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James Francis Cooke

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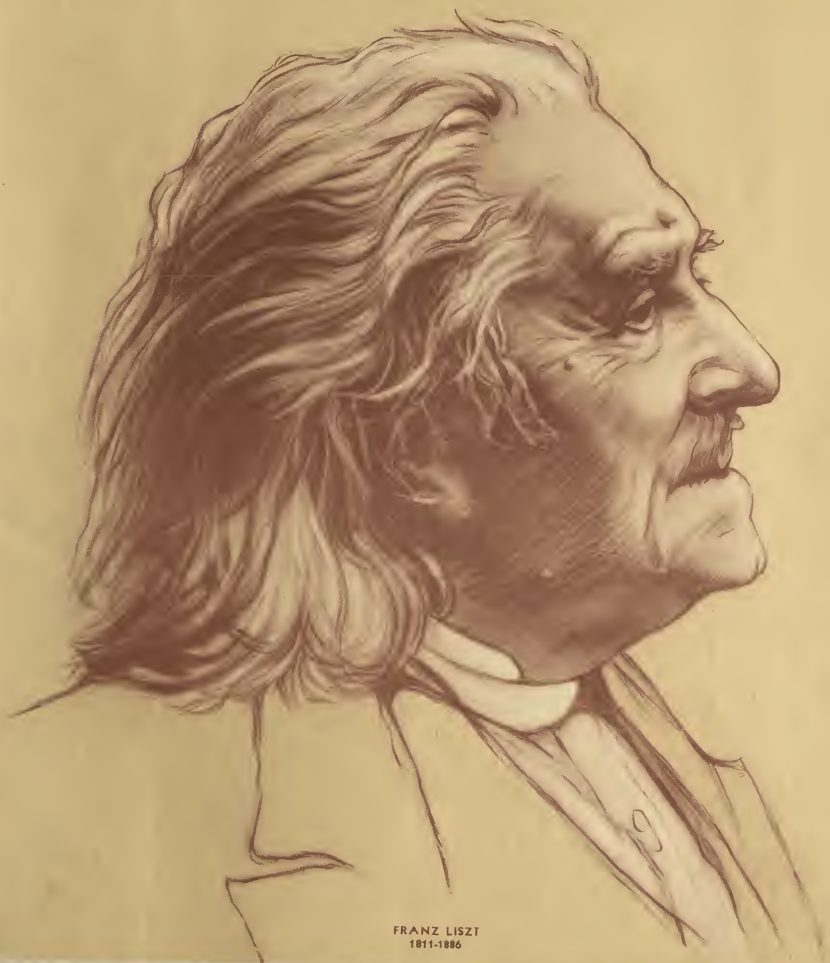
E. Glavin

THE ETUDE

Music Magazine

July 1936

Price 25 Cents



FRANZ LISZT
1811-1886

"THE FIRST LOVE OF FRANZ LISZT" by Stephen West

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THE ETUDE Music Magazine

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

VOL. LIV No. 7 • JULY, 1936

The World of Music

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



WILLIAM
SHAKESPEARE

THE CITY OF BIRMINGHAM (England) devoted its final concert of the season to Shakespeare. It included *Overture to "King Lear"* by Berlioz; *Shakespeare to "Othello"* by Dvořák; *Overture to "Henry VIII"* by Sullivan; *Dances from "The Tempest"* by Sullivan; *Ballet Music from "Henry VIII"* by Saint-Saëns; and the Scherzo, *Nocturne and Wedding March* from *"A Midsummer Night's Dream"*, the last perhaps the most inspired of all fairy music. What other author has inspired so much really fine music as "The Bard of Avon"?

THE SPRING SEASON of popular priced opera at the Metropolitan of New York began on the evening of May 11th, with a performance of "Carmen," with Bruce Cavanagh, formerly of La Scala, Milan, in the title role. Gennaro Papi, now flattering comment for his conducting.

OTTORINO RESPIGHI, eminent Italian composer and conductor, died on April 18th, at Rome. Born at Bologna, on July 9, 1859, his education was finished under Rimsky-Korsakoff in Russia and Max Bruch in Berlin. His first opera, "Re Enzo," was performed in 1905, at Bologna. His "La Campanella" (Sommeres), based on Hauptmann's drama, "The Sunken Bell," was produced at the Metropolitan Opera House on November 24, 1928, with the composer present; and "La Fiamma" had its American premiere on December 2, 1935, when it was produced by the Chicago City Opera Company. His orchestral poems, "Fountains of Rome" and "Pines of Rome" have gained wide recognition.

THE TENNESSEE STATE MUSIC TEACHERS ASSOCIATION met this year (tests for Girls Glee Clubs, Boys Glee Clubs, vocal soloists, pianists and violinists, were features of the event).

PIANO ENSEMBLE enthusiasts had their day in the sun when on May 3rd, at the Butler University Field House, of Indianapolis, Indiana, there was a concert which featured two hundred and twenty-five pianists playing on one hundred and twenty-five instruments.

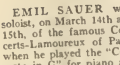
"GEDIPE," a four-act opera by the Rumanian composer, Georges Enesco, had its Parisian premiere when presented early in February at the Opéra. Critical opinion varied from those who "found the music the acme of palpitating life," to others to whom "it seemed like driving a horse which continuously insisted upon its back up." It is based on the classic tragedy, "Gedipe Tyrannus," of Sophocles.

MUSIC AXIOM FOR JULY

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHIER

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EMIL SAUER

EMIL SAUER was soloist, on March 14th and 15th, of the famous Concert-Lamoureux of Paris, when he played the "Concerto in G" for piano and orchestra, by Sciallanti, and the "Concerto in A" of Liszt, with interpretation noble and exemplary in their perfection. Dr. Sauer is the last of the Liszt pupils active on the concert stage.

JOSEF STRANSKY, who became conductor of the New York Philharmonic Society when Gustav Mahler retired in 1911 because of ill health, and who retained the post till 1923, died in New York, on March 30th, at the age of sixty-one.

CHARLES GILBERT SPOSS, the famous American composer, recently received the honorary degree of Doctor of Music, from Capital University of Columbus, Ohio, an institution distinguished for high musical scholarship. Also, the same degree was conferred upon George Leroy Lindsay, Director of Music Education in the public schools of Philadelphia, at the Commencement of Temple University on June 11th.

DANIEL GREGORY MASON, author, educator and Professor of Music at Columbia University, has been elected a trustee of the Naumberg Musical Foundation, according to the place of the late Rubin Goldmark.

EVANGELINE LEHMAN has been decorated with the Palms of an Officer of the Academy, by the French Government. Her works pertaining to French subjects, which include the oratorio, "Sainte Thérèse," which for piano, "Le de France," and a song cycle, "Bois de Boulogne," have been performed many times in France, with much success.

THE OFFICERS of the Music Teachers' National Association met recently in Chicago, in preparation for the Annual Convention on December 28, 29th, and 30th. Among the present were Earl V. Moore, of Ann Arbor, Michigan; president; D. M. Swarth, of Lawrence, Kansas, secretary; and Rudolph Ganz, of Chicago, vice-president.

THE ROBIN HOOD CONCERTS of the Philadelphia Orchestra began on June 26th and will close on August 20th. Orchestral conductors will be Jose Hurli, Frazer Harrison, and William H. Hoogstraaten; soloists will include John Charles Thomas, Gerald Finley, and Rudolf Ganz, Harold Bauer, Albert Spalding, and Mischka Elman. Alexander Smailes will conduct two operatic performances, which will include Verdi's "Aida," Puccini's "Tosca," von Florent's "Faust," and Gounod's "Faust."

BRUCE CAREY received, on May 23rd, the degree of Doctor of Music, from the Moravian College for Women, of Bethlehem, Pennsylvania. On the death of Dr. J. Frederick Volk, in January, 1933, Dr. Carey became leader of the famous Bethlehem Bach Festival.

THE PHILADELPHIA ORCHESTRA returned on May 22nd and 23rd, the transcontinental tour with Leopold Stokowski conducting. The organization was officially greeted with a "Welcome Home Dinner" at the Penn Athletic Club on the evening of the 19th, when the musical "Who's Who of Penn's Town" were in attendance. President Thomas S. Gates of the University of Pennsylvania and also chairman of the Board of Directors, president, and Dr. Stokowski was the principal speaker.

JOSE HUURI, concert pianist and conductor, escaped with no injuries to be noted, when, on April 11th, he was in the seaplane, Puerto Rican shipper, when it was wrecked in the harbor of Port-of-Spain, Trinidad. He was on an air voyage to Buenos Aires, to begin South American engagements as concert director.

THE NEW YORK FEDERATION of Music Clubs held its tenth biennial convention from April 15th to 18th, at New York City. Mrs. John McClure retired as president; and Mrs. John McClure, retired as president. Mrs. John McClure, retired as president. Mrs. John McClure, retired as president.

THE "REQUIEM MASS" of Ildemaro Pizetti, written in memory of the late King Umberto, had its first performance in Baltimore when given on May 23rd, by the Peabody Chorus and Orchestra, with Louis Robert conducting. It had its first performance in Canada when given on March 31st, by the Schubert Choir of Brantford, at Brantford, Ontario, as a part of the celebration of the thirtieth anniversary of his organization.

FOR ARTURO TOSCANINI's farewell concert as leader of the Philharmonic-Symphony Orchestra of New York, on April 29th, there was a queue from early morning which grew to five thousand at eight of the evening, though but space of one hundred and twenty-eight standees was available. Parquet seats sold at \$10 and boxes at \$200, and by noon premiums as high as \$150 were offered for tickets. The concert realized twenty-five thousand dollars for the Orchestra Fund.

AN ALL-NEGRO PERFORMANCE of Verdi's "Il Trovatore" was given on the evening of May 9th, at the Manhattan Theater of New York, under the leadership of Miss Minto Cato, colored prima donna, now head teacher at the Harlem music center.

DR. SERGE Koussevitsky, conductor of the Boston Symphony Orchestra, is reported to have taken out recently his first papers towards becoming an American citizen.

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Let the Ambassadors Sing

YES, let them sing; if anybody wants to hear them. It all came about in this way. About the end of the eighteenth century, Catherine the Great of Russia, the most imperious monarch of her age, sent a command, through her minister in London, to have Elizabeth Billington to come to St. Petersburg to sing. But the pampered Elizabeth did not like the fee that Catherine offered. Then the Russians protested that her price was far more than that of a royal minister's salary. "Well," said the smiling Elizabeth to the envoys, "let her ministers sing for her then." What a thrilling retort! Elizabeth knew that the Czarina might be able to find ten thousand men capable of being an ambassador, for one person able to sing as she could.

A great musical gift, the ability to compose immortal music or to write immortal works, is as rare as the Koh-i-noor. Outstanding ability in music, like in everything else, follows the law of supply and demand. There is nothing quite so cheap as a glass of water; but if you are on a desert island and have none, you would gladly exchange a million dollars for it.

There is a happy note of encouragement in this, for music workers. If you really have a gift, and then develop it to a superior degree, the world not only will want you, but it also will fight to get you. We have just been talking to-day with the manager of a young tenor, who will gross this year about \$175,000. Why? Because he is the only one in many millions with the personality, the voice and the singing ability to command it. Is he worth it? Ask any professor of Economics and he will say, "Well, you see, ahem, ahem—the law of supply and demand, and so on."

"The Billington" was an unusual character in the history of music. She was born in London about 1768, the daughter of Carl Weichsel, a Saxon oboist in the King's Theater. She died near Venice in 1818. Her mother was a singer at Vauxhall Gardens and was extremely popular. Elizabeth was early trained as a pianist; and, when she was eleven years old, she showed great precocity by writing two sonatas for pianoforte. At the age of fourteen, we find her recorded as a successful singer at Oxford. By fifteen she became the bride of a double bass player named James Billington. The genius of the singer is shown by the fact that at this early age she went to Dublin, where she appeared in a leading role in "Orpheus and Eurydice." It was a very poor introduction and she shortly went to London, where she was engaged at a huge salary at Covent Garden.

She had a few lessons with Sacchini in Paris, but otherwise was apparently self-taught. In 1794 she toured Italy with her husband and her brother. The trip was planned for pleasure, but she could not escape the invitation of the English Ambassador, Sir William Hamilton, to give a performance in Naples. Francesco Bianchi wrote an opera for her, called "Inez di Castro," and in this she made her Italian debut at the San Carlo Opera House, at the age of twenty-six. Bianchi wrote in all about twenty operas. He was in that day one of the most popular composers for the stage. Haydn is said to have admired his works. Now he is practically forgotten.

Billington's visit to Naples was in many ways ill-fated. On the eve of her second performance her husband was stricken with apoplexy and died. Vesuvius, always an object of superstition to the Neapolitans, commenced one of its awesome performances. The natives were quick to seek a cause. Had not a heretic been singing at San Carlo, and had not her own husband been stricken? "The Billington" sang again with great success.

Paisiello, Paer and Hummel wrote operas for her. After touring other Italian cities again, she married for the second time in 1799. Her husband was the musician, Felissent, from whom she was soon separated.

She returned to London, where she became the greatest sensation of the day. Few singers ever had greater receptions. At that time there were two competing opera companies in London, and she was so much in demand that she appeared alternately with both companies. She and her husband were later reconciled and returned to Venice, where she died in 1818. Her voice had a range of three octaves, from A below the treble staff to the A on the fifth space above this staff. The portrait presented herewith is that done by her great contemporary, Sir Joshua Reynolds, and is in the possession of the New York Public Library. It is one of the most celebrated of Sir Joshua's masterpieces.

Billington's reproof to the Russian Ambassador, as mentioned earlier in this writing, was well deserved. For some unaccountable reason, people who have no experience whatsoever in music feel that they are in some way endowed with a peculiar understanding of musical values and conditions. These same individuals would hesitate before attempting to give their opinions upon other highly technical subjects. They would be among the first to run for the best surgeon obtainable, if an operation for appendicitis were necessary. The man who would not dream of making the design for a bridge, without consulting a mechanical engineer, will criticize a musical performance, although he knows nothing of music. There are certain problems of education which demand the best brains of

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MRS. BILLINGTON AS ST. CECILIA
From a Portrait by Sir Joshua Reynolds



WILLIAM H. HOOGSTRAATEN

WILLIAM H. HOOGSTRAATEN is a Dutch pianist and conductor, who has been a member of the Philadelphia Orchestra since 1920.

(Continued on Page 43)

experienced specialists, but to hear the average man give his opinions upon what the schools should do or should not do in the offering of musical training and opportunities, is almost incredible. When "The Billington" was suggested that the ambassadors do the singing, they were expressing something that, in effect, many musicians would like to say in reply to untrained laymen who feel themselves qualified to pose as experts in one of the most intricate of technical arts.

One Fingered Musicians

IF YOU HAD only one finger and understood how to read music, you could play one line of melody only and that with the embarrassing difficulties of a frog jumping about over a cabbage field. Yet, if you play the usual orchestral instrument and are unable to play the piano, you must go through life with only the ability to play one line of the music. It is splendid fun playing in a band or in an orchestra group; but if you want a practical means of comprehending and expressing the entire musical thought, you can get at this best by learning the entire piano. That is the reason why, in music schools of standing throughout the world, the study of the piano is compulsory. Orchestral players who "know the piano" usually become far more responsive and intelligent performers than those who do not have this advantage.

It is quite astonishing how the study of the piano assists in developing the musical grasp of the student of any of the brass or wood wind instruments, as well as of the stringed instruments. It leads to a comprehension of the interrelationship of the players' parts in the tone mass of the total body of sound. Until the player has this comprehension, he is like a small boy playing with a few cogs on the floor but with no idea how the cogs help to make the wheels of the clock go round.

Of the famous composers and conductors of the world mostly all have been rather excellent performers at the keyboard. Berlioz, Wagner and Sousa are among the exceptions proving the rule. Strange to say, all of these three men were especially gifted in orchestration. Berlioz' chief instrument was the guitar. Wagner, however, was very dependent upon the piano for trying out his musical ideas and was miserable without a piano. Sousa, whose great gifts in instrumentation commanded the respect of serious musicians everywhere, was always glad to try out his pieces at the keyboard, especially in improvised duet form with his daughter Priscilla.

Scan the great line of composers and conductors and you will be much astonished at the number of orchestral directors who have not been distinguished for their playing of the instruments of the orchestra but for their keyboard ability. True, many of them have been able to play all of the orchestral instruments in a moderately capable way, but their main instrument has been a keyboard instrument. Many indeed have started their careers as pianists or organists. Stokowski was an organist for years, Dr. Damrosch is an exceptionally able pianist. Sedl, Gabrieliwitsch, Mahler, Paur, Henschel, Gant, Turbi and others are of the virtuoso rank. Even men who have been distinguished for their great ability in playing other instruments such as Kreisler and Casals are also keyboard masters.

It must be clear to all that no matter what instrument you may play you will be seriously handicapped unless you become proficient at the keyboard.

THE ETUDE is deeply grateful to its many enthusiastic friends, for the splendid response given to our issues for the last nine months. We foresee a great year ahead, for all musical activities; and we have made preparations to keep up the high standard of practical interest of the past, to meet this opportunity. Among articles which will appear in August is the story by a teacher, of how she managed her affairs so that, while some of her fellow teachers were begging for pupils, she had all she could possibly handle.

Breadth for Teachers

WHO DO you suppose discovered the intermaxillary bone, that bone in your head which carries the incisor teeth? No, it was not a great physician or anatomist. It was a poet—Johann Wolfgang von Goethe, who found time from his work to make special studies in physics, anatomy, botany, and kindred sciences. Goethe's greatness consisted largely of his magnificent breadth of interests.

In this age of specialists there is more than ever the call for a far-reaching outlook upon man's achievements. No broad man is a "cog man," willing to spend all his time as a part of a great social or industrial machine. Henry Ford, a part of a great social or industrial machine, realizes this more than any living man. For that reason he is extending his activities to smaller industrial centers in various parts of adjoining states. He advocates that will extend his life boundaries, engaging in anything that will extend his life boundaries.

Just as the famous pianist, Josef Hofmann, has made himself an expert in mechanical problems, so we believe that every music worker would be benefited by taking up that every music worker removed from his daily routine and work that is quite far removed from his daily routine and finding such fun in that work that it will help to broaden his life interests. For years, while teaching, your Editor was also a dramatist, producing his plays professionally. Then he found a marvelous interest in gardening and developing crops of new and rare vegetables. From this he went to many other avocations, each one bringing new experiences and delights.

Just as Colonel Charles Lindbergh has been engaged with the great research physician, Dr. Alexis Carrel, in certain valuable experiments, you, who teach for a living, should set out to-day to find something apart from music that will add new breadth and new experiences to your life.

Out of the Depths

SOMETIMES it would seem that the flights of genius were the expression of the joy of liberation from unbearable hardships. The childhood of Beethoven was about as drab and cruel as anyone could imagine. In all history, what sadder picture could there be than that of the youth standing in the market place and selling off the attire left by his dead mother—the mother who had defended him from the blows of his drunken father?

The great are those who have the power to soar to heights, out of seas of sorrow. Few, very few, are the musical creators who have had the carefully protected childhood of Mendelssohn or Richard Strauss. Sorrow and trouble make us realize the seriousness of life and also force us to see that joy is a necessity to offset this. This realization is the basis for most of the creative work that has proven immortal.

One modern philosopher has very wisely said, "Sorrows are our best educators. A man can see farther through a tear than through a telescope."

"The man who leaves home to mend himself and others is a philosopher; but he who goes from country to country, guided by the blind impulse of curiosity, is a vagabond."
—Oliver Goldsmith.



WHERE "IN THE GLOAMING" WAS WRITTEN

The Romance of "In the Gloaming"

By Myrtle T. Wilkins

IN THE GLOAMING, O my darling,
When the lights are dim and low,
And the quiet shadows falling
Softly come and softly go,
When the winds are sobbing faintly
With a gentle, unknown woe,
Will you think of me and love me,
As you did once long ago?

In the gloaming, O my darling,
Think not bitterly of me!
Though I passed away in silence,
Left you lonely, set you free;
For my heart was crushed with longing,
What had been could never be;
It was best to leave you thus, dear,
Best for you and best for me.

AS THE LAST tender strains of the sweet, old song, *In the Gloaming*, died away on the radio, a bright little ninety-four year old lady of the South drew her shawl closer about her shoulders and smiled sadly. "That dear, old song takes me back to my youth as nothing else ever has done."

"You knew the girl who composed the music of the song, did you not, mother?" I questioned.

"I not only knew Anna Portesque Harrison, who wrote the music, and who was a principal in the romance, but I knew her lover as well. It was in my father's home that their meeting, courtship and parting took place."

"Tell me about it again, mother," I begged.

"The song, one might say, was the wraith of sorrow which crowned the romance that ended so unhappily," she began. "It all occurred in the pretty, little town of Marion, which today still nestles among the pine, hickory, oak and sweet-gum trees

that cover the red hills of northern Louisiana. "My father, who was a Baptist minister, moved, in 1850, from Alabama to Louisiana."

"Here mother reached to the table for a photograph. "This," she continued, "is a picture of the home he built for us that same year. What a pitiful, old wreck it is now," as she raised the picture near her eyes for inspection. "Truly time is cruel in its ravages," she sighed. "I am glad to have this recent picture of the dear old place. O that you might have seen the beautiful colonial home we left in Alabama. Your grandmother longed to return to it; but she lived only a short time after our arrival in Louisiana."

"It was in this new home that you met Mrs. Harrison and her daughter, whom we called 'Porter,' were delightful people and valuable acquisitions to our little town. Porter was a merry, brown-eyed girl of eighteen and soon won the hearts of everyone in Marion. The young men especially admired her and enjoyed her company. I can see her now as she played the piano—her fingers flitting over the keys like white butterflies, as she chatted with her admirers and drew them into sparkling glances over her shoulder."

"How did you happen to call her 'Porter'?" I asked. "All copies of *In the Gloaming* that I have seen have given her name as Anna Portesque Harrison."

"Yes, yes," continued my little lady a trifle impatiently. "I have noticed that also. It was someone's careless mistake in the past. Her name was Anna Portesque Harrison. She often made fun of her middle

name, mischievously pronouncing it *Port-wes-quee*. She asked us to call her Porter; but to her mother she was always Ann Porter."

"And what about the story of the song?" I urged.

"I am coming to that," mother replied quietly, as she cast a reproving glance in my direction. "In those days we had more time to enjoy life," she observed. "More time to appreciate nature; more time for friends; more time for love." She sighed and her faded eyes took on a faraway look as she seemed to peer back into the past; they seemed to hold a world of memories in their depths, memories of youth and happiness and, above all, memories of love.

I had not the heart to disturb her reveries; but presently she roused of herself and said smilingly, "Porter was a flirt. She had most of the young men of Marion on her string; but when Miles Goldsby appeared on the scene from a trip to the North, then no one counted but Miles. It was love at first sight with both of them. He was a tall, fine-looking young man, with flashing gray eyes that seemed to devour her with love. But dear! dear! we all knew that he was not the man for her. She was so refined and accomplished."

"Why was he not the man for her?" I queried. "Did he drink?"

"No, I think not," mother smiled. "But he was bold and audacious. His wild escapades were the talk of the town. But Porter loved him nevertheless. There was something in his daring, wanton conduct that appealed to this gentle girl. It was the old story of opposites attracting each other. Mrs. Harrison disliked Miles from the beginning and discouraged his attentions to her daughter. She always remained in the parlor with them when he

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"Why was he not the man for her?" I queried. "Did he drink?"

"No, I think not," mother smiled. "But he was bold and audacious. His wild escapades were the talk of the town. But Porter loved him nevertheless. There was something in his daring, wanton conduct that appealed to this gentle girl. It was the old story of opposites attracting each other. Mrs. Harrison disliked Miles from the beginning and discouraged his attentions to her daughter. She always remained in the parlor with them when he

called in the evenings. Undaunted, he began arriving before darkness fell; and it was then, "in the gloaming," that the lovers' sweet hours were spent. Sometimes they sat upon the steps or porch, but more often they strolled among the flowers in the garden until the quiet shadows falling deepened into night. Mother rested her eyes upon the photograph still in her hands. "I can never forget the beauty and magic of those wonderful evenings," she said, dreamily. "The delicious fragrance of the honeysuckle and cape jasmine, the spicy odor of the pines and the low, sweet, lonely song of the mocking bird as he nestled among the leaves—what an atmosphere for love and romance!"

"But when the gloaming turned to darkness, did they still wander in the gardens?" I asked.

"Indeed they did not!" she chuckled. "Just as promptly as it became dark, Mrs. Harrison appeared at the door, calling, 'Ann Porter, don't you think it is time to come in now?' Porter would always answer 'Yes, mother,' very cheerfully, and she and Miles would enter the lamp-lighted parlor where Mrs. Harrison sat with her handwork. Miles, of course, left with her, mother added with a twinkle in her eyes.

She then pursued the tale. "Mrs. Harrison realized that she would have to separate the couple for the sake of her daughter's future welfare and said, 'Miles, you finally had a serious talk with Porter, who

reluctantly agreed that her marriage to Miles would, in all probability, result in sorrow or tragedy. But how could she tell him, being aware of his ardent devotion to her, and knowing also the fierceness of his untamed spirit? It was decided that she must steal away without his knowledge. She and her mother made all preparations for leaving and awaited the day when Miles would make his trip to the North. The day arrived, and during his absence they left for their home in New Orleans, never to return. Miles was near heart-broken when he learned that his beloved had "passed away in silence," left him lonely, set him free."

"And, mother dear, do you know when the song was written," I asked as our own twilight gathered.

"A few weeks after their return to New Orleans, Porter wrote me that she and a friend soon would have a song published and that it would be entitled *In the Gloaming*. She said that she had composed the music and that her dear friend, Meta Orred, had written the words, following her own suggestions. The song was an immediate success and in fact became one of the most popular of that period when verses, waltzes and a tear in the background, set to tunes rather sweetly sententious, had their vogue."

Mother laid the photograph on the table, and then she sang the song, "And so you now have the true story of *In the Gloaming*."

FIFTY YEARS AGO THIS MONTH

Karl Meix, one of the most gifted of those great musical pioneers who laid the foundations of American art culture, contributed to *The Etude* this series of nuggets of educational wisdom:

"Make your pupils think! That is worth more than stating a thousand facts. It is better than many lessons committed to memory."

"The reason why many pupils fail to succeed is because they never make an honest effort at succeeding. Those who do not try to succeed do not deserve success."

"The teacher who feels not honored by the profession he follows is very likely no honor to his profession."

"Instrumental music is the highest development of the art. It is absolutely royal music. On the other hand, vocal music is a combination of two arts. Hence it has very often two aims, despite the fact that poetry and music are said in song to have been fused into one."

"Seriousness is the soil on which grows

the rich harvest of true artistic success. Our own heart, and to beautify your own heart in order to make this world more beautiful for others."

"Some musicians seem to fail everywhere; hence they constantly complain of the hardness of fate and the treachery of the world. Let us remember that stones float along. The world does not toss stones about, only windy footballs are kicked around."

"Have respect for him who does well within his power, and does all that lies within his power."

"Encourage those who cultivate the beautiful, for their number is small when compared with the millions that are sadly in need of its benign influences."

A workman's tools should be always in a condition for immediate use. So should the teacher's mind be kept sharp and active, by study of art and literary works."

The Road to Correct Fingering

By Gladys Hutchinson

IN ELEMENTARY pieces the hands usually find over the keys so nicely that after careful study and practice the piece will "just go."

And if the piece will not "just go" after a reasonable length of time what is the common difficulty?

Fingering! Strangely enough pupils make simple things difficult. This is especially true in working out the bass line in the little piece, *Jo and de Banjo*, by Charles Kasper.



All pieces should be analyzed in this manner.

Ex. 1. etc.

"The surest way not to fail is to determine to succeed."—Sheridan.

Why Every Child Should Have A Musical Training

By Julia A. Fitzpatrick

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

THE PREVALENCE of unhappiness among the adults of today is due to self-suppression. This condition is directly traceable to the false educational standards of our good American fathers and mothers, who in their anxiety to have their children taught to do one thing or another, have suppressed the child's naturally occurring aptitudes in some degree. An occasional genius may appear, to whom music will be the magic key, not only to a spiritual treasury but to a material storehouse as well. Now to the majority of children, a musical education will be not a means of securing material riches but a means of attaining to happiness, by furnishing them with a vent for emotions which the routine of modern business and professional life will force them to suppress. They may find this emotional release either in their own musical ability or through

their power to appreciate music as interpreted by someone more musically gifted than themselves. Of course a musical education is not essential for attendance at a concert. But it is the musically initiated who attend concerts. The musically initiated, who hear the music of the orchestra. Jazz may be music; but it is the music of restlessness, and restlessness and happiness are as far apart as hell and heaven.

In addition to being an instrument for happiness, a musical education is a moral safeguard against the dangers of adolescence. It gives vent to emotional energy which must otherwise be pent up within the restless breast of youth. And it is the emotionally suppressed youth who runs amuck, not the youth who finds ample scope for the employment of all his energies.

Thus, in order to equip him to cope with the conditions of modern life, which militate against his happiness and moral stability, we must give every child a broad education which will allow normal expression to all his energies. In such an education music must of necessity play an important part.

Short Cuts to Easy Practice

By Gwendolyn Shipley

TOO OFTEN a piano student counts the hours he spends practicing as so much unaccounted-for time. His fingers are too hot or too cold, or they are stiff, or he is tired and nervous.

There are methods of overcoming many of these difficulties. If the student will look upon practice hours, the hours in which work is to be conquered in the most comfortable manner possible. So simple a remedy as a scrubbing-pad from the ten-cent store may be all that is needed.

Good health, of course, is the basis from which to start. Plenty of fresh air, nourishing food and sleep makes the well-known essentials for health, and for the "relaxed control" on which there is so much philosophical discussion.

Relaxation Periods

THE RESTED PIANIST is the alert one. Alertness must be maintained if practicing is to be more than mere repetition of notes. If the student is comfortable, he is likely to be attentive to his work. One of the most readily available means for insuring comfort is the single ten-cent scrubbing pad. My friends laughed when I got mine, but they were soon emulating me.

When with a comfortable seat, the student is likely to become fatigued after he has been working for awhile. Whether he practices one hour or more, he should stop every half hour and rest for five or ten minutes. In my own practice, I have found lying on the floor and looking at the ceiling restful for both my back and eyes.

Deep breathing is also a good fatigue remedy. One of the best musical exercises is to stand up straight and then to drop from the waist as though you were dead and could not hold yourself upright. Drop until you feel all your weight dropping out of your finger-tips. This rests

you; and when later you come to *left passages*, you will get a full use without a harsh criticism. The shoulders, instead of the wrists and fingers, will carry the weight.

Fixed attention to music is tiring to the eyes. As I have said, looking at the ceiling rests them, but another extremely useful exercise is rolling them. Rotate them a far around as you can. Look on the corners, up above, down below, and behind your head. Eyes respond quickly to a little attention.

Hand Care

IN COLD WEATHER stiff fingers often make playing almost impossible. If the hands are soaked for a few minutes in warm water, then dried carefully, and perhaps powdered a little, they will be more flexible. Chafing will start the circulation in cold hands, too. But the warm water suggestion is infallible.

In warm weather careful washing and drying of the hands is even more important. Some pianists do not use powder in the summer, because they believe it makes their hands "sticky." But I always use it. Sometimes the piano keys are to blame for stickiness, however. The keys should always be wiped with a slightly damp cloth before practice begins. They become dirty and sticky just as hands do.

Even the clothing worn may make a difference. Clothing should be loose, especially about the arms and arm-holes. Sometimes the piano keys are to blame for stickiness, however. The keys should always be wiped with a slightly damp cloth before practice begins. They become dirty and sticky just as hands do.

Accomplishment will be more easily reckoned if you are comfortable when you are working. Music is an art, but art cannot be executed nor enjoyed if the artist's attention is distracted by discomfort, fear or weariness. Inspiration comes only with tranquility of spirit.

The First Love of Franz Liszt

Fifth in the Series of Romances of the Great Composers

By Stephen West



Liszt at the age of twenty-five

IN SEPTEMBER of 1827 Franz Liszt, within a month of his eighteenth birthday, hired a plain little flat in the rue Monthon in Paris, furnished it with a simplicity that verged upon bareness, and set about finding music pupils in order to support his mother and himself. As a first gesture to his new sense of manhood and responsibility, he sold his magnificent concert grand piano and had the proceeds by as extra cash. "Le petit Liszt," as all Paris knew him, was now a man.

The eighteen years that lay behind him were already something of a legend. Vienna, London, and Paris had rung with acclaim for the prowess of this child virtuoso, whom his intimates called "Putzi." And while the world marveled at his performances, Putzi himself had twice fallen gravely ill of emotional overstimulation from a religious enthusiasm that amounted to rapture and ecstasy and that was always to be part and parcel of his art.

His father used to say that he came by a harsh criticism. The shoulders, instead of the wrists and fingers, will carry the weight. Fixed attention to music is tiring to the eyes. As I have said, looking at the ceiling rests them, but another extremely useful exercise is rolling them. Rotate them a far around as you can. Look on the corners, up above, down below, and behind your head. Eyes respond quickly to a little attention.

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After Putzi's personal experience with music through Ries, he began begging for lessons. Then, one day, staring hard at an engraving of Beethoven on the wall, he said, "I would like to be that man!"

A Wonder Child

THE FATHER gave the boy his first lesson himself. After two weeks, though, he saw it was going to be hard work keeping up with the lad. All day long he sat at the piano, playing what was

assigned him and a great deal that was not, not initiating himself into the mysteries of modulation and transposition, much as the young Pascal had "picked up" the problems of Euclid, and even weaving melodic patterns, all his own. When bands of wandering Gypsies strolled into the square at Raïding and set up for an evening of music and dancing, Putzi would be there in the front row listening, his eyes wide with enchantment; then he would rush home and play over all he had heard.

Putzi into his own. Counts Apponyi, Esterházy, Amadeus, Szapary, and Viczay held a consultation and, after it was over, Putzi was assured of an income of six hundred florins a year for six years. The Liszt moved to Vienna. Putzi was taken to Carl Czerny. Father Liszt had reasons of his own for wanting Czerny to teach him. Not only was Czerny the first master in the capital, but also he had studied with Beethoven, and Beethoven was Putzi's god.

For nearly four years, then, "le petit Liszt" rocked the musical world of France and England, playing, improvising, composing, living in style, and feeling all the while that he ought to be doing far greater things than this haphazard business of traveling around and showing off, like a trained bear. Deeply religious, he dreamed of talking holy orders and consecrating his life to God. He was dissuaded from such a step on the grounds that God had manifestly destined him for art. Then, he declared, he would not merely practice but also the peace of mind to write truly great music—like Beethoven's. To show up the emptiness of public taste, he once announced that he was going to play a sonata by Beethoven, but played something of his own instead. Nobody knew the difference. He fed on that episode and hated his showy improvisations. Finally he worked himself into another of his nervous breakdowns. His father took him off to Boulogne, to be cured by the sea. There the unexpected happened again. Putzi grew well, but Adam

Putzi was ten years old and he had definitely arrived. Everybody was talking about him, acclaiming him, making much of him. Word of this new genius reached even to Beethoven, dead, broken, and "out of style." He took little stock in the rumors; people always went wild over what was new, and performing brats made him sick. At first, he refused to go to hear the boy, but curiosity finally got the better of him and he went.

Then, hesitating, the happy parents made it known that the only thing that kept them from doing just that was a lack of funds. Then there was even greater joy among the generous Hungarian nobles, that they might have a share in bringing Putzi into his own.

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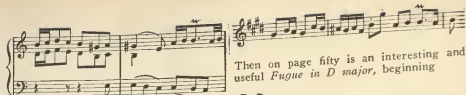
Liszt in Hungarian costume. Notice the autograph of the countess by Byron

Vienna Appals

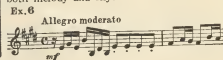
AFTER SOME EIGHTEEN months of study under Czerny, Putzi gave a public concert. Adam Liszt had hoped for a triumph, but he got was a sensation. The press declared "Est deus in nobis."

may be easily handled by a well advanced student.

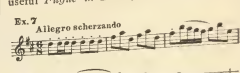
In "Edition Peters, No. 214" is another attractive "Suite in A minor." From this the *Sarabande*, *Menuet*, and *Gigue* may be used. The *Gigue* is particularly effective.



In "Edition Peters, No. 216" are two brilliant numbers. The *Capriccio in E major* is rather long but is fascinating, in both melody and rhythm. It begins



Then on page fifty is an interesting and useful *Fugue in D major*, beginning



Examples like these could be continued

Stamps for Success

By J. Lilian Vandevere

IN MARKING MY PIANO pupils' work gummed stickers of every conceivable style had been used. Gay dots had signified good playing. Stars in varying shades and degrees of magnitude had marched around the individual scale cards. Gold stickers had blazoned forth the triumph of memorizing accomplished. For perfect lessons the calendar had been followed with divers colorful seals, from grinning Halloween pumpkins to fluffy Easter chicks.

But now the older children had grown beyond such recognition of their efforts. Junior High School kids and silver stars did not seem to mix, and something must be done about it. Definite marking is a tangible, visible record; parents expect it, and it is a great incentive to pupils; so it must be done, but how? Then, one day, while idly turning over a rubber stamp reading "First Class Mail," the inspiration came. Stamps it should be!

Fourth we mapped out our needs, organized our ideas, and hunted up a place where stamps were for sale. For \$2.95 we secured an outfit that will last indefinitely, and add new zest to the pupils' work. Already the children's reactions have convinced us of the wisdom of the plan, and its great value in the business part of teaching, which is—keeping the pupil interested.

The sight of the stamps and the pad intrigued the young folks at once. A few helpful played a piece from memory, and looked inquiringly to see what was to hap-

pen. I took her music, and stamped neatly on the right hand corner of the cover

MEMORIZED

A red inkling pad was used, and the word one who was used, and the word This pupil is a quiet child, not given to raptures, but the swift smile, and the sparkle in her eyes showed her appreciation.

For the Class Too

THEN CAME THE class lesson. The one who was soloist for the day did his best, and retired to his seat, awaiting criticism. Nothing was said. Instead a stamp was produced, inked deliberately, and his music marked.

PLAYED WELL IN CLASS

Proudly he turned the page for the inspection of his curious classmates. Admiring exclamations gratified his soul, and gave the writer a glow of satisfaction at the way our scheme was appealing to the youngsters.

We went on to checking the written home work for the day. Our well intentioned, hastily written 100's in red pencil had been accurate, but no great ornament to the page. Now we went briskly among the group, and on each correct paper we left a stamp.

100

A trail of pleased murmurs sounded in our wake.

Next came sight reading, and we took

turns going through the new work for the day. The pupils hardly expected any more new items to appear, but there still remained a trump or two to play. On the main page being used for ensemble work each pupil's name had been written. After the sight reading was over, each name deserving it was given this stamp

SPLINDID SIGHT READING

There it stood right beside the name, a plain and definite record of work well done. Those who had not received it wore expressions that combined chagrin and high resolve. Such a simple way of focusing attention more firmly, and bringing each pupil up to his own best work!

Eventually there came a day when a certain private lesson was beautifully done. The technic was perfect, the memorizing accurate, the review work vastly improved, the new work done carefully and artistically. Instead of marking separate items in this most satisfactory lesson, we put at the bottom of the page in the lesson book this all inclusive and significant stamp

100 LESSON

Could more have been said? In my mind's eye I could see Daddy being shown that high mark. Visiting playmates could be seen gazing respectfully at such indisputable evidence of musical accomplishment. Outsiders who see music stamped in this manner cannot but gain an impression that the teacher watches for and expects good

almost indefinitely. A few dollars spent in acquiring some of the less known volumes of Bach and a few hours given to their study will bring a rich return to the ambitious piano teacher. An advanced piano student may well afford to give a portion of at least two of his study years to the Bach repertoire outlined herein. Then, with ears, brain and hand coordinating, and with a ripe musicianship, he can begin the "Well Tempered Clavier" with the assurance that he is in many ways fitted to cope with its difficulties and that, in a measure at least, he can understand its deep musical thought. He then will find Bach an unending delight.

work, and recognizes it, when it is given. Who knows, other pupils and parents may become interested in a studio where such a method of marking is in use.

Not To Be Missed

ONE pupil brought to a private lesson the piece she had forgotten to bring when playing it in class. "Please stamp my piece 'Well Played in Class,'" she said. "I like these little red marks!"

At the closing recital, it is a desire to make awards for outstanding work all these various credits may be counted up and the teacher knows exactly where each pupil stands. The marking is unique, colorful, and permanent. It has the dignity of being "ready-made," and not an amateur make shift. Busy parents who cannot come to the studio are glad to see understandable marks that show plainly how a child progresses musically.

The stamps can be made up to one's individual order. There is a wide choice of designs, style of type and size of letter. Additional captions and different ideas can be worked out as occasion requires. The stamp pads come in various colors, so it desired the figure 100 could be stamped in red ink and the words in green, purple, blue or black.

Five stamps, a pad, and a bottle of red ink, all for less than three dollars, and enthusiasm is already running high. Is it any wonder that we have adopted as a slogan, "Stamps for Success?"

Developing Interest in Practice

By Carl W. Grimm

THE STUDENTS best incentive is the knowledge that practice will actually produce results. Remember the old Latin proverb, "*Exercitatio optima est magister (Practice is the best master).*" Do we believe that lack of interest is incurable. Even Paderewski, as a boy, was fond of music but cared little for preparing his music lessons or for playing scales. At twelve years he did not show any great promise, and some of his teachers thought little of his talent. But something happened that aroused his ambition, and he began to apply himself assiduously. Eventually he became one of the most famous pianists of all history. Paderewski, himself, remarked that his success was due one per cent to talent, nine per cent to luck, and ninety per cent to patient and painstaking work.

Fix Early Habits

THE HAPPY DAYS of youth are naturally easy-going and carefree. The young, being inexperienced, must learn

caution and the avoidance of undue haste. They should be taught the useful employment of time and energy. Habits of work have to be developed, and also methods of arranging the material in order that they derive the maximum good from their study.

But merely telling these facts is not teaching them. The teacher must from time to time really practice the pupil, in order to impress upon his mind the best way of doing the work.

Teach him caution. This requires the use of his eyes and ears. Insist upon correct rhythm, no matter how slowly the passage is taken. If necessary, demand counting aloud; so long as this confuses the pupil, you can be pretty certain that he is partly indolent and not sure of the time values and rhythm, and prefers dawdling along. Time is the backbone of music. The habit of rigid self-discipline begins with playing in correct time, insuring accurate brain and muscle operations.

Take a passage of eight or sixteen measures; and have him observe every detail as

regards notes, time and fingering. Then let him select the musical peaks of difficult places and play each of them ten, twenty or more times until he has mastered them. It is said of Paderewski that even when he was acclaimed a virtuoso, he would play single passages two hundred and fifty times without stopping. This is one portion learned perfectly, rather than as many parts of the piece done tolerably.

One Thing at a Time

ACCORDING to this plan the pupil's large phrase, concentrating upon one particular playing, finally he cultivates ambition and determination, and realizes that he is utilizing the time properly. Intent upon really accomplishing something, he will not think of watching the clock.

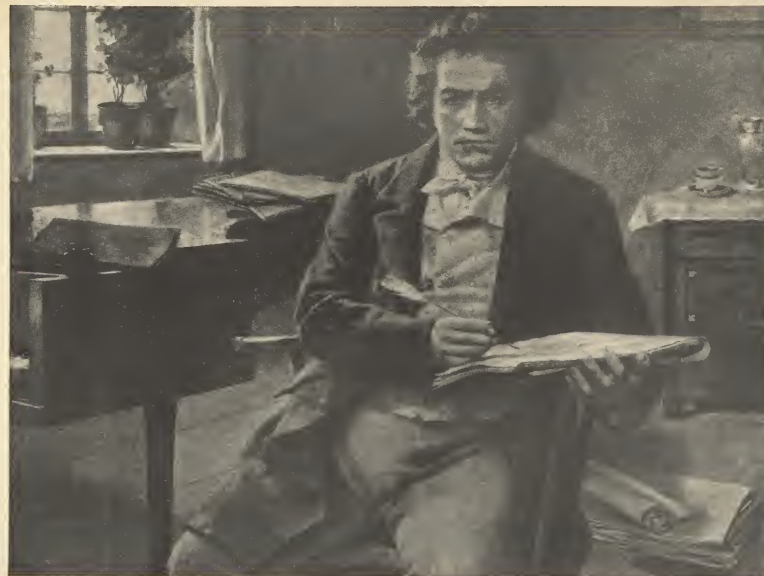
Remind him always to breathe properly, which is as important to the pianist as to the athlete.

Success in study involves a well-planned schedule, allotting the time and task of

each day in the week. At home the student should have a quiet place for study, proper light. The room should be properly ventilated, and heated in winter.

Studying music in this fashion will quicken the mental powers, compel accuracy, and develop the student's discipline of character. The student's last incentive is the knowledge of what practice will actually produce in results. Remember the old Latin proverb, "*Exercitatio optima est magister (Practice is the best master).*"

The prophet in music is the composer. His evangelist is the performer. The partnership is akin to that of the brand and the influence which actors and managers have on the prevailing taste of the theatre is exactly paralleled by the power of the executive musician in affecting the tone of music—George Dyson in "The New Music."



BEEHOVEN IN HIS MUSICAL PRIME
From a Painting by Eckstodt

Sources of Beethoven's Inspiration

by Edouard Herriot

FORMER PREMIER OF FRANCE

From M. Herriot's remarkable work, "The Life and Times of Beethoven"

PROBABLY the most voluminous of the early works on Beethoven is that of the American, Alexander Wheelock Thayer. This great book still remains one of the finest achievements in musicology, can be credited to our country. It has remained for an amazing Frenchman, M. Edouard Herriot, former Premier of France, to write the critical appreciation of the great Teutonic master. Not even the splendid works of his compatriot, M. Rolland, can equal the incomparable touch and the rich scholarship of Herriot. This momentous book concerns itself with Beethoven as a creative genius, but it does not fail to look into the astonishing personal traits of the man. It is therefore a most readable book in every respect. The mature judgment of the author, his sensitive penetration, his sympathetic but tempered understanding make this work a real revelation to the reader. That France should have a statesman capable of writing with such authority and ingenuity upon a subject which is purely artistic, is a splendid tribute to the culture of the country.

Sources of a Great Poem

THIS POEM has its history. Financially pressed at the time that he was writing "Don Carlos," Schiller founded a magazine. The first number, which bears the date of March, 1785, contains the first of the drama on which he was working, as well as a partial translation of "Jacques le Fataliste." Unfortunately Schiller also included certain criticisms against the performances given at the theater, which were so badly received by the public that the writer's continued sojourn at Mannheim was made impossible. In the

quainted with certain classical works. His friend Schindler was continually advising him to avoid being directly influenced in his music by outside influences of a romantic nature. On the other hand, Beethoven rarely wrote anything which was not inspired by outside influences. All of the great poets he read moved him, as he was likewise moved by nature. Homer, Plutarch, Klopstock, Ossian (Macpherson), Matthisson and Gellert were among his favorites. Schiller and Goethe, however, influenced him more than all others. Of them Herriot writes as follows:

"From Schiller, Beethoven borrowed primarily, to immortalize it, the poem *An die Freude*, published in 1785 in the second issue of *Thalia*. He probably had become acquainted with his work in Bonn, at the home of the von Breunings with Eleonora.

midst of his embarrassment and his troubles, Schiller received some encouragement from Gottfried Körner; this was the beginning and the basis of an enduring friendship between the two men. A short time later the poet was kindly received by the Duke of Weimar, Karl August, and obtained a court post from him.

"At Mannheim, he had been in love with Charlotte von Gatheim, the wife of an officer who had served with France in the American Revolution. Upon leaving to enter the service of Karl August, Schiller wrote a letter to his Leipzig friends, which in certain respects recalls the Heiligenstadt Testament. 'I write to you in the inexpressible anguish of my heart . . . For twelve days I have carried about with me, as it were, a resolution to abandon this world. Men, all my family, the earth, the sky, are loathsome. I have not a soul here, not a single one, to fill the void in my heart; not a friend . . . Oh! My heart thirsts after new sustenance, better men, friendship, affection, love . . . I shall never again be happy.'

"In April, 1785, Schiller left Mannheim for Leipzig; then, in the middle of the summer, he went to rejoin his friend Körner at the village of Götting. Here it was, in voluptuous idleness, that he composed

"*An die Freude*. Regnier relates, without attesting to its veracity, that one morning while walking through the Rosenthal, the poet saw a young man half undressed who, after praying, threw himself into the river; a poor theology student distracted by misery, Schiller rescued him, consoled him, and, impressed by this incident, wrote his ode interspersed with choruses.

"Joy—writes the poet—Joy, divine spark, lovely daughter of Elysium, drunk with your fires, heavenly one, enter your sanctuary. Your charms bind again that which custom has torn asunder; all men become brothers, where your soft wings are spread."

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"And the chorus replies: 'Be ye embraced, ye millions! The whole world are kins! Brothers, above the starry canopy there must be a loving father!'

"Seid unschlachten, Millionen! Diesen Kuss der ganzen Welt Brüder—über'm Sternenhimmel—über'm Vater wohnen."

"The ode expresses, above all, the poet's gratitude to his friend Gottfried Körner

"The Life and Times of Beethoven" by Edouard Herriot. Translated by Adelle Mitchell and William J. Mitchell. Published by The Macmillan Company.

of directing at his command: facial expression, words, and gestures. Facial play is, obviously, a very limited field, and words are useful only at rehearsal. Therefore gestures are the only adequate and invariably useful means remaining. Every young conductor begins by imitating the gestures of someone else; and he ends up with having evolved an individual baton technique of his own.

The most important beat is the upbeat. By means of this single stroke, the conductor must convey to his men not only when to begin but also how to begin. Shall the passage be taken forcefully, gently, *legato*, or *staccato*? All this musical preparation must be accurately conveyed by means of the conductor's upbeats.

I have been often asked for an opinion of the conductorless orchestra, that is, a group of trained musicians playing the notes of a score without any leader at all. Well, I think it an excellent plan—except

for the single fact that it is utterly impossible. It is simple enough, to be sure, to get an orchestra to play without a conductor standing on the podium; but, since director standards and performance must always be obedient to the guiding of one leading personality, it always remains in the mind of the "leaderless" group—perhaps the concertmaster or one of the violins—does the guide the performance any way, whether he leads it with a baton or not. It cannot be otherwise, if the performance is to seek out and recreate the musical thought of a work, instead of giving forth a mere string of nicely played notes. For whose thought and whose recreation will fifty different men reflect? The composer's indications in the text, important as they are, stand simply as auxiliary aids. They are not a complete sounding out of musical details. For that, a thinking, feeling leader is needed.

The basic training of the operatic con-

ductor varies but little from that of the symphonic director. Opera is more complex, certainly, involving the additional plots, words, and dramatic action, but the technique of dramatic and stage craftsmanship. But its purely musical requisites are the same. The best school for an operatic conductor is the practical theater. The conductor may master a score in the privacy of his study; but only a full stage "come to life" under his hands. In either case, the conductor's task is to make his living medium of expression respond correctly, and only correctly.

The study of scores is the art of making the full printed page sound inside yourself. For whose thought and whose recreation will fifty different men reflect? The composer's indications in the text, important as they are, stand simply as auxiliary aids. They are not a complete sounding out of musical details. For that, a thinking, feeling leader is needed.

Musical Make-Believe

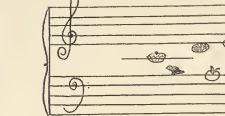
By Anne de Vere Dennerley

LONG EXPERIENCE with juniors at a school of music has made me realize how difficult it is at times to keep tiny minds interested in their lessons. Each child presents a separate problem and needs different attention.

For instance, one little boy was unfortunately very unmusical, but his parents were determined that he should learn. One day during his lesson he burst forth with, "I hate it! I hate it!" and broke into a fit of uncontrollable sobbing.

I had tried to make the lesson as interesting as possible and to explain how much his parents were set upon his music. Knowing he had a lively imagination and was very fond of books gave me an idea. Out of his exercise I made an adventure story. When the notes were ascending the staff, all was going well with our hero (keynote); but when they descended he was beset by terrible misfortunes. Each measure was a sentence and each line of measures was a chapter in the tale. In this way following the hero's fate, measure after measure became most enjoyable. Care was taken to end the narrative at the most exciting part, thus leaving the music pupil in a state of suspense until the next lesson. He certainly showed signs of improvement towards the end of the term, although he confessed he really wanted to come to lessons because of the stories.

There was another little boy whose whole heart was in machinery. His sole



ambition was to become an engineer and I found he was far more interested in the mechanism of the piano than in playing it. He had a very good memory. I encouraged him to memorize all his work, so that he could play with the piano front out (an upright). The way he worked out his hammer obey his touch was very amusing, and it was not long till he had a wonderful knowledge of the delicate mechanism of the instrument.

Some pupils, in spite of a fair amount of advancement, cannot express the spirit of what they play. Often it is wise for the teacher to form an emotional contact by following the hero's fate, measure after measure became most enjoyable. Care was taken to end the narrative at the most exciting part, thus leaving the music pupil in a state of suspense until the next lesson. He certainly showed signs of improvement towards the end of the term, although he confessed he really wanted to come to lessons because of the stories.

How the Tuner Can Help You

By F. J. England

AS EVERY MODERN piano teacher knows, advertisement is a necessary ingredient of success. The question is, "What form shall it take?" Newspapers and radio, and social evenings, have already received detailed and well merited attention. Consider now, for one moment, how the piano tuner can help you. Approximately speaking, the number of different homes he enters in one month is equal to the total entered by a teacher during the whole year. Wielding by virtue of his position, considerable influence in musical matters, parents often turn to him for advice when their child is of the age to begin taking lessons. He is often, in fact, the first to discover a potential pupil, and becomes a power in deciding who shall be the teacher. Many wide-awake teachers have accordingly made bargains with the

district tuner, whereby the teacher recommends the tuner and the tuner the teacher.

Forming An Agreement

SUPPOSING such an agreement to be under consideration, the first thing to do is to make preliminary investigations. It is definitely harmful to ally oneself to a dishonest workman; his advice never can carry the weight of a man known for careful work.

Having satisfied yourself on that point, call and talk the question over with the tuner, or, in the case of a large store, with the manager. The outcome will be hastened by offering a prospective tuning, or, still better, the sale of a piano, at the same time, as a motive for your visit. At all events, if such an agreement is to be effective it will also be gradual and may

require a few social ties, or interests, to complete.

Exchanging Ideas

THERE IS YET another reason why the teacher should come into contact with the tuner. The tuner is, as it were, the teacher's other half; for he depends on the same instrument and social conditions for his living. He, too, will have studied them and arrived at conclusions. The question, "How can we induce more people to play piano?" and, "Why don't people play more now?" will also receive answers. But they will be viewed from a different viewpoint, and that constitutes their value.

For instance, the tuner often hears that Miss X gives the child nothing but scales, studies and classical music, and that, con-

sequently, the child will not practice. Far be it from me to instruct the teacher in his work, yet it is interesting to note that this is the lament made to me by most out of ten parents of children who turn their backs on the piano. Such methods of teaching are, to say the least, antiquated. While we admit that scales, studies and classical music are necessary, let us admit that the most successful teachers are those who are able to make the piano a part of the child's life. The child should be able to play the piano as a part of his life, not as a task. The child should be able to play the piano as a part of his life, not as a task. The child should be able to play the piano as a part of his life, not as a task.

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Illustrating notes for small beginners, is also a wonderful help; as for some the



learning of notes is tedious work. I devised a game by substituting for the notes on the staff, such articles as—

- | | |
|-----------------|-------|
| Cake | for C |
| Daisy | " D |
| Egg and Egg-cup | " E |
| Face | " F |
| G | " G |
| Apple | " A |
| Bird | " B |

Then on little separate squares of white cardboard a cake, daisy, and so on, were painted, until for one octave on the staff each object was properly represented. After showing the children the picture in the staff, ask them to find it from the little squares and to put it in its right place on the keyboard. They think it is a great

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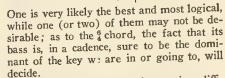
Illustrating notes for small beginners, is also a wonderful help; as for some the

game are playing. To them it is

and have in view this single end: to bring to the light the work of one's friend, and in such a way that the representation will be beautiful and useful to one's friend. Dear friend, you have lifted me up as if by enchantment . . . I have found again the courage to endure. Once more, it is to you I owe this."

By Arthur Foote

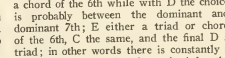
and $\frac{6}{4}$ chords :—



Brahms; but it is better not to be content with a smattering of inexact pseudo-knowledge.

In the Bach-Handel days a good musician was expected to be able to improvise with nothing more than a figured bass to go upon. For example, the organ part of an oratorio would exist in the form of figured bass only, which, indicating the chords, formed the basis on which to improvise. Today the ability to read figured bass readily and to improvise is not too common.

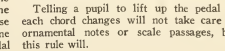
Ex. 2



A Safe Rule For

By Marie Stone

From *The Little Optimist* by George Spaulding.



* *
et etiquette. The rules of courtesy and un-
as anywhere."—Sigrid Onegin.

By Peter Hugh Reed

This program has been planned to appeal to two kinds of music lovers—those who have studied music and those who enjoy music but wish they knew more about it. The new series presents, in an informal manner, a thorough résumé of great music in a wide variety of fields, with the commentator introducing the music in a thoroughly informal way. His brief comments are both informatively and imaginatively conceived. "Everybody's Music" is a good program to remember, no matter where you are.

Certain compositions, like Rossini's "William Tell Overture," which are carelessly exploited by many conductors and bandmasters as merely "war-horses," for this very reason are not appreciated or valued by many people as they should be. It takes men like Sir Thomas Beecham and Arturo Toscanini, who own a true affection for Rossini's music, to do notable justice to its best features and to make us realize that such a work as "William Tell" is indubitably a masterpiece. That is why Sir

ably a masterpiece. The recording of this composition (Columbia disc, 4474-75D) is a most welcome one, and one that should be heard by all vocal lovers.

Elisabeth Schumann is a lyric soprano with a most ingratiating vocal charm. Her interpretations of lieder, although not as searchingly rendered as Elena Gerhardt's, for example, are nonetheless satisfying for their purity of vocal line. On Victor disc 1756 this singer gives us a miniature recital of several vocal gems by Brahms—*Der Jäger*, *Nachtigall*, *Wiegenlied* and *Verlorenes Ständchen*—the only novelty of which is the first named song (*Der Jäger*) which is here recorded for the first time.

One of Schubert's most engaging contributions to string quartet literature is his "Quartet in A minor, Opus 29." In a newly recorded version of this familiar and widely loved work (Columbia set 245), the Kolisch Quartet gives an intensified reading, tonally aglow and clearly articulated. The recording is in line with the playing.

Fauré, like a number of other composers turned to childhood for inspiration and created a wholly delightful suite for two

Another piano recording, of interest to students as well as music lovers, is the one made by Emma Boynet (Isidor Pichler's assistant) of two of Ibert's little gems from his "Histoires"—*The Little White Donkey* and *The Fresh Water Pigeon*.



More Pro

Thinking

WHILE IT IS of paramount importance that band and orchestra conductors give due attention to the development of the essential skills of an artistic organization, as discussed in the two preceding papers, it may be as an incontrovertible fact that the success of any organization is dependent upon one quality—*Alertness*. The conductor, when upon the podium at rehearsal or concert, enjoys the attention and loyal respect of his audience. Does he inspire and maintain rigorous discipline at all times? Is his musical success largely, almost entirely, dependent upon the answer to the


It is best that a conductor show wholesome respect and loyalty to his players as well as their close attention. He should be absolutely essential that he should have the undivided attention. He should be the maintenance of such undivided attention but should also be absolute in the treatment accorded the players. He should never be *fairly rigid*.

should never be *fairly rigid*, but always be *rigidly fair*. He even somewhat of a martinet when necessary. As undesirable as this may be, better than being lax in the maintenance of discipline, even though he is a model of flexibility and courtesy.

The members of a band or orchestra, when waiting for the rehearsal to begin, should spend the time in warming up, preparing themselves for the work to follow. This need not be accomplished by noisy overblowing or overstrumming of strings. Such procedure, much

Here are the bands and orchestra

VICTOR J. GRABEL



Third in a Series of Helpful Educational Articles By the Conductor of this Department

The intelligent player will warm up by playing a few intervals, a few scale passages, and a few arpeggiated figures—perhaps a hurried interval in the case of the wind instrumentalist. All this will be done rather quietly. He will then spend some time in softly going over any difficult passages from numbers in his folio, so as more surely to master them, or to acquaint himself with their technical and rhythmic peculiarities if the numbers are new.

After the preliminary work is over, he has learned that the soft and subdued playing is best for improving the embouchure of the wind player. Light bowing is fully as essential for the string player. It is only the unthinking and immature player who noisily

thinking and immature player who noisily overflows or scratches on his instrument in the belief that he is warming up; and the really intelligent director will not permit this maddening and diabolical practice.

Attention Essential

AS SOON AS the conductor steps upon his platform (or raps upon his stand) at the time for beginning the rehearsal, he should have the immediate, respectful, and undivided attention of all the players. This is nothing less than his due, and he should insist upon it. The capable conductor will quite naturally inspire the respect and attention of properly trained players—whether

AS SOON AS the conductor steps upon his platform (or raps upon his stand)

for starting, it should be only necessary for the conductor to raise his hands to the starting position. If this fails to secure the immediate attention of all players, it is evident that proper discipline does not exist. Rapping noisily upon the stand for attention is a somewhat barbaric and outmoded custom to which there should be but rare recourse.

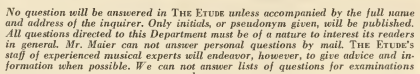
tively, alert attention is a necessary quality for the conductor who is to be successful. Lacking this ability, he is greatly handicapped.

musician, who had had years of experience under many conductors in symphony and chamber music.

(Continued on Page 453)



THE BANDS AND ORCHESTRAS OF GRAND RAPIDS, MICHIGAN
*Here are the bands and orchestras of Grand Rapids, Michigan, in a great festival concert given by all these organizations of the community, including those of the public schools.
 The proceeds of the concert went to the Salvation Army.*



1. I wish to ask your advice concerning a little boy who is now four and a half years old and who shows more natural musical ability than any other child who has come under my

By **Herschell C. Gregory**

BEETHOVEN'S TROUBLES with his cooks are well known. On more than one occasion he played attendant as well as a cook and host, much to the repugnance of his guests. Fish, especially trout, was his favorite dish. He liked to be invited to a fish meal and often sent a portion to some of his friends. An Austrian egg dish of which one of the main ingredients was a dozen eggs, roast veal, macaroni with Parmesan cheese, and Verona salad; these were some of the other delicacies he enjoyed. As a child he liked eggs raw; and on one occasion his landlady became much

his favorite sayings. Rossini could write best when he was under the influence of Italian wine and sparkling champagne.

Moscheles was fond of oysters and figs, and in one instance he won an oyster eating contest from a friend by making such funny faces at him that he had to laugh. Donizetti was a confirmed coffee drinker, and no doubt shortened his life by this indulgence. He would work through the night, taking cup after cup of the beverage.

Schubert often went hungry; and when a student in Vienna he wrote to his brother "You know by experience that a fellow would like at times a roll or an apple too, especially if, after a frugal dinner,

SCHUMANN was a plain tender who hated being hungry and did not like to spend too much time at his meals. He once said, "I consider it perfectly horrible to have to sit at table for an hour every day; and good Lord! what a waste of time it is! Give me a plate of soup and bread from a joint, so that I can devour it in six minutes and be done with it." He was especially fond of pickles. A friend met Clara one day when she was marketing, and asked what was in her basket. "Some thing tempting for my husband," said Clara, "mixed pickles." Schumann said,

Balakirev once remarked to Tchaikovsky that, "Haydn is the genius of bourgeois music. His compositions inspire in me a fierce thirst for beer." It would be interesting to know what kind of a thirst the works of other composers inspired in him.

A Gastric Symphony

GRIEG WAS A GOURMET of the first order and made many references to oyster eating in Holland. Once he lingered before the window of a delicatessen.

A/61

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A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score includes a melody line and a piano accompaniment. The melody line starts with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The score is numbered 40.

A close-up of a musical score for 'Fur Elise' by Beethoven. The image shows the beginning of the piece, with the tempo marking 'f a tempo, animato' clearly visible. The score is written on a grand staff with treble and bass clefs, featuring various musical notations such as notes, rests, and dynamic markings.

A musical score for a piece titled "International Co." The score is written on two staves, likely for piano and bass. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords. The piece ends with a double bar line and a repeat sign. The title "International Co." is printed below the staves.

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Più mosso *rall molto* **Tempo I**

45 50 55 60 65 70

ff pesante *rall.* *dim. poco a poco* *ppp* *pp dim.* *ppp*

THE GHOST IN THE FIREPLACE

MARIE CROSBY

Allegro M.M. ♩ = 108

misterioso *marcato il basso*

10 15 20 25

pp *mf* *dim.* *r.h.* *Fine*

Tranquillo

cantabile 30 35 40

a tempo *rit e dim.* *D.C.*

VIENNESE SILHOUETTES

HAROLD LOCKE

Grade 4. Allegro M.M. ♩ = 144

mf *f*

10 15 20 25 30

simile *1st ending* *Last time only* *rit* *Fine* *pp* *D.S. al Fine*

Cantando L.h.

mf *f* *L.h.* *D.C. al Fine*

STOLEN KISSES

WALTER ROLFE

Eleven years ago this ingratiating waltz appeared in The Etude and many requests have been received for its republication. Grade 3.

Allegro scherzando

Tempo di Valse M.M. ♩ = 54

Animato

THE LITTLE TIN DANCING MAN

Mr. Hueter's melodies are characterized by graceful lines and finely balanced harmonies even in his simpler compositions. This lively third grade piece will be found very useful by teachers. Grade 3.

CHARLES HUETER

Allegretto grazioso M.M. ♩ = 168

DANZA MEXICANA

CARL WILHELM KERN, Op. 704

Tempo di Danza M.M. $\text{♩} = 88$

Musical score for "Danza Mexicana" by Carl Wilhelm Kern, Op. 704. The score is in 2/4 time and consists of 60 measures. It features a piano introduction, a main melody with various dynamics (p, mf, f, cresc. molto), and a final section marked "D. S. S.".

FRAGMENT FROM SONATA OP. 13

Although the Sonata Opus 13 (*Pathétique*) is one of Beethoven's earlier masterpieces for the piano, it is one of his most profound. He dedicated this sonata to his good friend and patron Prince Carl von Lichnowsky, one of the few men of the nobility who seemed to comprehend the composer's radical nature and vehement disposition. This work has been frequently heard over the air during the past year.

Grade 7.

Allegro M.M. $\text{♩} = 92$

LUDWIG VAN BEETHOVEN

Musical score for "Fragment from Sonata Op. 13" by Ludwig van Beethoven. The score is in 3/4 time and consists of 45 measures. It features a piano introduction, a main melody with various dynamics (p, mf, f, cresc. molto), and a final section marked "a) ca".

a) *Calando* means here, as usual, a diminution of force as well as of rapidity in the movement.

b) By these commas are indicated rhythmical sections, which the player must make perceptible.

IN G MINOR

G. F. HANDEL

G. F. HANDEL

THE ETUDE

JULY 1936

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CELTIC IDYL

GEORGE JOHNSON

Violin

Piano

Slowly, with expression

mf

rit.

mf

a tempo

rit.

Fine

Più mosso

mp

rit.

Fine

mp

rit.

D.S.

rit.

D.S.

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THE KUDU

FAR FROM MY HEAVENLY HOME

HENRY F. LYTE

PAUL AMBROSE

Andante

mp

p

rall.

mp a tempo

rall.

Faint-ing I cry, Blest Spirit, come, And speed me to my rest. My spir-it homeward turns,

And fain would thith-er flee; My heart, O Zi-on, droops and yearns When I re-mem-ber

rall.

più mosso

3

3

3

3

rall.

più mosso

3

3

3

3

thee, To thee, to thee I press, A dark and toil-some

road; When shall I pass the wil-der-ness, And reach the saints' a-

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JULY 1936

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435

f broadly

bode? God of my life, be near, On Thee my hopes I cast,

f broadly

rall. poco a poco

Oh, guide me through the des-ert here, And bring me home at last!

rall. poco a poco *dim.*

PAUL SOUTHWORTH BLISS
Moderato

CALL OF THE HILLS

OSCAR J. FOX

mf

You bade me come in to the

hills, A - las, I an - swer no, For I am fettered here by ills That

poco rit. *poco più mosso*

will not let me go. *poco rit.* But bring to me a sou-ve - nir, Bring back the earth scent and

poco più mosso

poco cresc.

dust. Bring back the lit-tle thrills of fear That ride the eve-ning gust.

poco cresc.

Bring

back to me the coun-try's might, The con - fi-dence of earth, Bring back to me the coun-try's

cresc. *f*

light, Its free-dom and its mirth. And one day I will go with you Far

cresc. *f* *ore - scen - do*

out a-midst the hills, And there by stream and stone re -

cresc. *f* *ore - scen - do*

poco dim. *poco dim.* *col canto* *r.h.*

new All things, all things the cit-y kills.

AWAKENING

ORGAN and PIANO

Prepare
Sw. Viola and St. Diap. 8' with Oboe
Gt. Gamba 8; coup. to Sw.
Ch. Dulciana
Ped. Soft 8' and 16'

H. ENGELMANN
Arr. for Organ and Piano by
Charles Gilbert Spross

Andante cantabile M.M. $\text{♩} = 69$

Manuals

Pedal

Sw.

p

mf

rall.

Piano

a tempo

Sw. add 4'

p dolce

rall.

Sw. *a tempo*

Ch.

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MENUET

from "MILITARY SYMPHONY"

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Moderato M.M. $\text{♩} = 108$

SECONDO

J. HAYDN

p

THE ETUDE

AWAKENING

ORGAN and PIANO

H. ENGELMANN
Arr. for Organ and Piano by
Charles Gilbert Spross

PIANO

Andante cantabile M.M. $\text{♩} = 69$

p

mf

rall.

a tempo

Organ

p dolce

a tempo

rall.

p

MENUET

from "MILITARY SYMPHONY"

Moderato M.M. $\text{♩} = 108$

PRIMO

J. HAYDN

p

JULY 1936

439

SECONDO

f *sf* *p* *dim.* *pp* *ff* *p dolce* *D.C.*

PRIMO

f *sf* *p* *dim.* *pp* *ff* *p dolce* *D.C.*

PROGRESSIVE MUSIC FOR ORCHESTRA

WALLACE A. JOHNSON
Orchestrated by Bruno Reibold

Allegretto M.M. = 126 THE COUNTRY BAND

1st Violin *mf* *p* *pp*

Piano *mf* *p* *pp*

Tromb. *p*

cresc.

p *cresc.*

p *cresc.*

Fine REUBEN AND RACHEL *f* *cresc.* *ff* *1* *2 D.S.*

1st & 2nd HORNS in F

THE COUNTRY BAND

WALLACE A. JOHNSON

Allegretto

mf *p* *pp*

p *cresc.*

Fine REUBEN AND RACHEL *f* *cresc.* *ff* *1* *2 D.S.*

1st B♭ CLARINET

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

mf *p* *pp*

cresc.

Fine REUBEN AND RACHEL *f* *cresc.* *ff* *1* *2 D.S.*

E♭ ALTO SAXOPHONE

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

mf *p* *pp*

cresc.

Fine REUBEN AND RACHEL *f* *cresc.* *ff* *1* *2 D.S.*

1st B♭ TRUMPET

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

mf *p* *pp*

cresc.

Fine REUBEN AND RACHEL *f* *cresc.* *ff* *1* *2 D.S.*

TROMBONE or CELLO

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

mf *p* *pp*

p *cresc.*

Fine REUBEN AND RACHEL *f* *cresc.* *ff* *1* *2 D.S.*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

THREE JOLLY SAILORS

LOUISE E. STAIRS

Allegretto M.M. $\text{♩} = 120$

Three jol - ly sail - ors went sail - ing Out on the lake one fine day,
Push - ing their raft with a clothes - pole, No one a - round to say nay.
Three jol - ly sail - ors re - turn - ing, Wet and be - drag - gled, but gay. long hap - py day.
Hun - gry as three lit - tle pi - rates, Af - ter a

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Grade 2.

RIDING ON THE FERRIS WHEEL

LILA PHILLIPS

Allegretto M.M. $\text{♩} = 120$

Three jol - ly sail - ors re - turn - ing, Wet and be - drag - gled, but gay. long hap - py day.
Hun - gry as three lit - tle pi - rates, Af - ter a

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Grade 2.

FLOATING CLOUDS

SIDNEY FORREST

Andante cantabile M.M. $\text{♩} = 54$

Three jol - ly sail - ors re - turn - ing, Wet and be - drag - gled, but gay. long hap - py day.
Hun - gry as three lit - tle pi - rates, Af - ter a

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Grade 21.

SICILIAN NIGHTS

EMIL LEONARD

Valze moderato M.M. $\text{♩} = 112$

Three jol - ly sail - ors re - turn - ing, Wet and be - drag - gled, but gay. long hap - py day.
Hun - gry as three lit - tle pi - rates, Af - ter a

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LITTLE HELPERS

(Each hand helps the other)

Grade 14.

FREDERIC GROTON, Op. C, No. 3

Lightly and brightly *al. m.* $\text{♩} = 144$

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446

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More Piano Keys, More

Pianos

The Worcester Evening Post (Massa-

chusetts) reports that a factory in Con-

necticut, which has been the business of

making ivory piano keys for one hundred

and thirty-five years, supplying the lead-

ing piano manufacturers, showed a gain of

seventy per cent in 1934 and is still greater

increase in 1935. The company is operating

on two shifts and has the largest pay roll

of any ten years. No better indication

of the increased demand for pianos could

be imagined.

Pitfalls in Teaching Piano Tone Production

By Alta Freeman

It is generally conceded that the two fundamental principles which underlie the production of a beautiful tone at the piano are relaxation and arm weight. Very frequently, however, these terms "relaxation" and "weight" produce confusion in the mind of a pupil. Told to relax, the pupil attempts to relax the fingers as well as the wrist and elbow, and then in order to find sufficient energy to push the key down, he pushes from the upper arm, the elbow or the wrist. It is often dangerous to tell a pupil to use arm weight, for instead of allowing the arm to rest upon the key-board through the fingertips, he pushes at the keyboard with a rigid upper arm, and the result is a harsh, forced tone. The keynote of the whole matter is the de-

velopment of powerful, sensitive fingers which become firm enough to support naturally the weight of the hand and forearm, exactly as the balls of the feet easily sustain the weight of the body. In walking along the street with free swinging strides, we do not attempt to push the weight of the foot into each foot. On the contrary, we absolutely forget this body weight, unless our ankles do not hold firm, but turn and throw the body weight off our feet; or unless we have been ill and the sustaining leg muscles have become weakened.

The fingers, if trained by patient thinking, easily carry the arm weight, permitting the arm to swing easily in the shoulder socket, exactly as a heavy door swings freely enough if its hinges are firmly fastened.

The terms "weight touch" and "arm relaxation" are too vague for the average amateur. A more specific kind of thinking is necessary, and the idea of controlling the key by a finger tip which grasps the key as if it were a hair string to be firmly plucked and sounded, will usually give a more concentrated attention to the business of developing independent, reliable, and sensitive fingers. A helpful suggestion is to have the pupil place his second finger against the thumb, as if he were holding on to a piece of money which someone was attempting to pull out of his grasp. While the finger maintains this pressure on the thumb, the wrist and elbow can be easily flexed, showing the pupil that a firm finger is not the result of a stiff wrist or elbow, but a thoughtful control of the finger tip. With a firm control of the key at the finger tip it is then an easy step to suggest the resting of the arm upon the strong finger tips, and the warmth and beauty of tone which come the pupil's reward.

The Pupil's Piano

By Liette James

A SINGING pupil who was having a little difficulty with her high notes remarked, "I am sure your piano is very high; I can sing these notes quite easily at home."

My piano is tuned to the lowest pitch in professional use, so it is less than half a tone flat, and it was therefore transposing all her songs into a lower key than that in which they were printed!

For some reason that I have never been able to discover, many piano tuners do not seem to think it part of their job to keep a piano up to standard pitch. They keep the instrument "in tune with itself," so to speak, and often it gradually drops in pitch till it is very low indeed.

The remedy for this is to instruct the tuner to tune to a fork every time he comes. (It is taken for granted that your instru-

ment is tuned regularly, at least once a quarter.)

The Diapason-Normal Pitch, sometimes called "Low Concert Pitch" is used now by practically all musicians and orchestras of England, and it is much easier for singers than the old and now obsolete High Concert Pitch.

Another point about tuning; some tuners, unless instructed to the contrary, tune the top octave of the piano very sharp. If the piano were to be used exclusively for solo work, you might like the effect of this, so long as it is not exaggerated, as it makes the top notes sound very "bright." But if a piano is used mostly for accompanying, and especially if you ever entertain friends who play the violin or flute, have the top notes kept dead in tune, or it will make their top notes sound flat! To keep a good musical ear requires an instrument in tune.

Sources of Beethoven's Inspiration

(Continued from Page 416)

for news; the person who receives him writes in the notebook that His Highness will summon his teacher as soon as he can. Further on are notices of books written by Beethoven. Beethoven notes the address of a respectable woman (aus einem soliden Hause) who has offered her services as housekeeper or lady companion. He has learned that Karl's mother wishes to solicit the Archduke Rudolph's influence, and he requests the Archduke Rudolph's intervention.

The first book reveals the master in frequent conversation with Karl. From time to time the young editor of the *Wiener Zeitung* who revised Weissenbach's cantata, *Der glückliche Augenblick*. What can be done to save the unmanageable nephew? It is a question that is repeated in the most varied forms. But, also, how to relieve his constantly increasing deafness? Bernard announces that a Dr. Mayer has just opened an establishment (Schweffelauchungsan-

stalt) on the *Landstrasse*, where he claims to cure the deaf by combining the action of sulphur and vibrations. Beethoven shows himself to be equally occupied with questions of money; we know with what care he invested his income in Karl's interest. He notes that the National Bank charges a yearly interest of three per cent on loans. "How much value has a louis d'or?" he asks on a page of the fourth notebook. Household accounts are interpolated between two conversations on Karl's law and on music. From time to time a forceful thought of the master dominates the confused details of daily life. On page 87 of the first notebook, he writes in an impetuous hand: "Power, which is unity, is able to do anything against plurality, which lacks this unity." (*Gewalt, die eins ist, vermag alles gegen die Mehrheit, die es nicht ist*.) In such a phrase we find Beethoven anticipating Nietzsche.

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Breath Control and How to Attain It

By Felice M. Armstrong

MUCH HAS BEEN SAID and written by various authors on the subject of "Breath Control" and all concede that perfect breath control is the foundation, if not the whole sum and substance, of perfect vocal art. But the fact remains that too few teachers and students give this important subject enough thought. Many teachers simply say to their pupils, "Be sure to breathe correctly, let the diaphragm do the work;" and with this trite advice, they dismiss the matter. Consequently the student has only a hazy idea of what is meant and blunders through, as best he can.

While there is so much said about purity of tone, articulation and the importance of the vowels in singing, it stands for reason that without perfect breath control there can be no pure tones or singing at all; for, after all, the voice is only a highly developed "wind instrument" and is wholly dependent upon the breath for the quality and volume of sound produced.

The Breath Function

MANY STUDENTS ask, "Is breathing a natural process? Why must one breathe thus and so?" To be sure breathing is our most natural impulse; for, without breath, there is no life. But, just as we get into siphoned habits of talking, walking, standing, yes, and singing, and in fact of every natural act; so we get into lax habits of breathing; and it is no exaggeration to say that almost nine out of every ten people are shallow breathers. One has only to observe the army of people going about their business, to see the sagging shoulders, the caved in chest, the drooping heads, to know they are literally starving their bodies for want of oxygen. Only by throwing the shoulders back and expanding the chest can the lungs have room to fill completely at each inhalation. One never closely observes any great singer

without marveling at her wonderful chest expansion, which is habitual, not just on for the occasion. It seems that babies are about the only human beings who breathe naturally and correctly, unless possibly the educated adult asleep might be added.

A brief description of the diaphragm and its function now seems in place. The diaphragm is the large, strong elastic muscle, which forms the base or floor of the thorax and at the same time the roof of the abdomen. In front it is attached to the sternum (sword-shaped) cartilage at the base of the sternum or breast bone; at the sides, to the lower ribs and cartilages; and in the back to the second, third and fourth lumbar vertebrae. Its chief function is respiratory.

In inspiration the diaphragm descends, pushing the abdominal organs downward, and outward, enlarging the waist, lifting the ribs forward, upward and backward, allowing the lungs perfect freedom to fill and to expand in all directions. As the abdomen exerts a strong tendency to return to its normal position, the diaphragm ascends and fits into the concavity at the base of the lungs, thus causing expiration; and this expiring breath (when the mind wills) vibrates on the vocal chords, producing sounds. Silent and unconscious breathing is to be developed. How often has a lovely song been spoiled by the conscious breathing (sometimes audible) of the singer.

The following exercises, while primarily for beginners and those who want to help themselves, will appeal to those who have grown "rusty" and need "pepping up" as the popular saying goes. Undoubtedly deep and correct breathing induces a zestfulness and an invigorating action to the most powerful stimulant. When the breath is taken correctly, there will be a slight sensation of coldness against the hard palate.

1. Stand erect, chest expanded, hands on hips with fingers spread over the abdomen. Inhale very slowly until the lungs can hold no more (the while feeling the expansion at the waist as the diaphragm descends). Separate the lips and slowly and silently exhale the breath (time yourself on the exercises and after a few times you can control that escaping breath. I have known students who were able to exhale for one minute without discomfort).

2. Same position as in Exercise 1. Inhale slowly, but do not expel the breath so as to make it audible. (Time this also. You will be fortunate if you can prolong the sound more than ten seconds, but after a few months thirty seconds should be easy.)

3. The same position should be kept for all the exercises. Inhale slowly, count from one to ten, in a whisper, as you expel the breath. Do this very slowly, but do not allow yourself to become out of breath.

4. Inhale slowly, count aloud, one to ten, as you exhale.

5. Inhale, count aloud, one to ten, but sustain the breath after each number. (Time yourself; expect you try and give each number the same value and at the same time keep the tone firm and steady.)

6. Inhale, expel slowly, counting as far as possible. (If the foregoing exercises have been practiced correctly, you should easily reach twenty-five to thirty.)

7. Inhale slowly, expel *Ha* or *Ah* slowly and evenly. Repeat the exercise, singing the single vowel on any note in the middle register. The sound should come out slowly. At first there may be a tendency to get the sound out in a rush, explosively; but practice until the tone can be held pure and steady the full duration of the breath. Do not allow the tone to be higher; simply let the sound flow out on the breath.

8. Inhale; take *ah-aye-ee-oh-oo-ah*, let-

ting out the breath slowly and holding each vowel as long as possible. Try this at various pitches, keeping the throat clear and round and reserving the breath as much as possible.

9. Inhale, exhale, sustaining the same vowels, beginning softly and then gradually increasing the volume of tone.

Ex. 1
Ah - aye - ee - oh - oo

Reverse the exercise.

Ex. 2
Ah - aye - ee - oh - oo

Remember to keep the tones floating on the breath. Do not allow a push of breath before sound begins; for that is a waste and the singer needs all his breath all the time.

10. Inhale, and combine the processes of the preceding exercise, beginning softly, increasing, and diminishing.

Ex. 3
Ah - aye - ee - oh - oo

Then reverse the exercise.

Ex. 4
Ah - aye - ee - oh - oo

11. Inhale slowly; sustain the breath; take the vowels singing steadily, keeping smooth and round. Try to feel the voice strike the hard palate with percussion and no waste of breath.

To determine if the breath is wholly vocalized, try holding a small piece of tissue paper near the lips and emit your sound. As first there may be a tendency to get the sound out in a rush, explosively; but practice until the tone can be held pure and steady the full duration of the breath. Do not allow the tone to be higher; simply let the sound flow out on the breath.

12. Inhale; take *ah-aye-ee-oh-oo-ah*, let-

ting out the breath slowly and holding each vowel as long as possible. Try this at various pitches, keeping the throat clear and round and reserving the breath as much as possible.

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singers. Porpora was a composer, as was Caccini. Tosi sang well, but his pupils sang better. Agricola, Frederici and De Ruggieri were choirmasters with but little personal vocal gift.

It is, perhaps, not amiss in this connection, to repeat what Shakespeare once told me: "It seems incredible as a fact, and a great pity to have to say it, but I am convinced that there are not, on the face of the globe, more than ten persons who really understand the human singing voice." And the writer of this article says "amen" to that, especially in relation to the widespread prevalence of misconception regarding the quality, character and location of that ineffable tone of vocal resonance which all the great singers of the world hold in common possession, but which appears personally to elude the pursuit of voice teacher and vocal student alike.

Where is the Vocal Highway?

IF WE ARE TO ATTACH to these unequivocal pronouncements from authorities so exalted in the musical firmament the importance they deserve, then we must admit that something is very wrong with the popular conception of the location and quality of the "great tone" so successfully employed by all the preeminent singers of the world. Let us grant that great singers are born with that tone; but, granting it, must we also conclude that the great singers alone are born with it? And must we also assume that the great singers alone enjoyed this rare and perfect tone without having had to develop it in the first place? The answer to both questions is a decided "No!"

There have been very few of the great singers of our own time, or in the annals of the past, but have had to develop the great gifts of their natural endowment through prolonged and intensive study. It is a matter for belief that countless numbers of great voices have been born into this world and passed on into a better world without ever having been developed at all. And it is a matter for credulity that there exist at this moment thousands, perhaps, of great voices which will never be heard, as such, for lack of teachers great enough to hear and free their potentialities.

All voices do not possess that heavenly rapture of haunting seduction we call the "great tone." Yet how many teachers there are who would be glad to admit that they have heard from time to time, in the singing of one or more of their students, isolated tones or phrases which undoubtedly did possess that "seldom rapture" of perfect tone beauty—transiently, perhaps; only a single note, perhaps; but still the "great tone." From that premise, does it not rather interminably and pointedly suggest to us that if one phrase or even one note can be great, why not, then, every phrase and every note? This can be but one answer to such a question; if one tone be produced perfectly, then all the others can be so produced likewise—provided there be at hand a teacher who understands, and who can impart to a pupil's understanding, the difference between the so-called "nasal" tone of the average student, and the sublimated beauties of that tone which circulates in joyous iridescence throughout all the nautilus cavities of the head, and which goes by the name of the "great tone."

Tonal Release

TECHNICALLY, the difference lies in the physiological location of the sound. The "nasal" tone is crowded either into the cavity of the forehead or into the immediate forward wall of the nasal cavity, and also that the sound is produced in the head cavities, generally called the mask of the face. The "great tone" is crowded nowhere at all, but flows freely through all the chambers of the vocal tract, and it flows as much in the region just above the soft palate as it does in the cavern

just above the middle of the mouth. And, indeed, it streams quite as much into the mask of the face as it does in the caverns enumerated. But it does so automatically and as a result of its initial free-flowing in the regions farther back (as a free flowing tide would wash all the shores of a landlocked bay) and not by reason of its being directed arbitrarily into a limited segment of the whole. The "great tone" sets into active vibration the bony plates of the whole skull and not merely the restricted bony area known in studios as the "mask of the face." The proper tone resonates and vibrates quite as much in the head as in the back of the head as it does in the face and nasal region. And it has, moreover, the supreme advantage of thereby releasing, into colored, electric motion, the "great tone."

In those last three sentences may be found the answer to a vexed problem which has spelled disaster for so many thousands of vocal aspirants. They have failed because they have tried to force their voices into the frontal bones of the face, over an intentionally lowered soft palate. The result has been a constricted sound, semistrangled into a wiry, cutting resonance of disagreeable nasal quality, generally suggesting a whine, and often accompanied by a compression of the opening of the nostrils.

But how shall they succeed, who have failed? Most probably by relinquishing all attempts whatsoever to "place" the tone of the voice, and by following the bridge of the nose, or "over and forward between the eyes." After that, the resonance of the whole head may be tried—for the nostrils, carrying the tone into the brain, being that the rightly produced tone causes the bones of the skull to ring like a bell).

The first step must be a comprehensive release of the tone from the law, and tongue, and this can be compassed only by right breathing. Now this right breathing can be almost instantaneously brought about by a correct statement of the law, it is, in brief: if the chest be expanded and held high; if the shoulders be held down and back; if the abdomen be slightly flattened; if the chest be not too tightly closed; if the change whilst singing, the breathing will be right. With right breathing, the throat is naturally opened, offering a free passage of the voice into the full spaces of the head.

After that there are contributory devices for amplifying freedom and doing away with obstructions. Giovanni Sbriglia said, "The secret of free singing consists in keeping the entire voice (high, low and middle) singing in the chest; only so are the head cavities unlocked." (This is one proved rule, taught to the goal.) William Shakespeare said, "The voice in the very exact center of the note. This 'tuning' strains the tone correctly into the head spaces." (Another proved rule, taught to the goal.) Lesser devices, useful in themselves, are, a curling upper lip, dilated nostrils, and a gently smiling position of the mouth.

But after the laws of *bel canto* are read, and all the rules laid down in print, there remains the necessity of finding the teacher whose ear knows the "great tone" and who, and who, knows how to open one of the several roads leading to it. This is not by any means impossible. Such teachers exist in America, though they are but a few; and they can be found by those determined enough to unearth them. And they may be recognized by the seker by the truths laid down in this article. Let our students avoid, by every power in them, the teacher of that "national blight on the progress of our young singers," the "nasal" tone. But let them cling, with all their might, to the man who will open his ear and his understanding to that intense but effortless sound of soaring ravishment which fills every branching corridor of the resonance of the head, and which is what it is, so happily and rightly known as the "great tone."

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The Truth About "Nasal" Tone

By Homer Henley

IF, BY THE PHRASE, "nasal tone" we mean that rasping, whining sound made familiar by down-East comedians, then such sound is anathema in the legitimate singing voice. If we mean the sound taught in the average studio of America, and having for its avowed objective an intentional crowding of the voice into a geographical center variously designated as "In the bridge of the nose"; "Over-and-forward between the eyes"; or even "In the mask of the face" (quite a different thing by the way, from that *done le masque*, by which is characterized certain tones in the French language), then the inadequacy of such misdirected efforts to attain the lovely sound designated as the great singers, becomes the more pathetically tragic as one reflects upon the almost

national prevalence of their well-meant, but disastrous blundering, as Homer Henley, it, "on the dubious waves of error tost."

The late William Shakespeare, one of the European teachers, said, asked about "nasal" singing, "If a sound be 'nasal,' that sound never can be singing—'is' only an ugly, misdirected vocal sound, so-called 'nasal' singing," seems to be peculiar to America. We have little or none of it in Europe. That lovely, singing tone, which is distributed throughout the head and throat of all great singers, is quite another affair; but it cannot be acquired by aiming the voice at the nose.

Giovanni Sbriglia, another of my teachers, called an indifferently directed sound belongs to a horse when he screams. The nose is not for heauty in singing. But

if breathing is right, and throat free, the "bell" sound of the voice is heard. Very many of both sexes, have told me personally that they believe the "nasal" tone, taught in studios of this country, is a "bell" sound. "If a sound be 'nasal,' that sound never can be singing—'is' only an ugly, misdirected vocal sound, so-called 'nasal' singing," seems to be peculiar to America. We have little or none of it in Europe. That lovely, singing tone, which is distributed throughout the head and throat of all great singers, is quite another affair; but it cannot be acquired by aiming the voice at the nose.

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The Other Side

IN REBUTTAL of this testimony, it Reske once said, "Singing becomes more

and more a matter of the nose." But, even so, it must be remembered, first, that Jean de Reske was one of the finest interpretive singers, and one of the finest teachers of singing style, he was, after all, a singing coach and not a vocal pedagogue.

Secondly, it is well not to lose sight of the fact that the great singing virtuosos of the world not only afforded the most surprising examples of how little a singer may rely largely on his own vocal process, and also that the ranks of great singing teachers have had almost no recruits from the immemorial company of great singing artists. The elder Sbriglia, and Sbriglia and William Shakespeare were tenors of small repute. The old masters of *bel canto* were not great

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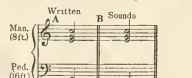
Concerning Pedal Couplers

By Orlando A. Mansfield, Mus. Doc.

AMONG EARNEST students of the "king of instruments" and musical amateurs interested in the art of organ playing there sometimes occurs a serious doubt as to the correct use of the contrivances known as pedal couplers. The function of these devices is to connect any desired manual with the pedal clavier in such a way that, by the depression of a pedal key, there can be caused to speak any stop drawn on the particular manual coupled.

Thus, as Gordon Bach Nevins remarks in his *Primer of Organ Registration*, "Couplers supply resources needed to supplement the usually limited number of pedal stops; and as the pedal organ is usually deficient in both variety and in 8 ft. pitch tone, it becomes necessary to use, for the most part, the bass of the manual tones in use at the time, supplementing this with a correct amount of 16 ft. tone (and 8 ft. if available) from the pedals." Besides, if pedal couplers were wanting, many beautiful manual tones and combinations would be unable to be rendered by the pedal organ, and as a natural consequence considerable charm and variety in this department of the organ would be lost.

By means of the pedal couplers Great to Pedal, Swell to Pedal, Choir to Pedal, and Solo to Pedal, all or any of the stops connected with these manuals can be made to speak upon the pedal clavier. This throws a great responsibility upon the performer, and in order to shirk this obligation many immature, inexperienced, or inadequately trained organists avoid the use of the pedal couplers altogether. With many other players this omission is due to a defective sense of hearing or of tone color—an inability in the latter case, or an indifference in the former, to appreciate the wide gap existing between the lowest sound produced by the manual and the real pitch of the 16 ft. pedal. For example,



Then, in addition to this feeling of undesirable thinness, on small organs, containing in the pedal department only one or two 16 ft. stops, and no 8 ft. stops whatever, there is a total lack of balance as regards tone and quality when the optionally varied and occasionally powerful combinations available on the manuals are pitted against the generally feeble and monotonous sound produced by a single pedal stop of 16 ft. pitch. Strange although it may seem, and sadly indicative of inadequate teaching or perception, it is a fact that comparatively recently the examiners of the Royal College of Organists composed with reference to the coupling of the manuals to the pedals many candidates for the diploma of Associate displayed remarkable ignorance and ineptitude.

But as destructive criticism is useless unless followed by constructive, we shall do well to recall at this stage of our argument the advice of the late Sir John Stainer to the effect that it is generally advisable to couple the pedals "to the particular manual on which the chief harmonies are being played." This is extremely important in the performance of passages in solid or "block" harmony, in which all the parts are of equal importance and frequently of equal note-duration. In the case of an accompaniment played on one manual to a solo upon another; for example, a solo 8 ft. stop or combination on the Great or the Choir accompanying a solo on the Swell Oboe, Mr. Nevins wisely remarks concerning the treatment of the pedal organ in such a situation—"Do not make the mistake (so common amongst beginners) of letting the Bourdon, 16 ft., do all the work; but, rather, first couple the accompanying manual to the pedals, and then add the softest 16 ft. available to give the soft, unobtrusive, but permeating foundation to support the whole. In the best case the result is one of 'top and bottom,' and the pedal note—being of low pitch—is exceedingly difficult to distinguish; in fact the result is a whole lacks definition and clarity. In the second case the result

is logically produced and with approximate scientific balance." And while it is evident that in small organs the use of pedal couplers is an absolute necessity in order to secure adequate 8 ft. pitch, and tone quality identical or agreeably combining with that of the manuals, in larger organs, by means of the contrivances now under discussion, there are rendered possible of production by the pedals a large number of tone qualities and combinations otherwise only rendered audible by means of manual excitation.

This is especially noticeable in some of Bach's "Choral Preludes." Here the pedal is occasionally treated as a solo of 4 ft. pitch, and not as the bass of the harmony. Such a solo, apart from pedal couplers, would be impossible to render, as demanded, upon organs of small or medium size, since only instruments of considerable magnitude would be likely to contain 4 ft. stops on the pedal organ. For instance, one of Bach's choral preludes, *In dulci Jubilo*, originally intended for a pedal stop of 4 ft. pitch, and written as high as upper F-sharp, can be made available for organs of moderate size and ordinary capacity by putting in all the pedal stops, and coupling to that department some suitable 4 ft. manual reed, or, by playing an octave lower and coupling

the pedal to an 8 ft. manual reed. The latter method, Spitta, Bach's great biographer, declares to have been the master's method when at Weimar (1706-1717) where his organ did not contain the upper F-sharp on the pedal clavier; the method first mentioned being that employed at Cöthen (1717-23) where the pedal-board appears to have had a wider upper diapason. Several other choral preludes have the *Chorale* melody in the pedal part and at the 4 ft. pitch, really in the alto register, namely, *Kommst Du nun, Von Gott will Ich nicht lassen*; and *Wo soll ich fliehen*.

Study the Instrument

SUFFICIENT has now been said to show that, as Mr. Nevins expresses it, "coupling one of the manuals to the pedals so as to render the pedal notes 'easily distinguishable,' does not 'retain its force' should any organ be equipped (as all organs large or small) with a clear incisive (pedal) stop of 8 ft. pitch, such as the Violoncello. . . . Unfortunately stops of this character are omitted from the pedal registers of many medium-sized organs, and practically all small instruments, so that in a great majority of cases coupling is imperative."

This mention of the word "Violoncello" reminds us of two important points: 1st, that an uncoupled 16 ft. pedal note, unsupported by suitable 8 ft. tone, is not an equivalent to the omission of, or a substitute for, the stringed instrument of that name in the place occupied by the latter in an ordinary orchestra. For although Ex. 1 (a) played by first and second voices will be expected of the choir, and would sound as shown in Ex. 1 (b), its effect would be very different, as the tone of the stringed instruments would be largely homogeneous, whereas that of the manuals and the 16 ft. pedal would be, or could be made, more or less dissimilar. Then, in the second place, we must not forget that many pedal stops marked 8 ft. are not suitable to take the place of a pedal coupler. For instance, a pedal stop styled Flute, 8 ft., is often not an independent stop at all but is derived in part from the Bourdon in the octave above. Similarly, a stop labeled Octave, 8 ft., is often merely an octave continuation of the Pedal Open Diapason. Such borrowings or duplications as these would be too powerful to be used instead of pedal couplers, in soft passages or movements, and too indefinite for solo use, since neither could be correctly described as "clear and incisive." Here we note that most of the double pedal passages (*doppio pedale*) in Bach's works are intended to be played upon 8 ft. pedal stops, and in the presence of these passages on small instruments the pedal couplers are again essential.

A Study of Registration

IT SHOULD NOW be clear that pedal couplers should be used in all cases in which an organ is wanting in independent, varied, and suitable 8 ft. pedal stops; correct employment of these devices being

often desirable in the case of a large instrument, and imperative in that of a small one. But, of course, they should be abandoned when, for some special reason, a composer has indicated 16 ft. only; or in cases in which a particular 8 ft. pedal stop is prescribed and is to be found amongst those included in the specification, or edited, in the particular instrument in use for the time being.

Here, perhaps, it may be as well to point out to less experienced organ students that some composers and editors for the time being have a very undesirable and inaccurate method of marking "Ped. coupled" or "Ped. uncoupled," or even "uncoupled," when they really mean Great to Pedal or in

as the case may be. A moment's reflection will show that if the pedal part continues after the coupling to the Great Organ is withdrawn, some other coupler or suitable 8 ft. stops should be in action. These, of course should be prepared before the playing commences. The present writer takes exception to this particular matter, but in all his works, original, arranged, or edited, he indicates the use of the particular coupler he desires by the words "to Gt.," "to Sw.," or "to Ch.," as the case may be. Many other writers insert no coupling directions whatever. This is probably a counsel of perfection, we can only hope that the method we have mentioned and employed will not be regarded as a counsel of despair!

Practical Harmony for Organists

By Parvin Titus

STUDENTS of the organ are, as a rule, more reconciled to courses in harmony than are their fellow pupils in piano, voice and stringed instruments. Their constant need of an ability to play improvised preludes or interludes in church services, to harmonize melodies at sight, and to transcribe hymns and accompaniments of songs, leads them to the serious study of harmony.

Effort should be exerted constantly toward the learning of harmony as a *storehouse of workable material*, just as a vocabulary is acquired for flexible use, during the study of a language. The use of a textbook and writing exercises are necessary, but they must be accompanied or preceded by practice in ear-training and sight-singing. The material studied in harmony assignments must be assimilated by the ear as well as the eye, and practiced at the piano by the pupil.

Drill in harmonic dictation cannot be begun too early. A small group of students can form practice groups, one member of the class playing phrases in

four-part harmony which the other members identify and write down. The lessons under the regular teacher in written and aural harmony will then be more quickly and thoroughly learned. This practice in dictation and at the keyboard will also lead the pupil so to manipulate bass, alto, and tenor voices that they will have independence and some melodic value; in other words, the students' harmony will grow out of the voice leading and will not be simply a filling in of spaces essential to the completion of a chord.

After some training has been had in dictation, in the harmonizing of melodies and in the filling in of figured and unfigured basses, both in written exercises and at the keyboard, the pupil is ready for creative improvisation starting with simple motives developed into phrases, the periods, double periods, and so on to the completed work. This brings him to an early mastery of form in practical composition, which follows naturally from a comprehensive and vital study of harmony and leads to thorough musicianship.

More Steps for the New Choir Director

By Jessie L. Brainerd

1. For the first several rehearsals, it will be well to start with a short talk on what will be expected of the choir, and of the department, and in the actual technique of their singing.

2. Little things tell. From the very beginning insist that every choir member stands in a comfortable position, firmly on both feet, with the head up and the chin in. 3. Music should be held well up, but not so as to hide the face. It should be in the position that, while reading the notes, the singer will be able also to look right over the top of the page so as to follow every indication of the director as to the interpretation of the music.

4. The pages of music should be turned accurately and quietly. 5. Ask that care be used in handling all books and music. Good books and music are an inspiration to the singer. Ragged books are unsightly to the congregation. Books and music should be mended at the first indication of wear.

6. Be sure that the singers know the exact meanings of all marks of expression. Drill in such knowledge is a useful practice, as a groundwork in musicianship.

7. Impress upon the choir the necessity of courtesy. During solos or special parts, every person not singing should stand quietly in interested listening. 8. Explain that shouting is not singing but only a loud noise. Teach the singers to sing clear, ringing, and well rounded tones, filled with warmth and color.

9. Create a spirit of good will. Each singer should have respect for the rights of others. Singing should be done with enthusiasm, but with devoutness and dignity.

10. Lead singers to look upon their membership in the choir as a privilege.



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bit of gilt paint dried, and a liveried doorkeeper took up his station in front. "Here!" said the doorkeeper to the organ grinder. "You can't set up with your hand organ in front of our hotel!" "What do you mean?" came the indignant answer. "Ain't I let you set up your hotel in front of my organ?"

—Musical Mirror.

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By Annette M. Lingelbach

If a high standard of scholarship and musicianship is maintained, the other standards of the club will be equally high. If a child cannot pass the first test, he is not prepared for the grade of work the club does; and if he is not prepared for the club work, he will not enjoy it because it is not one's nature to enjoy what is above and beyond him.

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[illegible]

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GIST

Summertime Music

By E. A. G.

Word Rhythms

By Gladys Hutchinson

Do you every try to use words instead of counting numbers when you want to get perfect time values and good accents? For instance, if the unit of beat in your measure is a quarter note, and the smallest division is sixteenth notes, use a four syllable word to each beat, such as:

drom-e da-ry drom-e da-ry
huck-le-ber-ry huck-le-ber-ry

If the smallest division is a triplet, use a three syllable word, such as:

men-ri-ly men-ri-ly men-ri-ly
beau-ti-ful beau-ti-ful beau-ti-ful

And if the smallest is an eighth note, use a two syllable word:

sing-ing sing-ing
love-ly love-ly

And then when the quarter note itself is the smallest note, use plain one syllable words, such as:

walk walk walk walk
trat trat trat trat

Here it is summertime, and school will soon be over, and for a good many Juniors, music lessons will be over, too. And then what? Just one long, lovely summer of doing nothing, and forgetting all about music, and coming back in the fall with nothing to show for your lovely summer?

Or, will you spend the same lovely summer with a bit of regular practice, a bit of regular review of pieces, a bit of memorizing and a lot to show for your lovely summer?

Even if you do not have a piano during the summer you need not slip backwards, because you can use a few moments every morning doing things on a table or desk (even your dining table can help you with your music!)

No. 1
For the first thing, swing your arms around in great big circles from your shoulders, and recite, while you are doing it:

My hands and arms in circles swing,
Relaxed and loose in everything.

Swing the arms separately and then together, and make the circles as big as they can be. Then change and swing in the opposite direction.

No. 2
Now, sit at your table or desk and put your hands on it, opened out flat, with the palms and wrists touching the table, and the fingers spread apart. While the arms remain on the table, draw the fingers in toward the hand, forming a good playing position. (You know what this should look like) with your eyes closed, then look to see if you formed a perfect playing position.

Spread the tent upon the ground
And raise it up to nice and round.

No. 3
Do this with hands alone, then hands together, over and over again. Sometimes do it with your eyes closed, then look to see if you formed a perfect playing position.

No. 4
And now, what about your wrists?



A cricket likes to practice: Though his fiddle's out of tune, He practices at sunset, He practices at noon, In rainy, cloudy weather, Or neighs a golden mood!

A cricket's conscientious, For an hour he'll sit And work on just one measure Not minding it a bit, As if to say, "I'll learn this thing Before I ever quit!"

Of course, it's rather tiresome, But work to him's a game, And any one who tries so hard Deserves a bit of fame; Just take a hint from cricket, then, And go and do the same!

No. 5
Now high, now low, note high, now low, This is how our wrists should go.

No. 6
Now high, now low, note high, now low, This is how our wrists should go.



No. 7
Do this many times, hands alone and then together. And sometimes when one wrist is low the other can be high, like a saw.

No. 8
Have you ever heard of "elbow grease"? Elbows must work well on their hinges, too, so that all the playing machinery will be in good order to help the pianist play well.

No. 9
Put your hand on the table again in playing position. Now, tip the hand over sideways until it rests on the little finger, and the thumb goes straight up in the air. (Do not let the side of the palm touch the table.) Now roll or rock back to the thumb and let the little finger go straight up in the air, saying:

Rocking in the rocking-chair
Back and forth without a care.

No. 10
Hands alone and then together, and if you are using a piano, put right hand thumb on C and left hand finger on G, and left hand opposite.

No. 11
Put your third finger on the table (or keyboard), again, and while holding it there, swing your elbow out as far as it will go, and then in toward the body as far as comfortable, keeping the back of the hand loose, and say:

Swing the hammock to and fro;
From side to side just swing it so.

Of course you will not use such exaggerated rocking hands or swinging elbows when you are playing your pieces, but your arms and wrists and elbows will become (Continued on next page)

How Fast Does Your Mind Work???

THINKING one thing at a time is all very simple, but what about thinking two, or three or several things at a time? And then, how fast can your mind work when it does think several things at a time?

Lots of things require very fast thinking, but there is nothing that requires such fast thinking as playing the piano. That is one reason why good music students make good general students—they are used to working their brains, and working them fast.

Some scientist has said that playing the piano demands as much as sixty mental operations a second! Think of it. That is three hundred and sixty mental operations in just playing one short piece. And then, your mind is probably wandering some of that time, and thinking of a few thousand other things at the same time.

Think how your brain has to work when you practice an hour. (There really is not much room for extra wool-gathering operations of the brain.) And these mental operations must be done carefully and accurately so that they will become properly automatic and function correctly; for the sum of your practice must be careful and exact.

No. 12
If one of these fourteen hundred and forty mental operations goes awry, in the matter of fingering, accidentals, time, accuracy, and so on, a mistake will show in your performance.

No. 13
So keep your brain in good order for its heavy mental responsibilities, and while you are practicing, do not pile extra work on by thinking of a million other things besides the music!

No. 14
We are going to have a Junior Music Club.

No. 15
Musical "Cans" and "Cons"

By Aletha M. Bonner

- Each of the following answers begins with "con" or "can."
1. A musical performance.
 2. A singing bird.
 3. The director of an orchestra.
 4. A school of music.
 5. Biblical lyrics.
 6. The lowest female voice.
 7. A composition for chorus and solo parts.
 8. The most rigid form of musical imitation.
 9. A Hebrew singer.
 10. In a singing style.

(ANSWERS TO MUSICAL "CONS" AND "CANS")

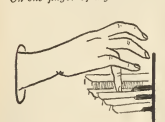
1. CONcert; 2. CANary; 3. CONductor; 4. CONservatory; 5. CANticle; 6. CON-tralto; 7. CANtata; 8. CAN-on; 9. CAN-tor; 10. CANtabile.

nice and loose from doing these piano-gymnasium "work-outs."

No. 6

And now for your fingers.
Hand on the table again in good playing position. Now, press a little on the second finger and slowly and smoothly raise the palm and the other fingers, as high as possible, saying:

How many seconds can I stand
On one finger of my hand?



Keep your arm relaxed and do not raise your shoulder while you do this. Hold it for a moment, as though some one were taking your picture, then slowly and smoothly let the hand and raised fingers come back to playing position. Repeat. This is to be done with each finger. Watch the little arm when it turns come and back, that it does not cave in or collapse with the weight of the hand.

No. 7

Finger action this time. Hand in playing position on table or keyboard.

Raise one finger, keeping it curved, and drop it. The other fingers remaining on the table. Repeat, saying:

Let us make our fingers go
Up and down again, just so.

Each finger does this in turn, repeated many times.

Club Corner

DEAR JUNIOR ETUDE:
I am finishing the second grade of music and the eighth grade of school. My mother teaches me music. I am going to get a cor-

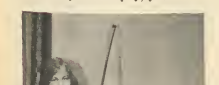
No. 16
I have been in four recitals and at the last one the first half is going to be in costumes, to represent the people we are about. I am going to have a Junior Music Club.

No. 17
From your friend,
JACKSON LEWIS (Age 13),
North Dakota.

A Duet With My Silhouette

By Minnie Huckleby Ewart

My shadow, with me,
Oft plays a duet,
But I've never heard
My shadow play, yet.



LETTER BOX LIST
Letters have also been received from Joyce Pace, Alice Reader, Evelyn Thresher, Mary Mary Lee, Eva (Carol Burton), Helma Wilcox, Dorothy Fletcher, Marjorie Glover, Elizabeth Ann Wright, Charles Molloy, Beatrice Monroe, Anna May Hecock, Marjanna McGill, James Rustis, Archie Hecock.

THE SHADOW DUET

JUNIOR ETUDE—(Continued)

Summertime Music

(Continued)

No. 8

Next, fingers in pairs. Raise one finger high and curved, and as it comes down its neighbor goes up, as you say, or sing:

Season by the garden gate
While I count five, six, seven, eight.

(Do not let the wrist lie on the table in the finger exercises.)

No. 9

And now, who likes to jump over a rope (pumping high water, some people call it). In this case, your thumb is the rope, and it remains pressed down on the table, while your fingers take turns jumping over it. For instance, imagine your thumb is on F, and your second finger plays G and F, back and forth across the thumb. (If you can find a piano to do it on, so much the better), and doing this you can say:

Let us jump the rope so high,
Can you jump as well as I?

No. 10

And here, at last, is a hard one for the thumb.

Place your hand in a good playing position, with the knuckles making an arch, and the thumb nail pointed in. Without moving the fingers at all, push the thumb under the hand slowly and smoothly. Some people can push it so far under it almost comes out on the other side. Now let it come backwards, out as far as it will reach, but keep the nail pointed in a little. Repeat, saying:

Through the tunnel very black
The train goes slowly down the track.

If you are not sure about all these motions, you had better do them for your teacher before you leave her for the summer, so she can see if you do them correctly.

"Well, what are the plans for today?" inquired Aunt Mary as the family arose from the breakfast table.

"I want to finish cultivating the corn if I can," Uncle Jim answered as he poked up his wide rimmed sun hat.

"And I'm going to mow the lawn!" announced Howard, their young son.

"I haven't any plans, Aunt Mary," said Evelyn, a ten year old niece who had come to the farm for her vacation, "but I would like to help you with the house work if I may."

"That will be fine," her aunt declared. "And now, Howard, suppose you go and do your piano practice while Evelyn and I wash the dishes. By the time you're through, the dew will be on the grass, and I'll be able to cut the grass."

"All right," Howard agreed, "but remember, Evelyn," he warned, "you promised to practice every day too."

Up and down the keyboard went Howard's fingers. Slow scales, fast scales, smooth ones, and staccato ones, and how well he played them!

"Isn't he ever going to play anything else?" Evelyn asked after listening to him for ten minutes.

"Yes, he will," replied Aunt Mary, "but he always gives the first part of his practice period to scales. You see," she explained, "this music teacher is away studying this summer, and before she went she asked Howard to work on scales for fifteen minutes each day, and then to spend the rest of his time reviewing old pieces and sight reading new material."

"I don't believe that I ever heard any-

one play the scales in so many different ways," Evelyn marvelled.

"That's because this is Saturday," answered her aunt. "He has a certain way to practice them each day from Monday to Friday, and then on Saturday he plays them in all kinds of forms. Just wait," she added, "until I get his schedule out of the desk."

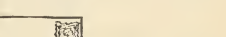
"Here it is," she said, and handed Evelyn an outline which Howard had neatly typed:

*****	DAILY SCALE SCHEDULE	*****
MondayLegato	
TuesdayStaccato	
WednesdayContrary motion	
ThursdayAccented	
Friday3rds, 6ths, 10ths	
SaturdayReview all kinds	
*****		*****

"Oh, that looks as if it would be fun!" exclaimed Evelyn. "I wonder if he would object if I tried this plan too?"

"Indeed he would not!" declared Aunt Mary.

And so Evelyn did follow Howard's schedule, and by the time her vacation was over she was able to play the scales as well as he did.



DEAR JUNIOR ETUDE:
I am writing to tell you about a musical game. Choose any musical word, or composer's name, and see how many other musical words can be made from the letters that are in it. In keeping score, all the words that are alike in every way must be scratched out, leaving only different words to count in the score. Each word must count one to five.

No. 18
From your friend,
NADIA BUTLER (Age 11),
California.

DEAR JUNIOR ETUDE:
I am writing to tell you about our club. It is called the Junior Treble Clef Club and is a National Federated Club. We have thirty-three members and during the school year we meet twice a month on Saturday afternoons.

No. 19
The meetings open with roll-call and minutes of the previous meeting. The members meet by telling about some concert they have heard. Then the business meeting, then a program which consists of several of the members telling the life of a composer and other members playing pieces by that composer. We often have folk-dancing as one of our concerts or a dancing number.

No. 20
This year we had a contest which we called the "point system." We would get points for being on time, appearing on a program, and so on. We won with a total of one hundred and eighteen points.

No. 21
At the end of the year we had a picnic on a farm and made plans for the coming year. I have been a member of this club for four years and have missed only one meeting and I am now president.

No. 22
From your friend,
DOROTHY STOCKMAN (Age 14),
Wisconsin.



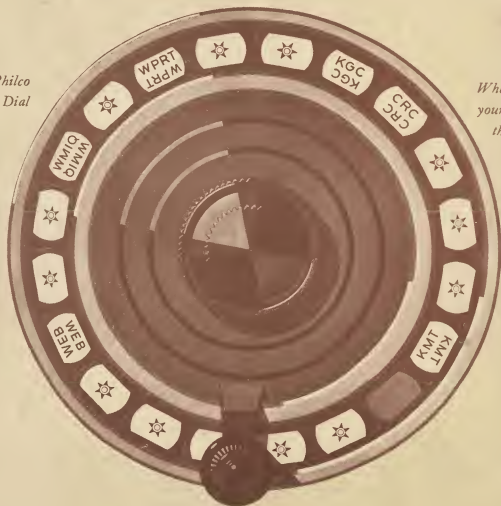
GOLDEN GATE JUNIOR CLUB,
SAN FRANCISCO, CALIFORNIA

As usual the Junior Etude contest will be omitted during July and August. The results of the April contest will appear in September.

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