a supplementary message. While thousands upon thousands enjoy the master symphonic works a presented in radio broadcasts by great

but comparatively few who make the most a little less than the cost of a ticket for a good seat at an orchestra performance, to buy a copy of almost any of the master phonies in miniature score. With one of these scores, those who know sufficient about music to follow notation will find it possible to get greater enjoyment out of the s and a more intimate knowledge of the

me who may not be familiar with all to be tamiliar with all the instruments of the symphony orchestra also will find it helpful to gain a knowledge of each of these instruments through some such help as Presser's Musical Instrument Pictures. This nominally priced eight-page publication (10 centre) publication (10 cents a copy) gives pictures of the instruments, pictures of how they are held by their performers, descriptions of the instruments, and an indication of the range of each Tr. Tr. instruments, and an indication of the thoron of each. The THEODORE PRESSER Co. gladly will quote prices on miniature scores for any desired symphonic works. It is also possible to get many of the classical chamber music

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N ONE hundred and twenty-three days we shall be standing again on the doorstep of September.

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It requires a great deal of ingenuity to plan new business, Every teacher knows his own business better than any one else. Look out over your field now and see whether there are any possible avenues of approach that you have neglected. At your Spring students' programs, make careful announcements of your Fall plans. Some teachers even go so far as to acquire new music in the Summer and the Spring and play over especially attractive pieces as an inducement to pupils who contemplate studying in the Fall. The THEODORE PRESSER Co. will be glad to send samples of publicity matter for teachers to send to parents with the view of getting new pupils. A postal request will bring this material gratis.

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Each month in The Erture Music Macaniza since February, 1988 there has appeared a page containing 44 pictures and bird biographics of individuals who have made a

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notables in music whose family name begins with the letter M. If you do not have all of the pages from past issues you can obtain missing copies from the publisher at 5 cents each.

#### Thirty Rhythmic Pantomimes For Home, Kindergarten and Pre-Piano Classes

Song Texts by Alice C. D. Riley Music by Jesse L. Gavnor Descriptions and Illustrations By Dorothy Gaynor Blake

Aside from the great ne for material of this kind in kindergartens and pre-piar classes, this hook will make an immediate appeal to mothers who begin the musical training of their children in the home. For it is in the home that the foundations for later life are laid and fortunate is the

Jessie L. Gaynor child whose first musical training begins under the

The music contained in this book is selected from the three volumes of Sonus or the Child World by Alice C. D. Riley and Jessie L. Gaynor. Thirty songs are given. with directions for the pantomimes, descriptions and illustrations showing the action and posture presented. The titles of 75 addi-

Summer Music Classes

In some localities music study during the summer months offers little inconvenience, and teachers find many pupils willing to study and practice throughout the school vacation period. In other places there is a tendency to drop music study with the close of the school term and to take a long vaca tion until the cool days of autumn call students back to the studio.

Many teachers whose incomes have been curtailed by the latter custom, form classes or study clubs among their pupils and have them meet once a week or so during the summer time to take up some interesting phase of music study. Some hold these meetings on the porch or the lawn and make them partly social affairs. Possibly a nominal fee or small club dues are charged, just sufficient to cover the expense the teacher incurs and to pay for her time and trouble. Thus is kept alive an interest in music study that is almost sure to pay big dividends in the subsequent fall and winter teaching

Material for summer music study classes is readily obtained, and Theodore Presser Co. will be glad to offer suggestions or to send music for examination. Possibly the most popular form of summer music activity is the Music History Club. The Standard History of Music (\$1.50) by James Francis Cooke is the text book most frequently used in classes of students in the teen ages, or adults; the same author's Young Folks' Picture History of Music (\$1.00) provides fas-cinating material for classes of juveniles mony, or the theory of music, using such valuable texts as Harmony Book for Beginners (\$1.25) by Preston Ware Oren. Musical Essentials (\$1.00) by Harold B. Maryott or, with groups of youngsters, Com-position for Beginners (\$1.00) by Anna H. Hamilton. Music Appreciation study also is feasible with students of all ages and in some communities successful classes are con-ducted in piano, violin and other instru-

Really there is no good excuse for a summer of idleness; the pupils' musical progress is retarded and the teacher not only loses current income, but in addition must go to considerable expense for advertising and an nouncements when the fall season is ready

Begin to plan NOW your Summer Music Classes. Write to the publisher for informa-tion or for a selection of material "on ap-proval." Catalogs and descriptive folders cheerfully supplied.

#### Sacred Choruses for Men's Voices

The average collection of music for men's choir consists of harmonizations of hymntunes and short devotional numbers in hymn style. The present book, however, goes much further than this in that it includes only numbers of anthem proportions, composed and arranged for men's voices in four parts While much of the material may be utilized by a quartet of trained men singers, the for larger groups.

A glimpse of the contents reveals favorites such as Accept Our Thanks, an arrangement of the theme from "Finlandia" by Sihelius; I Shall Not Pass again This Way, by Effinger; Seek Fe the Lord by J. Varley Roberts; Hammond's Behold, the Master Passeth By; and choral works of Maker, Handel, Bee thoven, and others.

There is yet time for those desiring a reference copy of this book to place an order for a single copy at the advance of publica-tion cash price of 30 cents, postpaid. Copies of this hook will be available only to patrons in the United States and its possessi

(Continued on Page 334)

#### Piano Studies for the Grown-Up Presser's Concert March Album for Orchestra Reginner

be published, shall have another and more descriptive name. It seems that

a number of ETUDE readers have it confused with Grown-Up Beginner's Book for the way, also has compiled and arranged these studies) and have ordered conies on the assumption that it is an instruction hook for

this note we would like to emphasize that this book is composed of studies made to conform to the particular requirements and capabilities of the adult hand; that the easiest of these studies should be taken up about the time the student has completed work in the first instruction book, and that faithful practice of this material should bring the adult student to the development of technical proficiency sufficient to enable some of the playable piano arrangements and transcriptions of classic, symphonic and

operatic masterpieces.

There is still time during the current month to place your order for a copy at the special advance of publication cash price, 40 cents, postpaid.

#### When Voices Are Changing Chorus Book for Boys

The human voice is a priceless treasure and music educators, who have in charge classes of young folks in the early teens, take every precaution that nothing they are given to sing may, in any manner, impair the future use of the singing voice. Especially with boys is this care necessary, whose voices are changing from the childish treble to tenor, haritone or bass quality.

Part songs that stay within a safe voice range for young folk are not plentiful. In , it is only in recent years that students at this age are sufficiently advanced in music to be able to sing in parts. This improve-ment, of course, is due entirely to the fine ve work of the music educators in our schools.

Every song that goes into this book has been specially arranged for hoys' voices. Not only has much care been taken in the selec-tion and arranging of the music, but texts have been chosen that will appeal to lads of this age and all texts that might be frowned upon by them have heen studiously avoided It will be a few months before this book

is ready, but copies will be available before the opening of fall classes. An order for a copy, to be delivered when the book is published, may be ordered now at the special advance of publication cash price, 25 cents, postpaid

#### Evening Moods Album of Piano Solos

The publishers had hoped to bave copies of this book ready for delivery in May, but at the time this note is being written (mid-March), it now hardly appears probable. An extra heavy publication schedule, which included important educational works, has delayed the editors in the preparation of the

school. Albums, especially, find many pur-chasers. Most of the books hitherto published bave been composed of pieces within the playing ability of the pianist who can only second or third grade music; possibly, a few pieces in grade four were included. This book will be made up of original compositions and arrangements in grades

may still be placed at the special advance of publication cash price, 30 cents, postpaid?

Evidently the title of this book is a hit misleading to wide variety of selections suitable for orchestome and it has target programs of a serious nature, including definitely been de-cided that the work, alizing this need for concert and grand marches in superior arrangements, we are pleased to announce this new album for those proficient players making up the Junior and Senior High School Orchestras of this coun-

try.

Choice selections of outstanding modern Choice selections of outstanding modern European masters are well represented in the contents. Edouard Poldini contributes the superh Marche Pantasque; Edvard Grieg, the Festival March from Troldhaugen; Delibes, the stirring Marche from Sylvia; and Gabriel Pierne, the popular March of the Little Lead

Present day requirements are fully met with the complete instrumentation, including five different violin parts, the Solo Violin and 1st Violin utilizing the higher positions, the usual 1st and 2nd Clarinets, 1st and 2nd Trumpets, Alto Saxophone, Tenor Saxophone,

Parts may now he ordered at the low adof technical proficiency sufficient to enable vance of publication cash price of 20 cents him to perform creditably many fine comeach; Piano (Conductor's Score). 40 cents, of intermediate grade as well as postpaid. Copies of this hook will be avail-

#### Singing Melodies

A Collection of Piano Solos with Words Some one once said that fact expressed in poetic form was more readily

fastened in memory. It is in the same vein of human acceptance that the average youngster can get more out of a melody which he has words to sing. Then again, at a certain stage in early piano study, texts to piano pieces help in phrasing and in estah-

liching phythmic consciousness Thus it can be seen that this collection of first and second grade piano pieces, all with pleasing texts, will prove exceptionally serv-iceable to teachers and delightful and belpful to young students. These are not pieces created to make an album: they are the result of editorial search through many puh lished pieces to make up a compilation of the very best as indicated by teachers' demand for them in sheet form.

In advance of publication, a copy of this album may be ordered at the special price of 25 cents, postpaid.

#### Sabbath Day Solos

\*High Voice Low Voice Singers know that the purchase of an album of sacred songs is a real economy, especially when the album contains plenty of good usable numbers. Our editors are striving to make this book 100% practical; that is, each and every song will find a place in the permanent repertoire of the church singer and each will meet with the approval of vocalists buying copies of the hook for

It takes considerable time to compile and edit an album of the kind described and some advance subscribers have patiently waited for months for their copy. The cour tesy of these patrons is much appreciated and we assure these, and others who may order copies, that a real surprise is in store for them when the hook arrives. We are material that will form the contents of this confident that this will be one of the finest collections of sacred songs ever published.

Of course orders may still be placed for

### Ten Tonal Tales Melodious Studies for the Development of Style in Piano Playing

Here, in this new book, the pupil in the

second grade adds to his repertoire ten pieces, second grade acts to us reperroir ten pieces, hut as he masters each piece he practices some important phase of piano technic-grace notes, playing triplets, repeated notes, crossing the hands, etc., all given in the in-struction book, it is true, but in this book esented more attractively, therefore sure receive more attention.

Ten Tonal Tales will be published, probably before this month is out, in the Music Mastery Series of piano studies, the uniform price of which is 60 cents. Teachers who wish to take advantage of the special adwish to take advantage of the special advance of publication cash price, 25 cents postpaid, should order a copy now as this special offer will be withdrawn when the book is published.

#### Educational Vocal Technique in Song and Speech

By W Warren Shaw in Collaboration with George L. Lindsay In Two Volumes-Vol. 2

Educators, everywhere, laud Vol. 1 of this work, published a few months since. The peals to all interested in voice training, especially those who conduct classes in schools. Unquestionably, Educational Vocal Technique will be designated, in many places,

as a standard text book.

Vol. 2 of Educational Vocal Technique is almost ready for delivery to advance sub-scribers and this is probably the last month scribers and this is probably the last flootic during which orders will be accepted for copies at the special pre-publication cash price, 40 cents, postpaid. Educational Vocal Technique, Vol. I is priced at one dollar.

While the educational material in this work has been pronounced invaluable, there is another feature of these two books that should not be overlooked. This is the fine ollection of art songs and operatic numbers that have been employed to illustrate the vocal truths enunciated and as a complement to the vocal exercises. These will form the foundation of a comprehensive and most useful meetroire for the student. Even exsingers will find this book a good set by the university. investment.

#### Third Year at the Piano Fourth Year at the Piano



as one of the foremost authorities on piano pedaauthorities on piano pedapeda for that large gogy in this country. Aveused Mr. Williams First Face at the Piano
(81.00) and Second Year at the Piano
(81.00), we do not need to enter into a
detailed description of these new books.
Third Year at the Piano and Fourth Year
Third Year at the Piano and Fourth Year at the Piano. Suffice it to say that the ma-terial consists of studies and pieces selected. edited, and arranged in the concise and thorough manner which has made this "teacher of teachers" so successful in his

writings.
While these two new books are in preparation, single copics may be ordered at the special advance of publication cash price, 50 cents each, postpaid.

#### Tatch Expiration Date on Wrapper of The Etude

collections of sacrest songs ever pursuance.

There is always a demand for music of a calm, meditative, dignified type, suitable for calm, meditative, dignified type, suitable for single copies of either voice at the special Sabbath Day diversion in the home, or for the massic program in church or Sunday each, Jahunsa especially, fail a many pursuance of publication cash price, 30 cents that the last paid for one pursuance of publication cash price, 30 cents that the last paid for a April. Please let us have eached. Altumas, especially, fail a many pursuance of publication cash price, 30 cents that the last paid for option from the most program in the most program in the most program of the most p appointment through interruption of service.

#### Change of Address

By Harold Locke

When changing your address, notify us at the ELIZABETH SPRAGUE COolmany students grow impatient when all practice assignments come from the instruction and the state of the state nal compositions and arrangements in a second form the instruction for plants who delight in playing the best tiles and tuneful meloties. The averaged shapes with a constant with a constant way of the constant with a constant with a constant way of the constant way (Continued on Page 335)

#### World of Music

ARNOLDO SARTORIO, internationally known composer, died on February 15th, at he was born in 1853, at Frankfort-on-Main His education was entirely German; and in 1912 his compositions had reached Opus 1000. His works have appeared frequently in THE ETUDE and are among the most successful in the catalog of its publishers.

THE "DON CARLOS" of Verdi has been revived and warmly received at the Théatre de la Monnaie of Brussels, where it had not been heard since 1867 when it had its premières at both Brussels and Paris,

THE WAGNERIAN SOCIETY of Buenos-Aires has given a festival in com-memoration of the birth of Bach and Handel The programs, including works for orchestra chorus and soloists, were under the directi of Juan E. Martin.

GEORGE ROSEY (born George N. Rosenberg, at Dusseldorf, in 1859), inter-nationally known musician, composer and arranger, died recently in New York, at the age of seventy-seven, fifty of which years were spent in America. His reputation a composer rested on such popular pieces as Honey-Moon March; King Carnival; Espanita Waltzes; and I Love My Girl; and he is credited with the suggestion of professional copies with orchestrations, which

DR. GEORGE ERNEST HESSER, director of music in the Cincinnati public schools, has been selected as head of the music department Dann, who retires with the title of Professor Emeritus, in accordance with an age limitation

THE STATE OPERA HOUSE of Berlin has had a thorough renovation. A unique feature is that a part of the seats have been provided with instruments for people hard of hearing. American promoters of opera will be interested to know that this institution has a list of thirty-six thousand subscribers

THE CLASSIC MASTERS have returned to first place in the favor of London program makers, which means of the concert goers For the early part of the season Mozart edged Bach from first place, with Schubert a close second, Beethoven and Brahms following close behind, and Bach and Handel as good "selfstarters on a frosty night.'

VALUABLE AUTOGRAPHED MANU-SCRIPTS of Domenico Scarlatti are report-ed, in Musica d'Oggi of Milan, to have been discovered in Naples. They belong to the period when he was in the Conservatory of Music of that city.

#### COMPETITIONS

THE WIENIAWSKI ASSOCIATION offers a Prize of One Hundred Dollars for a composition for violin and piano. Open to all nationalities. Particulars to be had from Adam Kuryllo, 1425 Broadway, New York

THE SOUTHERN CALIFORNIA FES-TIVAL of the Allied Arts offers num prizes and scholarships of One Hundred to One Thousand Dollars, in Music, Drama and Speech Arts, Dance, Art, Poetry, and Cinematography, in a contest to be held from May 4th to 29th, 1936. Open to all America. Particulars may be had from Mrs. Grace Widney Mabee, 1151 South Broadway, Los Angeles, California.

for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress Washington, D. C.

(Continued from page 274)

#### Screen Tests

As the art of motion picture producing has progressed, the selecting of performers has become more exacting. Experts may pick become more exacting. Experts may pick out likely prospects, but not until after some moving picture "shots" have been taken, and the sound engineers have registered the voice, can it be told just what the chances each has for screen success. The recent development of color films requires In the music world to-day, where the richness of musical programs to be heard every

where has developed even among juveniles a sense of tone coloring far beyond that developed by the average music lover a few generations ago, a composition must measure p to real testings to be successful. A review of the orders for reprintings of music publi-cations is virtually a reading of a list of those which have passed the testings of practical music workers in various fields. Following is a selected list of some publications upon which reprintings were ordered during the past month;

SHEET MUSIC-PIANO SOLOS Title and Composer 89 % Dolly Darling (With Words) -11335 Dream Dance (With Words) Spaulding 1 23812 Gollywog's First Waltz—Alcock 1 6439 The Buzzing Bumble Bee— | 21/2 | 15974 | Melody at Springtime—Rolfe | 21/2 | 2893 | Marlowe—Benson | 21/2 | 2895 | Marlowe—Benson | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | 21/2 | SHEET MUSIC-PIANO, FOUR HANDS

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#### The Significant Short Composition

The study of a composer's smaller compositions is always an interesting, sometimes a vastly illuminating process. In such works one is often able to catch the composer's mind off its guard, so to speak, and to surprise the most intimate revelations-of thoughts and facets of mentality the existence of which one would otherwise never suspect. This is the case not only with men like Chopin and Scriabin, who have actually excelled in the miniature form, who have encased their best work in its tiny shell, but with those, such as Elgar or even Beethoven himself, to whom the writing of small scale works has meant little more than an artistic form of potboiling. However much a composer may have his tongue in his cheek, he is none the less exbressing a part of himself—the unworthiest part, certainly, but still a mental phase-and perhaps we do wrong to neglect the importance of pièces d'occasion and the like in estimating the mental composition of any creative artist, be he poet or musician. . . . Musically, such works are quite negligible; bsychologically they are invaluable.- The Musical Standard.



### Miss Careless-Counts Changes Her Name

By Rena Idella Carver

Mother's Day Gift By Carmen Malone was a dear to give it to me for my birth- enthusiasm. Suddenly a big mistake made I walked along a little path Beside a winding stream

And saw a daisy wash her face Until it was agleam. I saw a lady's slipper dance And sway before the wind, I saw a sweet white clover nod, Then shyly dip and bend. I know a tune that sounds to me Just as these things appear;

I played it on my violin Last night so I could hear The lovely, lilting sounds that came When bow met quiv'ring string And seemed to tell of woodland paths And flowers in the spring.

I meant to give some violets, Or else a box of sweets, To mother on her day of days But now my mind entreats That I shall practice tirelessly Until at last I play

So perfectly that I can give A musical bouquet!

### The Secret Code

had formed a baseball team. They were practicing baseball just as earnestly as they did their music, because they had that way. Look at this neat bit of hementered the County League and were stitching you did on this handkerchief.

anxious to prove that musicians were good hall players.

Sure enough, they won their first game your B-flat minor would be a sight!'

and their opponents were completely mystified. At last the day for the final play-off arrived. "Now, boys, do your best and re-member the code," said the captain. And such excitement! Bob, trying for a home run, heard Bruce call out excitedly, "Presto, Bob, Presto, prestissimo. Fermata, fermata," as he reached third base.

Then, "Vivace, John, vivace. Take it

andante, Dick. Ritardando, Ned. Fermata. Now, prestissimo." When the victory was won everybody

crowded around with congratulations, and 'please tell us what the secret code was." "Well," said Bruce, laughing, "you know we all belong to the school orchestra, so we just used some of our musical terms. You fellows ought to study music too, then you'd know!"

"OH, WHAT a muisance," exclaimed little Miss Careless-Counts, "to have to bother carefully and evenly, with smooth, even with counting. It is so tiresome, and no one stitches." likes to hear me play, anyway. I'd so much rather get busy with my new sewing-kit.

It certainly is a beauty and Aunt Caroline cises," she said, beginning to practice with

getic and ambitious, and was very popular. before I go any farther.' She was a 4-H Club girl and there was soon to be an exhibit of sewing, and of course she wanted to have the best thing in the exhibit. (She was making a dress and was very eager to finish it for the exhibit.) But she opened her music book with a jerk and put it on the piano rack with a bang. "I had better practice before Aunt Caroline comes," she said to herself.

But Aunt Caroline arrived during the E worked over it until it was correct; then major scale, which did not seem to be a little faster, keeping it smooth and even, progressing very smoothly up and down and then up to the proper tempo. Then she the keyboard. "You had better baste that scale," she called from the hall, "it is phrase, and after doing this several times, getting crooked."

"Yes, certainly," answered Aunt Caro- much of a job after all." line, entering the music room, "Did you

not know that playing the piano is like sewing? "No. How could it be?"

"Well, in your plain running stitch, you and this melody is gray, and the themes make even stitches, all the same size and and counter-themes all work out and fit evenly spaced, just as though you counted together." one-two, one-two. Your scale should be just

The Beautiful Blue

The Sidewalks of .....

peggios, "just like an exquisite piece of lace-work," she said. "I must do my best By Gertrude Greenhalgh Walker on this or it will get all tangled up. THE BOY'S ORCHESTRA at High School | 2 | 2 | 2 | 2 | NICE, EVEN ONES

Then she worked on her review piece for the recital. "This is like a piece of tapestry," she said to herself, "with intricate patterns in dainty colors, and that one weak place in the middle must be carefully mended by extra practice."

"Nonsense," said Aunt Caroline. "Do it

"I will make a beautiful luncheon set,

CROOKED, UNEVEN ONES

she put it in the piece where it belonged

Then she began her Bach Inventions.

"Now this," she said to herself, "makes me

think of cross-stitch work in many colors,

This little run is red, this figure is vellow.

Each day she played the sewing game ball players.

One day at practice, Bruce, their captain, called them into a huddle. "I have riped it out and done it over."

a scheme," he said, "We'll use a secret code and I bet we will be the champions,"

"Oh, I see," said Miss Careless-Course, about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the real sewing was about it too and asked her to play on their next program, when the play on made for me. But if you had made one stitch longer than the others you would provement. The 4-H Club members heard

And she did. And before long Aunt "B-flat minor! But you know that is a Caroline and her teacher decided to change her name to Miss Careful-Counts.

#### Musical Geography By Aletha M. Bonner Way down upon the ...... River. 9. Flow Gently, Sweet ....

| The Beautiful Blue         |  |
|----------------------------|--|
| Carry Me Back to Old       | (Answers)                                  |
| Song of the Boatm          | en. 1. Suwannee (America) · 2 Danuba       |
| The Sun Shines Bright on M | ly Old (Austria); 3. Virginia (America). 4 |
| Home.                      | Volga (Russia): 5 Kentuclas (A             |
| Where the River            | Flows. 6. Shannon (Ireland): 7. Rhine (Co. |
| The Watch on the           | many); 8. New York (America). After        |
| The Sidewalks of           | (Scotland): 10. Georgia (America)          |



#### Domestic Songs By Elsie Melchert Fowler

The things in the house make cheery song (Just listen, you'll hear them all day long.) lay." her stop. "Now, I've got a knot in my
Little Miss Careless-Counts was enerthread," she said, "and I must untangle it
The song of a broom across the floor,

The song of a creaking, swinging door. The song when a vacuum cleaner whirs, The song of the batter mother stirs.

The washing machine, with its swish and Sings just like the waves upon the shore.

The tea-kettle makes a merry note She took each measure slowly and Like soft, purring sound in pussy's throat. There's also a song the oven makes

When changing the dough to big, fat cakes. The coffee-mill sings as if it knew

'Twas taking a part in chorus true. tting crooked. "What do you mean, Aunt Caroline?" and played the whole thing perfectly.

"There," she exclaimed, "that was not Then you'll find a song in EVERYTHING.

#### Point of View By Frances Gorman Risser

"Boys do have the most interesting Her new piece had some trills and artimes!" sighed Barbara, gazing after Tim Meadows who was striding away down the street, looking very manly and feeling selfsacrificing, because he had refused fudge and cookies, being in training for the school track team.

"We have just as much funl" laughed Mary Sue. "Personally, I would hate to

"Oh, no we don't!" argued Barbara, stubbornly. "In five minutes, I must go in and lose an hour of this lovely day, practicing my music! It would be different, if were working for something spectacula as Tim is, for then it would be fun to give

"Well, you are working for something a hundred times more spectacular than Tim ' said Mary Sue, quietly. "Because, in after years, it will be a great deal more important to you to be an accomplished pianist than it will be to Tim to win all the events in the Field Meet. And if you will only give about one fourth of the time and one half of the care to your music that Tim does to his athletics, you can do

"Why, when you put it that way, it does make a difference!" cried Barbara, excitedly. "And of course Tim never could hope to win, if he neglected his setting-up exer cises, so I mustn't rush through my pieces, and neglect my scales and finger exercises!" She paused for breath. "Oh Mary Sue," she went on, "You do have the best

"It's all in the point of view you take of anything!" said Mary Sue.

## JUNIOR ETUDE—(Continued)

#### The Autobiography of a Violin

By Agnes Clune Ouinlan

tree? For that is what I was once, long, what did a tree want with hope? Was I long ago. Yes, a very little tree, and so not serving my purpose by growing tall tiny that many a time I feared that some and making soft shade? heedless passerby would crush me.

who had put me there. Vears went by, and I grew so strong that

sound like a lovely song and all the trees fashioned me into a beautiful violin. would be swaying in rhythm with the wind. with the crescendos and diminuendos, until a signal from the Master would stop the wind, and the symphony would be over, Some days I would be motionless in the

Tangled Terms

Puzzle

By Minnie L. Dill

START any place in the square, move one

square at a time in any direction and see

how many musical TERMS you can find.

Do not use the same square twice in the

same word. The path from one word to

TVAFF

0 E T 0 N D N C S S P I A C E

ELOEI

Rhythm in Music

(Prize Winner)

Rythm in most is very important as it insides us the proper disposition of notes in the proper disposition of the proper disposition of the proper disposition of the proper disposition and the proper disposition and the proper disposition of the proper disposition of the proper disposition which helps us to play a piece in politics which helps us to play a piece in politics which helps us to play a piece in most speed early hering it.

Here is proper disposition of the properties of

Shipleystown

School

MAY, 1936

Recital

SHALL I tell you the story of a little bright and beautiful sunlight, hoping-but

Then, one day, a cruel hand cut me down, I had no hopes but merely struggled for and robbed me of my life. Ah, I sighed, life doing my duty for the Master-planter farewell all ye trees. My day is done, my

song is sung.
Three hundred years have passed since when the storms came I could resist them, that day, and my death was but the en
so big and brave was I.

trance to another life! A lovely heart found no more than two contributions for each class. Some nights I would hear a moaning me and took care of me, and skillful hands

And now I sing another song, not in the I would join in nature's orchestra, helping heart of nature's forest, but in the human heart, and I still do the bidding of the Master who says: "Fill them with whis perings of the Infinite on earth-the art of

#### Answers to February Arithmetic PUZZLE:

1685 plus 31, plus 9, minus 8, plus 4, plus 77, plus 12, gives 1810, the year of Schumann's birth.

#### PRIZE WINNERS FOR FEBRUARY PHZZLE\*

Class A, Mary Patricia Rainford (Age California.

Class B, ELEANOR BELYEA (Age 13),

Class C, ROXINE MILLER (Age 7), Ohio. HONORABLE MENTION FOR FEBRUARY

#### Puzzle: JUNIOR MANDOLIN CLUB, SLATER, MISSOURI.

Marion Page Lee, Roberto Patterson, KathMarion Page Lee, Roberto Patterson, Kathfout Marie Sharfer, Jeso J., Carroll, Elliabeth Wattha, Vernon Lee, Katherine Prinbeth Wattha, Vernon Lee, Katherine Prinbeth Wattha, Vernon Lee, Katherine Prinbeth Wattha, Vernon Lee, Katherine Swinney,
Julia De, Comya, Anna Katherine Swinney,
Julia De, Comya, Anna Katherine Swinney,
Julia De, Comya, Anna Katherine Swinney,
Julia De, Company, Anna Marie Pattern,
Julia De, Company, Julia De, Jesus Marie Marie,
Julia De, Lander Marie Rhythm in Music (Prize Winner)

(Prize Winner)

Rhytma lo noe of the meat precessary things in missic, For Instance, the antives in Africa with their toxi-toma produce make which they with their toxi-toma produce make which they in the product of the death of the drum, which marks good rightm. In the last of the drum, which marks good rightm. In the product of the drum, which marks good rightm. In the product of the drum, which marks good rightm. In the heat of the drum, which marks good rightm. In the heat of the drum, which marks good rightm. In the heat of the drum, which marks good rightm. In the heat of the drum, which marks good rightm. In the heat of the drum, which marks good rightment of the heat of the drum, which marks good rightment of the heat of the drum, which marks good rightment of the heat of the drum, which marks good rightment of the drum which was a state of the drum which w

#### Programs for Recitals

cause, of course, it is only the larger affairs sign, drawn on the paper and colored, or a that have printed programs.

Yet teachers often have recitals in their pasted on. studios or elsewhere, where the audience 
The first program pictured was sent is fairly large, and for such occasions the pupils can make the programs. Did you black paper with a piece of white paper fun, and sometimes the results are excel- of the coach-and-four is pasted on. The lent, several quite original programs having program inside is typewritten. been sent to the Junior Etude from time The other one is on orange paper, the

recital, why not make programs for her? was designed and made by an eleven year Each pupil or each club member can make old pupil. a certain number, and divide the work. Another club sent us their year-book Then, after it is over, send one of your which was very well gotten up. The cover best ones in to the Junior Etude.

lettering may be done with colored pencils, colored ink or water colors. Gold paint attractive you can make your next recital or gold ink may also be used, and the program proper may be done on a typewriter, with such programs. You can get a lot of fun from doing it.

MANY Juniors take part in recitals at if possible, though this is not necessary, which there are no printed programs, bedesign may be cut from something and

ever try making programs? It is great folded diagonally across. The little picture

lettering done in black and gold ink and So, the next time your teacher has a the design colored with water color. This

was made of light blue and white wall est ones in to the Junior Etude.

Was made to significant the colored paper may be used, and the paper, the inside being typewritten. See how original you can be, and how

#### JUNIOR ETUDE CONTEST

THE Junior Etude will award three eenth of May. Results of contest will appear answers to puzzles.

age may compete, whether a subscriber or If your contribution takes more than one not, and whether belonging to a Junior sheet of paper do this on each sheet. Write Club or not. Class A, fourteen to sixteen on one side of the paper only. years of age; Class B, eleven to under fourteen; Class C, under eleven years of any one copy your work for you.

and address of sender and be received at comply with all of the above conditions will the Junior Etude Office, 1714 Chestnut not be considered in choosing the winners Street, Philadelphia, Pa., before the eight- of prizes and recognitions.

pretty prizes each month for the best and in the October issue. Put your name, age neatest original stories or essays, and for and class in which you are entering on upper left hand corner of paper, and put Any boy or girl under sixteen years of your address on upper right hand corner.

Do not use typewriters and do not have

When schools or clubs compete please Subject for story or essay this month have a preliminary contest first and send

All contributions must bear name, age The work of competitors who do not

#### Rhythm in Music (Prize Winner)

(Prize Winner)
Rhythm represents regular pulsation of music, It is the recurrence of equal intervals as the recurrence of equal intervals as the rhythmic pulses into equal measure, or meiers. Meter is that part of musical structure and meier are therefore closely related.

The accent is also a very important feature federal than the relation of the recurrence of the relation of t

Difference of the property of

#### HONORABLE MENTION FOR FEBRUARY Essays:

ESSAYS:

Mary Katheryn Ible, Marforie Haiaes, Marjorie Britch, Charles Walli, Margaret HofBritch, Charles Walli, Margaret HofBritch, Charles Walli, Margaret HofBritch, Mary Hope, HongMary Patricla Rainsford, Mary Hope HumLillia, Silka, Marjie Ible, Beratrie Logasker,
Josephiae Smothon, Florence Andert, Roberta
Brennema, Paul L. Prilum, Phylic Country,
Straker, Grace Nellson, Richard Salk, Patricla
Kieln.

#### Letter Box List

Letters have been received from the following, which may not be printed, owing

lowing, which may not be printed, ownig to lack of space:

Rifa Barka; Belton Yan Nimweger;

bein McWilliams; Joan Yan Nimweger;

boile Lethaby; Mary C. Solbach; Lois Nor-orby Cohan; Laurelle Temple; Mary Stimet;

Molile Vie Brown; Angela Dehationic; Myrna McClere; Jen J. Carroll; Jesseta Hoshito; Purie Rodrigues: Pani L. Frahm; Christiae A. Kelley; Thyllia Bac Arden



#### Letters from Etude Friends

Why Not Have a Scale Tournament?

Why Not Hawe a Scale Tournament? To The Brund a "Scale Tournament" very Having found a "Scale Tournament" very Having found a "Scale Tournament" very pupils may be a seen as the first year pupils may be a seen as the first year pupils may be a seen as the first year pupils may be a seen as the first year pupils may be a seen as the seen as

#### How I Got Rid of "Nerves"

The Brein an a child caused me to induce in four one-hour practice periods a day, revenue of the control of the

nswer.
"In the first chapter of Genesis it says, 'God ave man dominion over everything.' You, "The first chapter of Genesis it says, You gave may obtained over everything." You. He grateful that you were one of those chosen to play and know that, as God, Solld, you. That paragraph served as the foundation for scaling work and ambitton. As organist of a much as I had got for previous lessons. I act as plaint for two orchestras. Been pully instruction, I realize nervounces has left me.

#### Keep On With Your Music

Acep On With 10th Allises
The Brenzy a friend of mile said to me,
The Brenzy a friend of mile said to me,
The Brenzy and the the time to confine
to the said of th

## Please Prescribe

By Blanche E. Loftain

**Next Month** 

THE ETUDE for JUNE 1936, Will Include These Features Rich in Practical Interest

.....

LEOPOLD GODOWSKY

on "Backgrounds in Music Study"

on Backgrounds in must Study, followsky's position in the world of music is unique. Born in Poland and educated all over surroge (particularly in Franch, He was for some years at the head of the Mesterschule of the Conservatory of Vlenan. Thus this world traveled planist-composer is eminently suited talk on "Backgrounds in Music Study."

NINO MARTINI

on "And Now the Movies"

on the musician than on any other group of professional people. Beneed music in every religious, civic and your teeth for the mere privilege of being social gathering.

better by the blast of a bugle than the blast for a bridge or a gold tooth! of bombs. Guns start men to running, I know of a singer who sang at various

life-blood of the artist. Countless hours a concert and only a faithful few were pres-

HERE ARE MORE demands made arches, and so on, just because he has had

cause music is the universal language, we you do not expect him to extract or fill in your home and at your table. A cocktail Soldiers can protect their sacred rights and a cookie are not enough compensation

clubs, luncheons, churches, and other social bugles start men to marching.
Rhythm is an integral part of every individual, whether he or she is conscious of the fact or not—for rhythm is life. The would know his ability, his generosity and cost of a musical education cannot be esti-mated in dollars and cents, but in the very pupils." A few weeks later this man gave

Musical Books Reviewed

Any book reviewed in these columns may be secured from the publishers of THE ETUDE MUSIC MAGAZINE,

> The Meaning and Teaching of Music Ru WILL EARHART

By Will. Eastware
The result of many years teaching and
The result of many years teaching and
thoughts on the "nature of mande, the ways
of teaching it, and its possible vision." The
form of teaching it, and its possible vision. The
have been studied in an effort to find some
own class work to "teach better and with
clearer and wider vision."

The teaching profession, but rather for said
who in the light of this practical experience
would study and reflect ance upon the vanithree fields mentioned are made applicable
easitely are perspective, of the school of tirely new perspective of the science usic teaching through Dr. Earhart's schola

· book. Pagen: 250. Price: \$3.00. Publishers; Witmark Educational Publica-

A Visual Approach to Piano Technique By IAN MININBERG

This work is a highly specialized treatment f the author's method of piano instruction n which he (ian Miniberg) uses an ha-neilous photographic device showing different ositions of the hand and arm. The book is esigned to be used with this proprietary de-

Pages: 36. Price: \$1.25. Publishera: Plano Research Publishers.

Etiquette in Daily Living

By CABILYN STEVENS By Caritan Streams
Not a mineful work, but one which may
have been successful to the stream of the stream
there is no other profession in which the
representative must come daily into such
trons. Just what to do, and how to do it. in
many situations and varying conditions, may
wardness and win the sympathy of, the very
one we are most anklout to planse. This little
Pages: 1208.

Physics 1208.

Price: \$1.25.
Publisher: Associated Authors Service.

## on "What About the Flute" Hundreds of our friends who are interested in the orchestra have asked us for a good article on "The Flute." Here it is from Georges Barrere, Franco-American virtuoso, for years the best known flutist in

This brilliant young tenor's manager recently told us that his earnings would gross \$175,000 this year. His great success in many fields is amazing. Now he tells young singers what opportunities the movies have to offer them. GEORGES BARRERE

JAN CHIAPUSSO on "Improving Your Musical Memory"

This well-known pianist-teacher of Chicago sends us a very stimulating article telling how to develop that dependable memory of which every musician of today is in need.

won success. All this must be taken into are an artist-respect yourself and your as the teacher can outline a practice pro-

### Joy in Practicing

By Zoe Hamilton Carter

Did you ever consider that we have gone "modern" in nearly every line of endeavor except in practicing? The averwhich the artist must have spent in persecusing the process.

OHER INTERESTING ARTICLES by distinguished teacher and practiced workers mustel lessons, there is another and a broader darknategs. In every community there is also determined finds, RUS 27 pages of the finest see music obtainable.

OHER INTERESTING ARTICLES by distinguished teacher and practiced workers in a determined finds, RUS 27 pages of the finest see music obtainable.

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To The Errons:

The singer, spanist, violinist, fluits, and lives is buyengered and the presented a way on a received presented a way in the present a congulation on a considerate of a dimer. Sometimes when they watted for the arrival May or a present the presentance, marked lives and the presentance and the

## All Teachers of Piano | STANDARD SONGS

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MINIATURE MELODIES

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for the benineer, brighing nicely the
state of the benineer, brighing nicely the
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and attractive form, the first problems of
technic and style are given attention,
tended and style are given attention,
treated and each study affords constant
practice in phrasing, attack, shading and
other essentials of expressive playing.

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Price, \$1.00
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the earnest student to become at bome in certain technical points of issue treated by
some electrical unides. The teacher will find these consument of the student as daily
greatles material throughout one's entire career in gaining and maintaining prefemery in advanced plans owner.

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| Compass J  | Price         | Compass   | Price  |
| BISCHOFF, J. W.  |               | SPROSS, Charles Gilbert Awakening, G, d-b Let All My Life be Music. Eb, F-a Will of the Wipp. G, g-D Yesterday and Today. Ab, E-a TOGGOOD, Cora Cassard Haunt of the Witches. Ab, e-g F, g-E  |        |
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| "  | .75           | Let All My Life he Music. Eb Est  | .65    |
| BROWN, Mary Helen<br>Rose Dreamed She Was a                                    |               | " " " " "C, d-F   | .65    |
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| LilyAb, d-F  | .60           | " " " "   | .60    |
| Come With Mate Bernann F F   | .60           | Yesterday and Today Ab, E-a   | .60    |
| " " " " D d-E  | .60           | TOOGOOD Come Connewd  | .00    |
| " " " " " C. c-D   | .60           | Haunt of the WitchesAb. c-g   | .60    |
|  |               | " " "F, n-E   | .50    |
| Candle Lightin' TimeBb, d-F  | .60           | WARE, Harriet   |        |
| " " "G, b-D  | .60           | Boat Song   | .60    |
| DAMROSCH, Walter Danny DeeverGm, d-F D'HARDELOT, Guy                           | .75           | " "F, c-F   | .60    |
| D'HARDELOT Cov   | .10           | Mammur's Song Ah F.g  | .60    |
| All for You  | .60           | " "F. c-E   | .60    |
| DYLA EDELOT, Gay All for You   | .60           | WARE, Harriet Boat Song. G, deg "F, eF "D, aCD Mammy's Song. Ab, E-g WEILS, John Barnes Crowle Ferr   |        |
| leKOVEN, Reginald  |               | WELLS, John Barnes Crow's Eeg. G. d-E Elfman. G. d-S. G. d-S. Elfman. D. d-S. Owl P. F. E-S. WILLEBY, Charles Ab, E-G. Coming Hone F. G-S. F. | .40    |
| Naughty Little Clock G, d-g  | .60           | Elfman  | .50    |
| necessional  | .76           | 0   | .50    |
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| Greatest Wish in the World, .F. c-F  | .60           | WILLEBY, Charles  | 100    |
| " " " Eb, b-Eh   | .60           | Coming HomeAh, E-g  | .60    |
| D, a-D   | .60           | " "F, e-E   | .60    |
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| Tele of a Ginger Lev C. d.F.   | .50           | Four-leaf Clover Ab, c-g  | .60    |
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| HAHN, Carl   |               |   |        |
| Trees  | .50           | SACRED SONGS  |        |
| Lam Fate F e-D   | .60           |   |        |
| " " Db. d-F  | .60           | AMBROSE, Paul   |        |
| HAWLEY, C. B.  |               | Jesus, Tender SaviourA, E-E<br>BUCK, Dudley   | .60    |
| Noon and NightC, c-E   | .50           | My Redeemer and My  |        |
| " "  | .50           | I and I we will be a compared to the compared | .76    |
| I am Faise   | .60           | LordEb, d-g<br>My Redeemer and My   | .10    |
| Sweetest Flower I hat Blows. Ed. D-D   | .50           | Lord  | .75    |
| ESSELBERG, E.  |               | LordC, b-E<br>deKOVEN, Reginald   |        |
| If I Were a RoseEh, d-a  | .60           | Recessional F, e-g Recessional Db, a-E EFFINGER, Stanley S. I Shall Not Pass Again This Way. F, e-F I Shall Not Pass Again This   | .75    |
| " " " "  | .60           | PETILOPO Charles C  | .75    |
| HOMER, Sidney  | .60           | I Chall Not Pass Again This   |        |
| House That Jack BuiltGb, c-n   | .60           | WayF. c-F   | .60    |
| CDAMER A Welter  | ,00           | I Shall Not Pass Again This   |        |
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| Cradle Song  | .60           | I Shall Not Pass Again this Way. D. aD HAMMOND, Wm. G. Behold the Master F, d-F Behold the Master Db, b-D HAWLEY, C. B. Come Holy Spirit A, E-g F, c-E  | .60    |
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| " " D, d-D   | .60           | Bow Down Thine Ear, O   | .60    |
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|  | .60           | Bow Down Thine Ear, O Lord. Eb, b-E  NEVIN, Geo. B. At the Cross. Dm, F-F  " " Cro, E-E  " " Am, e-C  O Love Divine A, a-C  " DyEAKS, Oley  Heaven in My Home. C. E-4   | .60    |
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| E b.C  | .50           | Heaven is My HomeC. E-a   | .60    |
| ADVED Horatio W.   | 100           | " " " "Ab, c-F  | .60    |
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| ery NestEb, d-a  | .60           | Heaven in My Home C, E-a  SPROSS, Charles Gilbert  I Do Not Ask, O Lord Ab, E-a  Eb, b-E  | .60    |
| Lark Now Leaves His Watery Nest  | 00            | WILL PRY Charles  |        |
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| April Kelli  | .60           | WOODMAN, R. H.  |        |
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|  | .00           | to a Close  | ,,,,   |

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