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THE ETUDE

Music Magazine

August 1936

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The World of Music

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

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

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THE MINNEAPOLIS SYMPHONY ORCHESTRA will have seven conductors for the season 1936-1937. Eugene Ormandy will open the season and conduct for three weeks before taking up his work with the Philadelphia Orchestra. Then Arthur Rodinsky will lead for two weeks; Leon Barzin will have the following six weeks; Dimitri Mitropoulos, composer and conductor of Albino, Greece, two weeks; Guy Fraser Harrison of Rochester, New York, two weeks; and José Iturbi the last three weeks.

VIENNA HAS CELEBRATED the one hundred and fiftieth anniversary of the completion of "The Marriage of Figaro" in a novel and charming way, by programs of Mozart's works before the house in the Domgasse, where the composer lived for many years.

KIRSTEN FLAGSTAD won golden opinions from the London press when on May 18th she made her British debut at Covent Garden, as *Jodelle*, the great Wagnerian heroine, and sang with "a voice of remarkable beauty, ample in volume, produced with an art that conceals art." There was an ovation and fourteen curtain calls for the great Norwegian soprano, at the fall of the last curtain.

THE SIXTH FESTIVAL OF AMERICAN MUSIC was held from April 27th to May 14th, at the Eastman School of Music, Rochester, New York, under the direction of Dr. Howard Hanson. Two programs were devoted to orchestral compositions, two to chamber music, and one to ballets.

DUTCH COMPOSERS furnished the works for two symphonic concerts, conducted by Carl Schüricht, in the recent season at the Kursaal of Scheveningen.

MAESTRO ILDEBRANDO PIZZETTI has been called to fill the Chair for the Improvement of Composition, in the Conservatory of St. Cecilia at Rome, which was left vacant by the death of Ottorino Respighi.

COMPOSITIONS OF FRENCH MUSICIANS made a concert which Arturo Toscanini conducted on May 27th at Paris.

The event planned to create a fund for a monument to Saint-Saëns, and this master's "Concerto in C minor for Piano, and Orchestra," with Robert Casadesu at the piano, was the item of chief interest on the program. The *Overture of "Faust"* by Bizet, the *Love Scene "Romeo and Juliet"* by Rimsky, *Les Éolides* by Franck, and the Second Suite from "Daphnis et Chloé" by Ravel, were the other offerings.

MUSIC AXIOM FOR AUGUST
PAGE 470

KING EDWARD VIII has intimated that he will continue the same patronage of the Royal Philharmonic Society of London which he gave as Prince of Wales.

THE SOCIETY FOR MUSICAL EDUCATION held from May 4th to 9th, its first International Congress, at Prague, Czechoslovakia, under the patronage of M. Eduard Benis, president of the Czechoslovakian Republic. A large attendance of foreign musicians is reported. Olga Samaroff-Stokowski, Carlotta Sprague Smith and Frederic B. Siven representing the United States.

CHARLES WATSON TOWNSEND, concert pianist of a generation now mostly gone, died May 20th, at Cambridge, New York. Musical epics will be interested to know that he has been credited as the originator of *pie à la mode*.

THE GREAT LAKES SYMPHONY ORCHESTRA of eighty members, under the leadership of Rudolph Kinev, associate conductor of the Cleveland Orchestra, has been giving nightly concerts at the Great Lakes Exposition on the lake front of Cleveland.

DUSOLINA GIANNINI was the *Donna Anna* of a special performance, in May, of "Don Giovanni" at the Paris Opera, when Ezio Pinza was the *Don Giovanni* and Bruno Walter conducted. During the Salzburg summer season she has sung *Desdemona* under Walter, and also the *Mistress Ford* of Verdi's "Falstaff" with Arturo Toscanini conducting.

THE THREE VALLEYS FESTIVAL of South Wales was celebrated for the seventh time, in June, with Dr. Malcolm Sargent as director. Among the novelties offered was a suite, "The Tempest," selected from incidental music to the play of Shakespeare, by Llewellyn Gomer, a Welsh scholarship student at the Eastman School of Music, Rochester, New York.

THE CLEVELAND SYMPHONY ORCHESTRA, for the coming season, will have as guest conductor, with Arturo Rodinsky in New York as leader of the Philharmonic-Symphony Orchestra—Igor Stravinsky, Georges Enesco, Hans Lange and Vladimir Golschmann. The operas to be given are "Tannhäuser" and "Elektra."

A. WALTER KRAMER, for years the editor of *Musical America*, has resigned this position with this excellent musical newspaper. Kramer, during many years as an editor, has done an important service to music in the New World.

MUNICIPAL OPERA in St. Louis raised its curtain on June 5th for the eighteenth consecutive season at Famous Forest Park, Ziegfeld's gay and spectacular "Kid Boots" was the offering for the first ten nights.

THE NATIONAL GYMNASIA GANU (Festival of Sacred Song) of the Welsh organizations of America will be held on September 13th, at Convention Hall, Atlantic City. There will be a chorus of a thousand voices, as well as singing by the assembly of probably ten thousand, with Dr. Lewis Watkins of Philadelphia as leader.

THE SAINT-SAËNS CENTENARY was celebrated in Milan by a spectacular mounting of "Samson et Dalila" conducted by Victor de Sabata.

THE "ROUSSAIKA" of Dargomizsky had its first performance in the Czechoslovakian capital, when recently presented in the Prague Municipal Theater. It was first heard in 1856, at the Maryinski Theater of St. Petersburg.

ALEXANDER MACFADYEN, widely known American song composer and pianist, died on June 6th, at Milwaukee, where he was a member of the faculty of the Wisconsin College of Music. Born in Milwaukee, July 12, 1879, he graduated from the Chicago Musical College in 1905, was several times piano soloist with the Chicago Symphony Orchestra under Frederick Stock, and among his most frequently heard songs are *Inter Nos*, *Love is the Wind*, *Cradle Song*, and *Day Break*.

THE CONCERTS LAMOUREUX of Paris consecrated their program of March 21st to the celebration of the seventieth anniversary of the birth of Alexander Glazounov (he was born August 10, 1865). A feature of the event was the interpretation of his "Concerto in A minor, for Violin," by Mlle. Denise Soriano.

IGOR STRAVINSKY has been in Buenos Aires, where he conducted a series of programs of his own compositions.

THE AMERICAN GRAND RIGHTS ASSOCIATION, INC., was organized on May 14th, in New York, "to promote, protect and police the performing rights of serious music in this country," in much the same manner as the American Society of Composers, Authors and Publishers protects producers of popular music.

LOUIS G. HEINZ, widely known musician and teacher of Philadelphia, died May 9th, at the age of seventy-eight. For more than forty years he had been organist and choirmaster of Green Street Methodist Church; and he was chairman of the Department of the Department of Relief for Deserving Musicians at the Presser Foundation.

THE "REDEMPTION" a poem-symphony with a religious background, by César Franck, had its second performance in America when given on May 17th, by the Oberlin Orchestra, soloists, and the Conservatory of Music, under the direction of the Oberlin Choir. Its first performance in America was years ago, by the Chicago Symphony Orchestra with Theodore Thomas directing.



SADLER'S WELLS and the "Old Vic" which thrive as London's triumph of opera in English at popular prices, have closed a season made remarkable by performances of "Bohème" (perhaps the first time in English), "The Bartered Bride" of Smetana, and Verdi's "Falstaff," the last the big box office attraction of the series. And a monument to the pluck and organizing genius of a little woman, Miss Lilian Baylis, the daughter of musical parents, who at twelve made her debut as violinist at famous St. James's Hall, London, and on whom two of England's great universities have conferred honorary degrees for her services to better popular entertainment.

ROBERT HEGGER's new opera, "Der Verlorene Sohn (The Prodigal Son)," was heard for the first time on any stage when presented on March 31st, at the Dresden Opera, with Karl Böhm leading the performance. The composer is his own librettist, and the plot rests but vaguely on the biblical story.

THE GLYNDEBOURNE MOZART FESTIVAL (just out from London) opened on May 29th, with a performance of "Don Giovanni," and closed July 5th, with "Così fan tutte." "Le Nozze di Figaro," "Coté fan tutte" and "Don Giovanni" were sung in Italian; and "Die Zauberflöte" and "Die Entführung aus dem Serail" were done in German. Casts, mostly British, were supplemented with German singers; Fritz Busch and Carl Ebert conducted.

CLAUDIA MUZZI, internationally known soprano, who for years was one of the mainstays of the Chicago Civic Opera Company, passed away on May 25th, in Rome.

THE INTERNATIONAL SOCIETY for Contemporary Music held its fourteenth festival, from April 18th to 25th, at Barcelona, Spain. A celebration for Alban Berg took up most of the first program, by the Pau Casals Orchestra.

WILLIAM GRANT STILL'S Afro-American Symphony" was played, on June 17th, over the British Broadcasting Company network of Great Britain, with Sir Hamilton Harty conducting at the London studio. The work had its world premiere when on a February program of the Philharmonic-Symphony Orchestra of New York, under the baton of Hans Lange. The Philadelphia Orchestra presented this work at Los Angeles, with Leopold Stokowski conducting, while on its transcendent spring tour.

(Continued on Page 526)

The Magic of the Blue Danube

ANYONE who can change the color of a river must be a very great genius. Johann Strauss did not do this in fact, but he did it in the minds of millions of people. We have traversed the Danube for hundreds of miles, from Regensburg to Budapest, and blue is the color we never yet have seen. Mostly it is yellow. At Passau two other streams, one green and the other black, pour into it; and for some distance there is the phenomenon of a river with three distinct ribbons of color. But that did not make any difference to Johann Strauss.

Jr. In his dream mind the Danube was blue, and blue it remains. From Passau down to Vienna the Danube is perhaps more beautiful than the Rhine, as it has something of the majesty of our Hudson plus the romance of ruined palaces high up on the forested mountains. We hope that you will make this trip some time, as it is unforgettable.

Johann Strauss, Jr., was born on October 25 of 1825, in Vienna. And what a Vienna that was for musicians, with its memories of Haydn and Mozart, and hundreds of other lesser masters, and with Beethoven and Schubert at the zenith of their careers. His father was the most famous writer of waltzes in Europe. He composed over one hundred and fifty of these charming dances. If he had never had a son, these waltzes might be still widely performed. Fate, however, played a curious trick upon Johann I. His own son was destined to eclipse him. This was not by any means the father's fault, as he tried to throw every crooked stick possible in the way of the son's becoming a musician. But the Gods of Destiny were "ha-ha-ing" in their sleeves. In fact the elder Strauss, who had himself met with stern parental obstacles, tried to do everything to keep his three sons, Johann, Eduard and Joseph, from becoming musicians.

As a child, we saw Eduard Strauss conduct in New York. After the manner of the family, he stood, fiddle in hand, playing part of the time and then conducting with his bow. He seemed to become physically a part of the music. As he swayed with the rhythms, the audience caught the intoxication of it all; and soon the vast auditorium was bound as though in the embrace of some mystical power. Sousa, with his inimitable marches, is the only one whom we can compare with the Strauss tradition.

How did Johann II get his education? Naturally, his mother encouraged him. He made a secret arrangement with the concertmaster of his father's orchestra to teach him; and he paid for these clandestine lessons with the little fees he received from teaching piano playing to some pupils. Among them was the very stupid son of his tailor.

Johann's teacher insisted that he practice before a large mirror, so that he could see how he appeared to an audience. Once, while he was thus engaged, his father entered the room and was furious when he found that his son could play. Later, however, he was reconciled until he had the tragic realization that the son was so amazingly gifted that his own fame was in jeopardy.

At his father's death at the age of forty-five, the fame of the "Waltz King" was already firmly established, and Johann II consolidated his orchestra with that of his father and toured Europe. For ten years he played at the summer concerts at Petrowpavlovski Park in St. Petersburg (Leningrad). In 1863 we find him Director of the Court Balls in Vienna, the height of his official career. This was the most brilliant musical position of its kind in Europe.

On the advice of Offenbach, he took to writing comic operas. His "Die Fledermaus" is a classic of its type. No more delightful operetta has ever been written. He lived and breathed the dreamlike artist's life of Vienna. More than any other composer, he has translated the spirit of the radiant Viennese life of that day.

One night he came upon a forgotten poem by Carl Beck, *An der schönen blauen Donau*. Having no paper at hand, he wrote the themes upon his cuffs. His wife, it is said, preserved them from the laundry.

The *Wiener Männergesangsverein* (Vienna Male Singing Society) had obtained a promise from Strauss to write a work for the organization. Therefore, at a concert of this Society in the Diana Saal, the waltz was first performed on February 13, 1867, nearly twenty years ago. Yet, when we hear it to-day, it seems as fresh and vibrant as though it had been just composed. To Strauss, however, it was only another waltz—one of the four hundred he wrote. In that year he went to Paris and did not even bother to put it on his public programs. At a private concert the waltz created a furor, and the popularity of Strauss soon eclipsed that of the French (Alsatian) Waldteufel.

Probably as long as music lasts the spirit of Strauss will live in his waltzes, particularly *The Beautiful Blue Danube*. Seidl, Nikisch, Thomas, Toscanini, Stokowski, Brahms, Wagner, and Rachmaninoff, all have paid their tribute to its magic. Once, as a boy at Brighton Beach, where Seidl conducted the Metropolitan Opera House Orchestra, we heard the great Wagnerian conductor say to Victor Herbert, then recently imported as violoncellist in the orchestra, "Warum trink man Schnaps wenn wir *Die Blaue Donau* haben? (Why does anyone drink whiskey when he can have *The Beautiful Blue Danube*?)"

Johann Strauss II, at his work desk



JOHANN STRAUSS



WILLIAM GRANT STILL

Day's End on the Farm



Zanna Anderson

NOWHERE is the joy of music more welcome than on the farm. In the days when the farm was more isolated, musical progress was difficult. Now all this has changed. Thousands of boys and girls have been to colleges where they received a fine musical training and have gone back to homes with radios that can, with a twist of a knob, carry them in a flash to the best music of the world's musical centers. They can jump from Paris to San Francisco, from New York to London, from Rome to Philadelphia, from Chicago to Berlin.

Talk about seven league boots! This is the day of seven thousand league boots. The music lover and the music student on the farm, with a weekly automobile run "to town" for a lesson (from a teacher who to-day is probably far better equipped than were the better metropolitan teachers of twenty-five years ago), now can have the most enviable opportunities for progress. Thousands of students are taking advantage of this, and we hear of musicales given by neighborhood groups that sound very much like those of the great music centers.

Yet there still are thousands and thousands of melodeons and parlor organs on American farms, and they are warily and properly loved. "Pop" comes in from the fields and picks out a few tunes. There may be callouses on his hands, but there are no callouses on his brain or on his soul. His love for beauty may be elementary, but he finds more joy in *Money Musk*, *In the Gloaming*, and *Beulah Land*, than many tired cars realize in the "Fire Bird" or "Tod und Verklärung."

The picture on the front cover of this issue is graphic and real. The artist, Miss Zanna Anderson, of Lincoln, Nebraska, has been nineteen years ago, in Holdrege, Nebraska. Her grandmother was a native of Sweden. Miss Anderson, from her childhood, has been especially gifted in drawing and painting. She studied at the Barnard School for Girls, in New York City, and also (1934-1936) at the Art School of the National Academy of Design, under Charles C. Curran, Karl Anderson and Charles L. Hinton, specializing in portrait painting. She has shown canvases in the last two annual exhibitions of the Allied Artists of America, in New York City.

The portrait on our cover, by Miss Anderson, is that of a Nebraska pioneer, Mr. Ernie Paine, painted in his farm home near Lincoln. The original is in oils in full colors; and it is 2 feet 11½ inches wide and 3 feet 3¼ inches long. The Etude is particularly proud to present this work of a girl in her teens, first because it has attracted very favorable attention from artists and second because the painter has worked all her life under extraordinary difficulties. Miss Anderson has not walked, from birth. Despite this handicap, she has developed her gifts in an exceptional manner, and has cultivated a disposition that has made her famous for her happy smiling good nature. She is very fair, with blond hair. She spends most of her time at her school and also takes a very keen interest in listening to concerts and operas. Here is a record of achievement which is in line with the ideals that The Etude always has promoted; and we are therefore very glad to acquaint our readers with the work of Miss Anderson.

This is the day of giant political activity. No matter which party you favor, if you are a teacher the article on Page 525, entitled "The Hour of Great Campaigns," may be profitable to you.

Listen to Your Own Voice

NOT so very long ago we heard an excited teacher giving a lesson to a nervous little pupil, and we concluded that one of the reasons why that particular teacher had not met with success was that the teacher's voice was insufficiently irritating and disagreeable. Every time the pupil made an error, the teacher literally exploded vocally, in tones that were enough to disturb the pupil's poise for the rest of the lesson.

Every teacher should remember that his job is to get results, not to make an exhibition of his temper.

Very few people ever think of listening to their own voices. Probably you have never heard a fine reproduction of your own voice as, for instance, the voice of a great moving picture star is reproduced. If you did, you might get a shock you would not soon forget.

Some years ago a vocal teacher in Italy suggested a method which one might employ to get a little nearer to the effect. He flattened out each hand and then put the right hand in front of the right ear, at right angles with the left ear, and the left hand in a similar way in front of the head, and with such a device the acoustical effect produced when speaking is quite different to the individual than when he hears his voice without such a means.

An American teacher sought to improve upon this plan by taking a piece of cardboard two feet square and cutting a hole into which the pupil inserted his face, leaving the ears behind the cardboard. When the speaker or singer employs this kind of baffle-board, the voice sounds quite different, and what one hears is far more like what others hear.

The teacher's voice should be agreeable, firm, clear and never irritating.

Pebbles or People

THE horror of much modern education is regimentation—the unthinkable stupid idea of trying to make each individual as much like another individual as possible. Mass education has been responsible for much of this. It presupposes such an asinine theory as that every child, because of the divine philosophy of equal right, has therefore equal capacity, and that each child should be given a pedagogical drill as nearly like that of every other child as is imaginable. Of course all sane teachers have been fighting this; but there are economic and social conditions which erect barriers, before which the efforts of the teachers become like a snowball barrage against a concrete-strengthened fortification. The City Fathers have just so much to spend, and Mrs. George Washington, Mrs. Tim O'Hooligan, Mrs. Antonio Saluti and Mrs. Moe Lipstein all are positive their children have the same receptivity as all others and therefore should have the same schooling in everything.

These fallacious forces turn the wheels of the great educational factories and succeed in filling the world with an over production of nonentities, who combine in future years to make life more and more difficult.

We once saw a machine that made pearls so like the real gems that they were hardly distinguishable. It turned them out by the million. In a week or so they looked just like pebbles.

Listen, you music teachers, to the words of the dramatic producer, Max Reinhardt, who writes in "Le Moins" of Paris:

"There are no two human beings who resemble each other. Yet men are squeezed between the conditions of life, shaken and tossed about, until they become as round and polished as pebbles we so greatly admire on the sea shore. All are equally insignificant and their polish is acquired at the expense of personality."

Pebbles or people—which?



JASCHA HEIFETZ

What Makes a Good Violinist

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Secured Expressly for THE ETUDE MUSIC MAGAZINE

By R. H. WOLLSTEIN

largely by teachers. The teacher who allows his student to play show pieces and difficult cadenzas at a time when he should be mastering correct scales, is doing the zealous young spirit in his care an incalculable harm. And so, to come back to what I first said about knowing one's self, I believe the best encouragement lies in allowing the student to feel his limitations as well as his strong points. In the end, this will do him the most good.

The Full Technique

THE PURELY TECHNICAL side of good violin playing is a rather difficult thing to talk about in any general way. On the general side, technique means the faultless manipulation of bow and strings; individually speaking, technique means the overcoming of the individual's particular problems. And since no two students' problems are exactly the same, it is impossible to lay down any definite set of rules for all violinists to follow. I believe, though, that every musical person is born with two different kinds of musicality. First, there is a feeling for music itself; and second, a very definite knack or aptitude for some special form of musical expression. Some people have a natural talent for the piano; others are born conductors; a third set have an inherent gift for the violin. This has nothing whatever to do with being musical. It is an entirely additional faculty; and the utmost care must be exercised in the education of musical children, to make sure that the proper bent is discovered.

The first step in technical development, then, is to make sure of the student's natural gifts. Perhaps the little boy, whom you are training to be a violinist, would make a brilliant pianist if he got the chance; while his sister who sits at the keyboard playing his accompaniments, should really be learning to draw a bow across the strings. How are you to know? It is hard to put into words any exact and definite method for detecting violinistic ability; but the experienced violin teacher ought to be able to tell very easily. The

student's individual way of handling the bow and strings, his personal interpretation of even the simplest melody, his tone—each and all of these may convey to the alert and trained ear whether or not the little pupil is naturally violinistically endowed.

If one is teaching a child the violin, simply as an added form of educational reform, the question of inherent talent is, perhaps, not so important; although, even in this case, it is always better to train a young one along the lines of his natural endowments. But for the one who wishes to "make something" of a musical child, it is of the utmost importance to discover early whether this little violinist is really a violinist at all, or not. And, if he is not, then the kindest method of procedure is to discourage him. Let him try his hand at some other instrument, until it is discovered exactly where his talents lie. There is a sharply marked difference between musical ability and violin ability; and there is great value in healthy guidance into the correct line of effort. It can save a person a great deal of heartache later on in life.

The Proper Aim

WHY IS YOUR PUPIL learning the violin? That is a very wholesome question. If he is learning it simply as a bridge into music, your task will be quite different than if you are training a prospective virtuoso. In either case, however, a great deal more stress than is usual should be laid upon the foundations of violin study. I find, regrettably enough, that this most vital point is likely to be passed over all too casually. I have been working at the violin all my life, and I still feel that I am but a student of my instrument and very far from my goal. Other students sometimes come, after my concerts, and say that they wish to be able to play like me. I know that this is meant kindly, and, of course, it is gratifying to hear in such appreciation for a well intended compliment. I think it is a wrong way to go to work. Nobody should want to play "like" another person. The best anyone can hope for is to play excellently. It is only natural,

perhaps, to look upon the more successful executants as models, but never should one copy another violinist's work. To copy is to admit the defeat of one's own individuality. I would rather hear a young student play an interpretation that he has thought out himself, though it may be far from perfect, than to hear him try to duplicate the performance of the greatest master in the world.

A thorough foundation can go a great way towards doing away with this tendency to try to make effects the way a ranking virtuoso does. I often compare the training of the young violinists I hear, with the training that I got at the Conservatory of St. Petersburg. We had to pass an entrance examination before we were admitted for study, and the test was—what do you suppose? Not the Mendelssohn "Concerto"; not the Bruch *Variations*; but scales! The first test of violinistic ability was the ability to play a perfect scale. And throughout all the years of our study at the Conservatory, first stress was laid on just this basic mastery of violin technique. Even now, I still practice scales every day of my life. If I can play scales as they should be played, the rest of my work will come well. Sometimes, on tour, I have only fifteen or twenty minutes at a time in which to practice, between trains or business schedules. I devote that time entirely to scales and technical exercises. I play scales slowly, then more quickly, then very quickly indeed. I practice double stops, fingered thirds, sixths, octaves and tenths. I practice all these exercises *allegro* and then *staccato*. I practice them on different strings. I was taught in this way and, aside from that, I believe in it heartily. Therefore I am somewhat amazed when young students come to me for auditions, and tell me that they have never played fingered intervals.

Sincerity First

WHEN A CANDIDATE comes to me for an audition, I ask him what he has prepared. In nine cases out of ten, he mentions some immense and impressive concert piece. Then I ask him to play to me

a nature to foment the good will of the publishers. Gounod approached several of them unsuccessfully. Colmbier, who later on became a partner in the old firm of Gallet et Colmbier on the rue Vivienne, consented to print the manuscript; but he offered only four thousand francs (around eight hundred dollars at that time) for complete ownership of the rights.

Gounod refused to sign the contract; and subsequently he met Choudens, an employee at the Ministry of Post and Telegraph, who also took care of a small publishing concern which he had established during his spare time.

Choudens' fortune amounted to eight thousand francs, or sixteen hundred dollars. He offered it all to Gounod, who accepted; and the investment proved to be a splendid one, since the house of Choudens, which still stands on the same old premises of the Boulevard des Capucines, made a respectable amount of money from the ever growing success of the opera, "Faust," indeed, has remained permanently on the posters of all the lyric theaters in the world, and it is perhaps the greatest "drawing card" of the repertoire, outside of "Carmen," although Bizet's work can scarcely be graded under the same denomination of "classic opera."

A Rare Popularity

THE TWO THOUSANDTH performance of "Faust" at the Paris Opéra alone, was given on the 31st of December 1934, with a great display of solemnity. The crowning of Gounod's bust took place in the presence of the president of the Republic; and the leading artists of the company appeared in a parade featuring the costumes of the Gounod repertoire.

If any of the listeners of the first night in 1859 were present at that ceremony, which is by no means impossible, they must have been amazed to see the same two events. As they say in France, "much water had passed under the bridge."

But the ultimate success of "Faust" and its wide popularity are legitimate and fully justified by the high quality of the music. It stands out most conspicuously among the whole of Gounod's production. No other of his works contains the same rich substance, the same melodic purity, the same dramatic sweep, the same forerunners of modernism (see the prelude); and even "Roméo et Juliette" and "Mireille," which stand next to "Faust" in public favor, rank only far behind in intrinsic musical value.

This probably contributed to accredit the story that Gounod was not in reality the composer of "Faust" but had purchased it from a young musician in need who had died at an early age. The truth lies elsewhere, and it was probably his enthusiasm for the work of Goethe that prompted to Gounod the lovely or powerful score which now stands supreme after a hard fought battle.

Gounod reaped a rich material reward from "Faust." Visitors of Paris will find his palatial mansion located in the fashionable district of the Plaine Monceau, at no. 1 rue de Montchaun. There he lived most of the year, and migrated to Saint Cloud, only a few miles away, for the summer. His country house was built in the center of a large garden, among lawns, shady trees and flower beds. It is the second large estate on the left side of the steep road which climbs up hill toward Versailles, after leaving the Rond Point de Saint Cloud.

It is interesting to know that in his early years Gounod had developed a real talent for water colors. He had even thought of devoting his life to a painter's career. Many of these sketches adorned his home, next to a collection of relics among which were a lock of hair and a small cross of the Legion of Honor having belonged to Beethoven, some flowers picked by Gounod himself on the grave of the German master, and a pianoforte of black mahogany which the father of "Faust" had

transformed into a writing desk and on the lid of which he had engraved these Latin words with a needle point:

"Fris laboravi, non inquam volui, sed inquam petivi."

Gounod's career was not exempt from failures. But if several of his endeavors did not succeed, no other achieved such a colossal *faux* as did "Le Tribut de Zamora." This meant a hard blow to the publisher Choudens, who had bought it outright for the considerable sum of one hundred thousand francs. And to finish with a typically French "bon mot" connected with this last episode:

One day on the boulevards, Gounod met Choudens who wore a magnificent new fur coat.

"Ah, ah! here is 'Faust,'" the composer chuckled ironically as he pointed to the expensive garment.

But Choudens smiled sadly as he touched with his hand his shabby looking old hat, a poor match indeed for the sumptuous fur coat; and he replied, "yes, my dear master; and here is 'Le Tribut de Zamora'!"

Musical Repartee

It is said that the Irish pianist, John Field, was asked on his death bed by a clergyman,

"Are you a Papist or a Calvinist?"

The dying artist responded, "Alas, I am only a pianist!"

The wit of Moszkowski was very biting. An arrogant and once too successful pianist was bewailing his poverty. He said, "If I could earn money enough, I would take a vacation in the south."

"Why don't you give a few less concerts?" remarked Moszkowski.



Here are Eight and Eighty, both having a grand and glorious time with music. The young fellow of four score years is looking down upon the chum with, perhaps just a little envy for the many years of musical joy that Sonny will have in the future. Sonny may play the harmonica, the violin, the piano, or the organ; but, no matter what he plays, it will be music, wonderful music; and it will help him, sustain him, and inspire him, all the rest of his days.

Why Every Child Should Have A Musical Training

By Sarah Wolfson

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

THE STUDY of music has become as necessary a part of every child's education as is spelling or reading. It used to be reserved for the talented and the pampered. But music is too important a phase of life to be reserved for the talented, or to be considered merely an adornment.

We hear music daily—through the radio, the victrola, the player-piano, at concerts and at the theater. Shall I then say: "I hear music frequently and enjoy it; it brings me into contact with beauty, and thus uplifts me; why should I study music when I enjoy it with less effort, by listening?"

True, one can enjoy the purely physical sensation of meaningless sounds that constitutes untutored listening. It is vaguely agreeable. But musical enjoyment is more than this. To get it at the fullest, one must be aware of a complete, symmetrical structure, realize the presence of a pattern, get the composer's viewpoint, and see that music is more than the sensation of sound upon eardrums. Then only can true enjoyment be attained, through understanding. Thus the statement, "I shall listen to music instead of studying it," contains a fallacy; for one must study it in order to listen intelligently.

Listening to music intelligently is uplifting. But any one who plays or sings gets many times more pleasure from it alone, however humble, performance, than

from a most artistic performance which he hears. He has a sense of power and achievement in his own work. He has the sublime force in himself; in critical moments he has an emotional safety-valve in his ability to pour his soul into music. He identifies himself with the composer, feels and reproduces his emotional experiences, and gets as near as he probably ever will get, to creation, the most exalted experience in human power. Listening to music can never give the pleasure of performance.

Moments of exaltation are few. Music would hardly deserve to be called a necessary study, if it belonged only to rare moments. What is its relation to our daily lives? Why does the educator stress its importance for the average child? Educational theory has changed. It used to be an acceptable viewpoint to believe in developing a child's talents, not attempting to train him in branches for which he showed no aptitude. Modern pedagogy, however, aims to develop all the faculties of an individual, to make him a well-rounded personality, to make him an interesting, individual, with many things to think about and to do. It would exercise him in those branches in which he is weak, so that he may become strong in them. Does he lack musical ability? Teach him music, and improve it. Train his ears, his fingers, his muscular control, his aesthetic sense. Broaden his life by giving him this additional facility.

We no longer teach music only to the talented. We teach it in order to foster undeveloped qualities; for the sake of the individual, not for display purposes. Let the musical child cultivate the latent phase of his personality. Give him the educational benefit of musical training, and let him profit from the aesthetic beauty that will then, for the first time, be revealed to him.

Music in Public Schools

THE FOLLOWING letter, from a noted grandson of the great Dr. Lowell Mason, is of special interest. Henry L. Mason is one of the firm of Mason and Hamlin.

To the Editor,
I have read with interest the tribute to Lowell Mason on page 263 of the current issue of THE EDUCATOR.

But, with all interest, I cannot refrain from pointing out what I believe to be a misunderstanding in the tribute. The first sentence states that "Public school music in America is just one hundred years old." Now this is not in accordance with the facts. I maintain. For it was not until the month of January, 1838, that the school board passed a vote authorizing the music committee to engage a teacher of vocal music in the various public schools of Boston.

Until that time, though music had been permitted here and there in the public schools of Boston, it was not included in the curriculum officially, similar to other branches. It was in 1838, and not in 1836, that music was included as a regular subject of study in the public schools (grammar) of Boston.

The date has frequently been stated as you have given it, but it is not correct. Very truly yours,

Henry L. Mason

THE EDUCATOR

Neglected Phases of Piano Practice and Playing

By Dr. Sidney Silber

DEAN OF THE SHERWOOD MUSIC SCHOOL

THE WORKINGS of the human mind are so extremely complicated that it were folly to lay down any system of study which might imply a guarantee of equally fine results with every person. The fact is, that all we learn through various agencies and channels. It is, therefore, less important how we study than that we study! Briefly, study implies painstaking mental observation, examination and analysis.

Practice

PRACTICE, on the other hand, means intelligent preparation, repetition and testing as to whether mental impressions are really being translated into living musical sounds. While study requires that we learn what to do, practice is the means of solving our problems. The individual needs of pupils are of so varying nature that any one system, no matter how excellent in theory, can scarcely be expected to apply to each person with equal validity. Nevertheless, in discussing practice, we are on safer ground. Have you, for example, ever tried any, or all, of the following plans of practice?

1. Play through a composition (technical exercise, study or piece) every *sa-so-wa-y*, in strict meter, without pedals and uniformly softly.
2. Same as above, but *uniformly loudly*.
3. Same as 1, but with all of the indicated dynamic fluctuations.
4. Accelerate the movement by slight stages, until the required or desired tempo is attained. (Important note: No musical composition ever can be fully recreated, if there is but one rate of movement—that is a meretricious one throughout. To be free, as music always must be, the movement must be rhythmical—not metrical; and hence, it is a mistake to assume that metronomic marks imply a slavish adherence to uniform pace. Metronomic markings, at best, imply merely average rates of movement.)

To elucidate further my thought on practice, a personal experience with that clever piece, *The Bumble Bee*, by Rimsky-Korsakov, as transcribed by Rachmaninoff will serve. (By the way, this piece is originally and more fittingly entitled *The Flight of the Bee*.) In practicing, there were experiments in all of the ways that have been outlined. It was tried and found, when played according to directions 1 and 2, to require five minutes by the watch. By slight stages each repetition was accelerated until finally it was played in from forty to fifty seconds. The fact that the period of mastery was but one week, is relatively unimportant. Some individuals may require twice, three or four times that interval of time, and others, less. The only important item is: Do you succeed?

Dynamics

NO ONE will gainsay that a large dynamic range is a most desirable part of the efficient pianist's equipment. To attain this, it is well to practice very softly (without using the shift or damper pedal) and to increase the gradations of tone by slight stages. Try to extract as much as you can in the way of dynamics and speed, from the keyboard alone. Then, and only then, employ the pedals in their rightful functions, that is, as accessories and magnifying mediums.

The average piano pupil has about three different dynamic intensities in his play-

ing; namely, *p*, *mf*, and *f*. While this equipment may be adequate to cover a large range of compositions, up to the fourth grade of difficulty, it is decidedly inadequate for the more difficult works. Even the first rate artist (and it is the successful one whose example we should emulate) has the following dynamic controls:

The dynamics *pppp-ppp-ff-fff* are more or less aerial illusions. *Fortissimo*, meaning loudest and *pianissimo*, meaning softest, are superlatives. However, in music, as in poetry, it is possible to have what may be termed double superlatives, or even triple superlatives. Take, for example, the following line from Mark Antony's funeral oration, from Shakespeare's "Julius Caesar"—"This was the most unkindest cut of all." In music, the "illusion" of *ppp* or *pppp* is produced by a thinning out of the musical web (which is furnished by the text) and by retarding the pace. With *fff* or *ffff* the opposite procedure is in force.

The ending of *On the Banks of the Sacred Ganges*, Op. 92, No. 3, from "The Magic Book" by Walter Niemann, illustrates some of these points.

Ex. 1

Slowly



The Proper Finger

FINGERING often plays a very important rôle in correct execution. While intelligent fingerings may be serviceable for one type of hand, they may not fit yours. Why not, then, try to find that which is best suited to your hands? Here is an interesting problem, taken from among hundreds. Suppose the following appeared in a composition:

Ex. 2



How would you finger it? Taking the natural sequence of fingers, 1-2-3-4-5, would scarcely enable you, even with extended practice, to produce the required *crescendo* and *sfzando*; for the fifth finger is too short and relatively too weak to carry out the latter requirement with ease and security. If, however, you fingered it, 2-3-1-2-3, or, better still, 1-2-3-4-1, you would easily negotiate the passage, and that without any laborious repetition. The fingering, 1-2-3-4-1, may possibly prove a bit awkward at first, but, with a little practice, and by turning out the thumb and literally "attacking" the E-flat on the first joint (not on the tip of the thumb), the required result will be easily attained.

Fingering may thus serve various ends. It may be for convenience, taking natural sequences; or it may be irregular, to serve special requirements.

Redistributing Notes

MANY EDITIONS present problems where ingenuity is often called into play in the matter of distributing notes otherwise than printed. Take, for example, the opening measure of Beethoven's "Sonata Op. 11." In all of the editions it is printed as the master originally wrote it,

Ex. 3



A little practice will readily convince one that all of the requirements of the text can hardly be met with ease and certainty. If, however, it is played as follows:

Ex. 4



it at once becomes very simple. And now another citation, from Chopin's *Impromptu in A-flat*. In all of the distributions the following passage is printed thus:

Ex. 5



SIDNEY SILBER

AUGUST, 1936

Then I was engaged to teach for one afternoon a week at the College Settlement on Christian Street, Philadelphia, before a music department was formally announced there. This was in 1910. When the school was opened in 1911, under the name of the Settlement Music School, my teaching hours there were gradually increased until four afternoons and four evenings of each week were taken up in this school. Previous to this, I had secured about thirty private pupils, but the school work, as I thought at that time, seemed more regular and therefore more dependable, so I gradually gave up some of the private pupils, keeping only those I could teach when not at the Settlement. In 1914 I resigned my position. I had always wanted to study in Europe and the school seemed ripe. I had saved quite a bit of money and was going to borrow the balance. We all knew what happened in August 1914. Had I gone as at first planned in June, with one of my Settlement pupils, who was returning home, I would have been in Belgium when the Germans went through. I was spared that experience by the mother of my pupil writing her daughter not to come until September.

I Try the Metropolis

AS EUROPE was now out of the picture in world affairs, I tried and secured teaching in the Music School Settlement in New York City. I also taught in the Music School Settlement in Brooklyn, and stayed in New York for two years, teaching and studying there. I left New York, but not of my own choice. I was very sorry for all of my seeming courage in ringing the doorbells of people I did not know in Philadelphia, the people I met in New York City overcame my shyness and sophistication and cool self-assurance. So timid was I in the presence of other more dominating personalities that at times I must have seemed to them absolutely witless.

I used to wonder why the head of one music school, too around as she did, glaring at people and calling them "stupid" in such an extremely degrading manner. I knew she was kind, so her manner was quite puzzling. She enlightened me, however, before she sent me away at the close of my second school year. I was told very kindly but firmly that I could not come back. The lady had been regarding me for two years with as much puzzlement as I had been regarding her. She told me that I was the most courteous teacher in the school, but that I was not putting my work over the school expected, because my manner was not positive enough; that she had tried to make me cheerful with her, saying "Right and that is the deliberate intention of antagonizing me, to see if I could draw a little retort from me, but failing, had often wondered what was in the world if anything, would make me rise in my own defense. On the other hand, for two years I had wondered why she displayed so much fierce interest on all occasions, never dreaming that it was intended for the good of my soul, and mine specifically. For all of that, her smile was heartening when I could tell it and I was fond of her and she still has my highest esteem.

During this very frank eye-opening conversation, something snapped, psychologically speaking, and I knew that I would never again care whether people were pleased either with me or with my music. I would give the best I had; but in the future my own thought would be sacred to me, and there would be no more wavering between that which I believed was right and that which seemed to be expected of me.

In the fall of 1919 I put a sign on the front porch of our house in Philadelphia that read: "I know of no piano teacher of anyone whose children were of teachable age. I also advertised in the local

public school paper, asking the question in my "ad": "Is your child being trained to play piano artistically, or is his playing a mad scramble for keys?"

The Tuners' Call

THEN A THING happened which was both curious and somewhat amusing. The circumstance brought me five pupils at one clip. On a very snowy day in January, with a real blizzard raging out of doors, my doorbell rang. My visitors were two men seeking the tuning and repairing of pianos. I thought of my own piano, a new set of bristles and I might let them come back on another day and do the work, if they would give me references. They were taking no chances, however, on losing the job and the spokesman pleaded so hard that I succumbed, with the provision that I need not pay even a dollar when the work was finished, until I should have time to have another workman of my own selection pass upon their work. To this they readily agreed. They showed me how the bristles were put on and I helped and put on as many bristles as the helper did. I saw that they had earned their money and I offered them ten dollars on account.

Then the man who was the real repair man said, "Mrs. Rogers, we will accept the ten dollars, but the balance you need not pay in cash. We each have a piano, and we would like you to teach Mr. G.—has two children and I have three. How soon can you start?"

Allowing those men to come in out of the storm and trusting my piano to them always seemed like "casting bread upon the waters." Other pupils came through them and I have been teaching one young lady for two years, whose coming to me for lessons can be traced back to this occurrence of nearly sixteen years ago. Through this channel there also came a young mother in her twenties. She studied for two years, when she brought her little music teacher, ages ten, to begin piano lessons. When the mother discovered that I taught the child until she was fifteen. With reluctance I passed her on to another teacher for advanced work. Last year she

gave her first public recital in a small auditorium.

About 1923 I realized that in my immediate neighborhood there was a great deal of competition and this always keeps down the price one may ask for lessons, limiting the amount of money one can earn. I always felt that as piano teachers, the music teacher, as well as other teachers, they should be willing to pay enough so that an educated and refined person could live in a manner fitting her education. Many a time we have all heard some parent say, "Well, I gave Johnny to Miss Agatha to teach because I pitied her. She has no one to support her and needs the money, and besides, she only charges fifty cents."

Planting the Seed

I DETERMINED to increase my income and I went to a leading piano dealer in town and told the head of the firm my needs. My thought was that if they could give me the names of people to call on, I might bring back information that would lead to sales for them and at the same time secure pupils for myself. They gave me five hundred names of property owners, with their addresses also, and I started out on another doorbell ringing crusade.

I was well received generally speaking. One mother said that she could read character at a glance and needed no reference for me. She gave me her boy to teach and she was also a great help in giving me the names of other prospects and in talking me up to her friends. In every attempt that I have ever made at doorbell ringing, there has always been some enthusiastic person who seemed delighted at the opportunity to lend a helping hand; and one generally owes one's foothold in a new community to that one person, more than to any other. So with this lady's help and my five hundred names, in a few weeks' time of the summer of 1923, I enrolled enough pupils in a suburban section to teach there two afternoons a week beginning with private school pupils at 1.30 P. M. and teaching public school pupils from 6.30 P. M. However, I did not begin to teach any of these pupils until after Labor Day in September. With my new pupils and my old pupils together, I saved

enough money that winter to go to Paris the following summer with a group of other teachers. We took a six weeks' intensive training course at Dr. Schliemann's music school at the Scola Cantiana, just opposite the Luxembourg. Thereafter, we traveled in France, Switzerland and Italy, with five days in England, returning home after three months, all very happy.

And So We Move

IN THE FALL of 1924, after my trip abroad, I found my time more demanded in the new location and for three years I journeyed there regularly for four days a week to teach, traveling through the deep snow on unpaved roads to the degree that I had founded by ringing doorbells in the summer of 1923. Eventually, in 1927, I moved to a new location. In the four years, I was obliged to give up a few pupils in town, with the exception of a few whom I could teach on the same day as a maid's cybours, and in this alcove were musicians wearing "rainbow" turbans.

One of them was playing an instrument somewhat like a clarinet without keys, yet managing to bring out all the semitones with half-raised fingers. Even the grace notes were not missing. Accompanying him was a small man with two finger-drums, one on his lap and the other immediately in front of him. The beats were clear, precise and resonant.

"They have changed the *Ragini* (melody) from *Sahana* into *Preloo*," I exclaimed as we were nearing the palace gates—my guide and I.

"Sahab, you are only a boy," observed Sakhi Chand. "Yet such a keen ear for music! You must grow up into an *Ustad* (expert musician)." "But my father has thrown away all our musical instruments lest I become too fond of music. He wants me to be a scholar. I do not blame him though." "No? You will go through life with music crying in your soul! Strange fate!" "Sakhi Chand, do you know anything about those drums?" "Yes, why?" "Some of the beats sound metallic." "Because that black circle in the center of the right hand drum is made of iron filings and glue. But when you strike the edge with your index finger it falls on an extra band of leather and produces a wood-wood sound. And *Talyanta*—a resonant sound with great volume—comes from open beats."

"But why does that man have two drums?"

"Tabla always go in pairs. The left one is struck at the end of each measure and the right drum brings out the *Matras* (sub-beats)."

"Tell me, why do they change the *Ragini* (melody) so often?" "Why shouldn't they? You cannot play *Bayag* in the afternoon nor *Bharan* at night. We have thirty-six *Raginis* to suit thirty-six moods of the earth as it goes round the sun in twenty-four hours. And, a difference of one tone may change *Mezha-mallar* (the melody of the battling clouds) into something else. But a man must be able to detect the change by ear before he can be called a musician."

"Well," said the lady, "come in. I want to talk to you. There is my piano; that is my house. I have been taking lessons ever since I have had it in the house, until lately, when I quit because I wasn't getting anywhere. I know the notes up there on the music, but I can't make it sound like anything. I sometimes feel like chopin' up the piano. I get so mad at it."

She tried to play for me. I stopped her at once. "I could do so poorly and yet you have me here, teaching your three children take lessons and you sit by and take lessons right along with your child!" I am sure it would help both of us.

She shed a tear. "I don't know," she said, "I'm gonna take the lessons and then I'm gonna teach my kids."

"But," said I, "it is an acknowledged

(Continued on Page 53)

The Music of Hindustan

By Nirmal A. Das

IN THE NAWAB'S PALACE musicians announced the departing of the day. It was as a fleeting whiff in the air of the city of Moorabaddah, India. Over the ornamental arch of the massive gates that opened into the palace grounds was a portion with a slanting roof carved in a maiden's cybours. And in this alcove were musicians wearing "rainbow" turbans.

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about them sat a circle of hidden guests."

"Ten musicians?" "Yes, and they had wonderful instruments—*Sitar*, *Har*, *Sarangar*, *Tash*, *Rubab*, *Dilruba*, *Khar* and *Sarad*."

"Did they have any unusual drum besides Tabla?" I interrupted.

"Oh yes. They had *Maha-mridang*. You know it's a huge drum with two faces. You have to strike it with the palms of your hands, not fingers. Even then, one face of this *Maha-mridang* has to be covered with fresh four-hour-dry every time you play it. Otherwise your hand will be red with sweat. The vibration is intense. But to come back to my story, the musicians *sahana* their instruments and began to play in perfect union."

"Then came the dancer. The servants began toasten their rooms of offering *Attar* and baste nut to the guests. Meanwhile the dancer stood like a statue waiting to be invoked into life by the touch of a strange god."

"How was she dressed?"

"A *Fateful Rhythm*

"LIKE a respectable lady (Northern bloomers reaching down to the ankles under a pretty *Ghagra* (a wide skirt) that, when she danced, would spread out into

"Sitar—a plectrum instrument, with seven strings that rest on a bridge with two contact points and thus create *Jhingar* (a humming) (like costume bells) at each stroke. *Har*—a low instrument with sympathetic strings for overtones. *Sarangar*—a long, thin, fretless instrument, like a *Sitar* but with a longer neck. *Tash*—a small, round, fretless instrument, like a *Sitar* but with a longer neck. *Rubab*—a small, round, fretless instrument, like a *Sitar* but with a longer neck. *Dilruba*—a small, round, fretless instrument, like a *Sitar* but with a longer neck. *Khar*—a small, round, fretless instrument, like a *Sitar* but with a longer neck. *Sarad*—a small, round, fretless instrument, like a *Sitar* but with a longer neck."

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something like a peacock feather fan; a *Kanchali* (brasserie) and an *Orna* (scarf) pinned on her head, its two ends hanging down her upper limbs. And from head to foot, she was dressed in white. Lakshmi Bai—that was her name—had brought her own *Talchakra* (a thin plate) from Lucknow. But the host insisted that the best drummer of Calcutta be given the privilege of playing for her first number. As usual, Lakshmi Bai began her song with *Alap* (improvisation) without an attention to *Taal* (time, regular rhythm), then slowly introduced *Thangphree* (a form of four-four time) into the melody and turned it into *Gat* (melody punctuated by time). But the drums were silent."

"Why?" "Because the drummer could not detect the *Son*."

"What is a *Son*?" "A *Son*, to a *Tabla*-player, could be compared only to the starting point to a jockey. Our timing, like a race horse, goes round and round the same musical track over and over again."

"I understand now. *Son* is another name for *Maan*. But it is not true that *Son* is always marked by the most pronounced accent in a cycle."

"Yes but Lakshmi Bai was gliding over

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us. The music of *Kashmiri Song* (not the words—"pale hands I loved," and so on) or that of the *Song of India* may suggest India to you, but we cannot say that either one of them has any of the qualities of our *Raginis*. Rimsky-Korsakoff, being a master artist, introduced the cyclic monotony of our lining system in his *Song of India*, in order to create what you consider to be the oriental effect—a piece of technical artistry.

The melodies that really appeal to us are not known as oriental music in your repertoire. Your *Blue Haze* reminds us of our folk songs, your *Savannah* (one-step), not *Savannah River*, is like our folk-music and your *Last Round Up* comes very near to our classical *Alp* (improvisation). Just for fun, play *O my mystery of life, at last I found you, before a Hindu*, and see what happens. In a moment his oriental poise and silence will have vanished and he will begin to show us his thirty-two natural teeth in appreciation of the late Victor Herbert. Play *Ramona*, he will sit up. But let Paul Whiteman play his orchestration of *Ramona*, the Hindu is up on his feet.

Ne'er the Twain Shall Meet

LET ME MAKE an attempt to explain this strange reversal of traditional ideas about orientalism. To begin with, we Hindus are fond of moods and not mathematical arrangements of tones. And we are so punctilious about spontaneity that we actually preserve the words of our songs—a thing you abhor. It would not be proper to say—even for the sake of oriental politeness—that we cling to the nasal tones for lack of better words. The reason we have been familiar with the diaphragm voice for thousands of years. According to our system,

- (a) A human voice must rise from the *Udara* (stomach),
- (b) Then pass through *Madara* (chest),
- (c) And carrying the overtones pro-

duced by the throat (in order to maintain individuality),

- (d) It should finally strike (the palate), absorb the nasal sounds, then come out of the mouth.

With all this knowledge about voice training, we would not have artificial clarity at the cost of nasal tones, because without them a natural voice is not possible. And unless a voice is natural it cannot be spontaneous—according to our philosophy of music. When a child cries for his mother, it utters "ma" not "lah," because the tone of the appeal is in "ma." The entire gamut of Hindu music is woven around F-sharp which in our nomenclature is called *Crore* (soft) *Ma*. The total quality of "mf" voices must be like the Underworld. That is why our last prayer is *Om*!

We are fond of Paul Whiteman's arrangement because we feel that his arrangements are inspired by mood. He seems (to me) to introduce major moods for action and minor moods for longing, separation and frustrated hope. We love Victor Herbert because he knew how to retreat in the sacred temple of his soul while composing music.

I am not advocating the blending of Hindu and Western music. Hindu music never can be harmonized nor Western music deprived of harmonization, and yet preserve their individual merits, although many interesting and intrinsically beautiful effects can be obtained by so doing. Surely this is the only way to make music of many different forms of music to exist, each in its native charm.

Essentially there is no difference in the spontaneity of American compositions and that of the *Raginis* of Hindustan. A *Ragini* is the musical expression of a human mood. The American composer, who does not lose sight of melody, does not boldly steps out of cold technique into the spontaneity of the soul is marching towards Hindustan.

Hand Building Exercises

By Gladys Hutchinson

THE LATE beginner who has a full grown undeveloped hand may overcome many obstacles by applying consistent hand building exercises.

For the Fifth Finger

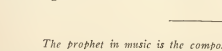
ATTACK any white key with the whole side of the hand so that the first joints of the fifth finger are on the key, then draw the finger to the edge of the key and quickly turn to upright position, observing that the nail joint and the knuckle are prominent, relax the wrist by letting it rise and fall, while the finger is in perfect position on the key. Thus the fifth finger supports the whole weight of the hand.

Practice daily, each hand separately, through the diatonic progression of the C major scale.



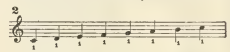
For the First Finger

FOR perfect thumb position form a circle with the first and second fingers, draw the thumb over the length of the second finger.



The prophet in music is the composer. His evangelist is the performer. This partnership is akin to that of the drama; and the influence which actors and managers have on the prevailing taste of the theater is exactly paralleled by the power of the executive musician to affect the fortunes of music—George Dyson.

Practice several times daily in order to develop the thumb muscle and obtain perfect thumb position. This is done away from the keyboard. Now go to the keyboard and play with the first finger, each hand separately, through the diatonic progression of the C major scale.



For the First and Fifth Fingers

WITH the first and second fingers in correct position as outlined above, span a sixth, with the second, third, and fourth fingers slightly curved over the keys in between, and the rest should be perfectly arched hand position. Practice through the diatonic progression of the C major scale, by letting the wrist rise and fall.



These simple exercises will prevent the outside of the hand from caving in.

RECORDS AND RADIO

By Peter Hugh Reed

For a number of years Toscanini has steadfastly refused to play again for a recording company. Despite the fact that people everywhere would have been glad to hear his recordings, he has avoided making any re-recordings of his works. Many people believed that Toscanini did not do so because, but this, apparently, was not the case. As a matter of fact, his principal reason for not recording was an aversion for breaking the continuity of his performance. In the past, it was essential that the conductor interrupt a recording to facilitate the "breaks" between record sides. Since Toscanini conducts from memory, his mind may be said to operate much in the manner of a moving picture film. A "break" to him was a definite interruption to the continuity of his musical concentration, and this played definite havoc with his nerves. For so extraordinarily sensitive is he to music and its unimpeded performance, that even a single wrong note upsets him completely.

It is reported that it took much persuasion to lead Toscanini to make some recordings of American compositions, and he was permitted to play an uninterrupted performance while the records were being made. Because of this, we have considerable trouble in recording his music, and he is recording. The music lover, who resents the extra length of time between sides, need not feel badly, however, for he can easily eliminate his by-product of the record to within a line or two of where the music restarts, and thereafter set the needle down at the end of that red line.

Besides the excerpts from Wagner (Victor set M-308) which were recently issued, Toscanini also made recordings of Beethoven's "Seventh Symphony," Liszt's "Variations on a Theme of Haydn" and the overtures to Rossini's operas, "The Italian in Algiers" and "Semiramide." The other recordings will of course be released later. The Wagnerian excerpts include the *Prelude* to act one and three of "Lohengrin," *Dawn* and the *Rhine Journey* from "Die Gotterdammerung," and *Siegfried's* *Love* of the same opera. The music from "Die Gotterdammerung" is the music from "Die Gotterdammerung" for the version that Toscanini uses of this superb orchestral epic is the one he made himself, and upon which much critical commendation has been written. The recording of these excerpts realizes with amazing verity Toscanini's exceptional eloquent readings of the music of Wagner—distinguished for their healthy sentiment and preeminent strength.

Although Toscanini has retired from his post as director of the New York Philharmonic-Symphony Orchestra and has an era that cannot be paralleled in our times as long as we have these recordings—and they bring back more than the remembered reverberations of his artistry (when reproduced, of course, on a medium which does justice to the recording)—his reproductions of his extraordinary music are years in the concert hall and on the radio.

Robert Franz's songs have been exploited so widely as those of other German writers, and the phonograph companies avoided them. Yet the songs of Franz have just as much appeal in our times as those

of Schubert, Schumann and Brahms. Franz endeavored more than anyone else to illustrate in music the words of the song—to develop "the art of word-music." Philip Miller, writing in *The American Music Lover*, has said of Robert Franz that he was a "Stephen Foster with the technique of a Hugo Wolf" for the melodies of Franz were quite as much the people as those of Foster, the only difference being "Foster created a folk-music, the librettist of so many of the operas of Puccini, Mascagni and Giordano. He was good enough to have several times as guest in his home in the small country village of Castel Arunato, a quiet old town of the Middle Ages, perched on a hilltop of the province of Piacenza.

On several of these journeys I had the good fortune of taking the same train on which Maestro Verdi was going to his home not far from my own. I got always met at Borgo San Donnino, where we changed trains for Fiorenzuola d'Arda.

Verdi was tall and very straight of stature, with grey hair covering a massive brow, a long, sharp nose, a pensive mien and a pleasant smile. He wore always a black suit and a broad-brimmed black fedora hat. He was a man of few words but soon we nodded at our meetings; and I was pleased to approach with a "Buon giorno (good day)" and a "Buona salute (good health)." I saw the message of "Buona salute" for his friend and neighbor, Illica.

But a few months, and, on returning from Paris for an appearance in Italian opera, I learned of Verdi's sudden death in the Hotel Milano, where he lived and worked. The hotel now bears a plaque commemorating this event.

A few years later, when passing their country home I stopped with a word of sympathy for Signora Verdi. Upon my leaving she picked a few leaves from his garden and, as she offered them as a memento, said, "Questi saranno verdi quando Verdi non sarà più verde." A clever play on words, *verde* (green), which, interpreted, runs, "These will be still green when Verdi is no longer green."

The great master's mien, Giuseppe Verdi, turned to everyday English, would be just plain Joseph Green.

Memory Pictures of Famous Musicians

by Mme. Mary Alma d'Alma Chandler

Giuseppe Verdi

BUT FEW of living artists can claim to have had the rare privilege of a personal acquaintance with Verdi—perhaps the supreme master of Italian composers. While studying in Milan, I had the good fortune to find the friendship of Luigi Illica, the librettist of so many of the operas of Puccini, Mascagni and Giordano. He was good enough to have several times as guest in his home in the small country village of Castel Arunato, a quiet old town of the Middle Ages, perched on a hilltop of the province of Piacenza.

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The great master's mien, Giuseppe Verdi, turned to everyday English, would be just plain Joseph Green.

Pietro Mascagni

THE DIRECTOR of the Liceo Rossini of Pesaro was the new lion of musical Italy, Pietro Mascagni; and I, on a tour of the British Isles, received at my London apartment over a telegram from Illica, urging that I secure a Japanese costume, with wig and sandals, and a *sansien* (a Japanese violin with two strings). Further, I was to meet him at the railway station of Milan for a certain train leaving for Pesaro, where Commendatore Mascagni and his attractive wife and three children lived in a spacious apartment over the Conservatorio of the Liceo Rossini.

As an aside, harmony in the Mascagni family was occasionally apt to have a tendency toward the ultramodern—a fact fostered by the too many adoring feminine satellites of the Maestro. Thus I one day mysteriously alleged a slipper which came mysteriously from the "Madame Chérie" (Benjamin) (the "Madame Chérie" is the name of the slipper which the Maestro as a messenger of wrath from the Signora.

I was suddenly summoned to Milan had been for the purpose of a surprise prepared for Mascagni by the temperamental but genial Illica, who had taken as his own home a house with a beautiful garden. Our frequent luncheons in the Mascagni home

Mme. Mary Alma d'Alma Chandler, author of the following article, was born in New York City, a granddaughter of Sir Charles Crompton of London. Her maternal grandmother was the Vicomtesse Cecile de Leon d'Alma. Mme. Chandler was brought up by her grandmother in Paris, where she studied for a time with the great Sarah Bernhardt. Later she studied voice with Mathilde Marchesi, Pauline Viardot-Garcia and Massenet. Theatricals she became an actor, and she wrote interestingly in this article—Eduard's Note.

usually began and ended with discussions of "Iris," the new opera upon which the composer was working. For a certain day it was planned that Mascagni would have tea with Illica, for discussion of unsettled points in "Iris." About the hour set for his arrival, I got into my Japanese outfit and, with my back

to the gold and red sunset, perched myself on a limb of a tree in the garden.

With my *sansien* held as ready to be played, I saw the great men coming down a path in deep discussion of the new opera, "Iris." As they neared the tree where I sat, Mascagni abruptly stopped, so impressed by the picture that, with an outburst of surprise and admiration, he

grabbed my knees, at my feet in the flowers, the *sansien* from my hands, and, sitting in the true Japanese fashion, picked from the two strings of the instrument the popular tenor serenade, *Après la nuit fineste*. Then, "Ah, mio Inno del Sole," he exclaimed. "Thou brought I have found it!" From this picture I have created the role of *Madame Tallendin* in the "Andrea Chénier" of Giordano; but an accident, while bicycle riding in the park, confined me to my room past the date of the premiere. It was for this event that Edoardo Sonzogno, the dear

old editor and impresario of Milan, out of sympathy for my disappointment had the role of *Madame Tallendin* omitted from the performance. It was also during this period that Puccini called in the afternoons to console me, and that I gave him his first lessons in the French language. He was apt and studious and would point out every article of his clothing and of his furniture, and he repeated their names like a child.

Puccini often sat at the piano and insisted on quickening one of the movements of the sonata. In emphasizing his, he kept tapping the shoulders of the artists; and, in his eagerness to hasten the tempo, he steadily increased the violence of his strokes till the climax was reached quite to his satisfaction. But the poor boys' shoulders were still so sore on the following evening that they could hardly play much to do with the development of "La Tosca."

Jealousy seems possible even among the gods. Thus it was that poor Giulio Ricordi, who, when I was in America, he apologized that he had no one, which had led him to choose that remote and quiet place of abode on a windy point out of Bergen of native country. Mme. Grieg was a singer of considerable note; and I recall hearing them in London concerts together, when she appeared in a simple dress, with the stiff white collar of the period underneath.

As the vocalist of the program, among other songs I sang the *Ich Liebe Dich* of Grieg. As I knew the master was to be present, in a few hours of heated study I learned the text in Norwegian, so that the title could be announced in the vernacular as *Ich Liebe Dich* (I Love Thee). The next morning brought a beautiful bouquet from the master, with his card which is one of my treasures.

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and he was one of the first to help to make this locality the retreat of the musical world of Milan. His youth had been one of great privation. He at one time played the piano and put on skits in the music halls of the city, and it was there that he met his beautiful wife—as plump as himself.

At the point of desperation, he hastily finished his one act opera, "I Pagliacci (The Clowns)," submitted it in a contest sponsored by Sonzogno of Milan, and discovered himself catapulted into fame by its success. I had the good fortune to study the role of *Nedda* with his assistance, and found him a most excellent coach, which was aided by his brilliance as a pianist.

Eduard Grieg

WHILE ON a concert tour of Russia, Finland, Norway, Sweden and Denmark, I met many interesting composers and grew very fond of the music of the North. There was an especially interesting day in Copenhagen, when I was on my first Scandinavian tour, with Marten, the violinist, and Heide, a Swedish pianist. These two were rehearsing one of Grieg's sonatas, when the master himself appeared—a nervously temperamental little man, who insisted on quickening one of the movements of the sonata. In emphasizing his, he kept tapping the shoulders of the artists; and, in his eagerness to hasten the tempo, he steadily increased the violence of his strokes till the climax was reached quite to his satisfaction. But the poor boys' shoulders were still so sore on the following evening that they could hardly play much to do with the development of "La Tosca."

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Giacomo Puccini

A NATIVE of Lucca and, like Mascagni, a Tuscan, Puccini was by nature much the more quiet of the two. He was a pleasant, soft-spoken man, and he found the key to his nature by saying, "Io faccio e taccio (I work and am silent)."

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Ruggiero Leoncavallo

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The Art of Counting

By Francesco Berger

This article, published posthumously, is from the pen of the distinguished musical pedagogue of London, who was active up to within a few hours of his death in his ninety-ninth year.

IT IS IMPOSSIBLE to overestimate the importance to the pianoforte student of contracting the early habit of counting while practicing. When the competent teacher has again and again to remind the student to count, it is of no use for the student to reply, "I do count, sir; but I count to myself." The competent teacher must insist, not only that the pupil shall count, but also that he shall do so sufficiently loudly to be heard by himself even when playing *forte*.

The truth is, that right notes and right time (the result of right counting) are so essential, is less important than the two qualities named; for, after all, it is quite possible to play a passage with musical expression, but with wrong fingering; while it is quite impossible to create a correct musical feeling if out of time.

The order of importance into which pianoforte playing is divided consists of notes, time, right time, right fingering, right touch, right phrasing, right coloring, right pace, and right pedalling. It will be noticed that this order presents a gradual *diminuendo*, and that right notes and right time take precedence over all the other qualities.

The Italian composers, especially those of operatic music, are very fond of "compound time," particularly of nine-eight and twelve-eight. When the student meets with such an instance, if the pace be quick he may find it irksome to count in numerical order from one to nine or one to twelve, in every measure. His task may be varied by counting his beats as follows: One-or-an, Two-or-oo, Three-ee-ee and Four-or-an; or One-and-one, Two-and-and, Three-and-and, and Four-and-and.

In some very modern music some times encounter a group of four notes

in the right hand to be played at the same time with three in the left, or *vice versa*. The student must decide whether he will give precedence to the left hand triplet and allow the right hand to come in as best it can, or will give precedence to the four notes of the right hand, and allow the left hand triplet to come in as best it can. In some other place, we may find a left hand arpeggio extending over two octaves to comprise nine or ten notes instead of the customary eight. The student must decide where to make the break of hand, giving a slight accent to the first note in the second group.

Peculiar Personal Traits

IT IS RATHER CURIOUS that some musical artists, distinguished in every other direction, have an inherent failing in a particular one. I once knew a celebrated violinist—a good musician and a fine performer—but a bad trier. In a trio or quartet one could never be sure whether he would enter too soon or too late. Ernst, one of the greatest violinists of all time, always played slightly out of time, and Renconi the great baritone, though a fine artist, always sang flat. Saint-Saëns always hurried his tempo when playing the piano, and his *fortes* were always too piano, and his pianos always too *forte*, so that his performance was a singularly monotonous one.

The modern concert goes much for which to thank the metronome, which chronicles for him the precise pace at which a composition is to be counted. I am not certain whether Maelzel, the inventor of this most ingenious little machine, ever enjoyed full credit for his invention, to hope he received its equivalent in cash. Without the metronome, how would it be possible for us to determine whether Mengelberg in Vienna is conducting Strauss or Sibelius at just the pace that Ronald is doing in Eastbourne?

The orchestral player on the fagotto, work by an old master, have occasion to count as many empty measures as to play full ones in a composition. After a first rehearsal, he might, perhaps, rely on the conductor's glance, for coming in at the right moment; but he generally grows so attached to his sheet that he prefers consulting it afresh at every performance.

Which recalls a cheerful anecdote. An Italian fagotto player, on going out one evening to serenade his lady love, took with him his orchestral part in a then popular overture. When he had played a few measures she appeared at her open window and waved him a kiss on her fingers. Then, as there was no more music, she concluded he had gone, she closed her window, blew out her light and went to bed. But the dear good man had not finished, he was patiently counting his eighty-four measures of rest; and, when he had done so, resumed blowing, though she was already in the Land of Nod. This could not have happened had the music been by a living composer; for he not only keeps his entire orchestra fiddling and blowing without pauses, but often requisitions the aid of a specially constructed tuba-billy or Ballysaxophone, without which a perfect interpretation could not be secured (see masterworks as "The Ladybird's Dream" or "The Hangman's Whimper").

As pros of counting, I recall a play entitled "The Private Secretary," which some years ago had a long run in London. It contains an amusing scene in which the heroine, seated at the piano, asks her lover to do the loud counting for her while she plays. He innocently proceeds to count aloud up to a hundred; and, when he reaches that figure, inquires whether during the remainder of her piece he may be permitted to count the pages instead of the measures.

To beat time with a baton, during an orchestral performance, may appear to the uninitiated a not very arduous task. In a six-eight movement, to beat one down stroke and one up stroke is the poor devil in the orchestra count six in a measure, or in a nine-eight movement, to beat one stroke while the poor devil counts nine in a measure—may seem a very unusual division of labor; but that was all that was required of the conductor of old. In of-to-day, however, has so much more to do, that I have sometimes seen a celebrated conductor, after a successful performance, all but stagger off the platform and make for the nearest sea, in a state of mental and physical prostration.

Art Progress

BECAUSE THE METHODS of a conductor differ slightly from those of another, it was formerly held that an orchestra could not give us its best music, playing under a baton to which it was accustomed. For this reason, such an organization as the Philharmonic Society made their practice to engage the same conductor for an entire series of concerts. But in theory has now been exploded. No demonstration is perceptible in the performance of an orchestra because conducted by different men, provided they are all competent. The audience finds additional interest in hearing the identical work under A-bat and under B next week. Indeed, there is risk of their attention being diverted from the music to the conductor, and of their noting his personal appearance, his mode of dressing and his general manner, as keenly as they note those of a celebrated danseuse in a ballet.

Let me finally assure all concerned that no man, ever will regret having contracted the habit of counting aloud. My long experience teaches me that the lung exercise is the safest road to larger accuracy.

Teusony has been much ridiculed by musicians for his allusion (in the poem "Mand") to an orchestra consisting of "flute, violin and bassoon"—a weird and ineffective combination, it is true, but not beyond the bounds of possibility. From two to four bassoons are always to be seen in a full symphony orchestra, and at least two in concert bands. The bassoon may be recognized as a large woodwind instrument more than four feet long, having the appearance of two tubes lying parallel and close together, but in reality, being one tube about eight feet long bent back upon itself. It is played through a metal "gooseneck," by means of a double reed like that of the oboe, but broader. The gooseneck connects with the upper end of the shorter tube. There are twenty keys, more or less (the number varies in different makes); and the instrument has a large compass—considerably over three octaves—starting at B-flat below the bass

the top right hand notes can be held with the sostenuto pedal.

In the familiar *Invitation to the Dance* of Weber, we find

The Sostenuto Pedal

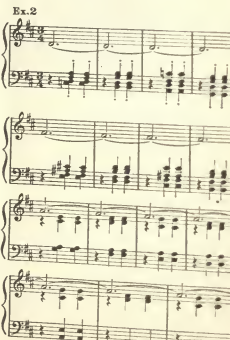
By Helen Oliphant Bates

is being held by the sostenuto pedal, the damper pedal may be added and may be changed with each change of harmony, without lifting the organ point.

In the *Fine*, measures 43-68, of Schumann's *Papillons*

we find a good example of an organ point played by the aid of the sostenuto pedal. This "D" cannot be held by the damper pedal, because the left hand is needed for other work. It cannot be held by the damper pedal, because the raising and lowering of the damper pedal (whenever the change) to clear the harmony would blot out the organ point.

In the same *Fine*, measures 70-73, 74, 77, 78-84.



Ex. 2

Ex. 3

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BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Something Interesting About The Bassoon

One Of the Most Fascinating Instruments In the Orchestra

By Edwin Hall Pierce

IN ONE OF THE early issues of the old newspaper in Maryland there appeared a news item relating to a thief who had just decamped with a horse and a good bassoon, both belonging to the same owner. In the present day, he more likely would have taken an auto and a saxophone; but evidently the bassoon was a popular instrument at that date, just as the flute was at a somewhat later period, or about the middle of the last century.

There was a time when the bassoon was not infrequently used in connection with church choirs, to support the bass; and even more commonly in small dance orchestras. One recalls the allusion to it in Coleridge's "Ancient Mariner," where a wedding guest is detained against his will from the opening of the festivities:

"The wedding guest now beat his breast,
For he heard the loud bassoon."

Teusony has been much ridiculed by musicians for his allusion (in the poem "Mand") to an orchestra consisting of "flute, violin and bassoon"—a weird and ineffective combination, it is true, but not beyond the bounds of possibility. From two to four bassoons are always to be seen in a full symphony orchestra, and at least two in concert bands. The bassoon may be recognized as a large woodwind instrument more than four feet long, having the appearance of two tubes lying parallel and close together, but in reality, being one tube about eight feet long bent back upon itself. It is played through a metal "gooseneck," by means of a double reed like that of the oboe, but broader. The gooseneck connects with the upper end of the shorter tube. There are twenty keys, more or less (the number varies in different makes); and the instrument has a large compass—considerably over three octaves—starting at B-flat below the bass

The tone of the bassoon blends beautifully and unobtrusively with any and all instruments; and for this very reason, it is not always easy to distinguish in the tone of a large orchestra, except when it has a solo passage. The lowest register is noble and broad, and when played loudly, capable of a somewhat threatening quality; the medium register is less incisive and has an agreeable dryness; the upper register is sweet, until one reaches the difficult highest tones, which have more of an intense and

excited quality. Ravel makes some use of these tones in his *Ballet*, but they are avoided by most composers. Many of the tones on a bassoon are capable of being produced with several different fingerings, each giving slightly different qualities. This adds to its power of expression, in the hands of a master. Unlike the flute, clarinet, or the brass instruments, the fingering is not consecutive or logical, but highly complicated and apparently unreasonable, except in the lowest octave. Not only that, but bassoons, even of the same make, will be found to differ from each other, and from the charts given in instruction books; so that a player cannot change from his own instrument to another without considerable practice on the strange one. This is most true of the "Jancourt system" (French) and the older German instruments; the modern German maker Heckel has succeeded in improving and slightly (but only slightly) simplifying the fingering, and making his instruments more uniform. Attempts have been made by some inventors to reconstruct the plan of the instrument so that the fingering becomes consecutive and logical; but the result has been a loss of the true bassoon tone, and the presence of a somewhat blatant quality.

Its Use Not Limited

IN ADDITION TO the use of the bassoon in orchestras, it is of great value also in chamber music. The combination of flute, oboe, clarinet, horn and bassoon is a quintet, it is well known, a standard one, comparable to the string quartet, and has been much written for by composers, classical and modern. Another very effective combination, of which Mozart and Beethoven each has left us one fine example, is that for piano, oboe, clarinet, horn and bassoon. Beethoven wrote three interesting quartets in this manner. Gustav Schreck (the present writer's teacher), a

fine sonata for bassoon and piano. Concertos with orchestral accompaniment also exist, and they are played, though somewhat infrequently, the most familiar perhaps being that by Weber, which, in recent years, has been heard more than once over the radio.

Besides the more serious and beautiful uses, the bassoon has the distinction of being the clown of the orchestra; being capable of several very grotesque effects, including the cackling of a hen, the bray of a donkey, and so on. It has the power, too, of making an extremely delicate *staccato*—much more so than the clarinet or bass clarinet. It seems strange that modern jazz orchestras, always on the search for weird novelties in tone color have not availed themselves of it more largely. Probably one reason is that really able players are scarce, the instrument being by no means as simple to master as, for example, the saxophone.

Players of the different instruments in the orchestra are apt to be distinguished by certain peculiar, characteristic traits. The flute has no use at all for the clarinets, but quite readily tolerates the oboe, although the latter is apt to be a little high strung and nervous. The tuba is apt to be a little phlegmatic; the bassoons, like the violas, are generally modest and unassuming. A certain orchestral conductor (whose name, should it be mentioned, would be familiar to all), when returning to New York from an out of town concert, found himself seated beside a man whose name he vaguely recalled, but whom his memory could not place. From his conversation, the man seemed to be a musician; and tactfully sparring for an opening, the conductor asked him, "Let me see, have I ever heard you play anywhere, I wonder?" "I'm not sure," was the quiet reply, "I play only second bassoon in your orchestra!"

The Trumpet The Melody Instrument of Knights

By Nollie Preston

THERE IS a supposition that the trumpet (Italian, *tromba*; French, *trompette*; German, *Trumpf*) was invented by several different groups among the people of the early ages. This may have come from the fact that, judging from what has remained of the early instruments, there were different forms of the trumpet in use among these groups. In the Old Testament one reads that Moses ordered two trumpets of silver to be made, which were given to the priests to be used in the high services, in order that the ceremony would be more impressive. The Israelites taught their people that the trumpet was of holy origin. For that reason its use was restricted to the priests and it was not to be handled by the ordinary folk. It was sacrilegious for any man of the people to play on it. The trumpet

in use at this time was in the form of a long, straight, slender tube, widening near the bottom into the shape of a cone. In Arabia, the trumpet belonged to the equipage of kings and their generals. The Egyptians and the ancient peoples knew different trumpet, the form as well as the tone differing greatly among them. In fact, there is probably no other instrument which, down through the ages, has changed in form as often, and so much as has the trumpet. In the old writings, for example, those of Eustatius of Epone, Salpa, Athina, Carnix, Papfabagon and Medea, there is mention of an instrument called reeds. These authors all speak of instruments which are the forerunners of the trumpet. In East India there existed an instrument which was over eight yards long,

called *Keren*. In Persia, there was one of twelve yards in length, called *Kerney*. Both instruments were of copper. In old Siam there was one called *Tro*, made of wood. The Mongols and Tartars also had one of wood. This one was called *Ja*. The Greeks apparently were the first to use the trumpet in war. According to Homer, trumpet calls could be heard before the walls of Troy—this, about 1180 B. C. Under Alexander the Great, victory was proclaimed by the trumpet, and the accompaniment of trumpet calls. The Romans used them in peace time as well as in war and they were sounded especially when the emperor made a triumphal march. Constantine the Great, the last ruler of the univided kingdom, was accompanied on his march through Constantinople, with

mounted trumpeters and tympanists. The German tribes must have learned of the trumpet, which, until then, had been strange to them, through the invasion of Caesar and his Romans, about the year 58 B. C. Whether the Germans were at first able to form the instruments out of metal or of horn, they used the horns of oxen, is a question.

For the tournaments of the knights, during the reign of Emperor Henry I (919-936), trumpets were sounded to call the participants to their places. Fugger writes in his book, "Im Ehrenspiegel": "When, in the year 1405, Maximilian I rode against the king of France, his appearance was on a certain day. Neither spoke a word and when the trumpets had sounded for the

(Continued on Page 517)

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

THE ETUDE

The Romance of Felix Mendelssohn

Fifth in a Series of Romances of Great Composers

By Stephen West

ABRAHAM MENDELSSOHN was dead. A hint of awe and sorrow lay over the house of the Leipzig-strasse—that singular house which was grand without ostentation, gay without boisterousness, and which, above all, was a living temple for the gentler things of life. The conservatory was empty. The shades were drawn in the great music room. Would it ever again resound to the joyous strains of that amateur orchestra where family members and friends played together for the sheer pleasure of living with great music, and which attracted visiting musicians to Berlin, from far and near?

Frau Leah Mendelssohn sat before the fire in the drawing-room, pale in her sombre weeds, whilst her daughter, Frau Fanny Hensel, paced the floor restlessly. "Poor Papa," she murmured, "I can hardly believe he has gone. How kind and thoughtful he always was, and how merry. And how little he always made of himself! Do you remember what he always used to say, about his being a mere nonentity in his own right, whose place was simply a bridge between his father, Moses and his son, Felix?"

"And yet, Fanny, it was a merited end, just dropping asleep that way. He would have wished it so."

"Yes, that is the way we must look at it, I suppose. Our first thought now must be of Felix. I scarcely knew him when he came home—so pale and listless; not a bit like his former self."

"He is frightfully broken up. He was always a most devoted son. Do you remember that time when—?"

The two women talked on before the hearth, and almost every sentence began with "Do you remember . . . ?" There were a thousand happy scenes to be recalled, and the flicker of the firelight seemed to revive them into new actuality. There was the moving from Hamburg to Berlin. Fanny could just recall that. She was but six at the time, and Felix, a cheery baby of two, was just able to hum tunes. Their father had soon acquired the fine house near the Tiergarten; and there it was that the children played in the gardens and the summerhouse where Felix edited his little family musical newspaper, for which the children gathered bits of notes, and then clamored to read it. Felix was always first in their games, a born leader, with his fine, sensitive features and his shock of brown curls.

A Personality Sketch

HANDSOME had he been, without being forward. Edouard Devrient, the great actor, often told them that he would always cherish that first glimpse he had had of the boy, tearing down the pathway hard at play. His charm of manner had also earned him the admiration of von Weber, whom the child spied out in the street one day and immediately saluted with an affectionate embrace, because he knew and loved his music and had recognized him from pictures.

Abraham Mendelssohn was a kind and generous father; still, he knew how to foster a firm sense of discipline in his children. Felix and the rest of them had crept out of their warm beds at dawn of many an icy winter morning, to correct their exercises in counterpoint, to work at their English, or to practice those strangely love-

ly works, the fugues of Bach. But it was all like so much fun. The music was beautiful, and its mastery meant not just another lesson learned but also and new point of contact for family discussion and music making.

On alternate Sunday mornings the Mendelssohn family opened its doors to a general music making. The children and family friends would take their places at the various instruments and read through the works of Bach, Beethoven, Haydn, Weber—of all the great classics that were rooted into their souls as deeply and affectionately as their family lore. Yes, as intimately as the stories of their grandfather, Moses Mendelssohn, who, having been denied an education, had acquired one for himself, rising at dawn to read through the works of Moses Maimonides, before his own day's duties should begin. Who permanently ruined his health by the arduous routine he imposed upon himself, yet who smiled cheerfully about it, saying that a broken body is a small price to pay for the spiritual riches of a friendship with Maimonides; and whom the world regarded as one of the great philosophers of all time.

A Precocious Talent

GRADUALLY Felix had come to occupy the post of director at these family concerts, although he was still a child. Jumping gaily on a chair and tossing back his curls, he would seize the baton and lead the others, grown-ups and all, through the wonders of the music, with the singular insight and skill. And when the music was entirely unfamiliar to him, he led them just as well. More than once, his teacher, the crochety old Zelter, had demonstrated the boy's amazing musical gifts to the visiting company, by asking someone to give him a freshly penned musical script—something he could not possibly know—and telling him to read it off. And not only would he read it, but, putting the page away from him, he would repeat it

from memory and even elaborate the given theme with deft figures and variations of his own.

And how proud his father had been! To the company, though, Abraham would merely shrug his shoulders and say, "Yes, he does well. But the reading of other people's music is no feat for a lad who has been composing his own since his tenth year, and playing in public before that."

Yet, they recalled it well.

"And do you remember the excitement when Felix made his first visit away from home?"

Felix was twelve then, and the reason of the trip was to visit Goethe, the boy to Weimar, so that the venerable high priest of art might bless to this child who was so obviously one of the

the anointed himself. And then the frenzy of waiting till Felix's first letter came home. Would he be awed? Would some new depths of his genius reveal themselves in his contact with Goethe? Not at all. His letters were just like his own cheery self about him, yet refusing to be impressed with more than the sheerly human value of it all. He actually wrote of Goethe as he had been kissed by him, nuzzled and evening, and each time he played. And Goethe had become his warm and loyal friend.

Yes, and at fourteen, Papa allowed him to go to Paris, to broaden himself in contact with the musical life of the day. And though he had already written a full opera amount of orchestral and chamber pieces besides, the people there persisted in acclaiming him solely as a piano virtuoso. How charmingly he reported about Spohr, who was known for his dignified reserve, and Cherubini, who was not always appreciative of rising young talents which might differ; and yet these two basically different natures had united on one point,

that of friendship and admiration for the gifted boy.

Yes, the years passed quickly. Soon Felix was nineteen, master of himself, and knowing what he wanted; a poised man of the world. Yet in all things he was ready abide by the wisest judgments of that kindest of all friends, his father.

"Never would he consider a work finished until Papa had criticized it." "I've often wondered," mused Fanny, a bit beside the point, "why our Felix never paid more attention to girls."

"Oh, I shouldn't say that," replied he, "with a shadow of a smile. "He is not wanting in judgment on that score. You remember all those English and Russian ladies he wrote about—how he flirted and exchanged smiles and hand-laps—and how proud he felt when he made himself go to a certain lady's reception, even though she was ugly and wore unbecoming wide sleeves."

"Still," Fanny cut in, "if he wrote all that home, it could not have been very serious."

"At nineteen, Felix was not worrying about girls. That was the year, was it not, that he was all aflame to present the first complete 'Passion According to Saint Matthew' by Bach? Of course! You say in the chorus yourself; and so did your husband, although he cannot even carry a tune. Do you remember?"

The Cantor as Council

THEY WERE OF again, busy with joyous memories. Felix's Bach studies earned him a chair at the University of Berlin, which he generously resigned in favor of one of his teachers. And at twenty he was reaching the very pinnacle of his career, in the tumultuous acclaim that still old London awarded him, for his compositions as well as his interpretations. Oh, to London memories were the best of all. Commissions were showered upon him; he gave the pet of the drawing-room, famous artists and distinguished critics hung upon his words. And always he was the same hearty, carefree Felix whom nothing could spoil. When the Queen wished to know of some special token of favor she might grant, what did he ask but the permission to visit the royal nursery! And there he amused himself playing with the little princes and princesses, making musical fun with them. Then came the wonderful grand tour of Munich, Vienna, Italy, and Switzerland, where he was honored and feted on every hand, but where he most enjoyed playing Bach chorales on an old house organ, for the monks in a cloister in high Alpine Engelberg; writing all his wonderful duets to his friend Goethe; and making friends with the wonderful Clara Wieck. "Do you remember—?"

They were talking still, enlivening the gloomy room with something like a shadow of its happy past, when a figure appeared in the gently opened door.

"Felix!" The exclamation punctuated their talk. "You're there, Mother? And Fanny too? May I sit with you a bit?" Pale, depressed, his handsome face drawn with sorrow, Felix drooped listlessly into a chair. His hands hung motionless on either side. Frau Fanny gave her mother a significant look. That Felix should ever be like this—Felix

(Continued on Page 522)

FASCINATING PIECES FOR THE MUSICAL HOME

BENEATH A SOUTHERN MOON

A SERENADE

FREDERICK A. WILLIAMS, Op. 163

Grade 8.

Allegretto M.M. ♩ = 80

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AUGUST 1936

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Grade 4.

M. M. $\text{♩} = 80$

SERENATA

CAMILLE W. ZECKWER, Op. 32, No. 2

p

a tempo

10

20

25

rit

Fine

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Grade 3.

Allegretto M. M. $\text{♩} = 68$

SPANISH DANCE

F. G. RATHBUN

p

10

20

ff

Fine

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490

cresc.

30

dim.

rit.

a tempo

40

45

50

p suave

55

60

mf

65

70

75

80

dim.

1

2

D.C.

AUGUST 1936

THE STICK

491

broadly

THE FAST HEAVENS

Gordon Balch Nevin, another gifted member of the Nevin family which has contributed so much to American music, is a son of George B. Nevin, also a well-known composer. *The Fast Heavens* is one of four sketches for the piano, called "Moods from Nature." In its breadth of treatment it resembles MacDowell. Play it in bold, majestic style. Grade 5.

GORDON BALCH NEVIN

Maestoso con moto M.M. = 80

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THE ETC.

SUMMERTIME

HOMER GRUNN, Op. 28, No. 2

Grade 4.

Moderato, tranquillo M.M. = 72

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495

GIGUE

The *giga*, the *gigue*, or the *geige*, an early form of the violin, on which it was at first played.

The *gigue* is written in some variation of triple-rhythm; and there are hundreds of examples among the classics.

This one is from the Second English Suite of Bach, and an especially fine example of its form in composition.

This one is from the Second English Suite of Bach and an especially fine example of its form in composition.

JOHANN SEBASTIAN BACH

Presto M.M.♩.=76

a)

VALUE IN A MINOR

Watch carefully all the *staccato* marks.

EDVARD GRIEG, Op. 12, No. 2

CODA

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HI! LI'L FELLER

FRANK L. STANTON

PAUL BLISS

Very slowly and simply

Hi! li'l fel-ler sing-in' 'long de way— Tell us 'bout de coun-try Whar de
hon-ey-suc-kles stay En de bees bend down de blos-soms— En de birds sing 'hol-i-
day?'— Hi! li'l fel-ler, Hi! Hi! li'l fel-ler Tell us what you know— 'Bout de dream-y coun-try Whar de sleep-y chil-luns go En
what de an-gels whis-per— When your mam-my rock you so. Hi!

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THE ETUDE

Hi! li'l fel-ler, Hi! li'l fel-ler, Hi!
You so sweet en wise, Won-der how dey lef' you In a worl' so full of sighs; For heaven is des a
dreamin' In de sunshine of your eyes. Hi! li'l fel-ler, Hi!

IF WITH ALL YOUR HEARTS

J. E. ROBERTS

Andante

If with all your hearts ye tru-ly
seek Me, Ye shall ev-er sure-ly find me, Thus saith our God. If with all your
hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God, Thus saith our

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poco anima

God. Oh! that I knew where I might find Him, That I might e - ven come be-fore His

poco anima

pres - ence, Oh! that I knew where I might find Him, That I might e - ven come be-fore His pres - ence.

p *rit e dim.* *p* *mp a tempo*

Oh! that I knew where I might find Him. If with

all your hearts ye tru-ly seek Me, Ye shall ev - er sure-ly find Me, Thus saith our God,

mf *cresc.*

Ye shall ev - er sure-ly find Me, Ye shall ev - er sure-ly find Me, Thus saith our God, Thus saith our

mf *cresc.*

p rit

God, Ye shall ev - er sure-ly find Me, Thus saith our God.

p rit *rit e dim.*

SOLACE

SIBLEY G. PEASE
Transcription by
Sol Marcossion

Andante M.M. $\text{♩} = 72$

dolce

Violin *p con sordino ad lib.*

Piano *p dolce*

rit. *a tempo* *rit.*

rit. *a tempo* *rit.*

Un poco più mosso

a tempo

a tempo

p *cresc.* *rit.*

p *cresc.* *rit.*

f a tempo *decresc.*

f a tempo *decresc.*

First system of the musical score. It features three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The key signature is A-flat major (three flats). The tempo is marked 'Andante espressivo'. Performance instructions include 'p dolce espressivo', 'rit.', 'a tempo', and 'morendo'. The system concludes with a 'pp' (pianissimo) marking.

Prepare
 (Swell: Voix Celeste and St. Diap. 8'; coup. to Gt.
 Great: Soft 8'
 Choir: Melodia & Gedack 8'
 Pedal: Soft 16' coup. to Ch.

ELEGY IN A-FLAT

P.A. SCHNECKER

Second system of the musical score. It continues the vocal and piano parts. Performance instructions include 'Andante espressivo', 'p', 'cresc.', 'p', and 'Fine'. The system ends with a 'pp' marking. The piano part includes a 'cresc.' (crescendo) and a 'p' (piano) marking.

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 THE ETUDE

Third system of the musical score. It continues the vocal and piano parts. Performance instructions include 'add 8' to Gt.', 'Gt.', 'add Ped. to Gt.', 'add Oboe', 'Sw.', 'Ch.', 'add 4'', 'off Gt. to Ped.', 'off Sw. Op. Diap.', 'off Violine', 'add St. Diap. and Violine', 'dim.', 'ten.', 'off 4'', 'add 8'', 'cresc.', 'dim.', 'Gt.', 'off Ped. to Gt.', 'D.C.', and 'add Ped. to Gt.'. The system concludes with a 'D.C.' (Da Capo) marking.

AUGUST 1936

503

HAWAIIAN NIGHTS

SECONDO

FRANK H. GREY

Tempo di Valse M.M. ♩ = 160

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A LITTLE PRAYER

SECONDO

BERNIECE ROSE COPELAND

Slowly M.M. ♩ = 96

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504

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THE ETUDE

HAWAIIAN NIGHTS

PRIMO

FRANK H. GREY

Tempo di Valse M.M. ♩ = 160

A LITTLE PRAYER

PRIMO

BERNIECE ROSE COPELAND

Slowly M.M. ♩ = 96

AUGUST 1936

505

PROGRESSIVE MUSIC FOR ORCHESTRA

AT TWILIGHT

ROBERT SCHUMANN
(Germany, 1810 - 1856)

Moderato M.M. ♩ = 96

1st Violin

Piano

Trpt.

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THE STONE

1st B♭ CLARINET

AT TWILIGHT

ROBERT SCHUMANN

Moderato

1st B♭ CLARINET

1st B♭ TENOR SAXOPHONE

1st B♭ TRUMPET

1st B♭ TROMBONE or CELLO

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1st B♭ TENOR SAXOPHONE

AT TWILIGHT

ROBERT SCHUMANN

Moderato

1st B♭ TENOR SAXOPHONE

1st B♭ TRUMPET

1st B♭ TROMBONE or CELLO

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1st B♭ TRUMPET

AT TWILIGHT

ROBERT SCHUMANN

Moderato

1st B♭ TRUMPET

1st B♭ TROMBONE or CELLO

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1st B♭ TROMBONE or CELLO

AT TWILIGHT

ROBERT SCHUMANN

Moderato

1st B♭ TROMBONE or CELLO

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MORNING CALL

Wake up! wake up! the sun is out,
It's time for you to be about.
I'll have your breakfast ready soon
And then we'll romp and play till noon.

M. L. PRESTON

Grade 1. Brightly M.M. ♩ = 92

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IN THE KINGDOM OF THE GNOMES

ADA RICHTER

Grade 2. Allegretto M.M. ♩ = 100

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THE ETUDE

THE CROCUS

SIDNEY FORREST

Grade 1. Allegro moderato M.M. ♩ = 69

R.H. over left

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'WAY UP NORTH

JOSEPHINE SHEPHERD

Grade 14. Brightly M.M. ♩ = 100

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509

PLAYING IN THE MEADOW

Grade 1 $\frac{1}{2}$. Allegro moderato M.M. $\text{♩} = 144$

BERT R. ANTHONY, Op. 271, No. 2

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BY SOUTHERN MOONLIGHT

EVA K. JOHNSON

Grade 2. Moderato M.M. $\text{♩} = 126$

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THE ETUDE

Curing Stiff Wrists and Fingers

By Morry Tanenbaum

COLD DAYS or prolonged periods away from musical instruments while on trips or vacations mean stiff wrists and fingers. If you want to be spared such troublesome stiffness, it will take but a minute or two each day.

A few days before returning (in the event that one has been on vacation), start exercising the fingers and wrists. Do not overdo this; five, ten or fifteen minutes will be sufficient.

Move the wrists in every possible direction. Manipulate the fingers, exercising from the knuckles. It will be a help to rub both wrists and fingers with cocoa butter. Gently massage the butter (it can be purchased cheaply from any druggist) into the skin, and after the fingers and wrists are a bit more flexible massage more roughly. The chief value of the cocoa butter is that the skin may be protected.

Do this at least once each day while

away, or if that is not possible, do it each day for several days before the vacation ends. When the weather is cold it will be a great help to do finger warming exercises. Once the blood is circulating in the fingers and in the wrists there is no trouble.

Massaging the wrists and fingers every day, regardless of whether on vacation or not, will be a big help in playing. For both violinists and pianists, flexible fingers will mean better playing.

Have a regular time to warm up the fingers and wrists. These exercises not only will improve the playing, but also will give added strength and vitality to two important parts of the body. If physical strength in the hands is developed while learning to play, the hands will be far more useful in the future. Exercising them now is almost like taking out insurance on them. Make exercises for flexibility of arms and hands your daily diet.

A Quick Way to Memorize

By Christine Little

When many students the thought of memorizing a piece fills them with dread. It is a long, arduous task of tedious concentration. But knowing they have to do it, they are anxious to get it done in the shortest time possible.

Many pupils memorize their pieces by dividing the assignment into a number of parts, lines or stanzas. Then as one small portion is learned, word for word, or measure by measure, the next part is taken up. That memorized, the parts are joined together.

A number of experiments have been conducted with students to discover whether there is any difference in the time it takes to memorize by the part method, little by little, and the whole method. Each time it was found—unless the assignments were unduly long—that memorizing the work as a whole was decidedly quicker.

There are some definite explanations for this. In memorizing by reading the whole piece through and through, the attention is evenly divided throughout. Whereas, if it is memorized line by line, the first few lines are naturally greatly impressed on

the mind. That is why it is sometimes difficult to remember the ending of an old piece, while the beginning is comparatively clear in the mind.

In memorizing by the part method, the first line of each new section naturally follows the last line of the part just learned and the order of these lines becomes fixed in the mind. Then when the next part is taken up, it becomes necessary to memorize not only a new line but also a new connection. For now it is required that the last line in the old part must bring to mind the first line of the new part. Thus a new association of words is necessary. Then as new sections are added one has to learn a new association of parts each time.

And so it goes, until the whole piece has been memorized. It may be less discouraging to memorize by the part method for as one goes along he may feel that he is accomplishing more and progressing faster. But in the long run, when the entire piece is committed to memory, it will be found that there has actually not been a saving of time as compared with the time required to memorize the piece as a whole.

Memory Pictures of Famous Musicians

(Continued from Page 483)

voices. Those introduced by Melba, Nevada and Van Zandt, in such operas as "Lucia di Lammermoor," "Hamlet," "La Perle du Brésil" and "Lakmé" gave evidence of her skill.

Enrico Caruso

BORN of humble parents, in gay and beautiful Naples, Enrico Caruso early became a favorite singer in the restaurants of Naples and the neighboring seaside resort, Posillipo. It was at one of the fashionable places of refreshment in this watering place that a wealthy gentleman heard Caruso singing and arranged for him to have lessons.

Like many other artists, Caruso did not create a furor at his debut at the Dal Verde of Milan; in fact it was not till some years later, in South America, that his warm and opulent voice made something of a sensation. Wherever he went, Caruso was a favorite because of his warm-

heartedness. His colleagues were his most ardent friends. With the baritone, "Girardoni" he visited my home in Paris and there admired an old Moorish gun I had received from the famous Moorish bandit, Raisuli. It was inlaid with silver and gold, with quotations from the Koran. He became so insistent that I later sold the gun to him; and he once told me how he had passed the customs officers with the gun in his hand and declaring that he was to use it as a property in Massenet's "Le Roi de Lahore."

Caruso was a born wit and the life of any coterie in which he was found. He delighted in drawing caricatures of those about him, and he easily might have won both fame and fortune by this. And yet, he could sob the grief of the heartbroken clown in a manner that has been the despair of all others of the most talented tenors of a quarter of a century.

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In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

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The most successful musician is always busy. The demands upon his time are never ceasing—yet he always finds time for something worth while. It is to such a one, chiefly, that Extension Courses offer the greatest benefit. Because it is hard for him to give up his interesting class or position and go away for instruction.

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Name Age

Street No.

City State

How long have you taught Piano? How many pupils have you now?

Do you hold a Teacher's Certificate? Have you studied Harmony?

Would you like to earn the Degree of Bachelor of Music?

THAT VOCAL HAZARD, the chromatic, may be easily reduced to tonal certainty. That is, if given a context as definite as that provided the pianist by the black and white stripes of his keyboard. Unfortunately, the singer too often embarks upon a chromatic passage with no map of his tonal course thus reminding one of a foolhardy mariner without a chart or compass, sets sail upon a perilous sea and leaves himself against the tonal eddies of the chromatic scale, the wise singer will venture carefully into a definite route through treacherous half-tones. He will here and there anchor upon a safe note, but he may swiftly take his soundingness and proceed more safely on his way.

Thus, the singer's chromatics may eventually cease presenting a series of tonal

They will rather embody the singer's, or evader's, problem, one which the singer has solved once and for all. However, this solution can become positive only when chromatics are made an essential part of total rounded, not whooping, vocalization (as in the "Aria" song) an expert technic in the performance of consecutive half-tones.

This only may be the *Waltz Song* from "Romeo and Juliet" be insured against chromaticism, for an acquired technic in chromatics is not sufficient to meet the specific demands of this or any other song. No longer must the *aria* await the laborious development of its own chromatic. Like the pianist's scales and arpeggi, it now merely serves the vocal environment, and is then performed with all the precision and skill of its own vocalize.

The initial approach to the vocal chromatic may well be made through its own

Ex. 1

The notation shows a sequence of notes on a staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes are connected by a slur, indicating a melodic line. The key signature has one sharp (F#).

The next step may be accomplished

harmy to the maintenance of the octave outline (C to C). When the singer has definitely marked these major thirds, he may then safely interpolate the half-tones which intervene. The *slacatto* performance of the latter is suggested. Thus we have the completed study of the octave scale.

Ex. 4

The musical notation for Example 4 consists of three staves. The first staff is in treble clef and contains the notes C4, D4, E4, F4, G4, A4, B4, and C5, each marked with an accent (^). The second staff is in bass clef and contains the notes B4, A4, G4, F4, E4, D4, and C4, each marked with an accent (^). The third staff is in bass clef and contains the notes B4, A4, G4, F4, E4, D4, and C4, each marked with an accent (^). The notes are connected by a single melodic line across the staves.

Ex. 5

Ex. 7

In the following completed chromatic scale, the outlines of its tonal units must be well marked. Otherwise, the purpose of the foregoing exercises will be largely defeated.

As the singer proceeds to build his chromatic scale upon this tonal framework, he will find that the sharp outline of his diminished seventh arpeggio will induce his halfheartedness to speak with added clarity and precision. The completed chromatic scale follows.

Ex. 10

The descending scale will be formed in the same manner.

By D. A. C.

THE AIM of vocal practice is to form correct habits of using the voice.

Wrong habits of using the voice are formed before going to a teacher.

These habits are usually some form of muscular contraction in and around the throat.

A habit is formed when an action has become automatic, that is, without conscious direction.

When a wrong habit has been formed, it must be replaced with a right one.

Students are not likely to form right habits without the aid of a teacher.

Untrained voices are rarely good.

practice should have a definite aim—the production of beautiful tone.

The right idea of tone consists in knowing how it should sound.

When there is much resistance in the voice, the student should not practice alone.

The exercise should be memorized so that the entire thought of the student may be given to the tone quality.

When the student has a definite idea of

Ex. 11

The word "chromatic" means literally "sued for color." In the only the colorless shimmer of its performance can justify the presence of this tonal kaleidoscope song. Its color must be preserved—*due* and lustrous. The technic of the vocal chromatic is therefore twofold: first, that of aural precision; and second, that of vocal facility adequate to the demands of varying key and tempo. By means of such a facility the chromatic may become a dependable adjunct in the singer's vocal equipment. It can, in fact, even promise him an unfailing performance.

pure tone quality, he will soon be singing it.

It is most important that the student learn to listen, *listen*, LISTEN.

The student should practice only what he understands.

giving no definite picture of tone in mind. The purpose of practice is to establish an automatic response of the vocal organs to musical ideas.

When the tone is perfectly produced it will be neither felt nor heard in the throat.

While studying voice production the student should be with the teacher as frequently as possible. The farther apart the lessons are, the longer it will take to accomplish the work.

The aim of the study of voice production is an even scale, of pure sympathetic tone throughout the compass, with no unnecessary effort. Both student and teacher should keep this always in mind.

THE ETUDE

Yet, important as expression is to the singer, we find it receiving all too little attention in both teaching and practice. In fact it would seem that though the talents of tune, time, and voice should have intensive development, the average teacher and student think the gift of expression either comes automatically or is not very important. In any case, we find the teaching of expression in need of much more intensive thought.

NOW IN SPITE of all this, the inner nature of the listener calls for a sympathetic and magnetic interpretation from the singer. And, because of this, it becomes necessary that the singer not only shall feel the soul of the song, himself, but also that he shall both feel this and radiate it to the degree that his hearers also shall experience something of this same thrill. To accomplish this is real art.

Getting right down to cold fundamentals, the singer must first know his song, and know it completely, before he can appreciate it.

I
"Dearest one, my heart is breaking,
You have loved me, love me still."

II
"In and out among the clouds
A snow-white plane went zooming by."

III
"God of Love, enthroned on high,
Hear Thy children humbly cry!"

Read the lines of each example carefully and repeatedly. Notice how different the types, how different the messages, how different the

Greeting

By William

Young singers should remember the first principle of mental suggestion, that the mind of the subject passive before launching your suggestion. The singer is the operator, his audience, the subject and the initial appearance of the singer to the medium to mental passivity. Therefore meet your audience with a facial expression which speaks appreciation of the honor thus afforded you.

In acknowledging your reception, you wish to convey the message of your appreciation with unaffected grace and confidence.

"Study! Study! Study! The students seem to think, to study sight-repertoire, sight-reading, ear-training literature; and it means above all William Thorner.

The Song that Stirs

NOT SO with the real artist, however. He will study each word, each line, and each phrase, word by word. He will observe the punctuation in its every mark and he will read and re-read the lyrics until he has absorbed the meaning and reflection which will add to their significance. He will not be satisfied till he can recreate every syllable and every note of the song. Along with this he will study the music to catch its themes, its sentiment, its rhythms, its inner spirit; and then he will sing it, so that the words and the music mirror the feeling of the words, and thus in such a manner that the whole shall thrill with life. And finally, when he sings his song, he will radiate with the soul and feeling of the song. He will be the very entity and expression of his music. To sing a song as a living, pulsating episode of life, is what lifts the individual from among mechanical performers to a place among artists, poets, and singers, gifted with a sense of time and tune and who persists in acquiring an adequate knowledge of the art of the voice control, can develop this art of expression.

Unfortunately, the singer, who has not developed a sensitive feeling for the expression of the soul of his songs, loses the highest and most satisfying joy in all his endeavors. It is in becoming familiar with the very heart history of a song that the learner learns to live in its atmosphere, to warm with its emotions, and so to lead himself to become a part of it, and it of him, that with each repetition it is recreated anew. Thus it is that, before his audience, the literally sings a bit of his own heart interest, that a bit of his own soul goes over the footlights to nestle in the hearts of others and to warm them into a more intimate and richer life experience.

And these rare experiences are, to greater or less degree, within the possibilities of every earnest student of song.

The Audience

By D. Armstrong

the front of the platform, as if it were you desire to approach as near as possible those who so graciously received you. Let your smile express contentment, conveying the impression that you feel you are among friends, not critics. Many of the audiences which have been won by a captivating smile, and as many chilled by a cold, self-important expression.

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THE ORGANIST'S ETUDE

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

Organ Interludes

By Willard Groom

IN ALL TYPES of religious services, liturgical and otherwise, there are moments during which good music, carefully and modestly played on the organ, serves to enhance the beauty of the ceremony and for the edification of those present. The possibilities of suggestion and influence in this particular field are almost infinite. The organist who precedes and follows a service with a skillful succession of meaningful chords is familiar, and he is the same one who plays passages equally dull and uninspired when the organ presents itself during the ceremony. Once, while a choir sang at Grace Church in Chicago, I marveled at the late Harrison Wild, playing the great *Fugue in G minor* after Bach after Evenson, on a sweltering Sunday night late in June. His devotion to a high ideal was not to be altered by time, temperature, or a lack of interest on the part of human beings; for God is listening always.

The music for interludes should be governed first by the amount of time available. The longer periods furnish an opportunity for improvisation. The organist should first extemporaneously, in three, four or five parts and with the usual contrapuntal formulae, that is, simple imitation, pedal point, and the more elementary types of development. The reason for the great importance of this type of music is its impersonal nature and virility. There is nothing more objectionable in the worship of God than maudlin sentimentality. Extemporaneous playing, which is devoid of counterpoint, is too reminiscent of the style of music used so widely in accompanying the silent motion pictures.

Improvisation is a word which has sounded like a form of black magic to many a young organ student, yet it is a beautiful and inspiring form of art which can be accomplished, at least in its simpler aspects, by almost any serious student of the instrument. It should be begun by selecting a good devotional theme from some not too hackneyed hymn, from Gregorian Chant, or from the general literature of the best sacred music. It must be borne in mind that, in order to improvise on Gregorian melodies, one must have a thorough working knowledge of the modes and modal harmony, as these ancient pieces, for their beauty and their character with any attempt to surround them with modern dissonances. Such examples as the *Cruaders* hymn, the plainsong setting of *Tei, Poni, Emmanuel*, and the *Kyrie* theme from the 14th Mass of Mozart, furnish excellent materials for short and simple improvisations.

SOME FIRST Steps

IN THE CASE of the contrapuntal trio, the beginner could introduce the theme in one voice, imitate it in the pedals or in manual and carry on until attempting to be too florid, coming in a cadence at the original key at the appropriate time.

In using the harmonic schemes, a little contrapuntal movement could characterize the playing so as to keep it from being too angular, and the simple ternary form can be followed; that is a principal theme, a contrasting melody or development of a motive in a nearly related key, the main theme again but with slight difference, and then a coda or cadence. More complex types of improvisation may be attempted after these simple forms become the sure property of the player.

It could be said that the true worshiper is to a partial degree conscious of all the aesthetic helps which exist for the purpose of aiding him to shut out of his mind the sordid things of the world. The windows, architecture, ceremonial, even the reverent movements of those about him, all remind the worshiper that he is in a holy place, and it is the duty of the organist to emphasize the same fact. A theme upon a raspy vibrating organ is a type of playing which has no place during a service.

The ideal church organist has two styles of playing, one for the concert, and one for the service. In the former style he plays for the purpose of holding the listeners' attention to the music. In the latter style, he gives a tonal background to the devotions of the people, who, if they be sincere, did not come to hear him give a brilliant account of his musical talents.

In addition to the use of creative work at the organ as the organist, he should be able to play the interludes in the service, with equal facility. Orchestral and chamber music literature abounds with a number of pieces which can be played on the organ with equal facility. Orchestral and chamber music literature abounds with a number of pieces which can be played on the organ with equal facility.

Interludes played on the organ after Christ-mas should be of an entirely different nature and color than those played during the solemn season of Advent. Just as there are services of devotionality nature as to demand a quiet and prayerful sounding position, so there are days during the year in which the interlude of the service may do a real service; when, by some well chosen theme or subtly, they may bring home to the listener the significance of the season to the worshiper. Yet this must be done to the advantage of the organist, for the organist's ability to think. But to do a transcription of the last chorale from "St. Matthew Passion" by Bach—such a piece for something more appropriate! By a careful selection of appropriate compositions, and by interpreting them in the spirit of the service in which they are incorporated, these interludes may be made a valuable medium through the spirit of worship which should characterize the perfect service.

Excellent Organ Numbers From Which Excerpts May Be Chosen for Interludes

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There are a vast number of works which have been hardly touched, except by a few music loving amateurs, such as the quartets, trios, quintets, sextets, suites, and symphonies by the classic writers and early romantic composers. They furnish most excellent material for interludes which are classic, fitting, sound devotional, and are unobtrusive, the latter quality being their finest asset.

Finally, along with two sources of suitable interludes mentioned, there is a great quantity of unknown music of high quality, for various instruments, which can be adapted for this purpose. I once heard an organist play a part of the *Etique* for violin by Ernst, as an organ interlude. He was adapting it at the organ from the violin and piano copy. Some would brand this type of playing as faking, but it seemed immeasurably more sincere, devotionally than the rank chording which has been heard in famous cathedrals, both in this country and abroad, and in churches noted for their fine choral music.

As time marches on, the full significance of the Liturgical Year, with its Feasts, Fasts, and times of rejoicing and penance, is becoming more and more a vital influence in all the churches and the organist should take full advantage of the opportunity not only to show that he is conscious of this trend but that he has a definite way of uniting himself with it.

Interludes played on the organ after Christ-mas should be of an entirely different nature and color than those played during the solemn season of Advent. Just as there are services of devotionality nature as to demand a quiet and prayerful sounding position, so there are days during the year in which the interlude of the service may do a real service; when, by some well chosen theme or subtly, they may bring home to the listener the significance of the season to the worshiper. Yet this must be done to the advantage of the organist, for the organist's ability to think. But to do a transcription of the last chorale from "St. Matthew Passion" by Bach—such a piece for something more appropriate! By a careful selection of appropriate compositions, and by interpreting them in the spirit of the service in which they are incorporated, these interludes may be made a valuable medium through the spirit of worship which should characterize the perfect service.

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Excellent Organ Numbers From Which Excerpts May Be Chosen for Interludes

Under the Leaves.....F. Thome
Adagio Cantabile, from "4th Symphony".....Chas. M. Widor
Melody in D.....Williams-Mansfield

Album of Organ Music containing selections suitable for playing as interludes: "Book of Organ Music" (Rogers); "The

Hymns as Practice Material

By Hans Hoerlein

HYMNS provide an excellent, inexpensive source of practice material for the organist working on technical fundamentals. And since good hymn playing is an art in itself, in which many organists are said to be deficient, the student may well devote some deliberate, systematic discipline and yield a considerable return in playing efficiency for the time utilized.

There is nothing better than hymn practice to develop extemporaneous facility in finger substitution and playing legato; provided the fundamentals are kept in mind and the student is able to play the hymn as the composer intended, it may bring home to the student the significance of the season to the worshiper. Yet this must be done to the advantage of the organist, for the organist's ability to think. But to do a transcription of the last chorale from "St. Matthew Passion" by Bach—such a piece for something more appropriate! By a careful selection of appropriate compositions, and by interpreting them in the spirit of the service in which they are incorporated, these interludes may be made a valuable medium through the spirit of worship which should characterize the perfect service.

A Road to Facility

THIS FOUNDATION acquired, there are other procedures in hymn playing which develop the necessary skill for advancement in organ playing. The hymn may be played with the right hand on a solo stop, while the two inner voices are done by the left hand on another manual, and the bass part is played on the pedals. This develops useful coordination, and for practical purposes, permits variety in announcing a hymn. It is useful in developing extemporized hymn preludes; and again, when playing hymns as music for funeral services or during communion services. And one can work on no end of combinations to hold the interest and to develop facility with registration.

We may also practice the two upper voices on one manual, the two lower voices on another, contrasting the registration, the pedals playing the bass voice as an auxiliary effect.

Then, there is the rather difficult procedure of transferring the melody to the pedals, choosing a pedal stop with the manual couplers, perhaps playing the solo in the upper octaves of the pedalboard. The three lower voices can be played on one or two manuals, or even three, if we thumb a voice by playing on a lower manual and the fingers pressed on the manual above. Perhaps no pedal stop at all may be used, but only manual to pedal couplers. There will be many opportunities here for musical effects and registration study, after the

Do You Know

The word *hugue* is derived from a Latin word (*hugo*) meaning flight? The name was suggested by the flight of the voices, or, after the other, in this form of musical composition.

The band of Henry VIII consisted of two viols, three flutes, ten trombones, four trumpets, a bagpipe, four tambourines and four drums! And, perhaps, too proud of the curiosities of modern orchestras.

That the first of all instruments to be sounded by a bow was the Arabian rebab? That Leonardo da Vinci, one of the greatest of painters in all time, and espe-

cially famous for his "The Last Supper," is said to have been a very accomplished performer on the viol da gamba?

That the Mosartian orchestra had usually about thirty-five players; the Wagnerian orchestra, about sixty-four; and the present day orchestra, about one hundred? That the Mosartian orchestra had usually about thirty-five players; the Wagnerian orchestra, about sixty-four; and the present day orchestra, about one hundred?

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By Kaare A. Bolgen

Given a chance to analyze their work, we find a vast number of the victims of this habit sinning simply through carelessness, largely the result of the superstition that one will automatically play in tune after having practiced a certain number of exercises in through a certain number of years. Alas, nothing is acquired less automatically than the art of playing in tune. There are violinists who by arduous, stubborn practice have perfected a false sense of pitch, virtually developing a physical defect, and proving that practice alone means nothing. To train the ear means hard work and constant application; one must study the problem; one must know what one has to do before setting out; and above all, one must advance slowly and carefully.

AS FOR THE MEASURING of intervals with the fingers and the hand, watching half steps, and so on, this must always be done in the closest connection with the perception of the tone that is going to be played, that is, with the mental part

Every violinist knows the importance of keeping the fingers on the strings as much as possible, never allowing one finger to leave its position until the next one is placed. There is, however, another point which is even more important to the student working on intonation, and which is even more generally

The Mental Phase

AS FOR THE MEASURING of intervals with the fingers and the hand, watching half steps, and so on, this must always be done in the closest connection with the perception of the tone that is going to be played, that is, with the mental part

the torchlight with which to dispel this total darkness is the constant application of the ear. While still playing a tone, one must form a definite idea of the coming one; it must actually be ringing in the ear; one must hear it; one must sing the tone "in the head"; and, what is more, it must be done before the fingers have begun to move towards the tone in question.

played cannot be stressed too much. And if the student goes ahead intelligently, not hurrying the process of training the ear, he should find no difficulties in doing this, not even when the succession of intervals concerned is of a most unusual nature. It takes patience, self-control, carefulness, and time.

thumb and first finger. (2) Avoid pinching the neck of the violin between thumb and first finger. No part of the hand should touch the violin except the tips of the fingers and the ball of the thumb. (3) Do not balance the neck of the violin on the tip of the thumb. This is dangerous for, if the violin were to slip, it would be difficult to catch.

The arm bends at four joints: shoulder, elbow, wrist and fingers. In order to draw the bow straight an effect a smooth change, from the shoulder as well as from the hand and elbow, must be brought into play. But the wrist and fingers cannot move freely unless the bow is held correctly. It is not enough for the hand merely to hold the bow; it must be held so that the bow firmly, must rock back and forth (the thumb acting as a pivot) every time there is a change of bow; in doing this the little finger must balance the weight of the bow. The bow must be held in a way better than a beginner unless he has mastered this controlled wrist movement, which is such an important factor in securing good form in violin playing. The bow must be held in a way that it will go from back to front as a habit.

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
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
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Here one must pay special attention to the point of the finger (3 or 4), which

Ex. 3



The image shows two staves of musical notation. The top staff has five measures with notes and fingerings: 1, 2, 3, 4, 3. The bottom staff has five measures with notes and fingerings: 1, 2, 4, 3, 3. The notes are on a treble clef staff with a key signature of one flat (B-flat).

By Robert Francis

DIVERS, golfers, tennis players, and other sportsmen know the importance of the "form." They know that it is they need to excel in their sport they must stand and move in a certain way.

This is true also of violin playing. There is a best way of holding the violin, placing the fingers, and holding and drawing the bow. And this way is best not because it looks best but because it works best.

Most young violinists know how to hold the violin and bow correctly. But some of them do not take the trouble to see if the way they know is right. Evidently they do not think good form is important, but this is because they do not understand the reason for the good form.

SUPPORTING THE VIOLIN firmly between jaw and shoulder is the foundation of good form in violin playing. The left hand must be kept free for playing. If it has to help hold the violin, it will be overburdened and cramped. This is especially true with the more advanced player. So long as one plays only in the first position, he can hold the violin partly with the left hand and get along somehow. But it is impossible to shift or to produce a vibrato satisfactorily unless the violin is supported by shoulder and jaw. It is easier to establish good form at the beginning than it is to break the habit of bad form after months or years of playing.

In developing good form one should guard against wrong ways of holding the violin. (1) Do not let the neck of the violin rest in the V of the hand between the thumb and first finger. (2) Avoid pinching the neck of the violin between thumb and first finger. No part of the hand should touch the violin except the tips of the fingers and the ball of the thumb. (3) Do not balance the neck of the violin on the tip of the thumb. This is dangerous for, if the violin were to slip, it would be difficult to prevent its crashing to the floor.

If there is serious difficulty in properly supporting the violin one should try various

By Marion G. Osgood

Often a beginner on the violin finds the first serious difficulty when confronted with the finger extension problem. Stretching the fourth finger half a step above the fifth position, while still maintaining the normal position of the hand, is often the bugbear. The E string is usually used as a standard extension, the pupil being required to push the finger, which rests on B, up to C; this is the most difficult position, keeping the hand firmly in correct position. The same procedure is used on the other strings, the fourth finger stretching upward from E to F. Also the D string is utilized to this end, the fourth finger pushing upward from A to B-flat. Then comes the E string, the fourth finger stretching upward from D to D-sharp.

The smaller the hand, or the shorter the fourth finger in proportion to the other fingers, the greater must be the effort; and to make this effort a little less arduous, the student has been helped to find the order of the fingers in this exercise:

pressed upon C on the E string, until the first finger back on the string, until F sharp is reached (a flexible or long fourth finger may even reach E-natural by this process). Follow the same procedure with the other strings. In this way the student becomes accustomed to the action of stretching, the hand and fingers are encouraged to relax, and the exercises are made easier.



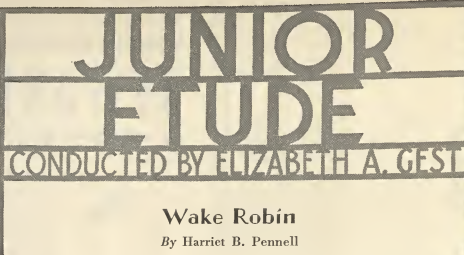
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