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Volume 54, Number 05 (May 1936)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 54, No. 05. Philadelphia: Theodore Presser Company, May 1936. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/844>

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Music Magazine

May 1936

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William Harold Neidlinger was born in Brooklyn, N. Y., July 26, 1862. He studied composition and orchestration with Dudley Buck and C. C. Muller in New York and with Dannreuther in Cologne. As a composer he is best remembered, * at during the course of his busy life he achieved great success as a vocal teacher, conductor of choral societies and church music and as a lecturer on musical topics. Mr. Neidlinger was recognized as one of the leading child psychologists of his day. In addition to books of children's songs, comic operettas, over one hundred choral works and more than two hundred songs. His comic opera "Dissens" was produced by the Bostonians and Luella Glaser appeared in his popular "Sweet Anne Page." Of course, but a select list of his compositions can be given here. Mr. Neidlinger died November 5, 1924.

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CHOOSE YOUR PIANO AS THE ARTISTS DO

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 millions of homes.

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 Damosch 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 this respect.

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 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 might well say 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 amazingly fine.

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 crime in America has grown at a ratio far greater than the advance of population. Our schools need those 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 meet 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 super-speed handit chasers. These may catch the old handits, 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. If we have been through the mill have found that boys and girls in hand work are subjected to discipline and training that keep them away from objectionable influences. The man who does not hesitate to endorse the handit 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 of insurance; and investment in the future to put our tax money into handit 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 handits?"

Helpeet

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 masters.

There is, however, a very practical phase of the creator's work in which a helpeet is of extraordinary importance. An understanding, cooperating, sympathizing helpeet 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 cobler 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 criticism from those whose taste and experience do not entitle them to speak with knowledge. Many a creator has had his ardor damped 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 sacrifices 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 who with the helpeet we use intelligently works with him for their mutual success. However, do not despair if you are a bachelor—Brahms was.

Making Your Music Live

From a Conference With the Distinguished
American Author and Editor

Henry L. Mencken

Secured Expressly for THE ETUDE MUSIC MAGAZINE

HENRY L. MENCKEN was born at Baltimore, Maryland, September 12, 1880. He was educated in private schools and at the Baltimore Polytechnic. He entered journalism as a reporter, later rising to high editorial positions upon the Baltimore Morning Herald, the Evening Herald, and later on the staff of the Baltimore Sun and the Evening Sun. He was, during 1916 and 1917, an American war correspondent. From 1914 to 1923 he was editor of Smart Set; and, from 1924 to 1933, of The American Mercury.

He is the author of the following books: "Ventures Into Verse," 1903; "George Bernard Shaw—His Plays," 1905; "The Philosophy of Friedrich Nietzsche," 1908; "The Artist" (play), 1912; "A Book of Barbalesques," 1916; "A Little Book of C Major," 1916; "A Book of Prefaces," 1917; "In Defense of Women," 1917; "Damon—A Book of Calumnies," 1917; "The American Language," 1918; "Prejudices"—First Series, 1919, Second Series, 1920, Third Series, 1922, Fourth Series, 1924, Fifth Series, 1926, Sixth Series, 1927; "Notes on Democracy," 1926; "Treatise on the Gods," 1930; "Making a President," 1932; "Treatise on Right—and Wrong," 1934.

Mr. Mencken has gained world recognition for his vigorous and original style, the freshness of his thought and his delightful humor. His interest in music has been long, and his familiarity with the art would shame many professional musicians. His Etude is especially proud to present the results of his conference as one of a series coming from some of the foremost thinkers of the age.

Mr. Mencken's home in Baltimore is a delightful reflection of the Victorian style, set with many a rare "family piece" which makes his residence especially restful.—Editor's Note.

HAVE YOU any recollection of the time when you learned to read—when someone taught you your A, B, C's? Few adults have. It is as if you were in me, in music. I cannot remember any time when I was unable to read music. My lessons began so early that I have no recollection of what may have happened 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 a musical training was unthinkable. The German girl who did not know how to play the piano was looked upon very much as we would regard a girl who did not take a bath. I am firm in the belief that children should learn music at an age when they are too young to resist. I do not mean that taste should be forced upon them, but I do know that just as in the unconscious

process of learning to eat or to walk, music may become as natural to the little one as any of the regularized acts in our routine of living. It was taken for granted that every child should study music, unless absolute poverty prevented. My father was in the tobacco business. He employed a bookkeeper who was the son of a piano maker, and himself an excellent musician. This man gave me two lessons a week. He was a good pedagogue; and they said that I learned more in a year than the average student learns in three or four years. Then I had the misfortune to get into the hands of the type of itinerant house-to-house teacher of those days, who had no real idea of a musical training other than teaching a few showy pieces and earning a little pin money.

The chief stock in trade of these teachers was that masterpiece of mediocrity known as The Fifth Nocturne, by Leybach. This was a conglomeration of mawkish tunes suspended on arpeggios and interspersed with artileries of octaves. It was the piano manufacturer's most valuable find, probably the best known piano wrecker of the age. In the lands of a growing boy, it could ruin the peace of any civilized neighborhood for days at a time. Its equal was never discovered until the cheap radio with a jazz program was permitted at large.

The Age of Youth

THEN CAME the age when baseball rightfully claimed its own. Baseball became my chief and only life concern. I was sent to the Polytechnic to continue my education; which was, of course, a parental blunder, as my inclination was not toward science, except in the field of chemistry, which has always interested me. Music would have been a far better field for one of my bent.

There are two things that have always been a great regret to me. One is that I did not have a broader training in foreign languages. I know some German; but I would like to be able to speak a dozen tongues. I also wish that I had had a very thorough grounding in musical composition. I still always have a feeling that I have missed a great deal by not being put through a practical course of thorough bass, counterpoint and composition. I have a secret conviction that I shall die an inarticulate man, as my natural form of expression, in the playing of my car is not a particularly good ear. I do not think that I could tune a fiddle well, but that perhaps is not altogether essential for the composer. From some of the music we hear to-day, the composers must have ears that act like the eyes of a cross-eyed man. The music they make probably sounds all right to them, but it does not sound that way to others. So much for "musical strabismus." Perhaps that is a new term for the critics



HENRY L. MENCKEN

who do not know what to say when things sound cook-eyed.

Toiling Upward in the Night

WELL, I HAVE WORKED like a horse ever since I was eighteen; and everything I have got out of music I have had to dig out myself. It was irrestorable. I could not have kept away from music if I had tried. Fortunately, in 1902 I became a member of a group which has been invaluable to me. This group is purely amateur in its aim. That is, it comes together to play for the love of the thing and for no other purpose. It is the most informal thing imaginable. It has no name, no officers, no dues, no constitution, no director, no rehearsals, no nothing but the joy of getting together every Saturday night and making music, good or bad. We don't fuss—we just play. Many professionals, some of them of national reputation, have from time to time been members of the group; but they have no other motive for playing but that of the delight of the thing. In the thirty-three years of its existence the group has never played publicly. Sometimes guests turn up who are permitted to sit by and listen.

The Strauss Era

I HAVE PAID in part my tribute to Johann Strauss in my "Prejudices: Sixth Series," published by Alfred A. Knopf, copyright 1927, in the following lines:

"The Strauss waltzes, it seems to me, have never been sufficiently studied. That other Strauss, Richard, knows what is in them, you may be sure, for the first act of 'Der Rosenkavalier' proves it; but the musical pedants and pedagogues have kept aloof. What they miss! Consider, for example, the astonishing skill with which Johann manages his procession of keys—the inevitable air which he always gets into his choice! And the immense ingenuity with which he puts variety into his bass—so monotonous in Waldteufel, and even in Laner and Gungl! And the endless resourcefulness which marks his orchestration—never formal and obvious for an instant, but always with some new quirk in it, some fresh and charming beauty! And his codas—how simple they are, and yet how ravishing!"

"Johann certainly did not blush unseem. He was an important figure at the Austrian court; and, when he passed, necks

like to play on that evening and what we might like to purchase for future gatherings. We delegate someone to buy the music and the maestro shares the expense when it comes in. Once a year, in the spring, we always seem to get around to the "Spring-time Symphony" (No. 1) of Schumann; and the Saturday after Good Friday we play the Good Friday Music from "Parsifal." Oh, I forgot; we end every evening with a waltz. That is our invariable tradition. Probably we have played every known waltz of any consequence. The Strauss waltzes, with their enchanting, exhilarating rhythms, are some of the loveliest things in all music. What could be more beautiful than *Mein Schatz* from "Der Zigeunerbaron" (*My Sweetheart*) from "The Gypsy Baron"? But those English titles for a Viennese waltz are like Pilsener beer with milk in it.

The amount of music one can cover, through the years with such a group, is surprising. We have no set plan. When we come together we decide what we would

were craned as if at an ambassador. He traveled widely and was received with honor everywhere. His waltzes swept the world. His operettas, following them, offered formidable rivalry to the pieces of Gilbert and Sullivan. He took in, in his time, a great deal of money, and left all his wives well provided for. More, he had the respect and a little of the envy of all his musical contemporaries. Wagner delighted in his waltzes, and so did Brahms. Brahms once gave the score of one of them 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 the most tremendous recorded in history—nor 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 of jazz, it threatens to come back once more."

Music, Life's Restorative
 NOW WHAT has all this music-making done for me, whose life job is pursuing 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 ETUDE will have a big part in it. I was "brought up" on THE ETUDE and I take a proprietary interest in seeing it promote this work.

To me those "Saturday Evenings" have meant everything. After a hard week's work, one is naturally down. Music is a priceless relaxation to me. It is a real

recreation. That is, I feel recaptured. My week is very hard. My vitality is usually low when I start out for our "boiler factory." After five minutes of playing, I am more optimistic. Troubles, that seemed unjust afflictions of Fate, grow less unendurable. This, I find, comes far more readily from playing music than from hearing it. At the club I can throw off restrictions, dress as I please, say what I please, and do what I please. At the concert hall I am comfortable, in respectable attitudes, as I know that I am under the inspection of other auditors. To get there I have to run the gauntlet of the town buses. I can take no part in the program but have to listen to a musical menu that may contain the Brahms "No. 3" which I love, followed 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 size of a parlor, it is usually given in a hall so big that the effect is like a Lilliputian comedy on a grand opera stage. Chamber music is intimate music. Once I heard Choinoff, Kocianak and a pianist whose name I have forgotten, play the "Trio in B, Op. 87" of Brahms when Alfred Knopf and I were the only auditors. It was a most delightful experience. I liked to be right in the midst of music. If I could sit in the orchestra pit at the opera, I might go every night.

I am of the mind that one should develop as catholic a taste as possible in music—that we should learn to like everything that is good in music. Let the music itself determine what is good and not the prejudices of prigs or the banalities of critics, many of whom do not know the difference between a passacaglia and a Ming teapot. I like everything, from a piece of Mendelssohnian musical embroidery to the great Gothic "Mass in B minor" of Bach. Many a time have I traveled to Bethlehem to hear that—always a wonderful pilgrimage. Again, I get a wonderful thrill from a brass band playing a march. Sousa rose to great heights of inspiration in his marches. What is more invigorating than a bully band marching down the street playing *El Capitan* or *The Stars and Stripes Forever*? Watch the crowds and

see how his music galvanizes them; note how the luster returns to tired eyes, how the vertebrae straighten out and the urban bonds of the human chain gang in our streets seem to drop—severed by the power of music. Sousa remains one of our great national assets. We should hear his works constantly. The episodes, or middle sections, in his marches are regarded very highly by musicians. I have long had a fancy of judging a composition by the importance of its coda. Here the composer sums up his idea and culminates his work in art. Many of the classic codas are indeed of the first movement of Brahms' first "Sextet," for instance.

A Living Investment
 TIME SPENT in music study is rarely ever wasted, although it sometimes seems so. My niece, for instance, was started in music at the age of six. She studied for six or eight years. It became obvious that she had no particular talent and no special taste. Were the time and money spent upon her musical training wasted? By no means. If at any time in the future she decides to take up music, which she very probably may, music will not be

a wilderness. More than this, she is musically literate and can attend concerts and hear the radio, not as a musical ignoramus, but as one who is familiar with many of the fundamentals of the art. Is not that worth while in this radio age?

We should be careful of judging other 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 general intelligence. Some are completely anaesthetic to any kind of art. For instance, I have never been able to develop a taste and appreciation for painting, although I am very fond of modeling or form. You see, color does not seem to reach me, while sculpture does. That is why I have made this collection of oriental objects carved from ivory. Yet I know that painting moves millions, and I am very anxious to do all I possibly can to promote anything that gives happiness to such multitudes. At the same time, those who are interested in music, have a right to expect that those who are not musical should endeavor to understand the cheerful fanaticism of the musical enthusiast.

FIFTY YEARS AGO THIS MONTH

A. J. Ganvoort, a leader among the American musical pedagogues of that period, gave to THE ETUDE a set of "Rules for Practice" which he required his pupils to write in their note books. They are here 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 feel everything and attend to it as fingering, (b) marks of expression, (c) rests, legato, staccato, and so on.
3. Listen attentively to how I play, and especially listen as to whether the tones are pure, full and distinct; and whether I am properly playing pp, p, mp, mf, f, or ff.
4. Always in exact time.
5. I must always count; and I make the

most rapid progress when I count loud.

6. I must practice those passages where I hesitate and stammer, separately, with each hand alone, till I am thoroughly master of them; and then, and then only, with 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 touch can be acquired only by a good position of the hands and fingers.
9. I must always practice the studies first with each hand alone.
10. I must always carefully note all repetitions of the different parts.

Beginnings and Endings

How the Masters Brought Their Works to a Close

By Dr. Percy Goetschius

PART II



Ex. 15 *Adagio*
 A. *Allegro*
 B. *Andante*
 C. *Allegro*
 D. *Allegro*
 E. *Allegro*
 F. *Allegro*
 G. *Allegro*
 H. *Allegro*
 I. *Allegro*
 J. *Allegro*
 K. *Allegro*
 L. *Allegro*
 M. *Allegro*
 N. *Allegro*
 O. *Allegro*
 P. *Allegro*
 Q. *Allegro*
 R. *Allegro*
 S. *Allegro*
 T. *Allegro*
 U. *Allegro*
 V. *Allegro*
 W. *Allegro*
 X. *Allegro*
 Y. *Allegro*
 Z. *Allegro*

and at the close of the day we return to our home, as a matter of course, and as waterless as water runs down hill; at least this is the case among normal, civilized beings.

This instinctive impulse asserts itself in music as everywhere else, and we need not 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

IN THE ABSENCE of any one of the 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).

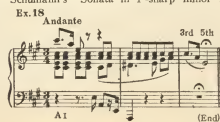
What I have always called the "imperfect" cadence corresponds to the perfect one, excepting only that instead of the root (keynote) the third or fifth of the chord is given to the uppermost voice. Thus, both from the "Songs Without Words" of Mendelssohn:



Ex. 16 *Allegretto*
 A. *Allegretto*
 B. *Allegretto*
 C. *Allegretto*
 D. *Allegretto*
 E. *Allegretto*
 F. *Allegretto*
 G. *Allegretto*
 H. *Allegretto*
 I. *Allegretto*
 J. *Allegretto*
 K. *Allegretto*
 L. *Allegretto*
 M. *Allegretto*
 N. *Allegretto*
 O. *Allegretto*
 P. *Allegretto*
 Q. *Allegretto*
 R. *Allegretto*
 S. *Allegretto*
 T. *Allegretto*
 U. *Allegretto*
 V. *Allegretto*
 W. *Allegretto*
 X. *Allegretto*
 Y. *Allegretto*
 Z. *Allegretto*

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

Also from the mazurkas of Chopin:



Ex. 17 *Moderato*
 A. *Moderato*
 B. *Moderato*
 C. *Moderato*
 D. *Moderato*
 E. *Moderato*
 F. *Moderato*
 G. *Moderato*
 H. *Moderato*
 I. *Moderato*
 J. *Moderato*
 K. *Moderato*
 L. *Moderato*
 M. *Moderato*
 N. *Moderato*
 O. *Moderato*
 P. *Moderato*
 Q. *Moderato*
 R. *Moderato*
 S. *Moderato*
 T. *Moderato*
 U. *Moderato*
 V. *Moderato*
 W. *Moderato*
 X. *Moderato*
 Y. *Moderato*
 Z. *Moderato*

Ex. 13 *Allegro*
 A. *Allegro*
 B. *Allegro*
 C. *Allegro*
 D. *Allegro*
 E. *Allegro*
 F. *Allegro*
 G. *Allegro*
 H. *Allegro*
 I. *Allegro*
 J. *Allegro*
 K. *Allegro*
 L. *Allegro*
 M. *Allegro*
 N. *Allegro*
 O. *Allegro*
 P. *Allegro*
 Q. *Allegro*
 R. *Allegro*
 S. *Allegro*
 T. *Allegro*
 U. *Allegro*
 V. *Allegro*
 W. *Allegro*
 X. *Allegro*
 Y. *Allegro*
 Z. *Allegro*

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 combine to form it: (1) the final tonic chord; (2) preceded by the dominant chord; (3) the tonic (keynote) in the uppermost voice; (4) upon an accented beat; and (5) with both chord roots in the bass. Thus:

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 of his "Third Symphony," where this chord fills twenty-one measures; and also at the end of the first movement of his "Eighth Symphony," it has ten measures in striking rhythm.

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 home chord; the keynote is the center 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 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;

Such imperfect cadences are by no means uncommon; even in large symphonic movements, one occasionally finds the third or fifth of the chord as final melody tone (at the top). Thus, at the end of the slow movement in Beethoven's "Ninth Symphony" (A); and the end of the First Movement in his "Sixth Symphony" (B).

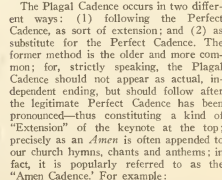


Besides these two instances, there are only four cases in all his nine symphonies where Beethoven closes the complete movement upon any other melody tone than the tonic itself—as regular perfect cadence. And in the entire "Well Tempered Clavier" of Bach there are but two numbers that end similarly, with 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, 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 "Prolongation" of the keynote at the top; precisely as an Amen is often appended to our church hymns, chants and anthems; in fact, it is popularly referred to as the "Amen Cadence." For example:



Ex. 20 *Andante*
 A. *Andante*
 B. *Andante*
 C. *Andante*
 D. *Andante*
 E. *Andante*
 F. *Andante*
 G. *Andante*
 H. *Andante*
 I. *Andante*
 J. *Andante*
 K. *Andante*
 L. *Andante*
 M. *Andante*
 N. *Andante*
 O. *Andante*
 P. *Andante*
 Q. *Andante*
 R. *Andante*
 S. *Andante*
 T. *Andante*
 U. *Andante*
 V. *Andante*
 W. *Andante*
 X. *Andante*
 Y. *Andante*
 Z. *Andante*

The second dominant chords (or subdominant IV, II; or IV⁺) may assume a

THE NEW OPERA HOUSE OF BERLIN
 Here is the latest of the world's fine opera houses. Its architecture seems to be a kind of compromise between the old-fashioned type of theater with galleries, and the style devised by Richard Wagner for his Festspielhaus at Bayreuth. Observe that the Royal Box is still preserved in Germany, is supposed to have done away with royalty. The Illustrirte Zeitung, from which these pictures are reproduced, explains that this box is now the "Fukerloger," which, of course, implies that it is the box reserved for Herr Hitler.

great many different forms, often altered, sometimes almost fantastic. Thus:

Ex. 21

This is the masterly conclusion of the *First 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 Préludes" by Liszt, and of any other legitimate compositions that fall into your hands.

Other Unusual Endings

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

Ex. 23

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

Ex. 24

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

Ex. 25

Quite a startling, unheard-of innovation; the whole piece ends upon the subdominant chord of the key (E minor) in 6/4 form. The weary little soul floats into the strange land of oblivion. It is true that Schumann finally adds the root (a) in the bass part, thus restoring the triad form. 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—on the *Allegretto* of Beethoven's "Seventh Symphony." That movement also ends with the tonic 6-4 chord. And the same 6-4 chord form occurs at the very end of Schumann's exquisite *Romanza in F-sharp, Op. 28, No. 2*. The *Prélude, Op. 28, No. 23* of Chopin takes the following ending in some editions (not in all!):

Ex. 22

Ex. 26

The upper notes are an fragment of the "theme"; 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 superfluous, simply "fades out" during the decisive bass. It is noteworthy that Schumann, in subsequent editions, abandoned this quaint form and substituted a legitimate Perfect Cadence.

Ex. 27

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 *Pastorale in F* for the piano:

Ex. 28

This is genuine (which many competent Chopin connoisseurs doubt), it is an 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 experiment of that adventuresome romantic spirit, Robert Schumann, is encountered in the final ending of his *Impromptu (or Variations) on a Theme Class. Werk, Op. 5, 12*, as it appeared in the first edition of the work.

Ex. 29

The E-flat at the very end, which creates a final impression of the dominant seventh in B-flat major, is amply justified by its place in the theme. And it is further justified, esthetically, by the unobtrusive, shadowy *pppp* which produces every far-reaching effect. It appeals to me as an indication of the infinite quality in music. Music cannot stop; it is immortal, a ceaseless flow of nature's rapture. The need of checking this flow, at appointed times (like the pauses for sleep at the close of day) has been felt since the dawn of composition; hence 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 plimmes in cases like the above, of a "heretofore" are surely not censurable, when revealed by a master mind.

There are some vastly inferior irregular endings: one, especially popular in the present 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 triad. This seems to form the submediant, a very rare chord, never used in any independent capacity. Hence it is absurd, as ending; it is incongruous and wholly disturbs the vital restful quality of the tonic chord.

Ex. 30

Innovations are valuable only when they are based upon sound fundamental principles. Ponder that, ye champions of iconoclasm!

B. and C. are from Bach's "Well Tempered Clavier," in which work numerous similar examples may be seen. D. is from a suite by Josef Suk; it is somewhat unusual, inasmuch as the keynote at the top is not held during the plural 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 G-natural); and F. is the dramatic termination of the *First Movement* in the same symphony. In all of these examples you will observe that the Plagal Cadence follows the Perfect Cadence, as extension.

The other of the two methods of applying the plural 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:

Ex. 31

If this is genuine (which many competent Chopin connoisseurs doubt), it is an

Why Every Child Should Have A Musical Training

By Gertrude Harpt

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

MY REASONS, for believing that every child should have a musical training are based upon the many keen regrets I have experienced over having 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. "Listening in" with all the pleasures it gives, cannot take the place of the merry group and the player alone; nor 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 violin.

The daily habit of practicing conveys to a child, in a subtle, unconscious manner, the value of well ordered habits. The mastery of difficult selections will likewise instill the child's mind with a love for attainment, so that when the more complicated problems in life present themselves he will be there, in a lesser degree, to overcome himself hopefully and to conquer. His outlook upon life will become one of optimism. Think of the morose, embittered people you know today; and then wonder

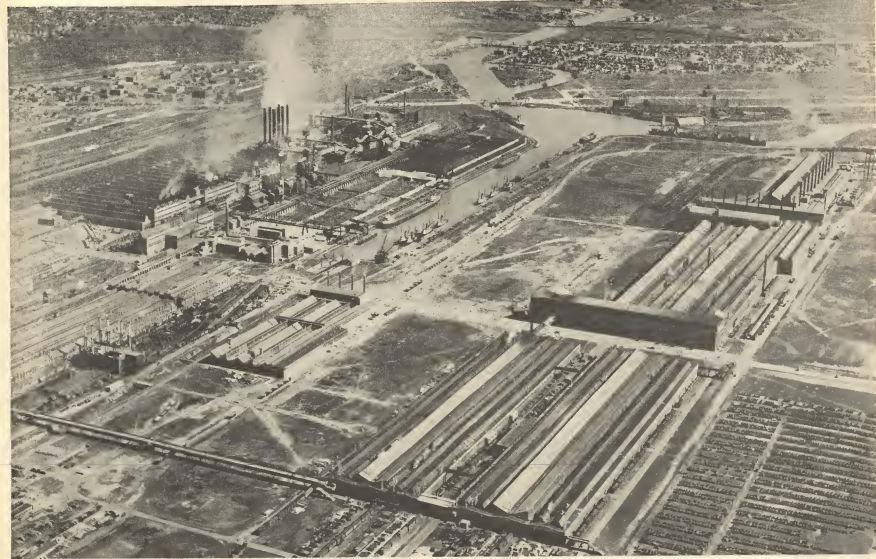
whether the companionship of music might not have assisted them to pleasanter habits of thinking.

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 of the poet—all these will have a deeper appeal to the lover of music, because he has already felt their impulses vibrate in his soul.

"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 creations. 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.

But, to retrace my steps. I would begin as early as possible to make music a daily and a most charming companion.

"What love is to man, music is to the arts and to mankind."—Carl Maria von Weber.



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

PART II

IN THE foregoing section of this article, which appeared last month, many of Mr. Ford's ideals were outlined, particularly his advocacy of "Starting the Day with a Song," and its adoption in the schools of Greenfield Village, which he founded and the Assembly of which he attends every morning at eight o'clock, if he is in Detroit, having missed but two mornings in six years.

IN VISITING this extraordinary educational undertaking, one gradually becomes conscious of the unusual vision of the founder. We might describe it as a "back to American simplicity movement," in which he is affording the American people a manifestation of his tendencies toward that democratic honesty which is the real foundation of our national greatness. He realizes that whatever we have accomplished has been the result of the work of men and women trained in these very simple American fundamentals. Among the buildings at Greenfield Village are the little red brick schoolhouse in which he himself received his early school training. Other buildings include a log structure removed from the property of William H. McGuffey, and a town hall, built in resemblance of an early American town hall. These are all now in practical use as school buildings. "The high school is located in the buildings of the beautiful and modern Edison Institute, which is a part of the group.

Most people have to spend some time in the vicinity of Greenfield Village, in order to grasp the magnitude of Mr. Ford's original educational ideals. As he says, "There is only one way to begin and that is at the very beginning. Few children in America have any idea of the pioneer conditions and surroundings in which most of the really worth while Americans have developed. Schools should seek to bring out the individuality of the pupil. We are and always have been a nation of individualists. Our strength lies therein. We need have no fear about the American commonwealth, so long as the people are given opportunity to develop their native gifts. For this reason, children should be taught first of all to think for themselves; so that later in life they will not be the dupes of any fallacy, however plausible.

"We believe in experience as a check on theory, and in theory as an enlarger of experience. The reason why we have laboratories is to get experience. Mr. Edison's great achievements were made largely through experience. He was the greatest experimenter the world has ever known. Many of his triumphs were made after interminable trials and failures that would have wrecked the patience of a dozen ordinary men. A school, therefore, is not a factory for turning out so many thousand identical things, but a place where individuality may best be helped to develop. Everyone has something—some genius, some art, some skill—which will enable him

to live in the satisfaction of doing something usefully and well.

Making Knowledge Useful

"O UR CHILDREN are not brought up entirely on books; we want them to know, by actual sight and touch and understanding, the things which mark the achievements of the past. There is as much material for culture in understanding a kitchen invention as in reading a poem. We have rushed ahead so rapidly in America that we have discarded thousands of things which still have in them elements of very great value. In the Edison Institute Museum there are represented products and processes which have in them the germ of new developments for those who study them and think about them. They represent principally America in the making.

"The point I desire to make is that many of these things have within them certain elemental principles which are sure to be revived again in other forms. Everything that has been made in the past is the result of somebody's ideas, and many of them were excellent. We recently came across a simple household machine which embodied an idea that had been abandoned. It contained a principle that is really superior to present methods; and a maker is now reproducing it. I am sure that the same thing applies in music. It may be that there is something in the old American music which should be recovered. Musicians

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-loving audience, when a melody appears! That is perhaps one of the reasons why I have tried to pay tribute to our greatest American melodist, Stephen Foster."

Mr. Ford's philosophy, like that of the world's outstanding characters, is original and distinctive. He sees elemental and fundamental things, with a perspicacity which is uncanny. At times he has a look in his eyes as though he were seeing unlimited miles ahead. Perhaps that is the trait that led him twenty years ago to purchase nine thousand acres on the outskirts of Detroit. "I didn't know what I was doing it for, then," he remarked, as he surveyed his great enterprise, "but now I know."

Might in Simplicity

WHILE WALKING through Greenfield Village, many people visiting the village passed, and although his face is one of the best publicized in America, we saw none who apparently identified him; and we were impressed with the fact that, likewise, many educators at this time seem incapable of identifying and realizing the extraordinary nature of his very original educational achievements. As we sat beside him in the Martha-Mary Chapel (named after the mothers of Mr. and Mrs. Ford) we could not help being



STEPHEN COLLINS FOSTER HOME

profoundly impressed with the fact that, in all probability, not one other American business leader has felt the responsibility of being personally present even a few days a year at the opening exercises of any school. He is there at the Chapel, without fail if he is in the village, every morning at eight-thirty.

Mr. Ford explained again, "These exercises give me the greatest of happiness. I see here the beginning of new lives. There is a thrill in hearing the children sing and in joining in their happiness. Happiness is found along the road to achievement. The man who is creating and the man who is working intensely has no time to be unhappy. Much of the past depression was due to the fact that people kept harping upon it. Grief and gloom like to pile themselves up as high as possible. There is nothing that anybody can do about a disaster but to forget the calamity and start afresh on lines that may prevent its recurrence.

The Great Unseen

"THERE IS A SENSE in which it is proper to depend entirely on ourselves; self-reliance is a great resource. But there is also something outside ourselves—some power which may fortify our own strength. Name it how or what you will, most men and women, eminent and lowly alike, have been compelled to realize the existence of this great force. Man is very much like a storage battery. The battery itself generates no power, but it may be charged with magnetic power from

"Happiness is of course, a state of mind. It is highly desirable for one's physical and mental condition. That is one of the reasons why music and singing and healthful dancing are so desirable; they give so many people so much happiness."

Mr. Ford then took us to the large room devoted to folk dancing. It is in the great building, used as an experimental laboratory down from the royal courts. There, with a very original orchestra, which includes old fiddlers, a Hungarian cymbalon, 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, which are largely traditional. The dulcimer player was born in northern Michigan. He is a man of middle age and learned the instrument and the tunes "by ear," from his father, when he was a child.

Where Art Takes Root

IN KEEPING with his philosophy, Mr. Ford feels that there is much in this music which is peculiarly American and

without. Or, man is like a receiver—he transmits more than he originates.

"I am told that composers of music are often quite unconscious of the source of their melodies. The tunes come from the 'great somewhere' and the composers are merely the instruments for putting them on paper. This, of course, does not mean that things come without labor, and hard labor. Mr. Edison used to say that creative entities are around us all the time, and our labor makes us accessible to them. I have found that when one thinks long enough and hard enough upon a problem, the answer seems to come in some mysterious manner that is very hard to understand. This is often only after much exhausting and heart-breaking disappointment, but the fact is that it does come. Mr. Edison also believed in hard work. Remember his famous aphorism, when a Gaelic admirer commented upon the great inspiration in one of his inventions, 'About five percent inspiration and ninety-five percent perspiration.'"

"You noticed in the Edison Laboratory in the Menlo Park group, the organ which a manufacturer who was a relative of the late President Theodore Roosevelt gave to Mr. Edison for scientific experimental purposes. Mr. Edison frequently stopped work and called his helpers around the organ while one of the workers played it for the mental relaxation of all. When Mr. Edison was here in 1930, to rededicate this Menlo Park group, he played a simple tune, with one finger, on this organ. Mr. Edison's great happiness was in his work.

should be preserved. In this, of course, he is strongly endorsed by sociologists as well as musicians. Some of the greatest music of the world traces its origins to folk song roots. Mr. Ford feels that the failure to preserve these elemental evidences of our American beginnings is a serious neglect. The world, to him, is a vast province of

interest in new things, new people and new experiences.

He further remarked, "Life is a mill for grinding out character. We are all here to be ground into shape to make our contribution. We are all here for some purpose. The thing that gives the greatest interest to us is to find out that purpose. Sometimes things do not turn out in the way people had expected, but that must not be taken as final. A big work has many turns and twists before it is finished. We must not mistake some half-way stage as the finishing point. I should say that most people, who are now feeling that things have not turned out very well for them, are on the verge of the very best period of their lives. Most of us in the end find our own place and we have sense enough to know it. The dulcimer, when played with energy, is like water. Our ideal of success in the past has been a very cheap ideal; many persons had success without recognizing it, because it did not fall into the current pattern of success. Well, perhaps we are growing wiser on that score. There can be only one conductor of a great orchestra at one time, but there cannot be even one conductor unless there are thousands of real artists



VILLAGE CHURCH

and tens of thousands of appreciators. Somehow in all lines of human endeavor, in the long run, there is not much private success. Everyone must share in it, because everyone had a hand in making it. This wider view of success indicates a growth in wisdom. The success one can keep entirely to himself is a very tragic failure."

The Practice Lesson

By Rupert M. Goodbrod

THESE suggested formulas have been 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 reading.
 2. The dividing and numbering of the phrase divisions.
 3. The recognition by eye of like and unlike phrase divisions.
 4. The tapping of the rhythm in difficult divisions.
 5. The preparation and mastery of each unit (phrase division).
- a. Individual hands with attention directed to fingering, rhythm, and phrasing.
 - b. Hands together with attention to dynamics.

6. A connected playing of all the divisions with special attention to interpretation and expression.

Memorization:

1. An eye memorization of the individual phrase divisions, committing the position of notes, keys, and chord progressions. If necessary, reproduce on the staff the difficult chord or measure in order to insure complete mastery of memorization.
2. An individual memorization of the separate hands.
3. 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 of it.
4. A final uniting of the phrase division with consideration for rhythm, interpretation and dynamics.



GLADYS SWARTHOOT

LAWRENCE TIBBERT

LILY PONS

Opera on the Screen

By Harrison Lawler

"ONE VERY DEFINITE result of the current presence in Hollywood of a veritable host of grand opera stars will now pass for acting on the operatic stage," said Lawrence Tibbert, first of the Metropolitan Opera stars to appear in the 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 Lily Pons, Gladys Swarthout, Nino Martini, Grace Moore, Jeanette MacDonald, Lawrence Tibbert and Nelson Eddy now appearing in screen productions, and the possibility of many more to follow, it is reasonable to anticipate a change in acting technique from the days of the old "copy" house, from which it has not made any decided change, to one that may become revolutionarily modern.

A School of Acting

AN OPERA STAR can learn much by acting for the screen, for many agree that histrionism on the singing stage is too un disciplined. 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 familiar with those tongues may be reasonably expected to know little of what it is all about. The artist's gestures should have the value of pantomime. By watching a great dancer perform, it is possible to visualize the story the dancer is interpreting. It should be possible to do this in opera. But singers have been taught, since the days when operas were first presented, to think of nothing but their voices. Acting for the motion picture screen—especially singing for it—will develop them in the art of pantomime; and, with this revision of technique, they will find it of immense benefit when they return to the stage. Moreover, they will find it a permanent one.

"Hollywood is paying the way for the reproduction of grand opera on the screen," remarked Lily Pons, the other day. This conviction was based, Miss Pons continued, "on personal experience, noticing new and constantly widening audiences at my concert tours."

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 a manner beyond the understanding of the mass. It is only natural to shy off from things which defy comprehension.

"But through the motion picture screen our country is being made opera conscious," spoke Gladys Swarthout, who has been recently seen in her motion picture debut. "Such pictures as 'Madam Butterfly,' 'One Night of Love' and 'The Rogue Song' have had a great deal to do with the effect of winning the confidence of the public, of familiarizing audiences with the stories of our operas are based."

Lovely Grace Moore and Jeanette MacDonald answered almost in unison when requested for their opinion by saying, "Ultimately this will result in the building of an audience which will support grand opera, both on the stage and on the screen, in far greater scope than ever before."

"So far," added Miss MacDonald, "I believe that the success of the lighter operas which have been done for the screen has been because of their simplicity and naturalness; and I am sure that I am not alone in my surmise that practically the entire structure of opera must be Americanized if Americans are to support it." To which Nino Martini, who was one of the group being interviewed, added a most emphatic, "Yes, I know that you are right."

Production Problems

BRIEFLY, in adapting grand opera for the screen, producers are up against the complex problem of exercising the liberties which motion picture and stage

presentations do not necessitate. The main plot and music can still be retained, but the action background must of a necessity be expanded in the same way that scenario writers now adapt stage plays. It is not enough for motion picture audiences to become opera-enthusiastic 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 distant in the future these producers consider presenting to us entire operas in our own language. Already there have been more than three hundred written in our own tongue by American composers alone, of which fifteen have been presented by the Metropolitan Opera Company, including "The King's Henchmen," "Peter Ibbotson," "Emperor Jones," "Merry Mount" and "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 masterpieces, could not be successfully translated.

Away from Black and White

COLOR FILMS, too, will add considerably to the attractiveness of the screen presentations of grand operas. Coming film attractions will increase in popularity, particularly because of the extended length of color films for musical features.

Predictions, in certain cinematic circles, are that complete natural color, for all screen presentations, is inevitable. Under present economic conditions, to film all of Hollywood's product in color is impracticable. Special lighting, special camera equipment and other extra-technical require-

ments make it almost impossible to use natural color in all feature-length pictures; besides which it is a most 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 viewed by a mind picture of the Inferno scenes from "Faust"—the eerie *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 capture genuine popularity. However, one hit production, one hundred per cent color, of an operatic version, could conceivably start a stampede of producers toward this trend, even now, and might be the beginning of a new revolution in film making, comparable to the upheaval created when the screen first learned to talk.

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 portals of New York's Metropolitan. It follows, therefore, that as grand opera becomes popular on the screen, seekers of singing fame will prefer to try their fortunes first in Hollywood. Secondly, the screen unquestionably gives the singer a much wider public—a single appearance of an artist can be viewed by millions throughout the world, at one showing, in



INDEPENDENCE HALL

comparison to the limited number of performances now given on the stage. Many times the amount of money is spent on the filming of one production for the screen, as compared to the stage production. Time, effort and cost are not considered. Their goal is a perfect presentation and not dependable on one certain performance. In many instances several days are spent in the "shooting" of one particular scene. Besides the huge sums spent in production, hundreds of thousands of dollars are invested in publicity and exploitation—all of which mean box office power for the start—a thing which even the haughty impresarios of opera today cannot afford to ignore.

We agree with Jeanette MacDonald when she says that, "I believe that grand opera on the screen is coming and coming soon, and I am preparing myself to be able to add my little part when it comes." This statement, coming from one of the most prominent women of the screen available

for grand opera, brings the serious thought that perhaps this occasion will result in the rising of an entirely new school of operatic singers, for the number of stars from the operatic stage, suited to films, is unfortunately, too limited.

So the screen will develop its own opera singers from the vast array of talent already in its hands, such as Nelson Eddy, Michael Bartlett, Jan Kiepura, Evelyn Laye, and many, many others. It would not be surprising to find that Hollywood will be soon able to give the Metropolitan more stars than it borrows. There is a proper place on the operatic stage for many of these artists; just as it has been so delightfully proven that there is a place on the screen and in the hearts of a larger public for the present day operatic star.

It is heartening to know that we will be able to hear these musical masterpieces in a setting comparable to their beauty. Today, in almost every city of consequence, the-

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 houses" 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 baritone choruses and strains of a gigantic symphony orchestra, will reach through its further corners, with a true reproduction of the richness of the artist's voice, which engineers are uniting in their efforts to reproduce with flawless perfection.

Shades of Bizet Toscanini, could they have visited 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

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 role 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 film 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 unequalled beauty and happiness that none other of the cultural arts can hope to give so well as this marvel of an age of wonders.



NELSON EDDY

JEANETTE MACDONALD

NINO MARTINI

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 know him in his programs through the National Broadcasting Company over the air. In the following statement, 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 music so called classical music.)

A Question of Quality

BECAUSE Victor Herbert wrote musical comedies fashioned on musical librettos, should we reject his music as trivial? Should we listen only to the composers who wrote for the opera house and concert hall, those who unsuspiciously, as well as unconsciously, dealt in the higher realm of deeper emotions? Those who worship everything the master composers wrote, their pot-boilers as well as their masterworks, are not as discriminating as they are devout. Let us not be misled by names and reputations. Personally, I

do not hesitate to confess that I consider Jerome Kern's *Old Man River* as much of a masterpiece as Schubert's song, *Der Erlking*. It may not be a classic in point of years, but it certainly is in content—yet, to many, *Old Man River* is nothing more than a so called popular tune. On the other hand there are some persons of such exalted musical erudition that musical condemner Schubert to the dustbin because his music is more melodious than learned. I cannot forgive such persons whose appreciation of Schubert is qualified because of the fact that he was just about to study counterpoint when he died. In fact, there are some conscientious persons in the realm of serious music who believe that it is essential to write recognizable melody today. If we were to satisfy that group by broadcasting only the works of the so called "modern" composers—Stravinsky, Milhaud, Hindemith and their kind—we would broadcast such music daily, in a short time we would drive most of our listeners to despair or develop in them a hatred for music in general.

"I wish that the term 'popular,' as it has been applied to music, did not imply cheapness or bad taste. I have heard the current so called tin pan alley tune, *Love in Bloom*, presented in a very beautiful way, well orchestrated, and played with exquisite taste; which to me is much to be preferred to a poorly performed Beethoven symphony. "The American public today is hearing the finest performances in the world, not only of symphonic and operatic music but likewise of so called 'popular' music. Most of this is yours for the dialing, in fact, the performances in our concert halls have had to keep pace with those presented over the air—or suffer inevitable comparison. In this connection let me state just one fact. Time was when concert singers refused to sing songs in English, because it was thought to be an unintelligent language for song. Radio demanded understandable English from singers. Radio artists perfected their enunciation—and the concert singers are stepping fast to keep up with them. "As wholesalers of music we must present only the best of the old but also the newest in all types of music—serious

and frivolous, melodious and ultra-modern. 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 orchestral, others we permit to be performed only when certain lyrics are changed so that one may listen in one's own living room and not wince at bad taste.

A Growing Public Appetite

LAST SPRING over the National Broadcasting Company networks I conducted the first performance in America of the music to the Russian ballad "The Red Poppy" by Gliere. It is a long work requiring two full hours for performance. Quiere is one of the outstanding contemporary composers of Russia; but, strange as it may seem, some advanced musicians called it old fashioned and reactionary. Nevertheless, the public response was immense and immediate. We do not list such performances

(Continued on Page 326)

The Freedom of the Air

A Radio Interview, conducted by the famous Radio Commentator

Boake Carter

with James Francis Cooke
Editor of THE ETUDE MUSIC MAGAZINE

Dr. COOKE: Government intervention of any kind in broadcasting should, in my judgment, concern itself only with matters that are obviously injurious or against public welfare.

Mr. CARTER: You speak of radio operation. How does that differ from control?

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 radio matters. The body should be composed of men of the highest standing, elected for long terms, of let us say, fifteen to twenty years, or more, so that it would be independent of partisan or party influence. Its guiding principle should be the dictum of the great English philosopher and economist, Jeremy Bentham, "The greatest good to the greatest number." It should be broad enough and wise enough to know that in the end the public, and the public alone, is the best judge upon matters of taste, entertainment, and all questions of personal appeal to the individual. But government operation is quite different from government control.

At the very outset, I am emphatically opposed to government operation in the United States as it is done in Europe, for the reason that such operation could lead only to enormous increase in taxes; and we are already so suffocated with taxes

that we can hardly breathe. I am told that the government tax on radio sets in England alone is millions of dollars a year; and, while British broadcasting is on a high plane, it is not to be compared, in the quantity of excellent programs, with that of American companies, which send on the air astonishing programs without cost to the public.

Mr. CARTER: May the same be said of the countries of Europe, other than Britain? 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 us, generally, to the standard of the British. The taxes keep the radio out of the hands of many people where the earning power is low. In a leading Swiss city I was surprised to find that a radio set was to be found in only one home in ten. Many American homes have one, two or three each. That reasonably priced American receiving sets with splendid short wave bands are in tremendous demand abroad is due, I am told, to the fact that all over Europe radio listeners are anxious to participate in the wonderful American programs. Many of the American radios are extremely popular in Europe.

In all European countries, of course, really magnificent symphonic programs are now and then presented; but in no one country are the number of exceedingly fine programs comparable with those given in America.

Cost of Radio in Europe

Mr. CARTER: Is the cost of the radio high in most European countries? Dr. COOKE: Yes, it is. Mr. Carter, and as in the case of the telephone, results are often ridiculously inferior to those we have in America, with our commercially operated "phones." I found, for instance, when I was living in Paris, that a "phone subscriber" thought nothing of taking up 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 whistles" 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 best government interference possible is likely to be the wisest policy.

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

Dr. COOKE: We have been blessed more than by any other nation by the extraordinary number of very fine musical programs presented on the air. This has promoted a wider appreciation of 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—were 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?

Sponsored Programs

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 are able to do 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 orchestra, sixty thousand dollars, or one thousand dollars a minute; and the American public, owning radios, had this served to them on a silver platter, 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 programs cost so much?

Dr. COOKE: Because great artistic genius is like every other kind of genius. It is rarer than diamonds or radium. One genius in five million people would be good average. Tell me, Mr. Carter, can you or anyone else name any one who could take the place of Shakespeare, Wagner, Dickens, Franz Liszt, T. S. Eliot, Lincoln, Curuso, or let us say, Will Rogers? The Almighty never made two geniuses alike.

The American radio public expects the best; and through a very remarkable condition, the broadcasting companies and commercial sponsors give to them for nothing; and at the same time they do something else which is even more important. The radio speeds up trade unbelief.

DR. COOKE: I, for one, am very happy to share in the prosperity of a country which, to my mind, would not be doing nearly so well if the radio had not introduced new armies of customers daily and do it through paralleling their announcements with music and other influences of great cultural, inspirational and educational value.

MR. CARTER: Are there any other advantages to a free, untrammelled direction of 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 much thought. Listening to good music, and to an even greater extent, music study and the playing of an instrument, each is among the finest of all emotional safety valves.

Music, through the radio, has come to millions like the blessings of an angel. Therefore, I think that music on the air should include all kinds. It is just as though one were making up a bill of fare for a restaurant. The fellow who wants corned beef and cabbage or pig's knuckles is not going to be satisfied with a bill of fare for a restaurant. The fellow who wants corned beef and cabbage or pig's knuckles is not going to be satisfied with a bill of fare for a restaurant. The fellow who wants corned beef and cabbage or pig's knuckles is not going to be satisfied with a bill of fare for a restaurant.

Genus Limited

MR. CARTER: You apparently do not think, then, that the government could possibly run programs at lower cost?

DR. COOKE: If you extend these programs would suffer. The Soviets tried that—and note that the greatest of Russian-born singers, Chaliapin, has not sung in Russia since he fled his native land. They wanted him to sing for a pittance. As I have said, artists are worthy of the highest fees, because the Lord makes so many of them. By very nature itself, the supply of the great artists is limited. Yet the public demand is unlimited. It is right and proper that these artists should be paid as much as they can get for their gifts. Because American commercial 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 are paid by people, and they must be paid, not with plaquards and money of hot local value, but with currency good on the exchanges of the world. The same is true of other great artists from other countries. I have been looking over an exhaustive report of the astonishing programs and the great number of great artists who have appeared in this country by way of a radio in an American farmhouse has today more advantages for bearing fine music than a student in the heart of Berlin.

MR. CARTER: It is true that the radio has injured the interests of American music study?

DR. COOKE: Most certainly not. At the start it was unquestionably diverted attention from music study; but radio is the greatest advertisement music ever has had; and 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 opposed—because it would mean greater taxes for a product that might be inferior; and it would mean interference with free thought, free choice, free speech; all of which are inherent attributes of a true Democracy, such as ours. I do believe that the government ought to safeguard the public from fraud or fraudulent advertising, from indecency and injustice to any individual or

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(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 recorded in his series of records the colorful life in Spanish lanes and village streets. The second section is the nocturne—a dream picture which no words can ever successfully describe. And the last section represents the bustle and life of a festive crowd on the morning of a fête-day. Piero Coppola and the Paris Conservatory Orchestra give a comprehensive performance of this music for the new recording of it.

The "Fire Bird," written in 1910 for Diaghilev's Ballet Russe, is both romantic 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 legend. Although the music of the suite can be enjoyed apart from the story it must be admitted appreciation is enhanced by some knowledge of the tale. This, of course, is given in the booklet with the record (Victor M 291). On the old side (six record face) of this set, Stockowski plays a prelude (which he has freely orchestrated), by Shostakovich—the young Russian composer. This seems to us a poor substitute for the suite. It is, however, a valuable position in the old set.

The greatness of Beethoven's artistry—by enduring works of his idealization of human drama in the greatest emotions of man, his pantheistic reaffirmations of faith, its assurance of strength and belief in the expression of his art, reaffirmed daily in multitudinous hours throughout the civilized world by means of records and radio. One wonders what the phonograph and the radio would do without his total 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 discriminating music lover.

The new recording of Beethoven's "Emperor Concerto," played by Walter Gieseking 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's realization of a quiet charm (in regal)—the concerto was misnamed by a publisher, not the composer). Under his hands the first movement emerges as a series of triumph, and the lovely slow movement a thing of deep devotion. Walter and Gieseking are ideally meant in their concept of this music. For this reason this set ranks as one of the great phonographic achievements of the past few years, and its contributions. The recording is spacious and unexaggerated in its amplification.

Beethoven's "Sonata in C Minor, Opus 30, No. 2" comes from one of 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 "Zarathustra" or the "Sonata in G major, Opus 96," it is at the same time particularly ingratiating music. It is splendidly performed in Victor set M 283 by Adolf Busch and Rudolph Serkin.

A most welcome re-recording is that of Debussy's "Iberia" by Victor lists under the old set number of M 77. "Iberia" Debussy succeeded in creating perhaps the most beautiful orchestral nocturne ever written. This is a piece of music that works whole, known as "Perfumes of the Night." The whole suite is, of course, an imaginary picture of the gayly romantic Spanish peninsula. It opens with a tonal picture of

the colorful life in Spanish lanes and village streets. The second section is the nocturne—a dream picture which no words can ever successfully describe. And the last section represents the bustle and life of a festive crowd on the morning of a fête-day. Piero Coppola and the Paris Conservatory Orchestra give a comprehensive performance of this music for the new recording of it.

Most pianists are familiar with Debussy's expression of paternal love—the album of pieces, which was played by his daughter in 1908 under the title of "The Children's Corner." It recalls to mind Schumann's "Kinder-scenen" and Moussorgsky's "Chamber of the Infant." Perhaps nowhere in music did 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 of the orchestra can color its varying moods more successfully than the piano. Coppola and the Paris Conservatory Orchestra also play this work for Victor (M 280).

Haydn's "Emperor Quartet" is badly misnamed, for the prime reason for this sobriquet is an altogether extraneous circumstance. This title is derived from the fact that the second movement is founded upon the Austrian national anthem, which Haydn originally wrote in 1797 for the expression of his feelings on the occasion of his 70th birthday. 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 first movement, of a certain grandeur. The album 246, the Lenox Quartet performs this work in a highly refined manner.

Montclair was a contemporary of Rossini, hence it is not surprising to find his music of similar genre. His *Plair Champêtre*, which the Paris Society of Ancient Instruments performs in Columbia set 243, is a piece of music that should be acceptable to those who like eighteenth century music played in the manner of the day.

Berlioz' *Funeral March* for the last scene of "Hamlet" is impressive music, which realizes without exaggeration the significance of the tragedy; it seeks out the path of the "Alto Spis Zarathustra," Sir Hamilton Harry and the London Philharmonic Orchestra play this work for Columbia (disc 68429D).

Konewitsky, 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 of the "Gallerello." His interpretation of this section is truly miraculous and Victor's recording of this work, made at the same time as the "Alto Spis Zarathustra," is superb but not exaggerated in its realism. Recommended recordings: Heilet's performance of Vieuxtemps' "Fourth Concerto" (Victor irregular set 297); a Salomon Fligstad's singing of *Eliabib's Prayer* from "Tannhäuser" (her best record to date) (Victor disc 8920); Marcel Moyse's flute playing of "The Three Pieces pour Flute" (Columbia disc 68433D); Zemachson's "Choral and Fugue in D Minor"—Ormandy and the Minneapolis Orchestra—discs 8924-25; and Dill's singing of the *Aria Inuité Reprets* from Berlioz' "Les Troyens a Carthage" (Columbia disc 9098M).



"Everyman," as presented before the Portals of the Cathedral of Salzburg

SOME HALF DOZEN continental towns have come to be regarded as in a special sense sanctuaries of music—shrines to which the music lover makes his yearly pilgrimage. These favored spots are permeated by the spirit of some great genius of the past or stimulated by fresh currents of modern art. One of the most delightful of these centers is Mozart's birthplace at Salzburg, Austria, for some years past the scene of a festival which has grown steadily in importance.

Political disturbances of the last summer in Austria, following the murder of Premier Dollfus, threatened to upset the arrangements for the Festival. We were in Italy on our way to the opening ceremonies at Salzburg when rumors of war threatened a check on our plans. Was it safe to cross the frontier? Would it, eventually word came that the program were to proceed according to schedule; and, in spite of untoward circumstances, the season, begun under such unfortunate auspices, was a particularly brilliant one.

The backbone of all the musical performances was the Vienna Philharmonic Orchestra. Great conductors directed and famous soloists collaborated in a succession of splendid productions including operas, symphony concerts, recitals of chamber music, and sacred oratorios. Works by various classical and modern masters were 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 native town.

Salzburg and the Mozart Spirit

By Grace O'Brien

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

The Highway of Music

EVEN 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 the land where music flourished so magnificently in the sixteenth and seventeenth centuries, and whence it spread to all the countries of northern Europe.

As we travelled up the Brenner Pass, one of the most beautiful 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 art. And a century later, through that same mountain pass was to flow the magnificent stream of German music which, in its turn, was to inspire and revive the art of Italy.

Salzburg, so near the Italian frontier, felt the full strength of these musical currents and took the impress of Italian art more definitely than any of the other little Germanic states. Its rulers, the Prince-Archbishops, were imbued with the southern culture. They built their palaces, castles and churches in the Italian style and decked them with art treasures collected during journeys over the southern frontier. Like the other German princes of that day, they were admirers of Italian music and invited Italian composers and virtuosi to their courts.

The architecture of Salzburg still shows this influence, the stately cathedral is modeled on St. Peter's at Rome. Today its marble facade serves as a setting for Hofmannsthal's miracle play, "Everyman," so wonderfully produced by Max Reinhardt that it transports one back to the mystical atmosphere of the Middle Ages. Many of the ancient houses of Salzburg, set in charming irregular old world squares or "Plätze," have a touch of rococo ornamentation through their windows and doorways. And medieval archways, leading from one narrow thoroughfare to another, recall little old world towns south of the Alps.

Secnic Beauty

BUT IF the Prince-Archbishops were at pains to beautify their capital, nature too has lavishly showed her treasures on

Salzburg. Its picturesque charm captivates one at first sight. In the distant background rise the noble summits of the Austrian Alps, down from whose steep slopes rushes the roaring Salzbach River that divides the town in halves. The narrow streets are pressed close to the river banks, by high wooded hills crowned with red-tiled roofs or medieval fortresses. A striking landscape, of beautiful contours and vivid colors! And, even on its strenuous twentieth century, Salzburg has retained its atmosphere of leisurely calm, its old world repose.

Mozart's Childhood

IS 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 not only a talented artist but also a far-seeing business man—the cleverest and unregretted that ever presented an artist to the public. He watched with pride the musical development of his two children. His daughter, Nannerl, was the object of his assiduous care. But even in infancy little Wolfgang showed that he was destined to outstrip his sister. Then all the 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 composition, noting down with immense pride the minutes of the four year old baby. He 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

THE LITTLE FLAT, where the family lived for twenty-seven years and where Wolfgang spent his childhood, is today a place of pilgrimage for the musician. 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-green porcelain stove at which, on bitter winter days, young Mozart warmed his fingers before sitting down to his clavichord with its quaint brown and white keyboard. It now stands in the room in which he was born, and in the room in which he died. As we entered, upon the case lay a little bunch of red carnations, tied together with laurel leaves, the touching homage of a young girl, the only daughter of the first saw the light of day in this little room.

In another room are Mozart's first violin, letters, manuscripts and some pieces of furniture presented to him by great personages. These objects and the portraits of Wolfgang, his sister and his parents, help one to reconstruct the life of the young genius that first saw the light of day in this little room.

In another room are Mozart's first violin, letters, manuscripts and some pieces of furniture presented to him by great personages. These objects and the portraits of Wolfgang, his sister and his parents, help one to reconstruct the life of the young genius that first saw the light of day in this little room.

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, and, encouraged by the enthusiasm they had aroused, the following year to Paris, Brussels and London. How those rooms must have re-echoed to Wolfgang's laughter and chatter when he returned triumphant from successive journeys and related to his mother and sister the adventures he had already described in his amusing letters home—some of which are to be seen today in a case in that very sitting-room.

The Link With Bach

AT EVERY COURT, in every capital, 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 a better lesson than his father's severer compositions. A "Symphony in B" by Johann Christian Bach was performed at the first symphony concert of the Festival. The first, beautiful little work, as interpreted by the Vienna Philharmonic Orchestra, under the conductors of Willem Mengelberg, was an enthralling pleasure, a striking revelation of the affinity between Mozart and Johann Sebastian's youngest son.



The First Operas

THE VOGUE FOR OPERA had 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. On 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."



THE SALZBURG CASTLE, AS SEEN FROM MIRABELL GARDEN

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 flat! The mother forbade up his wardrobe. The fine court clothes he wore at his concerts, the brocades and laces, were freshened up and packed by the mother and sister; while 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 genius acquired the skill in vocal writing and that gave beauty of melodic line that characterizes his operas. Having won his spurs in Italy, all the roads to musical fame seemed open. But for the present he waited in Salzburg, where father and son continued to carry out their duties as court musicians.

Music at the Salzburg Court
ABOUT THIS TIME Mozart wrote some of the lovely *Serenades* which the visitor to the Festival can still hear played on balmy summer evenings in the courtyard of the "Residenz." Mozart himself no doubt often took part in these performances, given for the entertainment of the prince and his guests, assembled in the splendid staterooms above, on the first floor of the Palace. Today these serenades are some of the most poetical events of the Festival. The first impressions of one of these nocturnal concerts remain a delightful memory.

The courtyard of the Palace was in darkness, except for the dim lanterns on the musicians' desks. So mysterious was the atmosphere that no one spoke above a whisper. The audience were vague, ghostly shapes, huddled on the benches. How refreshing was the cool night air, after the hot concert hall. Then up the

"Don Giovanni" was one of the outstanding events of the Festival. No more per-

fect interpreters of the rôles of "Don Giovanni" and "Donna Anna" could be imagined than the two American artists of Italian lineage, Ezio Pinza and Dossalina 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 expression.

Though the music of Beethoven, Weber, Wagner, Strauss, and many other great composers, was performed at the Festival, 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 carillon, the Glockenspiel, rings out its chimes, and how delightfully the notes of the mennet from "Don Giovanni" float over Mozart's town. We find him even in the Marionette-theater. No doubt Wolfgang and his sister often visited the old puppet shows of Salzburg. Today he is himself one of the characters in the clever Marionette plays that fascinate young and old. We were attracted thither by the performance of his early operetta, "Bastien and Bastienne." It was followed by a little scene from the composer's life.

When the tiny curtain rose, there was the sitting-room in the Mozart home which we had visited that very morning. Papa and Mamma Mozart seemed to have stepped out of their portraits; they were talking of their wonderful little son. Presently the door opened, and in tripped the six year old Wolfgang, dressed in the lilac-colored

court costume the Empress Maria Teresa presented to him when he so delighted the Viennese court with his music. A charming interlude in the more serious events of the Festival.

The Little House of "The Magic Flute"

UPON THE HEIGHTS of the Kapuzinerberg stands an interesting memorial 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 Starckenberg, presented the wooden hut to Mozart's heirs in Salzburg. It now stands on the hill overlooking the town, at the edge of a lovely wood. Green trees and 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 MISS O'BRIEN'S ARTICLE

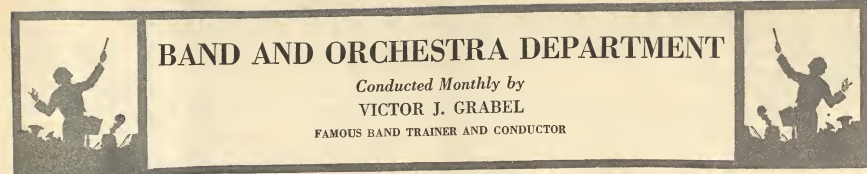
1. How has the natural location of Salzburg affected its musical history?
2. How have the rulers of the province affected its musical development?
3. Tell something of the precocious youth of Wolfgang Amadeus Mozart.
4. What characteristics did father Mozart display in the care of his children?
5. Describe the Mozart House as it stands today.
6. Tell the story of "The Magic Flute" House.
7. Write a sketch of a Salzburg Festival as here outlined.

Heavy Thumbs

By Gladys M. Stein
IN PIANO passages like the following taken from *My Bonnie* by Greenwald, young players often have difficulty in making the melodic sing out above the repeated notes played by the thumb.



Such work gives independence of fingers and teaches the pupil to listen for the melody.



BAND AND ORCHESTRA DEPARTMENT

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

Richard Wagner's Overture to "Tannhäuser"

AN OVERTURE, or prelude, to an opera should foreshadow the mood and spirit of the ensuing drama. While this seems quite patently obvious and logical, the procedure has not always obtained.

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 itself.

The subject for the opera "Tannhäuser" (the German pronunciation being Tönhöuser) was taken from a medieval 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 libretto was completed in 1843, about the time of his thirtieth birthday. The music was completed in April, 1845, and the opera 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 opera. The music represents of sensual sin, 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 best by presenting briefly the story of the opera.

The Plot

TANNHAUSER WAS A knightly troubadour of the thirteenth century, of a class of German noblemen who wrote poems and songs, and often sang them on festive occasions to the accompaniment of their own lutes.

Tannhäuser 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 as he sings of the delights of Venus. Elizabeth 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 his sins.

The season of autumn arrives. Elizabeth 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 the mountainside and passes across the front of the stage and on, into the distance.

Elizabeth has heard their approach and anxiously watches for Tannhäuser—but he 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 to the Evening Star*.

As he sings darkness descends. A lone pilgrim, ragged, emaciated, and exhausted, appears leaning wearily upon his staff. It is Tannhäuser. *Wolfram* is astounded that his old friend should return unpardoned. Tannhäuser 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 leaves.

A rosy mist appears and *Venus* is revealed calling to Tannhäuser to join her again in the ardent delights of her realm. *Wolfram* struggles to save his friend from these fatal seductions. He tells of the faithfulness of Elizabeth and Tannhäuser falls. Down the mountainside descends the *Landgrave*, accompanied by a train of nobles and followed by a group of young pilgrims who carry on a litter the body of their young friend who has gone to heaven for forgiveness. As he silently prays a hunting party comes upon the scene—it is the *Landgrave* and his knights, some of whom are former friends of Tannhäuser. They rejoice at his return and bid him a joyful welcome. They tell him of the coming minstrel contest at the castle, the prize being the hand of the *Landgrave's* niece, the lovely Elizabeth. Tannhäuser is persuaded to join the contest.

The great hall of the castle is set for the contest. Elizabeth, who has loved Tannhäuser and has mourned his absence, now is animated and joyous as she enters the hall and salutes it with her song, *Dieh, theare Halle (Hail, Hall of Song)*. The *Festival March* enters as the knights and ladies, preceded by pages, enter.

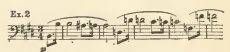
Wolfram is the first of the knightly minstrels to appear. His songs of Love are something pure and ethereal, comparing it to a spring of limpid water which he would fear to disturb by his approach.

He is followed in turn by *Walter* and *Biterolf*. Tannhäuser 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. Elizabeth 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 his sins.

In the specified transcription the arranger has sought a more sonorous effect than that designed by the composer and has employed all the several clarinets, four horns, bassoons, saxophones and tubas. It may be found advisable to limit the number of voices to be employed in the opening.

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 less 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 improved effect at the opening—that he was sure that after doing so Wagner would have changed his orchestration to accord with it.

After sixteen bars a second subject enters—the thrice soaring of the melody to the octave, expressing joy and exultation, is entrusted to the violoncellos.



This leads up to a climax in which the trombones enunciate the *Pilgrims' Chorus* against the rapidly moving figures in the violins. Following this the second subject (Ex. 2) returns and a gradual dynamic abatement proceeds until the opening theme is again presented by the two clarinets, two horns and bassoons. The final phrase is suppressed and the Venusberg music suddenly enters.

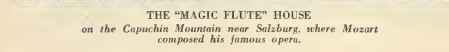
The Overture Pattern

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

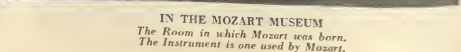


It is the spell of Venus embodied in the ethereal trills and tremolos of the violins and upper woodwinds, beginning *pianissimo* and alternately swelling and subsiding with sensitive *crescendos* and languorous *diminuendos*. From the thirty-second bar of the *Allergo* the Venusberg motive pervades the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

At the 44th bar an amorous theme appears in the violins (*in poco ritenuto*). (Continued on Page 321)



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.

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

Mr. Edward L. Bernays maintains an organization of experts dealing with the proper presentation to the public of important matters of interest to the financial, commercial and industrial world. The services of his extensive organizations have been for years engaged by large and important industries. Mr. Bernays, as a young man, had many important musical connections. In this conference he tells musicians and teachers some of those things which should help them in their profession.—EDWARD'S NOTE.

Problems of the Musician

PROBABLY 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 technique 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 securing 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 distribution agencies.

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

themselves, such as conversation, letters, the stage, the motion picture, the radio, the lecture platform, the magazine, the daily newspaper. The counsel on public relations is not an advertising man but he advocates advertising where that is indicated. Very often he is called in by an advertising agency to supplement its work on behalf of a client. His work and that of the advertising agency do not conflict with or duplicate each other."

Borrowing a Technique

HOW CAN the music teacher, in his particular way, adapt to his own work the principles employed by the Public Relations Counsel? Let us join down a few helps for him. The teacher should make as 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 mastering an instrument to the extent of getting enjoyment from it in solitary performance.
2. The desire to have some more intimate key to the great art of music, now pouring into millions of homes via the radio and discussed daily in general conversation, clubs, newspapers and magazines the world over.
3. The desire to be able to interest others, to improve others, or merely to show off before others, by playing.
4. The desire to become eligible to a more interesting social group or one of recognized higher social standing.
5. The desire to study music with the view of working in the art professionally and of making money from it—the profit motive.

Of course these desires can be split up into many others, but they are a few of the fundamentals. Then the teacher must go about providing means to inform others that he is in a position to help clients gratify these desires.

It is the first essential for the music teacher (be it of piano, violin, or singing) agency to supplement its work. Take a paper and pencil and sit down to analyze yourself, as objectively as a medical diagnostician 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. It is far better to find out the motive, and to concentrate on that, than to waste time with an indefinite appeal.

Finding the Correct Fit

NEXT, it is important for the music teacher, whoever just starting out, or with definite experience behind him, to be aware of himself and of his place in the larger world of music. He must think of himself in terms of furthering music, not in terms merely of advancing himself and his own interests. Only in this way will he be able to strike a responsive chord in his prospective pupils, who are fundamentally interested in music, besides wanting to take music lessons. The teacher, who has succeeded in thus impressing himself on his public as a vehicle for the

advancement of music as a whole, has gone a long way in establishing himself in his chosen field. Only if he can do this sincerely, and if he really has something to contribute, can he hope to be a success in the best sense of the word.

In this connection it may be suggestive to set down some of the groups of people in your community whom it would be valuable for you to contact. These include:

- Music Dealers
- Local editors
- Local musicians
- Local teachers in schools and colleges
- Local music supervisors
- Local clergymen of all denominations
- The president and members of local clubs
- Managers of local broadcasting stations

Take an active interest in all music movements in which you can be of possible service. Official positions in clubs afford an excellent opportunity to demonstrate your ability.

Interest yourself in all music movements that have a public interest. Let people know that you are eager to help in any way in which your music can be of service. The public grows disgusted with people who are interested only in furthering their own ambitions.

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 compositions 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 instant attention for its high artistic merit. The teacher, who gives recitals that are colorful and distinctive, is making a contribution to his public that cannot fail to be mutually helpful.

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 something from the larger prestige of a widely known man. This teacher built up his clientele so that he was obliged to have many assistants.

Favorable attention may be secured by cooperating with local broadcasting stations in preparing interesting musical programs. But such programs must be instructive, 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 is a spark of originality or genius in it.

The musician, who can and does do something to further his art and who can manage his relations to the public so that it will invariably look upon him as a symbol of the best in music, will meet with high favor and need never fear a depression.

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.

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Tempo di Mazurka M.M. $\downarrow = 126$

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THE BROOK

This is one of those rare compositions which may be said to be both a useful etude and an excellent piece. The late Camille Zeckwer was a pupil of Antonin Dvořák and wrote many works in large forms. Grade 4.

Moderato M.M. ♩ = 108

CAMILLE W. ZECKWER, Op. 46, No. 1

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THE ETUDE

MAY 1936

295

TWO BROWN EYES

One of the most melodic of our American composers has treated the themes in this idyllic waltz with excellent taste. A little practice will make this work flow with the desired smoothness. Grade 4.

CHARLES HUERTER

Moderato grazioso M.M. ♩ = 138

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con Ped.
cresc.
f
mp
dim.
rit.
a tempo
cresc.
mf
mp
p
rit.
ten.
pp
pp rit.
a tempo
Fine
a tempo
p
mp
a tempo
mf

1st time only
last time only

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206

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THE STUDY

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accl. e cresc. poco a poco
cresc.
f
decresc.
p
a tempo
stretto
largamente
rit. e dim.
p
cresc.
f
mp
dim.
rit.
D. S.

A DAINY GAVOTTE

Grade 24.

Lightly and gracefully M.M. ♩ = 152

PERCY E. FLETCHER

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100

mf
p
Fine.
mp
mf
dim.
D. C.

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207

MIRTH AND GAYETY

CAPRICE

CARL WILHELM KERN, Op. 118

Allegretto M.M. ♩ = 120

Musical score for Mirth and Gayety, measures 1-15. The piece is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (mf) dynamic. The score includes various fingerings and articulations. Measure 10 is marked 'Fine' and measure 15 is marked 'D.S.'.

TRIO

Meno mosso

Musical score for the Trio section of Mirth and Gayety, measures 16-55. The tempo is 'Meno mosso' and the key signature changes to two flats (Bb). The dynamics range from piano (p) to forte (f). The score includes 'p scherzando' and 'rit' markings. Measure 20 is marked 'mf', measure 30 is marked 'p', measure 35 is marked 'mf', and measure 45 is marked 'p'. Measure 55 is marked 'D.S.'.

LULLALO

AN IRISH LULLALO

W. CAVEN BARRON, Op. 10, No. 1

Tenderly, Simply M.M. ♩ = about 66

Musical score for Lullalo, measures 1-45. The piece is in 6/8 time with a key signature of two sharps (D#). It begins with a piano (mf) dynamic and includes markings such as 'r.h.', 'always softly', 'faster', 'increase', 'simile', 'ff', 'brandy', 'Without soft Ped.', 'with soft Ped.', 'Last time to Coda', 'soft and smooth in rhythm', 'gradually softer', 'mf a little brighter', 'with both Ped.', 'soft Ped. off', 'Melody singing with clearly marked rhythm', 'p', '30', '35', 'Melody singing', 'p', '40', 'gradually softer and slower', 'D.S.', and 'simile'. The score concludes with a 'CODA' section marked 'with soft Ped.'.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

PRELUDE RELIGIOSO in F

CARL WILHELM KERN, Op. 482

Swell: Strings 8'
Great: Doppelflöte 8'
Prepare (Choir): Clarinet & Flute 8'
Pedal: Bourdon 16' to Swell
Swell to Great

MANUALS

Andantino

Sw. Gt.

rit. a tempo Last time to Coda

Gt. both hands Sw. to Gt.

Reduce Sw.

Gt. to Sw.

rit. cresc. f. D.C.

Gt. to Ped.

CODA

ppp Sw. Reduce Sw.

pp Aeoline Flute 8' dim. Aeoline only

AS PANTS THE HART

LILY STRICKLAND

Psalm 42

Andante semplice

As pants the hart for cool-ing streams, When

heat-ed in the chase, So longs my soul, O God, for Thee, And Thy re-fresh-ing grace, For

Thee, my God, the liv-ing God My thirs-ty soul doth pine, O when shall I be-

hold Thy face, Thou ma-jes-ty di-vine; Why rest-less, why east down, my soul? Trust

God who will em-ploy His aid for thee, and change these sighs To thank-ful hymns of

mf cresc. mf

ppoco cresc.

accel. ff

mf

rall. mf accel.

rall. mf accel.

rit.

mf *a tempo*

joy! Why rest - less, why cast down, my soul? Hope still and thou shalt sing The

a tempo

accel.

praise of Him who is thy God, Thy health's e - ter - nal Spring, Thy health's e - ter - nal Spring, The

accel.

ff *mf*

praise of Him who is thy God, Thy health's e - ter - nal Spring. A - - men.

ff *mf* *dim.*

LEE ELLIS

DEEP IN YOUR EYES

GEORGE DUNBAR SHEWELL

Andante moderato

mp

Your eyes will ev - er speak
And now, while years stretch out be -

mf *poco rit.* *mp* *a tempo*

mes - sage, A tale of love to me they al - ways tell; Your lips will nev - er speak the
fore us, Let not an hour be filled with doubt or fears; Just say you'll love and trust me

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THE ETUDE

rall. *mf*

sto - ry, Yet in your heart you know it well. So
ev - er, Your hand in mine, through all the years.

rall. *la tempo* *mf*

REFRAIN *con sentimento*

speak to me the mes - sage ten - der, The sto - ry sweet I long to

con sentimento

hear, As sun - shine turns the dark to day, So love will light the wear - y

way. Your throb - bing heart be - trays your feel - ing, And yet your love you'll not de -

p *meno mosso* *rall.*

clare; But when the ech - o of your voice is gone, Deep in your

p *meno mosso* *rall.*

eyes, I find an an - swer there! So there!

f *a tempo* *mf* *rall.*

MAY 1936

305

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 pagentry.

Thomas S. Jones, Jr.

H. ALEXANDER MATTHEWS

Arranged for four hands
by the composer

SECONDO

Slowly and very sustained

musical score for the second piano part, featuring various dynamics and markings such as *ppp una corda*, *con Pedale*, *smorz.*, *tr. h.*, *sempre ppp*, *tre corde*, *smorzando*, *agitato*, *cresc.*, *cresc. molto*, *dim.*, *molto dim.*, *Tempo I*, *pp*, *smorzando*, *rit.*, *ppp calando*, and *pppp*.

THE PINES

A TONE - POEM FOR PIANO

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They rise and meet the azure of the sky,
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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 pagentry.

Thomas S. Jones, Jr.

H. ALEXANDER MATTHEWS

Arranged for four hands
by the composer

PRIMO

Slowly and very sustained

musical score for the first piano part, featuring various dynamics and markings such as *ppp una corda*, *con Pedale*, *smorzando*, *tr. h.*, *sempre pp*, *tre corde*, *mf*, *agitato*, *cresc. molto*, *ff*, *dim.*, *molto dim.*, *Tempo I*, *rit.*, *pp*, *rit.*, *p*, *calando*, and *ppp*.

NICE OLD TREE

ROBERT NOLAN KERR

Grade 1.

Allegretto M.M. ♩ = 104

There's a nice old tree I pass each day As off to school I wend my way; It waves at me and seems to say: "Be sure to do good work to-day!"

When I come from school, I pass a-gain, I wait to see it wave, and then I smile and say quite hap-pi-ly: "You're aw-ful nice to wave at me!"

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A LITTLE GOSSIP

NATHANIEL IRVING HYATT, Op. 29, No. 3

Grade 1 1/2.

Allegro moderato M.M. ♩ = 96

Come take your part-ner, Turn this way now, Step, glide and pol-ka; John-ny will show you how. Point left, point right, Make your bow.

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THE ETUDE

SEE - SAW

EDNA PIETSCH, Op. 5

Words by MARION FEINBERG

Grade 1. Slowly M.M. ♩ = 120

See-saw, see-saw, Up and down we go, See-saw, see-saw, Dee-dee dum-di do

Words by LORRAINE SCHRAM

Grade 1. Brightly M.M. ♩ = 160

A DAY IN MAY

Let us take a walk to-day In the bright sun-shine. We'll pick blossoms on the way, Ferns and col-um-bine.

Words by LORRAINE SCHRAM

Grade 1 1/2. Lightly and rather fast M.M. ♩ = 80

SKIPPING AND DANCING

Joy-ous-ly skip-ping they sing and they shout To the hur-dy-gur-dy's tune Danc-ing and leap-ing they weave in and out, Like bus-y shut-tles in a big loom.

Words by MARION FEINBERG M.M. ♩ = 160
Grade 1 1/2. In waltz time (gracefully)

AT DANCING SCHOOL

Point left, point right, Make your bow.

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DANCE OF THE DAFFODILS

MILDRED ADAIR

Grade 2. Tempo di Valse M.M. $\text{♩} = 160$

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A Study in Phrasing

PIXIES' FROLIC

ROB ROY PEERY

Grade 2½ Allegretto M.M. $\text{♩} = 116$

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Preliminary Presentation of the Piano Keyboard

By Fanny L. Hanlon

IN THE TEACHING of most subjects, the teacher usually presents the broader vision, the idea of the subject matter as a whole or unit, the general aim as well as 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 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 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 white keys of the piano keyboard, beginning at the left and proceeding a key at a time to the right. It is essential that he listens as he plays, noting that the tones seem to be climbing a ladder. He observes that there are only two colors of keys, black and white, and that at first he plays only on the white keys. Next he 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 white keys, then black and white. Now he notes that the tones seem to be descending the ladder.

It should be pointed out that the steps between the white keys as played alone, ascending or descending, are most of them twice as far apart as the steps between the black and white keys, as played ascending or descending.

In order to show the child that the tonal distance between any two adjoining keys on the piano is one-half step or a semi-tone, 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 end with C.

The Keyboard Analyzed

THE TEACHER SHOULD make it 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 saying 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. These seven, represented by the letter names C, D, E, F, G, A and B are the

absolute and relative pitch of the normal scale, and may be compared with the seven primary colors, red, orange, yellow, green, blue, indigo and violet. The different tonal shadings of sound of each letter as found on the piano may be compared to the different shades of the primary colors.

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 rungs.

On the keyboard, the pupil should name all the white keys from left to right, should locate the various C to C octaves. Have him pick out (by their relative location to the black keys) all the C's, all the E's, all the G's, and so on, until he is thoroughly familiar with their positions. Meanwhile he should note the tonal variety of the keys having the same letter names. Aside from skipping over the keyboard to test the child's knowledge of positions, much of this work should use the keyboard as a whole, from extreme left to extreme right and vice versa, for the sake of unity.

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 he is taught the positions of the same tones as seen on the musical page. He will see the connection between the keyboard "ladder" and the "ladder" on the printed music which presents the letter names on lines and spaces of the two staves, ascending and descending.

Primary Tone Colors

IN ORDER to convey to him better 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 the 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 on.

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 is ready to use this knowledge with the printed musical page.

Training Pupils for the Recital

By Iva Dingwall

IF MORE teachers would adopt a plan of 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.

Recitals are held regularly the first week of each month. Monday night of each week is class night, and as soon as the recital piece has been memorized, the student is required to play the new successive class nights before the assembly of students, and he is not allowed to play at

the public recital until this has been done.

The instructor sits with copy in hand and marks every measure which might be improved.

The other students are called upon for kindly criticism.

By the time he has gone through this "grilling" for three weeks in the presence of his fellow students, nervousness has practically disappeared, and he is able to take his part in a pupil's recital that is sure to prove a delight to the most critical audience.

"We cannot imagine a complete education of a man without music."
John Paul Richter.

MAY, 1936



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THE ORGANIST'S ETUDE

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

Repeated Notes in Hymn Tune Playing

By Orlando A. Mansfield, Mus. Doc.

TO THE SERIOUS organ student who has been rightly and more rigorously trained to play organ music exactly as it is written, the performance of a simple hymn tune often occasions considerable "scratching of heart." This because a hymn tune is set down as it is intended to be sung, and not as it usually should be played upon the organ or even upon the pianoforte.

As is well known, the method, when playing a hymn tune upon the organ manuals only, is to use the right hand for the treble and alto and the left hand for the tenor and bass, the right hand taking up the tenor when that part and the bass are more than an octave apart. Further, when using the pedals these should then take the bass, leaving the left hand free to render correctly the tenor either upon the same or (as a solo) upon another manual. Lastly, in "giving out" or accompanying a hymn tune in the "solo style," the right hand takes the melody on one manual, the left hand renders the alto and tenor upon another keyboard, while the pedals—usually coupled to the accompanying manual—execute the bass.

In each of the foregoing cases the problem of this discussion is, namely, how to deal with the repeated notes. Sooner or later these will occur, and their appearance is often a source of doubt and difficulty to the conscientious organ student.

An Open Question
DEALING FIRST of all with repeated notes in general, the question at once arises as to whether these written repetitions should be articulated or whether some should be held or sustained. The importance of this subject is emphasized by Dr. E. J. Hopkins (1818-1901), the late organist of the Temple Church, London, who asserts that "an accompaniment which is to direct and sustain the voices of a congregation," while being "marked and decided in character, without being disjointed or broken," depends largely for "this combination of distinctness with continuity" upon "the manner in which the repetition notes are treated."
That note repetitions should not be tied is the general opinion of all recognized authorities upon organ playing. In this sense, Dudley Buck (1839-1909), in his work on "Choir Accompaniment," while stating that in the case of "certain syllabic repetitions of the same chord... the idea has prevailed in many quarters that such repetitions in the voices should not be repeated on the organ," declares that this method "had better be avoided as a repeated note in the organ is not a repeated note in the voice."
This is not very explicit and might leave or lead us to conclude that all repeated notes should be struck, and none tied or sustained.

Turning from this distinguished American organist of the past to one of our present day, we find Dr. Clarence Dickinson, in his "Technique and Art of Organ

Playing" asserting that "Some inconsistent practices have prevailed in hymn tune playing which would not be tolerated in other part-playing, and which are responsible in a very considerable measure for weak and indefinite congregational singing." Continuing his complaint our author avers that in some cases "The repeated notes are all tied together indiscriminately, so that the playing is without pulse, and the congregation does not know with a assurance just where the singing is... Indefiniteness and the resultant uncertainty are fatal to strong, confident, universal participation in the hymn singing."

From these quotations, and especially the latter, we are led to the conclusion that repeated notes occurring in a hymn tune should not be tied, some to be treated. Our task, therefore, is to apply to our selected subject some of the discrimination, the absence of which Dr. Dickinson deplors, and to give a few definite methods for the treatment of repeated notes in hymn tune playing, taking into consideration the particular part or parts in which these notes may be written, and discussing some special cases which call for exceptional treatment.

When occurring in the treble part of a hymn tune, each repeated note should be firmly iterated, as otherwise the ordinary congregation will "drag" or sing with uncertainty, having lost the melody for the method "had better be avoided as a repeated note in the organ is not a repeated note in the voice." As such notes present no melodic movement but only rhythmic progress, congregations have on that account a tendency to resist to hear the step from a note to its iteration announced, before they proceed; so defined, hesitation amongst the voices apt to arise, and the strict time is lost."

And Now With Taste
THE QUESTION of the articulation of repeated notes in the treble part settled, in favor of their iteration, by the greater church music accompanists of the last century, the next point to be discussed is, namely, what to do when note repetitions occur in either of the inside parts—the alto or the tenor in the four-part harmony. This is a multiple and difficult matter to determine than was the foregoing, since not only are there two parts involved, but also the repeated notes may occur singly in one of the parts or simultaneously in both of them.

In the first case the rule would be to tie the two parts, as Dr. Hopkins further shows, "A very little will suffice to steadily connect the organ tone; a single note being frequently sufficient for the purpose, and that even in an inner part." In the second case mentioned—namely, that of repeated notes occurring simultaneously in both of the inside parts—strike both would be calculated to produce a more or less disconnected and *staccato* effect, and to create what Dr. Dickinson would term "an impression of extreme commonplaceness." Hence this authority recommends the player to "sustain the inner voices and repeat the outer ones only thus giving the rhythm decidedly a tendency, as in so many other controversial matters, safety lies in the adoption of a middle course. In the first place the size of the church or building has to be taken into consideration—a large building with mitting, and generally demanding a crisp and more detached style of hymn tune accompaniment than a smaller edifice and a less numerous gathering. Then, in the

second place, attention should be given to the musical training and capabilities of both choir and congregation. If the former is intensive, and the latter extensive, a more *legato* style of accompaniment may be favored, sustaining, perhaps, the repeated notes when occurring simultaneously in both parts. But when choir tuition and congregations' intuition, the better plan would be to tie only one of the simultaneous repeated notes. This method, while preserving a measure of *legato* will also prevent undue slackening of the tempo. Both methods are shown in our Exs. 1 (a) and (b), the opening measures of Dr. Dyke's tune, *Nearer*.

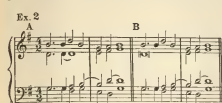


Concerning Ex. 1 (c) we shall have something to say presently.

Lastly we have to consider the case of repeated notes occurring on the bass of a hymn tune. These repetitions should nearly always be articulated, and are included in Dr. Dickinson's advice to "repeat the outer notes only." Besides, noting as much prevents "dragging" on the part of the congregation as the throbbing of the pedals; and when there is sufficient power in the resources of the pedal organ, the throbbing develops into a sharp punctuated *staccato*, no congregation can resist, and the stroke of this species of "drum ecclesiastic" brings them into line.

"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 often placed under the canopy of an alcove. These 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 practically impossible under such conditions, and these annoying acoustical problems have been solved by the development of an organ amplifying unit—consisting of a specially designed microphone with a reverberation eliminator, the amplifier and loud speaker— which electrically transmits the organ tone to the choir. Sunday School rooms, or any part of the church, the organ tone can be transmitted also to the outside of the building, if desired, for such occasions as open air vesper services and outdoor singing."
"With the organ tone amplifiers, it now is possible to lead a large choir in processional or other singing, and the softer antiphonal 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 gallery."
"The dynamic range is very large, and volume is controlled from a dial or directly from the organ swell pedal, not only for the organ but also for individual softer stops such as Dulciana, Aeolian, Voix Celeste, and so on. There is no longer any necessity for a choir to sing out of pitch or to build design up to the faulty location of the pipe organ."

In this case all the parts may be repeated, as at Ex. 2 (a) or one, in this case



Developing Tone Confidence Through Humming

By Guy McCoy

IT IS SOMETIMES difficult to get inexperienced singers to get their voices or chords to sing alone in the presence of the entire group. Such persons usually do not object to a voice trial in the studio of the choir director; but to hear their own voices alone, with the others of the choir listening, fills these young singers with dread. They become panicky and the resulting loss of breath control makes it almost impossible to produce any kind of a tone, much less to sing a solo bit.

In such a situation it is very often helpful 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 section

of the alto, may be sustained, as in Ex. 2 (b). But here, as indeed almost everywhere, much has to be left to the intelligence of the organist and to his sense of rhythm 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 uncertain sound" either melodically or rhythmically.

A further use of the humming accompaniment may be made in trying over the separate parts. Suppose an alto part is to be given over to the soprano, tenor and bass sections—short time, 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 opportunity to gossip while a particular section is being rehearsed.

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

Electrical Amplifying of Church Organs

By David Barr

For many years builders of organs have been experimenting on systems of amplifying the tones of the organ, with the view of increasing their power without disturbing their tone quality, and, at the same time, with the ideal of transmitting the more delicate tones to adjacent rooms, for use in processions. The following paragraphs are quoted from a letter of an organ builder.

"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 often placed under the canopy of an alcove. These 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 practically impossible under such conditions, and these annoying acoustical problems have been solved by the development of an

organ amplifying unit—consisting of a specially designed microphone with a reverberation eliminator, the amplifier and loud speaker— which electrically transmits the organ tone to the choir. Sunday School rooms, or any part of the church, the organ tone can be transmitted also to the outside of the building, if desired, for such occasions as open air vesper services and outdoor singing."
"With the organ tone amplifiers, it now is possible to lead a large choir in processional or other singing, and the softer antiphonal 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 gallery."
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ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Excerpt of the Pennsylvania Chapter of the A. G. O.

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

Q. Will you tell me how the choruses on an organ can best be played to produce the effect of chorals which are the best for the chorists? Also, what is the most effective when playing in single notes (with another manual, or complete set) such as well known chorales which may be used—such as well known hymn tunes. Regular choral music—Hodges' hymn tunes. Regular choral music—Hodges' hymn tunes. Regular choral music—Hodges' hymn tunes.

Q. I am organist of a small church with a two manual organ having stops named as follows: Great, Small, and Choir. I have some favorites that I use for solo. I use a few of these for four or five manual organs. I use a few of these for four or five manual organs. I use a few of these for four or five manual organs.

Q. I should like information as to the best way of forming a boy choir for a church which has a membership of about three hundred. I have a good organ and a good choir.

Q. I am very much interested in the organ and the Spanish organ, the latter of which is being used in the State of New York. Please describe this stop as fully as possible.

Q. We have a new church building ready to be occupied in the fall. We wish to buy an organ. One of our friends has offered us one for one hundred dollars with which we have no objection to any kind that we can purchase. The organ is a two manual organ with a pedal.

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Bands and Orchestras

(Continued from Page 289)

Ex. 4

Ex. 5

Ex. 6

chestra is joined by resounding tympani and clanging cymbals. This final outburst of the sensual Venusberg music also coincides with the recession of its pericentric power. Over a persistently reiterated pedal point on B, figures in the violin this chant grows in power and intensity until (at letter N in hand 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 thriflingly and triumphantly by trombones and trumpets.

Ex. 7 Assai stretto

Some conductors revert here to a broad three-four beat—one beat to each bar—from this point to the last sixteen measures (the 2/2 of the hand arrangement). The usual danger is that the conductor may focus his attention upon the figure in the violins rather than upon the melody in the trombones and thus incline to a pace that is altogether too slow for proper expression. Wagner himself took note of this tendency when he wrote—"I have been informed that the overture to *Tannhäuser*, which when I conducted it at Dresden, took but last twelve minutes, now lasts twenty."

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THE VIOLINIST'S ÉTUDE

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

IT IS DOUBTFUL if the value of ensemble or group playing is fully understood outside the more experienced teachers and older musicians. Our better music schools require such courses, though with the pressure of their work these often lose some of their efficacy. Only among groups 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 appear to be an auspicious time to advance this important part of a music student's preparation. The special programs of violin and piano sonatas given in recent seasons by Spalding and Gabrilovitch, 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 need.

Students of the violin particularly are too often allowed to use all their efforts in acquiring technical skill, ignoring the fact that technique 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 experiment and develop musicianship by playing with others.

There are other combinations, too, that

serve good purpose with their wealth of material, especially the piano trio—piano, violin and violoncello. The goal, however, for professionals and amateurs alike, is the making of ensemble string quartet—the pinnacle of the ensemble. While its influence as such can not be measured, there is still a deeper significance in this intimate and most perfect music: the young musician will find a source of inspiration hitherto unknown to him.

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.

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 considerable years to this kind of work—like Joachim in the famous Joachim Quartet of Germany and Kreisler of the Kinsel Quartet in this country. There are several organizations at the present time whose members are devoting their talents to quartet work. The string quartet holds possibilities for the young professional looking forward to a career. The ambitious amateur also will find in it opportunities for development musically and intellectually and, in the social contacts thus gained, an 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 performers themselves whose musical development can be made in no other way. Then, too, by attaining thorough 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 hearing 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 occasionally by any group of violin players. It should supplement violin study and it can be counted on to provide the staying qualities. Youth will show the same adaptability to the attraction of ensemble playing that is found in the artist; it should be satisfied and yet as carefully planned. An artist knows what he wants and how to get it, a mere professional will find work for what he considers an asset for material gain. The young student should have placed within his reach every possible means for the development of physical, mental and spiritual emotions. The realization of these subtleties is aided by well-chosen music for class playing. The strongly marked rhythmic piece, like a march or dance, will also

bring to the young musician the joy of playing and a feeling of great oneness or accord takes its place.

From the standpoint of the instructor the difficulties associated with training a violin ensemble are not insurmountable. The factors most disrupting to the regular attend-

ance of school boys and girls are the home work and physical and social activities of the school. The disturbing feature of tuning and keeping in tune a number of violins for rehearsal may be obviated by insisting on the instruments being kept at all times, as nearly as possible, to a standard pitch, 440 for A being the vibration rate most used.

(To be continued in *THE ETUDE* for June)

Master Composers as Violinists

By Kenneth J. Deacon

THE FACT that many of the masters of symphonic and choral works were remarkably proficient in the art of violin playing should be of interest to all lovers of this instrument.

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.

At the age of nine, Gluck went to the Jesuit School at Komotau, Bohemia, where he had his first taste of music lessons. His skill in the capacity of violinist proved most convenient when he maintained his early livelihood by playing his instrument at peasant dances.

"Besides the clavichord, 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 fifteen I was like a man and sang masses in the church choir, and could play a little on the clavichord 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, the writer of a violin method of popular recognition, wrote the precocious genius a letter, saying: "You have no idea how well you play the violin; if you would only devote yourself to justice, and play with boldness, spirit, and fire, you would be the first violinist in Europe." It was in his youth that this incomparable weaver of melody composed his violin sonatas and concertos. In quartet playing, Mozart would invariably prefer the somber viola to the sparkling violin.

Although Ludwig van Beethoven was especially noted as a pianist of dash and fury, he was a violinist also, having been taught by his dissolute father. Not performing in public, he found personal enjoyment as he would play his themes in his room.

The Schubert family was musical, father Schubert, a school-master having taught the youngsters the stringed instruments. The group of home musicians would play the compositions of Franz, who like Mozart and Bach, preferred the viola in the ensemble. At church services, he would often play solos, and even conduct the choirboys' orchestra in the absence of the leader.

It is not generally known that Felix Mendelssohn had studied violin under Herrmann. Later, in 1819, 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 Strauss, nevertheless, stuck fast to his violin. And then, how did the "Waltz King" regard music for his sons? He combated it to such an extent that Johann, Jr., and Joseph gained most of their violin ability from their father and without the aid of a teacher. We are indeed thankful for the untiring efforts of these men, whose lilted waltzes and Viennese operettas have thrilled and lightened hearts young and old.

This aptitude of the masters is just one phase of their many-sided careers. Equally talented in such vocations as poet, composer, pianist and organist, or perhaps gifted vocally, they profited by their early training, which expedited and facilitated to a great extent the creation of their wonderful musical works.

A Study in Ear Training

By Flora Touve Harris

TO the beginning violin student this little illustration may be found very helpful in establishing a sense of pitch and in locating the proper position of the finger on the fingerboard.

Say to the student—"Now let us suppose, John (or Mary) that your mother is sending you to the store to match some ribbon—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. If 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 tone."

"Now, when I play this tone, match it exactly for me." He plays, we will sup-

pose, too sharp. "No! no! that is too light." We call it light if it is too sharp or high. "Now listen carefully!"—or "No, no, no, it is too low, it is too dark (too flat), or "that is fine, just right!"

So we go on playing the progressions of notes or scales matching the color shades given.

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 departure from the true tone and gradually learns to master that most difficult feature of string instruments—his own producing of the tones—until it becomes an inflexible instinct or so called second nature to play in tune.

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

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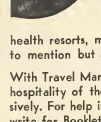
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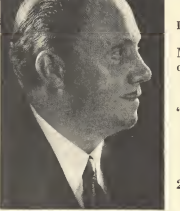
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Crayons as Critics

By J. Lilian Vandevere

IT WAS THE ONE or two rough spots in their pieces that drove me frantic. My B class was a group of five, musical, enthusiastic nine-year-olds, but the lack of final polish in their memorized pieces was my despair.

Hastening to the '5 and 10' I expended a dime, and came home to prepare certain mysterious slips. At the next class lesson my plan was sprung, with much ceremony, to each child I gave a slip bearing the title to each of the six compositions he had last memorized.

Two weeks from then, at the private lesson, each child was to play his list of pieces from memory. But—there was a much more important item. He must have marked, on each piece, in his particular pencil scrawling, the parts that had proved troublesome. Moreover, he must be able to tell what the problem had been.

Delighted girls proved my point well taken. Having the teacher's red and blue pencils dashing about, leaving a trail of havoc, was one thing; producing their own gaudy graphs was quite another matter.

Two weeks went by with no slightest reference on my part to either crayons or compositions. Then came the eventual week. Each pupil in this particular group

came trotting in with an air of accomplishment, and a goodly display of checking. Every one could tell me gladly and glibly what he had tripped, and why. There were purple splurs over slippery runs. Evasive skips stood out in rampant red. Changes of clef that had been blindly overlooked now loomed in glaring gray.

Nor were the splashes of color the main result. The children had focused their own attention on the weak spots in these pieces, and had proceeded to master them. The colored marking made the part needing practice stand out vividly. The child who had stopped to draw an orange line under a tricky measure, had time to think clearly what his mistake had been. Accidentally were respectfully heeded; pudgy thumbs meekly "went under," and small hands dived nimbly and fearlessly into the bass. Confronted by a tangible evidence of mistakes, each pupil had honestly worked to clear up his pieces.

Teachers are prone to forget that the long-suffering and too-often dulled ear is not the only method of approach. Let the pupils' eyes grow more alert, and allow them to do their own united checking on the notes that are also pointed out by you across the keyboard with a sparkle of new interest. New interest will mean that the pupil will remain in your class, and not only a student, but also a performer.

Music Study Helps a Lad

A LETTER TO UN-MUSICAL YOUTH

By Thomas M. Hayes

TIME AND AGAIN I have read in THE ETUDE that "Music Study Exalts Life." I do not recall where I first got that "Music Study Helps One in His Other Studies"; but I know it to be a fact.

When I was in Grammar School, and for a year or two in High School, I was actually the "dumbest boy," all the time. We had music lessons, but I hated music and could not learn it. I think it was because those who taught did not understand presenting music in an interesting manner.

I saw that I was able to grasp my other studies more readily; and now, after eight years of music study, I have very little trouble in getting a hold on almost everything else I try to do.

I think that, if music teachers would vary their presentations of lessons, so that they get better responses to their instruction, and that the pupils would become much more enthusiastic over the subject, I shall be always grateful to a friend who gave me a "History of Music" to read before I took up the fundamentals. That, too, might be a good approach for other teachers.

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

as educational in our program analyses, for we read no academic program notes to proclaim why the public should accept this as good music. We presented it simply because we believed its Russian popularity demanded a hearing before the American public.

"John Philip Sousa once told me that the public 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 richer in pocket," which applies to this in this sense—the public can always turn off their radio sets if they are being pleased. But by entertaining him and we are helping and hoping to enable in music. I dare say that a great many of

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.

Embellishments and Fingerings.

Q. 1.—In Liszt's Second Rhapsody, measures 22, 23, and 24 played in the right hand struck simultaneously with the left hand...

A Difficult Rhythm.

Q. Will you please explain the time of this rhythm, the first measure of Debussy's Les pas sur la neige and how it is played? It has the appearance of a sixteenth note beat and the quarter note one beat. In the triplet figure, is there not a sixteenth note measure and a quarter note one beat?...

Interpretation of Notation in Debussy.

Q. In the second measure of Debussy's Les pas sur la neige, the note is written as a quarter note, but the bass line shows it to be a dotted eighth note and a sixteenth note.

A. My preference is for B, first, because the word is written rather than by a second measure because the effect of a triplet in the melody is a little smoother.

Meas. 85 may be fingered as follows:

A. I have looked up another edition of this Menuetto and find at the end the following words: Menuetto in C major. That is a direction indicating that the performer is to repeat the first part (united) then skip the first and play the coda, thus bringing the composition to a close. The three letters M.D.C. evidently stand for the words Menuetto Dio Cajo, and I am not surprised that you did not understand them, for this is not a common abbreviation.

Repeats and Cadenzas.

Q. 1.—I am to play Beethoven's Sonata, Op. 33 in sonata style. Do you think I should use the repeats?...

A. I have studied music two years and have accomplished the following: Studies by Chopin, Debussy, Schumann, Liszt, Gershwin, Grieg, Chopin, Beethoven, and Elgar; also numbers by Bartok, Debussy, and the Fallas. Would you without hearing me say this was accomplished enough to warrant my making up a professional career?

A. I—Many artists leave out this repeat; certainly, in a contest I would do so. In Mozart's play performances were in the habit of improvising these cadenzas. Later on, improvising was not so common they were written by others for performance. If the cadenzas, but not at all obligatory to use them. If you have a good cadenza and play it well, you probably will make a better impression on your audience.

A. 1.—The tempo would be j = 120. 2.—The tempo would be j = 120. 3.—I should say that if in two years you can't read notation, you are not a very talented; however, not knowing how you play that is another question. Why not ask your teacher, as he knows your ability?

A Schumann Nocturne.

Q. I—In Chopin's Nocturne, Op. 15, No. 2, the right measure of the dotted movement—are the six sixteenth notes to be played together?...

A. You are right. You will often find contradictions in music notation. It is generally a good plan to favor the important voice—in this case, the melody. Treat this as a dotted eighth-note and a sixteenth.

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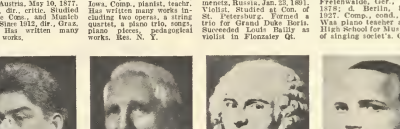
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Johann Sebastian Bach — B. Arnheim, 1685. Composer of *Brandenburg Concertos*. Wolfgang Amadeus Mozart — S. Salzburg, 1756. Composer of *Requiem*. Ludwig van Beethoven — B. Bonn, 1770. Composer of *Symphony No. 5*.



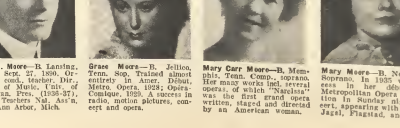
Pyotr Ilyich Tchaikovsky — Y. Votkinsk, 1840. Composer of *Symphony No. 6*. Jean Sibelius — T. Järvenpää, 1865. Composer of *Sibelius Suite*.



Franz Liszt — F. Eisenach, 1811. Composer of *Symphony No. 1*. Johannes Brahms — H. Amburgo, 1833. Composer of *Symphony No. 1*.



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Giuseppe Verdi — G. Le Roncole Verdi, 1813. Composer of *Requiem*. Richard Wagner — L. Leubusche, 1813. Composer of *Tristan und Isolde*.

VOICE QUESTIONS

Answered By Frederick W. Wodell

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.

Fear of "breaking."
Q—I have started singing with my choir, but though I have sung out a good deal in church and in school, I am afraid of my high notes above G, for fear of breaking. I have taken a music teacher's voice class, Los Angeles.

A—"Probably this trouble is due in large part to nervousness—fear, which should wear as you continue your studies and singing before the public. Quite possibly you make a physical effort when unnecessary, when singing at high pitch. Bear in mind that all good voices, properly used, taper somewhat in weight or breadth, but not in brilliancy of carrying power, as they go up. A singer without training, or badly trained, in the open end (usually "noises") at the top of the range. Highly trained, they will grow upper octave. A tone need not be so heavy, at a high pitch, to sing "low pitch, to sing high."

Some Good Reading.
Q—Could you suggest about a half dozen books for reading by a group of advanced vocal students who meet every two weeks to talk about how to sing their pieces?—L.B.H.

A—"We do not know whether the singers in your group are ready to read books on vocal expression in singing. However, the following are some volumes you might consider:

"The Principles of Expression in Song," by Alfred Brown.
"Interpretation in Song," by Harry Campbell.
"The Science of Singing," by Emma Bell West.

The Principles of Expression in Song.
This is a book for the singer. The author has packed full of points for the singer. The book is written in English and in Spanish, which will give a hint at some new ideas for the singer. It is a very good book.

Interpretation in Song.
This is a book for the singer. The author has packed full of points for the singer. The book is written in English and in Spanish, which will give a hint at some new ideas for the singer. It is a very good book.

Great Singers on the Art of Singing.
This is a book for the singer. The author has packed full of points for the singer. The book is written in English and in Spanish, which will give a hint at some new ideas for the singer. It is a very good book.

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This is a book for the singer. The author has packed full of points for the singer. The book is written in English and in Spanish, which will give a hint at some new ideas for the singer. It is a very good book.

Time for Practice.
Q—I have sung in church and at a good many entertainments; not had some lessons; I am now singing; not had some lessons; I am now singing.

A—"The first thing to do is to get the voice in the best condition possible. This can be done by singing in a choir, or by singing in a church. The next thing to do is to get the voice in the best condition possible. This can be done by singing in a choir, or by singing in a church.

The Eternal Tremolo.
Q—How can one stop vibration in the voice to sing notes of the upper voice?—L.B.H.

A—"We assume that you are referring to the tremolo in your singing, except upon a few particular notes. At these points you are trying to hold your breath, you are trying to hold your breath. You are trying to hold your breath.

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THE ADULT SINGING STUDY.
Q—I have been studying voice for three years, I have a rather low range—B below to above the treble staff. I have had three teachers. The first one said I was a lyric soprano. My second teacher said I was a lyric soprano. My third teacher said I was a lyric soprano. My fourth teacher said I was a lyric soprano. My fifth teacher said I was a lyric soprano.

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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

WHILE ON VACATION, I visited with music-working friends; and we not only had "shop talks" but 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.

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 "corporal guard"; yet here is a teacher with a usual attendance of a thousand at one of her recitals, and this with the common counter-attraction 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 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 spirit.' 'But the boys? Do they not object or feel silly?' 'I give them boys' pieces and characters—pirates, cow-boys, soldiers, sailors. In place that he can play in a Douglas Fairbanks costume, and then see him swagger onto the stage and play like a hero!'

"This year I had more ensemble playing than ever before. The pieces were brief and lively. The little class pianos were easily moved to the stage after the first half of the program. This portion of the recital created a great deal of interest. Here is a "Candy Land" Program with the numbers taken largely from THE ETUDE.

(Glaze Rose) Climbing Roses—Grant-Schuler
(Candied Balloons) Silver Balloons—Eichhorn
(Almond Daisy) Daisies—Thompson
(Wintergreen Grasshoppers) The Parade of the Grasshoppers—Johnson
(Dream Bars) Silver Dreams—Ewing
(Lemon Daffodils) Swinging Daffodils—Overlander
(Candied Violets) Sweet Violets—Heins

(Orange Straws) Sunbeams and Roses—Bliss
(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

THE DEGREE of success in music study depends greatly upon the amount of concentration 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 distracted by incidents occurring about it. One may think he is honestly giving his whole mind to his work when a door slams 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 that was not done correctly in one that has been studied before. Involuntary interruptions, such as these, cannot but have a weakening effect on the ultimate result.

A few suggestions as to methods of study, which will stimulate and strengthen the power of concentration, may be acceptable. Suppose technical practice is about to be begun, probably some finger work which is thought to be quite simple, but which, after all, contains little points which require particular attention before it can answer its purpose. Now, instead of saying, "I will devote ten or fifteen minutes to this only," first decide on what points require especial study, and then keep the mind fixed on a

determination not to leave off till you are 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. Practice is of little benefit without full concentration, 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 on each piece. It will be found that the length of time, during which close concentration can be sustained, will gradually increase; but there should be always a period of relaxation after each period of work.

This study should be arranged where there will be the least possibility of interruption 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 at all unwell, or if the mind is fagged. This will be the only way in which success has been achieved. Be content to take needed rest; this will only refresh you for greater future achievement and conserve your vitality for a longer career.

Teaching the First Scale

By Alice M. Steede

IN TEACHING a young pupil to play a scale for the first time—presumably the C major scale—the task may be simplified if we proceed somewhat in this manner:

"Now we are going to play all the white notes on this C (this space) and then next C below it. How many notes must we play?"
"After careful counting comes the answer, 'Three.'
"Right again. So how many more fingers 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 the way down from C to C. You must go back the same way, only use the three fingers first and then 1 2 3 5 to reach the top of the ladder again. Remember that five and three make eight and eight and five make eight."
"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 scales mean good pieces."

must play eight. Five from eight leaves how many before resting?"
"Three."
"Right again. So how many more fingers 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 the way down from C to C. You must go back the same way, only use the three fingers first and then 1 2 3 5 to reach the top of the ladder again. Remember that five and three make eight and eight and five make eight."
"Now, let us begin at the top, and play 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."
"We have played only five notes, and we

Inspiration By Playing

By Annette M. Lingelbach

IT IS SAID that Leopold Mozart used to play to his infant son by the hour, with the idea of inspiring the child to love beautiful melodies.

So is it an excellent plan to set aside a certain portion of each lesson of a very young pupil, to be used by the teacher in playing pieces which will have a definite value in the child's education. There may be ear training work; there may be "name memory" work; but be very sure that there is no neglect of this opportunity to lead the pupil into a better appreciation of lovely melodies and fine harmonies.

Something very short may be sometimes

played before the lesson begins, just to quicken the child's imagination and to inspire him to try to do something of the same kind. These pieces should be not so very far in advance of the ability of the pupil, so that he may feel that with a little extra fine practice he soon should be able to do this same composition.

"Play any piece for which the pupil may ask, if only to satisfy his curiosity. Your main hold upon him is his admiration of your character and ability. Make your pupil into a better appreciator of lovely melodies and fine harmonies, and you will do more of good than hours of talking.

Piano Numbers for "Candy Land"

- PROGRAM
- Candy Stick Land—Miles
Traffic Man (of Candy Land)—Cramm
(Cream Mints) Spring Flowers—Rolle
(Milasses Taffy) Sweet Taffy—Bilbo
(Lime Bon Bon) Bon Bon Caprice—Immler
(Cotton Taffy) Cotton Taffy—Adair
(Chocolate Creams) The Popular Chocolate Cream—Bilbo
(Peppermint Sticks)—Duet—Peppermint Sticks—Adair
(Parisian Sweets) French Sweets—Adair
(Cinnamon Crown) The Crown—Kern
(Maraschino Fairy) Staying in Fairlyland—Harkler
(Cream Puffs) Cream Puffs on Parade—Klemm
(Cocoanut Doll) The Clock Work Doll—Ewing
(Peppermint Cube) Peppermint Pranks—Klemm
(Pistachio Juggler) The Juggler—Kern
(Caramel Pirate) A Little Ship and a Tortoise—Craw—Mueller
(Tutti Frutti Ring) Duet—In Hanging Gardens—Davis
(Spun Sugar) Spun Sugar—Klemm
(Peach Nougat) Peach Blossom—Stuart
- PART II
PIANO ENSEMBLE
(The numerals designate the number of players)
- (Sugar Hollyhocks) March of the Hollyhocks—Briggs (4)
(Licorice Cats) The Backyard Army—Kochler (3)
(Peppermint Sticks) March of the Peppermint Sticks (3)—Bilbo
(College Gingers) American Caprice—Schaum (2) players
(Lollypops and Lemondrops) Lollypops and Lemondrops—Bilbo (4)
(Sweet Bells) Hark, 'Tis the Bells—Johnson (2)
(Red Hots) March of the Wee Folk—Bilbo (4)
(Vanilla Marguerites) Marguerites—Sartorius (4)
(Candy Heart) I Love Thee—Engelmann
(Ice Cream Lanterns) Japanese Lanterns—Keats
(Chocolate Bear) The Dancing Bear—Ewing

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Miss Careless-Counts Changes Her Name

By Rena Idella Carver

"Oh, what a nuisance," exclaimed little Miss Careless-Counts, "to have to bother with counting. It is so tiresome, and no one 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 was a dear to give it to me for my birthday."

Little Miss Careless-Counts was energetic and ambitious, and was very popular. 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.

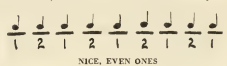
But Aunt Caroline arrived during the E major scale, which did not seem to be progressing very smoothly up and down the keyboard. "You had better taste that scale," she called from the hall, "it is getting crooked."

"What do you mean, Aunt Caroline? Basta a scale?"

"Yes, certainly," answered Aunt Caroline, 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 make even stitches, all the same size and evenly spaced, just as though you counted one-two, one-two. Your scale should be just



NICE, EVEN ONES

stitching you did on this handkerchief. Everybody admires this handkerchief you made for me. But if you had made one stitch longer than the others you would have ripped it out and done it over."

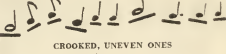
"Oh, I see," said Miss Careless-Counts, "and my scale would be crooked and uneven, and I just hate stitches like that."

"Yes, of course, or even worse. I know your B-flat minor would be a sight!"

"B-flat minor? But you know that is a hard one."

"Nonsense," said Aunt Caroline. "Do it carefully and evenly, with smooth, even stitches."

"I will make a beautiful luncheon set, and that will represent my scales and exercises," she said, beginning to practice with enthusiasm. Suddenly a big mistake made her stop. "Now, I've got a knot in my thread," she said, "and I must untangle it before I go any farther."



CROOKED, UNEVEN ONES

She took each measure slowly and worked over it until it was correct; then a little faster, keeping it smooth and even, and then up to the proper tempo. Then she took two measures at a time, then the whole phrase, and after doing this several times, she put it in the piece where it belonged and played the whole thing perfectly.

"There," she exclaimed, "that was not much of a job after all!"

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 yellow, and this melody is gray, and the themes and counter-themes all work out and fit together."

Her new piece had some trills and arpeggios. "Just like an exquisite piece of lace-work," she said. "I must do my best on this or it will get all tangled up."

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."

Each day she played the sewing game and before long everyone noticed her improvement. The 4-H Club members heard about it too and asked her to play on their next program, when the real sewing was to be exhibited. "I'll pretend it is another sewing exhibit and I'll work hard to make it perfect," she told them.

And she did. And before long Aunt Caroline and her teacher decided to change her name to Miss Careful-Counts.



Domestic Songs

By Elsie Melchert Fowler

The things in the house make chery song. (Just listen, you'll hear them all day long.)

The song of a brown across the floor, The song of a creaking, swinging door.

The song when a vacuum cleaner whirs, The song of the batter motor stirrer.

The washing machine, with its swish and rrrr.

Sings just like the waves upon the shore.

The tea-kettle makes a merry rrrr Like soft, purring sound in pussy's throat.

There's also, the song the oven makes When changing the dough to big, fat cakes.

The coffee-mill sings as it fits knew "Was taking a part in chorus true.

If you have a heart that likes to sing, Then you'll find a song in EVERYTHING.

Point of View

By Frances Gorman Riser

"Boys do have the most interesting times!" sighed Barbara, gazing after Tim Meadows who was striding away down the street, looking very manly and feeling self-satisfied, because he had refused fudge and cookies, being in training for the school track team.

"We have just as much fun!" laughed Mary Sue. "Personally, I would hate to run around as they do."

"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 I were working for something spectacular, as Tim is, for then it would be fun to go things up!"

"Well, you are working for something 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 gives to his athletics, you can do wonders!"

"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 exercises, so I mustn't rush through my pieces, and neglect my scales and finger exercises." She pauses for breath. "Oh Mary Sue," she went on, "You do have the best ideas!"

"It's all in all in the point of view you take of anything!" said Mary Sue.

The Autobiography of a Violin

By Agnes Clune Quinlan

SMALL I tell you the story of a little tree! For that is what I was once, long, long ago. Yes, a very little tree, and so tiny that many a time I feared that some heedless passerby would crush me. I had no hopes but merely struggled for life, doing my duty for the Master-planter who had put me there.

Years went by, and I grew so strong that when the storms came I could resist them, so big and brave was I.

Some nights I would hear a moaning sound like a lovely song and all the trees would be swaying in rhythm with the wind. I would join in nature's orchestra, helping 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

bright and beautiful sunlight, hoping—but what did a tree wait with hope? Was it not serving my purpose by growing tall and making soft shade?

Then, one day, a cruel hand cut me down, and robbed me of my life. Ah, I sighed, farewell all ye trees. My day is done, my song is sung.

Three hundred years have passed since that day, and my death was but the entrance to another life! A lovely heart found me and took care of me, and skillful hands fashioned me into a beautiful violin.

And now I sing another song, not in the heart of nature's forest, but in the human heart, and I still do the bidding of the Master who says: "Fill them with whisperings of the Infinite on earth—the art of MUSIC."

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 another is NOT continuous.

T V A F F
E R T O N
D N C S S
P I A C E
C F B R T
E L O E I



JUNIOR MANDOLIN CLUB, SLATER, MISSOURI.

Rhythm in Music

(Prize Winner)

Rhythm is one of the most necessary things to music. For instance, the notes in Artos consider good music, but the main point is the rhythm. Soldiers march to the beat of the drum, which marks good rhythm. In the orchestra, the foundation of the music is rhythm. When we speak to music, we must have good rhythm in order to keep in step and skate gracefully.

Any music that does not have rhythm just sounds like a jumble of notes, whereas any music that does have rhythm can be understood and the instruments can keep together. To most people, music is soothing to the nerves, but without rhythm it would really make you sick.

All this goes to show how really necessary rhythm is to music.

GEORGE SCOTT (Age 10), Class C, Canada.

Programs for Recitals

Many Juniors take part in recitals at which there are no printed programs, because, of course, it is only the larger affairs that have printed programs.

Yet, teachers often have recitals in which there are no printed programs, but the audience is fairly large, and for such occasions the pupils can make the programs. Did you ever try making programs? It is great fun, and sometimes the results are excellent, several quite original programs having been sent to the Junior Etude from time to time.

So the next time your teacher has a recital, why not make programs for her? Each pupil or each club member can make one or two, and you can be sure of your best certain number, and divide the work.

Colored paper may be used, and the lettering may be done with colored pencils, colored ink, or water colors. Gold paint or gold ink may also be used, and the program proper may be done on a typewriter,

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month "Chorus Singing." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender and be received at the Junior Etude Office, 1714 Chestnut Street, Philadelphia, Pa., before the eight-

teenth of May. Results of contest will appear in the October issue. Put your name, age and class in which you are entering on upper left hand corner of paper, and put your address on upper right hand corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of the sheet only.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete please have a preliminary contest for each class. The work of competitors who do not comply with all of the above conditions will not be considered in choosing the winners of prizes and recognitions.

Rhythm in Music

(Prize Winner)

Rhythm represents regular pulsation of music. It is the recurrence of equal intervals of time. Time is the grouping of the successive rhythmic pulses into equal measures or meters. Meter is that part of musical structure depending on time values. Rhythm, time and meter are therefore closely related.

The recital is also a very important feature of rhythm, and rhythm is the most important element in music. In notation, the measure is very important, because it supplies the metrical element in music. In notation, the measure is a grouping of strong and weak pulses in marked off by a bar line. Before we proceed with different time values form different rhythmic patterns.

The drums, triangle, cymbals, castanets and tambourines are used in an orchestra solely for the sake of rhythm, the important feature of music. Music without rhythm is like a clock that does not keep time. How valuable would such a clock be?

LEICHEL VONSTER (Age 15), Class A, Arkansas.

HONORABLE MENTION FOR FEBRUARY

ESSAYS:

Mary Kathryn Dibs, Marjorie Hinder, Margorie Alice Charles, Wally Margaret Hofstad, Hazel Evans, Jane Harris, Beverly Bullen, Charlotte Reed, Vivian Henschel, Mary Patricia Karjane, Mary Hope Humber, Beatrice, Fitzmaurice, Lillian Krig, Marjorie Blue, Beatrice Longcher, Josephine Swanson, Florence Andert, Roberta Brewster, Paul L. Prubin, Phyllis Collins, Edna, Madeline, Rosemary, Betty Straker, Grace Nelson, Richard Salk, Patricia Klein.

Letter Box List

Letters have been received from the following, which may not be printed, owing to lack of space.

Rita Baska; Milton Young; Clement Miller; Billie Williams; John N. Niswonger; Dottie Lettaby; Mary C. Sobush; Lois Norlund; Isabel C. Purns; Anne Cynthia Mee; Ruby Oshay; Laurette Temple; Mary Shinnick; Madeline Brown; Augustus; Josephine McChes; Jean J. Carroll; Jessica Holmquist; Edna; Madeline; Phyllis; Christine A. Kelley; Phyllis Rae Arden.

Mother's Day Gift

By Carmen Malone

I walked along a little path Beside a winding stream And saw a daisy waving her face Until it was again.

I saw a lady's slipper dance And saw beyond 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; And I shall practice tirelessly, Until I at last play So perfectly that I can give A musical bouquet!

The Secret Code

By Gertrude Greenhalgh Walker

THE BOY'S ORCHESTRA at High School had formed a baseball team. They were practicing baseball just as earnestly as they did their music, because they had entered the County League and were anxious to prove that musicians were good ball players.

One day at practice, Bruce, their captain, called them into a huddle. "I have a scheme," he said. "We'll use a secret code and I bet we will be the champions," and Bruce explained the code and put it into practice at once.

Sure enough, they won their first game and their opponents were completely mystified. At last the day for the final play-off arrived. "Now, boys, do your best and remember 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, Tristando, Ned. Fermata. Now, prestissimo."

When the victory was won everybody crowded around with congratulations, and "please take 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!"

- Way down upon the River.
- The Beautiful Blue
- Carry Me Back to Old
- Song of the
- The Sun Shines Bright on My Old
- Shannon River
- The Watch on the
- The Sidewalks of

Musical Geography

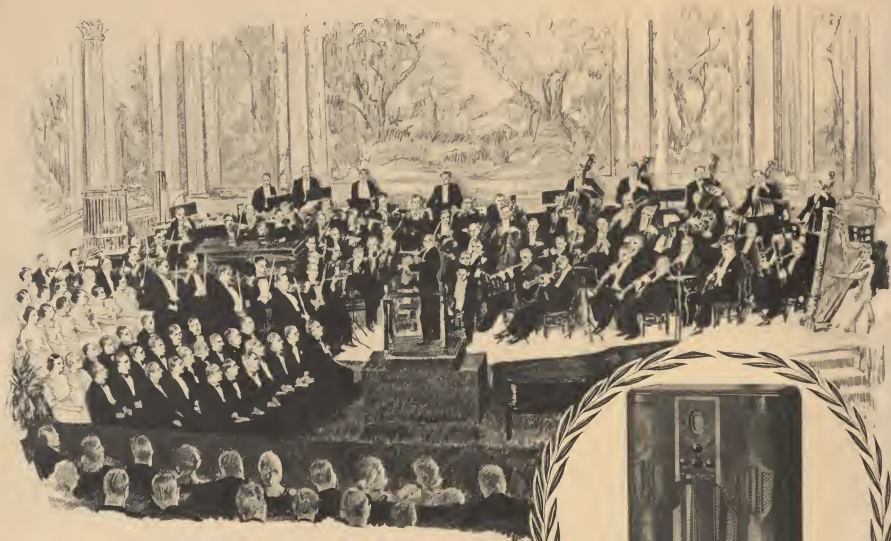
By Aletha M. Bonner

- Flow Gently, Sweet
- Marching through the
- Swannee (America); 2. Danube (Austria); 3. Virginia (America); 4. Volga (Russia); 5. Kentucky (America); 6. Shannon (Ireland); 7. Rhine (Germany); 8. New York (America); Alton (Scotland); 10. Georgia (America).



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