

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

10-1-1936

Volume 54, Number 10 (October 1936)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 54, No. 10. Philadelphia: Theodore Presser Company, October 1936. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/849>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

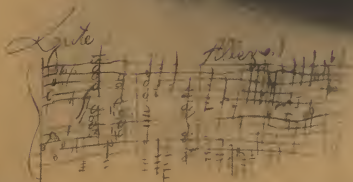
E. Bliss

THE ETUDE

Music Magazine

October 1936

Price 25 Cents



*Maximilian Schubert Joseph Hofmann
Joseph Hofmann
Ant. Rubinstein
Berlin
27. 1893*

PIANO ENSEMBLES MAKE INTERESTING RECITAL NOVELTIES

Players May Double-Up on These Numbers Employing as Many Pianos as are Available

LET'S PLAY TOGETHER

Ensemble Pieces for Young Beginners
By MATHIELE BILERO
Originally written to get as many children of a piano class as possible of the piano, quite a few of these very easy ensemble pieces may be adapted for recital use. There are selections for three and four players at one piano, and for two, three, four, six and eight players at two pianos.
Price, 75 cents

THE SCHOOL FLAG

Catalog No. 26225

FOR FOUR PERFORMERS AT ONE PIANO
Grade 1-2

QUARTO TERZO SECONDO PRIMO

In march time

By Geo. L. Spaulding
Price, 40 cents

Other Numbers for Four Performers at One Piano

Cat. No.	Title and Composer	Gr.	Price
26497	Airy Fairies—Geo. L. Spaulding	1	\$0.50
11552	Galop-Marche—A. Lavigne	3	1.00
11271	In the Procession—H. D. Hewitt	2	.80

Cat. No.	Title and Composer	Gr.	Price
26485	Song of the Pines—Mildred Adair	1	.30
17064	Taps, Military March—H. Engelmann	3	.40
26484	Town-Soldiers—Ada Richter	1	.40
8321	Valse Lorraine—Ed. Missa	3	.60

THE STARS AND STRIPES FOREVER

Catalog No. 30113

FOR THREE PERFORMERS AT ONE PIANO
Grade 3

By John Philip Sousa
Price, \$1.00

TERZO PRIMO SECONDO

THE THREE PLAYERS

A Collection of SIX-HAND PIECES
For the Piano

Composed, Arranged and Edited
By A. SARTORI

There are 18 fine piano trios in this volume, 4 original compositions and the others arrangements from the writings of classic and modern composers. The contents reveal a most pleasing variety in style and all are within the capabilities of piano players in grades 2 to 4.

Price, \$1.00

Other Numbers for Three Performers at One Piano

Cat. No.	Title and Composer	Gr.	Price
19620	We're Playing Together—Geo. L. Spaulding	1	\$0.40
19680	The Brooklet—P. Zilcher	2	.50
24920	The Camel Train—W. Baines	2	.75
25317	Commencement Day—C. C. Crammond	2	.50
25094	Heather Blossom—G. W. Ashley	2	.75
25495	Left Right March—P. Zilcher	2	.50
4773	A May Day—F. G. Rathbun	2	.70
25331	Play and Pleasure—F. J. Liff	2	.50
11005	Twilight Song—F. N. Shackley	2	.60
30485	Valse Enfantine—E. A. Mueller	2	.50
24261	Dance of the Rosebuds—F. Keats	3	.60
30159	The Fortune Teller—M. Arnold	3	.70
11023	Iris, Intermezzo—P. Renard	3	.60
26196	The King's Rhapsody—W. J. Spaulding	3	.60
13562	Le Carillon, Polka Brillante—L. Ringuet	3	.75
24624	Savills—P. Zilcher	3	.50
9983	Twilight Idyl—P. A. Schaeffer	3	.70
11008	Two Flowers—C. Koelling	3	.60
24302	Hungary—C. Koelling	4	.90

Pieces for Four Performers at Two Pianos

Cat. No.	Title and Composer	Gr.	Price
26331	Dolly's Birthday—Walter Rolfe	1	\$0.50
26330	Tommy's New Drum—M. L. Preston	1 1/2	.50
18245	Salute to the Colors—Bert R. Anthony	2	.80
9150	On to Prosperity—Rich. Farber	3	.90
13563	Le Carillon, Polka Brillante—L. Ringuet	3	.80
14817	Camp of Glory March—Ed. Holtr	3 1/2	1.25
13060	Concert Polka—A. W. Lansing	4	.85
30572	Country Dance—A. MacFadyen	4	1.50
19275	Hungarian Concert Polka—Imre Alföldy	5	.80
7296	Concert Polonaise—H. Engelmann	5	1.00

THEODORE PRESSER CO.

Everything in Music Publications
1712 CHESTNUT STREET, PHILADELPHIA, PA.

THE CURTIS INSTITUTE OF MUSIC

DR. JOSEF HOFMANN, Director

Faculty for the School Year 1936-1937

Voice

EMILIO DE GOGORZA
HARRIET VAN EMDEN

Violin

EFREM ZIMBALIST
LEA LUBOSHUTZ
ALEXANDER HILSBURG
RUVIN HEIFETZ

Violoncello

FELIX SALMOND

Organ

ALEXANDER MCCURDY, Jr.

Chamber Music

DR. LOUIS BAILLY

Piano

JOSEF HOFMANN, Mus. D.
DAVID SAPERTON
ISABELLE VENGEROVA

Viola

DR. LOUIS BAILLY
MAX ARONOFF

Harp

CARLOS SALZEDO

Accompanying and Two-Piano Literature

HARRY KAUFMAN

Woodwind Ensemble

MARCEL TABUTEAU

Orchestra

FRITZ REINER, Conductor
BORIS GOLDOVSKY, Assistant

ALEXANDER HILSBURG, Strings
ANTON TORELLO, Double Bass
WILLIAM KINCAID, Flute
ROBERT MCGINNIS, Clarinet
MARCEL TABUTEAU, Oboe
FERDINAND DEL NEGRO, Bassoon

MARCEL TABUTEAU, Winds
ANTON HORNBER, Horn
SAUL CASTON, Trompet
CHARLES GIERHARD, Trombone
PHILIP DONATELLI, Tuba
OSCAR SCHWAR, Percussion

Conducting

FRITZ REINER
BORIS GOLDOVSKY, Assistant

Operatic Acting and Stage Department
ERNST JOSEPH MARIA LERT, Ph.D.

Composition

ROSARIO SCALERO

Harmony and Counterpoint
(elementary)
ANNE MARIE SOFFRAY

Solfège

RENÉE LONGY MIQUELLE

Piano

Grade B

NADIA REISENBERG
MARTHA HALBWACHS MASSÉNA

JOSEPH LEVINE
WILLIAM HARMS

Vocal Repertoire

MAX PONS
SYLVAN LEVIN
BORIS GOLDOVSKY
ALBERTO BIRONI
ELIZABETH WESTMORELAND

Languages and Diction

MARY WESNER, A.B., English and Latin
RENÉ DAUDON, French
MARY SHUMWAY, Ph.D., German
MARTHA TÜRK, German
PLACIDO DE MONTOLIU, Italian and Spanish

History of Music
JEAN B. BECK, Ph.D.

Academic Tutors
MARY SHUMWAY, Ph.D.
MARY WESNER, A.B.

RITTENHOUSE SQUARE

PHILADELPHIA

PENNSYLVANIA

THE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16,
1884, at the P. O. at Philadelphia, Pa., under
the Act of March 3, 1879. Copy-
right, 1935, by Theodore Presser
Co., for U. S. A. and Great
Britain.

Subscription Price

\$2.00 a year in U. S. A. and Possessions,
Argentina, Bolivia, Brazil, Colombia, Costa
Rica, Cuba, Dominican Republic, Ecuador,
El Salvador, Guatemala, Mexico, Nicaragua,
Paraguay, Republic of Honduras, Spain, Peru
and Uruguay, Canada, \$2.25 per year. All
other countries, \$3.00 per year.
Single copy, price 25 cents.

Remittances

Remittances should be made by money
order, bank check, registered letter, or United
States postage stamps. Money sent in letters
is a risk the sender assumes.

Renewals

No receipt is sent for renewals since the
mailing wrapper shows the date to which
paid.

Manuscripts

Manuscripts should be addressed to THE
EDITOR, 1712 Chestnut St., Philadelphia, Pa.
only. Contributions solicited. Every possi-
ble care is taken but the publishers are
not responsible for manuscripts or photo-
graphs either while in their possession or
in transit.

Advertisements

Advertisements must be sent to this office
not later than the 15th of the second
month preceding month desired. Rates on
application.

Advertising Representatives

New England Western
M. J. Ryan L. P. McClure
280 Madison Ave. 219 N. Michigan Ave.
New York, N. Y. Chicago, Ill.

Eastern
C. B. Henry
Room 1212, 36 Rockefeller Plaza
New York City

Pacific Coast
Carl D. Ames
Roosevelt Hotel, 7000 Hollywood Blvd.
Hollywood, Calif.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

OLD VIOLIN of Colonial period; Plym-
outh-owned; original case and bow; one
condition; price for collector, Charles
Fraser, Stark St., Saginaw, Mich.

FOR SALE—Back numbers of Etude,
Musical and others, reasonable. B.
Kassan, 314 N. Omaha, Neb.

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE.

Small Monthly Payments.
Dr. Wooler, 1511 Boone Court,
Lakeland, Fla.

TUNE YOUR OWN PIANO. Simplified

course, \$4.00. Prof. Ross, Mansfield, Pa.

SONG WRITERS, EXPERT MUSIC

MANUSCRIPT REVIEWERS reasonable.
Write LEO FLEMING, Welborn, Penna.

MAKE A VIOLIN Instructions, patterns,

all supplies. C. Fraser, 2025 Stark, Saginaw,
Mich.

MUSIC ARRANGED. Piano, Orchestra,

Band, or any combination of instruments
possible. Write for special introductory
prices. Lew Gould's Harmony Studio, Peace
Dale, R. I.

CORRESPONDENCE COURSES in Harmony,

Counter-point, History, etc. Cer-
tificates of Credit granted. Manuscripts
arranged, corrected. The Conservatory
System, Box 254, Rochester, N. Y.

WITH THIS REMARKABLE PLAY-TIME BEGINNERS' BOOK PIANO TEACHERS CAN GIVE TO THE YOUNG CHILD PRESENT ENJOYMENT AND LIFE-LONG BENEFITS



"This lovely Play-time of Music" is the first volume
in the "Music Play" series
(Illustration by Thomas)

HERE IS a beginners' instruction book for
piano that capitalizes the sound pedagogic
principle: "The pupil's progress is in proportion
to his interest."

MUSIC PLAY FOR EVERY DAY

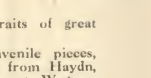
... is distinctively original in its entire make-up
and presentation. It has an irresistible appeal to
young folks 5 to 8 years of age.

NOTE THESE POINTS

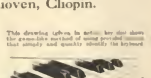
1. Direct appeal to pupil. The child, not the teacher, is addressed in all of the text.
2. The text is in the simplest, shortest words, approved by experts for the child's vocabulary (not baby talk).
3. The step-wise grading insures complete understanding and regular progress.
4. The book is a book of fresh ideas, new and impressive ways of awakening the child's interest.
5. There are nearly one hundred charming pictorial illustrations.
6. There are twelve "out-out" portraits of great masters.
7. There are sixty-five delightful juvenile pieces, classic and modern, including pieces from Haydn, Verdi, Schumann, Bach, Handel, Mozart, Wagner, Mendelssohn, Schubert, Brahms, Beethoven, Chopin.
8. There are twelve biographies of great masters.
9. There is an excellent 36 note piano keyboard chart.
10. There is an altogether ingenious method of "counters" for teaching the notes.
11. There is a guide to teachers in the back of each volume.



"This lovely Play-time of Music" is the first volume
in the "Music Play" series
(Illustration by Thomas)



"This lovely Play-time of Music" is the first volume
in the "Music Play" series
(Illustration by Thomas)



"This lovely Play-time of Music" is the first volume
in the "Music Play" series
(Illustration by Thomas)

"MUSIC PLAY FOR EVERY DAY" and its sequel "HAPPY DAYS IN MUSIC PLAY" are self explanatory. They require no expensive "teacher's course" in order to understand them. They make every lesson a joy for the teacher and the pupil.

These Remarkable Books Are Published in Two Ways

EACH VOLUME COMPLETE at \$1.25 each
EACH VOLUME IN FOUR PARTS at 40¢ each
(The editions in parts are ideal for class use)

Any Active Teacher May Have This Book, Which Has Delighted
Thousands of Teachers and Pupils, For Inspection at Home "On Sale."

THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILA., PA.
MUSIC PUBLISHERS, DEALERS AND IMPORTERS
WORLD'S LARGEST STOCK OF MUSIC OF ALL PUBLISHERS

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883
"Music for Everybody"

Price, 25¢ a copy

\$2.00 a year

VOLUME LIV, No. 10

OCTOBER, 1936

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, Editor
Dr. Edward Ellsworth Hipsher, Associate Editor
Robert Brauer
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Vandon Curtis
Dr. Halls E. Dunn
William Arnes Fisher
Dr. Henry S. Fry
Karl W. Gulderson
Elizabeth A. Gost
Mabelle Glenn
Violet J. Grabel
Rob Roy Peery, Music Critic
William M. Felson, Editor of Music Section of The Etude

CONTENTS

Etude Historical Musical Portrait Series	606
World of Music	608
Editorials	609
A Musical Educational Renaissance	J. Hofmann 611
Hallowe'en Stories for Musical	A. S. West 612
Early Romance of Haydn	W. J. B. 613
Fifty Years Ago This Day	W. J. B. 614
Lesson Check Up	L. S. Norton 614
Harps and Harpists of 1906	C. Seifert 615
The Problem of the Addressed Strident	C. Seifert 616
A Daily Dozen from the Diatonic Scale	H. G. D. 617
Meisteringers of Nuremberg and Their Wooden Tables	J. W. P. 618
Subdividing the Beat	G. Hutchinson 618
Selecting the New Piece	H. P. 619
Records and Radio	H. P. 620
The Midnight Kins	H. P. 621
Y.M.C. Music Appreciation Hour	H. G. Kinsie 622
Making a Start with Bach	H. G. Kinsie 622
An Interesting Bit of American Musical History	J. W. P. 623
Brands and Orchestras	J. W. P. 623
Richard Wagner's "Nietzsche Ring," Part II	J. W. P. 624
Music Extension Study Course	J. W. P. 624
Teachers' Round Table	G. M. 625
A Great Post in Music Critic	J. W. P. 626
Singer's Etude	G. M. 627
"Straightening Up" the Fifth Tones	G. M. 628
Purifying Tone and Diction	A. W. S. 629
Is the Singer a Musician?	A. W. S. 630
Organist's Etude	G. M. 631
Successes and Failures	G. M. 632
The Recital Circle	G. M. 633
How to Care for Church Music	G. M. 634
The Available Small Organ	H. S. Fry 635
Organ and Choir Questions	H. S. Fry 636
Violinist's Etude	E. Braine 637
Violinista Routes in Violin Playing	E. Braine 638
Regarding the Violoncello's Bowing	H. H. Walcott 639
The Young Violin Student and the Virtuoso	J. W. P. 640
Violin Questions and Answers	R. Braine 640
Hints from Chopin	J. W. P. 641
The String Quartet	E. Braine 641
Do You Know?	E. Braine 642
Mark Twain's Favorite Music	G. M. 643
The Pre-School Music Class	E. F. O'Connell 643
Publishing That Piece	E. F. O'Connell 644
Questions and Answers	E. F. O'Connell 645
Voice Questions Answered	F. W. Wadell 645
Mastering Steps in the Waltz	A. A. Schwaner 646
Exercises That Strengthen Fingers	A. A. Schwaner 647
A Game of Pairs	G. M. 648
Prizing Up the Left Hand	G. M. 649
Quicker Practicing	G. M. 650
"Time"	G. M. 651
Junior Etude	C. F. Thompson 652
Letters from Etude Friends	E. Braine 653
Getting the Family to Work	E. Braine 654
Musical Books Reviewed	E. Braine 655

Music

Fascinating Pieces for the Musical Home	G. W. Lemont 627
The Piano	G. W. Lemont 627
Piano Movements	G. W. Lemont 627
Impromptu	F. W. Orem 628
Star Signatures	F. W. Orem 629
Delvans' Promenade	F. W. Orem 630
Moments	F. W. Orem 631
Value Cognition	F. W. Orem 632
Master Works	R. H. H. 633
Entrance to the Forest	R. H. H. 634
Adagio, from "Sonata in E-flat"	R. H. H. 635
Outstanding Focal and Instrumental Novelties	R. H. H. 636
The Cool Water Stars (Vocal)	R. H. H. 637
Let God Arise (Vocal)	R. H. H. 638
Melody at Sunset (Organ)	R. H. H. 639
Dulcissima (Violin & Piano)	R. H. H. 640
Prologue (Four Hands)	R. H. H. 641
Progressive Music for Orchestra	R. H. H. 642
Musical in E-flat	R. H. H. 643
Delightful Pieces for Junior Etude Readers	R. H. H. 644
March of the Fairy Queen	R. H. H. 645
The Girl's Lullaby	R. H. H. 646
Song	R. H. H. 647
A Handful of Songs	R. H. H. 648
Hills and Valleys	R. H. H. 649

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa.,
under the Act of March 3, 1879. Copyright, 1936, by Theodore Presser Co.,
for U. S. A. and Great Britain.

DON'T MISS THESE

"LAST CHANCE"

★ The year's biggest savings on
your favorite publications.
Subscriptions may be new or renewal.

PRICES ADVANCE NOVEMBER 10TH! ORDER NOW!

THE ETUDE	\$2.00	Both	\$2.30
MICALS	1.00	Both	1.00
Regular price	\$3.00	Save 70¢	
THE ETUDE	\$2.00	Both	\$2.30
BETTER HOMES AND	1.00	Both	1.00
GARDENS	1.00	Both	1.00
Regular price	\$3.00	Save 70¢	
THE ETUDE	\$2.00	Both	\$2.30
PATRIOT	1.00	Both	1.00
Regular price	\$3.00	Save 70¢	
THE ETUDE	\$2.00	Both	\$2.50
AMERICAN BOY	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.60
AMERICAN GIRL	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.75
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$4.35
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.00
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.40
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.60
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.75
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.85
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$4.10
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$4.60
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$4.35
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$4.00
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.75
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.50
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.35
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.25
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.15
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$3.05
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.95
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.85
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.75
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.65
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.55
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.45
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.35
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.25
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.15
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$2.05
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.95
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.85
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.75
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.65
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.55
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.45
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.35
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.25
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.15
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$1.05
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$0.95
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$0.85
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$0.75
LIBERTY (Weekly)	1.00	Both	1.00
Regular price	\$3.00	Save 50¢	
THE ETUDE	\$2.00	Both	\$0.65

The World's Best Known Musicians

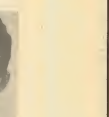
This series which began in February, 1932, has included to date a total of 2508 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued. Study readers desiring additional copies of this page and pages previously published are invited to write for same time for securing them in the Publisher's Notes Department.



William Augustine Ogden—
B. Franklin Co., Ohio, Oct.
10, 1841; d. Toledo, O., Oct.
14, 1897. Comp., com., tech.
Was supt. of mus. in Toledo
pub. schools. Wrote much



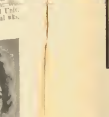
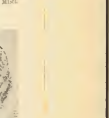
London,
17. Mar.
1848
J. Cons.
London
to Mr.



186,
d. 8.
Debr.
r. 100



1980-81
1981-82
1982-83
1983-84



607

Copyright, 1936, by
Theodore Presser Co.,
For U. S. A. and Great
Britain

Published Monthly
By

THEODORE PRESSER CO.,
172 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE

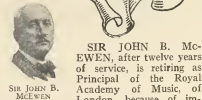
Music Magazine

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

VOL. LIV. No. 10 • OCTOBER, 1936

The World of Music

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



SIR JOHN B. MCEWEN

paired health. Through one of the most trying periods in all musical history, Sir John has displayed his fine talent by maintaining every activity and expanding many in the famous old institution. He is to be succeeded by Dr. Stanley Marchant, long Professor and of late, Warden of the Royal Academy, organist of St. Paul's Cathedral, and President of the Incorporated Society of Musicians.

THE "HERCULES" of Handel, in spectacular out-of-doors dramatic production in the massive Olympic Theater of Berlin, on August 14th and 16th, was an artistic feature of the Olympic Games festivities.

"THE CRICKET ON THE HEARTH" in a copy inscribed by Charles Dickens to Hans Christian Andersen, brought the peak price of \$1450, at the sale of the collection of rare books of the late Harry B. Smith, bibliophile of so many of the DeKoven and Victor Herbert operas.

THE CINCINNATI CONSERVATORY OF MUSIC is celebrating its seventieth anniversary. Founded in 1867, by Clara and Bertha Bur, this institution has rendered a significant service to American music, especially in the Middle and Southern States.

THE JULLIARD MUSIC AWARD arose this year to Bernard Rogers, for his orchestral work, "Once Upon a Time," a suite of five pieces: "The Tinder-Box Soldier," "The Song of Rhapsody," "The Story of a Daring Needle," "Dance of the Foolish Princess," and "The Ride of Kuchel the Deathless."

CURTIS W. KIMBALL, president of the W. W. Kimball Company of Chicago, passed away on July 30th, at the age of seventy-four, born in Mitchell County, Iowa, when seventeen he in 1879 entered the employ of the W. W. Kimball Company, in 1893 became its treasurer; in 1898, its vice-president; and on the death of its founder in 1905, its president.

JEANNE BEHREND near worked the Bears Prize for 1936, for her "Four Songs," with texts by S. S. Macdonald, and a suite of seven "Children's Pieces" for piano; and in this the competition was announced in favor of larger forms. Miss Behrend was at the first piano, with Alexander Koberg at the second, for the world premiere of the "Concerto in D minor for Two Pianos and Orchestra" by Francis Poulenc, on the programs of the Philadelphia Orchestra for December 7th and 24th, 1935, with Leopold Stokowski conducting.



JEANNE BEHREND

SIR JOHN B. MCEWEN is reported to have a new opera nearing completion, of which he has said, "The theme I am using is one that I have long had in mind, but I do not want to share it (the opera) until it is finished form."

A SIBELIUS PROGRAM, in the form of a gala concert conducted by Georg Schné-voigt, was the opening event of a "Finnish Week" lately celebrated in Stockholm, Sweden.

THE DOVLY CARTE OPERA COMPANY, from London, opened on August 20th a season of eight weeks of the Gilbert and Sullivan operas, at the Martin Beck Theater of New York. This excellent organization, which clings always so closely to the true Savoy spirit, is welcome to America at any time and as long as it may choose to stay.

HARPISTS of the Metropolitan Opera Company were the first women to be admitted to the team of musicians until June of 1903 only men might be members.

THE FRANZ LISZT PRIZE, of the recent international competition at Vienna, was awarded to Lance Dossor, a young English pianist and student of the Royal College of Music.

THE THREE THOUSANDTH RECITAL of the free organ concerts provided for music lovers of Pittsburgh by Andrew Carnegie, was played on May 24th, by Dr. Marshall Bidwell, of the Carnegie Hall, the magnificent instrument at Carnegie Hall.

THOMAS D. WILLIAMS, versatile musician of Juniata, Pennsylvania, died there on June 3rd, born June 5, 1865, at Wysox, Pennsylvania, of musical parents, music was throughout his life a beloved avocation, while his chief role was that of a stellar machinist in the Pennsylvania Railroad. More than two hundred of his compositions have been published; in 1905 he won first prize in the international Anthem Contest of the Lorena Music Company. He was long an esteemed contributor to THE ETUDE.

THE CANADIAN FEDERATION of Music Teachers' Associations met from July 15th to 18th, at Vancouver, British Columbia. The days and evenings were devoted to lectures and discussions of topics of interest to the music teachers of the Dominion, and to artist concerts, with social events interspersed.

A BRASS VIOLIN, believed to be the only one in existence, is used by a player in a West End restaurant of London. It was made from opera glasses of the famous French "75's" used during the World War, and the tone is said to be so sweet.

THE PHILHARMONIC ORCHESTRA of Madrid, with Mendoza Lasalle as conductor, has made a tour which included Valladolid, Pau, and Bordeaux (France).

THE GLYNDEBOURNE MOZART FESTIVAL (Suburban London) offered this year a series of performances of "Die Zauberflöte," "Le Nozze di Figaro," "Così fan tutte," and "Die Entführung aus dem Serail," with casts of capable artists, and with Fritz Busch as musical director. The musical world owes a real debt to such a man as Mr. John Christie, who, out of his enthusiasm for the superlative art of the Salzburg master, creates and sponsors this shrine.

A TSCHAIKOVSKY CANTATA, "Ode to Joy," founded on the Schiller poem immortalized by Beethoven in his "Ninth Symphony," is reported to have been discovered in the archives of the Leningrad Conservatory. It is a product of his early years.

MR. CHARLES E. WELLS, of Denver, Colorado, was elected president of the National Association of Music Merchants, at its recent convention in Chicago. S. Ernest Phillips, Miami, Florida, is secretary; and Carl Dropp, Washington, D. C., the treasurer.

THE EMIL HERTZKA PRIZE (Vienna), this year for a work for the stage, has been awarded with the three thousand schillings divided among Gabriele Bianchi di Venice, Max Ettlinger of Ascona, Hans Meyerowitz of Rome, and Viktor Ullmann of Prague.

KERSTIN THORNGREN, contralto, another of those amazing singers from the Scandinavians, set London by the ears and spurred the astute and conservative American to superlatives, by her thrilling vocal and his- toric interpretation of *Fricka* in "Die Walküre" during the summer season at Covent Garden.

THE CHICAGO CITY OPERA COMPANY, through its manager, Paul Longone, announced that during its coming winter season it will give five Sunday evening operas, with costumes and scenery, on November 8th, 15th, 22nd, 29th and December 6th, with the best seats at one dollar.

BIDU SAYÃO, Brazilian coloratura soprano; Vira Boy, French lyric soprano, and Anna Kaskas, American contralto, are announced as additions to the roster of the Metropolitan Opera Company.

DR. ORLANDO A. MANSFIELD, eminent English composer, author, editor and lecturer, passed away on July 7th, at Cheltenham, near London, born November 28th, 1863, at Hornsea, he won many honors, and was a Fellow of the Royal College of Organists; a Licentiate of Trinity College of Organists; and a Fellow of the American Guild of Organists. From 1912 to 1917 he was professor of music at Wilson College, Chambersburg, Pennsylvania; and besides a "Student's Harmony" in four volumes, he is said to have written compositions, and about nine hundred articles for musical magazines. He was a frequent and valued contributor to THE ETUDE.

CAPTAIN HARRY A. STARES has celebrated his thirty-eighth anniversary as bandmaster of the famous Argyl and Sutherland Highlanders of Canada (Princess Louise's regiment), at Hamilton, Ontario. The bandmaster has played officially at so many national and extra-territorial events that, unofficially it has become a "National Band of our Empire." It served in the World War; played for the memorial service to Lord Kitchener, in London; was tendered a luncheon at the final review of the Fourth Division of Canadians, as the first official of Lloyd George as Minister of War; and played before King George and Queen Mary, at a grand military fete at Aldershot. It has appeared in almost all large cities and at many expositions in the United States.

HARRY A. STARES

PIANO PRODUCTION in the United States during the first six months of 1936 was three hundred percent over that of the same period of 1931 and forty-five percent beyond this period of last year, according to reports of the National Piano Manufacturers' Association at its meeting of July 23 in Chicago.

ARTHUR WHITING, composer and organist, died July 20th, at Beverly, Massachusetts, born at Cambridge, June 20, 1861, he studied the piano under William B. Sherwood, and composition with George W. Chadwick and J. C. D. Parker and later with Rheinberger at Munich. His compositions were on programs of the Boston, Pittsburgh and Cincinnati Symphony Orchestras; and he was founder and manager of the University Concerts of Harvard, Princeton and Yale.

THE MONTGOMERY COUNTY SINGING UNION of Alabama drew an attendance of more than three thousand, from all sections of the state and from neighboring ones, for its convention on July 14th.

THE MANNHEIM OPERA HOUSE (Germany) is experimenting with music for its orchestra, of which the notes appear in white on black paper, thus successfully assisting in the lighting problems of the theater.

THE CITY COLORED ORCHESTRA of Baltimore, with W. Llewellyn Wilson as conductor, is winning well deserved recognition. For its spring concert on July 1st, at the Douglass High School, it gave a program including works by Bach, Brahms, Haydn, Gluck and a first performance of a "Freedman's Song" for chorus and orchestra, the prize-winning verses by George D. McDaniel, colored Baltimorean poet and historian, and the musical setting by Franz C. Bornheim, a commission from the Municipal Department of Music, Frederick R. Huber, Director.

Editor

JAMES FRANCIS COOKE

Associate Editor

EDWARD ELLSWORTH HIPSHER

Printed in the
United States of America

Tempus Fugit

LAST NIGHT we heard a new orchestral work. We listened respectfully and patiently to what still seems to us a perfectly useless and inconsequential riot of bombast and discord.

Could this at any time in the future possibly come under what a metamorphosed public might regard as interesting and beautiful—this horrible disjointed shambles of noises? Here were all the old bones of harmonic, contrapuntal and orchestral tricks apparently thrown together in one ugly heap. It reminded us of nothing else we had ever known save a charnel house in a tropical city, where they had piled up the skeletons drag from the graves of those fam-

false principles, to foist the productions of this young musician upon the world as masterpieces."

Gounod is dismissed with eight lines and the laconic comment.

"He has composed some Roman Catholic church music which is well written for the voices, but his music is deficient in melody and decided character."

Five years later Gounod produced his in one ugly heap. It reminded us of nothing else we had ever known save a charnel house in a tropical city, where they had piled up the skeletons drag from the graves of those fam-

ilies who were too poor to continue to pay the rentals of burial plots. Yet we are not so cocksure of our own vision. We may be so conditioned by our past experiences and past thrills in music that we are incapable of judging. We do not think that we are that bad, because when we first heard Debussy and Stravinsky we revelled in new tonal delights that they brought to us.

When, however, we read the criticisms of the contemporaries of Wagner and Brahms we are fearful that our own opinions may be obscured by paleontological prepossessions (if you know what that means!). The worst about some of this modern music is that we are expected to swallow it as we do a doctor's prescription, whether we like it or not. No matter how toxic the effect may be upon our musical senses, the "Modernists" stand by in holy horror if we do not gulp down cacophony after cacophony and pretend that we like it. We hold that every man has a right to say whether he likes music that he is asked to hear. Perhaps posterity will disagree with him as to whether it is good music or bad music; but that is not his business.

RICHARD WAGNER
Bust by Max Klinger

In 1854 Julius Schuberth published a "Musical Handbook," a kind of musical lexicon with definitions and biographies (which we have recently had the pleasure of reading, through the kindness of Miss Susanna Dercum of Philadelphia). The biographies were critical, in that the author, who reflected much of the musical opinion of the time, attempted to appraise the music of the iconoclasts of the "Fifties." We are not surprised to find a whole page of the book given to Cherubini, who was perfectly safe and orthodox, according to the times, while on the next page lived and worked and died and had been peacefully resting in Père La Chaise for five years. Yet in commenting upon Chopin he remarks,

"His compositions are very elaborate and not remarkable for perspicuity, but contain many beautiful ideas." As for Johannes Brahms, his name is not found in the book; but the author makes amends for this with the following criticism in the Appendix:

"An attempt has lately been made by a musical clique, which is laboring to establish a new School based upon false principles, to foist the productions of this young musician upon the world as masterpieces."

Gounod is dismissed with eight lines and the laconic comment. "He has composed some Roman Catholic church music which is well written for the voices, but his music is deficient in melody and decided character."

Five years later Gounod produced his in one ugly heap. It reminded us of nothing else we had ever known save a charnel house in a tropical city, where they had piled up the skeletons drag from the graves of those fam-

To show how greatly the prognostications of critics may err, one has only to look at the biography in this book devoted to Henry Hugh Pierson. He is given well on to two pages, or four times as much space as Franz Liszt, who was born four years earlier than Pierson. Pierson is described as "one of the most eminent composers of the age." His works are mentioned "simpler and clearer than Beethoven's 'Mass in D' or the 'Ninth Symphony.'"

Schuberth goes on to say: "Pierson's music is remarkable for its intensity, poetic fervor, grandeur and pathos; his melodies are spontaneous and abundant, but not always such as catch the ear at once. He is a great master of instrumentation."

In 1844 Pierson became Professor of Music in the University of Edinburgh.

"Boy, page Henry Hugh Pierson."

"Yes, sir. We find two inches about him in Baker's Dictionary and nothing in the Encyclopedia Britannica."

Si transcendit gloria mundi.

But the funniest of all are the comments of Schuberth upon Richard Wagner. Think of this:

"Richard Wagner, born 1813, at Leipsic, received his musical education from the solid principles of art, and did not even succeed in learning to play any instrument respectably. The fact is, however, that Wagner has given thought new to the world except a portentous amount of bombast and chaotic ideas. His 'Rienzi' is a musical incoherence, full of sound and fury, signifying nothing. Wagner has, indeed, no style at all, unless confusion and an absence of any distinct form can be termed a style. He is not without dramatic conceptions, and would fain achieve something great; but he resembles Icarus, who assayed to fly with waxen wings and fell into the sea. Some consideration is due to a praiseworthy ambition, and it is perhaps better to strive after something unattainable than to be content with what may appear imperfect; but desire and fruition are very different things."

"Wagner has proved himself to be little else than a vain and arrogant pretender, and as such is not entitled to respect. Wagner writes the libretti of his operas himself, and is a far better poet than musician or composer. In his 'Tannhäuser' he has borrowed rather freely from the peculiar and meretricious instrumentation of Berlioz, and is by no means an original composer, though he has some enlarged dramatic intentions, which, however, appertain

drill. He should not be pumped and pelted into believing that, by some magic which dodges real work, he can make a short cut. It seems surprising to me that in a country where the average business man is proud of his hard and humble beginnings, and points with a kind of reverence to the day when he first went on the job and swept out the store, we should find musical methods which strive to leap over the early difficulties like a kangaroo. I remember that the late Edward Bok to refer with pride to the fact that as a boy he sold ice water and newspapers. Thousands of American leaders have had a similar beginning and tell the story with a sense of pride. Why treat our beginnings in music as though we had to apologize to the child for asking him to do a little real work?

Some of the so-called methods I have seen seem preposterous to me. They seem like a rigid means of producing results and have all the flexibility of the straightjacket. I understand that in Washington the Government has over one and a half million finger prints on record, and that in this vast collection there never have been found two alike. Now imagine the human hand with its twelve billion cells. Think how infinitely greater is the difference in the mentality of the individual and how utterly impossible it is to make a method that would fit any two people equally well.

The Classics First
I AM OFTEN ASKED whether modern compositions are more difficult to play than those that preceded them. While the modern works seem to offer great complications in rhythmic, tonal and pedal, I have a very strong conviction that the works of the older school are often far

harder to execute. Much of this is due to the extreme difficulty in playing a melody. To play a melody well is about the hardest thing an artist has to do. Modern music is built upon the lines of a more intimate but often more vague appeal to the tonal sense of the human ear. Its architecture is often so nebulous that it may be said not to exist at all. It is merely a succession of interesting, depending upon which you want to hear or what you have been educated to like. It is a success very much like some of the modern painting, in which we are told that we are not to look for design, but must be satisfied with color contrasts often applied to the canvas with no rhyme or reason.

Much modern music, notably that of Debussy, Ravel and others of their school, is, of course, very exquisite and makes an unquestioned appeal to the moods. Yet this music is not as difficult to play as some of the classics. Take the *Poissons d'Or* of Debussy, for instance. With fine finger work and fine pedaling, the total effect may be brought out delightfully. It is a very different matter, however, to interpret the apparently simple melodies of Mozart's *Rondo in A minor*.

To my mind it is a great mistake for the student to enter this modern field before having a very thorough disciplinary training in the classics. From Bach up to the modern, back to the classics. In the older art of Bach, Haydn, Mozart, Schumann and Weber, there was not only color, but also many definite types or architecture; and architecture is just as vital as color. We cannot forever live in "Castles in Spain," floating on clouds in an interminable universe. We need the Pantheon, the Acropolis, the Taj Mahal, the

Doge's Palace, Notre Dame, St. Paul's or perhaps just a simple cottage in Normandy.

The Army of Amateurs
THE MOST DIFFICULT thing in teaching is to find a real talent. Get a real talent, and teaching, for both pupil and teacher, commences to be fun right away. Godovsky used to say, "There are no good teachers—only good pupils." Alma Gluck went a step farther and remarked, "There are two kinds of students, pupils to teach and those who do not to teach." The meaning is obvious. Yet the teacher who educates those who do not to become professionals, is largely with students who are often lacking in brilliancy with no rhyme or reason. He would undoubtedly be amazed by our present advance and what certainly seems a great renaissance of the tonal art.

It is richly reasonable to suppose that, in this musical renaissance, there will be more and more people hearing good music every night, who will not be content with merely learning it. They will want to know more about it and the only way to do that is to play it. This being the case, there undoubtedly will be a call for more teachers in years to come. These teachers should be well paid as, in this day of greatly expanded leisure time, music is one of the things which has become a valuable asset to the State.

One of the best evidences of improved public taste is that offered by the great

phonograph companies here and abroad. Only a comparatively few years ago they seemed to be ceaselessly persistent in trying to induce the concert pianist to record the highest numbers in his repertory. Now they demand the serious numbers. They want whole sonatas, and not only these, but they want also the greatest works. The reason for this is purely a commercial one from the standpoint of the phonograph company. It is their business to give the public what it will buy and the public buys these serious records. Perhaps many people are playing, for their own amusement, the lighter pieces that the pianists used to record. The change, however, is very significant—significant of one of the greatest rebirths ever known in public appreciation of an art.

Rubinstein came to America in 1872. Owing to the rigors of the journey and the very primitive artistic conditions of the country at that time, he refused an offer of \$125,000 for forty concerts, to repeat the tour. That was over a half century ago. If he had been here today, he would undoubtedly be amazed by our present advance and what certainly seems a great renaissance of the tonal art.

SELF-TEST QUESTIONS ON DR. HUMBANN'S ARTICLE

1. Give a "thumb-nail sketch" of Dr. Humann's life.
2. What usually precedes a large making-up of learning and culture?
3. What comparatively recent invention has been a major factor in spreading of taste and desire for the best music?
4. How is musical taste usually developed?
5. In what other fields do various "schools" of music be studied?

Halloween Spirits Go Musical

(A Playlet)

By Esther Stinehart

SCENE: An improvised stage of any kind—with a dark, gloomy appearance. A few illuminated pumpkins, black cats and witches' heads may peer from out-of-the-way nooks; if an extra atmospheric touch is desired.

Characters: *The Ghost*
A Witch
A Goblin
Jack-o-Lantern
Children

Costumes: Costumes for these characters are not difficult of preparation. They may be as elaborate as opportunities will allow, or merely suggestive of the individuals. (The children are seated on the stage as an audience, with those on the program among them. Before the curtain rises, better still, if it can be done with all lights out except the illuminated property figures on the stage open the curtain while some one sings.)

The Spooky Night *Robber*
(*Curtain rises. Enter Ghost*)
Ghost: "Well, here it is Halloween again and all the spirits are out to wander on the earth. Things look quite natural around here."

Witch (*Enters, peering about the stage*): "A gloomy evening to you, I see you have taken advantage of your opportunity to revisit the old haunts."

Ghost: "Yes, I believe we met here a year ago tonight. But where is our old friend, the Goblin?"

Goblin (*enters with grotesque steps*): "Curse and ill tidings attend you, my enemies! All ready for our little annual spree?"

Witch: "Yes, I suppose we shall have to spend the evening amusing these stupid people. Every Halloween they bid us appear and entertain them, and I, for one,

am getting tired of the same old games." *Jack-o-Lantern* (*entering lippy toe*): "A merry evening to you, folks!"
Ghost: "Merry, indeed! And who are you, anyway? You don't belong in our crowd." *Jack-o-Lantern*: "I certainly don't! What would Halloween be without me? The children like me best of all. I am Jack-o-Lantern."

Goblin: "You may spend the evening amusing the children, if you wish; but we are not going to join you. Why, I have heard

that on all the other three hundred and sixty-four days of the year they do not even believe we exist!"

Jack-o-Lantern: "I have an idea! Let's reverse the custom and ask the children to entertain us this time?"

Ghost: "Are you crazy? What could they do?"

Jack-o-Lantern: "They can make music, and jolly good music, too."

Witch: "I used to like music. Do you know any children?"

Jack-o-Lantern: "Heaps of them, and when I call their names they will appear; just like that."

(*While one plays a march, Jack-o-Lantern calls their names and the children parade around the stage and return to their places*.)

Jack-o-Lantern: "Now some of the children will play pieces to please you, Mrs. Witch. Silas Doyle, will you play *Witch's Pranks*; by *Silas Doyle*."

Jack-o-Lantern: "Jessica Pepper, will you now play *Witch's Pranks*?"

(*Jessica plays*)

Jack-o-Lantern: "Susie Hogganall all the way from Saskatoon, Canada, is visiting here; and she will play for us *The Witch Goes Riding*, by *Rebe*."

(*Susie plays*)

Jack-o-Lantern: "Harry Mason has a favorite, the *Witch's Dance* by *Lenotti*; and he will play that for us."

(*Harry plays, after which the Witch leaves the stage*.)

Goblin: "Are there any Goblin Pieces?"

Jack-o-Lantern: "Surely, we will have some right away."

(*From here on Jack-o-Lantern will announce the players, and their pieces, at the time for each group comes, with any less appropriate words which may be invented to suit the occasion*.)

Dance of the Goblins..... *Anthony*
The Goblin..... *Louise*
Goblin Procession..... *Dingley-Williams*
Hobgoblins..... *William*
(*Goblin leaves the stage*)

Jack-o-Lantern: "Did you ever hear the story of Little Orphan Annie?"

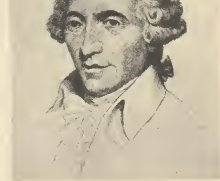
Two or Three Children: "Which Orphan Annie?"

(Continued on Page 68)

The Early Romance of Haydn

SIXTH IN A SERIES OF ROMANCES OF GREAT COMPOSERS

By Stephen West



FRANZ JOSEF HAYDN

"Never," he cried. "I'll leave the Cathedral service first."

"Indeed, and that does not depend on you, Sir. Leave here you shall—but first you shall have a thorough hiding."

In later years, Haydn took pleasure in telling of this precipitous entrance upon his manhood. It was hard, of course, but hardships were what young men had to expect. He could not go back to the home he had left at the age of six, where there were enough hungry mouths to feed without his; and he would not go back to his kinkles at Hainburg, who had brought him from home to make something of his precocious gift for music. The idea of creeping back in disgrace did not suit him; and neither did the living conditions at Hainburg, where whippings were more plentiful than food and one was expected to wear a wig "for the sake of cleanliness." No, he would fight it out. He was now a man.

A Rough Apprenticeship

THAT FIRST NIGHT after leaving St. Stephen's, he slept on a bench in the open, shivering in his threadbare coat and without a copper in his pockets. But he got along. He hired himself out to sing, to play, to teach, to make copies and arrangements, to take part in Vienna's popular street serenades, to sing in the choir, anything at all that had to do with music and brought him in the price of a supper.

Spangler, the choir singer, allowed him to share his own poor attic for a whole winter through, and the barber Keller often took him home for a meal. There it was jolly! Keller had two daughters, and the younger one was a person to be admired for anything at all that had to do with music.

Young Haydn did just that. Sitting at his spinet in his cold, damp attic on the Kohlmarkt, he derived his chief warmth from dwelling on the prospect of all that

was going to be. Someday he would be rich and famous, with a comfortable home and plenty to eat. Then he would go back to the younger Keller girl, and not in the capacity of one to whom her father offered charity.

Ten years later, Haydn's dream seemed about to come true. At twenty-seven, he was appointed Musical Director to Count Franz von Morzin, a wealthy Bohemian with estates near Pilsen. He had grown accustomed to the world and he had also seen something of the elegancies of life. The hard, bewildering years were now past, and in retrospect they seemed to have traced a clear pattern after all.

He had attracted attention by his playing as well as his compositions (those compositions that Reutter had laughed at); he had had an opera produced by Felix Kurr; and a chance acquaintance with a fellow lodger had brought him an excellent situation. The fellow lodger was an Italian who lived comfortably in a good room on one of the lower floors. Haydn liked him at once. Then he found that his new friend was the librettist, Metastasio. He was also tutor to the daughter of one Martinez, who served as master of ceremonies to the Apostolic Nuncio at Vienna. When Seiforts Martinez needed a competent instructor in harpsichord playing, Metastasio secured the post for Haydn. He had lived comfortably in the Martinez household for three years. Through Metastasio, too, he had made the acquaintance of Niccolò Porpora, who in 1729 had been the rival of Handel as an operatic impresario in London. Porpora was in Vienna now, giving his pupils lessons to a protégé of the Venetian Ambassador, Correr, and he engaged Haydn as accompanist during the lessons. Over one summer, too, Haydn had been taken along to the Ambassador's

summer place at Mannersdorf, where he had had a charming outing married only by the fact that he was made to eat at the servants' table. But even that had not been too very dreadful. He was young and poor and took good fortune as it came. At Mannersdorf Haydn had met all kinds of interesting people (Gluck, and endless members of the nobility), and through these connections he had been presented to Count Morzin.

Morzin was pleased with Haydn and wished him to be Musical Director of his household. Then he asked whether he was married. Somewhat confused as to the possible connection between musical ability and marital status, Haydn replied that he was not.

"Ah, good," said the Count. "Then we can talk terms. I never eugate a married man."

Domestic Tangles

YES, HE HAD GROWN a good disliking to the boy from the house of St. Stephen's. But the old dreams persisted, and he went back regularly to the house of the barber Keller. Morzin had placed no restrictions upon porpora's constant and open pleasures of the imagination. The younger Keller girl was beautiful, charming, agreeable—everything Haydn wanted. Between visits, he kept turning over in his mind whether he should risk his situation by proposing to her. Finally, he got to the point where he could no longer do without her.

But he had to do without her after all. Frauden Keller had other plans. The family was extremely devout and the comely young lady preferred the veil of the convent to the veil of a bride. Just when the world seemed brightest, Haydn had to see the girl of his choice turn her back upon it. He was utterly disconsolate. But the good barber bade him cheer up.

"The younger one is now gone. But the elder one is left. Take her instead!"

Whether he was impelled by shock, indifference, or sheer complaisance, Haydn actually followed the enterprising Keller's advice. The elder girl, Anna, was three years Haydn's senior, and not in the least like her sister. Still, the wedding took place at St. Stephen's, on November 26, 1760. Then Haydn was unexpectedly relieved of breaking the news to Count Morzin. That summer's finances took a sudden tumble and he was forced to disband his musical household. So Haydn began his married life with a serious disappointment in his business affairs, and an unrecapitulated sense of "might have been" in his heart.

Heart Entanglements

HE WAS HAPPY enough, for the duration of the honeymoon. But he early discovered that even complaisance can have its drawbacks, especially when it is one-sided. Josef loved peace and good



THE ESTERHAZY PALACE

This splendid building at Eisenstadt, Austria, is where Haydn worked for thirty years, in the happy seclusion from care provided by the Esterhazy family.



The Meistersingers of Nuremberg and Their Wooden Tablet

By Mary M. Pleasants

IN Mrs. "Studies in the Wagnerian Drama," Henry Edwards, Krebber, in speaking of his search for relics of the Meistersingers, writes:

"I went to the director of the German Museum, to ask what had become of the old church furniture of St. Catherine's Church. He did not know but asked, 'Have you seen the tablet of the Meistersingers, which we have up-stairs?'"

"To which I replied, 'Yes.'"

"Well," he continued, "that is all we have in the way of Meistersinger relics. If you have seen that and the church, you have seen all and will have to compose the rest of the picture—draw on your imagination, or hire an artist to do it for you."

"The tablet is really a more interesting relic than the church. It is a small affair of wood, with two doors, and was painted by Franz Hein in 1581. On the doors are portraits of four distinguished members of the guild. Two pictures occupy the middle panel, the upper, with a charmingly naïve disregard of chronology, showing King David playing before a crucifix—the lower showing a meeting of meistersingers with a singer perched on a box-like pulpit. Over the heads of the assemblage is a representation of the chain and medallion with

To master the entire series, do not try to gobble it all up at once. Learn to do one of these twelve exercises each day (it would be better to keep at one for a week), playing it from each of the twelve degrees of the chromatic scale. That makes a daily done out of one exercise. This study may not be hurried. It is a positive case of "More haste, less speed."

When the time comes that all twelve exercises can be done from each of the twelve degrees of the chromatic scale, the student will have learned to do more than his daily done. He will then be doing his daily *progre*. The student can actually credit himself with the piano almost invariably give first place to study.

The master teachers of piano almost invariably give first place to study.

which the victor in a singing contest used to be decorated. Sachs gave one of these ornaments to the guild, and it was used for a hundred years. But that time, however, it had become so worn that Johann Christoph Wagenseil, a professor of oriental languages at the University of Altdorf, replaced it with another.

"The tablet might offer suggestions to the theatrical composer, touching the dress of David and his harp, which ornamented their banner; but old Nuremberg costumes are familiar enough and can be studied to better advantage elsewhere."

"Only one feature suggests itself as worthy of special notice. On the tablet, the meistersingers all appear wearing the immense neck-ruff of the Elizabethan period. As for the architectural setting of the stage in the first act of 'Die Meistersinger' (which plays in the Church of Saint Catherine), so far as I know, no attempt at correctness has been made by the scene painters; nor would it be possible to reproduce a picture of the church and still follow Wagner's stage directions. Evidently, the post-composer never took the trouble to visit the Church of St. Catherine."

Subdividing the Beat

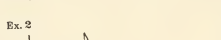
By Gladys Hutchison

ELEMENTARY students invariably perform these rhythms with little or no regard for their respective relationship of one note to the other.



The dotted note is rabbed and the accompanying note is lengthened to such an extent that they sound almost two of a kind.

If the student will subdivide the beat so that the dotted note will receive three counts and the accompanying note one count



this breach will be entirely eliminated.

Selecting the New Piece

By Dorothy Freas

Does the new piece contain improvement possibilities for the pupil's deficiencies?

Will it strengthen a weak finger, or add a jerky thumb?

Does its most difficult part contrast too greatly with the rest of the composition? Even a few measures should not be too far beyond the pupil's knowledge.

Does the piece fit the pupil's personality?

Will the pupil want to learn it because of its personal appeal to him?

Does the new piece add to the pupil's appreciation of musical values?

Will it hold his attention until learned, being neither too hard nor too difficult?

Is it of sufficient value to be memorized and to be used in the child's repertoire for performance?

Will it lead this particular pupil to the next step in music study?

RECORDS AND RADIO

By Peter Hugh Reed

THE INFLUENCE of the radio in musical appreciation has advanced greatly in the past year. It is most gratifying to note this great purveyor of music, once considered a dangerous competitor of the instrumental music industries, petitor of the instrumental music industries, is now accredited with being one of the basic factors in a newly awakened interest in that field. The sales of pianos in the past year are actually credited by the piano manufacturers to the influences of radio.

"After a careful and dispassionate study of the increase in piano sales during the past twelve months over the previous year," says W. A. Lemke, secretary of the National Piano Manufacturers Association, "radio must now be considered one of the major reasons for this increase. Millions of listeners, who otherwise might never have attained an appreciation of music, are manifesting an interest in musical culture and endeavoring to become participants themselves. These converts to the musical arts are purchasing musical instruments of every description, and the piano, being the basic musical instrument, has benefited most of all from this stimulation." This is assuredly good news.

When Walter Damrosch's NBC Music Appreciation hour inaugurated its weekly broadcast, early in October, school children will hear this program at a new hour. As a result of an extensive study by the National Broadcasting Company during the past year, and because of thousands of requests to place the program at a more convenient hour for the various parts of the country, a new time schedule has been arranged. This year, the broadcasting time will be from 2:00 to 3:00 P. M., S. T., instead of the previous 11:00 A. M. schedule.

The notes for this year's series of concerts have been prepared by Lawrence Abbott and Charles H. Farnsworth, the Instructor's Manual and the Student's Notebooks will be available to schools and the general public, as previously, at the cost of production and distribution.

After nine years, Felix Weingartner, the great apostle of Beethoven, has re-recorded his performance of the master's "Seventh Symphony"—long honored as the most representative presentation of this work on records (Columbia set 260). No one, not even the eminent Toscanini, does greater justice to the letter and spirit of this music than the famous Dalmatian conductor. A lifetime of appreciation and esteem of the music of Beethoven has enabled Weingartner to round out a perfection of interpretation in his performance of the nine symphonies—of which we now have the "Fourth," the "Fifth," the "Seventh," and the "Ninth"—in fine phonographic presentations. In these recordings, Weingartner gives us the essential Beethoven, not distorted or altered by personal ideas as is so often done by modern conductors.

Beethoven's "Fifth" and "Seventh" are the most popular of his symphonies, but this does not mean that they are the easiest to interpret. The scores are full of pitfalls, particularly when the interpretation takes, which is commonly called "sensation," and everything seems simple. An English critic once said, "The more one requires 'subtlety and maturity of judgment' fully appreciate Weingartner's merits as a leader and interpreter."

Marguerite Long, the French pianist, plays one of the less frequently heard Liszt piano concertos (Columbia set 261)—the one in A major, K-488, famous for its tenderly poetic slow movement,

which has long been regarded by many as one of the finest movements of its kind written by the composer. Mrs. Long plays this work with sensitive regard for nuance and with rare technical accuracy. Her performance supplants an earlier set made by Arthur Rubinstein. An unnamed orchestra under Philippe Gaubert accompanies the pianist. The recording is clear and the piano tone is good.

An album of eight of Dvořák's "Slavonic Dances," authoritatively played by the Czech Philharmonic Orchestra under the baton of Ludwig II (Louis II) of Bavaria, who earlier gave such a fine performance of Dvořák's "Fourth Symphony," has been released by Victor—its set, M-310. These dances rank among Dvořák's most delightful compositions. They were the direct result of long association with his own people, for whom, when he was a young man, he frequently played the fiddle at village festivals while they danced. It was thus that he became veritably saturated with this type of music so that in later life he was able to paraphrase it. The "Slavonic Dances" are first compositions which brought Dvořák universal acclaim. As music, they are refreshingly recreational—filled with the spirit of the sentiment and the energy of the people.

Walter Gieseking, who plays two of Debussy's most famous piano pieces, *Reflets dans l'eau* and *Voie des Grottes*, on Columbia disc 68575D, stresses the strength of the music in the manner of the poet. In our estimation he is more successful in this composition, for in the latter his rhythms are somewhat at variance with those which have studied this composition under its creator. He exhibits, however, a true grasp of the composer's intentions. The recording of Old Ludwig's First, on the Victor disc, was decidedly eccentric. He disgraced his reign by every kind of profligacy and fell the victim of an adventures generally known as Lola Montez. Lola Montez, despite her Spanish name, was really born in 1818 as Maria Dolores Eliza Rosanna Gilbert of Limerick, Ireland. As a dancer she gained an enormous reputation and was the favorite of Ludwig II, she literally became the power behind the throne of Bavaria and unquestionably led to the Revolution of 1849, which was the means of sending so many worthy German citizens to America. Lola herself came to this country, made a pronounced stage success, married P. P. Hall of San Francisco and spent her old age in deeds of charity—as well she might, since she led to the downfall of her royal partner, Ludwig II of Bavaria. He was forced to abdicate the throne in favor of his eldest son, Maximilian II. When the latter was Crown Prince he was married Maria of Hohenlorenz, then a beautiful girl of seventeen. She was a Protestant. Owing to her religious faith and the very strict observance of canonical law in Bavaria, Queen Maria was not allowed to see her husband alone. His attendants were placed in charge of tutors—a deprivation over which she deeply grieved. Early in 1884 Maximilian died, and the widowhood of Maria was made doubly desolate by the subsequent knowledge that both her boys had gone crazy. She died only a few years ago, mourned throughout the empire.

A new harpsichordist on records is Yella Friedman, who plays a harpsichord, who loves and appreciates it. She was born in 1904 in Berlin and was raised in the United States. She is a Protestant. Owing to her religious faith and the very strict observance of canonical law in Bavaria, Queen Maria was not allowed to see her husband alone. His attendants were placed in charge of tutors—a deprivation over which she deeply grieved. Early in 1884 Maximilian died, and the widowhood of Maria was made doubly desolate by the subsequent knowledge that both her boys had gone crazy. She died only a few years ago, mourned throughout the empire.

A new harpsichordist on records is Yella Friedman, who plays a harpsichord, who loves and appreciates it. She was born in 1904 in Berlin and was raised in the United States. She is a Protestant. Owing to her religious faith and the very strict observance of canonical law in Bavaria, Queen Maria was not allowed to see her husband alone. His attendants were placed in charge of tutors—a deprivation over which she deeply grieved. Early in 1884 Maximilian died, and the widowhood of Maria was made doubly desolate by the subsequent knowledge that both her boys had gone crazy. She died only a few years ago, mourned throughout the empire.

The Midnight King

The Tragedy of the Mad Musical Monarch Whose Support Made Wagner's Giant Projects Possible

By Ernst von Schoenfeld

THERE IS NO MORE curious or fantastic story in all the history of art than that of Ludwig II (Louis II) of Bavaria. His was a pathetic romance of absorbing interest; his death was one of the greatest tragedies of history. He possessed an ardent passion for music and poetry and was an enthusiastic patron of the fine arts. In him were commingled talents, which had not been crimped and finally rendered useless by hereditary tendencies to insanity, would have made him a distinct personality in the intellectual world. Yet, despite the taint of blood that coursed through his veins, he lived to be a benefactor to the human race by encouraging and assisting that colossal genius, Richard Wagner, in the production of his immortal music dramas.

If Shakespeare were living to-day, he would eagerly seize upon the late King of Bavaria as a congenial subject for a tragedy. In truth, the dramatic possibilities offered by the mysterious life and stranger death of the Bavarian sovereign were promptly appreciated by German playwrights, whose works, however, were suppressed before they could be mounted for stage production.

The House of Wittelsbach, though loyally beloved by the Bavarian people, has been peculiarly unfortunate in having had numerous cases of insanity among its members. Old Ludwig, the First, who was a politician, was decidedly eccentric. He disgraced his reign by every kind of profligacy and fell the victim of an adventures generally known as Lola Montez. Lola Montez, despite her Spanish name, was really born in 1818 as Maria Dolores Eliza Rosanna Gilbert of Limerick, Ireland. As a dancer she gained an enormous reputation and was the favorite of Ludwig II, she literally became the power behind the throne of Bavaria and unquestionably led to the Revolution of 1849, which was the means of sending so many worthy German citizens to America. Lola herself came to this country, made a pronounced stage success, married P. P. Hall of San Francisco and spent her old age in deeds of charity—as well she might, since she led to the downfall of her royal partner, Ludwig II of Bavaria. He was forced to abdicate the throne in favor of his eldest son, Maximilian II. When the latter was Crown Prince he was married Maria of Hohenlorenz, then a beautiful girl of seventeen. She was a Protestant. Owing to her religious faith and the very strict observance of canonical law in Bavaria, Queen Maria was not allowed to see her husband alone. His attendants were placed in charge of tutors—a deprivation over which she deeply grieved. Early in 1884 Maximilian died, and the widowhood of Maria was made doubly desolate by the subsequent knowledge that both her boys had gone crazy. She died only a few years ago, mourned throughout the empire.

In the meantime the younger brother, Otto, was the first to succumb entirely to the dread miasma of lost reason. His case rapidly developed, and from the day he was pronounced insane there was little or no hope of recovery. Still, however, he was little better in condition than a driving idiot, fancying himself at times an animal and going about the place of his confinement with a pack of attendants who reported that he spent part of his time opening drawers and whistling in them, as though calling spirits. Another favorite delusion of his was that of killing a potent and attendant every day, with a weapon which gave a report but discharged no death dealing missile. Otto stood at times in a daze, and at about the time he was every morning, gun in hand, waiting for his diurnal victim. Not to overtax his patience, a nicely arranged code of signals between him and the publisher Schott of the area below. Up Otto's gun to his shoulder, and without any deliberate aim

Shades Cast Before
FROM THIS DECADENT background, with its inclination for things theatrical and musical, Ludwig was born on August 5, 1845, at Nymphenburg in Bavaria. Both he and his brother were

vigorously trained after the manner of the German Gymnasium. There can be no doubt, therefore, that both Ludwig II and his brother Otto were too rigorously treated in their youth by those who had them in charge. Their fragile mentalities could not stand the strain.

Ludwig possessed an artistic temperament and early became studious in his habits. What was the result? A bagful of marbles and a kite were the first things he procured after becoming the master of his own volition. He succeeded to the throne on the death of his father in 1864. He was then eighteen years of age. At that time he was a superb specimen of sturdy young manhood, handsome in face, with dark eyes, wavy hair and a bright expression, but with little knowledge of the world and no knowledge whatever of practical statecraft. He had grown into manhood without first having seen a battle. The order of nature in his case was abnormally reversed. He showed an interested earnestness in trivial games and entertainments such as trival games in building card houses or in making mud pies—in short, pretending reality without seriously feeling it. Later on, in the same manner he played at building palaces, at stage management, and at Wagner, at trying to give Bavaria a copy of Versailles, letting imagination rule all his actions. Here indeed was a terrible disservice to the state, and the effect of injudicious early environment.

As ruler he won the affection of a naturally obedient people, many of whom turned upon him viciously when they found that his extravagances were making their taxes mount like the Bavarian Alps—taxes that gave the world a great Wagner. But his enormous success as a ruler, and the success of Wagner's accomplishments, should not be blamed for hesitating to pay the bill for all civilization and all posterity. As a statesman, Ludwig was largely a puppet for Bismarck, who chose him to write the letter (or, in reality, sign the letter which Bismarck dictated) placing Wilhelm I (grandfather of Wilhelm II, the recent Kaiser) on the throne as the Emperor of Germany.

In the meantime the younger brother, Otto, was the first to succumb entirely to the dread miasma of lost reason. His case rapidly developed, and from the day he was pronounced insane there was little or no hope of recovery. Still, however, he was little better in condition than a driving idiot, fancying himself at times an animal and going about the place of his confinement with a pack of attendants who reported that he spent part of his time opening drawers and whistling in them, as though calling spirits. Another favorite delusion of his was that of killing a potent and attendant every day, with a weapon which gave a report but discharged no death dealing missile. Otto stood at times in a daze, and at about the time he was every morning, gun in hand, waiting for his diurnal victim. Not to overtax his patience, a nicely arranged code of signals between him and the publisher Schott of the area below. Up Otto's gun to his shoulder, and without any deliberate aim

Shades Cast Before
FROM THIS DECADENT background, with its inclination for things theatrical and musical, Ludwig was born on August 5, 1845, at Nymphenburg in Bavaria. Both he and his brother were

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of ending delusions when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

Contented Quarry
WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indecision that he was contemplating two means of escape. One was to run away to America and try his for-

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-grown king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This

CASTLE NEUSCHWANSTEIN
 One of the many castles of Ludwig II, the building of which almost
 completed his Kingdom. This one was built upon the ruins of an ancient castle
 called Hohenschwangau.

presented to him to-day. Unfortunately he is so handsome, so intelligent, so enthusiastic, and so great, that I fear in this vulgar world his life should fade away like a fugitive and heavenly dream. All pecuniary burdens are lifted from me. I shall have everything I need, on the sole condition that I stay by his side. What do you say to that? Is it not unheard of? Can it be anything but a dream?"

THE FIRST TOKEN of Wagner's appreciation was his writing of the *Huldigungsmarsch* in honor of Ludwig. His first job was to outline a plan for a National School of Music to be established in Munich. He conducted "The Flying Dutchman" and concerts of his own works, but the citizens could not grasp the King's vision.

"Tannhäuser" was given in Munich, with great effect, in 1865; and in the same year "Tristan and Isolde" was conducted by Wagner's friend, disciple, and (shall we quote James G. Huneker) "husband-in-law" Hans von Bülow. The performance

against the Wagner whom the Munichers, however, thought to be too magnificent; but the tragic cabaret singer, who had been a great success in Vienna, had gone too far. Things were so bad that Wagner himself, who was the worst artist was forced to leave Munich in 1865, or a time, which he did on November 30, 1865. Temporarily he was in southern Germany, in the city of Stuttgart, where he had been (1866-1872), near Lucerne, where the King of Prussia had visited him strictly incognito in 1866, to consider future plans. Thereafter he had been in the city of Munich, where in 1868 finished the score of "Die Meistersinger." The only time when he was in Munich again seen together in public as at the time of the performance of the "Meistersinger" was at the "Ring of the Nibelungen" in Munich. The performances of two numbers of "The Ring of the Nibelungen" and "Die Walküre" were given in the city of Munich. These performances were not exceptional, however, but he insisted that "The Ring," if given at all, must be given in order and in its entirety. He was very much in the same opinion as Wagner with the Munichers, and he was very much in the same opinion as Wagner with the Munichers, and he was very much in the same opinion as Wagner with the Munichers.

(Part II of this Article will appear in the next issue of THE ETUDE.)

* *
 lity of youth and adolescence—which
 to a different shape as they approach
 ill grown, has become an idol; and in
 tir in the world, it often wields tre-

Standard Time, instead of 11:00 A. M. Eastern Standard Time as formerly. During this very important series, over one hundred and thirty-two master works will be given with Dr. Damrosch's genial and erudite criticisms. These excellent programs will be presented as follows on the day indicated in the schedule.

- at Concert: "My Musical Family"
- at Concert: Nature in Music
- at Concert: Round and Canon
- at Concert: Early Polyphonic Composers
- at Concert: Violins and Violas
- at Concert: Animals in Music
- at Concert: The Fugue
- at Concert: Bach Program
- at Concert: Cellos and Basses
- at Concert: Fairy Tales in Music
- at Concert: Simple 2-Part and 3-Part Forms
- at Concert: Haydn Program
- at Concert: Harp and Piano
- at Concert: Myths in Music
- at Concert: Theme and Variations
- at Concert: Mozart Program
- at Concert: Flute and Clarinet
- at Concert: Motion in Music
- at Concert: The Classical Style
- at Concert: Beethoven Program
- at Concert: Oboe, English Horn and Bassoon
- at Concert: Fun in Music
- at Concert: The Modern Style
- at Concert: Mendelssohn Program
- at Concert: Horns and Trumpets
- at Concert: Joy and Sorrow in Music
- at Concert: The Sonata
- at Concert: Brahms Program
- at Concert: Trombone and Tuba
- at Concert: Human Emotions in Music
- at Concert: The Overture
- at Concert: Wagner Program
- at Concert: Drums and Cymbals
- at Concert: The Dance
- at Concert: The Symphony
- at Concert: Tchaikovsky Program
- at Concert: Other Percussion Instruments
- at Concert: The March
- at Concert: The Symphony (continued)
- at Concert: Contemporary European Composers
- at Concert: The Human Voice
- at Concert: The Song
- at Concert: The Symphonic Poem
- at Concert: The American Composer

Series: Student's Achievement Program

the other arts have not; it seems to 'gratify and refreshes where a book or a Schwab.

This artificial grotto was built at Castle Linderhof. Ludwig II would visit this grotto to listen to a favorite tenor while he sang the Swan Song of "Lohengrin" from a boat as in the center of the picture.

IT WAS in Cöthen of 1723, while Johann Sebastian Bach was serving as director of court music, and as capellmeister to the Duke of Anhalt-Cöthen, that he assembled and published the collection of "Two Part Inventions" which for many decades has been one of the most important books in the library of all young pianists. At the head of it the great composer wrote, in all fours, the title, and these words: "Two


accuracy; after which, as the need arose, they were given short studies, some of them composed and set down during the lesson—these including numbers from the "Six Little Preludes for Beginners," and some of the "Inventions." Before the lesson was finished, Herr Gerber continues, Baur would always play the new piece over, thus presenting an ideal, and would say, "This is how it should sound."

The idea of playing multiple melodies in polyphonic music—was always present in studies written in simple canon form, such as the eighth of the "Two Part Inventions." Karl Philipp Emanuel Bach tells, in his "Essay on the Right Manner of Playing the Clavier," of his father's idea as to the touch and general style to be employed in playing such music: "Some people play as though their fingers were glued together; their touch is therefore deliberate and they hold the keys down too long. Others, in trying to avoid this mistake, play with too detached a touch, as though their keys burned their fingers. The right way lies directly between these two extremes."

While a detailed analysis of each of the "Two Part Inventions" and of the preludes and fugues of the "Well Tempered Clavier" is impossible here, for lack of space it will be helpful to consider some of the briefly, taking note, particularly, of the thematic construction, an essential which the pianist must have clearly in mind if he is to play artistically such music as is written in two or more parts.

Number I of the "Two Part Invention" is written throughout in canonic style, one part answering the other constantly at a more or less perfect imitation. Measures one sees the statement of the main theme given out in the right hand


Ex. 1
Allegro



and answered by the left, a bit of counterpoint completing the first measure, leading to an immediate restatement of the answer a fifth higher. The first section, with the first note of measure seven. With the new section, theme and answer in counterpoint, are restated in the key of G, and further developed by means of constant inversion and by sequence (as in the bass measures 11 and 12); and by use of the accompaniment figures (as in measure 13) made up of four notes which have their source in the theme itself. With the next measure the last measure the theme, or subject, given final announcement in inversion, the right hand, while the left hand gives

the head of the theme in augmentation. It will also be interesting to compare the theme of this invention with that of the first fugue in "The Well Tempered Clavier" (only Book I is being considered in this discussion).

Ex. 2



as this calls to mind the varied uses which Bach was wont to put any well li subject.

Number II of the "Two Part Invention" is a perfect canon, the imitations entering at intervals of two measures. An outline of it, allowing a letter to stand for each two-measure figure, is: *R.H.*—A B C D

*Practical Helps for the Student Who Desires a Better
Knowledge of the Great Master and His Style*

se, Episode, A B C D, Episode, A B, C
of of one measure. *L.H.*—A B C D A
the verted, B C D E, Episode, B A, Cod
the one measure.

tones, by tuning his own instruments in this manner; then proved its usefulness by writing the first of the two books of the "Well Tempered Clavichord" (the second

The first *Prelude* (seen as No.14 in Wilhelm Friedemann's "*Clavier-Büchlein*," and most frequently of all the preludes, probably through its use by Gould as a basic harmony exercise for his well known *Art Mariae*) is a simple broken chord study, each figure being employed two times in each measure until toward the very end when there is a three-measure *Coda*. The harmony changes with each measure, unity and dignity.

Ex. 5

C Major Begin Modulation to G Major

In consideration of a fugue terms commonly used include *Subject*, or *Theme*, *Answer*, the name given to the second appearance of the subject as it enters at a different pitch, a fourth or a fifth distant *Augmentation*, in which a series of tones

Augmentative, in which a series of time values are used, from the Subject or Answer with the time values greatly enlarged (usually doubled); *Diminution*, in which the time values are decreased; *Counterpoint*, which refers to later entries of the Subject and in a new order; *Counterpoint*, the phrase attached to the conclusion of the statement of the Subject which acts as an accompaniment to the subject statements of the *Subject*. In the

to the new statement of the *Subject* in the second voice. This *Answer* is said to be *real*, and the fugue a "real" one, if the *Answer* employs the same intervals as those of the Subject's statement: *Tonal*, if some of the intervals are modified. Each fugue has three main sections as does the sonata: an essential difference being that the fugue is based upon one subject which appears alternately in each voice employed, while

Prelude II is also from the "Clavier-Büchlein," where it appeared as a technical exercise for strengthening the fingers, a delicate cadenzalike *presto* and *adagio* forming a free ending after the inflexible rhythm of the piece's beginning. *Prelude III* is based upon a four-note figure which progresses scalewise, carried first by the left hand, then answered in the right hand part.


Ex. 8

The first *Prelude* (seen as No. 14 in Wilhelm Friedemann's "*Clavier-Büchlein*," and most familiar of all the preludes, probably through its use by Gounod as a basis for harmony for his well known *Ave Maria*) is a simple broken chord study, each figure being employed two times in each measure until toward the very end when there is a three-measure *Coda*. The harmony changes with each measure, unity and dignity of mood being maintained by the held tones in the bass. The outline of the prelude may be given thus, such condensation being a very real aid to memory.

In consideration of a fugue terms commonly used include *Subject*, or *Theme*, *Answer*, the name given to the second appearance of the subject as it enters at a different pitch, a fourth or a fifth distant. A *variation*, in which a series of tones

to the new statement of the *Subject* in the second voice. This *Answer* is said to be *real*, and the fugue a "real" one, if the *Answer* employs the same intervals as those of the *Subject*'s statement: *Tonal*, if some of the intervals are modified. Each fugue has three main sections as does the sonata, an essential difference being that the fugue is based upon one subject which appears alternately in each voice employed, while the sonata must have at least two main subjects.

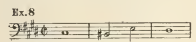
Ex. 6



The subject of *Fugue III*, which uses the modal, or flat seventh, may be divided into two parts, a graceful feminine motif, and a forceful and effective masculine one.

62

Prelude IV employs canonic imitations between two of its voices, the main figure consisting of a scalewise group followed by a skip of an octave and a dotted rhythm. In development it follows the fugal idea. The weighty mood of *Fugue IV* is in violent contrast to the rather spiritless atmosphere of *Prelude*. Here there is used a simple, brief theme of four notes,



which has been more familiar through its later use, with occasional slight modification, by César Franck in his "Symphony in D minor"; by Franz Liszt, in his symphonic poem "Les Préludes"; by Beethoven in several compositions, including a quartet; and by Wagner, in "The Ring." *Fugue IV* employs three counterexamples.

Prelude VIII follows the order of fugue tonalities, and displays a continually developing melody of rhapsodic character. Attention may be called to the elements of response and to the restriction of cadence extension created by Bach from measure twenty-eight through to the beginning of thirty-six.

Fugue IX, with its theme so clearly suggestive of a Gregorian Chorus; *Prelude XII*, with its five-note melody;

Ex. 9

Prelude XIV, which is really a two-part fugue, in manner of writing; *Fugue XVI*, in which the theme, plus small groups of embellishing notes, moves upward scalewise from the keynote, G; *Prelude XXV*, with its successions of sequential repetitions of a four-note motif; *Prelude XXVI*, and many others, illustrate Bach's remarkable gift of constructing magnificent works almost wholly from very simple motifs.

This last mentioned *Prelude XXVI*, is built almost entirely upon this small motif (frequently used in contrary motion and in inversion), with its oft-repeated upper note.

Ex. 10

Prelude XXVI follows the order of fugue tonalities, and displays a continually developing melody of rhapsodic character.

Attention may be called to the elements of response and to the restriction of cadence extension created by Bach from measure twenty-eight through to the beginning of thirty-six.

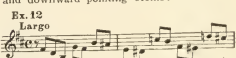
Fugue IX, with its theme so clearly suggestive of a Gregorian Chorus; *Prelude XII*, with its five-note melody;

very fresh and unusual to players of Bach's time. It was not customary, for instance, for composers of that day to make great use of chromatic melody. However, in *Fugue XII*, the theme is based on chromatic movement of almost modern character. The two middle notes of measure two may be thought of as being sung by another and interpolated voice.

Ex. 11

The answer is tonal. The countersubject is characterized by an expressive sixteenth-note figure, which appears after each alternate note of the theme.

This use of a polyphonic subject, as suggested by the theme just mentioned, is seen again in *Fugue XXIV*. Here the theme may be thought of as the utterance of two people, as suggested by the upward and downward pointing stems:



Although the prelude in its earlier form and in an earlier time—when it was often called *Andante*—was usually required a brilliant performance, and displayed the technical skill of the player, it was almost

always built largely upon a simple motif. An illustration of Bach's development of complexity in the construction of the prelude is given by study of *Prelude XVI* in which he uses four highly contrasting figures: (1) a sustained triplet; (2) a sharp arpeggio figure, as in the tenor voice in measure one; (3) an ornamental figure, as in measure two; and (4) a rhythmic figure, such as that used sequentially in measures nine and ten.

Of the twenty-four preludes and fugues which make up Book I, twelve of each are in the minor; and of these, all of the preludes, and all but one of the fugues (No. 18) close in the major, even though it may be that the resolution to major is affected only in the final chord, it being the feeling of the early masters that only a major chord provided a permanent and secure ending to a composition. Such use of a major ending is known as *Tercio de Picardie*.

The most detailed study should be given to any Bach music which is to be played; no slighting of details in the difficult or the contrapuntal devices used to which it should be overlooked. Such patient care will be rewarded in the pupil's added clarity, accuracy and, usually required, performance, and in his increased perception and appreciation of the wealth of expressive beauty contained within the music.

WOTAN'S ENJOYMENT of Wallhalla, gained at such great cost, was destined to be rudely interrupted and finally terminated through the curse which *Atherich* had placed upon the ring. The gods were dismayed by the brutal death of the giant *Fafnir*, just after he had possessed himself of the ring. In consequence *Wotan* descends first to earth to consult with *Erda*, all-wise woman. He is informed that only by securing the ring and returning it to the *Rhinewald* can the curse be removed.

He learns that the giant *Fafnir* has assumed the shape of a huge serpentine dragon and now zealously guards the Nibelung treasure in a cave hidden in a dense forest. *Wotan* conceives a plan whereby a human hero, entirely free from a lust for power, may, with a sword which is the possession of the treasure, secure possession of the treasure, and restore it to the rightful guardians. *Wotan* assumes human guise, weds a woman to whom is born the twin *Waldrung*, *Siegward* and *Sieglinde*. The mother and twins are not aware of the divinity of the father—he is known to them merely as *Walter* (*The Wolf*). That the *Waldrungs* may develop the necessary qualities of courage and heroism he has subjected them to all manner of hardships and misfortune.

Wotan, as a further precaution to assure that Wallhalla may withstand any attack from *Atherich* and his host of *Nibelungs*, has delegated to the *Valkyries* (who come through the air on superb chargers) the duty of bearing to Wallhalla the bodies of all heroes slain in battle. There they are to be revived and in readiness to defend the castle against its enemies. The nine *Valkyries* are daughters of *Wotan* and *Erda*. *Brünnhilde* is the favorite of *Wotan*. She is the noblest of *Wagner's* creations, for she it is who takes upon herself the sins of both the gods and the *Nibelungs* and, by her final expiation, frees the world from the curse of lust for power and wealth.

The opening scene of "Die Walküre" shows the interior of a large hall built around a great ash tree, whose branches there is no foot. There is visible the light of a sword extending from the tree trunk. A furious gale is howling outside the cabin seems deserted. As the storm gradually subsides the outer door is opened and an unarmed warrior, exhausted and in dismay, enters. He sinks upon a pile of furs in front of the hearth and falls asleep. The mistress of the dwelling, *Sieglinde*, enters from another room. She is surprised to see a stranger there; but, recognizing his condition, her sympathies are immediately aroused. Here is heard the *Motif of Compassion*.

Ex. 1 Her nearness, as she bends above him, arouses in *Sieglinde* a love and he cries out for mercy. *Sieglinde* ministers to him. They are immediately attracted to each other and seem to

fall under a spell. He warns her that he brings misfortune wherever he goes and prepares to depart, so that he may bring no ill to her. She implores him to remain. Then hide her here! Ill-tide thou canst not bring, Where ill-tide has made its home! During this interlude the composer has aptly developed the action musically by first joining the motive of *Compassion* to that of *Sieglinde*.

Ex. 2 Hereupon, *Hunding* violently declares *Sieglinde* to be an enemy—that he may remain through the night but on the morrow he must engage with himself in deadly combat. As *Sieglinde* protests *Hunding* night-draught, she puts it in a sleeping potion; then, as she leaves the hall she glances first at *Sieglinde* and then significantly at the weapon imbedded in the great tree. At her glance the brasses of the orchestra sound the *Sword* motive. *Hunding* retires to his chamber and bolts the door.

The fire on the hearth gradually dies down. Soon *Sieglinde* reenters, and tells *Sieglinde* how, on the day when she was compelled to wed the repellent *Hunding*, a stranger entered the room, and, by a mighty blow, imbedded his sword in the tree trunk and proclaimed that only he who could draw it forth might win the weapon. As they declare their love, the outer door swings open. The winter storm has passed; spring has come and soft moonlight permeates the scene. In ecstasy *Sieglinde* sings the *Love Song*.

Ex. 3 At this point *Hunding*, master of the dwelling, returns from the chase and enters, fully armed with shield and spear. We then hear the *Hunding* motive, filled with foreboding, given out by the lower brasses.

Ex. 4 The fire on the hearth gradually dies down. Soon *Sieglinde* reenters, and tells *Sieglinde* how, on the day when she was compelled to wed the repellent *Hunding*, a stranger entered the room, and, by a mighty blow, imbedded his sword in the tree trunk and proclaimed that only he who could draw it forth might win the weapon. As they declare their love, the outer door swings open. The winter storm has passed; spring has come and soft moonlight permeates the scene. In ecstasy *Sieglinde* sings the *Love Song*.

Ex. 5 These contrasting themes immediately express the difference between the two men—*Sieglinde*, resigned but dignified and heroic; *Hunding*, brutal and domineering. *Hunding* questions *Sieglinde* as to his name. In response *Sieglinde* tells how he and his father, a mighty warrior and hunter, often roamed and hunted together, and that, when returning one day from the chase, they were overtaken by a storm. He was slain, and his twin sister missing. Thereafter, they lived in the wild woodlands,

Brünnhilde is greatly saddened when told of his promise to *Fricka*, for she knows how much *Wotan* loves *Sieglinde*. He proceeds to relate to her the story of the *Rhinewald* and his plan for assuring the restoration to the *Rhinewald*—that if *Sieglinde* be slain all hope is lost. In despair he bids farewell to the glory of the gods. As he rushes away in rage and anger, the two *Waldrungs* enter into flight. In the distance is heard *Hunding's* horn summoning his kinsmen to do battle with him.

Brünnhilde, leading her horse, *Grane*, now appears. She announces to *Sieglinde* that he must prepare for death. She tells of the alluring pleasures of Wallhalla, where he will be taken, and how welcome he will be there. Since *Sieglinde* may not accompany him, he declares he will stand and meet *Hunding*. He is told that his sword will be shivered by command of *Wotan*. When he draws his sword to pierce the heart of *Sieglinde* so that she may not fall prey to the implacable *Hunding*, *Brünnhilde* cries out that she will give him the victory.

Sieglinde rushes to meet her enemy. *Brünnhilde* protectively hovers over him; but, as he aims a deadly stroke at *Hunding*, *Wotan* suddenly appears and interposes his sword. As *Sieglinde's* sword is shattered and *Hunding* pierces his heart. With a glance of angry contempt, *Wotan* strikes *Hunding* dead. *Brünnhilde* hastens to *Sieglinde*, who has fallen, lifts her upon her steed and hastens from the scene.

The third act opens with the famous *Ride of the Valkyries*. First is heard the noisy neighing of the horses.

Ex. 6 Winter storms have waned in the moon of May, With tender radiance sparkles the sky. *Sieglinde* declares that she now knows who it was who left the sword, that it was intended for *Sieglinde* to enable him to overcome *Hunding*. As the orchestra proclaims the *Sword* motive, *Sieglinde* leaps upon a table, grasps the hilt and triumphantly draws forth the weapon. He now changes *Sieglinde* as his bride and they rush forth into the forest.

The next scene shows a wild rocky mountain. *Wotan* commands *Brünnhilde* to shield *Waldrung* from the battle. *Brünnhilde* enters and bids *Wotan* for his faithlessness and insists that, since *Sieglinde* has violated the marriage vow, *Hunding* may be given the story. *Wotan* protests, but finally is compelled to promise withdrawal of protection from the *Waldrungs*.

The *Valkyrie* ride through storm clouds, with wild laughter mingles with the crash of thunder, as they bear slain heroes to Wallhalla, on the mountain heights. Their barbaric cry of joy sounds above the tumult.

(Continued on Page 657)

An Interesting Bit of American Musical History

TO DR. CHARLES N. BOYD of Pittsburgh, former President of the Music Teachers' National Association, has been assigned the task of making a history of this sixty year old organization; and he has been soliciting information from all available sources. A member of the Association, Mr. John Prichard, now much over eighty, sent Dr. Boyd the following extract from a report made by the late Theodore Presser (who was the first Secretary of the Association, in 1876) at an annual meeting held in Chicago, July 4, 1893.

Mr. Presser wrote: "The pleasant duty has been assigned to me of giving an account of the first meeting of the Music Teachers' National Association, which was held at Delaware, Ohio, in 1876. The Association is a product of the times; the time had come in the growth of music in America that made organization an urgent necessity. Prior to 1876 there was an organization formed in Boston, which was the outcome of the 'Peace Jubilee' of 69 and 72. It ceased to exist about the time the present organization was formed. The following quotation from a letter of the President, Dr. Tontré, shows that attempts to continue have failed. He says: 'I might add that all the conventions we have attended here have been failures, and upon my return to the city in the fall, the matter of another during the holidays was discussed, but all of our teachers felt it would be too risky. The executive committee of the Musical Congress has also refused from time to time the propriety of resuming the meeting, but felt that the times would hardly warrant it. I mention this simply that you may not run too much risk yourself and incur heavy expenses.' This is the last we have heard of the National Musical Congress. It was organized not alone for the benefit of the promotion of music, but also for festive and social purposes. The two have little relation to one another. If there is one thing more than another that has been an element of weakness in our Association, it is the social feature. It seems reasonable that we cannot bring together the teachers from the different States by treating them to a musi-

cal performance. They are not going to travel a thousand miles or more to hear a musical performance. The meetings of late years have been given over too much to elaborate musical performances, which were often designed for mere local notoriety and the performance of works by native composers was a laudable effort at our meetings, but now we have manuscript societies flourishing in many large cities, and Theodore Presser (who was the first Secretary of the Association, in 1876) at an annual meeting held in Chicago, July 4, 1893.

"The pleasant duty has been assigned to me of giving an account of the first meeting of the Music Teachers' National Association, which was held at Delaware, Ohio, in 1876. The Association is a product of the times; the time had come in the growth of music in America that made organization an urgent necessity. Prior to 1876 there was an organization formed in Boston, which was the outcome of the 'Peace Jubilee' of 69 and 72. It ceased to exist about the time the present organization was formed. The following quotation from a letter of the President, Dr. Tontré, shows that attempts to continue have failed. He says: 'I might add that all the conventions we have attended here have been failures, and upon my return to the city in the fall, the matter of another during the holidays was discussed, but all of our teachers felt it would be too risky. The executive committee of the Musical Congress has also refused from time to time the propriety of resuming the meeting, but felt that the times would hardly warrant it. I mention this simply that you may not run too much risk yourself and incur heavy expenses.' This is the last we have heard of the National Musical Congress. It was organized not alone for the benefit of the promotion of music, but also for festive and social purposes. The two have little relation to one another. If there is one thing more than another that has been an element of weakness in our Association, it is the social feature. It seems reasonable that we cannot bring together the teachers from the different States by treating them to a musi-

"Quite a number who were at that meeting are still prominent in the Association. Among them are: William H. Dunham, George W. Stewart, H. S. Perkins, Dr. George F. Root, George W. Chadwick, Luther Whittington, Mason F. B. Rice, C. B. Cady, and others. The whole affair was pronounced a success. A permanent organization was effected, and a pamphlet containing the essays and proceedings of the meeting was published. It proved a success because it was founded on unselfish principles, for the musical profession, by its musical profession, and of the musical profession; its aim and motto being the broadening of musical culture and the cultivation of fraternal feeling. The very first essay in the printed report (1876) is on 'Intellectually among Musicians,' by Fred W. Root.

"There are good and important reasons for the existence of the Music Teachers' National Association. This is clearly shown by the numerous State organizations that enjoy a flourishing existence, and lately city teachers' organizations have sprung up. M. T. N. A. was founded. The music teacher, above any other class, needs the stimulating influence which comes from being in contact with mind. His vocation is isolated and does not bring him in contact with his colleagues. His life is spent in giving out knowledge to those who are ignorant, and he has no inspiration in him. His resources are constantly being drained in the discharge of his daily duties. How many have been able to rise superior to their dull surroundings and not become humdrum, again, particularly the 'Musical World,' which was then edited by the lamented Karl Merz. He took a deep interest in everything relating to the meeting. We depended greatly on private effort. Letters were written to every member, and throughout the land. While we received many rebuffs and were ridiculed time and again, the profession in general seemed to welcome the movement. We succeeded in bringing together sixty-two members and thirteen honorary members, representing seven different states.

"The most detailed study should be given to any Bach music which is to be played; no slighting of details in the difficult or the contrapuntal devices used to which it should be overlooked. Such patient care will be rewarded in the pupil's added clarity, accuracy and, usually required, performance, and in his increased perception and appreciation of the wealth of expressive beauty contained within the music. He learns that the giant *Fafnir* has assumed the shape of a huge serpentine dragon and now zealously guards the Nibelung treasure in a cave hidden in a dense forest. *Wotan* conceives a plan whereby a human hero, entirely free from a lust for power, may, with a sword which is the possession of the treasure, secure possession of the treasure, and restore it to the rightful guardians. *Wotan* assumes human guise, weds a woman to whom is born the twin *Waldrung*, *Siegward* and *Sieglinde*. The mother and twins are not aware of the divinity of the father—he is known to them merely as *Walter* (*The Wolf*). That the *Waldrungs* may develop the necessary qualities of courage and heroism he has subjected them to all manner of hardships and misfortune. *Wotan*, as a further precaution to assure that Wallhalla may withstand any attack from *Atherich* and his host of *Nibelungs*, has delegated to the *Valkyries* (who come through the air on superb chargers) the duty of bearing to Wallhalla the bodies of all heroes slain in battle. There they are to be revived and in readiness to defend the castle against its enemies. The nine *Valkyries* are daughters of *Wotan* and *Erda*. *Brünnhilde* is the favorite of *Wotan*. She is the noblest of *Wagner's* creations, for she it is who takes upon herself the sins of both the gods and the *Nibelungs* and, by her final expiation, frees the world from the curse of lust for power and wealth. The opening scene of "Die Walküre" shows the interior of a large hall built around a great ash tree, whose branches there is no foot. There is visible the light of a sword extending from the tree trunk. A furious gale is howling outside the cabin seems deserted. As the storm gradually subsides the outer door is opened and an unarmed warrior, exhausted and in dismay, enters. He sinks upon a pile of furs in front of the hearth and falls asleep. The mistress of the dwelling, *Sieglinde*, enters from another room. She is surprised to see a stranger there; but, recognizing his condition, her sympathies are immediately aroused. Here is heard the *Motif of Compassion*. Her nearness, as she bends above him, arouses in *Sieglinde* a love and he cries out for mercy. *Sieglinde* ministers to him. They are immediately attracted to each other and seem to fall under a spell. He warns her that he brings misfortune wherever he goes and prepares to depart, so that he may bring no ill to her. She implores him to remain. Then hide her here! Ill-tide thou canst not bring, Where ill-tide has made its home! During this interlude the composer has aptly developed the action musically by first joining the motive of *Compassion* to that of *Sieglinde*. Hereupon, *Hunding* violently declares *Sieglinde* to be an enemy—that he may remain through the night but on the morrow he must engage with himself in deadly combat. As *Sieglinde* protests *Hunding* night-draught, she puts it in a sleeping potion; then, as she leaves the hall she glances first at *Sieglinde* and then significantly at the weapon imbedded in the great tree. At her glance the brasses of the orchestra sound the *Sword* motive. *Hunding* retires to his chamber and bolts the door. The fire on the hearth gradually dies down. Soon *Sieglinde* reenters, and tells *Sieglinde* how, on the day when she was compelled to wed the repellent *Hunding*, a stranger entered the room, and, by a mighty blow, imbedded his sword in the tree trunk and proclaimed that only he who could draw it forth might win the weapon. As they declare their love, the outer door swings open. The winter storm has passed; spring has come and soft moonlight permeates the scene. In ecstasy *Sieglinde* sings the *Love Song*. At this point *Hunding*, master of the dwelling, returns from the chase and enters, fully armed with shield and spear. We then hear the *Hunding* motive, filled with foreboding, given out by the lower brasses. The fire on the hearth gradually dies down. Soon *Sieglinde* reenters, and tells *Sieglinde* how, on the day when she was compelled to wed the repellent *Hunding*, a stranger entered the room, and, by a mighty blow, imbedded his sword in the tree trunk and proclaimed that only he who could draw it forth might win the weapon. As they declare their love, the outer door swings open. The winter storm has passed; spring has come and soft moonlight permeates the scene. In ecstasy *Sieglinde* sings the *Love Song*. These contrasting themes immediately express the difference between the two men—*Sieglinde*, resigned but dignified and heroic; *Hunding*, brutal and domineering. *Hunding* questions *Sieglinde* as to his name. In response *Sieglinde* tells how he and his father, a mighty warrior and hunter, often roamed and hunted together, and that, when returning one day from the chase, they were overtaken by a storm. He was slain, and his twin sister missing. Thereafter, they lived in the wild woodlands,

625

A Great Poet as a Music Critic

Heinrich Heine's Relation to the Great Masters of Music

By Tod Buchanan Galloway

IN THAT MOST INTERESTING book, "That Man Heine" by Rabbi Brown, there is nothing finer or more dramatic than his closing words in which he graphically depicts the agonizing death scene of the unfortunate writer. He says, "Frightful convulsions set in and his thin white face was distorted with the agony of the last moment. Then the rigidity passed and his face became calm once more. The fires died down in his eyes; the bloodless lips no longer curled. The smile of Mephisto was gone and only the sweet benignity of the Nazarene suffused the face of the poet. For at last Heinrich Heine was at rest. 'Olav La-Shalom, his brethren in Israel could now say of him; 'Peace is upon him!' For his exile was ended, he was at home at last—he belonged."

It is not generally known that the name of this widely gifted, most unhappy man was not Heinrich but Harry, as he was named for an English merchant, a Mr. Harry with whom his parents did business. It was not until he apostatized from Judaism and accepted the Christian religion that he emerged as Heinrich Heine, by which name he became known, and by which name he will be famous through the ages.

A poor, miserable, unhappy genius, who "completed the circle of faith through Judaism, Catholicism, Paganism, Protestantism, Atheism and Saint Simonism, he returned at last to his starting point, that battered, despised but (for the Jew) apparently inviolable religion called Judaism."

Heine once wrote to his brother Max, "All the troubles of my life have not come through any fault of mine but as a necessity of my social position and my mental gifts." Abuse and neglect from which he suffered all his life, poisoned him spiritually and broke him physically. At times his nerves were so raw from incessant vexation and his body so poisoned with disease that he really did not know what he was doing.

The Jew Despised

IT IS ALMOST IMPOSSIBLE for those of us who live in the present age to appreciate the unhappiness—almost barbaric indignities under which the Jew lived in Germany during the lifetime of Heine, no matter what may have been his genius and abilities. To appreciate the conditions against which such a man labored and to understand the bitterness and rancor which afflicted his whole life.

As one has said, he was one of those hapless creatures to be fated—inevitably fated—never to enjoy rest and quiet; one for whom no place had been reserved at "the festal board of life." Partially the fault of his own temperament, but largely the fault of the world. As an example of the intolerance and blindness of the German Confederacy at this time, in 1835 it passed what Heine characterizes as one of the most preposterous legislative enactments in all modern history. It was a blanket prohibition of all books which ever had been written by any member of what was known as the young Germany group, and also of all books any member might write in the future. Of this group, the most brilliant member by far was Heine.

Heine was essentially a modern poet. He rebelled against all imitations of classical

poetry; so he became the founder of a new school of poetry, not only for Germany but also for the whole world. He was not only a lyrical poet but also a poet of the sea, a writer of ballads and romance and the poet of liberty. Had he not been preeminent as a lyric poet, his ballads and romances alone, like *Die beiden Grenadiere* and *Die Wallfahrt nach Kewlar*, would have made his name famous. No other German poet with the exception of Goethe, ever made his verse so completely the verbal embodiment of music.

George Brandes characterized him as "the thistle in the garden of literature." Not only because he pricked most people who came near him but also because he was the product of neglect.

This was the man whom Brandes said was "the greatest lyric poet who ever had lived in Germany—the greatest who had ever lived."

George Eliot said of him, "His greatest power as a poet lies in his simple pathos, in his ever varied but natural expression he has given to the tender emotions."

Die Lorelei, *Die Lorelei*, *Ich Grolle Nicht*, *Ein Fichtenbaum*, *Siehe Einam*, *Vergeltelind*, *neine Lieder*, were set to everlasting song by the leading composers in the world, Schumann, Schubert, Mendelssohn and Wagner; and the whole world has sung them.

The Poet Musical

THE INTERESTING STORY of Heine's life—sad as it is—has not, however, the purpose of this article for THE ETUDE but rather as to how he came in touch with music and his abilities as a musical critic.

When finally, in 1831, Heine had been bounded out of Germany for his political and literary efforts, he took refuge in Paris where he was much happier than in his native land. Here he found the French much more liberal in their treatment of the Jewish people; and his position, socially and artistically, was much happier. As he wrote, "Ah! the sweet scent of Parisian politeness. How it refreshes my soul, after all the petty annoyances of the boulevard! All the pangs of leave taking from the Fatherland—and they had not been slight—were forgotten in the ecstasy of his first sight of the holy soil of the boulevards."

Here his parched soul found a freedom, a gaiety and a politeness such as he had never known before. He became acquainted with such literary lights as Gautier, Dumas, George Sand, de Musset and Beranger. He also came to know

Rossini, Berlioz, Liszt and Chopin.

He had made an arrangement with his friend, Baron Colta, to furnish the *Allgemeine Zeitung* with regular letters from Paris. These at first were almost wholly art articles. Heine had no real knowledge of art, but such was his versatility—he was a born journalist—that he could make any subject entertaining and amusing. These articles were afterwards gathered and published as "The Salon," and it is in them that we find most of his criticisms on music and musicians.

Stephen Heller, the composer, wrote, "Heine understood nothing about music, theoretically or practically; and yet, because of his imaginative and penetrating mind, he divided more in music than many so-called musical people. . . . I do not believe that it ever occurred to ask me to play for him. It did not interest him greatly, although he wrote some clever and cultured as well as very varied but natural things about it."

Among the first of his writings on musical subjects was a whimsical account of the popularity of the "Der Freischütz" of von Weber, on its production in Berlin, and of the perception he suffered from hearing from morning to night the *Jungfrau Kranz* sung in all directions.

He writes: "In however good a temper I get up in the morning, the cheerfulness is immediately driven out of me, for even at this hour the schoolboys pass my window whistling the *Jungfrau Kranz*. An hour does not pass before I hear that her *Jungfrau Kranz*. I hear my barber then singing to himself upstairs to the tune of the *Jungfrau Kranz*. The humming *Lavendel*, *Myrt*, and *Thy* I cannot endure it. I rush out of the house and throw myself with dignified ranting, I get out at Miss . . . runs to see. The door opens; the sweet creature sits at a pianoforte, and receives me with the words—

"Ich kam zu schmuken Freisemann, 'You sing like an angel!' I cry, he a spasmodic wail. 'I will begin again from the beginning,' licks the good creature; and she twists me again her *Jungfrau Kranz*, and twists, and twists,

until I twist myself like a worm with unspeakable pangs, and cry out in anguish of soul, 'Help, help!' After which the accursed song never quits me all day. My most pleasant moments are embittered—even as I sit at midday at dinner, the singer *Heine* trolls it out at dessert. The whole afternoon I am strangled with *Velchen blauer Seide*. There the *Jungfrau Kranz* is played off on the organ by a cripple. Here it is fiddled off by a blind man. In the evening the whole horror is let loose. Then is there a *phases*, a howling, a falsettoing, a gargling, and always the same tune. The song of Kaspar or the Huntsman's Chorus may be heard in from time to time, by an illuminated student or ensign, for a change; but the *Jungfrau Kranz* is permanent: when one has ended it, another begins it. Out of every house it spins upon me; everybody sings it with his own variation; yea, I almost fancy the dogs in the street howl it. . . . However, do not imagine that the song is really bad; on the contrary, it has reached its popularity through excellence. *Mais toujours perdriez!* You understand me: the whole of *Der Freischütz* is excellent and surely deserves the consideration given to it by all Germany."

It was when painting and sculpting for a time declined, in 1841, that Heine wrote, "Only the younger side, Music, lifts herself up with original individual power. Will she keep her place or will she again fall down? These are questions which only a later generation can answer."

He goes on to explain that the music season terrifies more than it delights him; that people are simply being drowned in music, and that in Paris there is not a single house wherein one can take refuge in an ark against the deluge of sound. "The noble tone-science," he says, "is overflowing our whole existence. This is for me a very critical sign and brings upon me sometimes a fit of ill humor which degenerates into the most morose injustice against our great master and dilettante! That he was at least an honest critic and not above self-criticism seems apparent from this; and undoubtedly some allowance should be made for the delicacy of the nerves of a man who, when he was staying with a friend, was obliged to ask to have the clock stopped in the next room to the one in which he passed the night, in order that he might get to sleep."

Of the pianoforte, of which he speaks as "the instrument of martyrdom, whereby the present elegant world is racked and tortured for all its affections," he seems sometimes to have had a special horror. However, that Heine was able to do honor to really great artists on the piano is seen by his criticism of Liszt, Thalberg, and Chopin, with each of whom he was intimately acquainted.

Of Liszt he writes:

"He is indisputably the artist in Paris who awakes the most unalloyed enthusiasm, as well as the most zealous opponents. It is a characteristic sign that no one speaks of him with indifference. Without power no one can excite in this world either favorable or hostile

(Continued on Page 651)

FASCINATING PIECES FOR THE MUSICAL HOME

THE BUGLERS

Grade 3.

Tempo di marcia M.M. ♩ = 138

CEDRIC W. LEMONT, Op. 65

Copyright 1936 by Theodore Presser Co.
OCTOBER 1936

British Copyright secured

FINAL MOVEMENTS FROM AMERICAN INDIAN RHAPSODY

Dr. Orem, distinguished American editor and theorist, secured from Thurlow Lieurance a number of authentic Indian melodies and wrote the now famous *Indian Rhapsody* from which this selection is taken. It has been played widely by orchestras, and John Philip Sousa used it for two seasons while on tour with his famous band.

PRESTON WARE OREM

Grade 5. Feroce M.M. ♩ = 120

ppp cresc. poco a poco

pp

p sempre cresc.

tre corde

Ped simile

ff sempre

Copyright 1918 by Theo. Presser Co.
628

British Copyright secured
THE ETUDE

Presto M.M. ♩ = 144

ff strepitoso

martellato

OCTOBER 1936

629

IMPROMPTU

This work by the noted American composer, Howard Hanson, for many years director of the Eastman School of Music, is regarded as one of his most forceful works for piano. Grade 5.

Allegro con spirito M. M. ♩ = 132

HOWARD HANSON, Op. 19, No. 1

f il ritmo molto marcato

mf

f

mf

Molto meno mosso

p

dolce ma con molto

espressione

con più calore

mf

f

mf

a tempo

ritard.

dolce

pp

Tempo I

f come primo

p il ritmo marcato

poco a poco cresc.

Molto meno mosso

allargando

ff con molto calore

mf

p

rit.

p

hold Ped.

Grade 34.

Moderato molto cantando
M.M. ♩ = 88

STAR SAPPHIRES

VICTOR RENTON

Copyright 1936 by Theodore Presser Co.

British Copyright secured

Grade 3.

Moderato M.M. ♩ = 76

PELICANS' PROMENADE

WILLIAM BAINES

Copyright 1936 by Theodore Presser Co.

British Copyright secured
THE ETUDE

632

MANUELA
AIR de BALLET

EMIL LIEBLING, Op. 29

Grade 4.

Allegretto moderato M.M. ♩ = 84

Copyright 1896 by The John Church Company
OCTOBER 1936

International Copyright

633

1st time Last time only

Grazioso

mp

Fine

pp

ten.

mf

p

ten.

cresc.

f

decresc.

f

marcato

60 rit.

a tempo

mf

ten.

mf

65

sf

mf

p

70

cresc.

ten.

f

p

ten.

D.C.

VALE COQUETTE

STANFORD KING

Grade 5. Tempo di Valse M.M. ♩ = 63

Grazioso

simile

10

15

poco rit.

20

Fine

mf

p poco a poco cresc.

30

f

35

f

40

TRIO

mp

45

pp

50

a tempo

mf poco a poco

rit. e dim.

mp

55

60

65

D.C.

* From here go to the beginning and play to *Fine*, then go to *Trio*.

Copyright 1936 by Theodore Presser Co.
OCTOBER 1936

British Copyright secured
635

MASTER WORKS
ENTRANCE TO THE FOREST
EINTRITT

ROBERT SCHUMANN, Op. 82, No. 1

Allegro ma non troppo M. M. ♩ = 132

ADAGIO
FROM SONATA IN E FLAT

FRANZ JOSEF HAYDN

The sonatas of Haydn are among the most "playable" of all piano music. Once get the fingers set in the patterns designated by the rhythm and melody, and the composition becomes a delightful digital experience as well as an aesthetic joy. The sonata in E flat with this Adagio in E Major is one of the finest expressions of Haydn's reflection of the courtly music of his day.

Grade 7.

M. M. ♩ = 80

- a) In all arpeggios in which the wavy line continues unbroken through both staves, the tones are to be struck in succession from the lowest to the highest, particular stress being given to the highest tone.
b) Here the hands commence together.
c) Like b).

The piano accompaniment for 'The Cool White Stars' is written in 6/8 time and consists of 50 measures. It features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The piece is marked with dynamics such as *f*, *dim.*, *cresc.*, *p*, *mf*, *ff*, and *ten.* (tension). There are also performance instructions like 'a)' and 'b)' indicating specific fingering or articulation techniques. The key signature has two sharps (F# and C#).

a) The grace-note g must be struck together with a4, ff entering immediately afterward.
 b) The first of the grace-notes must be struck simultaneously with the accompaniment-note c.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE COOL WHITE STARS

Words and Music
 by MARY OKELLEY

The vocal score for 'The Cool White Stars' is written in 6/8 time and consists of 50 measures. It includes a vocal line with lyrics and a piano accompaniment. The piece is marked with tempo and dynamic instructions such as *Moderato*, *rit.*, *p*, *a tempo*, *mf*, *ff*, *colla voce*, and *ten.* (tension). The lyrics are: 'The cool white stars are all I have To when the night comes drift-ing in Be - heal the hurt of day, I can - not reach them with my arms They are so far a - way. But tween the twi-light bars, My lone - ly heart is glad a - gain To see the cool white stars. And of - ten-times I dream them near, And then from all the rest I pluck one cool white star to as I watch them shin - ing there, Like flow - ers in the blue, I think these stars that shine a -'. The key signature has two sharps (F# and C#).

LET GOD ARISE

ALFRED WOOLER

Psalms LXVIII: 1, 2 and 3

Maestoso M.M. ♩ = 72

VOICE

PIANO
OR
ORGAN

mf declamando
Let God a - rise, let

cresc. poco rit. mf a tempo
God a - rise; Let His en - e - mies be scat-ter-ed, let His en - e - mies be scat-ter-ed: Let them

cresc. agitato
al-so that hate Him flee be-fore Him, flee be-fore Him, flee be-fore

Andante M.M. ♩ = 66
mf mp
Him. As smoke is driv'n a - way, as smoke is driv'n a -

poco rit. a tempo
way; So drive them a - way, so drive them a - way; As wax melt-eth be-

Copyright MCMXXIX by Oliver Ditson Company
640

International Copyright secured
THE ETD

poco rit. a tempo
fore the fire, so let the wick-ed per - ish at the pres - ence of God.

Moderato M.M. ♩ = 108
mf con spirito
But let the right - eous be glad, but let the right - eous be

poco rit. a tempo
glad; Let them re - joice be - fore God, let them re - joice be - fore God; But let the right - eous be

poco rit.
glad, but let the right - eous be glad; Let them re - joice be - fore God, let them ex - ceed - ingly re -

Tempo I f cresc. rall. ff molto rall.
joice. Let God a - - rise, let God a - rise.

OCTOBER 1936

641

MELODY AT SUNSET

Registration { Sw. Oboe & St. Diapason
Gt. Flute 8' coupled to Sw.
Ch. Melodia & Dulciana
Ped. Soft 16' & 8' coupled to Ch.

ROGER C. WILSON

Moderato

Manuals

Pedal

Ch.

Sw.

1

2

Last time to Cod.

molto rit

Ch.

Gt. *a tempo*

add Flute 4'

rit.

Ch.

molto rit

Ch.

rit.

D.S. rit.

CODA

rit.

Copyright 1936 by Theodore Presser Co.

DUBINUSHKA

Transcribed by
KARL RISSLAND

Russian Craftsmen's Chantey
Andante sostenuto

[illegible]

FROLICS

SECONDO

WILLIAM E. HAESCHE

Moderato

Tempo di Polka M.M. ♩ = 80

Copyright 1919 by Theo. Presser Co.
644

British Copyright secured
THE ETUDE

FROLICS

PRIMO

WILLIAM E. HAESCHE

Moderato

Tempo di Polka M.M. ♩ = 80

OCTOBER 1936

645

PROGRESSIVE MUSIC FOR ORCHESTRA

MINUET IN E FLAT

L. BOCCHERINI
Orchestrated by Hugo Felix

Moderato assai M.M. ♩ = 116

1st Violin

Piano

FLUTE

MINUET IN E FLAT

L. BOCCHERINI

Moderato assai

Copyright 1934 by Theodore Presser Co.

646

British Copyright secured
THE KUDU

MINUET IN E FLAT

L. BOCCHERINI

1st B♭ CLARINET

Moderato assai

B♭ TENOR SAXOPHONE

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

1st B♭ TRUMPET

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

CELLO or TROMBONE

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

OCTOBER 1936

647

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 2.

MARCH OF THE FAIRY GUARDSMEN

ADA MAY PIAGET

Tempo di Marcia M.M. ♩ = 88

Fairy trumpets sound the alarm.

Musical score for 'March of the Fairy Guardsmen' in G major, 2/4 time. The score is for piano and includes fingerings, dynamics (mf, f, p, rit.), and articulation marks. It features a key signature of one sharp (F#) and a tempo of 88 beats per minute. The piece is marked 'una corda' at the end.

Copyright 1936 by Theodore Presser Co.

British Copyright secured

THE ORIOLE'S LULLABY

"As she swings in her nest on the twig slim and long,
Mother Oriole sings her sweet lullaby song."

EDWARD ELLSWORTH HIPSHER

Grade 2.

Andante M.M. ♩ = 100

Moderato M.M. ♩ = 60

Musical score for 'The Oriole's Lullaby' in G major, 4/4 time. The score is for piano and includes fingerings, dynamics (p, ben sostenuto), and articulation marks. It features a key signature of one sharp (F#) and a tempo of 100 beats per minute for the first section and 60 for the second. The piece ends with a 'Fine' marking.

Copyright 1933 by Theodore Presser Co.

British Copyright secured
THE ETUDE

Musical score for 'Soaring' in G major, 2/4 time. The score is for piano and includes fingerings, dynamics (mf), and articulation marks. It features a key signature of one sharp (F#) and a tempo of 76 beats per minute. The piece is marked 'D. S. S.' at the end.

Grade 3.

Andantino M.M. ♩ = 76

SOARING

WALTER ROLFE

Musical score for 'Soaring' in G major, 2/4 time. The score is for piano and includes fingerings, dynamics (mf, cresc., f, mf), and articulation marks. It features a key signature of one sharp (F#) and a tempo of 76 beats per minute. The piece is marked 'Fine' at the end.

Copyright MCMXXXVIII by Oliver Ditson Company
OCTOBER 1936

International Copyright secured
649

A HAMMOCK SONG

ELLA KETTERER

Grade 1. Moderato M.M. ♩ = 108

Copyright 1936 by Theodore Presser Co.

HILLS AND VALLEYS

CLARA ELLFELDT KANTZLER

Grade 2 1/2. Allegro M.M. ♩ = 126

Copyright MCMXXVIII by Oliver Ditson Company
650

International Copyright secured
THE RETURN

A Great Poet as Music Critic

(Continued from Page 626)

passions. One must possess fire, to excite, one to hatred as well as to love. That which testifies especially for Liszt is the complete esteem with which even his enemies speak of his personal world. He is a man of tubercular but noble character, unselfish, and without deceit. Especially remarkable are his spiritual practices; he has great taste for speculative ideas; and he takes even more interest in the essays of the various schools which occupy themselves with the solution of the great problems of heaven and earth than in his art itself. It is, however, praiseworthy, his indefatigable yearning after light and divinity; it is a proof of his taste for the holy, for the religious."

Notwithstanding his liking for Liszt, personally, Heine confesses that his music, which on one occasion he likens to a scene from the Apocalypse, did not impress him agreeably. On the occasion of a subsequent visit of Liszt to Paris, he seems to have become more reconciled to his playing.

He then writes:

"Yes, Franz Liszt, the pianist of genius, whose playing often appears to me as the melodious agony of a spectral world, is again here, and giving concerts which exercise a charm which borders on the fabulous. By his side all piano players, with the exception of Chopin, the Raphael of the pianoforte, are as nothing. In fact, with the exception of this last named artist alone, all the other piano players, whom we hear this year in countless concerts, are only piano players—their only merit is the dexterity with which they handle the machine of wood and wire. With Liszt, on the contrary, people think no more about the 'difficultly overcome'; the piano disappears, and music is revealed. In this respect has Liszt, since we last heard him, made the most astonishing progress. With this advantage he combines now a repose of manner which we failed to perceive in him formerly. If, for example, he played a storm on the pianoforte, we saw the lightning flicker about his features, his limbs fluttered as with the blast of a storm, and his long locks of hair dripped as with real showers of rain. Now, when he plays the most violent storm, he still seems exalted above it, like the traveler who stands on the summit of an cliff while the tempest rages in the valley. The clouds lie deep below him, the lightning curls like snakes at his feet, but his head is uplifted serenely into the pure ether."

Heine furnishes us with sketches of the famous composers of his time like Spontini, Rossini, Meyerbeer and Berlioz. The following description of the rugged, German Berlioz gives us a good example of the poet's idea in the interpretations of his genius.

"To each man all honor. We begin today with Berlioz, whose first concert commenced the musical season, and was regarded, in fact, as its overture. Those pieces—more or less new—which were set before the public found due applause; and even the most sluggish spirits were borne along by the might of his genius, which reveals itself in all the creations of the great master. Here was a sweep of music which betrayed no ordinary singing-bird. There was a colossal nightingale, a phantom of the ally in eagle, such as there were only in the primeval world. Yes, here, the music of Berlioz has, in my opinion, a smack of the primeval, if not antediluvian world; and it reminds me

of races of beasts which have become extinct; of fabulous kingdoms and their impetries; of impossibilities towered up heaven-high; of Babylon; of the hanging gardens of Semiramis; of Nineveh; of the marvellous works of Miramir, as we see them in the pictures of Martin the Englishman. Indeed, if we look around for an analogy in the art of painting, we find the most sympathetic similarity between Berlioz and the wild Briton—the same excuse for the monstrous, the gigantic—for material immensity. With the one the sharpest effects of light and shade, with the other the most crushing instrumentation; with the one a little melody, with the other little sense of color; with both little beauty, and no gentleness of humor. Their works are neither classic nor romantic; they remind us neither of Greece nor of the Catholic Middle Ages; but they transplant us far deeper back—to the Assyrian, Babylonian and Egyptian period of architecture, to the passion for masterpieces of which it was the expression."

He gives us an amusing story of the vanity of Spontini and his jealousy of Meyerbeer in Spontini's declining days. Heine says that Spontini was once at the Louvre before an Egyptian mummy whom he thus apostrophized:

"Unhappy Pharaoh! thou art the author of my misfortune. Hadst thou refused to permit the children of Israel to go forth from the land of Egypt, or hadst thou had them all drowned in the Nile, then had I not been driven out of Berlin by Meyerbeer and Mendelssohn, and I had even remained director of the great opera and of the court concert. Unhappy Pharaoh! weak king of the accursed through thy banishment, hadst it happened that I now am in the main a ruined man, and that Moses, and Hallel, and Mendelssohn, and Meyerbeer have been victorious!"

Heine's essay on the comparative merits of Rossini and Meyerbeer goes too far into the matter to allow of the reproduction of its substance here. It must suffice to state that he gave the preference to Rossini.

He has the power of painting a picture in a few words; and we quote some of the thumb-nail sketches scattered through his works referring to musicians. He praises Donizetti's genius but declares that its most astonishing quality is its fecundity, in which it yields precedence in the scheme of nature only to rabbits. Speaking of Rossini walking in his tent like Achilles, he says that he had heard of a similar attitude on Donizetti's part. This, he is sure, is nonsense, while even on the part of a windmill would not be more laughable. Here there is wind and the sails go round, or else there is no wind and the sails stand still. Rossini, he likens to Vesuvius pouring forth beautiful flowers. Meyerbeer, whose contract in Berlin had been modified to allow him to spend six months in Paris and six months in Berlin, is the Modern Prometheus who, however, must expect Hades and its troubles in both places. Chopin is the one musician about whom he wrote no unkind word.

"That is, indeed, a man of the greatest distinction. Born in Poland of French parents, a considerable part of his education was gained in Germany. And the influence of the three races shows itself in his remarkable personality. He has indeed annihilated the best which these nationalities had to offer. Poland gave him his chivalrous feeling and the sense of pain which her

(Continued on Page 644)



Styling of Today—Tone of Tradition

Although space-economizing, the new Gulbransen Studio Console Pianos possess tone and action which delight even the finest artists. Styled in a variety of designs each breathing taking in its own particular beauty of encasement, this new type instrument is indeed the ideal piano for the home of today.

Write for catalogs and information about our special purchase plan for music teachers. GULBRANSEN COMPANY, 816 N. Kedzie Ave., Dept. E, Chicago

NEW PAGANI ACCORDION PUBLICATIONS

- Irish Sings and Reels \$1.00
 - Irish Songs for the Accordion 1.00
 - Modern Rhythms for the Accordion 1.00
- Send for Descriptive Circular 237 E
O. PAGANI & BRO., 287 Bleecker St., New York, N. Y.

SEND FOR YOUR COPY OF THE "WHOLE WORLD" CATALOG TODAY!

This booklet will be of infinite service to you in the selection of music collections. One of the most attractive catalogs ever issued of standard music for piano, voice, violin, organ and other instruments. Every book illustrated, and described, together with its complete contents. If you are a teacher, student or lover of music, be sure to write us today—a postcard brings it. (Not sent to Canada or European countries.)



THIS FREE CATALOG CONTAINS DESCRIPTIONS AND CONTENTS OF OUR BOOKS	
FOR THE PIANIST	FOR THE OPERA LOVER
Piano Pieces Whole World Plays \$1.25	Grand Opera at Home \$1.25
Modern Piano Pieces 1.25	Light Opera at Home 1.25
Light Piano Pieces 1.25	Modern Opera Selection 1.25
Recital Piano Pieces 1.25	Gilbert & Sullivan at Home 1.25
Concert Piano Pieces 3.00	
Dance Music 1.25	FOR THE VOCALIST
Piano Duets 1.25	Ballads Whole World Sings \$1.25
Songs Whole World Sings 1.25	Love Songs Whole World Sings 1.25
Songs of the Sunny South 1.25	Standard Organ Pieces (Paper) each 3.00
Salubrious at Home 1.50	Standard Organ Pieces (Cloth) 5.00
Songs for Everyone 1.50	Saxophone Phrases, Easy and Hard 2.00
Greg at Home 1.50	American Home Music Album 5.00
	What Do You Know About Music? 2.00
	(Cloth, \$3.00) Boards 2.00
	FOR YOUNG PEOPLE
	Children's Piano Pieces \$1.25
	Children's Songs 1.25
	MISCELLANEOUS BOOKS
	Modern Organ Pieces (Paper) \$3.00
	Modern Organ Pieces (Cloth) 5.00
	Standard Organ Pieces (Paper) each 3.00
	Standard Organ Pieces (Cloth) 5.00
	Saxophone Phrases, Easy and Hard 2.00
	American Home Music Album 5.00
	What Do You Know About Music? 2.00
	(Cloth, \$3.00) Boards 2.00

For Sale at all Music Stores (Except in Canada and European countries) or sent direct on receipt of marked prices.

D. APPLETON-CENTURY CO. 35 W. 32d St., New York

THE ORGANIST'S ETUDE

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

Superseding Substitution

By Orlando A. Mansfield, Mus. Doc.

PROBABLY every organist, inexperienced or otherwise, is familiar with the expression "fingering by substitution." Indeed, many players—like the oft-quoted old lady with "that blessed word Mesopotamia" even if "ignorant of its meaning" appear to "derive much comfort from its use." Perhaps the best definition of this apparently popular method of fingering is "changing fingers upon a note (or a digit) without repeating it," or, as the late Dr. Eaglefield Hull (1876-1928), in his work on "Organ Playing," describes it, "a sliding change of finger on the same note."

Among the organists and teachers of half a century or more ago this "fingering by substitution" was regarded as being one of the most important and urgent matters to need attention in one's early organ efforts. Ordinary scale practice and fingering were neglected in favor of the study of the scale of C in thirds with a change of fingers on every degree. Yet even at that period there were conscientious teachers and performers who stressed the correct order of study. For instance, in *Musical Opinion* of 1887 there appeared an article by Dr. Charles Joseph Frost (1848-1918), while showing where fingering by substitution was necessary, declared that this method "must be resorted to only when the ordinary fingering falls short." Later on—in 1911, to be exact—Dr. Hull, in his work previously mentioned, asserted that substitution should be attempted only "after the simple fingering has been thoroughly set by the practice of scales, trios, and so on." In another place, Vol. III of "The Organ," the same writer goes a step farther, maintaining that in modern organ playing "finger changing must be cut down to a minimum, and used only as a last resort," a very different teaching from that of the older pedagogues who put this method in the forefront of their precepts and practices.

Of course Dr. Hull regards this system as a legitimate feature of execution upon the "King of Instruments"; but, if admitted, it is not encouraged, and its excessive use is strongly condemned. This says he, because "most hymn tunes and chorales can be quite smoothly played with very little (if any) finger changing; and this by players with hands of no unusual span." Finally, he protests that "So great a hold does this habit gain over its devotees that he 'has known players to make two or three finger-changes on the same note, and finally end with the same finger which was there at first!' Hence our monitor attributes to excessive finger-changing 'the prevalence of a 'treacle' style of organ playing—a style dangerously near that of the grinder of the 'hurdy-gurdy,' but even now regarded by some as the high school of organ playing."

Unfortunately, while justly condemning the immoderate use of substitution fingering, the critics have only given us general and, in some cases, somewhat vague directions concerning the system or systems which should take its place. We

are told to finger, especially in passages of single notes pretty much the same as on the piano; but little advice is given as to the fingering of chordal progressions, particularly when the latter are required to be executed *legato*. Here, where fingering by substitution is most likely to be employed, and is often legitimate because unavoidable, mention is seldom made of the principle embodied in the actual fingering of scales in thirds and sixths. This principle—the only one incorporated into modern piano technique, from the early clavichord and harpsichord fingering—is the turning of the longer fingers over the shorter, as exemplified in the orthodox fingering of the scales just mentioned. We give, as an example, the scale of D major in double thirds and sixths, with the usual "Plaidy" system of fingering.

Ex. 1

Here the passing of the longer finger over the shorter is denoted by an asterisk. Of course, all correctly trained students had had impressed upon them the importance, in the playing of these scales or of passages founded upon them and similarly fingered, of keeping down the thumb in those cases in which the other fingers have to pass over that member, namely, in the left hand ascending and in the right hand descending.

When all, or at least the principal major and minor scales have been memorized on this system, or on some scheme more or less similar, the application of the fingering thus acquired to organ compositions and to service accompaniments should not be difficult, since, as Dr. Hull remarks, "passages in thirds and sixths can be played quite smoothly at moderate tempo, while ordinary piano technique, if the turning

under is carefully attended to." He then gives as an example the following passage from the Danish composer, Otto Valdemar Malling (1848-1915), in No. 5 of his *Pavane*, Op. 78, in which he (Malling) affects to portray St. Paul's reception at Lystra.

Ex. 2

Here the fingering is that given by the composer himself. The movement being marked *Allegretto*, we see at once that substitution fingering would be impossible here, or elsewhere, when the notes move in a manner which the old English writers would have described as "briskly."

Ex. 3 shows a descending passage in the first of Rheinberger's "Sonata in D-flat, Op. 154, No. 12," which, again, would be impossible to render *legato*, unless fingered after the manner of a regular scale.

Ex. 3

The following measures, as arranged by the present writer in his edition of Henry Smart's fine *Andante in E minor*, will serve to illustrate the fingering of sixths in both hands.

Ex. 4

Then, for sixths mingled with other intervals, what better example can we have than the *Adagio in C minor*, from Mendelssohn's "Second Organ Sonata"?

Ex. 5

The foregoing, without a knowledge of

*Note the use of 1 in succession, and to avoid unnecessary "turning over" of fingers.

scales in thirds and sixths, would be either difficult or intolerably *incerto*. Lastly we give an instance of the fifth finger passed under (and afterwards over) the fourth, at (a) and (b) respectively, taken from the writer's edition of an *Alla Marcia* by Henry Smart.

Ex. 6

Of course it should be understood that the lower part shown in Ex. 6 is a middle part, having a tenor (taken by the left hand) and a bass (taken by the pedals) below it. Hence the nontrivial problem of successive uses of the thumb will scarcely be noticeable. The chief requisite in passages of this description is the preservation of the *legato* in the outer parts, that is, the treble and the real bass.

Illustrations similar to the foregoing could be multiplied almost indefinitely, but our readers will doubtless be acquainted with, or can discover, other examples for themselves. Those selected have been chosen almost at random, and there should be little difficulty in applying others even more appropriate. All that has been desired to demonstrate is that the ordinary fingering of scales in thirds and sixths, and the general principles underlying that fingering, can be applied to passages in organ music in which fingering by substitution would be either impossible or unnecessary.

In *legato* diatonic or chromatic octaves this passing of the longer finger over the shorter—namely, the fourth over the fifth—is again essential.

Ex. 7

To finger the first octave of each of the above passages with the third finger would be possible only in the case of players possessing hands capable of considerable extension.

Much more could be written and many more examples added to prove the necessity and advantages of the double note fingering. Sufficient has been said to show that, while fingering by substitution may be used only in slow and *legato* passages, the double note scale system can be employed whether the music be slow or fast, and *legato* or *incerto*. The merits and advantages of the latter method should, therefore, be evident.

"I look upon it (the organ) with reverence—not alone on account of its religious message, but also as an intricate musical medium through which our hearts and souls may be stirred by its majestic tones."—DANIEL H. LEMARE.

THE ETUDE

The Prelude Recital

By Edward G. Mead

THE ORGAN PRELUDE recital is an established institution in many churches. Instead of the usual single prelude or voluntary, the organist may play two or more numbers in the first fifteen minutes or so of the church service. Notice that we say "old" and not "before" the service, because we believe that the service of worship begins when the organist starts to play and not after he has finished.

The numbers chosen for the prelude recital should be of deep religious sentiment as well as of fine musical quality; for it is the true function of a prelude recital to establish at the beginning of the service a proper devotional atmosphere. When this purpose is achieved, as it is in many churches, both the minister and the congregation will realize the importance of the prelude recital to the service as a whole.

No type of music is more suitable for the prelude recital than the chorale prelude, or a fantasia or variations based on a chorale or hymn tune. Excellent indeed is the "Little Organ Book" of J. S. Bach, consisting of forty-six short chorale preludes arranged according to the liturgical year of the Christian church. For inherent beauty and profound spirituality there is nothing finer in sacred organ literature. One or more of these chorale preludes might easily be selected, the choice depending naturally upon the particular season of the church year. Longer chorale

preludes by J. S. Bach (to be had in volumes at reasonable cost), might also be suitable. In addition there are the chorale preludes by Max Reger and the chorale improvisations of Karg-Elert.

Chorale preludes on well known English hymn tunes have been written by Harold E. Darke and T. Tertius Noble. These compositions, and others of similar type, tend to make a direct appeal to the average church congregation, because of familiarity with the tunes themselves.

Closely related to the chorale prelude is the fantasia or variation. Excellent examples of the former are the "Ten Hymn Tunes Fantasia" on English and American hymn tunes by Carl McKinley. In addition to their beauty they are fairly short and not too difficult for the average player. A fine example of the variation type is the first movement of the "Sixth Sonata" of Mendelssohn, which is a series of variations on the German Chorale *Vater Unser im Himmelreich* (Our Father in Heaven). Finally, as a last group of suitable numbers for the prelude recital, may be mentioned meditations, adagios, andantes and the like—pieces which, well written in themselves, embody a truly religious spirit. These pieces, however, are longer, and the organist must remember that it is his responsibility and privilege to make the prelude recital a suitable beginning of a service of true worship and devotion.

How to Care for Church Music

By Jessie L. Brainerd

CHURCH music is expensive, and it is a duty of the choir and the choir director to keep the music as clean as possible and in repair. Ragged and dirty music is unsightly and panned out of order only to be replaced.

A few simple rules, if observed by all the choir members, will keep the music in good repair.

- (1) When new anthem books are purchased, give each member a book, write his or her name lightly on the top and in pencil, and make each one responsible for his own book.
- (2) The backs of octavo music should be stapled or sewed together to keep the pages in order and to prevent any from being lost.
- (3) It is wise to have the music insured. Churches may get fire, and music is very apt to be among the first things to be burned or to be ruined by water.

(4) If the music is kept in a cupboard, have a door on it to keep out the dust. Each set of books, ledger and octavo music should be piled separately, labeled and listed in a key book as to number of copies and for what occasion. The less music is handled, the less wear on the copies.

(5) Ask each member to keep the music off the floor during the service. If there is not a shelf on which to put the music, it can rest quietly on the lap, and does not need to be rolled, bent or fingered over when not in use.

(6) It is worth the trouble to go over music every few months, and to repair any torn pages with transparent tape. A tiny tear can become a long one if not mended in time.

The Available Small Organ

By Henry S. Fry

Frequent inquiries as to whether this is an "opportunity time for the purchasing of an organ" gives us this opportunity to give an answer, reply in the affirmative. Not only have the leading builders been improving their instruments, tonally and mechanically, but the introduction of electronic instruments, organs with amplified tone production, and so on, has also spurred their makers to give special attention to the production of the small pipe organ suitable for the home and small church, and these at comparatively light cost.

Like of other commodities, the prices of musical instruments are now lower than

before the depression, and lower than they are likely now to remain, as an upturn in general business activity and economic conditions has brought a corresponding increase of prices in the music trade.

Beginning with organs of two sets of pipes, with reeds in the pedal department, we now have instruments economical from both financial and space viewpoints—such instruments being available from under one thousand dollars and up. Thus the purchaser is able to suit his taste, his purse and organ, or in the "pipless" type, basing his choice upon the particular need or use to be filled.

The meaning of song goes deep. Who is there that, in logical words, can express the effort music has on us? A kind of inarticulate, unfaithful thought, which leads us to the edge of the infinite and lets us for moments gaze into that—Corley.

MUSIC COMPOSERS

We offer the following prizes:

ONE FIRST PRIZE OF \$2500.—For the most attractive unpublished anthem submitted.

ONE SECOND PRIZE OF \$1500.—For the next most attractive unpublished anthem submitted.

FOUR THIRD PRIZES OF \$750 EACH.—For the next four most attractive unpublished anthems submitted.

SIX FOURTH PRIZES OF \$500 EACH.—For the next six most attractive unpublished anthems submitted.

\$1,000 in 12 CASH PRIZES

All anthems submitted must be in our hands not later than February 1, 1937. Send for our special announcement folder outlining all conditions and rules of the competition.

LORENZ'S 8th ANTHEM COMPETITION

We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 15,000, and in some cases by as many as 30,000, singers within about six months after publication. The demand for new anthems is very year constitutes a large opportunity for anthem writers and this anthem contest is our earnest invitation to them to embrace it.

LORENZ PUBLISHING CO.

501 E. Third St. Dayton, Ohio 91 Seventh Ave. New York 218 S. Wabash Ave. Chicago

M. P. MOLLER Presents 2-manual PORTABLE PIPE ORGAN



These organs are designed especially for churches and homes where space and other conditions will not permit the installation of a larger organ. No building preparations necessary—simply plug in—then play.

For information, write M. P. MOLLER, INC. Hagerstown, Maryland "No higher than a grand piano"

TOY SYMPHONY and Music Kindergarten



will make you independent. Improvised accompaniment course by America's foremost children's school. Get out of the "rut" and make your morning play. Exclusive value granted in cities where no other school. \$30. Terms: Particulars free. A.C.T. Now.

BRUCE SCHOOL, Inc. 6301 Tread Ave., Kansas City, Mo.

TINDALE Music Filing Cabinet Needed by every Musician. Music Student, Library, School and Church. Where you can music orderly procedure. Will keep your music instantly available. Send for list of most popular styles.

TINDALE CABINET CO. 10-40 Lawrence St. Flushing, New York

IMPROVE YOUR PLAYING

Practise—Send for free booklet showing how you may greatly improve your playing. Includes 100 exercises, reading and playing short musical compositions, book results. Practice effort guaranteed. No obligation. Broadview Studios, Dept. 111-E, Broad Bldg., Los Angeles, Calif.

MUSIC LOVERS! Bate! The world's finest and best recorded music. 20 and 25 per cent. Regular Price \$1.50 and \$2.00. The Symphonies, Wagner, Beethoven, Schubert, Brahms, etc. Mail Orders sent anywhere. Complete Catalog "T" on request. Also Victor and Columbia Records. MUSIC SERVICE 111 E. 14th St., New York City

MUSIC in Institutions

By Willem van de Wall

A practical guide to a new field for music—the use of music as an important part of the program of welfare institutions of all kinds. 60 pages. \$3.00

Russell Sage Foundation 130 East 22d Street New York

RAIMER-DALHEIM & CO. MUSIC PRINTERS

ALL PUBLISHED MUSIC REPRODUCED IN WRITING FOR PRICES \$1.00 TO \$2.00. 2034 W. WABASH, CHICAGO 11, ILL.

AT HOME! Learn to color photograph and miniature. Send for free booklet. "Make your own color photos." \$1.00. 3001 Michigan Ave. Dept. 1177 Chicago

KNITTING YARNS

FOR OVER 20 YEARS for dressers, coats, sweaters, afghans, etc. CLEVELAND YARN CO., Dept. A-47, 711 W. 5th St., PHILA., PA.

OCTOBER, 1936



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GIST

Maurine and the Bach Invention

(Playlet)

By Mildred Tanner Pettit

Sharps and Flats

By Bertha M. Huston

Cecilia Eileen played as well as could be a piece that was written quite simply in G; But my! When a flat or a sharp came along She usually managed to do something wrong.

Cecilia Eileen had a strange dream one night.

A garden she saw, and a ladder upright Against a rose-arbor, so lovely to see; And each rung looked just like an ivory key.

And all of a sudden appeared a tall man, And in a high voice now to sing he began; He sounded quite like many ladies we hear— (A man singing so was indeed very queer).



"My name, it is SHARP," thus he sang, Oh, so high;

"I always go up, toward the beautiful sky; Yes, I am a sharp, I go up every day, Whenever you see me I'm up on my way."

And as he climbed on to the very last rung He faded away like the song he had sung; Just then, at the top, came a short, funny man With deep, hearty singing his song he began.



"Oh, my name is FLAT; I'm as flat as can be, I climb on the ladder, but backwards, you see; Down, down, do I go, and I never once miss;

When YOU see my sign, just go down—ward like this."

The little fat man kept on going right down; His heavy bass voice made him seem like a clown; Then he disappeared and the ladder did, too.

Cecilia Eileen opened bright eyes of blue, "Oh, mother," she cried, "now my dream was so plain, I never will mind accidentals again; Sharps up and flats down—Oh, how easy 'twill seem, And all was explained in a funny old dream."

Characters: *Maurine*, a girl who can play the piano
Mrs. Mack, her mother
John Sebastian Bach
Scene: The living room of the Mack home. *Maurine* is practicing a *Two-Part Invention* by Bach. *Mrs. Mack* is seated nearby, sewing.

Maurine: Oh mother, why do I have to practice this old *Invention*? I've struggled through three of them and that should be enough.

Mrs. Mack: But you know your teacher says you can not be a real artist without them. Bach is the bread and butter of your musical education.

Maurine: Well, if Bach was such a great composer, why didn't he put a little melody in these things?

Mrs. Mack: He has, my dear. His melodies are of the finest. Wait till you hear some of his organ compositions. You will just thrill over them. And I think you owe John Sebastian Bach an apology. Some day you will think so, too. (A bell rings). Oh, some one is at the door.

(*Mrs. Mack leaves to open the door. Maurine turns reluctantly to practice. She plays a few measures, drops her head on her arms and falls asleep. Some one enters.*)

Maurine: Oh, how do you do, sir. You frightened me for a moment, because you look just like the pictures of John Sebastian Bach.

Bach: And why should I not? I am John Sebastian Bach.

Maurine: Really! And what are you doing here?

Bach: Well, I thought I heard you say you could not find anything interesting in my "Inventions"—horrid, I think you called them! You see, I had a great deal of fun writing those "Inventions," and I want you to get as much fun from playing them.

Maurine: Well, I would like to. My teacher thinks they are beautiful. But, of course, she can play them well.

Bach: If you will let me sit beside you I can show you.

Maurine: I'm glad to hear that. And you know you do not need two people to make it fun. Let your right hand be me, and your left hand be me. Now, hands, get going, and see what happens. (*Maurine plays.*)

Maurine: Are all the "Inventions" like this? I mean can we play "Follow the Leader" with them?

(*Continued on next page*)

will try to show you how to play them well, too; and then perhaps you will see why I wrote them. Do you like to play games?

Maurine: Oh, yes, I certainly do.

Bach: Good. Do you know how to play follow the leader?

Maurine: Yes, I have often played it.

Bach: Then we will play it now; only, instead of running and jumping around, we will do the things on the piano. Now, we will run all over this *Invention*. You will be leader this time, and you will play this part (points to upper voice of *Invention*). Play two measures and then stop, to see if I am a good follower. (*Maurine plays first two measures, Bach plays next two.*)

Maurine: That was good. May we do it again? (*They repeat.*)

Bach: Now here is where the real fun begins. You are going to jump the dithers this time. No stopping this time until we come to measure twelve. (*They play together.*)

Maurine: But you did not wait for me to finish before you began.

Bach: Of course not. It is not written that way, is it?

Maurine: And you did not follow me exactly, here and there. You changed it a little.

Bach: So I did. I suppose I will have to pay a forfeit. Let us go on, and this time I'll be the leader and you follow.

Maurine: This is quite exciting. Let's begin all over. (*They repeat.*)

Bach: Now, do you begin to see any sense in this horrid old *Invention*?

Maurine: Oh, don't call it that. I just love it!

Bach: I'm glad to hear that. And you know you do not need two people to make it fun. Let your right hand be me, and your left hand be me. Now, hands, get going, and see what happens. (*Maurine plays.*)

Maurine: Are all the "Inventions" like this? I mean can we play "Follow the Leader" with them?

(*Continued on next page*)

Maurine: Well, I would like to. My teacher thinks they are beautiful. But, of course, she can play them well.

Bach: If you will let me sit beside you I can show you.

(*Continued on next page*)

(*Continued on next page*)

(*Continued on next page*)



???Who Knows???

1. Name the most famous composer of present day Finland.
2. In what country was music printing invented?
3. How should the word "pianist" be pronounced?
4. What were Handel's given names?
5. Name three forerunners, or ancestors, of the piano.
6. In what opera is there a ginger-bread house?
7. Is the clarinet a wood or a brass instrument?
8. What is the lowest tone that can be played on the violoncello?
9. What is meant by a six-four chord?
10. What are ledger lines?

(Answers on next page)

Jig-Saw-Puzzle Game

By Gertrude Greenhalgh Walker



Cut plain white cards into sections, and on each section write a syllable of a musical term. Jumble all together in a box. Players draw pieces out and try to match the pieces together to complete the terms.

A State Recital

By Katherine Painter Felling

Why not have a State Recital for one of your special club meetings this season? A very interesting one we had took place on our State Day.

The pupils' parents were our guests of honor. We had typewritten programs made by the pupils, with a covered-wagon sticker at the top of each one; and they looked very attractive. The older pupils told about the outstanding musical events of the state and the recognized composers who were born or who lived in the state. The program included original work done by the pupils themselves, who will be the state's future musicians, and also compositions by the representative composers.

The performers looked picturesque, dressed in the costumes of the early western pioneers and cowboys. Several songs of the early days were sung, which were obtained from the Historical Society.

Small state flags were made by the pupils to be put on the tea cakes.

Why not have a recital of your own state's music? Some of our states have a very interesting musical history and all of us should try to learn more about these things.



Maurine and the Bach Invention

(Continued)

Bach: Yes, indeed. In fact, you know you can find a game in almost everything if you look for it. We used to have fun playing together in my family.

Maurine: I'm so glad you showed me how.

And Mr. Bach, I really do apologize for what I said about your music.

Bach: That's all right. The trouble is, you have not studied long enough to make such discoveries for yourself, and no one seems to have shown you. Practice hard, *Maurine*, and hunt for fun in everything you do.

Maurine: Thank you for helping me so. And will you do me one more favor? Will you play for me?

Bach: Well, that's one thing I never could refuse. (He plays several of his short compositions.) And now, good-bye, *Maurine*. Remember to look for the fun in things.

Mrs. Mack (entering): *Maurine*, dear, are you asleep?

Maurine: Have I been asleep, mother? And did I dream it? Well, anyway, I apologize.

gized to Mr. John Sebastian Bach, and



JOHN SEBASTIAN BACH

he taught me how to play the "Inventions."

Mrs. Mack: Good. Come and tell me all about it. (Exit.)

CURTAIN

October Anniversaries

Index is arranged for four hands: a Hungarian tune from his *Rhapsody*. No. 2 is arranged very simply; and the march tune from the same composition is also arranged for medium grade. Victor records 6863 and 6864 give *Les Preludes* entire, played by the San Francisco Orchestra; and the Hungarian *Rhapsody*, No. 2 is played on the piano by Cortot, on Victor, 6626, and by the Philadelphia Orchestra on Victor 6236. Any of the pieces named may be secured from the publishers of THE ETUDE.

CAMILLE SAINT-SAËNS, the great French composer, was born in Paris on OCTOBER NINTH, 1835. Everybody knows his lovely melody, "The Swan," from the Carnival of Animals. It comes in a good cast arrangement, not very difficult, and may also be heard on Victor Records, Nos. 1143 and 1430.

GIUSEPPE VERDI, one of the greatest of all opera composers, was born in Italy, OCTOBER TENTH, 1813. Many of his arias have been arranged for piano solo, though of course they should really be heard sung. They can be heard on Victor records too numerous to mention here.

FREDERIC CHOPIN, one of the greatest composers of piano music, died in Paris, OCTOBER SEVENTEENTH, 1849. You should be able to play several of his short *Preludes*, *Mazurkas*, and other compositions. Cortot, the well known pianist, has recorded many of Chopin's records of compositions that are so difficult for the average player to do well.

CHARLES GOUNOD, French composer, died known for his opera, "Faust," died in Paris, OCTOBER SEVENTEENTH, 1893. A simple *Meditation* and *Ave Maria* are arranged in very easy duet form and can be played by beginners who do not always feel prepared to take part in programs. Then there are several Victor records from "Faust," all worth hearing.

FRANZ LISZT, the great Hungarian composer and pianist, was born OCTOBER TWENTY-SECOND, 1811. Of course most of his piano music is extremely difficult, but his *Sony of Childhood* is very easy. A melodious bit from *Les Pre-*

ANSWERS TO WHO KNOWS

1. Jan Sibelius.
2. Italy.
3. Pie-AIN-ist, accenting the second syllable.
4. Georg Friedrich, but as he lived in England it is often spelled George Frederick.
5. Clavichord, spinet and harpsichord.
6. In "Hansel and Gretel," by Humperdinck.
7. Wood-wind.
8. C: two octaves below middle C.
9. A chord having its fifth in the bass, or in its second inversion, as G-C-E.
10. Short lines added to the staff to accommodate notes too high or too low to be written on the staff.

Letter Box

DEAR JUNIOR ETUDE: Our club, The Merry Musicians Club, has an enrollment of fifty members, all playing piano.

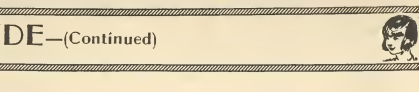
Our teacher entertains us at the Christmas meeting, and at this meeting we select officers for our regular monthly meetings, held at the members' homes. Our program consists of piano solos, for which we are scored by judges chosen by our teacher. The one getting the best mark receives a prize. Our parents and friends are invited to our meetings. Our final meeting is held in June, and always in July we hold a picnic. Our colors are blue and white.

From your friend, MARJORIE KINDER (Age 13), Ohio.

N.B.—The picture of this club, The Merry Musicians, appeared in the June, 1936, issue.

HONORABLE MENTION FOR

MAX PUZZLE: Clara Johnson, Marilyn Jamison, Virginia Blackstone, Dorothy Pinkerton, Julia Smith, Mildred Fulkerson, Mabel Brown, Blanche McGuire, Helene Randolph, Sydney Deleberger, Jerome Carls.



JUNIOR ETUDE—(Continued)

Junior Etude Contest

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

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

Subject for story or essay this month, "School Music." Must contain not over one hundred and fifty words.

Competitors who do not comply with one of the following conditions will not be considered.

All contributions must bear name, age

and address of sender and be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the eighteenth of October. Results of contest will appear in the January issue.

Put your name, age, and class in which you are entering, on the upper left hand corner of paper, and put your address on upper right hand corner. On your contribution takes more than one sheet of paper do this on each sheet. Write on one side of the paper only.

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

When schools or clubs compete, please have a preliminary contest, and send in only two contributions for each class.

Chorus Singing (Prize Winner)

The human voice is man's natural way of giving vent to his emotions through music. An artist gives and receives an inspiration beyond measure, while pouring his heart in his singing. However, very few are they who possess this rare endowment. The man who would sacrifice much to leave on this earth a pulsating memory of the music of his great composers.

We, who have music and would dedicate something of ourselves to it, find that singing with others, who share something of our own feeling for music, is a great help for the setting of the hope that is to make every little of the inspiration and greatness possessed by good music.

Therefore, if it is not possible to be an artist, should one not if a privilege take advantage of an opportunity to sing in school and church choruses, for music plays a great part in the directing of life's pathways.

JUNE ANDERSON (Age 14), Class A, Colorado.

Chorus Singing (Prize Winner)

In a chorus there are any number of voices, united on each part. This demands that individual in the chorus to be under the judicious guidance of the conductor, and the effects of color and expression depend upon each individual in the chorus.

Chorus singing must wash itself and the conductor. In cultivating precision of attack, intonation, clearness of enunciation and careful attention to the conductor, the various shades of expression, the highest order of individuality is reached from every part in the chorus. Each one has to do his part to make the chorus a whole, and to expect a crown in the end.

LULY KING (Age 12), Class II, Oklahoma.

DEAR JUNIOR ETUDE: There is a letter from Hawaii. Most of our music is slow and just. It originated from the old chants or "olles" that were very rhythmic. The natives began singing to the chants and were soon dancing as they sang. There is not much variation in these old tunes.

When white men came to these lands they brought with them music that entered into the hearts of the natives. It was after this the Hawaiians began to have beautiful melodies in their songs, but the old rhythms are still there.

Probably the best known Hawaiian melody is "Iolani Ho," written in about the year 1892 by the famous Queen Liliuokalani. It has the plaintive melody of an early Hawaiian.

From your friend, LYLIA STEFFENS (Age 11), 2514 Olopana Street, Honolulu, Hawaii.

DEAR JUNIOR ETUDE: I have a picture of Cecilia Mary Miller (Age 4), Iowa.

CECILIA MARY MILLER (Age 4), IOWA

Chorus Singing (Prize Winner)

I like chorus singing, because I sing in the chorus at school. We do not sing just any kind of songs but use songs that are best for the school.

I think chorus singing is good for training children to sing. I think that many young people did not have the advantages we have today, and if they had some singing, they would be glad to sing in a chorus, because I do love singing. I hope some day to be a teacher, so I can have a chorus of my own.

MARIAN DATES (Age 8), Class C, South Carolina.



GIRLS' MUSIC CLUB, HARLINGEN, TEXAS

Musical Word Square

By Stella M. Hadden

The letters in the following four-letter square read the same horizontally and vertically.

1. TO RING INTERVAL
2. TO RING SLOWLY
3. A character in "LOHENGRIN"
4. TO PERFORM.

ANSWERS TO MAY PUZZLE:

Clef, Bar, Note, Rest, Tie, Band, Bass, Treble, Piano, Forte, Dot, Crescendo, Fine, Com. Staff, Octave, Accent, Crescendo, Brace, Note, Do, Fa, Re, Ti.

PRIZE WINNERS FOR MAY PUZZLE

Class A, CORINE McDONALD (Age 14), California.
Class B, EDWIN BRIGHT (Age 11), Massachusetts.
Class C, JOHN W. MURRAY (Age 7), Indiana.

HONORABLE MENTION

FOR MAY ESSAYS:

Geraldine Robinson, Ruth Hoozestadt, Jane Harris, Marguerite Wray, Rose Reddy, Barbara Patterson, Virginia Hoozestadt, Virginia Winslow, Julia Keffler, Margaret MacIntosh, Juliana Winslow, George MacIntosh, Catherine Hippelmeier, Jeanette Broome, Gladys Hopkins, Gerald Conway, Dean McIntosh.



For the twenty-fourth season the Metropolitan Opera Company presents Giovanni Martinelli! Through Saturday afternoon operatic broadcasts and appearances as guest star on other radio programs . . . his heroic tenor voice is known to listeners from coast to coast. When Martinelli sings Eleazar in "La Juive" . . . a favorite role because of the opportunity for dramatic expression . . . Rha-dames in "Aida" . . . or the tragic Canio in "Pagliacci" . . . Philco brings his golden voice with such convincing realism you feel Martinelli is making a personal appearance in your home. Through Philco High-Fidelity reception all the virile, vibrant tones of Martinelli's voice . . . all the brilliance of his superb musicianship . . . register with perfection. Another day . . . Philco carries you to London to hear the works of great symphonists . . . to Rome for the "American Hour." You'll find foreign stations named and located on the 1937 Philco Spread-Band Dial!



The Philco Foreign Tuning System enables you to tune foreign stations by name! Berlin . . . London . . . Paris . . . Japan . . . and a host of other foreign stations are named, located and spread six times farther apart on the Philco Spread-Band Dial. And by automatically tuning the Philco High-Efficiency Aerial as you tune the set . . . the Philco Foreign Tuning System *more than doubles the number of overseas stations you can get and enjoy.* See the classified telephone directory for your Philco dealer. Buy, if you choose, on the Philco Commercial Credit Easy-Payment Plan.



PHILCO 116X DeLUXE*

Automatic Tuning of favorite American stations! Like dialing a telephone . . . but quicker and easier. One twirl of a dial tunes the stations you want with unflinching precision. True High-Fidelity Tone . . . with "boom" eliminated by Acoustic Clarifiers . . . and every note brought up to ear level by the famous Philco Inclined Sounding Board. Five Spread-Band Tuning Ranges cover all that's interesting in the air . . . at home and abroad . . . \$195 (Less aerial)

*Sold only with Philco High-Efficiency Aerial to insure greatest foreign reception.

PHILCO

A Musical Instrument of Quality

PHILCO REPLACEMENT TUBES IMPROVE THE PERFORMANCE OF ANY RADIO
SPECIFY A PHILCO FOR YOUR AUTOMOBILE

FIFTY-TWO MODELS \$20 to \$600