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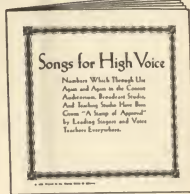
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THE ETUDE

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

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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

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KATE S. CHITTENDEN, pianist and teacher, professor emerita of Vassar College and Honorary Director of the Hartley House Music School of New York, was tendered a testimonial dinner at the Town Hall Club, on April 17th, by the Alumni Association of the American Institute of Applied Music, and the Metropolitan College of Music, in celebration of her eightieth birthday and the sixty-second anniversary of her beginning as an active teacher.

MANUEL QUIROGA, the distinguished Spanish violinist, is announced for a series of concerts in the United States, beginning early in 1937 and continuing for but six weeks.

CINCINNATI SUMMER OPERA at the famous Zoological Gardens opened on the evening of June 14th, with a performance of Meyerbeer's "L'Africain." The season has been entirely of standard works, with two American operas, "The King's Henchman" and "Peter Ibbetson" by Deems Taylor, included. The roster of well known artists was under the direction of Fausto Clewa, with Wilfred Pelletier and Giuseppe Bamboasch as guest conductors.

THE AMERICAN GUILD OF ORGANISTS met in convention for the week beginning June 22nd, at Pittsburgh. Recitals on the magnificent organs in Carnegie Music Hall and the East Liberty Presbyterian Church, discussions of timely problems by eminent speakers, and choral programs by outstanding choirs, all filled the days with both pleasure and inspiration.

THE "ORPHEUS" of Monteverdi, with the beautiful new stage adaptation of Claudio Guastalla and the revised instrumentation of the late Ottorino Respighi, has had its Budapest premiere, under the direction of Gustave Osh.

THE SOCIETY OF MOZARTIAN STUDIES in Paris recently gave a most interesting concert in the Royal Chapel of the Chateau de Versailles, when the beautiful "Miss brevia in C major," written at Salzburg, in 1776, was the chief item. Romantic aurore, was the chief item. Romantic aurore, Mozart having attended Mass in this very Chapel, and also that here one day played the organ for Louis XV.

THE ORPHEUS CHORUS of Cleveland, Ohio, with Charles D. Daves as director, is announced to make in 1937 a tour of the English speaking countries, including Australia and India, and most of the European countries. On its last visit to England it was invited by the Soviet Government to give twelve concerts in Moscow and Leningrad.

CHARLES D. DAVES, twelve concerts in Moscow and Leningrad.

THE MOZARTIUM of Salzburg, Austria, opened, on July 2nd, its courses in General Music, Conducting, Old Keyboard Music, the Theater, and the Dance. A heavy registration of American students is reported.

THE "BIANCA" of Henry Hadley, which in 1917 won the Hinshaw Prize of one thousand dollars for a one-act opera by an American composer, and which had its world premiere on October 15, 1918, by the Society of American Artists, at the Park Theater, New York City, was presented on May 25th, at the Eastman Theater, Rochester, New York, by the Eastman School of Music, with complete orchestra and stage settings.

THE "GERMAN REQUIEM" of Brahms had an inspiring interpretation when given on May 28th, at Orchestra Hall, Chicago, by the Chicago Symphony with Walter H. Stenkel conducting, assisted by Anna Krengel, contralto, and Reinhold Schmidt, baritone, as soloists.

RICHARD STRAUSS is reported to be at work upon a composition inspired by contemplation of the monument commemorating the Battle of Tannenberg and of the mausoleum of Marshal von Hindenburg.

"CARMEN" is said to be under suspicion in certain German opera houses, because of the Jewish origin of the collaborators on the libretto; and report comes also that political extremists of Munich have wished to exclude Mozart's "Le Nozze di Figaro," "Don Giovanni" and "Così fan tutti" for the same reason, Lorenzo da Ponte, the librettist, having been born a Venetian Jew who later embraced Christianity.

SIR HAMILTON HARTY led, on July 4th, a concert of the far-famed Concertgebouw Orchestra of Amsterdam, Holland, when the program was given to works of British origin.

THE CHICAGO CITY OPERA COMPANY announces that it will present two American works—the "Jazz" and the "Beatnik" of Louis Gruenberg, and "Caposnatch" by Richard Haseman—during its coming season. These, with "The Bartender Bride" by Smetana and "Gianni Schicchi" by Puccini, will be sung in English; other works from the standard repertoire will be done in French, German and Italian.

WILLY FERRERO, Italian conductor, has led a cycle of six concerts at Odessa, including twenty-two works of Italian composers, and at Moscow he conducted a program devoted to ancient and modern Italian compositions.

A MIDSUMMER NIGHT'S DREAM has been lately performed under the auspices of the Wagner Society of Amsterdam, Holland, and the play has been performed by the Amsterdamse Tooneelvereniging (Amsterdam Music Society), with the incidental music of Mendelssohn played by the Concertgebouw Orchestra under the direction of Willem Mengelberg.

WILHELM FURTWÄNGLER having asked to be released from his contract with the New York Philharmonic-Symphony Orchestra, the management announces as conductors of this organization for the coming season: John Barbirolli, young English conductor, thirty-six years old and born in London of an Italian father and a French mother, for the first ten weeks, beginning November 5th; Igor Stravinsky, Russian, for the next two weeks; Georges Ramanin, two weeks; Carlos Chavez, Mexican, two weeks; and Artur Rodzinski, Polish, conductor of the Cleveland Symphony Orchestra, for the concluding eight weeks.

THE "HAWAIIA" of Samuel Coleridge-Taylor had, in the second week of June, its annual spectacular performance by the Royal Choral Society, at Albert Hall of London. There were one thousand participants, with Sir Malcolm Sargent directing.

THE VALE GLEE CLUB, with Marshall Bartholomew conducting, opened on June 25th its European tour, by a concert in the famous Salle Pleyel of Paris. It has sung also in Copenhagen, Malmö, Stockholm, Oslo (two concerts), Drammen and Göteborg.

THE OPERA GUILD OF TORONTO, with seventy singers and thirty-six instrumentalists, recently presented "Cavallera Rusticana" and "I Pagliacci" at the Royal Alexandra Theater.

EDWARD MACDOWELL's memory was honored on May 24th, when the Boston "Pops" Orchestra, with Arthur Fiedler conducting, devoted a large part of its program to the works of our greatest American composer. Jesus Maria Sanroma, Porto Rican pianist, was the soloist in the two seldom heard "Concerto in D minor, for Piano and Orchestra"; and three movements from the "Indian Suite" furnished another interesting item.

THE ATLANTIC CITY PRIZE of one thousand dollars for a song portraying the spirit and attractions of that famous resort, has been awarded to "Lullaby for a Sinner" in the Sand and a Sinner." Mr. Lermer Smetana and "Gianni Schicchi" by Puccini, will be sung in English; other works from the standard repertoire will be done in French, German and Italian.

THE INTERNATIONAL EXCHANGE OF CONCERTS is an enterprise of a permanent character, which is being organized in Holland, working in collaboration with the Society of Contemporary Music of Holland, the first efforts to be at Vienna, Budapest, Madrid, Prague, Warsaw, Moscow, New Amsterdam, Brussels, and Paris. With the cooperation of The Trilone and the Schola Cantorum of Paris, a program of French music already has been given in Amsterdam, and a program of music by Dutch composers has been given in Paris.

GIANNI ARANGI LOMBARDI, noted Italian lyric artist, has been appointed the chair of singing in the Royal Conservatory of Milan, which was left vacant by the death of Maestro Bartoli.

THE THREE VALLEYS FESTIVAL (Wales) was held this year (its sixth) on May 14th, 15th and 16th, at Mountain Ash, with Sir Walford Davies as Director and Dr. Malcolm Sargent as chief conductor. Groups of choirs, mostly from the mining towns of the Aberystwyth, Merthyr, and Rhondda valleys, formed the choruses, and the South Wales section of the Welsh Symphony Orchestra gave instrumental support. The program of the first evening was given in miscellaneous instrumental and vocal compositions; for the second evening the principal item was the "Mannion Requiem" of Verdi; and the third evening was given to a performance of Mendelssohn's "Elijah."

EIDE NORENA, coloratura and lyric soprano of the Metropolitan Opera Company, with an ovation with a demand for encore, when she recently appeared as soloist with the Paderborn Orchestra of Paris.

THE THIRD BERKS COUNTY FESTIVAL was held on June 1st and 2nd, at the Albright College, at Reading, Pennsylvania, with a chorus of one thousand singers and an orchestra of one hundred musicians. Ralph Fisher Smith led the chorus; Fred Cardin conducted the orchestra in its special numbers; Paul Althouse was soloist. A chorus of three hundred high school singers, led by Kathryn Hasler, won especial praise.

"CYRANO DI BERGERAC," the new opera by Franco Alfano, has had such an enthusiastic reception at Rome that it is to be produced at the Opera Comique of Paris, under the baton of Albert Wall.

THE NEGRO CHORAL UNION of Westchester County, New York, with Alton Berleigh as conductor, gave on June 4th its annual gala concert. A chorus of three hundred voices sang the "Hawatha" of Coleridge-Taylor and groups of spirituals.

ALBERT AUSTIN HARDING received on June 1st the honorary degree of Doctor of Music, from Davidson College, in recognition of his outstanding work in advancing the progress of bands and orchestras in America.

BENNO MOISEWITSCH has lately given three recitals in the Town Hall of Cape Town, South Africa, with the vast auditorium packed to the doors by enthusiasts. For one program he had the assistance of the Municipal Orchestra, with which he interpreted the "Concerto in B-flat minor."

And gave the first South African performance of Rachmaninoff's new Rhapsody on a Theme of Paganini, for piano and orchestra.

(Continued on Page 95)

NO wonder father's face is wrinkled.
No wonder his brow is knotted.

No wonder he spends sleepless nights.

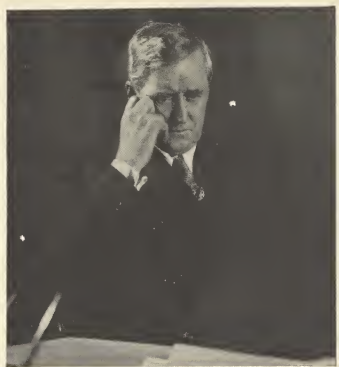
He is only one of the thousands of fathers who are looking the greatest problem of the day squarely in the eyes and trying to "figure out" the solution. It is the problem of "whither youth?" He knows that the to-morrow of the land we love depends more upon what our youth is doing to-day than upon any other one thing. He knows that despite the fact that we have millions of the finest young people in the world, we also have some very black marks on our record—black marks due to our neglect of youth—our failure to present to them those wholesome ideals of American manhood and womanhood, of the strength and character, the happiness and prosperity of our country were founded.

We are gloriously optimistic about the fine qualities inherent in our American youth, but these qualities must be safeguarded. When youth runs amuck, it becomes

the victim of all kinds of "isms" promoted by demagogues exploiting half-baked sociological, political, sex and aesthetic theories, wholly unsuited to our American civil development. Lacking a wholesome outlet for its energy, youth may also rush to excesses that lead to vice and crime of the worst kind. That is the picture which everyone sees daily in the newspapers of the land. You know it; we know it; everybody knows it. Again, all this must not be blamed upon youth, but much of it upon those who

have neglected to give a thought to youth and upon those whose bad examples and faulty living have made a disastrous impression upon the young men and the young women of America. Our great concern, as a musical educational journal, is how music can help. For two decades we have been striving to point out a remedy in which we believe music has an important part. Many have acclaimed this remedy, to which we will refer later, as one of the solutions to our gravest problems. In this remedy music is an important part.

Anyone, who has seen the practical results that come from a fine band and a fine orchestra in a school or a high school, knows that there are few other things that have such a splendid effect in developing the pride, stimulating the spirit or exalting the ideals of the entire student body. Those who have watched a body of students join in singing fine music would no more think of depriving them of this great inspiration than of taking away their food. The time is here when boys and girls are finding as much thrill in the competitive triumphs of their musical organizations as they are in those of their athletic groups. If you doubt this, you have never witnessed the excitement that accompanies these contests in our western cities. In some cities, when the school band has won a state or a national contest, the town takes on the explosive festivity of an Armistice Day. Here at last we have discovered the long-lost secret of discipline without repression. Without self-discipline we must depend upon discipline from without, which usually takes the form of very



FACING OUR GREATEST PROBLEM

Whither Youth?

officers in all parts of the country. But, Lord bless us, these brave men, who have in many instances sacrificed their lives in the cause of justice, are merely swatting flies! The gravity of this situation is shown by the fact that the entire armed forces of the United States (Army, Navy and Marines) number 250,000, while the legion of armed criminals is estimated at 500,000. As soon as we get rid of one set of criminals, another crops up, and so it will go on and on, demanding more and more "G Men" and bigger and better prisons, *ad infinitum*, unless a remedy is provided. On the other hand, the dungheils that breed these poison flies still exist. Let the same magnificent energy, discipline, judgment and conscience, shown by Mr. Hoover's small and valiant army, be directed toward cleaning up the rotten conditions which are creating these flies, and the country will save billions of dollars in probable future losses and safeguard thousands of valuable young lives, through cutting down the crime population.

In these days of sanitation, the experienced engineer first seeks the source of the pest and cleans that out. Let us get rid of the American dungheils first. These dungheils are those conditions which oppose the employment of time, money and materials in our schools, to develop good character in our children. Without a well disciplined moral sense, the coming citizen must run the risk of having himself disciplined by the State. The most valuable policeman is the conscientiousness of the individual citizen that he carries with him, which prevents him from doing anything that, in a broad way, is unjust to his fellow man or to the State. The "alumni" of our jails, prisons and penitentiaries are reported to exceed five million. The average year in and year out population of these houses of disgrace is said to be one million. Six million human evidences of the failure of our present system! Attempted control of crime taxes every American citizen from one hundred and twenty to two hundred dollars a year. The rational way to reduce this tragic number and drain is to stop the supply of fresh sacrifices coming from our

disagreeable punishment. It is trite to talk about the decadence of discipline and the moral collapse in our country, which have filled our prisons. We need only to look at the average age of the prisoners (nineteen years) and the "born in U. S. A." majority of criminals, to realize what we have permitted to grow and to exist. When they riddled John Dillinger with bullets in Chicago and put holes through "Prettyboy" Floyd in Kansas City, remember that neither of these men was the product of European slums, but of what we call our American civilization. There is no use in trying to blame such disasters upon "foreigners from Eastern Europe," or upon other foreign born Americans, or those of the "first generation" immigrants. They were Americans, brought up in American schools. The fault is ours, and we must assume the responsibility.

J. Edgar Hoover and his splendid enemies of crime merit all the praise we can give them for their war upon public enemies, as do the honest and capable police officers in all parts of the country. But, Lord bless us, these brave men, who have in many instances sacrificed their lives in the cause of justice, are merely swatting flies! The gravity of this situation is shown by the fact that the entire armed forces of the United States (Army, Navy and Marines) number 250,000, while the legion of armed criminals is estimated at 500,000. As soon as we get rid of one set of criminals, another crops up, and so it will go on and on, demanding more and more "G Men" and bigger and better prisons, *ad infinitum*, unless a remedy is provided. On the other hand, the dungheils that breed these poison flies still exist. Let the same magnificent energy, discipline, judgment and conscience, shown by Mr. Hoover's small and valiant army, be directed toward cleaning up the rotten conditions which are creating these flies, and the country will save billions of dollars in probable future losses and safeguard thousands of valuable young lives, through cutting down the crime population.

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MUSIC AND THE ARTS, THE SOUL OF EDUCATION
Jacques Gershkovich, conductor of the Portland Junior Symphony Orchestra, training a group of youths

neglected youth. How is this to be most effectively done? Twenty percent of the jail recruits of our country are youths. That is, one prisoner in five takes is little more than a boy or a girl. No wonder the nation is alarmed about this cataclysm of young people rushing headlong to their doom! The Boy Scouts, the Girl Scouts, the Y. M. C. A., and Y. W. C. A., the Knights of Columbus, the Y. M. H. A., and other agencies are combining to fight this peril. It must be apparent to all, however, that the only nationwide institutions that deal with all the boys and girls regularly are the schools of the land; and they are faced with a great responsibility, as well as an opportunity. How this opportunity is met depends largely upon how enthusiastically the people of the country, including you, friend reader, support the schools in promoting some such plan as that mentioned later in this editorial, an ideal that, fifteen years ago, THE ETUDE saw was an inevitable need.

A crimeless Utopia is unthinkable. We can only work toward the goal of maintaining the highest possible level of character, self-control, love of country and fellow man, and all that goes to make what we want to think is the finest type of American manhood and womanhood. Please do not imagine for a moment that we of THE ETUDE have any fatuous theory that, by waving some educational or ethical wand, this may be accomplished in a few months or a few years. It will be a long, hard fight; but we must carry on this battle with all possible intensity, or our American civilization will be lost. We are familiar with the biological problems which make some individuals "unrecoverable." For protection against these abnormal minds there must always be police and prisons. For the safety of the State, some never should be released. We know of the human and economic pressure which produces festering slums and fully realize the part that these conditions play in manufacturing racketeers, swindlers and criminals. They must be legislated out of existence. But, apart from all this is the great body of American youth, which is the finest human material in the world, and which must be helped in every possible way, so that it may be fortified against the contagion of crime.

There is a tendency to let youth fend for itself—to let it make its own laws and determine its own future. This is a magnificent plan, with the right sort of young people. Imbued with high ideals, they will not abuse this liberty. But in thousands of cases, inspiration and guidance are

necessary. Many a sapling, started in the wrong direction, might, with a little help, be trained to grow into a magnificent tree. How to do this, without the repression which used to drive English lads to sea or American boys to the circus or trampdom, is the foremost problem of the home. But in countless instances the old standards of the home have been undermined by the restless pursuit for ephemeral amusement which has served to bring about a colossal lapse of the old ideals. That tightly knit center of common interest and affection, of mutual spiritual and domestic development, that love for father and mother, that pride of family progress—where are they? Card parties, golf, dancing, the movies and the automobile—all of them pleasurable to thousands and under proper and moderate conditions, a harmless part of our modern civilization—have, by their abuse, overwhelmed home interests and drawn millions away from the fireside and the church. And youth—forgotten youth—is being made to pay the bill.

The time will come when the heads of the home will again realize their responsibilities. The churches, or rather, the people in those churches that have neglected their obligations, must again be inspired to exert a proper formative influence upon the character of the young. At present these great forces upon which America has depended in the past have, in many districts, succumbed to the conditions of the times. America, without character, could no longer be America.

The schools of the land and the magnificent army of educators are our only present hope. They must supply what many homes and many churches are apparently incapable of doing. The churches have the organizations; the fault is not with the churches, but with the homes that fail to support them. Here and there all over the country more and more attention is being paid in schools to character building, with the emotionalizing background of music. There is something quite magical about music in its influence upon a group of young people. Try to teach them ethics directly and they will look upon it as being "preachy." On the other hand, give them instances of the nobility and practicability of a fine character, as a part of a well planned musical program, and lead them to see that its influences upon youth are often enormous. Music seems to have an effect upon the mind and nervous system which makes the boy and the girl far more receptive to idealistic principles. This is particularly the case with those who take a practical part in the music, either through singing or playing. Schools from coast to coast fairly shout their endorsement of this truth.

The cover of THE ETUDE this month and the illustrations in this editorial came from a remarkable booklet put out by the Portland Junior Symphony Orchestra, composed largely of boys and girls from the schools of Portland, Oregon. The orchestra has been a huge success in helping to direct the youth movement of the western city along practical and idealistic lines. The orchestra has broadcast five different programs over national and international

(Continued on Page 584)



THE MARCH TO HIGHER IDEALS



HAYDN LEADING A GRAND CONCERT AT THE PALACE OF PRINCE ESTERHAZY
From a painting by Julius Schmidt

Good Humor in Music

Do Composers Tend Toward the Sombre Colors, or Do They Incline Toward the Gay?

By Nicholas Douty

SO MUCH of the humor that one hears over the air, or in the theater, and that one reads in the popular novels, is not good humor at all, but thinly veiled bad humor. The "wise cracking" comedian carefully hunts for the vulnerable spots in the armor of our self-respect and, like the demons in the medieval paintings, wounds us with his barbed and pointed tongue. We laugh uproariously, with somewhat twisted lips, for we cannot tell if our turn will come next. Nevertheless we turn him on again the next day, for the French philosopher understood human nature well when he wrote, "In the pains of our friends, there is something which does not altogether displease us."

Music seldom attempts to portray this species of humor, because composers have so generally recognized that words can and do express it more directly and more accurately. But that kind of good humor that makes us forget our troubles for a minute or an hour; that completely absorbs us so that we are oblivious of increased taxes and decreased revenue; that helps us to perform a difficult task; in a word, that makes the world a better place to live and work in; this always has been the fountain head from which good music flows.

From the beginning of history this has been so. The Roman legions accompanied their long and arduous marches of twenty miles a day, with rhythmic songs telling of *The Girl They Left Behind Them*, in Rome or Neapolis, or of the blue-eyed maid they were to meet among the Gauls or the Teutons. Troubadours, Trouvères, Minnesingers, Meistersingers, all fashioned cheerful verses in praise of love and wine as well as war; and their poetry is still here to prove it, even though their music is lost in the mists of time. Always and every-

where military leaders have used thrilling and patriotic march music (*The Marseillaise*, the *Whitewater March*, or the marches of the late John Philip Sousa) to "buck up" the spirits of the soldiers and to take away their fear of battle and sudden death.

So Called Classical Composers

IT SEEMS to be the accepted opinion that the greatest composers never wrote good humored, cheerful tunes; that they were always serious, scholarly and philosophic; that they wrote for the intelligentsia, never for the common people. Nothing could be further from the truth. Take, for example, Johann Sebastian Bach, the greatest contrapuntist, perhaps even the greatest composer that ever lived. It is quite true that the more we study the music of Bach the more perfect we discover it to be. It is like those Dutch pictures painted with the utmost care and fidelity, so that every detail is true to life in itself, without sacrificing its relation to the painting as a whole. Or it might be compared to one of those superb examples of the art of the medalist, fashioned under the microscope, and which can be truly appreciated only by examination through the microscope. Bach's music may be looked at from any angle, by the person well enough equipped to read the somewhat complicated scores that cheap editions have made easily available to all. Its technical perfection and the grandeur of its architecture amaze the mind, while its harmonic and melodic beauties delight the soul.

The "Move" of Music

TOO OFTEN it is said and believed that we are all too busy nowadays to find time for the serious study of compli-

cated music like that of Bach. Our business men are tired after their days of work and worry, and our women are worn out by dancing, bridge and cocktail parties. They must satisfy themselves with music that puts little strain upon the attention, that is more melodious, rhythmically simple, harmonically clearer, and easier to comprehend. Take any man or woman from anywhere—a cowboy from the West, who never has heard anything better than *The Last Round Up*; a girl from a Harlem night club; a "Georgia Cracker"; a Movie Star from Hollywood; and a miner from the Klondike—and let them hear a first class performance of the magnificent "Mass in B minor." Some of it will bewilder them; most of it they will not understand; but part of it will move them as music has never done before. Let them hear over the air the great *Prelude and Fugue in G minor*, as played by Stokowski, Stock or Toscanini, and they will have lived through an unforgettable experience. Bach was full of the joy of life. Like Martin Luther he loved "Wein, Weib und Gesang." He found his greatest happiness not alone in his music but also in his home, his wife, his children, his pipe, a well cooked meal, and a good glass of two of beer. He loved good jokes, and his music is full of them.

The suites and the concertos have many quick and graceful movements—gigues and dances of every sort—that bring a smile to the lips and a merry twinkle to the eyes. It is just as hard to make one's feet behave when listening to these bright pieces as it is when the latest slow waltz or jazz is played by the most famous dance orchestra.

The "Peasant Cantata" is very merry and so is "Phobus and Pan." Merriest of all is the "Coffee Cantata." A middle aged widower is trying to bring up, as best he

can, a pretty, wayward daughter. Like many of the rest of us, he finds it a difficult job. She is pleasant enough, and she has a fascinating smile; but she is fond of having her own way. Worst of all she will drink too much of the newly discovered beverage, coffee. Her father "grumbles like a bear," but pretty, spoiled daughters never were known to listen. Threats will not move her nor kindnesses cajole her. In despair he tells her that unless she gives up coffee she may "never have a husband." At last her heart is moved. She bids coffee a tearful farewell, while her father rushes off to find an eligible party. Then follows the gayest little trio ever penned. It seems scarcely possible that strict part writing could be so light and carefree, and the work ends in a glass of laughter.

Haydn was of peasant stock; and it is curious how often country folk are happy while city dwellers are sombre and depressed. His clear, pellucid music trickles on as a cool, bubbling brook wanders through a verdant meadow. Perhaps it is not so very deep, yet it is always pleasant and comfortable without a trace of sadness. This is all the more remarkable since a nagging wife made his home life very unhappy. His only remedy was to run away. The "Surprise Symphony" is a joke from beginning to end; and the *For Hunt in "The Seasons"* is the liveliest of open air tunes. I have often heard an audience break into laughter when the bass voice describes how God "created the worm," in his greatest oratorio, "The Creation," which Richard Wagner loved to create.

Mozart and Rossini

MOZART'S OPERAS, written for the brilliant, pleasure loving court in Vienna, of necessity had to be light and

delicate, and, on the surface at least, never too serious. Musically they are marvels of melody, counterpoint and orchestration. Did ever man before or since conceive such a number of magnificent tunes? Sometimes their humor is sly, as witness the *Heavenly Keeper's* luring song in "Die Entführung"; sometimes slightly sarcastic, as, for example *Nin and Anand* with its caricature of a military march played solely on trumpets, horns and wood winds, in "The Marriage of Figaro"; but never are they acrid or ill tempered. *Leporello*, the friend and valet of *Don Giovanni*, deserves, in every indication of enjoyment, his handsome master's conquests in many lands ("Ma in Espana due mille e tre—but in Spain two or three thousand"). Even as an enterprising modern advertising manager might recount with glee the arduous adventures of a reigning movie star. It paid to advertise then just as it does now. Only Mozart and Rossini succeeded in capturing the contagious laughter of *Figaro*; but where Rossini caught this mood once or twice, Mozart ensured it many, many times.

Beethoven
DID BEETHOVEN, the man of the sad and serious countenance and the life of the somber struggle, ever unbound and actually smile? The little song that he wrote for Mäzel, the inventor of the metronome, proves that he did. Its recurring "Tick, Tick, Tick, Tick" is good humored and amusing. Beethoven liked it so well that he used it again in the slow movement of the "Eighth Symphony." There are several of his comic songs, and in which the evident intention is to provide a laugh, for neither the verse nor the music is of a high order of merit.

Many writers have pointed out Beethoven's "Olympian humor," and have instanced the *Scherzo* of the "Pastoral Symphony" as an example. Surely the subject in the woodwind and horns, with the comical phrase in the bassoon as counterpoint, is deliciously happy. It does not force one to think into loud, raucous laughter; but it indicates that intellectual amusement that lasts long and that can be enjoyed over and over in retrospect.

Beethoven reserves his light Olympian good humor for the last movement of the greatest of all symphonies, his "Immortal Fifth." Beautiful as are the first three movements, they are all intensely serious, even the *Scherzo* being in the minor mode. As the third and last movements are designed to be played without pause, there is a modulatory passage linking them together. All too often a passage of this character is both mechanical and uninteresting; but this one contains one of the most original and startling effects in all music. Fragments of the first tune of the *Scherzo* are tossed about from one set of instruments to another, while the drums and timpani, rhythmically strike the keynote of the symphony. C. Into what key is it leading, A-flat, E-flat, C minor again? The last few measures answer the riddle, carrying us into C major, if you please, and the full orchestra peals out the most good humored, happiest, most soul stirring of tunes, as if Beethoven wished to say:

"God's in His Heaven,
All's right with the world!"

Brahms
BRAHMS FOLLOWED so closely in Beethoven's footsteps, that Schumann reaped his "First Symphony" and named it Beethoven's "Tenth." He said he, "a genius." Again the climax of all is reserved for the last movement, as the symphonic form demands. Both the magnificent dialogue between horn and flute, in the introduction to this movement, and the superb first subject, as simple and as strong as a German folk song, to which it is akin, breathe out the same joyous enjoyment of "Life without a care." No Russian pessimism here, no French senti-

mentality, but the same high mood that inspires Beethoven when he wrote immortal music to Schiller's ever-living words, "Freude, schöne Götterfunken, Tochter aus Elysium."

Wagner's "Meistersinger" and Modern Operas

MANY MODERN operatic composers, influenced by that school called *Verismo*, whose highest examples are Mascagni's "Cavalleria Rusticana," Leon-

poser of today expresses his individual, personal reaction to the world as he finds it, just as did the composer of 1700 or 1800. All life has changed; and he must change with it, or he will be insincere. Surely the materials that he uses are the same old sounds and words, voice and the same old as the human race itself. He, too, is judged by the same old standards. Has he succeeded in finding something interesting, individual, entertaining, characteristic and expressive; or does he just write black notes upon white paper? In a word, has he anything to say?

Has the contemporary composer discovered nothing new? Many new orchestral devices, certainly, and also some interesting and original methods of vocal leading. For the sake of convenience, his discoveries may be classed under three headings—the Hexatonic Scale, Atonality and Polytonality.

The Hexatonic Scale

THE WHOLE TONE SCALE comes from the Orient, where it has been used for centuries. Somewhere between 1800 and 1870 Richard Wagner and Charles Gounod made it slightly familiar to Western music lovers; though Mozart had already used it in one of his quartets. As the fifth is always augmented in this idiom, there never can be a consonance, and therefore it would be difficult to conceive of a long piece, a symphony or a concerto, written entirely in the whole tone idiom. These endless dissonances would become first monotonous and finally unpleasant and mechanical. The wise and talented composer uses it as a piquant flavoring, and the clever French and Italian clerics insert garlic and onions in the preparation of their daily food, with very deleterious

effects. The witliest, best humored, as well as the most masterly of all the composers in the whole tone scale, is "The Melodically interlarded" by Paul Dukas, superbly orchestrated, it is one of the finest modern symphonic poems for orchestra. The popular song writers lean heavily upon church anthem, too, has caught the infection. It is impossible to escape its highly flavored influence, in church and synagogue, in opera house or movie palace.

Atonality
AS POSSIBLE, all conventional key relationships. If two or three chords follow each other in the same key, the piece is a mechanical process, the piece of the mechanized life by which all of us are surrounded; and therefore atonal music is usually too

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Polytonality

THE POLYTONE COMPOSER asks several pertinent questions of the world. Why must chords be built up of thirds? Why may they not be constructed of fourths, fifths or any other interval? Must music remain within the limitations of a single tonality? Schoenberg, Toch, Stravinsky, Hindemith, Respighi and others, answer these questions practically, and their works are really dramatic in that there is no excuse for the amateur student remaining in ignorance of the most interesting developments in contemporary music. They retain the old forms and form. They write in counterpoint, the music resulting from the strict logic of the voices may be in two, three or four tonalities, at once. If any such combinations are encountered, they are entirely fortuitous, the result of odd rather than of warm melody. Hindemith's "The Journey" is a fine example of this method of writing. Some clever critic said, "It looks like Bach, but it sounds like the Devil." Yet this is not at all—just as an operator, as he had hoped, but as office boy, at five and a half dollars a week. He took it, with a determination to work up to bigger things than running errands. In less than a year, Sarnoff had become a full-fledged Marconi operator. A few years later he won the admiring attention of the entire world, not by "business success" but through his inherent qualities of humanity and courage. For seventy-two hours he sat unrelieved at his post in the Wanamaker radio station in New York, straining every nerve to catch the least signal which might bring news of the survivors of the ill-starred Titanic. The President of the United States ordered all other stations closed to prevent interference with Sarnoff's work. Young David Sarnoff was promoted to the rank of Assistant Traffic Manager of the American Marconi Company. He dreamed of going on to still higher things. He was active in organizing the NBC, the first independent network broadcasting. He assisted in the negotiations which resulted in combining radio and phonograph machines; and he took an important part in giving voice to the silent pictures. Besides his scientific gifts, he has proven himself a remarkable executive and a keen business man. He exercises general supervision over the RCA's radio laboratories, and over their financial and policy matters affecting all the RCA services.

His Pleasure in his work is enormous. He assures one, because it brings him into close contact with the music he is his hobby. At an early age, he sang in a choir, perfected himself in sight reading, and laid the foundations of an impeccable taste. Today he is a director, and member of the Executive Committee of the Metropolitan Opera Association, Chairman of the National Music Week Committee, and member of

the Council of New York University, St. Lawrence University, Marietta College, and Norwich University have given him honorary degrees for his services to Science, Literature and Education; and the Governments of France, Poland and Luxembourg have decorated him.

over the terms of that report of sixteen years ago, fills one with the same sort of surprised wonder that is experienced in visiting museums! It refers, among other things, to "a plan of development which would make radio a 'household utility' in the same sense as the piano or phonograph. The idea is to bring music into the house by wireless." It suggests that "The receiver can be designed in the form of a simple 'Radio Music Box' and arranged for several different wave lengths, which will be changeable with the throwing of a single switch or the pressing of a single button. And it adds the hopeful thought that "There should be no difficulty in receiving music perfectly when transmitted within a radius of twenty-five to fifty miles." Again, in a letter to the President of the General Electric Company, dated March of 1920, Mr. Sarnoff pointed out that the manufacture of such "music boxes" could hardly result in financial loss. Broad-casting did not exist in those days; the model idea seemed like a fantastic dream; one was at all sure of the sort of entertainment which might be made available through such a device. Yet David Sarnoff thought of it in terms of a "Radio Music Box."

Nothing was more with the idea at that time. Some years later, then, when the RCA was organized, Mr. Sarnoff received that former recommendation in a report to the Chairman of the Board. Reading

Radio and Music

By David Sarnoff

PRESIDENT OF THE RADIO CORPORATION OF AMERICA

A Conference Secured Expressly for THE ETUDE Music Magazine

By R. H. WOLLSTEIN

EVEN TO THE CASUAL observer, Mr. David Sarnoff seems singularly apt, and they are suited to his life's work of wireless electricity. In his person and in his speech there are the strength, the dynamic energy, and the sharp cutting clarity which suggest a crackling of sparks and a blinding of light. As president of the RCA, Mr. Sarnoff bears living testimony to the fact that opportunities still exist, for those who have the ability to lift themselves by the bootstraps. Considering the magnitude of his position and the fact that nothing but his own powers put him into it, he is still a very young man.

As a boy, Mr. Sarnoff was obliged to help swell the family income. He had dreams of becoming a newspaper man, but had no time to prepare himself for that work. Young David was still in his early teens when his father died, and he found himself the man of the family. His first full time job was that of a telephone messenger boy. Fascinated by the clicking of the keys, he busied himself, between delivery trips, studying what lay back of those sharp staccato sounds. He taught himself shorthand and became expert in the Morse code in less than six months. Wireless telegraphy seemed the coming field of communication, and young Sarnoff applied for a position with the Marconi Wireless Company. A post was open for an operator, as he had hoped, but as office boy, at five and a half dollars a week. He took it, with a determination to work up to bigger things than running errands. In less than a year, Sarnoff had become a full-fledged Marconi operator. A few years later he won the admiring attention of the entire world, not by "business success" but through his inherent qualities of humanity and courage. For seventy-two hours he sat unrelieved at his post in the Wanamaker radio station in New York, straining every nerve to catch the least signal which might bring news of the survivors of the ill-starred Titanic. The President of the United States ordered all other stations closed to prevent interference with Sarnoff's work. Young David Sarnoff was promoted to the rank of Assistant Traffic Manager of the American Marconi Company. He dreamed of going on to still higher things. He was active in organizing the NBC, the first independent network broadcasting. He assisted in the negotiations which resulted in combining radio and phonograph machines; and he took an important part in giving voice to the silent pictures. Besides his scientific gifts, he has proven himself a remarkable executive and a keen business man. He exercises general supervision over the RCA's radio laboratories, and over their financial and policy matters affecting all the RCA services.

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DAVID SARNOFF

THE BROADCASTING HORIZON
VIEW OF the amazing things which have happened in so short a time I like to look forward to the gifts which radio still hopes to fashion for this favorite child. Close at hand, perhaps, lie extensions of world broadcasting and establishment of television. Before many years have gone, it will be as possible to see the "show" as to hear it. And, in addition, the "show" itself will widen its frontiers. Just as radio took the last rows out of the concert halls, providing everyone with a front seat, so will extended world broadcasting overcome territorial limitations, for the radio waves need no passports to cross frontiers. With a modern radio receiving set, the listener will be able to transport himself, as fancy dictates, from the big studio in New York to the Salzburg Festival, to the bazaars of Baghdad, to the temples of India. And, perhaps, to the metropolis of New Zealand.

Another goal to which radio development looks forward is the enlargement of the entire field of music itself. Except for structural improvements, there has been no change in the fundamental nature of our

QUITE APART from the manifold aspects of radio communication, it gives me a definite sense of pleasure to think that radio, as we generally use the word, should have originated in a music box. Music, I think, will always be the favorite child of radio. Certainly, it is a favorite child of mine. Music to me, is far more than a short cut into culture. It is a necessary part of complete living. From the cradle to the grave, music is an intimate part of our lives. Mothers' lullabies surround our infancy, the circus band softens our childhood, operas and symphonies enrich our maturity, sweet refrains refresh our memories in old age, and solemn songs accompany us to our final resting place. Thus, whatever else radio has done, I like to think that its chief accomplishment has been a definite sense to music.

There is today scarcely a need to point out the tremendous advancement in the fields of music dissemination and appreciation which has been brought about within the space of two decades, by a piece of mechanism which, oddly enough, has nothing in its own nature that is musical or artistic. The aesthetic philosophy of centuries ago, which was so completely at odds with the modern age, has been discarded. Radio has, so to speak, "delivered the goods" in a practical way. You may argue and accuse me of being too optimistic, but I find in opera; but turn on the dial in his own comfortable living room, and let him hear the majestic choruses of the *Overture*. *Transatlantic* and a convinced Music. It is interesting to observe, is perhaps the only experience of human living which has absolutely no enemies. Through the storm and stress of changing times, philosophy, government, education, and capitalism have been attacked; schools of music have been found wanting; individual musicians have been harshly criticized; indeed, the Deity Himself has not escaped without censure. But no one ever has contemplated the power of music, and said, "It's a gin 'n' it." Radio is this fact before us as a practical truth.

The Broadening Horizon
VIEW OF the amazing things which have happened in so short a time I like to look forward to the gifts which radio still hopes to fashion for this favorite child. Close at hand, perhaps, lie extensions of world broadcasting and establishment of television. Before many years have gone, it will be as possible to see the "show" as to hear it. And, in addition, the "show" itself will widen its frontiers. Just as radio took the last rows out of the concert halls, providing everyone with a front seat, so will extended world broadcasting overcome territorial limitations, for the radio waves need no passports to cross frontiers. With a modern radio receiving set, the listener will be able to transport himself, as fancy dictates, from the big studio in New York to the Salzburg Festival, to the bazaars of Baghdad, to the temples of India. And, perhaps, to the metropolis of New Zealand.

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MUSIC AT HARVARD

From a Historical Review

By Professor Walter Raymond Spalding

PROFESSOR Walter Raymond Spalding has written a volume, "Music at Harvard," which is bound to attract wide attention in musical and educational circles. In three hundred and ten pages he has given a very fine view of the musical activities at his alma mater. At first apologizing for the youth of this three century old institution, as compared, for instance, with that of Cambridge University, the Sorbonne, the Universities of Upsala, Padua, Bologna and Oxford (where a musical department is supposed to have been founded by the Emperor Nero in 50 A. D.), he nevertheless looks with justifiable pride upon the special attention given to music at Harvard.

In its various activities—the Department of Music, the Pierian Orchestra, the University Band, the Glee Club, the Chapel Choir, the Musical Club and the Instrumental Clubs—music receives wide attention at his alma mater.

The Pierian Society was founded in 1899. The name obviously comes from the Pierides, the name applied to the muses of Pieria, who worshipped at the base of Mt. Olympus. From a very beginning by a group of college youths, who played music a convenient medium of serenading their friends, this society has promoted the instrumental and vocal interests at Harvard until, on its one hundred and twenty-fifth anniversary, the Symphony Orchestra presents the following program:

One Hundred and Twenty-fifth Anniversary Program

Malcolm Holmes, 2nd, Conductor
 Brahms Ave Maria, Opus 12
 Assisted by the Radcliffe Choral Society
 Mozart Concerto in A major, for Piano and Orchestra
Allargo; Andante; Presto
 Professor Edward Ballantine, Soloist
 Ravel "Suite for String Orchestra"
 (from "Trois Chansons")
 (arranged by the conductor)
 First performance
 Mozart Symphony in C major
Allargo Vivace; Andante di Molto;
Allargo Vivace

The history of the Society is marked by many picturesque happenings which Professor Spalding has uncovered. In 1832, for instance, it was reduced to a single member, one Henry Cassett, 34, who faithfully kept the records, practiced the flute alone in his room and somehow managed to enlist two new members, thus insuring the continuance of the group.

Muses Make the Minutes

THE MINUTES of the Society are often quaint and sometimes humorous. In 1839 we find, for instance, that the "Society" met at seven o'clock and played in a most delectable manner. Music has charms doubly delightful; it calls forth the deepest emotions of the soul, it purifies the flesh, it cleanses one of the infirmities that flesh is heir to." Evidently the idea of musical therapeutics was active at that time. In May, 1841, some facetious member wrote: "Few of us who assembled on the

Professor Walter Raymond Spalding was born at Northampton, Massachusetts, May 22, 1865. He was graduated from Harvard University in 1887 and took his A. M. with honors in music, in 1888. From 1892 to 1895 he studied music in Paris and Munich. After two years as an organist in Boston, he in 1895 became an instructor at Harvard, and in 1921 became Professor at Harvard and Radcliffe. He is now Professor Emeritus. He is the author of "Music: An Art and a Language," "Tonal Counterpoint," and (with Arthur Foote) of "Modern Harmony in its Theory and Practice."—Editor's Note.

night will forget the pathetic strains of the bassoon, which appeared to come from the proboscis rather than the mouth of Brother Ladd, and which sounded like an old woman of ninety attempting to sing 'Old Hundred'.

About the same time, when a new member was initiated, the President solemnly greeted him with this colorful formula: "Harmony, sir, is the first grand principle of nature. We see it in the gorgeous hues of sunset and the many-colored leaves of the autumnal forest; we hear it in the murmuring of the brook and in the song of birds; in the humming of the insects and the whispering of winds, and that beautiful fiction of the ancients that the spheres in their motions made celestial music, being but an expression by allegory of the idea that harmony and perfection are inseparable. In signing our constitution you will promise to devote yourself to the preservation among us of social and musical harmony; to keep sacred the secrets of the Sodality; to obey its laws and by all means in your power to promote its best interests."

There was a Student Choir at Harvard in 1814 and possibly earlier. From this and other groups the excellent choir of the Memorial Church has been derived. The Harvard Glee Club was established in 1828, although it was antedated by previous choral groups. This was of course the conventional good college glee club, with its repertoire of sentimental and hilarious college songs. In 1911, however, Dr. Archibald T. Davison was appointed University Organist and Choirmaster and a year later started out to reorganize the Glee Club upon such a high standard that it has virtually revolutionized all such organizations in leading American educational institutions. Here is a program which it gave in Paris, France, on its triumphal European Tour in 1921.

Harvard Glee Club
 Paris Program, June 28, 1921
Adoramus Te Palestrina
In Dulci Jubilo Old Chant
Crucifixus Palestrina
Le, Hien a Rome Lotti
Miserere Allegri
Now Let Every Tongue Adore Thee Bach
Swedish Folk Song Brahms
Now is the Month of Maying Morley
Come Again, Sweet Love Dowland
Drake's Drum Coleridge-Taylor
Serenade Borodine
Redoubt Song Foote
Love Songs Brahms
Hallelujah, Amen Handel

In the early fifties Levi Parsons Howe gave some instruction in music at Harvard. In 1862-63, John Knowles Paine, a musician of real force and excellent training, was engaged to teach music at Harvard. In 1875 he was raised to a full professorship. Upon his death, in 1903, he was succeeded by Walter Raymond Spalding. To these three men, and also to the late Davison, much of the prestige of music at Harvard is due.

Music for the Young

THE AUTHOR of the book stresses the importance of music for the youth. He writes: "Music in its appeal to the deepest parts of our being is the most vital of the arts. It actually generates love and sympathy among all who participate at Harvard. Among all who participate at Harvard, boys and girls in our schools and colleges are craving more and more an opportunity to develop their innate love for music. An irrefutable proof of this is the increase in the number of college glee clubs and orchestras and the fact that practically no educational institution is without a depart-

ment of music. Young people without some music in their lives are likely to become a different, heedless, almost sterner practical world, that comes suddenly upon graduation from the protected atmosphere and the selected interests of college, is hardest of all the experiences that come to a young man—especially an American young man—desires to devote himself to any form of art. Fortunately for me, I had certain inestimable advantages that helped me over the start of this trying transition, even if they could not, in the sequel, protect me from many years of doubt, bewilderment and struggle. As I had had occasion to realize, even while in college, the interest and influence of my family in music had proved already a powerful springboard for my musical and youthful life. There were then, and probably are even now, few college boys fortunate enough to have, even so far from home as Belgium, as reassuring a little adventure as I had had with my friends Moody and Gates in the summer of my senior year. Here is the account of it I then sent home.

"Rouen, July 22, 1895.
 "At Ghent we had decidedly the finest time yet, one incident out of ten of which I will relate. As we struggled along a maze of streets to find our way to the Old Nunnery. Will saw a good-looking old chap and inquired the way of him. He called volubly for a long time, gesticulating and bowing, and finally sent us forth on our quest only to join us again after a block and insist on guiding us in person. He and us first to an old abbey which we only got into through his intercession, and then to several other places of interest, finally taking us to his own house—and now comes the most remarkable part. His house was full of the most marvelous collection of old musical instruments I ever saw, room after room, clavichords, spinets, organs, viols, violas, violi di gambe, violi d'amore, lutes, dulcimers, harpsichords, serpens, oboes, flutes, clarinets, bassoons, horns, sax-horns, horns, everything under the sun that ever produced a musical tone. He has been collecting them for over thirty-five years and his collection is now larger than that of the South Kensington Museum.

"After we had seen his collection we went to his study, full of rare books on the manufacture of musical instruments, theory of music, history, and indeed everything that could even remotely bear on his hobby. Here he actually brought out of the cellar and insisted on our drinking with him two quart bottles of twenty-five-year-old Burgundy! We then all exchanged cards, and I found that he was M. César Snood. I wrote on my card the name of Mason and Hamlin, and he immediately circulated when he saw it, and ran to his card catalogue, from which he produced a large card headed in his pencil 'Mason and Hamlin, Organs and Harmoniums, Cambridgeport, America.' He had, written down the date of the firm's foundation and several other notes, also a copy of one of the old catalogues, and in another cabinet a notice of Grandfather Mason's death. We then became quite enthusiastic, though the question of language interfered somewhat. When we shook hands Goodbye with him I called all my wits together and said with enthusiasm: 'Monseigneur, je vous renferme mille fois!' He patted my arm

Some Harvard Traditions
 AMONG THE distinguished American musicians and music workers who (Continued on Page 392)

SEPTEMBER, 1936

Memories of William Mason and His Friends

By Daniel Gregory Mason, Mus. Doc.

Dr. Daniel Gregory Mason, the brilliant nephew of Dr. William Mason, is a son of Henry Mason of the Mason and Hamlin firm, manufacturers of upright pianos. He is at the same time a grandson of Dr. Lowell Mason, who introduced music into the public schools of America. He graduated from Harvard in 1885. At different periods he studied with Clayton Johns, John Knowles Paine, Ethelbert Nevin, Arthur Whiting, Dr. George Chadwick and Dr. Percy Goetschius, in America; and with Vincent d'Indy in Paris. He has been very active as a lecturer in American Colleges. Since 1910 he has been on the faculty of Columbia University in New York City. Dr. Mason has produced works which stamp him as a composer of high standing. His numerous books, representing wide research, have passed through many editions.—Editorial Note.

and said with a funny jerky accent, 'When you come here to Ghent again, come and see me!'

An Illustrious Uncle

THE FRIENDLY ENVIRONMENT of my family, potent as far away as Ghent and proportionately more so nearer home, could even domesticate for me a little the macabre of New York when in the fall of 1895 I decided to plunge into it from my quiet Boston life. For one thing right across Washington Square from the room I took in the Benedictine was living with his daughter Mina and her husband, Howard Van Sinderen, my uncle, Dr. William Mason, as influential in the musical world as my grandfather, Lowell Mason, had been in the previous generation. From the first these three made me welcome, my dear cousin was as kind to my homeliness as my grandfather, Lowell Mason, was able to meet on informal terms the stream of musicians, American and European, who frequented my uncle's apartment, and later his house in West Sixteenth Street.

His own piano playing was in itself an unforgettable musical experience. His rich, mellow, vibrating tone at the same time discriminating sensuousness voiced itself in the most exquisite piano touch I have ever heard. His way of bringing melody into the tone by pressing rather than striking the keys made the whole tissue of his music so strikingly and liberally sing. All the ornamental work was done in a way that made it a delicious evening of music. His perfect subordination to the sonorous

voices (let, for instance, such things as the Chopin études, preludes, and nocturnes). Never did I hear him bring a harsh or hard tone from a piano. Of course the style of the piano music of his prime was more ornamental than we like to-day, and his playing naturally had much of the "string of pearls" quality; but was ever strong so smooth, ever pearls more lustrous and sparkling. Such a piece as his own *Silver Spring*, now outmoded but once popular, came from his hands as delicate as gossamer. To hear him find tones and steady up-stairs on a summer morning was to feel a new gusto for living.

Nor was the beauty of his playing merely the sensuous beauty of the touch; he was too good a musician to neglect the higher beauty of proportionate light and shade. To hear him play his little *One-finger Study* was an illumination of piano technique. The one finger with which it was played was far subtler than the "melodious finger" so delightfully championed in Stevanov's letters. It had to create and carry by its varying touches, three separate tonal lines, on three distinct planes: the singing melody in the foreground, the accompaniment in the background, and the "melodious finger" so delightfully championed in Stevanov's letters. It had to create and carry by its varying touches, three separate tonal lines, on three distinct planes: the singing melody in the foreground, the accompaniment in the background, and the "melodious finger" so delightfully championed in Stevanov's letters. 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Making Tempo Rubato Understandable

By Ronald Gordon

TEMPO RUBATO is one of the most valuable resources within command of the interpretive musician; and it is well to teach instructing pupils in the use of this artistic device as soon as they have learned to play in "strict tempo." The teaching of the two-*tempo rubato* and strict tempo—very much the same in hand, the one but strengthening the other. It has been found that pupils in the first grade will learn to vary their time in this balanced way as readily as do the more advanced students. The fact that some pupils slightly speed up and then slow down their rhythm, or *vice versa*, when they imagine themselves to be playing in strict time, should cause the teacher to realize the importance of making both these ways of playing consciously available to the student.

The writer begins teaching this balancing of speeds in scales and finger-exercises, and here is an example of how one may go about it.

Ex. 1

The pupil will first practice Exercise 1 away from the piano; for, since he will be doing no playing, he will have but the one thing (his rhythm) to think of. He will learn to beat, or tap on a table, and count out eight measures of four-four time, in strict tempo. The teacher will have him practice this exercise with the metronome, with it set first at a slow rate of speed, then gradually faster.

When the pupil can beat or tap and count out the rhythm of the foregoing exercise exactly with the metronome, and at both slow and fast degrees of speed, then he is ready for the second part of the exercise.

Without the metronome, the pupil (in concert with the teacher if necessary) will beat or tap and count out his eight measures in four-four time, beginning his beat and counting very slowly (*largo*) and gradually increasing the beat and count so that he will arrive at a very fast (*presto*) movement at the end of the fourth measure; then he will gradually slow his beat and count so as to arrive back at *largo* at the end of the eighth measure. The pupil must do this beating and counting again and again, until he can balance perfectly the *accelerando* phrase of four measures with the *ritardando* phrase of four measures.

Now he may reverse the process by beginning the first four measures *presto* and gradually retarding his beat and count until he arrives at the beginning of the last four measures in *largo* tempo, whereupon he will accelerate the last four measures back to *presto*.

Ex. 2

Now the pupil is ready to go to the keyboard. He will play, or learn to play, the C scale in strict tempo; hands together; four or four time; four (sixteenth) notes to the beat; and four octaves ascending and four descending.

Ex. 3

Of course for less advanced pupils the teacher may use the C scale in two octaves, with two (eighth) notes to the beat; or the C scale in one octave, with one (quarter) note to the beat. He will play this scale at a comfortable rate of speed and must use the metronome to insure strict time; for it has been learned that pupils who never have used a metronome, although they may know nothing of "balancing their rhythm," will often test out with one as unconsciously somewhat increasing their speed ascending and decreasing their speed descending. This shows that the average pupil naturally varies his tempo a little, even in scales.

When the pupil can play Exercise 3 in strict time, both with and without the metronome, then he will be ready for the final and most important part of this study. First he will again play and count the C scale in four-four time, strict rhythm, four notes to the beat, four octaves, and with the metronome if necessary (with Example No. 1 as a rhythmic model). Then, immediately, and without the metronome, he will play the same scale (following Example No. 2), but will begin it very slowly (counting in *largo* time) and will gradually increase the speed ascending until he reaches the topmost note at *presto* speed; then he will gradually slow his speed to *largo* at the final notes.



Again, the pupil may reverse the process as to speeds; but first he will play the scale through in strict time (rhythm of Ex. 1) with the metronome. Then, without the metronome, he may play it beginning *presto* and gradually retarding to *largo* at the highest notes, then accelerating to *presto* (Ex. 4).

Ex. 4

Now, if it has not been done before, the teacher should thoroughly explain to the

pupil the two kinds of *rubato*, the leaning kind and the hurrying kind, together with the purpose of each—the leaning kind (*ritardando* followed by *accelerando*) to bring out an important note without accenting it; the hurrying kind (*accelerando* followed by *ritardando*) to express agitation. The teacher should also explain, most thoroughly, just why he must make up (balance) his tempo at time delay.

To Practical Use

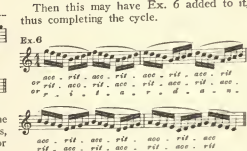
WHEN THE PUPIL has learned to "balance his tempo" in various scales and finger exercises, he may apply the rule learned to his pieces. Simple composition, with melodies or passages work, of whose phrases each takes the order of this ascending half-phrase followed by a definitely descending half (or *vice versa*), are to be used at first. The pupil will practice each ascending half-phrase *accelerando* and each descending half *ritardando*, but he will reverse the process, then he may play the phrase without *rubato*, that is, in strict time. Finally he will judge for himself as to which tempo he may apply the rule, of course, the pupil should be made to understand that this testing and trying out of different methods of playing a piece is "within the phrase," that is, he must end his phrase at whatever speed he starts it. For instance, the C scale, whether played in one, two, or four octave compass, is thought of as one phrase, and the descending half of the phrase must decrease in speed in exact proportion as the ascending half increases in speed (or *vice versa*).

However, the finger exercise, Ex. 5, the pupil must vary his time over a much smaller phrase, a group of but eight sixteenth notes. Upon starting each little group, he must immediately speed up ascending and slow down descending (or *vice versa*), so as to end the group in exactly the same time as when he started its initial note. Indeed, Exercise 5, when nearly approaches the *tempo rubato*, the pupil is working—true *tempo rubato*—*slight accelerando* followed by *ritardando* (or *vice versa*), and these time variations of so subtle a character as to be unnoticeable to any but a careful ear.

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John C. Fillmore, under the title of "How Shall a Young Teacher Succeed," wrote at length; and here we reproduce the kernels of his thesis, without going far into their discussion. "Obviously, the first essential is intelligence. The teacher must know the subject he is to teach, and know it thoroughly. . . . The more perfectly he knows it the better. . . . The second requisite is refined courtesy. He must know it. Let him be sure only that he knows the ideas he has to impart but he knows the ideas in their natural, logical order. . . . The third requisite is tact, the ability to enter into the pupil's mental condition and to understand what special needs he may have. . . . The next requisite to success is char-



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FIFTY YEARS AGO THIS MONTH

I. What The Child Is

LET US NOW NOTE the different mental and physical changes young people go through. The Period of Childhood can be divided, roughly, into three stages, the Sensory, the Associative, and the Adolescent.

The Sensory Period commences with babyhood, and ends at seven or eight years of age. (In school, the average seven year old is in Grade I.)

The Associative Period commences at seven or eight and ends with the Adolescent Period, between eleven and thirteen. (In school, Junior High grade.)

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When the pupil can play Exercise 3 in strict time, both with and without the metronome, then he will be ready for the final and most important part of this study. First he will again play and count the C scale in four-four time, strict rhythm, four notes to the beat, four octaves, and with the metronome if necessary (with Example No. 1 as a rhythmic model). Then, immediately, and without the metronome, he will play the same scale (following Example No. 2), but will begin it very slowly (counting in *largo* time) and will gradually increase the speed ascending until he reaches the topmost note at *presto* speed; then he will gradually slow his speed to *largo* at the final notes.

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However, the finger exercise, Ex. 5, the pupil must vary his time over a much smaller phrase, a group of but eight sixteenth notes. Upon starting each little group, he must immediately speed up ascending and slow down descending (or *vice versa*), so as to end the group in exactly the same time as when he started its initial note. Indeed, Exercise 5, when nearly approaches the *tempo rubato*, the pupil is working—true *tempo rubato*—*slight accelerando* followed by *ritardando* (or *vice versa*), and these time variations of so subtle a character as to be unnoticeable to any but a careful ear.

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acter. "That which we are we shall teach, not voluntarily but involuntarily. Thoughts come to us whether we want them or not, never left open, and the thoughts go out of our minds through avenues which we never voluntarily opened. Character teaches our head. The Adolescent Period begins between seven and eight and ends anywhere from fifteen to eighteen. (Senior High Age.)

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FIFTY YEARS AGO THIS MONTH

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The Sensory Period commences with babyhood, and ends at seven or eight years of age. (In school, the average seven year old is in Grade I.)

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When the pupil can play Exercise 3 in strict time, both with and without the metronome, then he will be ready for the final and most important part of this study. First he will again play and count the C scale in four-four time, strict rhythm, four notes to the beat, four octaves, and with the metronome if necessary (with Example No. 1 as a rhythmic model). Then, immediately, and without the metronome, he will play the same scale (following Example No. 2), but will begin it very slowly (counting in *largo* time) and will gradually increase the speed ascending until he reaches the topmost note at *presto* speed; then he will gradually slow his speed to *largo* at the final notes.

Again, the pupil may reverse the process as to speeds; but first he will play the scale through in strict time (rhythm of Ex. 1) with the metronome. Then, without the metronome, he may play it beginning *presto* and gradually retarding to *largo* at the highest notes, then accelerating to *presto* (Ex. 4).

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"When Should Piano Study Be Commenced?"

A Question Asked by Thousands

By Hope Kammerer

AUTHOR OF "FIRST AND SECOND PERIOD AT THE PIANO"

"How Old?"

Over and over again parents and teachers have asked The Etude, "When should piano study be commenced?"

Here is an answer from a celebrated child study expert, whose books have been very widely and successfully used. In order that the reader may fully grasp the subject, she has devoted the first part of the article to certain fundamental pedagogical principles that must be considered before the more musical aspects are taken up.

We recommend that the reader master the first section through rereadings before turning to Section II. In fact, we have an idea that many of our readers will benefit by studying this article several times.—Editorial Note.

THE QUESTION, "What is the best age for a child to commence piano study?" is one that is frequently proposed; it is a problem that is continually puzzling young teachers and parents. The only way to settle the point is to get at the fundamental facts.

"Playing classical music on the piano requires faster thinking than any other activity. Notes and fingering, accidentals, interpretation, pauses, meter and rhythm, in some pieces demand as many as sixty mental operations per second." Such being the case, we cannot help but marvel at the wonderful capacities of the human organism, which, at high school age or younger, can interpret successfully a Chopin nocturne.

Learning music should not be confused with learning the piano. They are very different. Music can be enjoyed, for itself, by a child even in its cradle. All of us have known babies to wiggle their toes and coo as soon as they hear music. Piano playing, however, including as it does the intricate processes of manual skill, can be undertaken only by the older child.

By formal piano study is meant a series of consecutive lessons covering a period of at least two years, up to, and including, the reading and interpreting of simple classics. The casual lesson, or short series of lessons, might well be termed "informal piano study."

One cannot work out intelligently the question as to when to commence serious or formal piano study, until one fully understands three aspects of the child's mind. 1. What the child is. 2. What the child knows. 3. Under what conditions the child studies.

I. What The Child Is

LET US NOW NOTE the different mental and physical changes young people go through. The Period of Childhood can be divided, roughly, into three stages, the Sensory, the Associative, and the Adolescent.

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The child is now also capable of longer stretches of concentration. He can enjoy the piano in any subject, and profit greatly therefrom.

The muscles were pliable in the Sensory Period. The Associates maintain this pliability, but at the same time the nerve centers controlling the muscles have become more active. The sense of touch in the fingertips is more keen; the capacity for fine and delicate movements is greatly increased. Coordination between the optical and tactile nerve centers is no longer difficult, but easy and dependable.

The Adolescent Period brings a stage of rapid physical growth, accompanied by corresponding mental "fuzziness." Functional difficulties are due to the cause emotional instability; the adolescent takes violent likes and dislikes for slight cause. The emotions of adult life are making themselves felt, and are torn with feelings he does not understand. All this makes concentration difficult. Intensive drill is considered dry and boring. The sense of reason is frequently disrupted by the emotional life. The muscles are losing their pliability, while gaining in strength. Muscular habit-forming, the most important aspect of piano playing, is not so easy as it was in the younger periods. From the above we can deduce that piano study, when commenced in the Adolescent Period, may be most unsuccessful. The first year of study is a "drugery" year, a year of scornfully easy pieces, a year of homesome finger drill.

To the Sensory Age child, if he starts piano the least bit too early, the first year may be a year of fruitless effort, a year of strain to accomplish something that is too difficult, a year of disappointment.

Judged, then, from the standpoint of what the pupil is, the Associative Period would seem to be by far the wisest and the safest time in which to commence lessons.

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II. What The Pupil Knows

WHAT EXPERIENCE, and education, in music and other subjects, does the pupil have in the different stages, that may influence his piano study?

First of all, in music: The Sensory Age pupil starts off his kindergarten life with music a thing to be enjoyed. Music is an essential complement to his games and recreation; it is a part of his self-expression. He is one of the pleasures of his daily life. Next he makes his way into the First Grade. There music still means happiness. He has never ever watched the delight of

(b) Health. Another matter of no small importance is the health. Four to five hours per day of close concentration in school, on a hard board bench, are a long time for a Sensory Age child. Add to that half an hour more of concentration at the piano,

Common Sense Conditions

LET US NEVER accuse our children of being unmusical, or lacking in ability, simply because they show no desire for lessons or practice. Only too often, upon careful inquiry, we find that not the child but the conditions are at fault. Conditions, such as lack of strength; or the loneliness of practicing without sufficient moral sup-

Age	School Grade	What The Pupils Is	What The Pupils Music	Knows, In: Other Subjects
5	Kindergarten ..	Sensory Period, with all its attributes ..	Songs and games ..	Alphabet; Numbers; Reading; Writing.
6	Grade I	" II	Reading	Reading and writing more fluent.
7	" III	Associative Period, with all its attributes ..	"	
8	" IV	"	Two-part singing ..	Fractions.
9	" V	"	Three-part singing ..	
10	" VI	"	"	
11	" VII	"	"	
12	Junior High ..	Adolescent Period, with all its attributes ..	"	
13	" Senior High ..	"	"	
From 14 up	Senior High ..	"	"	

(c) **Practicing.** Under conditions that prevail at present, it is customary for the pupil to practice from fifteen minutes to an hour every day. If he does not do this, he cannot make sufficient progress to satisfy his parents and they are getting the value for their money. Practicing for fifteen minutes is very important. During it, the hand can be made—or marred. Carelessness can build bad habits that ruin forever future pianism. This would be not only unwise, but even dangerous, to let a tiny child do without. The money is not worth it. It is enough for an Association to organize his practice so as to gain real benefit from it; how much more so a Sensory Age child. Of course, a child who is fortunate enough to have well supervised practice can prac-

This applies to music lessons thrust upon a child when he is too young to appreciate the experience. He is being done out of one of the greatest thrills of life, the discovery of making sweet sounds with his fingers.

Speaking generally, then, music study for the average child might be planned as follows:

For the Adolescent Period child; not an ideal time to commence, but it can be made a success if the teacher is experienced and sympathetic, and home conditions are helpful.

THE TUNE PICKER of the Sansons

proves too imminent for him, his interest will wane of its own accord. Later on, in the Associative Period, the urge to study piano will probably recur; if it does not, of its own accord, it can easily be stimulated by

(Continued on Page 602)

The fourth Sibelius Society Set, issued recently in England, contains his "Violin Concerto" and two tone poems—*Night and Sunrise* and *Oceanides*. Because of considerable nation-wide protest against society issues, Victor has wisely decided to issue domestically the new Sibelius set in two units as a regular release. The first (set M-309) contains the "Concerto," magnificently performed by Heifetz and the London Philharmonic Orchestra, under the direction of Sir Thomas Beecham.

Sibelius "Violin Concerto," which chronologically lies halfway between his Second and Third Symphonies, has not enjoyed great prominence in the concert hall; perhaps because its technical difficulties are considerable.

considerable and also because it is a more diffuse work than the popular concept.

This is music, however, which grows more popular with time—one music which will endure a long time, because its intrinsic qualities are not so patent as they are in the works just named. It has been termed austere, but much that has been written about its asceticism has been exaggeration. The poetic eloquence of the slow movement proves for all time that Sibelius is capable of expressing considerable emotional content.

An interesting work, written by an American under foreign inspiration, is Claude Lapham's "Japanese Concerto" for piano and orchestra. Mr. Lapham, who resided in Japan for several years, studied the music of that country and applied himself to evolving a style, which would be structurally Occidental and inherently Japanese. His efforts were considered so successful by the Japanese that domestic Victor was commissioned to record several of his works so that they could be distributed in Japan.

however was an expression valued of the latter 19th Century. French critics have long regarded his chamber music as being more important than his piano works and his songs, although the latter are more widely known. Hence, it is fitting that one of his quartets should be brought forward on records. This, his early "Piano Quartet in C minor, Opus 15," is a particularly inspiring work, especially vital in its opening and closing movements, but long highly regarded by many for its expressive *Adagio*. It is comprehensively played in the recording by Albert Coates and three members of the Calvet Quartet (Columbia set 255).

The late Ottorino Respighi was largely

a musical impressionist with a flare for orchestral ostentation. A pupil of Rimsky-Korsakoff, he showed in his brilliant workmanship the influence of his master. Among his major works, *The Pines of Rome* has long been a favorite in the concert hall, undoubtedly due to the fact that Toscanini has played it so frequently. A domestic record release of this work has long been desired, hence those performed by Coppola and the Paris Conservatory Orchestra.

(Victor discs 11917-18) and by Molajoli and the Milan Symphony (Columbia discs 17060-1-2D) should find a large audience. Of the two versions, Coppola's has the benefit of more modern recording, but both are competently performed. This is the

Piano students and music lovers alike will be gratified with the pianistic artistry of Egon Petri in his performance of the Schubert-Liszt *Soirée de Vienne* (Columbia disc 685044) ; of Josef Lhévinne in his many interpretations of Chopin's *Préludes*, Nos. 16 and 17 and the *Etude* in B minor, Opus 25 (Victor disc 14024) ; and also of Wilhelm Backhaus' thoughtful and sentimentally-free interpretation of Beethoven's



By Peter Hugh Reed

primitiv rhythms, its authentic tonal colors (the composer makes use of several native instruments—the *Koto*, the *Biu*, the *Sa*, the *sen*, and the *Shakuhachi*), and its racial melodies. It is a novel work, well played by Mr. Nishimura who is an excellent pianist. The music is recorded. We like it very much. We particularly like about this work its honesty and its freedom from striving for effect. (Victor set M302).

The discriminating music lover, who desires to own a performance of Beethoven's "Fifth Symphony" which fully realizes the composer's intentions, will turn to Westminster Records and the Columbia Album 55. Here we have, perhaps, the finest performance of this work ever recorded—which is freed from extravagance.


A Mozart "Violin Concerto," all too seldom heard in the concert hall is heard Third, in G major. It is distinguished by melodically vivacious opening and closing movements, and a characteristically poetic middle interlude. Huberman, accompanied by the Vienna Philharmonic Orchestra under the direction of Dobrowen, plays this work for Columbia with stylistic luminosity; the recording is clear and lifelike. (Columbia album 258)


Gabriel Fauré has been called a French Schumann, but this seems to us a rather misleading analogy. It will be admitted that Fauré, like Schumann, sought to fuse classicism and romanticism, but inherently these two composers were widely separated. Fauré was born in the middle of the 19th Century and lived to the end of the first quarter of the 20th Century. His music, however, was an expression always of the later 19th Century. French critics have long regarded his chamber music as being more important than his piano works and his songs, although the latter are more



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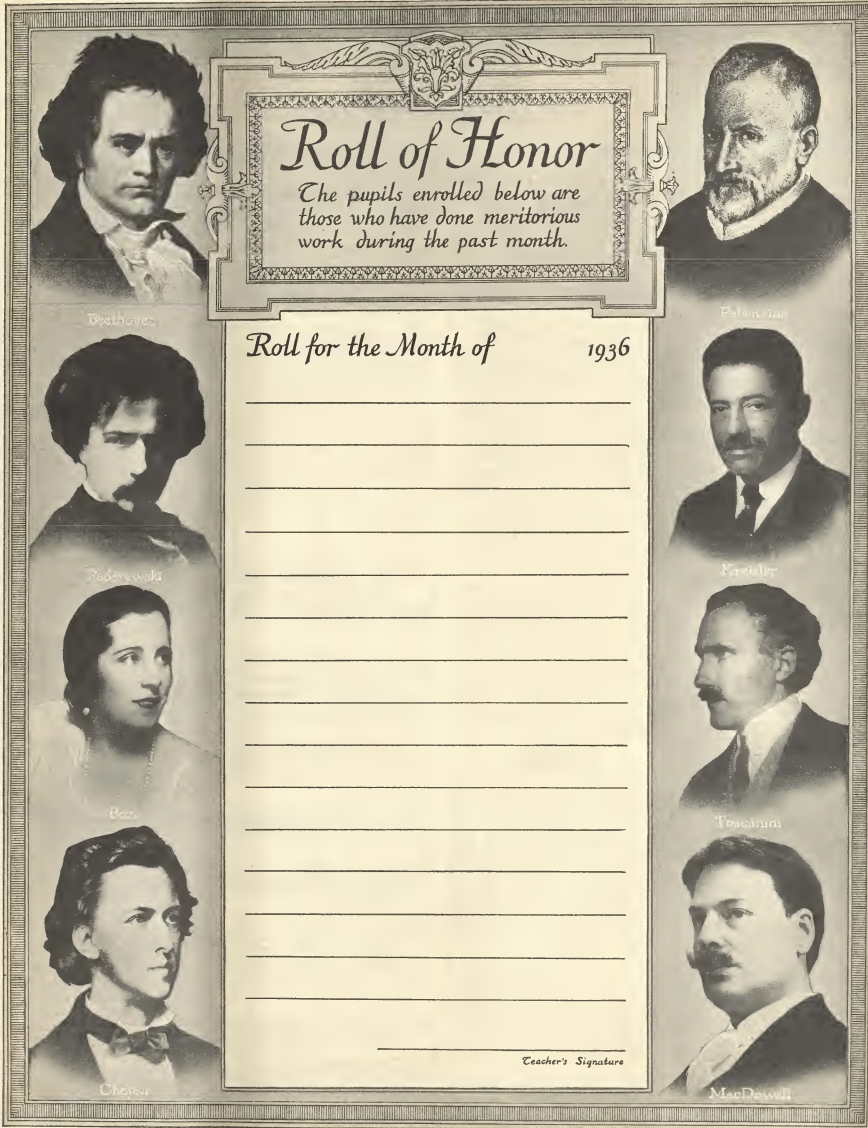






The pupils enrolled below are those who have done meritorious work during the past month.

19



Finger Independence As Applied to Bach's Fugues

By George B. Williston

THE TECHNICAL equipment necessary for the proper interpretation of Bach's fugues demands a finger independence of the highest order. Each finger movement should be preceded by a mental expansion of it together with the concept of the sensation accompanying this muscular impulse. To the extent that this mental process is hindered by the presence of any other sensation, muscular control is lessened. The development of this type of independence rests, then, primarily upon a complete isolation of sensations which makes possible muscular coordination and our progress in this direction is measured by the extent to which we are able to eliminate all of those sensations that are not concerned with the actual directing of the finger into the key.

It is in such passages as the following excerpt from Bach's *Chromatic Fantasy*



that we find this mental concentration most difficult of attainment. Here the problem of independence is made more complex by the sensation of having to hold down the half note *c* throughout the entire passage. Even though the pressure required to keep this key down is the mere weight of the hand, nevertheless, if long continued, it tends somewhat to deflect attention from the sensations involved in the action of the other fingers. We have also to consider the fact that the exertion required to keep the key from rising is much less than the muscular impulse necessary to give the tone sufficient sustaining power. Thus we should make certain that all energy, above that used in resting weight of the hand, shall cease at the instant of tone production. This constitutes the first vital step in the development of muscular control in such passages.

Controlling Rotary Movement

IN ORDER to control properly the exertions of the little finger, we must recognize an additional factor, that is, a rotary exertion of the forearm toward the little finger side of the hand. Such activity, unless reduced to a minimum, will otherwise restrict the required freedom of rotation toward the thumb side of the hand.

When two distinct sets of muscles are operating simultaneously to produce the total expenditure of energy is greater than the character of the tone requires, due to a sympathetic reaction on the part of the more supple group. Since such a condition is present here in the combined vertical and rotary movements, it is well first to practice the passage with the purely rotary exertion.

This practice may be done in the following manner. Turn the hand over on its side with the palm facing in, the weight of the hand resting on the side of the little finger. Then let the hand drop freely to its horizontal position, but without releasing the key on which the little finger is resting. This should be repeated until it is certain that no unnecessary rotary movement is being applied on the little finger side of the hand. As soon as this adjustment has been thoroughly made, the movement

should be employed throughout the passage. To obtain the proper freedom the fingers must not put forth any more energy than just that which is sufficient to support the hand.

Alternating Rotations

WE SHOULD note, furthermore, that the melodic line does not long continue in the same direction and that it consequently involves rotary exertions first to one side and then to the other side of the hand. With this in mind, the foregoing exercise should be repeated, but this time with the dotted half-note played as though it were a sixteenth.

In brilliant passages it is generally necessary to raise the fingers above the surface of the keys in preparation for an attack. A great deal of attention should be given to the development of this backward movement, even under normal conditions, the freedom of the finger in this direction is greatly restricted. In this particular example the hand is resting at the lower level of the keys so that all of the fingers, with the exception of the fifth, are subject to a slight backward stress. In the case of the fourth finger, the leverage is even more restricted since its surface contact is at an even higher level than that of the other fingers. This means that the stretch between the fourth and fifth fingers must be sufficient to cover the distance from the top of the black key to the lower level of the white key.

It now is clear what a serious problem exists here when we realize how little backward play is allowed the fourth finger, when the tips of all the other fingers are resting on a level surface. The general tension of the hand, that usually results from so much unnatural stress, can be greatly minimized by practicing the passage in such a way as to allow the wrist to sink slightly below the level of the keys. To play with the hand tilted slightly toward the little finger side, may be found also helpful.

Bach's Legato

IN NO PHASE of technique is Bach more exacting than in the matter of legato. A pianissimo touch, in which the weight of the hand alone is transferred from finger to finger, forms the most adequate basis for this manner of playing. Here the cessation of tone, resulting from the constant giving way of the fingers that support the hand, becomes the conscious factor, while the actual process of key descent constitutes the negative. In our present case, however, the cessation of tone assumes a positive character, since the release of the key beyond its normal level.

It thus follows that the student will benefit by a practice of the passage with a finger directed in which all of the attention is directed to the release of the key. We may go even further by letting the hand to ascend in the proper sequence. This type of silent exercise gives the added benefit of not having to divide the attention between key release and tonal results.

Lateral and Vertical Preparation

IF WE will gain glance at the passage, we shall find that it contains another factor that is vitally concerned with the

general problem of finger independence. In progressing from the third to the fourth note in the second group of sixteenths, we have an example of hand contraction and expansion that so frequently occurs in passages of this type. This adjustment requires a combined lateral and vertical action in the preparation for attack. The natural assumption should be that the finger executes a horizontal movement to the key followed by a backward movement. The speed of the passage, however, does not allow enough time for two successive muscular operations.

Thus it is that these two movements form the components of a resultant movement in which the finger follows a diagonal course from the surface of one key to a point directly above the next.

The presence of this synthetic and therefore unnatural type of finger activity in such a passage as this tends to create an unnecessary amount of tension in the hand and fingers. As a corrective for this fault, it is well to practice this passage with the mere resting weight of the hand and without raising the fingers above the level of the keys. In this way the only aggressive force is the lateral gliding of the finger along the surface of the keys. Such exercises as the following may also be devised for this purpose.



These should also be practiced with a minimum amount of finger exertion. After a thorough study of these, the interval between the half note and the first sixteenth note may be increased.



These should be practiced also with the following fingerings.



When these can be done fluently, then the combinations in Example 5 may be gradually undertaken.



Along with these, it will be found that the "School of Advanced Piano Playing" by Josefowitz will furnish the student with a great deal of additional practice material of the finest sort. These passages as the one we have analyzed that the student finds it difficult to maintain that aggressive quality of tone that is so essential to the Teutonic virility of Bach's music. A thrust or unbalanced action of the fingers as contrasted with the more common clinging touch can do much towards maintaining this quality of tone. In fact, it is on this form of touch that the general brilliant effect of a Bach fugue largely depends.

SELF-TEST QUESTIONS MR. WILLISTON'S ARTICLE

1. What is the result of having to hold down a note through a long passage?
2. In what ways may rotary movement be restricted?
3. How may silent practice of the keyboard assist in obtaining a good legato?
4. What is the result of combining lateral and vertical actions in the attack of a key?
5. How may the Bach "civilt" tone be maintained?

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Richard Wagner's Nibelungen Ring

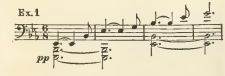
PART I.

SINCE SYMPHONY orchestras and concert bands so often present in concert form extracts from the "Ring" operas, such as *Entry of the Gods into Valhalla*, *Ride of the Valkyries*, *Wotan's Farewell*, *The Fire Music*, *First Entrance of Siegfried*, *Siegfried's Rhine Journey* and *Siegfried's Death*, it is in a sincere effort to make intelligible to the average listener the thematic material so ingeniously employed by Wagner that these analytical discussions are undertaken. These are, however, in no sense an effort to interpret fully the "Ring" operas or to analyze their psychological or metaphysical significance, but merely to make more intelligible—and consequently more interesting—those important passages which are so often heard on the radio and in the concert hall.

The four dramas which comprise "The Ring of the Nibelungen" (or "Der Ring des Nibelungen") are based upon ancient Scandinavian mythological epics, which were modified and amplified by Wagner so as to comply best with his dramatic purposes. It was in these four operas—"Das Rheingold," "Die Walküre," "Götterdämmerung" (Dusk of the Gods)—that the composer's employment of the motif reached its highest development. Here each important person, object, or mood is allotted a musical motif, and this theme is presented by the orchestra whenever the person or object appears upon the stage or whenever reference is made to it. Some of these important motifs—those which the four operas and so take on added significance with each repetition.

The "Rheingold," which serves as a prologue to the other three operas (often designated the "Tetralogy of the Ring"), introduces to us some of the important characters: the *Rhine itself*, the *Rhine-daughters*, whose duty it is to guard the precious *Rheingold*; *Wotan*, chief of the gods; *Fricka*, his wife; *Loge*, god of fire; *Erda*, all-wise woman; *Donner*, god of thunder; the giants, *Fafner* and *Faust*; *Alberich* and *Mime*, cunning dwarfs who dwell in deep caverns of the earth.

The work opens with a marvellously descriptive prelude. The double basses first intone a long sustained low E-flat. After four measures the bassoons add the fifth above. A horn then introduces the primitive form of the *Rhine motif*:

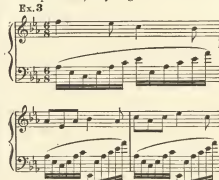


One horn after another then takes up this theme, beginning in alternate measures, and ending each beat, until the eight horns create a continuous wavelike effect. Passing notes are later introduced, together with fuller harmony, and the motif is given more definite form:



Primitive Nature gradually awakens; the woodwinds and strings are gradually added; the music rises higher and higher; greater movement takes place; the sound swells and invades the orchestra like a mighty torrent. Yet the genius of Wagner has enabled him to build this marvellously effective prelude upon a single chord! And careful study will reveal that other important motifs—those having reference to the *Rhine*, such as *The Rhine-daughters*, *Rheingold*, *The Sword*, *The Rainbow*, and so on, are derived from this simple motif of the *Rhine*. Comparison of these motifs (to be shown later) will indicate the source of their derivation. Truly, a logical method of dramatic musical composition!

As the curtain finally rises we see the flowing waters of the great River Rhine. The three *Rhine-daughters* are swimming gracefully about a high rocky ledge in the river, on which repose the precious treasure of pure gold. Here, for the first time, a new chord appears as, to a wavelike accompaniment, they sing:



Alberich, cunning, avaricious gnome (one of the race of *Nibelungen*) appears in the waters. He attempts to entice the water nymphs, but they merely mock him. The sight of the distraught *Alberich* soon becomes attracted by a radiant glow which pervades the water. This glow increases as the bright rays of the sun strike the treasure, and we hear (in a brilliant flourish of trumpets) the *Gold motif*:



The *Rhine-daughters* then, with triumphant shouts, swim about the rock on which the gold rests and sing their *Adoration of the Gold* (a motif to be heard often hereafter, as in "Siegfried" and "Götterdämmerung"):



As the nymphs unwittingly prattle about the gold, they reveal to *Alberich* the secret of the treasure—that whoever can fashion a ring from the *Rheingold* will be invested with great power—made even mightier than the gods. He learns, also, that only he who is willing to forever renounce love can hope to gain possession of the gold.

Alberich scales the rocks on which the glittering gold reposes, makes a formal renunciation of love, seizes the treasure, and, despite the protesting lamentations of the water nymphs, departs with it in sinister glee. No longer illumined by the golden treasure, the river is soon shrouded in gloom. The mist is shortly dispelled by the rising sun and there is exposed to view a great castle standing on the summit of a high mountain beyond the Rhine.

Walhalla

IN THE NEXT SCENE *Wotan* and his wife, *Fricka*, awaken and gaze upon the glittering castle which is to become the abode of the gods—*Walhalla*. The palace has been built by the mighty giants, *Fafner* and *Faust*, at the behest of *Wotan*, in reward to be *Fricka*, goddess of love, youth and beauty, and sister of *Fricka* and *Donner*. In an effort to compensate the giants in some other manner, *Wotan* has sent *Loge* out into the world to search for some treasure which may appease them. He returns with the news that one of the *Nibelungen*, *Alberich*, has gained possession of the *Rheingold* which bestows great power. The giants are intrigued by the tale of this treasure and prepare to exchange *Fricka* for it. *Wotan* and *Loge* penetrate the deep caverns of the earth in search of the *Nibelungs*. *Alberich*, due to the magic *Ring* which he has forged from the gold, now rules over all the *Nibelungen* and compels them to mine the hidden wealth of the earth to be added to his store of rich treasure. He has compelled one of them, *Siegfried*, a small goblin of misanthropic, an enchanted golden helmet which will enable him to become invisible or to assume any form he may desire.

As he becomes visible at the entrance of the gods, and rails against them, *Wotan*

raises his spear, but the discreet *Loge* restrains him. He congratulates the dwarf upon the power he claims to have acquired but cunningly questions the truth of his power. *Alberich* is piqued. He dons his enchanted helmet and transforms himself into a frightful dragon. He is then induced by *Loge* to become a toad, whereupon *Wotan* sets his foot upon him. They seize him by the throat and carry him to the surface of the earth. Lacking the helmet he resumes his misshapen form and is at the mercy of his enemies. *Wotan* compels him to give up all the treasure he has amassed and takes both the helmet and *Ring*. The rage of the now helpless dwarf knows no bounds, and he calls down a frightful curse upon the *Ring*: "Henceforth may its charm bring death to whoever wears it!"

The giants now enter. Their two spears are set up with the goddess *Fricka* between, and they demand that treasure shall be heaped up until she is no longer visible. The treasure is piled up until naught but her eyes are seen. Only the *Ring* remains. *Wotan* at first refuses to give this up; but, rather than have the goddess carried away, he casts the *Ring* upon the pile. *Fafner* grasps it and the giants wrangle over its possession. *Fafner* slays him with a brutal blow, calmly collects all the gold in a large sack, and disappears. *Alberich's* curse has already begun its dreadful work. The gods stand mute with horror. The sky is darkened and a gloomy mist gathers.

Fricka now entrusts *Wotan* to lead them into the new castle, *Walhalla*. He calls to *Donner*, who ascends a lofty rock, gathers the mist about him, then swings his hammer. There follows a crash of thunder which echoes between the hills. As the clouds vanish a wonderful rainbow bridge is revealed spanning the Rhine and leading up to *Walhalla*.

Here begins the well-known scene, the *Entry of the Gods into Walhalla*.



The crash soon follows and a long train of small goblins comes streaming. After this entirely dry away and the mists have cleared, the end of the rainbow is seen near at hand. While the upper voices of the orchestra, together with the harps, (Continued on Page 385)

MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



DANCE OF THE GRACES
By H. L. GAYNE

The title of this piece—in minor style—is apropos, since “grace” is the very essence of the minuet.

Follow the phrasing marks carefully. They have an important bearing on the rhythmic swing.

Totally, the first theme opens *mezzo-forte* and grows in volume as it measures 9. This is followed by a *diminuendo* in measure 11 and the tone reduces to *piano* at the entrance to the second theme—measure 12. In this section, the phrasing is again of paramount importance, especially the short two and three-note groups with the slur sign. Beginning with measure 41 the upper voice becomes more active; and the extended passage in the eighth notes should be played with smooth, even *legato*, well articulated for the sake of clarity. A climax is reached in measure 52 (the pause), after which the mood is again subdued; and the piece ends quietly in typical minuet character.

MURMUR OF THE WAVES
By F. A. WILLIAMS

Here is a number which will afford excellent practice in brighter, more active and diatonic passages. Employ a good, clean finger attack and strive to develop a *legato* with ever changing color values.

The line of distinction between a dry exercise and a beautiful bit of pianism is sometimes finely drawn in a piece of this type. Much depends upon tonal nuance. Shape and pedal the line of distinction.

The second section calls for nice pivoting on the right hand thumb, to give an effect of unbroken thirds in the upper voices. In the third section be sure to observe the staccato quarters on the first beat. It is essential to the rhythm of this theme. Brilliance and ease of performance are the watchwords when playing this piece.

AUTUMN REVERIES
By E. LEHMAN

Here is a reverie which exacts your best possible tone. Try to have the melody stand out, not just because it is loud, but because of its quality of tone. Play the syncopated accompaniment chords of the right hand with shallow, light touch, so as not to obscure on the melody. Pedal twice to the measure, as marked, and note the *diminuendo* signs as applied to the descending basses. The tempo is moderately slow; and the first theme should be played as expressively as possible. The second section, beginning at measure 17, is much more excited in character—both tempo and mood become enlivened. Give sufficient prominence to the tenor voice in this section and build consistently toward the climax measures 26 and 27, at which point the tempo broadens perceptibly, followed by a big retreat in the next measure. After the pause retreat to Tempo 1 (although more tranquil); and allow both tone and tempo to die away to the end.

THE DONKEY TROT
By C. FRANK KOEHLER

A typical donkey trot—half gallop, half trot—is suggested rhythmically in this humorous little sketch. To insure the proper effect, the “drop, roll, trot” should be used in the left hand, that is, drop on the first note (8th) and roll off on the last

(staccato quarter) note of each two-note slur. This rhythm persists doggedly (or should one say, donkey?) throughout the first section, against a bouncing waltz *staccato* in the right hand.

The second section is louder and fuller in tone. Be sure to note the *marcato* passage for left hand, beginning with measure 20. The donkey trot is established again in measure 30 and the first theme again enters leading this time to a short *Coda*.

OUT OF THE PAST
By JULES MATTHEWS

Here is a cross-hand piece in which the right hand carries the melody in the bass, while the left hand passes over to play the accompaniment voice in the treble.

At the end of the fourth measure, the hands alternate and play in normal position. This alternation occurs every four measures throughout the piece.

When the melody lies in the lower register it is played *legato*. When it appears in the treble it is marked *pizzicato*—detached.

MURMUR OF THE WAVES
By F. A. WILLIAMS

The second theme, beginning measure 34, is somewhat brighter in mood and alternates between right hand and left. The first theme is heard again, D. C., and ends at *Fine*.

WINGED WINDS
By C. BURLEIGH

Here is a descriptive piece which has all the “ earmarks ” of an étude. It begins with the melody in the left hand against a very breezy accompaniment. The swell and *diminuendo* signs are used freely to denote the rising and falling of the wind. It begins *piano* and starts immediately to build toward the climax, which is reached in measure 13. Note how the tempo has increased meanwhile.

Another increase in speed is indicated at measure 17, a passage consisting of interlocking octaves and chords, but played softly. The total power is increased at measure 21 but becomes particularly marked beginning with measure 30 and grows to a terrific climax in measure 37.

Clean finger work, a good forearm attack, freedom of style, and a vivid imagination, all are necessary to give to this melody the thrilling interpretation it deserves.

WHITE DAFFODILS
By STANFORD KING

A musical sketch in which flowing melody and scintillating rhythm combine in a pleasing manner. Use your best possible singing tone on the sustained passages and play the triplet figures with staccato and well articulated finger *legato*. Use the pedal with extreme care, so as not to blur the *legato*.

The middle, or *Trio* section, is more peaceful in character. Be sure to make fine contrast, in this section, between *legato* and *staccato*. The phrases from measure 60 on, should be released rather sharply. Observe all sustained notes and accents, as they have an important bearing on the interpretation.

COUNTRY LANES
By F. KEAT

This piece of Frederick Keats calls for good, clean finger *legato*, when playing the

passages in 16ths, and a crisp, forearm attack to play the *staccato* chords.

The pedal is used sparingly—the melodic broken chords are much pedaling. The line is too active for much pedaling. The melody should be rolled off with a sharp twist of the hand.

Remembering that “Contrast is the first law of all Art,” make as much of it as possible between *legato* and *staccato*, *forte* and *piano*, and so on. In the *Trio* section be sure to establish a well marked rhythm. Do not allow the 16ths in this section to drag or sound “lazy.” If anything, they should be shortened and have almost the effect of grace notes.

WHIMISIES
By C. W. LAMONT

Keep the title well in mind, while playing this number. In style it should be a mixture of a caprice and a scherzo. Roll the triplet figures of the first theme, and be sure to toss off sharply at the end of each slur line. The grace notes should be “licked” in a brilliant manner and the *staccato* left hand beat crisp throughout the entire first section. The first theme is in B minor and the second in the parallel major—B major.

In the second section, the mood, or whim, has changed. The melody is in the upper register and the right hand and flows along smoothly and with serenity. Let the left hand roll the accompaniment groups in 16ths.

This is an excellent piece to develop sharp phrasing and rhythm, contrast in tone and freedom of style.

THE STARS
By SCHUBERT-MAIER

Here is a novelty for ETUDE readers, arranged by one of America's foremost musicians. As a concert artist and teacher Mr. Guy Maier has long since carved his niche in the Hall of Fame. Recently he has been added to THE ETUDE staff and conducts the popular Teachers' Round Table.

Be sure to read the introduction relating to composition on Mr. Maier's page in this issue.

The piece opens slowly and tenderly with a two-measure introduction which establishes the rhythmic swing. The theme is carried, first by the right hand. It lies in the “violinello register” of the piano, and it should emphasize, as far as possible the total quality of that instrument. Remember, it is easy to get a good tone on a fine instrument. It is *variety* of tone that calls for skill on the part of the performer. Strive for tonal nuance when playing this beautiful melody and do not forget that a *melody line is constantly changing in “thickness.”*

Beginning at measure 11, note how the theme passes from one hand to the other, and clearly indicated with guide lines. Add this beautiful transcription to your repertoire and try to play it as you might imagine Mr. Maier playing it.

PREFLUDE IN E MINOR
By J. S. BACH

This Prelude in E Minor from “Eight Short Preludes and Fugues for Organ” has been transcribed and expanded into a concert version by Gilbert Beard. There is no reason why the works of the old masters should be deprived of the possibilities of being used to supply these qualities without violating the character of the original.

Let the sustained chords be as organic as possible in sonority; keep the tempo at a moderate pace and play quietly and expressively.

Let the inner, or moving voices, flow smoothly and evenly without obstruction.

Try to produce an air of dignity with out stiffness, a line of distinction often overlooked by the amateur.

This will be an interesting addition to the repertoire of those who are always on the alert for something “new” from the masters.

THE POET SPEAKS
By R. SCHUMANN

Technically very easy—musically quite difficult, is this short number from Schumann. So much is assumed on the part of the performer by way of tonal nuance, rhythmic inflection, poise and balanced phrasing. The tempo is *Lento*, quite slow.

The opening chords must be organized with more intensity given the upper, or melody line. The grace notes should be “licked” in a brilliant manner and the *staccato* left hand beat crisp throughout the entire first section. The first theme is in B minor and the second in the parallel major—B major.

Let the little *radenax* passage be played like a *recitative*. Dynamics and phrasing are clearly marked and should be followed faithfully.

HERE WE COME
By S. FOAVER

Here is one for the first grader. With three exceptions, all the notes are quarter notes. It remains pretty much in the five-finger position throughout. It is useful, has a real snap and is quite easy.

Words are supplied to help give atmosphere.

THE FIRST DANCE LESSON
By M. L. PASTORS

A waltz in grade one. The key is G major and the *Tempo moderato*. The melody lies in the right hand while the left hand supplies a broken-chord accompaniment.

SWINGING ALONG
By ALEXANDER BENNETT

An excellent short summer music course offered by several schools in your region?

A waltz in grade one. The key is G major and the *Tempo moderato*. The melody lies in the right hand while the left hand supplies a broken-chord accompaniment.

A BIRD CALLS IN THE WOOD
By B. WAGNER

This piece is intended to develop the playing of three-note phrase groups. The words “drop,” “connect,” “roll” will be theme phrases in performing these phrases; that is, arm drop on the first note, connect the second note with finger *legato* and roll the last note. Care must be exercised in the release of these phrases. Many of them end with a sustained note, in which case, roll into the key without releasing, and raise the hand just in time to create a beautiful phrase.

Keep the tone subdued and try to imitate the chirping of a bird.

A LITTLE JOYRNEY
By H. P. HORKINS

This little number is a good example of thematizing in the inner voices. On the first theme, for instance, the melody line is

(Continued on page 92)

The Student at a Standstill

I am at a standstill in my musical education. I have taken lessons since I was eight, until I was just a high school senior. When I stopped, I was studying at about the same level as I was in the fourth grade. And I started a music class after finishing high school. I went to our State Normal College and got my first teaching certificate in Primary Grades. I have taught for ten years, and during only six months of those teaching years did I go back to the study of music.

In the past three years I have again taken up my music teaching and am now realizing what has been lost out of my musical education. I have tried studying by myself and on read at slight bit music in THE ETUDE, yet I cannot get out of a rut, and some of the other names, what I know is there. For study and technique, I have been working on Beethoven's “Sonata Pathétique,” in C Minor. I can play it as far as notation goes, but low dry and tasteless in sound.

Should I go to a teacher in a nearby city, or purchase in my study—Mrs. J. J. L. Michigan.

Many music teachers would be better off were they to adopt the course that you have taken. I often recommend students whose musical talent is not overwhelming, to take a regular Normal School training.

Generally, with a school teacher's certificate in your pocket, you are assured of some kind of job; meanwhile you can develop your musical talents along the way. Then, if you find the music all-absorbing and your piano or violin class growing, you can discontinue the school work.

But unless one studies constantly one soon reaches what a teacher (for whom Johnny stubbornly refused to play another note at the lesson) appropriately called an “impasse.” I see nothing for you sorry to find the best musician in your district, whether he be a pianist, violinist, organist or whatnot, and get him to help you find out what is hidden behind the scenes. Very often, lessons with such a sensitive musician can be of inestimable help, even if your instrument is not his specialty.

At the risk of discouraging you I am sorry to say that you will make no progress by going it alone.

Could you not manage to take one of the excellent short summer music courses offered by several schools in your region?

What grade in music is he ready for? I have looked over several second grade books and think they are too easy for her. Will you suggest something good?

Will you please advise me as to future work for her? And how would you like her training so far? What grade in music is she ready for? I have looked over several second grade books and think they are too easy for her. Will you suggest something good?

I like that expression, “what of her teacher?” It shows that you are taking stock of yourself, constantly weighing criticism and appraising your own work. (Go thou, and do likewise, gentle reader.)

Be sure that you do not push the girl along too fast; one of the surest ways to drive her away from music is to give her “hard” pieces too soon. Give her time to enjoy thoroughly and to master the music of her grade, thereby developing a good foundation for musical and pianistic facility—qualities sadly lacking in most of our students today.

I refuse to be drawn into this everlasting “grading” dispute, but I am sure many teachers will agree that Williams' excellent “First Year at the Piano” is too much to expect of a young pupil in one year—and that by the end of the volume Mr. Williams has led the student well into the second grade.

You might now like to use Mathews' Volume II, (this is not too easy) or some Burgmüller studies, or that delightfully stimulating new book by Elizabeth Quail, “Rhyne & Reason,” a series of musical terms expressed in point of attack, in the classical exercises, and so on, all sensitively edited and well chosen. I advise you to examine it.

ALTAR OF THE NOTRE DAME DU MONT, of Montreal, when Chopin played the funeral of his friend, Alphonse Nourrit.

THE ORGAN LOFT OF NOTRE DAME DU MONT

THE ETUDE

SEPTEMBER, 1936

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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given will be published. All questions directed to this department must be of a nature to interest its readers in general. Mr. Maier can not answer personal questions by mail. The Editor's staff of experienced musical experts will endeavor, however, to give the most helpful information when possible. We can not answer lists of questions for examinations and contests.

Such concentrated study often puts one back on the main track and holds one there for the whole winter. You will find some of the best of these schools in the advertising columns of THE ETUDE, anxious to offer the results of their experience in just such cases as yours.

A Special Problem

I have a special problem in one little bit of ten years. She started her study in October, having had no previous training. She, however, has a great deal of musical ability and before taking lessons she “picked out” little tunes on the piano. I started her in Williams' “First Year at the Piano.” She has completed that book very satisfactorily, having had all the major scales and quite a few of transposition work. I have continually supplemented her work with piano studies. The first music that I handed to her, which she has not yet mastered, was a part of Rogers' “Lull, Lull, Lull,” from the “Daisy Bell” of Voltaire. She never working on Gurtini's “Waltz,” and she has not yet mastered it.

She really has no special problem that I can see and loves to play the piano and to practice. But what of her teacher? Her family is quite musical and she has had a great deal of instruction from any of the more experienced teachers in the city. You tell me that my program with her is very much at fault. I think I am doing well with her.

Will you please advise me as to future work for her? And how would you like her training so far? What grade in music is she ready for? I have looked over several second grade books and think they are too easy for her. Will you suggest something good?

I like that expression, “what of her teacher?” It shows that you are taking stock of yourself, constantly weighing criticism and appraising your own work. (Go thou, and do likewise, gentle reader.)

Be sure that you do not push the girl along too fast; one of the surest ways to drive her away from music is to give her “hard” pieces too soon. Give her time to enjoy thoroughly and to master the music of her grade, thereby developing a good foundation for musical and pianistic facility—qualities sadly lacking in most of our students today.

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Stage Fright

Will you please tell me how to overcome stage fright? I have been taking piano lessons for a year and a teacher is well pleased with my work and has advanced my grade to be between eighty-five and ninety, which is not bad, considering I am a trouble with my eyes and work steadily. I am able to play my piece well when there are no outsiders around, but let someone come into the room and I cannot even play the first notes. I realize that my trouble is mainly lack of confidence, but I have done my best to conquer it and am getting somewhere and would like very much to play well in public.—R. A. S., Ohio.

I do not believe that stage fright is ever entirely conquered. So far as I know there is only one single (and yet so difficult) way to control it, and that is to know your pieces so thoroughly that the nervousness will not actually affect your memory or your playing. If you school yourself to practice with as intense concentration as possible, and with the most sharply pointed attention to your work every moment, you will find the matter of stage fright not nearly so terrifying. How can anyone practice carelessly, lackadaisically and distractedly by himself, expect when he plays before others, that some benign spirit will come to his rescue? If you do not train yourself in all your practice to play every passage perfectly the first time, how can you expect anything other than imperfection or downright calamity in public? Every note should be so thoroughly learned that you are able to play the whole piece, measure by measure, in your hip or on the table, each hand alone, then hands together, seeing in your mind's eye every finger on every piano key, hearing in your mind's ear the length of every note and rest. This must be done so often, so slowly and so thoroughly that it should take fifteen minutes to one-half hour to get a single piece in three or four pages. That is what I mean by “knowing your stuff.”

It is sad but true that most students will never submit to the necessary discipline, and therefore never play well. I hope you will, for your letter shows as though you really “mean business.”

Good luck to you!

ALTAR OF THE NOTRE DAME DU MONT, of Montreal, when Chopin played the funeral of his friend, Alphonse Nourrit.

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How They Gave Early Concerts

By Clement A. Harris

DURING THE GREATER PART of the history of mankind music was looked upon merely as an accompaniment to something else—chiefly worship, military maneuvers, dancing, and banquets. Doubtless many a solitary shepherd whistled the lonely hours by playing on his reed-pipe; and oftentimes a few friends would meet and play or sing together. But in these cases there was no audience. Yet, as early as 1290, we find recognition of music as of value on its own account. That is, unless we can imagine that the four hundred and twenty-six musicians, including the most eminent "Minstrels of Honour," to give them their contemporary title, many of them from overseas, who assembled at Westminster to celebrate the marriage of Princess Joan, never performed except at banquet or dance. But not till 1460 do we find the first definite record of a meeting for music purely for music's sake—which of course does not mean that no such meeting had ever taken place previously.

At a court ceremony in connection with the "churching" of Edward IV's Queen, we are told that "After the Banquet and State Ball a State Concert was given, at which the Bohemian Ambassadors were present, and in their opinion as well as that of Tetz, the German who accompanied them, no better singers could be found in the whole world than those of the English King." The quotation from Chappell's "Old English Popular Music" is evidently a translation from Tetz's account, and we must not take the word concert as having been of contemporary English use. The earliest contemporary example we have found is in "Evelyn's Diary" for May, 1659: "To London—a concert of excellent musicians." The word is believed to have been derived from "consort," as in the very familiar phrase "a consort of violas."

The First Impresario

DESPITE THESE earlier examples, a series of music-meetings, organized by John Banister in London, in 1672, is often spoken of as giving us the first example of a concert. The reason is that they were the first unconnected with any court functions, and admission to which was by payment of a fee—one shilling—concerts being thus thrown open to the general public. There was also another feature in their being announced by means of the printing press. The meetings were regularly advertised in the (weekly) *London Gazette*, the first advertisement running as follows:

"These are to give notice that Mr.

John Banister's house, now called The Music School, ever against the George Tavern in White Friars, this present Monday, will be music performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon in the future at the same hour."

How novel the venture was regarded at the time is shown by the fact that the "excellent masters" insisted on being hidden behind a screen, at least at the first per-

newspapers appeared only very gradually. Thus Oxford does not seem to have had one in 1733. Nevertheless the printing press was put to a use in connection with music which apparently was a novelty at the date mentioned.

This we learn from that "dull and dusty pedant" (see the *Dunciad*) Thomas Hearne the antiquary. He is indignant that admission to the sacred precincts of the Sheldonian theater should have been granted to "one Handel, a foreigner (born, they say,



THE EARLIEST KNOWN CONCERT TICKET

This earliest (?) concert ticket extant is evidently a season ticket (price five guineas) for the series of six concerts given in 1764-5 in the Carlisle House, Soho Square, London, and known as the "Soho Concerts." This admission card is a worthy tribute from one art to another, for Giambattista Cipriani and were among the most eminent craftsmen of their day. In the museum at Naples, however, there are some old concert admission tickets; but these are little pieces of stone shaped, curiously, in something of a resemblance of the body of a violin, though made centuries before the invention of the violin.

formance! But the misgivings proved groundless, and these daily concerts continued practically till Banister's death in 1679.

The "Press Notice" is Born

THE ADVERTISING of these music meetings was the more significant since, though the first English newspaper, advertisements were not inserted till about 1650, and did not become a regular feature till 1675, when "a shilling was charged for a horse or a coach for notification, and sixpence for renewals." In the provinces,

at Hamburg" and "his lousy crew, a great number of foreign fiddlers." (The pendant err, of course; Handel's birthplace was Halle.) To make matters worse, the "foreigner" is "publishing papers for a concert-to-day (July 5) at 5/- (five shillings) a ticket." Moreover "His book (not worth 10/-) he sells for 1/- (one shilling)."

Here, then, we have our first record of a printed book of words and of the issue of tickets being still in existence. But in the British Museum there is one of a later date, which, whether the earliest extant or not, is surely the most artistic ever issued.



JOHN BANISTER (1638-1679)
Who instituted the first concerts with an admission fee

A Bach in Albion

IT WAS IN 1759, Carl F. Abel, a pupil of J. S. Bach, took up his residence in London, and in 1762 Johann Christian Bach, youngest surviving son of J. S. Bach, followed him. The two lived together, and three years later, formed a concert partnership which lasted till Bach's death in 1782. J. C. Bach, though not without traces of the family tradition, adopted "the pleasant and somewhat superficial manner of the Neapolitans"; and it is probably due to this that the enterprise was so successful. It seems almost incredible in the present day, but his name was familiar in the chief capitals of Europe, while that of his father was hardly known outside his own parish, and was chiefly remembered therein as that of a schoolmaster notoriously unable to control the boys placed under him.

The business machinery, which surrounds the giving of a modern concert, is very different, in contrast. It involves many extraordinary details. The advertising matter, alone, may run into thousands of dollars of the expense—what with billboards, newspapers, press agents, and so on.

The making of the tickets for a large auditorium is, in these days, largely a matter of sending an order to a big printing specialist, such as the Globe Ticket Company, in the United States, which has the seating plans of hundreds of auditoriums and theaters, all of them different and furnishing printing complications, in spite of which one of these companies can turn out, in an amazingly short time, a set of tickets numbered according to the seating plan of one of these houses. The manufacturing of these tickets has built up to unusual and large industry in this country, one which depends almost exclusively upon the making of tokens of admission. The making of railroad and steamship tickets is usually a business independent of this.

SELF-TEST QUESTIONS

1. What is the date of the first known meeting for music making?
2. Who gave the first concerts in London, with paid admission?
3. What supposedly modern custom was practiced at the first of these concerts?
4. What and where is the earliest known authentic admission ticket?
5. What is the first record of a printed program with words of songs?

FASCINATING PIECES FOR THE MUSICAL HOME

DANCE OF THE GRACES

HELEN L. CRAMM

Grade 3.

Tempo di Minuetto M.M. $\text{♩} = 50$

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School Bells Again

We can hear them ringing already, although we are writing this on a boiling July afternoon (1934 in the shade and official "Phonograph"). It is not too hot, however, for us to be thinking about our teacher readers and to be reminding them that their success will largely depend upon their preparation and activity. Do not forget the story of the boy whose teacher took his class to the Natural History Museum, with its stuffed birds and animals, only to hear him sneer at leaving, "Gee, 'twasn't nothing but a dead circus!"

The child of today is a live child, accustomed to live materials and methods. Even the subject of "Fossils" must be presented in a live fashion, stanzas. The music teacher, who succeeds in these times, is the one who knows how to fill each moment of the lesson with living interest. She must investigate all of the latest music. She must keep up to date on all musical advances, and use every possible device to keep pupils interested. They must be kept alertly enthusiastic.

AUTUMN REVERIE

ON THE TERRACE OF SAINT GERMAIN

This is one of the most luscious of the melodies of the American composer, Evangeline Lehman. It was written on the romantically beautiful terrace of St. Germain, which skirts the St. Germain Forest in France, near where Henry IV was born and Francis I lived. Imagine golden leaves dropping on the grass in a warm autumn sun. Grade 4.

EVANGELINE LEHMAN

Andantino moderato M.M. ♩ = 44

espressivo
p
cantabile
poco cresc.
dim.
poco rit.
agitato con moto
cresc.
L.H.
meno f
Broad
rit. molto
dim. subito
Coda

Tempo I ma più tranquillo

p
cantabile
poco cresc.
slower
più p
dim.
dim. sempre
più p
slentando
pp
Coda

THE DONKEY TROT

We now and then come upon a piece of music with an especially rollicking rhythm such as that of this composition which is sure to be contagious in its appeal. It should be a fine recital number. Grade 3.

At a jog trot M.M. ♩ = 104

C. FRANZ KOEHLER

mf
Last time to Coda
D. S. S.
senza rit.
marcato
Coda

MURMUR OF THE WAVES

Smooth even performance, effective phrasing, and appropriate use of the legato touch, will make this attractive piece a fine exhibition number.
The composer, an experienced teacher of Cleveland, Ohio, is one of our most prolific and gifted writers.
Grade 4.

FREDERICK A. WILLIAMS
Op. 165

Allegro con brio M.M. $\text{♩} = 72$

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THE ETUDE

OUT OF THE PAST

Valse lente M.M. $\text{♩} = 68$

WALTZ

JULES MATHIS

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WINGED WINDS

CECIL BURLEIGH, Op. 26, No. 2

Swiftly; rushing M.M. ♩ = 100

increase swiftly

increase rapidly in power

with increasing power

Last time to Coda

Coda

dim.

D.C.

increase rapidly in power

Broadly

Coda

Fine

WHITE DAFFODILS

White daffodils are more familiarly known by the poets' name, Narcissus. An old Greek legend tells how a handsome youth fell in love with his own reflection in a pool and was turned to a flower. Elsewhere in this issue will be found a short sketch of the composer, who has a rare gift of melody and who gives promise of a brilliant future. Grade 4.

Allegretto grazioso M.M. ♩ = 100

STANFORD KING

simile

Fine

Musical score for the first system of "Country Lanes". The score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins with a *mf* dynamic and includes a 20-measure rest. The second staff has a 25-measure rest. The third staff includes a *rit* (ritardando) marking and a *p a tempo* instruction. The fourth staff has a 40-measure rest. The fifth staff includes a *mf* dynamic and a 45-measure rest. The sixth staff is the beginning of the "Trio tranquillo" section, marked with a *p* dynamic and a 50-measure rest. The seventh staff has a 55-measure rest. The eighth staff concludes with a *D.C. al Fine* instruction and a 60-measure rest.

COUNTRY LANES

FREDERICK KEATS

Grade 3. Moderato M.M. ♩ = 76

Musical score for the second system of "Country Lanes". The score continues from the first system, consisting of eight staves. The first staff includes a *mf* dynamic and a 5-measure rest. The second staff has a *simile* marking and a 10-measure rest. The third staff includes a *Fine* marking and a 15-measure rest. The fourth staff has a 20-measure rest. The fifth staff includes a *mf* dynamic and a 25-measure rest. The sixth staff has a 30-measure rest. The seventh staff includes a *simile* marking and a 40-measure rest. The eighth staff is the beginning of the "TRIO" section, marked with a *p* dynamic and a 45-measure rest. The ninth staff has a 50-measure rest. The tenth staff includes a *mf* dynamic and a 55-measure rest. The eleventh staff concludes with a *D.C. al Fine* instruction and a 60-measure rest.

WHIMSIES

Grade 4.

Allegro vivo M.M. ♩ = 88

CEDRIC W. LEMONT, Op. 20, No. 4

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THE ETC.

MASTER WORKS

THE STARS

FRANZ SCHUBERT
Arranged by Guy Maier

"The stars, swinging in the calm blue sea of Heaven, singing their eternal song as they look tenderly down."

Here is a real novelty arranged by Guy Maier, who, in the Teachers Round Table of this month, tells a very sensational bit of history relative to its origin. In German collections of Schubert's songs, it is known as *Die Sterne*, with the words by Fellinger.

Slowly and tenderly M.M. ♩ = 92

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PRELUDE IN E MINOR*

Here is one of the most distinctive Organ Preludes of Bach, in a new and effective transcription for the piano. It will make an excellent study for chord playing and the use of the pedal. While there was no damper pedal in general use in Bach's time, there can be no objection to taking advantage of this addition to our modern piano by the student of to-day. Grade 5.

Sustained, and with organ-like sonority, about ♩ = 70

Quietly and expressively

JOHANN SEBASTIAN BACH
Concert version for piano by Gilbert Beard

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poco più p
15
poco rit
20
a tempo
pp dolce
30
dim. a rall.
35

† It has been found effective to repeat the last eight bars. In the original, the Prelude concludes with the bar enclosed in brackets. G. B.

THE POET SPEAKS DER DICHTER SPRICHT

Grade 3.

Lento M. M. ♩ = 112

R. SCHUMANN

p
Pedal
rit
a tempo
rit
a tempo
rit
ritardando
15
20

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE LORD IS MY SALVATION

Tyrone King

Cecil Ellis

Andantino
mp
f
rit
mp a tempo sempre legato
mf
a tempo
mp
rit
a tempo
mp
molto rit.
mf
molto rit.

The Lord is my sal - va - tion, King of kings and font of grace; Sur -
round - ed by an An - gel host, Lord o - ver end - less time and space. The Lord is my sal -
va - tion, In His bos - om shall I rest, Con - tent for - ev - er to a - bide, Safe in that
ha - ven of the blest. The Lord is my sal - va - tion, In His bound - less love I
know A faith se - rene, no fear can sway, No doubt can shake or o - ver - throw.

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Words by
CRISTEL HASTINGS

TRAIL END

Music by
JOSEPH McMANUS

Moderato con sentimento

p dreamily
A trail end, a cab-in, a bit of blue

mf
rall.
p a tempo dreamily

ten.
sea, These are the things that mean heav-en to me, And what does it mat-ter, how

cresc.
ten.

p con
hum-ble, how far, Just so I may find them wher-ev-er they are! A

p con

amore
cab-in that nes-tles a- gainst a round hill Where mock-ing birds whis-tle and bees drone un-

amore

più mosso e cresc.
til The hon-ey-filled air is a med-ley of song, And crick-ets are fid-dling the mer-ry night

più mosso e cresc.

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THE NUDE

p a tempo
long. A bit of blue sea, and the tang of its salt, A spar and a

cresc.
p a tempo
cresc.

f largamente
p con espressivo
star in the heav-en-ly vault! What more can I ask, save an old song or two, And a trail end that

f largamente
p con espress.

mf
leads in the gloaming to you, And a trail end that leads in the gloaming to you!

molto rall. e dim.
molto rall. e dim.

Swell *mp* = 8' and 4' with Oboe
Prepare Great *mf* = 8' with Sw. coupled
Choir *mp* = Clarinet 8'
Pedal *mp* = Bourdon 16' with Sw. coupled

INTERMEZZO

WILLIAM REED

Allegretto
MANUALS Sw. *mp*

PEDAL

Gt. mf

dim.
Last time to Coda

Sw. mp
dim.

Più mosso
Ch. *mp* Clar.
Sw. *p* 8' (without Reed)

off Gt. to Ped.
Sw. to Ped.

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This page of a musical score contains the following elements:

- System 1:** Piano introduction with a key signature of two sharps (F# and C#). Dynamics include *p* and *p 8' and 16' uncoup.*
- System 2:** Continuation of the piano introduction. Dynamics include *mp* and *mp St. Diap. (Sw. Coup.)*. A tempo marking *poco rit.* is present.
- System 3:** Continuation of the piano introduction. Dynamics include *mp* and *mp a tempo Sw. add Oboe*.
- System 4:** Continuation of the piano introduction. Dynamics include *rit.* and *meno mosso e sostenuto*.
- System 5:** Marked **Tempo I**. Features *Ch. mp Clar. with Sub octave* and *mp* dynamics.
- System 6:** Continuation of the piano introduction. Dynamics include *rit.* and *mp Sw. p 8' (without reed)*.
- System 7:** Continuation of the piano introduction. Dynamics include *cresc.* and *off Sub octave*.
- System 8:** Continuation of the piano introduction. Dynamics include *dim. e rit.* and *D.C.*
- System 9:** Marked **CODA**. Features *Sw. 8' only* and *dim.* dynamics.
- System 10:** Continuation of the piano introduction. Dynamics include *dim.* and *Gl. soft 8' (Sw. coup.)*.
- System 11:** Continuation of the piano introduction. Dynamics include *dim.* and *32 cont. 113*.

Violin

Piano

Rather slowly gently

very sustained

expressive

very softly

The melody marked

mf

with little pedal

p

pp

The melody expressive

gently expressed.

p

ppp very subdued

poco rit.

a tempo

pp

pp

melody mf

poco rit.

mf

a tempo

pp

gliss.

pp

SWEET JASMINE

SECONDO

VICTOR VEDOVA

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M. M. $\text{♩} = 132$

mf

mp

Fine

D.S.

TRIO

mf

sempre staccato.

D.C.

* From here go back to S , and play to *Fine*; then play *Trio*.
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THE STUDIOS

SWEET JASMINE

PRIMO

VICTOR VEDOVA

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M. M. $\text{♩} = 132$

mf

mp

Fine

D.S.

TRIO

mf

sempre staccato.

D.C.

* From here go back to S , and play to *Fine*; then play *Trio*.

SEPTEMBER 1936

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PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

DAINTY DAISIES

CLARENCE KOHLMANN
Arr. by Hugh Gordon

Tempo di Gavotta M.M. ♩ = 126

Piano
ad
lib.

The piano part begins with a melody in the right hand and a bass line in the left hand, marked *mf*. The first violin part enters with a similar melody, also marked *mf*. The second violin part follows with a similar melody, marked *mf*. The score includes various dynamics such as *cresc.*, *f*, *poco rit.*, and *a tempo*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

DAINTY DAISIES

CLARENCE KOHLMANN

1st VIOLIN

Tempo di Gavotta M.M. ♩ = 126

The 1st Violin part begins with a melody in the right hand, marked *mf*. The score includes various dynamics such as *cresc.*, *f*, *poco rit.*, and *a tempo*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

DAINTY DAISIES

CLARENCE KOHLMANN

2nd VIOLIN

Tempo di Gavotta

The 2nd Violin part begins with a melody in the right hand, marked *mf*. The score includes various dynamics such as *cresc.*, *f*, *poco rit.*, and *a tempo*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

DAINTY DAISIES

CLARENCE KOHLMANN

3rd VIOLIN

Tempo di Gavotta

The 3rd Violin part begins with a melody in the right hand, marked *mf*. The score includes various dynamics such as *cresc.*, *f*, *poco rit.*, and *a tempo*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

DAINTY DAISIES

CLARENCE KOHLMANN

4th VIOLIN

Tempo di Gavotta

The 4th Violin part begins with a melody in the right hand, marked *mf*. The score includes various dynamics such as *cresc.*, *f*, *poco rit.*, and *a tempo*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

HERE WE COME!

MARCH

SIDNEY FORREST

Tempo di Marcia M.M. ♩ = 126

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THE FIRST DANCING LESSON

M. L. PRESTON

Grade 1. In waltz time M.M. ♩ = 126

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THE ETUDE

SWINGING ALONG

ALEXANDER BENNETT

Grade 2.

Play with a decided swing M.M. ♩ = 104

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A BIRD CALLS IN THE WOOD

BERNARD WAGNESS

Grade 2.

Giojosoamente M.M. ♩ = 100

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Grade 2.

A LITTLE JOURNEY

H. P. HOPKINS

Andante M.M. $\text{♩} = 66$

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ARPEGGIO THE CLOWN

Arpeggio is a funny clown,
as funny as can be;
He's always jumping up and down,
as you will plainly see.

Grade 2.

Scherzando M.M. $\text{♩} = 112$

A. LOUIS SCARMOLIN, Op. 86, No. 3

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THE STONE

Radio and Music

(Continued from Page 541)

musical instruments in a century or more. Indeed the glory of many of these instruments lies just in their age. A Stradivarius is more desirable than a violin dated 1936. The human ear, however, is capable of hearing tones which lie much above and much below the notes producible on any instrument. We can go just so high on the highest flute; but the human ear can hear higher. We can go just so low on the deepest contra-bass; but the ear can hear lower. Naturally, the written music we possess is calculated to meet the scope, not of the human ear, but of the playable instruments. Now, radio can do better.

Through instruments of an entirely radio-electric character (vacuum tubes and the like), it is possible to generate new sounds, which reach both higher and lower than those of any known instrument, and by this means it is also possible to produce musical sounds between the half tones now enjoying this approximating the full gamut of hearing. These sounds are not reproduced from some already existing source, as is broadcast music; they are created within these radio instruments. You can get an accidental example of radio generated sounds in the "whistling" that sometimes comes over the radio in switching from station to station. In its accidental state, such whistling is not especially desirable; but it forms the basis of radio produced tones. These sounds can be made purposeful as well as accidentally; more than this, they can be refined, modulated, amplified, adapted as to timbre, and made into entirely agreeable tones, capable of inclusion in fine music.

We already have seen the very beginning of electrically produced sound in the instruments demonstrated by Professor Thorelli, by virtue of which music is made, not by striking or vibrating strings or reeds, but by changing the electric characteristics of the circuits, amplifiers, and the like, contained within the instrument. This idea can be carried further. As scientific and technical development advances, it will become possible to create sounds of sufficient variety to conform to the full scale of human audition. When this is done, the quality of the tones will be perfected, their volume will be controlled. A mere finger pressure may call forth the full, crashing splendor of a Beethoven fortissimo.

Opportunities Multiply

SO MUCH for the instrument. Consider now the completely new fields it will open to musicians. As these new tones are brought into existence, new instruments will be built to utilize them, new schools of interpretative art will come into being to play the instruments, and new compositions will be needed to probe this wider field of interpretation.

It is often charged that all the "canned music" of this machine age of ours is proving detrimental to the distinctly personal arts of creation and interpretation. I take exactly the opposite view. There is no music, "canned" or otherwise, that does not find its inception in the very personal arts of creator and interpreter. The composition must be there, and someone must perform it before the phonograph or the microphone can do anything with it. What the new instruments have done is to provide new wings for the distribution of say, for argument's sake, that some individuals have been deflected from personal music making by the greater ease of hearing their favorite works performed in

masterly style, over the radio. But what happens in exchange?

Royalties are paid to composers and publishers before the work reaches the ear. Arrangers are kept busy preparing it for the radio orchestras. Soloists are engaged, by the various broadcasting stations throughout the country, to interpret it. Each of those stations maintains one or more orchestras of thirty or more men, to accompany the soloists. Conductors, assistant conductors, rehearsal masters, and librarians minister to the needs of the men in the orchestras. Without going farther through this musical House-That-Jack-Built, it becomes clear that, for the handful of persons who no longer make music, whole armies of people are enabled to earn their livings and to serve the cause of art as well. We can scarcely call this detrimental. Machines which distribute an art also consume that art, providing greater demand for the creators and interpreters without which no art can survive. The future development of these machines will mean an even greater demand for fresh material. But the highly perfected our distributing machines become, the greater will be the demands of our listeners. Which makes it appear that the only person to suffer by this mechanical progress is the one who is satisfied with mediocrity, who cannot or will not expand his powers to the full limits of great work. Personally, I am inclined to applaud the development of any means, mechanical or otherwise, which open up possibilities of a new range of color of musical sounds. This would give fresh stimulus and impetus to further creative effort and greater work.

The Best Demanded

UNDOUBTEDLY, the demands of our listening public are becoming more and more discriminating with every day. And again, oddly enough, our art standards are being elevated by the very force which so often has been said to crush them—commercialism. The development of radio belongs to science, but its practical application, in America at least, is also a commercial affair. Our networks are privately owned, our public pays no license fees, and our programs enjoy unhampered "freedom of the air." Expenses are defrayed by commercial advertising, and this, it is sometimes said, tends to ruin program value. But I do not share the latter view. The contrary would seem to me to be the fact.

While there is no scientifically accurate check up of program popularity, surveys indicate that nine times out of ten the most popular broadcasts are also the artistically superior ones. And this is entirely logical. The advertiser is interested in telling the story of his institution or his product to the largest number of listeners. His first aim, therefore, is to reach as large an audience as possible. In his effort to secure this widest possible audience, he turns his attention to program values, luring his listeners, as it were, by the very finest material available. (Which great artist or great orchestra has not been on the air?) The costs involved in bringing the world's greatest artists and orchestras before the microphones could scarcely be met by government subsidy or the returns from license fees; and, if they were, it could be only on the basis of a government owned and controlled monopoly. It is commercial advertising which has brought into every town and hamlet an array of musical riches

(Continued on Page 550)

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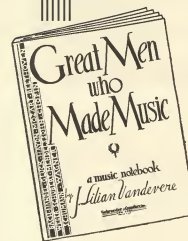
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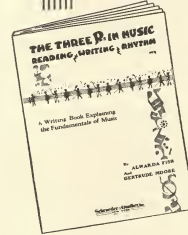
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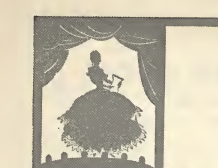
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THE SINGER'S ETUDE

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



chest tone, thus bringing these tones on a positive level in color as in the diagram below.

Low voice level Middle tones High voice level

Point A indicates a drop in level of the even scale through lack of middle voice breath pressure and low resonance supply. Use each of the following tones as a separate exercise, and sustain each tone as long as it is free and of good color mixture.



Here are helpful points for this middle voice exercise which is the only exercise necessary for right production of these particular tones for, like all parts of the scale, it is a thorough study of their quality and freedom that will bring them up to an even level with the low and high voices. And, for still further understanding of the middle tones are the warm and human tones of the voice, when rightly sung, and should receive very careful attention by every student singing.

- (1) Hang the pure buzz close under the bridge of the nose.
- (2) Make the enunciation very pointed at the teeth.
- (3) Sing as a man, to get a very low breath drop on the chest.

And, for still further understanding of the right way to sing these pure chest tones in color and action, three additional help follow.

- (1) The position of the vowel sound, which is long, "a," must really be extreme resonance of a buzz, and be placed very close and high under the nose, with the idea of a very leniently pointed and narrow enunciation.
- (2) Let go of the breath until you have reached the very bottom of relaxation, where the tone is flowing out by itself, free of direct control.
- (3) The object of this exercise is to produce a buzz, hang-up, pure nasal buzz which is pure resonance color on the sustained speaking voice foundation.

In order that the middle tones may be low color and strength from the power house of the chest tones, it is best to imitate in the first middle tones, the full and exact color of the chest tone. And this must be very careful to remember that the breath action must make a jump toward more release and less weight. This has been shown in this same talk in the breath release chart.

The Suspended Tone

SO WE WILL SAY that we have laid the first group of middle tones from the top down, giving the breath entire freedom to use its own action. The enunciation or vowel sound is the firm path upon which the tone travels. The speaking voice pressure must remain firm and low enough to retain the chest voice resonance, while at the same time the tone is hung up on the middle voice breath release from the top down. In other words, the chest tone resonance allows the bright tone to be spoken through the released breath.

An overstatement of low resonance in the middle tones is dangerous to the high tones, because the overloading becomes greater as the singer goes on up the scale and results in a heavier forced tone. If just as bad, the tone that jumps from the natural speaking voice foundation, known as the falsetto tone.

If effort is felt at the throat the student can be sure that the breath is being held back. Release the breath retention, and the throat effort or stiffness will disappear. Let the tone float freely upon the breath stream, use low resonance or low tone speaking voice color to add firmness and clear enunciation.

To carry the firmness and richness of the speaking voice or low resonance into the first middle tones, we use the same bright color-vowel as in the practice of the pure

tone which is forced and cutting in action and sound.

Nasal resonance is the correct and comfortable freedom of the breath stream set low upon the nasal and chest resonance, with the happy result of a natural and colorful tone produced as easily as the spoken tone. This much wished for answer to the vocalist's problem is obtained through a careful study and thorough understanding of breath drop, or released pressure, and the fundamental mixture of the easy flowing nasal resonance. The free nasal resonance adds to the tone its bright color and enunciation platform.

To make more clear in the student's mind this idea of nasal resonance and its necessity as the vehicular bottom of the singer's clearly enunciated text, the following chart of explanation phrases for the purpose of making more clear the relation of the speaking voice resonance to the singing voice and to bring to the mind suggested mental pictures that will serve to classify its value and structure.

A careful study of these expressions or patterns of the nasal resonance will be proven of firm value in the way of full understanding and application of this important principle or part of the singing voice. Suggestions for the understanding and correct application of the free nasal, or speaking voice resonance:

- Fundamental resonance, Basic principle.
- Raw material, Chest tone material.
- The clang-color of the voice, Power, brilliancy and youth in the entire scale.
- The resonance by which is built clear enunciation, Power, brilliancy and youth in the entire scale.
- The resonance by which is built perfect pitch.

Turning to the exercise of the pure chest tone, the four notes in the exercise below are all that are necessary as a special practice in this extreme and very valuable part because they are the most favorable in location for experimenting and analyzing the chest tone color, power, and action in all adding a healthy building material, not only to the tones which lie just above them to the first section of the middle voice, but the rest tone still holds a relative breath pressure and color evenness, or likeness, to the lowest tone in rightly produced voices.



Sing the tone on Ha—as in "day." Rate exercise, and sustain as long as a separate tone is free and comfortable, studying its most favorable to the right production of this chest tone are:

chest tone being the ground tone or original tone of the voice, and lying nearest to the speaking voice, is the most natural and easy of production.

The most complete breath drop, or complete relaxation of the breath stream, can be obtained by observing closely an easy, floating chest tone, so relaxed upon the chest as to be called a moaning tone. A chest tone can be easily hung upon its own freedom by letting it float out upon its own action without any kind of direct interference or control.

The second influence of the chest tone through the entire scale is its relative and very necessary color. This low voice color is carried into the middle voice through the breath release, and into the high voice through the free and flexible head tone. For this reason the breath must be allowed more and more freedom as each tone ascends the scale. There will be no voice and to bring to the mind suggested mental pictures that will serve to classify its value and structure.

Throat stiffness is always caused by retained, repressed, or directly controlled breath. The following chart is meant to give a picture of the breath release in the three voices.

low voice medium voice high voice

Each increased distance signifies a faster traveling breath stream, therefore the release of the breath must be greater as the tones ascend the scale.

Sopranos often have trouble with the tones from middle C to the first space F. These lack firm resonance quality, and on this account, clarity of quality, strength and enunciation clarity. Singing scales repeatedly and thereby physically exercising the voice will not cure the weakness and lack of enunciation platform. These tones can be forced into level resonance and power. These six tones have been known power to be weakened almost to a white heat through an idea of forcing the tone, where the natural voice was too tight in general texture to answer to direct muscular push.

That "Nasal" Problem

There is an interesting and very pure cure for this habit in an otherwise comfortable and beautiful singing scale. Follow the directions now to be given, slowly and very thoughtfully. Give the mind time to absorb the mental pictures, and act upon them.

First, learn to accept the word "nasal" as applied to the singing voice, as its pure foundation and thorough working principle. There is such a wide difference between nasal singing and nasal resonance that, in comparison, it can be said to lie at two ends of the pole.

In this illustration we will say that one is white and the other black. Nasal singing is black with obnoxious congestion of the

THE UNDERLYING principle of the natural use of the singing voice is the thorough understanding of the interdependence of the singing and speaking voices. They are always one, in the complete performance.

All of us are kindergarten in the progress of any new idea, until we have reached the stage of clear and successful understanding. Under this idea we explain our system of picturing the color mixture and resonance reinforcement of the speaking voice, through the aid of new and original mental suggestions. The chart groups of vowel sounds and their positions will be found to be a great help in making clear and applying the principle, and a ready guide for everyday practice.

For our use in singing we call the speaking voice the low resonance and low color. This resonance and color principle is the foundation of every word put into singing tone in any part of the whole scale structure. Here follows a classification chart of the six vowel sounds used in singing and speaking.

A, E, I and U are represented as Hard, bright vowels. Speaking voice material, Raw material, Power, Brilliancy, Exact pitch, Basic principle, Youth, joy and magnetism.

Think each of these tone pictures separately as they are practiced, using each one as a single exercise and color study.

And here is the opposite group of soft, dark color vowels, which balance in action, color and ease of production the equal action and mixture of the two parts of the singing voice.

O, U and so are represented as Soft, dark vowels. Softening influence of high voice, Bell tone color in upper voice, Dilation color in all parts, Complete relaxation through action.

Low and easy drop of the breath, Broadness, warmth and sympathy in color.

As suggested in the first chart, each of these mental pictures should be given separate study as a single exercise. In this way the classification of the two opposite sets of vowel sounds becomes automatic in their relation to each other concerning color and action.

A Fundamental Resonance

LET US CONTINUE by talking of the chest tone as the low voice or in voice. These fundamental tones are the structure out of which the whole voice grows in natural color of quality, in flexibility of action and in full range. It could be rightly called the heart of the singing voice.

In any section of the singing voice the chest tone has two characteristics, very direct influence. The first of these is action. The

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
Why should they not sing in English? The Mistersinger performance on the occasion of the Damschitz jubilee proved the English language surprisingly qualified for Wagner dictation.—Paul Bekker.

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

By William Reed

For reasonable accuracy of interval measurement, nature has provided: Thus (4) pressing the knees together gives the possible extension of an octave; (2) pressing the heels together gives the extension of a fifth. These provisions make for confidence, and may be counted on as reliable gauges of intervals in general. Of course, the varying length and breadth of individual feet make what is comparatively easy for one player difficult for another. This is seen more particularly in the striking of arpeggi in sharp or flat keys, either in the hand or sectional form. Accordingly, the student must be guided as to his mode of pedaling by considerations of convenience.

Ex.1



But there is no reason why the same foot should not take two adjacent sharps or flats, which is especially useful at the extremes of the pedalboard. In the case of an unusually broad instep, even three notes may be played with the same foot, although this cannot be recommended, except for special emergencies.

AN EASY, natural mode of pedaling is the best means to employ for the acquisition of a firm, smooth pedal touch. This will also insure a minimum of bodily movement, and a more graceful poise on the organ bench—desirable considerations.

By Dan K. Jones

his life. He is being projected directly into the heart of his church by being made, at least occasionally, an integral part of its services. And, withal, he is being made to see, in the results his group produces, the value of subjection to authority and leadership. He is being made to feel, too, a responsibility under which he cannot fail to develop and broaden—a responsibility for carrying his own melody among a multiplicity of parts, for the correct memorizing of his music, and for his presence and conduct at rehearsals and *conferences*.

NEVERTHELESS, the child is being given a chance to sing, under the most favorable conditions and under watchful care and guidance. Coincidentally he is being trained to see the part that music can be made to play in his religion and

Equally a good, he is being trained in musicianship, in a feeling for tone and beauty far too often lacking elsewhere in daily life. Perhaps the Junior Choir may function also as a teacher of sight singing, reinforcing the work of the public schools; but more important than any mechanics of singing is the previously mentioned contact with fine music itself. There is so much that is great in the realm of sacred choral music that no individual can hope ever to participate in more than the smallest fraction of it, nor can he afford ever to sing anything unworthy. Hence there is a real advantage in presenting the singles thing

Ex. 3

These intervals can be accomplished with a sufficient *legato* and at the same time leave one foot free for accessory purposes.

THE *LEGATO* touch, while being kept close, should not be blurred or smudged, a clear *legato* being the chiefly desired characteristic of good organ playing.

As to the *staccato*, Widor has pointed out that the *free staccato* of the piano is not admissible on the organ. This is because of the slower speech of organ pipes as compared with the effect of hammer strokes on wires. Consequently the organ *staccato* has to be represented by a kind of *Nonlegato*. Sometimes it is so indicated, the notes played producing a sufficiency detached sound for that purpose.

The detached-chord touch—corresponding to the *grand détaché* of the violin—is applied in the playing of marches, grand choruses, and other works requiring marked accents. Frequently, though not invariably, the pedal part is played *legato*, as a foundational contrast to the manuals, in using the detached chord touch. Example 4

Ordinary registration on the pipe organ calls, first of all, for Diapason, String, and

A musical score for the song "The Rose Tree". It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

Flute quitties, to which one or two Reededs of the Swell may be added as required. On this basis, variety of coloring is developed through a study of well laid out transcriptions of orchestral and other music of moderate difficulty. Later, a general knowledge of the orchestra itself will add to the student's musicianship and will add to his knowledge of the instrument he is legitimately imitated. But just here reasonable bounds must be observed, trivial effects being avoided as outside the true atmosphere of the organ. This precaution does not, however, preclude the use of what is recognized as "good light stuff" for purposes of developing distinct place and purpose in the development of clear playing and artistic finish.

If lasting results are to be expected from organ study, daily and systematic practice is imperative. This need not exceed an hour, or an hour and fifteen minutes, provided it is given to earnest and businesslike work. If done on the lines here laid down, a reasonable period of study should set the organ student well on his way to efficiency.

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By Carleton F. Petit, Mus. Bac.

FOR THOSE organists who desire to improve their choral chanting, but who are not permitted to introduce the Gregorian style, the following method may prove as helpful as it has to one of the group.

Many organists are probably distressed with the customs in chanting to which the choir in their charges have become accustomed. The choir has been over-trained or allowed to become so sure a manner that the text is badly distorted by the music intended to enhance it. For instance, let us examine the *Penite*. According to the *Gradual*, the choir's system of pointing the words should walk in the verse of this chant. Be sure that, if the piano is used, it never leads or pushes but merely follows the choir. After a few corrections of misplaced word accents or of misplaced notes, the choir will have the association of those words with the old manner of chanting; they will soon be able to sing the whole chant, without the piano and in harmony, all singing the same word.

word *ship* in the first verse, before proceeding to the notes which accompany *unto the Lord*. These special accents are accorded *joyce, peace, and love, and grace, amen*, in successive verses. The result is often a rapid recitation of, "For the Lord our God is full of grace, and mercy, and kindness," with the remaining, "God, and the Father, and the Holy Spirit, be praised, a King of glory, Amen."

This fault results from a lack of practice of chanting, as often as from direct training. It can certainly always from a lack of regard for the words, and the meaning of the words, without careful direction of the

Now the organ is likely to be used for accompaniment of the service, and that is to be its only duty in chanting henceforth. It is to be used in accompaniment, pulling the chorus along by force, give them the first chord on a soft stop, repeat it to start them, then simply follow their lead. It is to be used in accompaniment, they are not depending on the organ but keeping together by their own efforts, they will sing very consistently, while the organ remains in the background, and the organ remains shining to the organist and congregation.

ONE DIFFICULT POINT we had to tackle was to keep from giving an unimportant word or syllable a strong accent when it falls on a high note, as in

HERE IS A METHOD which has helped us in improving our chants, making them intelligible and more easily performed. Call the attention of the choir to the fact that it is able to recite the psalms and certain prayers in ensemble, and with special rehearsing or leadership, and with all saying the same word at the same time.

Let them practice the words of a canticle thus, reciting them without leadership, but listening to each other. They will find this easy. Then take a chant form with which

The number of chorus performances is astonishingly low. . . . They allow no comparison with those of the orchestras. . . . Genuine musical culture must be based on widely-diffused cultivation of vocal music, particularly of chorus-singing.—Paul Bekker

of improving the taste of the congregation he serves; for young folks are easily taught to like genuinely good material, and most audiences will listen with rapt attention to the rendition by juniors of an anthem that would pass almost unnoticed if sung by an adult choir. And after all, such improvement is the great need of any choir.

But all incidental advantages are beside the point. The truest value still lies in the fact that the Junior Choir offers a distinct opportunity to the church to develop its youth. In the Junior Choir, rightly conducted, there is a drawing power that will give youth a sense of achievement, that will hold young people to the church against many an outside influence in an age when the call of these opposing forces is most insistent.

Thus, to the question, "Why a Junior Choir?" it is possible to multiply answers to a surprising extent. Yet in the end all are contained in the first reply to the doubter: "The Junior Choir gives to the youth of the church the opportunity to sing well, under the most favorable conditions, at least a little of the world's great sacred music."

A black and white photograph of a young girl sitting at a table, looking down at a book or paper. The background shows a room with a fireplace and a window with curtains.

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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



The Significance of the Bow in Technic

By Kenneth Abram

IN THEIR ETERNAL SEARCH for perfect technic (either unconsciously or as a result of some misconceived idea of violin playing) nine out of every ten violinists concentrate practically the whole of their efforts on the problems of the left hand. To belittle the difficulties and complexities of fingerboard technic would, of course, be futile—and no savant of the violin would attempt to do so—but the player who attains perfection of left hand technic while neglecting the bow arm shows a pitiable ignorance of the art of violin playing and a failure to grasp the full science of violin technic.

Let us first look into the matter of technic. Any violinist who has developed a high degree of speed and facility in the left hand necessarily must have achieved some corresponding measure of proficiency with the bow. But by focusing his attention solely on the left hand the player produces two conditions which are incompatible, namely, first class finger technic and third class bowing. In other words, he has finger speed with which his bow is unable to synchronize in the same season that at the high speed at which the bow must move he has no control over it, with the inevitable result that the fletness, brilliancy, clarity and sparkle of his finger work is reduced to an incoherent jumble of notes.

Not is any shortcoming in the bow arm less noticeable in *legato* passages than in the crisp, detached bowings. Smooth, fluent bowing is as imperative to effective technic as *spiccato*, *staccato*, *mordenti* and spring-bowings, and any glib exponent of left hand pyrotechnics, who may doubt this, should finger mutely any rapid *legato* passages involving an appreciable amount of

string-crossing, and then play these passages with the bow. The result should convince him that no measure of fleetness in the fingers can be of any value without an equal degree of excellence and skill in the bow arm.

One could devote extensively on many minor problems common to violinists which, although apparently confined solely to the left hand, can actually be traced to weakness in bowing. Long leaps up and down the fingerboard, for instance, are frequently jerky and unpleasant, the average violinist attributing this to faulty left hand technic. The real trouble is often caused by faulty manipulation of the bow during the leap, the motion of the bow suddenly quickening in sympathy with the left hand. Or again, in rapid passages containing harmonics, failure to bring these off clearly is quite as likely to be due to poor bowing (too near the fingerboard, perhaps, or a slightly diagonal stroke) as it is to poor finger technic.

Seeking the Cure

MERE DIAGNOSIS of a weakness, however, is of no material use without the needed specific remedy for it. A violinist may realize that his bow technic lags woefully behind his finger technic and yet, because he has no remedy, or because he applies a wrong remedy, the weakness remains. What, then, is the correct remedy for poorly developed bowing?

The answer to this (as, indeed, to almost any question on violin playing) is to be found by a logical consideration of the basic principles of technic. A fine left hand, for example, is based on two main factors, strength and relaxation; and modern methods of training demand much preparatory

work to develop this foundation. Similarly with the bow, a correct and sure foundation must be prepared on which to build fine bowing. The exercise which the bow receives from the normal routine of studies and caprices is all very well in its way; but it fails dismally to provide this foundation; and violinists must apply some special exercises to do so.

Fortunately, this can be done in a much shorter space of time than is necessary for the left hand, if the simple exercises which follow are conscientiously carried into effect. If the violinist will devote only ten minutes each day to them, without skipping or impatience, the end of the week will show an astonishing improvement in his bow carriage and fluency. These exercises will lay the finest foundation possible and will quickly and easily lead the way to all the difficult bowings, despite their apparent simplicity.

Bow Control Plus

NOW, IN BOWING, every single movement—large or small—is absolutely dependent upon the carriage of the bow, correct bow carriage definitely gives correct movements, and its cultivation and perfection must be the violinist's basic aim. A quick and sure method of practicing this is to hold the bow about a quarter of an inch above the strings, and draw it slowly along its full length, making one such bow length occupy a full minute. Devote no less than six minutes to six of these like tempered steel. The exercise is monotonous, perhaps, but concentrate on maintaining the distance between the bow and the strings absolutely even, and perfect

poise, power and balance in the bow arm will be assured.

Round off this practice with string crossing for a few moments, at a moderate pace, aiming at delicate rather than speed. The first exercise in cultivating correct carriage almost solves the problem of string crossing, and the value of this second exercise lies in the fact that it is much more desirable to ease the muscular strain imposed by the previous work in this manner than to relax suddenly the entire arm by putting down the bow.

The remaining few minutes of this short daily system of foundation work for the bow may be spent in various ways, but that which is to be most recommended—and incidentally the most neglected—is to apply the slow bow arm movement already described, to the playing of long strokes on the open strings. Done correctly this is an exercise for advanced players which will produce the very highest degree of sensitiveness in the bow arm. Let the bow be drawn slowly, and try to avoid the slightest quavering effect at the heel or point of the bow. This method is by no means modern (Viotti taught it to none but his favorite pupils) but it is the true test of fine bow-carriage and has yet to be superseded. Here, then, is a system which will definitely provide all the necessary foundation upon which fine bowing is built, and for a mere ten minutes each day. With this foundation secure, the most difficult bowings are within easy access to all violinists. Without this foundation they will never be attained, and perfection of technic will forever elude elusively before their seekers.

Quite apart from the bowing, this simple system is invaluable from a tonal point of view, giving to the bow an amazing sustaining power, which is vital to the successful phrasing of slow movements and, conversely, the violinist should always realize how deeply his art lies in the bow, listening it to the voice of the singer. It is the medium by which the melody is made to sing, breathing out the notes in a gentle whisper, or asserting itself in firm tones, rising with a voice of triumph, or falling softly as a sigh, according to the dictates of the music. The preparatory work necessary to achieve this may be a little uninteresting, but it is gloriously worth while.

The Importance of Violin Strings

By Henry Wolk

Good strings, free from flaws and correctly gauged, are essential for fine violin tone. The tone originates in the vibrating string and is enlarged and enriched by the body of the violin acting as an amplifier and sounding board. Thus poor strings will produce a scratchy tone on even a Stradivari; while good strings on an inferior instrument will bring out the best tone the instrument can possibly produce.

Concert artists have found that best results are obtained by using a steel E, gut A, aluminum wound gut D, and a steel wound gut G. Most violinists are agreed on the E, D, and G, but the choice of the A string is still undecided. Some prefer an aluminum wound wire or an aluminum wound gut A for reasons of economy or convenience. An aluminum A will quickly last and will not break nearly so quickly as a gut A. Nevertheless, the writer believes a gut A should be used.

The violin owes its title, "King of Instruments," to its brilliant technical possibilities and its expressive tone color. The G string represents a sonorous bass; the D, a mellow tenor; the A, a brilliant and emotional mezzo-soprano; and the E, a beautiful, soaring, coloratura soprano. For strings with a possible range of two octaves on each string, give the violinist a large field of tone color which is considerably reduced by using a cheap string. Although the wound string is smooth and even in tone, it suffers by contrast with the brilliance of the gut; and many beautiful passages have been written for the A string with just this brilliant, emotional quality in mind.

With the almost universal use of the steel E string, another problem confronts the violinist. How thick shall the strings be? The controlling factor is the E string. The A string may vary slightly, but as a rule a medium gauge A will give a perfect fifth with the E. When the proper A string has been selected, then choose a G of exactly the same thickness and a D which is slightly heavier. Most music stores which sell violin strings have gauges on hand to measure the thickness of strings. On one of the best known gauges the reading for medium strings is A-14, D-16, G-14. A perfectly gauged string will not vary more than $\frac{1}{32}$ of an inch in thickness

throughout its entire length from tailpiece to peg. Failure to observe these precautions in the purchase of strings may result in faulty tone placement, requiring sometimes as much as an eighth of an inch of finger adjustment in the first position where a perfect fifth should be.

That can best be answered by considering the violinistic progress of the player. A beginner need not buy the best and most expensive strings. He need not play in the upper positions of his instrument. He uses only about a third of the string length and so a moderately priced string is sufficient for his needs. But the violinist who plays in the positions and uses as much as two thirds or three quarters of the string length must have strings upon which the tones can be correctly placed. This calls for a string that is more expensive because of the care required in its manufacture. The string must be even in texture, be perfectly gauged and it must stretch evenly. The cost of strings per set ranges from one dollar and a half for medium grade, to three dollars for the best the market can furnish.

Strings should be taken apart after playing, to wipe the rosin from the strings, with a dry piece of cloth. If left on the string, the rosin dust forms a crust causing the string to give out a scratchy tone. If rosin is hard to remove, use a little denatured alcohol on a cloth, being careful not to touch the body of the violin, for alcohol will eat into the varnish.

Strings go dead and lose their brilliancy after considerable use. When this happens they should be replaced. The D and G strings have a normal life of three to six months depending on the amount of playing which is done. The A string should be replaced every two or three months, and the E should be changed every month.

Keep the nails trimmed so they do not cut into the strings. However, should the A string become frayed or the winding on the G string become broken, the strings should be changed. A silk cloth should cover the violin in the case to keep extreme temperature changes from the instrument and this also will assist in prolonging the life of the strings. Well kept strings tend to well finished playing.

The Parent and the Teacher

By J. W. Hulf

VIOLIN STUDENTS who produce the best results and who generally continue their studies over a longer period of time are those whose parents keep in constant contact with the teacher.

Violin teachers may be grouped into two classes: The teacher who welcomes the parent to the studio when the child takes a lesson and the teacher who dislikes the presence of anyone but the student during the lesson period.

The teacher who appreciates the presence of the parent in the studio has an advantage over one who does not. The parent becomes a friend of the teacher and usually sees to it that his instructions are followed out when the student practices at home.

The teacher who, while giving instructions, has no one present except the student, very often is at a loss to explain, convincingly, why he does not want the parent present. He may give his reasons, but the parent, if really interested and desirous of helping the child, usually resents a rule that bars his presence from the studio. After all is said and done, it is the parent who pays for the lessons. It is true that many teachers will send home a carefully graded report card and will probably indicate just what the next lesson is to be; but the actual contact with the parent is lacking; there is an absence of personal friendship and spirit of co-operation; and the child is more apt to have a poor lesson when alone with the teacher, than when playing for both teacher and parent.

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