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Volume 54, Number 11 (November 1936)

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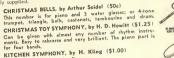
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THE ETUDE MUSIC MAGAZINE

- Theodore Presser Co., Publishers -1712 Chestnut Street, Philadelphia, Pa. Copyright, 1936, by Thursday Process Co.

Published Monthly

THEODORE PRESSER CO. 1712 Chestnut Street PHILADELPHIA. PENNA.

THE ETUDE

Music Magazine

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

Vol. LIV. No. 11 • NOVEMBER, 1936

JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

> Printed to the United States of America

The World of Music

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



years the conductor of the Detroit Symphony Orchestra and one of the

generation, died September 14th. Born Feb-ruary 7, 1878, at St. Petersburg (Leningrad). on the advice of Rubinstein he entered the St. Petersburg Conservatory and graduated at sixteen. He then had two years under Leschetizky at Vienna, with later theoretical training from Liadov, Glazounov and Rimsky-Korsakoff, His success as concert pianist was immediate throughout Europe; in 1900 he came to America and every year in 1900 he came to Allierta and every year thereafter till in 1914 he became an Ameri-can Citizen. In 1909 he married Clare Clemens, daughter of Samuel L. Clemens (Mark Twain) and widely known contralto. After numerous appearances as guest con-ductor of the Philadelphia Orchestra, he was from 1920 to 1931 the co-conductor with Leopold Stokowski of this famous organiza-

IN THE FEIS CEOIL, recently held at Dublin, the Plunkett Green Cup for Song Interpretation was won by William Todd from Belfast; the Dennis O'Sullivan Medal from Beltast; the Dennis O'Sullivan Medal for the interpretation of Irish songs went to Jessle Lowry of Ballina; the Joseph O'Mara Cup for singing of operatic arias was awarded to Frederic Cross of Cork; and the Cup for Dramatic Singing was taken by Patricia Black of Dublin.

CHARLIE CHAPLIN, internationally favorite comedian of the movies, is said to supervise the musical scores of his pictures, in spite of his assurances that he neither reads nor writes music. In his home his favorite instruments are the concertina, pipe organ and violin, on which he plays for amusement.

HAND-ORGANS are reported to have been banished by Mayor La Guardia, from the streets of New York. How shall the next generation be musical, if the children of this shall be denied their diet of Miserere from "Il Trovatore" and Intermezzo from "Cavalleria Rusticana?



Leonora in Beethoven's "Fidelio," when it was presented as the opening event of the Salzburg Festival. She is said to have shown herself to be not only a superb singing

operatic was noise on which the separation of the past have ridden to fame, sopranos of the past have ridden to fame, was thrilling even after coming all the way to philadelphia over the air.

"Luccida," had a successful première to the lidelphia over the air.

AN INTERNATIONAL FESTIVAL of music is announced to be held from April 7th to 10th, 1937, at Baden-Baden, the famous German watering place.

THE GRAND OPERA of Paris, most THE GRAND OPERA of Paris, most sumptious and one of the most famous of all the world's buildings devoted to music, was endangered on September 13th, when fire destroyed the roof and ceiling, with damages estimated at from one million to two million francs.

THE MUSIC LOVER'S CLUB of Boston, founded by the widely known American composer-pianist, Mme. Edith Noyes Greene, celebrated its twenty-fifth anniversary with a luncheon at which many leaders in the local musical life were present. This active aspirants for musical fame who have later achieved success.

THE CHORAL SOCIETY OF ATHENS, Greece, with the Orchestra of the Conservatory, has given a performance of "Boris Godounov" by Moussorgsky, under the baton of M. Icocomidi.

SIR HENRY LYTTON, for nearly forty years a leading member of the D'Oyly Carte presentations of the Gilbert and Sullivan operas, died August 15th, in London. Born operas, died August 15th, in London. Born January 3, 1867, he first appeared in a pro-duction of "Princess Ida" at the Royalty Theater of Glasgow, in 1884. He came to New York in 1890 for a leading rôle in "The Gondoliers" and returned for engage-ments in 1927 and 1929.

THE A. B. C. SYMPHONY ORCHES-TRA, of the African Broadcasting Company of Johannesburg, gave on July 21st its thirty-fourth concert, when J. Schulman conducted a program consisting of the Overture, "Romeo and Juliet," by Tschaikowsky; Symphonic Poem, "Le Rouet d'Omphale," by Saint-Saëns; and the "Symphony in C

IAMES PHILIP DUNN, organist and omposer of works which have been played by some of America's leading symphony or-chestras, died July 24th, at Jersey City, New Jersey, Born January 24, 1884, in New York City, he was educated at Columbia Uni-versity, under Edward MacDowell and Cor-nelius Rybner. He had held leading church positions of the metropolis and was a staunch champion of the American composer.

minor" of Brahms.

A NEW "REQUIEM," by Vittorio Giannini, a young Philadelphia composer who has just finished four years of study and work tractionne. Her singing of the famous on Fellowship in the Audience Adouble-middler, to clist do his (Vile monostre, thou, where art thou sonig?), and the feedfulchaft of Musik-Perude, one of correction was horse on which dramatic the oldest and most distinction.

THE AMERICAN FOLK SONG SO-drew an attendance of fourteen thousand, largely of mountain folk who came mostly on horseback and in wagons which joited along the picturesque Mayo Trail that leads to the place of the "Singin' Gatherin'."

DR HERBERT GRAF, Viennese stage director, has been secured by the Metropoli-tan Opera Company of New York. Dr. Graff, but thirty-three years of age, will be re-called as having been responsible for the sensational staging of the operas of the Philadelphia Orchestra in its season of 1934-

THE ROYAL CHRISTCHURCH MUSI-CAL SOCIETY, probably the oldest musi-cal organization in Australasia, recently began its seventy-sixth year with a per-formance of German's "Merrie England" with A. G. Thompson, L. A. B., conducting.

DR. PHILIP HENRY GOEPP, a leading musician and composer of Philadelphia, died on August 25th. Born in New York, in June 1864, he was educated in preparatory hools of Stuttgart and Essigen, Germany and later at Harvard and the University of Pennsylvania. Prepared for law, which he never practiced, he became widely recognized as teacher, composer and musical writer. An opera, "The Lost Prince," was well received; and his "Annals of Music in illadelphia" and "Symphonies and their Meanings" are valuable contributions to musical knowledge. He held the degree of Doctor of Music from both Temple Uni-versity (1919) and the Zeckwer-Hahn Musical Academy (1930).

THE BUDAPEST UNIVERSITY CHORUS is announced for its first American tour in January and February of 1937.

THE FORTY-FIRST CONVENTION of the American Federation of Musicians, which met at Detroit on June 6th, is reported not only to have surpassed all previous records in attendance, but also to have been animated a "rational conservatism which kept the ship on an even keel."

THE FLORENCE HINKLE WITHER-SPOON MEMORIAL FUND has been provided by the will of the late Herbert Witherspoon, which sets aside five thousand dollars and other sums from the sale of jewels, the income to be used for the purchase of "such income to be used for the purchase of "such yocal music as may be desirable for the Congressional Library, either old music or modern music." Memories which reach back some two and a half decades will recall Florence Hinkle as one of Americal Florence two and a nair decades will recall riotenee. Hinkle as one of America's most brilliant of concert and oratorio sopranos.

THE NEW ORGAN of Westminster later studied with Rhein-Abbay will incorporate as much as possible of the old one, some of which goes back to the instruction of the did not some of which goes back to the instruction that the handsome oak case idee of the cloir screen will be reasonable of the cloir screen w

BOWER, organist at Dur-bam Cathedral of England, Paul's Cathedral, London. as successor of Dr. Stanley

Marchant, who has become Principal of the Royal Academy of Music. He was born in August of 1905, at Gloucester, as the son of also an excellent amateur pianist and or Mary-de-Lode Church of Gloucester, his ad vanced musical studies were done at Cam bridge; and he has been successively t organist of Truro Cathedral, New College of Oxford, and from 1933 at Durham Cathe-

THE PHILHARMONIC SOCIETY London is announced to give its present se Thomas Beecham leading most of them Queen's Hall, the usual scene of these cocerts, has been heavily requisitioned for other musical events.

TITO SCHIPA, in the leading tenor role of "L'Elisir d'Amore," on August 4th, at the audience of twenty thousand people.

THE TRIENNIAL MUSICAL FESTI-VAL of Norwich was held in its thirty-fourth session from September 23rd to 26th, in S. Andrew's Hall, under the patronage of King Edward and Oueen Mary. The programs of "O Lord Our Governor," for chorus and of chestra, by Basil Maine; "Ode to Great Met (for orator and orchestra) by Cyril Sont and for orchestra alone the "Five Took Portraits" of Vaughan Williams. The Pai-harmonic Orchestra of London fumide instrumental support, and Sir Thomas Beech am and Dr. Heathcote Statham conducted

QUINCY PORTERS "String Quartet.
No. 3" and Leroy J. Robertson's "Fam.
Quintet in A minor" have been chosen for publication by the Society for the Publication of American Music. Mr. Robertson is a Professor of Music at Brigham Young University and Mr. Porter holds a similar position

ARTHUR WHITING, cianist, organist and com-Massachusetts, Born June 21, 1861, in Cambridge, at fifteen he succeeded Dudley Buck as organist of a necticut, where he founded

(Continued on Page 742)

More Audiences

THAT YOU WANT, young man, are more audiences. You have gone about as far as you can expect to go as a student. Of course you will never cease studying and you may always learn new things from real masters of the instrument, but the time has come for you to play. You will find that the reactions you receive yourself, when you are playing alone in your room or in the studio before your teacher, may be quite different from those you experience when you are playing before

audiences. The reason is very simple. When you go before an audience you become a different individual. Your nervous system is under a great strain and you do things that you never imagined you could do. All pianists know this, and many, myself included, have come to dread the experience of going before an audience. Some never recover from this experience. There is only one remedy for those who are willing to take it, and that is, more and more audiences.

"Once I heard the great Tausig say that one does not play upon the strings of the piano, but upon the heartstrings of the audience. Do not be discouraged if you fail with one audience, or with a dozen audiences. The time will come when you will adjust yourself to them. This does not mean that you should lower your art ideals. It merely means that by more and more exposure to public opinion you gradually get better control of yourself, lose your self-consciousness and say what you really have in your mind and in your heart."

The speaker was Rafael Joseffy. These, of course, are not his exact words, but we have never forgotten the thought or the quotation from Carl Tausig, We had gone to him to secure a conference for THE ETUDE MUSIC

MAGAZINE, and found him delivering this kind of baccalaureate sermon to one of his most advanced pupils, Joseffy would not consent to a conference for publication. He feared what artists call réclame and was so extremely modest and so exceedingly retiring that he confessed that when he was asked to talk he did not know just what to say.

But Joseffy died in June, 1915, and we feel justified at this time in recalling advice which may be valuable to many pupils. Apart from pedagogical works, his compositions were comparatively few. His great fame was as an artist and an educator. Born in Hunfalu, Hungary, July 3, 1852, he became a pupil successively of Miskolez, Brauer (Heller's pupil), Wenzel, Moscheles, Tausig and Franz Liszt. His début was made in Berlin, when he was twentythree. His American début came in 1879, at one of the symphony concerts of Dr. Leopold Damrosch, It was so sensationally successful that he determined to make the New World his home. In many ways he was one of the broadest, most sensitive, and, at the same time, most brilliant of all virtuosos. His playing of Chopin and Brahms was unforgettable; and it was Joseffy, possibly more than any other pianist, who did most to make America acquainted with the piano works of Brahms, Although onposed to sensationalism, he had a nimbleness of fingers and a velocity that have rarely been equaled, except by his famous pupil, Moriz Rosenthal.

From 1888 to 1906 Joseffy was professor of piano playing at the National Conservatory in New York City, There he imparted his artistic educational principles to a vast number of pupils and made an invaluable impression upon the musical art of America. His contribution to piano

technic was ably reviewed by Edwin Hughes in the Musical Quarterly of July, 1916, one year after the master's death.

The creative composer leaves behind in his compositions a series of monuments which, by their performance, continually revive the memory of the musician. The interpreter, on the other hand, particularly before the wide adoption of fine recordings, is liable to be forgotten by succeeding generations, Joseffy's service to music in our country was so great that his name should be kept permanently fresh in American musical history.

Joseffy felt the responsibility of public performance the more seriously. When he carried the great works of the masters to the public, it involved a real and deep anxiety to give only the highest. Many other great artists have been overwhelmed by this responsibility, notably Henselt. whose private performances are said to have been magnificent. but who found public performance so exhausting that he played but little before large audiences.

Joseffy was a man short of stature, with very dark, penetrating eyes, curly, black hair; and he had a very sincere, ingratiating manner. His large and important musical library (now in the Library of Congress) indicates the

earnestness of his musical activities. The report of the Library of Congress (Division of Music for 1934-1935) gives five pages to a description of this splendid collection. In it are twenty-one manuscripts of Franz Liszt, including six Hungarian rhapsodies arranged for orchestra.

Joseffy wrote to Liszt in 1885, giving a picture of musical conditions in New York, as he found them fifty years ago. We are reprinting his letter:

"I take no small satisfaction in telling you that the American public exhibits far greater receptivity for serious music than reports to Europe of artistic conditions here would lead one to expect: it is indeed astonishing that Americans, animated as they are for the most part by the commercial spirit, should succeed nevertheless in preserving a wholesome, discriminating attitude toward music and that already they should have made such progress toward the appreciation of the truly noble and beautiful. I find the most telling support for this claim in the fact that my efforts to introduce works of yours that are seldom played have met always with the most enthusiastic encouragement, Only because



RAFAEL IOSEFFY

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NOVEMBER, 1936

it seems to me that news of it may interest and perhaps even surprise you, I mention, as an example of this, that your 'Concerto in A major'—a work that you yourself do not regard as precisely 'popular' in its appeal, a work that requires deep understanding and a cultivated taste-that this concerto has figured in my programs, played before audiences that ran into thousands, no less than six times in the course of three seasons, a circumstance not to be underestimated in view of the limited number of 'classical' programs that are offered. I find further support for this same claim of mine in the fact that these compositions represent (and indeed are) the new era. The past winter season proved in the most striking way imaginable that the public here is following energetically in the path of progress when that public broke definitely with the old Italian operatic tradition and turned with enthusiasm toward a new sun, the epoch-making opera of Germany. In this way a situation previously unheard of in this country has come about: a company consisting of respected and socially distinguished Americans has subventioned German opera in a princely way and in its own opera house, providing also the means for

its further support on the most extravagant scale. In this writing, Joseffy makes reference to the first season of German opera which Leopold Damrosch (father of Dr. Walter Damrosch) organized and presented at the Metropolitan Opera House, in which the great Wagnerian music dramas were first heard in America, on a thoroughly adequate scale of production.

Silent Hands



THE HANDS OF GABRILOWITSCH

T N MID-SEPTEMBER a great pianist passed away in the city of Detroit-Ossip Gabrilowitsch. He was born in Russia in 1878 and had been identified with American life since 1900, A pupil of Tolstoff, Liadov, Navrátil, Glazounov and Leschetizky, he won highest honors and recognition in Europe before coming to this country. His marriage to Clara Clemens, daughter of Mark Twain, one of the most distinctive figures in American literature, brought him even closer into the scene of American life and art, His innumerable appearances as a pianist and as a conductor endeared him to millions.

The "Gabrilowitsch touch" was an indescribable some thing that was the envy of pianists. The hands that brought such beautiful tones into being, are now silent, but the memories of his art cannot be stilled. All of the exquisite tone pictures that those fingers recreated from

the great galleries of musical art-his superlative Mozart. the great gaineries of intesteal are the superintive Mozart, his beautiful Chopiu, his forceful Bach, his romantic Schumann, his splendid Beethoven—all these were rich and noble contributions to music. Fortunately some of his interpretations are preserved on records and are therefore permanently available. We are permitted to present herewith a photograph of this eminent pianist's hands, by courtesy of the Reinbrandt Studios. Leschetizky considered Cabrilowitsch's hands ideal, from a pianistic standpoint,

Under the Baton

THE conductor's baton is probably the evolution of a cane or a piece of music rolled up into a convenient wand. Lulli (spelled Lully in French), according to the story, used his cane as a baton and, in a fit of temper in 1687, struck his foot and brought about an abscess which eaused his death. Lulli was insolent to his players and haughty to all except royalty. He paid the penalty of a bad

The baton came into general use in Eugland a little over one hundred years ago. Mendelssohn was among the first to use it consistently. He met Berlioz in Leipzig in 1841 and they exchanged batons. The wily Frenchman wrote, "Grand Chef! Nous nous sommes promis d'echanger nos tomahaveks; voici le mien, Il est grossier, le tien est simple; les squaws seules dont les visages pâles aiment les armes ornées." His allusion to the baton as a tomahawk is funny,

In recent years the prima donna conductors have taken many scalps of their feminine admirers by means of the baton. Wassili Ilvitch Safonoff, piano virtuoso and conductor, who directed the New York Philharmonic Society (1906-1909), discarded the baton; and since then Leopold Stokowski and others have done likewise. We have found, when conducting, that a baton is a very difficult thing to manage and that the batouless style is simpler. Trained players, however, often prefer a baton, if only because it is more visible. Some conductors, Fritz Reiner among them, are very definitive in the use of the baton.

They That Survive

"THE Metropolitan Opera," a new book by Irving I Kolodin, gives a very excellent and graphic history of the greatest of American operatic undertakings, from its opening in 1883 to the prescut, lucidentally, grand opera on a big scale in New York started in the same year that THE ETUDE was founded. The repertoire of that season included "Faust," "Lucia di Lammermoor," "Il Trovatore, "I Puritani," "Mignon," "La Traviata," "Lohengrin," "La "I Puritani, "Mignon, "La Traviata, Lonengrin, so Sonnambula," "Rigoletto," "Robert le Diable," "Il Bar-biere di Siviglia," "Don Giovanni," "Mefistofele," "La Gioconda," "Carmen," "Hamlet," "Martha," "Les Huguenots" and "Le Prophète."

Of these nineteeu operas, ten survived in the repertoire in 1934; but a notable change in popular taste had taken

It is interesting to note the operas given most frequently during the fifty-one eventful years. We list them accord ing to the number of times each was performed: "Aïda"-265; "Lohengrin"—238; "Faust"—228; "I Pagliacci"—204; "La Bohème"—202; "Die Walküre"—190; "Taunhänser" -189; "Cavalleria Rusticana"-181; "Carmen"-176; "Tristan and Isolde"-176; "La Tosca"-166; "Madama Butterfly"-163. Note that of this group, 793 performances were those of operas of Wagner. Another revelation is that in this period, all Wagner performances, including works not mentioned above, totaled 1317, while those of the entire list of operas by the great Italian master, Verdi. were 865. It should be noted, however, that for long periods the Metropolitan Opera House was under German domination. During the period mentioned, 63 performances of operas by Americans were given.

Reflections from a Musical Life

By Ignace Jan Paderewskí

The Miracle of Chopin's Art

S THAT to disparage Chopin? No. and again, no. Let me dwell a moment on the miracle (it is nothing less) of Chopin's art. That frail man of genius, that fastidious and shrinking soul, has been a world conqueror

"A century ago Chopin-already the marked victim of the disease that was to be his doom-was pouring forth master-pieces. He has been dead for more than eighty years. In that time how many once great reputations have waned and vanished No belittlement by supercilious critics has made the slightest effect upon his fame. The æsthetic fashions have veered and shifted, like any weathercock, but Chopin is enshriped in the hearts of men

A Heroic Soul

"HE NEEDS not my or any defense; but a protest may be made against the legend of a spineless, effeminate and self-pitying Chopin. How could the author of the Ballade in F minor; the Fantaisie in F minor; the great, proud polonaises; the spirited mazurkas; the tragic scherzos and heroic studies (Chopin's 'Studies' I hold to be almost the most characteristic and original of his works)-how, good people, can he have been that? The frail body contained a truly heroic soul.
"The legend, too, of a Chopin who was

a mere melodist, with not real technical resources, may be corrected. Truly it is absurd. If one work were to be selected to refute it I would name the Ballade in F
minor, with its subtle contrapuntal texture.

First Training

"CASTING MY MIND back to far off Podolia, in the 1860's, for memories of my first musical experiences, I perceive a small boy who tried to pick out on a beloved old Viennese pianoforte the folksongs of the Ruthenian peasantry who were our tenants and servants.

"Truth to tell, the Ruthenian folk music lacks the vividness of that of the true Polish peasantry, and the fascinating Polish dances, the kujawiak, the krakowiak, the masurka, and the rest, were not known at

"My first music master was no pianist at all but a violinist. My father-who suffered for his patriotism, under the Czarist tyranny, and whose Siberian exile cast a gloom over my young years-was an amateur of all the arts; he played the violin, he painted, and practiced sculpture.

"What music reached us in that country-side (we were two hundred miles from a railway) so far from civilization? Little more than fantasias on operas-and not operas by Verdi or Wagner, but Bellini, Auber and Donizetti.

Beethoven, the Soul of Music

"THE FULL FORCE of music-the sublimity and passion of that art which the longest lifetime is all to ephemeral adequately to serve-was not revealed to me until, when I was twelve, I heard in Warsaw a performance of Beethoven's Fifth Symphon

Some sixty years have passed, and the composer whom, of all, I still play with unmitigated satisfaction is Beethoven, Beethoven is universal. He is consistently lofty. Playing Beethoven, I feel that he is the soul of music and that he contains the

THE ETUDE has the honor of presenting a series of "Reflections" by the greatest pianist of our age, which have been culled from unusual sources in Europe. The first is part of a statement given to Richard, Capell, Editor of The London Daily Mail, the most widely circulated paper in the world. Mr. Paderewski, with his accustomed generosity and nobility of purpose, had just given his only concert for the season in London, all the proceeds of which went to the Musicians' Beneficent Fund. More than this, he shared the expense of securing the great

Albert Hall (seating twelve thousand), where the concert was given.

Immediately after the concert, Mr. Paderewski gave Mr. Capell the following statement about his career of sixty years, including in it certain requested observations upon contemporary musical conditions.

germs of all later musicians. I hear Schu- the strength adequate to the largest occamention a Chopinesque work of Beethoven, to say virile women lacked tenderness. I would name the Sonata, Op. 109, in E major, and many details in the later

Women and the Keyboard

The ITOUCHT of Coopins physical and the demands (little realized by the lay public) learns by heart a piece of musical career makes upon the musical career makes upon the executants have had the keenest museau uses.

render them actual! A woman is, of course,

"the third is the digital memory. The of mechanization. How should music fineers remember—seemingly independent escape this influence? It cannot, and the latest of

mann, Mendelssohn and even Chopin lying sions—I mean Sophie Menter and Teresa implicit in Beethoven. If challenged to Carreño—and, rather strangely, those so

The Mystery of Memorizing "THE MEMORIZING of music-I mystery to the layman-is a subject about which questions are often asked of THE THOUGHT of Chopin's physithe artist. The musical executant has three

This is the most important of all. It is notably essential to the playing of polyphonic music. One's playing by heart of certain fugues depends upon this digital or

Memory Lapses

SINCE ANECDOTES concerning the memorizing of music seem never unwelcome, let the confession be made that twice in my career memory has played me

"Once it was in a Bach fugue. Again it was in a performance in Paris of a Rubinstein concerto (Lamoureux was conducting). In one of my entries I was late. I think-I hope-no one in the audience knew. I only know that such an experience seems to an artist like the blackest catastrophe.

The Baneful Effect of Mechanization

THE MUSICIAN who has seen many decades is commonly asked to com-pare the present with that past which to the oncoming generations seems so remote strength of the body. How many women There is the memory of the run of the and vague. Little do the young of the presexecutants have had the keenest musical music: one remembers how the music ent age know how much of glamour and

"Lyricism is a fugitive, and the latest of the innovators-take such a man as Mossolov-write a music that is indistinguishable from the fierce hubbub of those mass-production factories to whose recklessly unregulated output the present day economic confusion is essentially due.

"Scientifically and mechanically, this is an age of wonders. But the arts! The arts are being driven into an arid wilderness." * * * * *

SUPPLEMENTING the excellent presentation made in the English journal is the following from the widely known French musical magazine, Le Monde Musical. It is part of a conference given to the distinguished writer, M. Landau, author of one of the best of the biographics of Paderewski. The great artist comments upon the relation of race and music, particularly referring to race conditions in the Europe of the present.

The Genius of Poland

TS POLAND musical? The people, the peasants, the mountaineers, are very musical. Poland has given to the world such dance rhythms as the polonaise, the mazurka, the cracoviak (spelled also Krakoviak and Crakovienne) and the oberek, splendid manifestations of Poland's musical genius. But if you ask me if our middle classes, and our higher classes and our bourgeoisie are musical, I would say no.

"It is sufficient to look at the work of our philologists to see the changes they have introduced into our language. They forced a simplifying of our language, hoping that our children would have less trouble in learning their mother tongue: but they do not see that through their reforms they cut the roots of the Polish phonetics. They deprive, therefore, the poets and writers of many possibilities and create essential facts contrary to the inner music of the Polish language. I deplore all these ridiculous linguistic reforms. They may even change the national spirit and national character. If I look at these



IGNACE JAN PADEREWSKI

NOVEMBER, 1936

THE ETUDE

Race and Music

"THE PURITY of the race? This is an absurdity. Who ever heard tell of Wagner and Mendelssohn?

on the purity of the German race. Kaiser Wilhelm would not permit it to be pub-

deformed remnants of words, which I knew lished. Why? This is easy to understand long ago as the signs of musical genius I was told that this book would convince of my nation, I begin to lose contact with my native language. Aryans. The Germans are an old mixture of Dutch and French, of Italian, of Polish, of Lithuanian, and other nationalities.

"But German music, no matter how such stupidity? Can one state a single case varied its racial roots, is really great art. in which the genius is one hundred per- Literature, architecture, sculpture, and even cent pure race? If we would accept as true painting and philosophy, all would remain Germans only those German composers intact, even if we would destroy completely who, according to the modern theory, are all that Germany has contributed to them. pure Aryans, I would not know where to But the German music cannot and never look for Beethoven. And what of Mozart? could be replaced. However, the Germans His name could be a variation of the are no longer at the head of the musical Polish name Mocarz, which signifies a world. Certainly not. My personal opinion strong, powerful man. And what about is that Richard Strauss is the last great German composer. One can love him or German savants had prepared a great work not, but one cannot deny his grandeur. In

is surrounded by a broad river of black

water and rapid current, in which the Swan

of Tuonela glides in majestic fashion and

The Barnyard Contributes

old French music master, Rameau, the

cackle of a hen was not mere noise, as his

(Continued on Page 740)

ROM THE STATELY swan to the

prosaic hen seems a far cry, but to the

The Bird in Grand Opera

OT ONLY HAVE BIRDS won to the world his melody sketch of this bird distinction as active contributors to of beauty and grapes while Car at distinction as active contributors to of beauty and grace; while Sibelius of Fin-outdoor music, through their singand nas written a picturesque symptome to best education in the works is designed to the form time of the picturesque symptoms and the picturesque symptoms are proportionally and the picturesque symptoms are proportionally as a poem based on a folk lore theme of his presents us from wasting our time of preparation as well in the opera score and other musical writings.

The proportion of Tunorda, the Kingdom of the post inscription reads: "Tunonela, the Kingdom samples of what may be of the best.

It is, of course, through the agency of of Death, the Hades of Finnish Mythology, composers and librettists that these feathered beings have had their "big moments," for Handel, Havdn, Beethoven, Mozart, Wagner, and countless other classicists have used them very effectively in their tonal

One of the most beautiful arias to be found in musical literature is the brilliant Sweet Bird That Shun'st the Noise of Folly, from Handel's cantata, "L'Allegro il Pensieroso," It is the song of the nightingale, sung by a coloratura soprano, with

In the second part of Haydn's immortal "Creation," the tones and movements of various birds are presented as perfectly as musical resources will allow. The majestic flight of the eagle, the cooing of doves, and the soft flutterings of many wings, all are heard in measures of masterly imitative skill. Unforgettable, too, is the bird music which Haydn's great contemporary, Beethoven, wrote in that magnificent nature sketch, "The Pastoral Symphony," a music score alive with the songs and calls of

It was the eminent music critic, Henry Finck, who jestingly said that if Richard Wagner had "carried out his plans of migrating to the United States he might have been accused of borrowing some of his Nibelung melodies from songs of hermit thrushes!" In truth, it might have been some such tawny-coated, buff-vested soloist of the woods that guided the intrepid Siegfried to the fire encircled couch of his beloved Brünnhilde. It was this same Siegfried who was made to understand the language of birds by a drop of the dragon's blood on his tongue. Acting on the information they gave him he was able to secure the much coveted magic Ring, as well as to wed Brünnhilde.

Wagner raised the curtain on many feathered characters. It is in "Götter-dämmerung," the last of "The Nibelungen Ring" series, that Brünnhilde, in a dramatic moment, summons two ravens and bids them fly to Loki, god of fire, requesting that he complete the downfall of the gods by burning Walhalla. The swan, because of its traditional background, was another favorite with the great German music scribe. The legend of the "Swan Knight" was a familiar story in German folk lore, for centuries before the composer embodied it in the plot of his opera "Lohengrin."

Another pleasing picture of the swan was held up before the mirror of music by the French master, Saint-Saens, when he gave

FIFTY YEARS AGO THIS MONTH

Dr. G. Stanley Hall, a leading support of important place; but I think the chief thing of the day, had this to say in support or the use of easy arrangements of masteris to train the mind so it will have the
pieces, in a dissertation which he read bepieces, in a dissertation of the Music worst. fore the annual convention of the Music worst.

merely a language by itself, but it is a demned at my stage of progress; I learned merely a language by itself, out it is moved by itself; it should be taught sometoned by itself; it should be taught sometoned by itself; it should be taught sometoned by itself; it should be taught, thing as literature, as reading, are taught, one of Beethoven's sonatas. Although I read the taught the state of the by the best examples.

There is with all cultivated people whenever I do sit down I find myself idgreat dimenty in sent-education carry on lowing them; and I think it is one of the education which we all nave to carry on after we leave the schools; it is the eternal most valuable possession I have ever a gainst the second-best books, the second-best reading. There is not a man "The value of even a little of a god who has reached a healthy period of mathing cannot be overestimated. It is druswho has reached a heartly bleast time to ing, it is stimulating: it gives a sample of have read most of the very best literature a world full of worth and merit; it makes that there is in the world, no matter how busy he may have been. And some have healthy, and good, and joyous, and has even gone so far as to say that the very best education in the world is that which prevents us from wasting our time upon second-best things, and gives us a very few

A little of Dante, a little of Shakespeare, a little of Plato, which can be so easily digested and adapted that the substance may be felt even if the form cannot be appreciated by children, seems to me far from my own experience: I have caugh better than a long, elaborate course of reading, such as that spontaneously followed by children, such as that we waste most of our time upon in getting our minds covered, as has been often said, like a piece things, haunting me for weeks and months of blotting paper, with impressions from but they have all gone, one after the other the daily and periodical press. All these each new one crowding its predeces

This masterpiece of Dutch art, by Frans van Mieris, and dating from 1654 shows the spirit in the surroundings of a Dutch home of that day. THE MUSIC LESSON

Dr. G. Stanley Hall, a leading educator things have their place, of course, and an

fore the annual control Association:

"As a boy, taking piano lessons, I did

"Music is a world by itself. It is not what I presume every one would have on"Music is a world by itself." "There is with all cultivated people one of those movements linger in my mind, and

one feel that the rest of the universe is monious to the core; it is a resource against ennui and vice. In fact I would on the other hand, go almost so far as to believe that even the poorest and the worst piano pounding in the humblest home is after all, good, because in so many case it is a resource against the vice which comes of unemployed time.

"But, returning to the illustration taken as every one has, the street melodies and popular songs, like Punch, brothers, puc with care, and they have flitted through my mind when I wished to think of better out. But there is something or other about this simple sonata that sticks, and it is just as interesting and pleasant to me. at average ignoramus about music, as it ever was, and rather more so. I think, then, that as a sample of classical literature good in the teaching of reading, to make the children feel a little of what is best the world of letters, so it should be z early object in musical education, to make children feel a little of what is best in the great world of music. That seems to the one object of musical education.

Stirring Up Class Standards

By Edna Faith Connell

Ir you are desirous of raising the stant ard of your music class, it can easi done, with little or no expense. You need a pencil, a narrow strip of paper, By means of the latter, hang the pay

in the most conspicuous part of the re Anything new, or something in a differ place, will attract almost every popil. With the pencil, write various beams such as "Best counting," "Best fingering."

"Best attention," "Most gain month," "Pupils who try." "Next-twice pupils," and "Best general work This will create an incentive for ha work and start a competition among pupils to see who can have his name p

ander the different headings. Many other headings may be used teacher should use judgment, and what the pupils are weak in, or neglec should be first on the list.

Stars of different colors to denote grade of work being done, or small is for first and second winners in each tion, may be used to promote interest.



My Symphonic Debut in the Films

By Leopold Stokowski

TOVEL ?- Yes. Unexpected ?- No! That is the way I feel, and, I think, the way my men feel, about our first appearance in films. I might almost add—"at last." For it seems to us high time that we begin to help to realize the great possibilities of the present day sound film for multiplying the audience for the world's richest and most satisfying

With my orchestra I pioneered in recording symphonic music for the phonograph. I believe our constant willingness to experiment with the scientists of sound aided materially in a great technical improvement in the fidelity of music reproduced from the familiar black discs. Later we plunged into the new field of radio broadcasting, and learned much about microphones, drapes, placing and emphasis of

Naturally, such a serious study of acousthe sound screen would become a fit vehicle for that richest and most subtle of all musical mediums, the full symphony or-

The Best None Too Good

MUSIC HAS BEEN my life work, so I was not-and am not-willing to conduct frothy or inferior music, just because it has the name of being "popular" music in America. I have been called "exmutual benefit of both. Appearance in pic- could be. tures is one more step-and a big one, I believe-along that road.

familiar to many listeners, but it is the orchestra I accepted, knowing my double sort of familiarity which soon breeds conbegins to see, or hear, through them. As recording, the camera work, and the gen- or introductions. He was a church organist, ductor and his little stick! The conductor soon as he has caught the catchy tune, he eral setting for our playing would be what and wrote largely for the organ.

PR. STOKOWSKI'S entrance into the films seems but a normal development of his great interest in acoustics, and in the possible extension of musical facilities through mechanical reproduction and magnifying of sound. In "The Big Broadcast of 1937" he conducts two of Johann Sebastian Bach's compositions of supreme classical importance. In the same picture a jazz band of excellent type also has a part. We have an idea that Dr. Stokowski is doing a fine piece of missionary work, in placing these two so different classes of music together and thus allowing the larger public to determine for itself which gives the greater thrill. The pictures on this page. showing the famous conductor in some of his characteristically striking poses, all are copyright 1936 by Paramount Productions. Inc.

wearied. And weariness is fatal to music. Great music does not pall with repetition. On the contrary, it grows on the ear. The work which thrills more at the twentics made me anticipate the point at which tieth hearing than it did at the first, and more at the hundredth than at the twen- and Mr. Hyde"; a portion of a concerto tising "The Big Broadcast of 1937." tieth-that is what I call great music. of Rachmaninoff, in the closing score of chestra. That point has arrived. But I was films. Furthermore, I wanted such great so notable an American composer and con--l say, "Wait! Let the proof of the puddetermined that our Hollywood debut music to be presented in a manner worthy ductor as Werner Janssen to do a com- ding be in the eating. Let your ears and should wait until all conditions were right. of itself. I wanted it to be kept in the center of interest, not to be a mere novelty, or sideline.

I have often been called a showman, and best sense of the word. The showman in alterations, our special orchestra arrangeme, let us say, continued not to undertake ment of the Fugue in G Minor by Johann or "familiar." I came to America as a film appearance until we could be assured young man, and for more than a quarter of the right presentation. A first time for called The Little G Minor Fugue, but we have played as well as we have ever symphonic music in films is bound to be crucial. Even today, the very idea strikes perimental," "daring," and even "sensa-tional." In short, I tried to make the best to be critical of conditions, more critical know. some people as something surprising, I had "biggest" and most thrilling works we music and the public taste meet, to the than the Simon-purest of music lovers

Musical Titans In Filmland

Superficial, and merely "catchy" compositions are not good investments for a WHEN MY FRIEND, Boris Morros, major symphony orchestra. They may be mount, asked me to appear with my tempt. The listener, after a few repetitions. play the "right" music, and I knew the

much to raise the level of music in the seriously devoted to the finest in music, motion pictures. To him goes the credit for such successful innovations as the use ski and his symphony orchestra should apof a Toccata and Fugue of Bach, in the pear in lights alongside Benny Goodman musical score of the picture, "Dr. Jekyll plete symphonic score for a forthcoming

picture, "The General Died at Dawn." have really gone to the heights in choosing which will be seen and heard by millions I hope some day to merit that title, in the our music. We are playing without cuts or of people throughout the world. Sebastian Bach. This work is sometimes our listeners must decide. To me it seems merely to distinguish it from another Bach played in all the scores of times we have fugue in the same key. It is one of the performed these works before concert,

choral prelude by Bach, entitled A Mighty shade a portion of the best performance Fortress Is Our God. This has a distin-nearly one hundred and twenty musicians guished record in history as well as in and myself can give. music. The song was written by Martin general director of music at Para- Luther, founder of Protestantism in Ger- camera. What is there interesting to see many. Bach, a devout Lutheran, took the in the spectacle of a full symphony orchesstrong, simple melody, familiar to millions tra at work? There is music itself to of men and women all over the world, as watch. You may be sure that the camera

bidding? The audiences to whom we have played all over the country have not found it so. They have clamored for more of the same, and more like it. I have not the slightest fear that we have aimed over the heads of the motion picture public-which is to say, the American public.

A Momentous Innovation

ERTAINLY there will be talk about our appearance on films-the first time that a major symphony orchestra, playing enduring "classical" music, has appeared as a feature of a film made for entertainment. Some of the words spoken and written about this first step in motion picture music will be favorable. Some will be unfavorable. I know there are people, who will find it incongruous that Stokowand his swing band in the marquees adver-

To both-the people who are pleased, And that is the kind I wanted to play in "The Scoundrel"; and the engagement of and those who are apprehensive at the news eyes judge the value of this venture for the future of music and the films alike.' For our film premier performance, we I am appealing to the record—the record

> As to our performance, whether it is worthy of the music it seeks to recreate, radio and record audiences throughout the United States. The slender sound track at We are also playing our orchestrated the side of the film carries in light and

and as he ras caught are cataly tune, as that sexually to our playing thought a such as all there is to it. He grows we wanted. They were. Morros has done Is such mighty music difficult, or for-coxswain, the motorman of the orchestra.

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The fine musicians who sit behind the Minor by Each, this little journey through stands make the music which he strives to the orchestra will be especially fascinating. mold for best effects. So the camera in our scenes does what the eye of an eager, interested $\frac{1}{2}$ the orchestra will be especially fascunature. A fugue, you know, is a musical form built like an old "round" song. The same melitatenest interested listener would do. It follows the ody is introduced in succession by one voice music from one section of the orchestra to of the orchestra after another. The name,

An Education With II the orchestra at different levels and off of the orchestra at different levels and off off or will be a Concern you different instruments. All continue weaving the orchestra at different levels and off or will be orchestra at different levels and off or will be orchestra at different levels and of the orchestra at different levels and orch An Education With It now?" But even in the finest symplomy consequently, one of the musical forms halls, only a few fortunate members of the audience are so situated that they can ating to hear, if you know what is taking watch the musicians at work. On the place, I believe that even the musically screen, every member of the audience will inexperienced among the audiences will be be able to do just that. He will also have able to follow the absorbing structure of the ancient and honorable privilege of all symphonic playing better than they could

In our performance of the Fugue in G will, when it will,

"Pep" in Music

By Benjamin E. Galpin

Many years ago I stood on a bridge at underlying rhythm is motivated by rapid Oswego, N. Y., and for the first time saw monotonous beats. a schooner come into port during a storm. Gradually there came the sense of a mighty rhythm that stirred my soul to tears. What was the cause? Was it majestic rhythm or was it simple grandeur?

A minister returned to his little village having attended a meeting where he felt the majestic grandeur of Nearer My God To Thee sung by several hundred voices. What he termed "life" in music did not come from rapid tempo but from majestic

A man may be called "brilliant" because he brings to our mind delightful surprises. His manner of expression makes us say, "Thank you for giving voice to the thing reason let us not forget to include the elements of "surprise" and "manner" in our

Rhythm in art design and music is a he heard on the radio are scarcely worthy of the name rhythm. True, their noises are prise of unusual sounds and queer noises occurring at unexpected intervals, while the

thesis and the latter arsis. Thesis has its attendant depletion or discharge of energy while arsis has its attendant resuscitation or restoration of energy. The nearer the approach to contrast, the

more intense the sense of life. The nearer the approach to monotony, the weaker the sense of life. When absolute monotony is reached, we become dull; brilliancy and animation cease to exist.

Two conditions of life are activity and

antithetical rest. Let us name the former

fugue, comes from a Latin word meaning

A hundred pounds of rubber tied to the rear of an automobile going twenty miles an hour, lacks bouncing activity and we say it "drags," while the same amount of rubber in the form of a ball going at the

The same condition exists in music. It is not so much the speed rate of travel that creates animation, or life, but the up and thing of culture and dignity. Our present down contrast of thesis and arsis; the reguperiod of "jazz" will no doubt add some- lar recurrence of accented and unaccented thing permanent to musical composition, beats accompanied by the depth and breadth but certain dance orchestras which may of genuine emotional feeling in the inter-

pretation of the composition. The time value of a note may be measmost animating, but perhaps this might ured in terms of duration, while its rhythmic be explained as the emotional excitement value may be measured in terms of inflecof "cat calls" and fun caused by the sur- tion and activity created by contrasted rela-

For That Weak Left Hand

By Stella Whitson-Holmes

Most students of the piano are righthanded, and while the left hand is often more flexible in itself, the student is likely to have less control of it. Often, the teacher

through activity that sets the left hand in

finds that for many years, a pupil's left hand will play distinctly only when it operates simultaneously with the right. While this "borrowing" may not be altogether objectionable, it is well for the left hand to develop independence of its own. To attempt this by forcing the activity of the left hand working alone is like forcing a balking donkey, and may often "set" the left hand in its difficulties all the more.

A study where it is centamore of the transfer of the student conscious of his mus-left hand to "take the lead" in activity and making the student conscious of his mus-Sistine Chapel Choirs of the present day

hand, is an ideal one for making the pupil realize that there is as much strength and independence latent in the left hand—once he has discovered it and gained control of it-as there is in the right. In the main,



the path of soaring achievement. Here are ft hand in its difficultites an tie method used being the study where it is demanded of the two simple and very useful exercises for same as that so ably demonstrated by

The Harp in History

By Mabel W. Phillips



A BARPIST OF ANCIENT EGYPT, PLAYING

HE HARP, perhaps the most poetic and romantic of all musical instruments, makes always a strong appeal to the sensitive imagination. Archaeologists the one that could weave melody mon its tell us that Berosus, the historian, has left golden strings. a record of the harp as it was known in Chaldea and Babylon. The Chaldeans seem to have given much thought to the perfecting of music for this instrument which was held in great esteem by all Eastern peoples. A tablet, identified as having been inscribed several centuries B. C., contains a pictorial epresentation of a group of harpists in the been derived from Icelandic sources. palace of Sennacherib, King of Assyria. Their harps are small and have but few strings. The Babylonians also made use of large numbers of players in their processions and ceremonials; and King Solomon One of the Rhineland's earlier harpists was said to have maintained a body of four the celebrated Madame Krumpholz, whose thousand harpists who played in unison genius was so great that the strings were with an equal number of trumpeters.

East, during the pre-Christian period, it remained for the Egyptians to give to it the decorative touches which later were to become so much admired. Some of the costlier Egyptian barns were overlaid with goldleaf and ornately wrought with representations of flowers and grasses. One of these, with a brief obscurity, but its use has been dedicated to the worship of the goddess Isis, revived in all of the large orchestras of the is said to have been modeled of purest metal inset with the three-leaved lotus with petals formed of multicolored jewels of great Salzedo have been associated with its iame. value. Engravings of the harp, found upon their masterly musicianship has created the walls of centuries-old tombs, delineate about this queen of musical instruments with much delicate artistry the carnivals glamor of romance that we may hope will of a pleasure loving populace and the never die. triumphal home-comings of kings.

Some National Lineages

WOULD SEEM that the harp of the earlier Egyptians was quite similar to that of pagan Ireland; as a tablet written by the famed historian Hesatacus (500 B. .) records that "This fertile island contains a great city whose people all excel as harpists upon our eight-stringed bow Centuries after Ireland became Christian zed, the monks used the harp to great advantage in their educational and evangelical work in the monasteries of their own and

Despite its background of dignity, the harp, in the early part of the twelfth century, came into disrepute, owing to the profanation of sacred music by the laity so that its use for more than a decade was banned, by the pious Pope Sylvester of Rome, in all of the churches. Unisonal singing, founded upon Greek scales derived from ancient Hebrew airs, was substitute for its melody, the method used being

According to historical legend, the great-

est masculine harpist ever born was a Welshman named David Owen (Davydd Gareg-wen) to hear whose playing all the fairies gathered from the hills and glens His early death so grieved the little people that they have never appeared in public places since, but they may be heard weenng when the moonlight gilds the waters of the tarns.

John Thomas (1826-1913), known in Wales as "Pencerdd Gwalia (Chief of Welsh Minstrels)," a title conferred at the Aberdare Eisteddfod of 1861, and for three decades Court Harpist to Queen Victoria is perhaps the most famed of modern

The Instrument of Romance

N THE FOURTEENTH CENTURY roubadours held the harp in high esteem It was to its accompaniment that chanson were sung to the beauty of their ladies eyes, Its music was said to cure illnesses of mind and body and many a feudal lord paid tribute with jewels and hospitality to

Scandinavia gave welcome to these wan dering minstrels who found that the harn preceded them in the Northland. The saga of a heroic people were interwoven with its history, and to its strains were uno the deeds of vikings and the majesty of the seas. Scandinavian music is said to have

From Scaudinavia the minstrels was dered over Germany, where they found the art of music fostered to a high degree and the harp the royal instrument of courts said to be as responsive to her dainty touch Familiar as was the harp throughout the as are newly-budded leaves to the breath of the forest; and it was the renowned master, George Frederick Handel who is 1732 wrote his unexcelled theme for the harp entitled Breathe Soft, Ye Winds.

At the close of the seventeenth century the harp seemed to be again threatened present age. The names of Zamara Thomas, Barber, Schuecker, Oberthur and



A MODERN HARPIST AT HER INSTRUMENT THE ETUDE

CLARA SCHUMANN

It is the policy of every fair minded jourble manner, by presenting not merely views which are in harmony with those of the editor, but also such as may be quite opthis spirit that we offer Miss Wurm's

Her attitude in this treatise is purely Continental. The angle from which she views the musical world is quite different from that prevailing in America, where a great deal of attention and consideration is given to women composers, and where, for instance, such a composer as Mrs. H. A. Beach, who has risen to masterly heights, is widely recognized not only by women but also by the entire profession With the founder of our publication, we are very proud of the splendid list of compositions by women that are in our cata-

We present, therefore, these ideas of Miss Wurm, not because we approve of them, but because they represent some very interesting Continental opinions upon a subject which must be a matter of curious concern to many readers of THE ETUDE. Of course the magnificent work done by American women, through musical clubs. is without parallel in Europe. The efforts of these organizations have been very bene-

ficial to women composers.

Miss Marie J. A. Wurm, a gifted English pianist, was trained at the Stuttgart Conservatory, where in 1884 she gained the Mendelssohn Scholarship, Supplementary to this she studied with such eminent artists and authorities as Clara Schumann, Joachim, Raff, Charles Villiers Stanford and Carl Reinecke. Her debut in London was made in 1882; and she soon became a favorite there and on the continent, where for some years she lived at Hanover and in 1911 moved to Berlin. She wrote the opera "Die Mitschuldigen" (1921), an overture, a piano concerto, a string quartet, sonatas for violin, for violoncello, and for piano, a prelude and fugue for two pianos many pieces for piano solo, and the choral work "Mag auch heiss das Scheiden brennen," besides technical manuals.-Editorial

THE QUESTION has been raised over and over again, "How is it that there are no prominent women composers?" That there do exist many women who compose music is not denied. A sort of pitying expression comes over the faces of some people when they smilingly say that the compositions, even of those women whose works have come before the public, are of small value. Of course only those not initiated would say that. If only mer were able to produce big works, how is it then that there are not dozens of Beethovens, Mozarts, Bachs, Schuberts, and Wag-

Woman's Struggle for Recognition in Music

By Marie Wurm

proach musicians, do not know what it medicine, music, and so on. means to be a composer; they have no The old teacher of law, Biaggio Pelacain idea what it is like to live in an idyllic of Prato, shakes his head at the wisdom world in mind, and to dream music whilst and eleverness of the women he discusses. awake. The composer's soul is filled with At that time there existed already a nummusic, the composer has no time for think- ber of renowned women as poets, sculptors, ing only of how to make money. Musical and painters. Two ladies were known not thoughts cannot be bought nor sold by to have married because they wished to

One must go back a long way, to be able to understand how it is that women have had so much difficulty in coming to the front in music, especially in composition. In the renaissance days women were kept strictly in convents. We read that the nuns in the convents of Italy had their own orchestras. That was as early as in the sixteenth century. Along with this quite a number of women in those days composed madrigals. If they had not achieved success, their names would not have been handed down to posterity.

The height of writing fugues was reached in 1555, and without hesitation or thought, words were at that time added to these counterpoint works, and singers vainly tried to sing them with enjoyment. The celebrated composer, Pasquino, had quite a number of ladies as pupils. Vittoria Aleotti (1546) was one of them. She conducted all the orchestral performances in the convent at Ferrara, the orchestra being composed of women only.

Feminist Musicians Favored BUT WE CAN GO BACK still farther to the times when women who composed music or wrote poetry were the pride of the town in which they lived, How charming is the description of the was Cassandra Fedele in Venice, the other



LILLIAN NORDICA

ners, to name only a few of the greatest? of the Porta St. Niccolo in Florence, in Ners, to name only a rew of the greatest: of the Forta St. Niccolo in Florence, in Very few composers have also a talent the year 1339, where the wife takes part in for business. Those people, who often re- the disputations on philosophy, morals,



discussion in the Villa Alberti, in front was Isotta Nugarolo in Verona. In a book by Giuliano Medici, named "Libro del Nearly all the great singers have at all Cortegiano," the author says, woman, to his mind, should have a knowledge of everything which a nobleman has to know. She must know literature, music, and paint- of the weak points which have all along ing, but must not do anything which is not prevented women's works from becoming refined. "It would be ugly," he writes, "to popular. Women themselves do not further see a lady playing the flute (pipe), or the their own sex's works enough, trombone." Pietro Bembo wrote to his daughter Elena, who was to be educated in a convent in Venice, "About your desire of learning to play the monochord, I must almost famous in a certain way-should tell you, that to make music is only the have been our grandmother's sentimental desire of a vain woman, and I wish you to schoolroom favorite, The Maiden's Prayer, become the most modest woman that ever I hear some reader ask, "Is that by a lived. If you 'play badly, it will not give you much pleasure; if you come to play well, you must devote ten to twelve years of your life to it, without learning anything died. She had written several other comelse. It is sufficient if you know literature positions; but all in the same style. Surely and are at home with the other arts, also she never even dreamt that her name would understanding housekeeping.

> the convents in Italy, there were also wherever pianos were used. parents who did not agree that so much
> The writer of this article compiled, some ime was to be spent on learning a musical years ago, a dictionary of music containing nstrument. At the St. Viti Convent in Fer- the names of all the women compose rara, the Augustine nuns had an orchestra whose works are published, together with of twenty-three performers. There was a



MOZART'S SISTER, "NANNERL"

clavicymbalum on the stage, and some nuns played stringed instruments whilst oth ers played brase instruments. Those that played stringed instruments stood, whilst the others with brass instruments sat There exists a very interesting little book about the clever ladies of the renaissance time, by H. Janitschek (Vienna, 1878).

There is a legend that Miriam (Moses sister) was very musical. Anyhow she did lead the women who played the cymbals and other instruments whilst marching through the Red Sea.

Women Composers' Emancipation AS SOON as music was no more con-fined only to churches, the composers began to write more freely. The names of women composers then became legion. During the fifteenth century the most famous women were Margherita Archinta Cassandra Fedele, and a German nun, Clara Hätzlerin. The sixteenth century produced ten noted women composers. During the seventeenth century we hear of twelve vomen, amongst whom are Italian, Dutch, French, English, and German women composers, whose works had been perormed with success and published. The nineteenth century furnishes an abundance

of names of over seventy famous feminine

composers; and in the nineteenth century

women wrote symphonies, and chamber music of all kinds. Almost every type of

composition was attempted-operas, oper-

ettas, oratorios, nothing was found to be times had their own methods and vocalises published. But who uses them after the singer is dead? And here we come to one

It seems the irony of fate that the only composition by a woman which has be come known all over the world-becoming woman?" Yes it is, and by a girl named Thecla Badarzewska of Warschau (Varsovie) who was only twenty-four when she become popular, or, to be precise, that the So, although they had orchestras in all title of her composition would be known

(Continued on Page 746)

NOVEMBER, 1936



KING LUDWIG I

The Midnight King

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

By Ernst von Schoenfeld

PART II

THE PLAN for a Wagner Festival
The PLAN for a Wagner Festival
The PLAN for a Wagner Festival
Ludwig entertained for the Princess Sophia
invited, sometimes at unreasonable hours

son, according to his explicit command, h
addition to this, the poor woman in the hostility of the critics and the tax paying public in its entirety. The scene, therefore, shifted to Bayreuth, where the great Festspielhaus (Festival Theater) now stands. Here again, the munificence of Ludwig appears. If it had not been for the huge sums which he advanced before and came a confirmed woman hater at last. King Ludwig, violently disappointed in after the erection of the theater, the project could not have been made possible. Amerithousand frames which Wagner received for or Royal Palace in Munich, it was not to Vogel, who was familiarly known to the fortunate Dr. von Gudden. For shell

On August 6, 1876 this entirely different kind of theater, embodying Wagner's ideals, was dedicated. Ludwig had attended many of the rehearsals, and it was his wish to have the first performance given with himself as the sole auditor. However, he was acoustics would be very bad and reluctantreported to have been seated at the back of the box, virtually invisible. The theater at Bayreuth is built largely of wood. In 1902 (?) there was erected in Munich, near the site of the theater as originally planned by Wagner and Ludwig, the beautiful Prinz Regenten Theater, which is practically identical with that of Bayreuth, save that it is made of steel and granite and marble -a very beautiful monument to a pathetic fanatic with a disordered mind who, in his day, was the only man of large resources

who envisioned the tremendous power of Wagner's genius. The King was bewitched by Wagner and was eager to go to the greatest lengths to serve him. If Wagner did not directly urge, he did much to induce the King to withdraw from the world and its realism and to attempt the living of an ideal life surrounded by the luxuries of art, amid the mountains of his native Bavaria. Ludwig's pride was stung by the refusal of the people of Munich to accept Wagner without murmur or question. At all events Ludwig lost interest in the current affairs of the seat of government. He spent the greater part of his time in his mountain castles. He developed a mania for constructing palaces on a grand scale, which enormously involved the crown in debts amounting to millions of marks.

A Monarch's Malady

DIFFERENT STORIES have been recounted regarding Ludwig's peculiar phases of insanity-as though some definite, non-biological cause had produced it. One version is to the effect that both Ludwig and Otto loved the same woman-a sister of the Empress of Austria, who was later the Duchess d'Alençon. Whatever may have been the imbecile feelings of Otto

erally believed that this beautiful woman through an unwholesome scandal at the time. The betrothal between herself and Ludwig was broken off and the latter be-

his one vital love affair, was a prey to on one or two occasions he gave a State Dinner following the well honored custom of his royal ancestors. But, though the was no one actually to partake of the banouet but himself. The three or four hundred convinced that with the audience absent, the guests present were the figments of his imagination. Thus he showed his supreme ly permitted the public to attend, while he contempt for all his royal retainers and bill for doctors and medicine. socially ambitious friends.

Midnight Musicales

THE SAME TIME he seems to A have possessed a liking for the old Residenz in Munich, in a certain part of which, early in his reign, he had caused to be built the famous roof garden-prohibited to the tread of all persons save His

Wagnerian operas. Here, too, in what was render one of Wagner's most dismal area lost her promise of the Bavarian crown generally called the Winter Garden, was an artificial lake, rendered strikingly beautiful by decorative environments of fragrant flowers, exotic plants and tropical vegetation, and here the King might summon either Herr Nachbauer or Herr Vogel to enter a boat drawn by swans and sing to more or less seriously injured by him and himself. Whenever he came to the Residenz him the Swan Song from "Lohengrin." see or to be in touch with his people-much opera loving public of New York, was Philadelphia, in 1876, were invested in this less with his courtiers. It is related that sometimes called upon to color real life artificial surroundings. This splendid tenor was compelled to sail on Lake Starnberg, dinner was served in elaborate courses, and of a moonlight night, dressed in the silver he presided at the head of the table, there armor and shield of Lohengrin, and to sing for the benefit of Ludwig, who sat on the shore. Poor Lohengrin was hoarse for a month, after he one night fell into the lake. The Bavarian Treasury settled the tenor's stupidity.

> The King, being passionately fond of music, generally had it "on hand"; and sometimes he ordered a female singer to perform. On one occasion he invited a charming soprano of the Munich court theater to take a drive with him over the six hundred candles of the "Singer's Hall mountain estate connected with one of his castles. While she sat on the seat beside him in his landau, not a fringe of her gar- carriage waited at the door, and the K Majesty's most exclusive friends. Here the ment was permitted to touch his royal per-



DINING ROOM OF THE PALACE OF HERRENCHIEMSEE The table in the center sank through a trap door, to the lower floor where it was replenished for the following course,



DUCHESS SOPHIE CHARLOTTE mental breakdown of Ludwig II was felse

Night Gathers

TIMES Ludwig became very violes A and, being a man of great physical strength, often put his attendants in orn of life and limb. About thirty persons wer one was killed, not to mention the u confined in the dungeon of his castle, New schwanstein, or to be banished to America where they were to be placed under t supervision of the police. One lacker, when he accused of looking at him in an u seemly manner, was obliged to wear black mask in the royal presence for whole year; another had a red seal set of his forehead, on account of his supposed

Whenever the King stayed at Neuschwan stein the whole suite of apartments wa brilliantly lighted with electric lamps is by steam engines concealed at some di tauce in the forest. But once or twice week he would give orders to have to lighted. He then paced up and down t hall for an hour or two. At midnight would drive through the black fore Linderhof. The servants knew full well the no lights were to be extinguished before if on the Pollach Valley, where the caste visible in the dark frame of the ravine. was his pleasure to stop there for a m ment, gaze over the dark abyss, with rushing waters, upon the hundred brill ly lighted windows, and to feel that be built himself a fairy castle indeed. weird custom brought him the name.

On June 8, 1886, Ludwig, who insist upon building eastle after castle, was clared insane by the Bavarian State at his uncle, Prince Luitpold, was made acting king or Regent of Bavaria. He a man of real power and force who greatly beloved by the Bavarian p

It is the general opinion that King wig II at that time understood every that was said by the deputation that was upon him at his immensely costly Hohenschwangau. A day or two late wig was conveyed to a castle retre charge of medical advisers and attende The next day, June 13, 1886, together Dr. von Gudden, who had been in of Ludwig for some time previous Royal Highness and Dr. von Gudden out for a walk along the shore Starnberg. Two or three hours later (Continued on Page 736)

THE ETED

The "Forgotten" Pedal of the Piano

By W. Ward Wright

HE SOSTENUTO, sometimes Bach; and their discovery is not at all called the Steinway pedal, is the difficult for the discerning student middle pedal found on grand pianos. limited, if not wholly neglected, Indeed many of them showed their utter disregard for it by having it removed from their con- Op. 28, No. 17. cert pianos. Not all, however, thought of it so slightingly, for the late Ferruccio Busoni, who was ever openminded, fair and just, as he was artistic in his decisions, clearly indicates its use, in his monumental editions of Bach. Percy Grainger makes extensive use of the sostenuto nedal, as is indicated in his own compositions. The informed artist student who has listened to that most grateful pianist, Harold Bauer, could not have been unaware of the effective use he frequently makes of it.

Mechanically considered, we can best describe the use of the pedal by comparing it with the damper pedal. When the latter pedal is depressed, the dampers of all the trings are released, leaving all the notes free to vibrate as long as it is down; but the sostenuto pedal holds only those notes which the hands are holding down at the moment of its depression. It must always be depressed immediately after the notes tions were that the sounding of this one are struck and before the damper pedal is used. If the sostenuto pedal be depressed with or after the damper pedal, its use be- as he had no such pedal as we have to-day, loses much of the sonority evidently decomes disastrous. Therefore the important thing to be remembered is to depress it after the notes are struck, but before the

damper pedal is used Artistically speaking, the sostenuto pedal is often used for sustaining an organ point, such as we find in Bach. Without its use. the composer's intentions can be in no way fulfilled on the piano. Consider the following from the last line of Prelude XII, Volume I, Part II, of the Busoni Edition f the "Well Tempered Clavichord" of



The style here seems to demand a doubling of the bass note C, which is a short organ point. The composer wrote it with a single because it was imperative that the C be held throughout the two measures, and the only way this was possible on the instrument of Bach's day was in the manner which he indicated, so that the hand could hold the bass C throughout the changing harmonies. But with the advent of the sostenuto pedal, the broadening of the two measures has been made possible, by its use as indicated in the above example, There are many such examples throughout

With Chopin, however, the desired places For many years it was regarded as an for the use of the sostenuto pedal are less unnecessary adjunct, by European artists evident, so we shall take up a few of whose acquaintance with its use was these. Who can forget those eleven booming A-flats, above which Chopin weaves a beautiful and tranquil close to his Prelude,



Without a doubt the composer's intennote be continuous throughout the last twenty-six measures of the Prelude. But he wrote the notes simply as eighth notes. throughout the two measures following way to compromise the passage. Some each time it is played, by only half-nedaling with the damper pedal, an expedient compensatory in part, inasmuch as the melody notes and chords are very soft. Because the damper pedal is only partially released, the long string of the bass can be in a manner sustained. But how simple our problem becomes when the sostenuto pedal is used. This will leave the damper pedal entirely free to clear the changing harmonies that follow each A-flat. Give each a fair trial and then decide for yourself

which one accomplishes the best results. The comparatively technically simple Prelude No. 21 of the same composer has for long been villainous for the student to pedal effectively. Many pedalings have been used, but the one generally given in editions of the "Preludes" is wholly inadequate. The problem here is not unlike the one in the prelude above. Harmonic hal ance of the prelude is difficult to maintain. That is, the bass note of each measure seems to be needed throughout the meas ure; but the left hand cannot hold it as it plays the figure following. Therefore many players have resorted to the same expedient as in Op. 28, No. 17, the halfpedal of the damper pedal. But when the sostenuto pedal is used the problem is simplified by the pedaling as given in Ex. 3.





In fact the use of the sostenuto pedal is middle section.



sired, when the damper pedal is released Many pianists, though not familiar with at the change of harmony; but, if the pedal the use of the pedal, nevertheless have under discussion be used, nothing of the divined the evident intentions of the com- sonority of the first G-flat chord is lost, poser and seek to retain the bass A-flat and the damper pedal is not forced in any pianists play the entire passage with the damper pedal held throughout the pianissimo section; but to the writer this is somewhat offensive; and the problem becomes entirely solved by the pedal markings that have been suggested

Let us examine the very Introduction to the Ballade in G minor, Op. 23, of Chopin. Nearly always, just when the student needs pedal directions most, editions are emphatically silent on any suggestions. The passage, of course, should be pedaled, notwithstanding the lack of marks to this effect, in most editions of the "Ballades." The damper pedal used alone gives no adequate expression to the passage, the end of the first line sounding thin after the forte marked at the beginning; but with the use of the sostenuto pedal as indicated, we have complete tonal satisfaction.



the example, with the sostenuto pedal Simply depress them silently with the hands and then depress the pedal. The results would give a yet fuller, not necessarily louder, tonal effect at the close of the passage. The reader can decide for himself which rendering he prefers. But it is in the music of modern composers that the sostenuto pedal becomes

would be to "catch" the notes given before

nothing short of necessary. Indeed, Mac-Dowell, Debussy, and others seem to have written with it in mind. How could the following excerpts from Dcbussy's Hommage a Rameau be executed without its



In Ex. 6 the right side of the left foot puts down the sostenuto pedal; and, when it is securely depressed, the foot is rocked over onto the una corda pedal. Thus the left foot is holding both una corda and sostenuto pedals simultaneously. At first this may seem quite awkward, but with a little practice it will become easy



Sometimes it is advisable to prepare the sostenuto pedal before the performance of

Another way to pedal the same passage Dowell gives a very good example



Here the three G's of the bass are put down by the hands, mute, and the sostenuto pedal depressed to "catch" their dampers. The intentions of the composer, then, for the first line are easily fulfilled without blurr, by the customary use of the damper

Lack of space permits us to give but a few examples of the use of this too long neglected pedal. But careful study of all the great masters will reveal many similar passages where it can be used to great passages where it can be used to great advantage. The discerning student will, by a little thought and experimentation, dis-cover for himself many such places. The time and care involved will in the end greatly repay him, and the third pedal will eventually become a part of his technic, study, and performance, thoroughly to be enjoyed by both performer and listener

Eugene Goossens recently wrote, "I believe that modern music composition has come to an impasse in its trend towards 'laboratory atonalism,' and that a return to the romanticism of fifty years ago is imminent and has been already begun."

* * *

The Gift of Liszt to Grieg

By Eloise Lownsbery

genius in others. But though hundreds of young students had sent him their compositions, Grieg had not.

Imagine then, young Grieg's astonishshown him.

This letter changed Grieg's whole life For at twenty-five, full of melodic harmonies which were too modern, too dissonant to find either publishers or friends, Grieg was in despair. But when Liszt's letter of warm appreciation was shown to the Storthing, or Parliament, of Norway, they changed their minds and allowed their young countryman a yearly pension which

It meant too a trip to Rome to see Liszt! Two unforgettable days for the young Norwegian. For on the first day, Liszt played his "Sonata for Violin and Piano," both parts at once. As Greig watched, Liszt seemed to be all over the piano at one and the same time, never missing a note, bringing out the full tonal quality of the violin-a truly masterly performance.

On the second day, Grieg carried with him to the old monastery the manuscript of his "Concerto in A minor for Piano." It had just that day arrived back from a publisher in Leipzig who had refused it At once Liszt seized upon the bulky parcel under Grieg's arm.

"Oh, now you will play this for me," he beamed.

"Oh, but I couldn't," said Grieg, much embarrassed. "I have not practiced it."
"Very well, then," replied Liszt, smiling at his guests, "I will show you that I, also, cannot play it."

Whereupon he read it at sight, at so fast a tempo that Grieg had to slow him to make comments upon it to his listeners, brilliant remarks about his comprehension of it as he played.

So impressed was he with the finale that he repeated it. "When he had finished," wrote Grieg, "he handed me the manuscript and said in a cordial tone, 'Fahren

At the peak of his fame, a master Sie fort; ich sage Ihnen, Sie haben das musician, pianist and composer, Liszt loved Zeug dazu, und-lassen Sie nicht abnothing so much as discovering talent and schrecken' (Keep steadily on; I tell you,

are the youngest in art, and my sympathies and beliefs are always with youth. New York today is the world's musical center, and the musical development of America a very important part."-Leopold Auer.

THE AMERICAN FRONT parlor

it, or even get along with less of it." drawn an increasing audience of serious Take, for example, his Sunrize music in piano music lovers, Indications of wide interest and appreciation in piano music were shown this past year through the enormous snown this past year through the connection with nificent sea music which he has created in such programs as Alexander Semmler's the latter part of The Occomides, where he Beethoven sonata cycle and the "Conversation Recitals" of E. Robert Schmitz. in a manner never before equalled. The Some writers checked the pianists for accuracy, while others wrote simply to praise them. All writers, however, expressed enthusiasm and favor, Hence, these two pianists are back again this fall giving their usual weekly recitals. Students interested in the piano can derive considerable benefit from these programs. It is difficult to understand why such programs are not fitted into an evening schedule, when the greatest number of listeners could benefit from them. Surely, if these broadcasts have proven themselves of such interest, some enterprising sponsor could be found to back this concerto, although not profound them for an evening period!

Those who are interested in enlarging their record libraries, are often concerned you have the capability, or the capacity, to know what is and what is not on rec-for it, and—do not let them intimidate ords. If one's taste is eclectic, he is ant to ords. If one's taste is eclectic, he is apt to holiday in Upper Austria. The composer find record catalogs disconcerting. Realiz- was completely happy. It is this elation Imagine Grieg's joy at such praise! No ing this, and the importance of assembling ment on receiving, in the year 1868, a wonder he walked away with his head in a complete list of the most important doletter from Rome, written in French by the clouds, feeling that since Lisat ap-Franz Lisat, praising Grieg's "Sonata for proved, others were bound to, in time.

The provided of the provided Shop of New York City to enlist the the rest of the music abounds in sunlight services of R. D. Darrell, widely known without shadows or clouds. The work game for his writings on records, in compiling its name from the composer's usage of his an Encyclopedia of recorded music. The song, The Trout, in a series of variations "From Russia and America will come the work, nearly 600 pages in length with two as his fourth movement. A new recording great music of the future. These countries columns to a page, one of the most pretentious and valuable of its kind ever completed, took over two years in the making. Mr. Darrell has acquitted himself with high honors in his catalog work, and has earned progresses rapidly. The musical taste is the everlasting gratitude of all interested meant freedom and the opportunity to com- being developed very rapidly, and I must in recorded music; but the same cannot be say that in this development radio will play said of his biographical notes, which are to the music, strangely critical for a book of this kind.



A MEMORY OF OLDEN SPAIN Spain, form with internal strike during the last year, is very different from the Spain of lovely dreams and Gypsy melodies. Still it is not impossible to find in the smaller villages scenes quite similar to the one here shown.

RECORDS AND RADIO

By Peter Hugh Reed

The two tone-poems, Night-Ride and still is a music study as well as a Sunrise and The Occanides, of Sibelius still is a music study as well as a still is a music study as well as a listener's lounge," says the manager which Victor issued in their album M-3II, the music division of the Columbia do not present any new slant on this comof the music division of the continues poser's genius that has not already been Broadcasting System. "The piano continues poser's genius that has not already been Broadcasting System. The plane contains outlined in his symphonies. They do, how to reign as society's universal induced by the strument. Radio is not going to do without ever, reaffirm our contention that he is one He further states that broadcasting has winds and brasses that ever has lived. brasses; and, more important, the magcasting Company Orchestra, under the baton of Dr. Adrian Boult. Performance and recording are splendid.

When we turn to a work like Haydn's "Third Concerto in D major for Violencello," which Emanuel Feuermann play in Columbia album 262, one is grateful that the composer has permitted this essentially sougful instrument consistently to sing. The work is a particularly genial one, and one which has an inevitability in its formation Haydn was truly inspired when he wrote moved. The recording is finely balanced

Schubert's "Trout Quintet, Opus 114," was written in 1819, during a summer which we feel in the music, in its major tonality and its tuneful spontaneity. The slow movement suggests a moonlit night: here only is the composer reflective; but of this genial work has been needed for long time, since the only existent set doniestic catalogs was made nine years ago This need has at last been met with the issuing of Victor set No. M-312 in which Schnabel, Hobday, and three members the Pro Arte Quartet, do notable justice

Another chamber work which badly needed to be recorded in a modern version was Beethoven's first "Rasumoisky Quartet, Opus 59, No. 1." The Lener set was made during the Beethoven Centennial over eight years ago. In replacing this set Columbia wisely turned to the Roth Quar tet, whose feeling for and comprehe of these quartets has long been praised i public performances. The "F major Quar tet" is the strongest work of the three that form Opus 59, It proves Beethoven's evoltionary genius, not only in its form but also in its inspirational content. The new recording is most realistic on a modern phonograph (see Columbia set 256).

Beethoven, the Titan, shouting his deli ance to man and God, is in evidence the opening movement of the South Opus 111," his last for the piano. The work is one of the most difficult pian compositions ever conceived. From deliance, in the opening movement, the composer turns to resignation in the last movement, to submission and peace. W go back to the "Sonata Pathetique. 13," for a parallel to the opening of last sonata, and to the "Appassionata, Open 57," for a parallel of the ascending, unish passages in the first movement. Only pian ists with the highest intellectual as well technical gifts can successfully play (Continued on Page 739)

NOVEMBER, 1936

MARIAN ANDERSON

capacity for the sixth annual concert of the

Howard University Concert Series, The

many of the members of the National

Symphony orchestra as could be crowded

upon the rather small platform of the

have warmed the hearts of conductor and

players alike. So far there had been little

else to differentiate this concert from hun-

dreds of others given by the National

Symphony Orchestra, But when, for the

second half, the lights dimmed and through

the back door came Hans Kindler, the

evening took on a unique interest. For, pre-ceding the conductor, his violin under his

arm, his step lacking nothing in either

grace or dignity, walked-a black man.

"Colored" is such a meaningless word; this

man was black. As they took their places,

the one upon the conductor's stand, the

other facing the audience, a quick look of

understanding passed between the two men, a smile flashed for a moment. Then the

orchestra began to play.

Do you recall the vigorous attack of

the first movement of Edouard Lalo's Symphonie Espagnole? It is direct, chal-

lenging. Eagerly the soloist tucked his

leap into motion. As I leaned forward there

was a vague feeling of having experienced

of a heart. There came to mind the words

of Alfred Friedenthal who, in his "Musik,

"Here stand these two races facing

each other, both highly musical, but

reared in different worlds of music.

Little wonder that the Spaniards quickly took advantage of these remarkable rhythms and incorporated

them into their own music. . . . We

therefore have, in a way, the union of

Spanish spirit and African technicl

Edouard Lalo is one of those Frenchmen

who, with Bizet, enjoys the prestige of

disseminating throughout the world the

spirit of Spanish music. Though born and educated in France, he is perhaps more

truly the precursor of De Falla than is

Pedrell, J. B. Trend, in his book "Manuel

de Falla and Spanish Music," writes that

the change which occurred at the end of

the nineteenth century was not a renais-

sance, but a getting down to facts.

Spanish spirit and African technic."

Tanz und Dichtung," says:

THE EVENING of April 2nd.

1935, Rankin Memorial Chapel of

Howard University was filled to

Spirituals to Symphonies

A brief survey of Negro Music in America, from the Jubilee Singers and their Spirituals to the playing of Dawson's "Negro Folk Symphony" by the Philadelphia Orchestra

By Shirley Graham

The author of this inspirational article is herself a Negro musician of national reputation. Educated at Oberlin Conservatory, where she attracted the interest reputation, Educates as Overim Conservatory, where she among the histories and encouragement of the leading instructors; at Howard University, of Washington, D. C.; the Institute of Musical Art, New York City; and the Sorbonne of Paris; for three years she was musical director of Morgan College of Baltimore, Maryland; and she has lectured widely on Negro music. Miss Graham's "Tom-Tom," an opera in three acts, of which the composer was her own librettist, had its world première on July 3, 1933, at the Cleveland (Ohio) Stadium, in a spectacular production, with full orchestra, five hundred dancers and singers, and with Jules Bledsoe in the leading rôle,-Editorial Note.



The second movement of this Symphonie guest artists were Hans Kindler and as Espagnole is one of the most beautiful of its kind in all violin literature. A change came over the black man's face. It softened, his eyes closed, and I saw again the face chapel. The first part of the program had of Roland Hayes as he sings Sometimes I gone well. Bach, both Johann and Karl feel like a Motherless Child. Here was no Philipp, and Wagner had been received novice. Behind him was not only the New by the Howard Hill section of Washington England Conservatory, but ten years of with a grateful appreciation which must concentrated study in Paris. He knew what he was doing, he knew the elements that had gone into the making of those melodies. This night he wept for those black Moors who were forgotten.

A Racial Contribution

AFRICAN TECHNIC! It came through in another way in the third movement. Pain and tears were gone. He laughed, his teeth gleamed, his body rocked. The entire orchestra caught the passion of his playing and they too played with abandon Black and white meeting on the common ground of Spain. Black jongleur!

This is not an imaginary fantasy. It really happened. Louia Vaughn Jones was the soloist. This incident is recounted not because it is extraordinary, but because it is typical of something which is to-day happening in America.

Symphonie Espagnole? It is direct, chal-lenging. Eagerly the soloist tucked his violin beneath his chin, his bow seemed to of William Dawson's "Negro Folk Symphony," as it was played by the Philadelit all before. Not the symphony alone, but phia Orchestra; when the announcer genall those little "turns an' twistin's," rhythm erously allowed the radio audience to hear that seemed attuned to the pulsing of warm the spontaneous applause which interrupted blood, a beat as relentless as the beating the symphony at the close of the second movement-a rare departure from the usual dignified procedure at the Academy of Music. Many of the listeners were a little bewildered. Had not the program announced a number written by a Negro? Could this music have been written by a Negro? Less than a week later Dr. Stokowski directed Dawson's symphony in Carnegie Hall, New York, Again it was enthusiastically received.

Olin Downes, writing in the New York Times of November 21st, said:

"The audience reserved its enthusiasm for the symphony of William Dawson, the Negro composer born in Alabama, who now teaches in Tuskegee Institute. The end of the concert saw a majority of them remaining to applaud long and lustily and to call Mr. Dawson several times back to the stage. Some will attribute this acclaim to the audience's impulse to honor a gifted artist of the Negro race for a signal achievement. In this they would be partly right, but if they estimated the symphony by any such measure-ment they would be signally wrong."

It is not our purpose here to quote the columns which were written in every



FLORENCE B. PRICE

Philadelphia and New York paper about this symphony and about its modest thirty-five-year-old composer. They were reprinted in periodicals over all the country. There was even a regrettable touch of sensationalism. In this Alabama was not to be outdone. She lavished praise upon this native son. The Montgomery Advertiser quotes Dr. Stokowski as saying:

"The folk symphony of Dawson is an important step in the development of music which truly represents and expresses the spirit and rhythm and life of our country. Its themes are spirituals, and rhythmic and melodic forms which, although African in distant origin, are American in their present spirit.

"Dawson has made himself a master of the white man's most highly developed musical instrument, the symphony orchestra; and as an American musician I am happy to be his interpreter and to welcome him as a brother

The Birmingham Civic Symphony Orchestra closed its season, on April second, with a brilliant performance of Dawson's symphony directed by Dorsey Whitting-And Wider Recognition ET THE TRUTH is that Dawson's

Y is the third symphony by a Negro, which in the last four years has been played by a reputable orchestra in this country. And one of these symphonists is a woman! Florence B. Price. Mrs. Price was born at Little Rock,

Arkansas, and is a graduate of the New England Conservatory, where she studied counterpoint and composition with Fred-erick S. Converse, She also had later study under Wesley La Violette and Arthur Olaf Anderson, in Chicago. She has written songs; a piano sonata and other piano pieces; a sonata, a passacaglia and a fugue. for the organ; a string quartet; a quintet for strings and piano; a concerto for piano and orchestra; two symphonic poems; a chorus for voices, organ and orchestra; and the symphony already mentioned.
On June 15th, 1933, Dr. Frederick Stock

included this "Symphony in E minor" on a program of the Chicago Symphony Orchestra, at the Century of Progress Exposition, which was broadcast. Then, in 1934, the Chicago Musical College invited Mrs. Price to appear as soloist in her "Concerto in D minor" for piano and orchestra. This same number was played by the Woman's Symphony Orchestra of Chicago. In 1931 The Rochester Symphony Or-

chestra played the first symphony of William Grant Still, of whom Stanley Nelson. writing in the Melody Maker, London, states, "Still is in many ways the most remarkable man in American music today." Marion Bauer, in her "Twentieth Century Music," refers to him as "a Negro who uses Negro music as the basis of his composition in modern vein." She gives as his most important works an "Afro-American Symphony," "Africa," for orchestra, and two stage works, "La Guiablesse" and

Neither of the other two symphonies was so widely acclaimed as was Dawson's. Perhaps he was particularly fortunate in time and place. Still's work was played in the winter of 1934-1935, in Leipzig, Stuttgart and Berlin; and he himself was for the second time awarded a Guggenheim Fellowship for continued composition.

No one has made a comparative analysis of the three symphonies, nor is anything like that to be attempted at this time. The writer has seen the score and heard only one of them; but every one of those original sheets which were handled revealed clearly that the composer was one who had been carefully trained, had pored over many scores, and knew instruments. Which stirred the reflection that his parents could sing only spirituals

Spirituals to symphonies in less than fifty

can boast of but few symphonists. Delight- and influential Brooklyn church. ful piano pieces, songs, marches-yes; but very, very few symphonies.

Primitive Backgrounds

HERE ARE behind this seeming phefor the enrichment of the music.

Secular music of American Negroes developed first in the extreme south, and particularly in those sections which were controlled by French and Spanish peoples. The West Indies Islands, the shores of the Gulf of Mexico were not subject to the rigors of winter, Nature was friendly. The planters themselves asked only for comfort and ease. Except for the occasional efforts of some zealous priest, the blacks were left undisturbed to follow their own emotional tendencies. That they did follow them is sbown by the fact that Africa transplanted may still be found in certain portions of the Virgin and West Indies Islands, Cuba and northeastern South America, These were not the sections that produced spirituals, but here were rebuilt African instruments, rhythms and dance natterns in their purest forms,

That this music lends itself to instrumental development is attested by many modern works. Henry Cowell, writing in Modern Music, January, 1931, said, "Cuba possesses both a highly original Negro folk music and talented cultivated composers who have developed some of the unique features of the primitive material into the basis of a sophisticated style."

It is not mere chance, or even necessarily superior genius, that makes the jazz of that of his compatriots who were working in the same medium. Milhaud had the opportunity of hearing the black man's music in that environment where it had developed without restraint. He spent two years in Brazil, he explored the islands, he watched the natives dance; and when in 1919 he returned to Paris he imitated what he had seen and heard, in his cycle for the piano, "Saudades do Brazil." Of his more ambitious work, "Le Creation du Monde," Aaron Copeland says, "'Le Creation du Monde,' written in 1923, on a scenario of Blaise Cendras, treats of the creation of

Much could be said of how this music found its way "up" the Mississippi River feel like a Motherless Child, and along its tributaries (rivers see strange of how it crossed the Atlantic it became one of the determining elements of that expression called "jazz." It is from drum beat. this section that Samuel Coleridge-Taylor took his Bamboula and Nathaniel Dett his Luba Dance

The Negro composer is heir to all this, but if he is born in the United States the spirituals are even more definitely his own.

The Troubadour Prophets

years! How could they even attempt it? Oberlin that they had been invited by Among her millions of citizens, America Henry Ward Beecher to sing at his rich White, treasurer of Fisk, had braved the scorn and ridicule of his associates by taking out this band of colored boys to sing their own simple songs. Now he rejoiced in their triumph. He had a passionate belief in his mission and in the power of and development. It is possible to trace this music. What to call his singers? Not a moving and philosophical majesty, 10 to that evolution directly from Africa, in our minurely, certainly, Looking into the furpreciated, they must be heard with the seque or dramatized, all of the Agree of a orear chorus. opening paragraphs we have touched upon ture, visioning the trails they would blaze, Africa's influence upon the music of Spain. the hearts they would reach, he said, "This have gone they have left the unmistakable rejoicing and thanking God. We are the trace of their presence upon the music of Fisk Jubilee Singers." Even he could not that land. And that added clobe her here. trace of their presence upon the music of Fisk Jubilee Singers." Even he could not that land. And that added color has been have dreamed how prophetic were his sing Go Down Moses, he has had an emon also in the matter of harmonization mag Of the spirituals and these early Jubilee forgotten,



THE SCHOOL OF MUSIC, HOWARD UNIVERSITY, WASHINGTON, D. C.

Singers much has been written. We would avoid mere repetition, but there should be stress on the fact that it is the "Africanisms" of these spirituals which our composers are endeavoring to develop

Natural Classification

NEGRO SPIRITUALS fall largely into Four Classes.

1. The oldest and mearest related to the the world according to African legends. African chant. This type of song is that Much of the musical material is based, apwhich is begun by a "leader" (in African propriately enough, on jazz, There are a the medicine man, voodoo man or priest) fugue on a jazz theme, a fascinating blues and calls forth a choral response. These section, and then a long melody over a melodies fall into a scale closely related to barber-shop chord accompaniment. Milhaud the pentatonic and can be easily imagined has understood, better than any other as being sung over the accompaniment of European, how to assimilate the jazz beating tom-toms. Repetition and overlap-(Modern Music, November, 1928). ping of melody is frequent. Examples: gotta Home in dat Rock and Sometimes 1

2. Melodies of a slightly later period find the addition of tones from the Eurowith Williams and Walker, and how finally pean scale, a greater spontaneity of group singing and the lessening of the strong

> 3. To the third group belong those harmonious, rich musings of united spirits who, through suffering have come into a deeper realization of their relation with

When Doctors Disagree

existence implies one of two things; first,

THILE WE DO acknowledge the white man's influence in the making of these sones there must be a refuting of the claims made by Mr. George Pullen Jackson, in his "White Spirituals in the Southern Uplands." His chapters on the development of "singing schools" among the mountain whites are most instructive but his arguments that it is from these singing schools and from New England song books that the Negro learned his spirituals are untenable.

It seems to me that the author destroys the validity of his claim in his opening chapter when he says:

"The tidewater sections of the Southeast will have no part in our consideration. These sections were the territory of the big-planter and Negroowner type of patrician American, His culture was foreign-influenced and comparatively urban. His music, what there may have been of it, came in as an urban article imported from abroad and from the northeastern cities of

Since he himself says that this was the which move with all the dignity of men section of the "Negro-owner," how could these Negroes have taken their music from "those very differently conditioned people powers outside themselves. It has usually in the mountains, mountain valleys, and been assumed that this attitude was pos- hill country to the west," to whom Mr. sible only because of the slaves' early ac
Jackson devotes his book? The writer also The Troubadout Propues

NO ONE KNOWS just how they came

to be called "spirituals" Negroes to Christianity. Studies recently to be called spirituals" Negroes to Christianity. Studies recently to be called them "plantation medicies." There said the the spirituals which prevented any exchange development of this much the first the coming of Amount Dordat by the coming of there been some geographical overlapping, development of this music. The first the barriers with the b called them "plantation includes" and the committee of th is a story of now me in a group or single the concess and omnipotence of God. The not only unsurmountable, but impenetrable. received their name. It was in 10-11 the temperature of the little band of ranged Fisk students had temperature this old religious conviction and case the little band of Conoregational this old religious conviction and case the little band of the "Negro-owner type of patrician American American Conoregational" of Conoregational this old religious conviction and case the little band of the l little band of ragged PINS SUBGED and the Assembly of Congregational this scheme of the Assembly of Congregational this scheme is a Conference of the Congregation of poor white, which was hardly matched by

4. The fourth group of spirituals offer the scorn with which the poor white reserious difficulty of classification. Their garded the slave.

existence implies one of two tinings, many and forty-nife texts drawn from various either the African was capable of lines, hymns of these mountain folks, which are prepared to affirm, or, second, they show paralleled by lines from Negro spinisals very decided outside influence. They are very decided outside influence. They are the spirituals are drawn from the Rall. richer in melody and harmony than the other songs, less rhythmical perhaps, but of No matter how changed or misinterpressed a moving and philosophical majesty. To be that text may be, no matter how picture. the Christian religion

They are never adequately rendered by the solo voice. They were conceived as a blend-Not only was the slave indebted to the white man for the texts of his songs, but Negro spirituals is misleading. In one published by Schirmer in 1918, we read

> "The harmonies are the Negroes' orbin, I have added nothing and have every voice was written down as suno musically, who harmonized the old melodies as they sang, simply because it was natural for them to do so

Harmonization is not unknown to the African (see Laubenstein's "A Study Negro Harmony," Musical Quarterly, July, 1930); but the Negroes who were singing those songs were too far removed from to have retained the delicate subtleties of their native harmonization. For Africa harmony is complex; "polyphonic parallelism" is characteristic; and the tonic of dominant and dominant chords of the simple songs heard by the slaves were very easy to catch by ears which had listened for the soft pad of the jungle panther and the whispered hiss of poisonous snakes. Kirley, in "A Study of Negro Harmon Musical Quarterly, July, 1930, says:

"Il'hereas in European polythony the various parts are related closely to each other as well as to the basic part, in these Negro songs the singers appear to be content if the different harmony parts' are in agreement with the lead, even if they are not at all times in agreement with each other. Thus chordal combinations have arise which are not usually found in simple European harmony, and the result sounds to the ear much more advanced in design than it really is."

Now this complexity of design offered unlimited possibilities to those musicans who first transcribed the spirituals. Joi Work, J. Rosamond Johnson, Harry Burleigh, R. Nathaniel Dett-Negroes -had the advantage of excellent must training. Johnson was an early graduate from the New England Conservatory and Dett from the Oberlin Conservatory. Bu it is to be remembered that these men were earnestly endeavoring to present the misof their people, to ears which had log been accustomed to certain musical tra tions. They therefore carefully soften dissonances and smoothed away all who in its strangeness, might seem harbands and uncouth. To-day, more mature appreciation and understanding by the Negro themselves have brought about a diffe attitude towards the "arrangements

A Master Points the Way

HESE EARLIER men and their I lowers had received their inspirate and impetus for work directly from Euroy

From 1892 to 1895, Dvořák was direct of the National Conservatory of Music (Continued on Page 723)

THE ETUD

The Chicago Symphony Orchestra

(Founded by Theodore Thomas)

By Florence Leonard

SIXTH IN THIS SERIES UPON GREAT AMERICAN ORCHESTRAS

THE THIRD OLDEST symphony besides the alluring one of music, rehearsed which supported the roof had a grace of To crace. It was founded in 1891 by a meantime were perhaps playing in capacity, it had, at either side, broad playing more than 1891 by a more of brass bands, or perhaps to at all. Balaba's had been been considered thomas, with the support of brass bands, or perhaps to at all. Balaba's had been been considered to the promote of brass bands, or perhaps to a stable band by the considered the considered to the considered to the considered to the considered to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by a little railing to the considered was divided by the little railing to the considered was divided by the little railing to the considered was divided by the little railing to the considered was divided by the little railing to the considered was divided by the little railing to the considered was divided by the little railing to the considered was divided by the considered was divided to the considered was divided by the considered was div has had but two conductors, Theodore also distinction and charm. Thomas until 1905, and since that date, Frederick Stock.

Orchestra; after fourteen years the name in strong contrast, when Theodore Thomas, lights, potted plants, evergreens and mov-was changed to the Theodore Thomas Or-making his first tour with his orchestra, able chairs, made an attractive setting for chestra, which was not changed until events played his arrangement of Schumann's the occasion; and the skill of Thomas in succeeding the death of Thomas proved the wisdom of choosing the present title. It owns its own home, seating 2.582, a building which was an outright gift, provided by donations ranging from ten cents to twentyfive thousand dollars. The orchestra has always been a "community" enterprise; for its financial burdens in its early days for its financial burdens in its early days bad been handsomely renovated, was recognize the musical plant and to most series of concerts in congruence were borned by many people. Is affairs are to be opened by Thomas, with a series spirit of Chicago, as Chicago was quick to for the Musical Festival was being recognized by a holy of forty men, the of orchestral concerts lasting two weeks. recognize the musicalmosth and worth of hearest by Mr. W. J., Tomlins, The festival was a controlled by a holy of forty men, the of orchestral concerts lasting two weeks. Orchestral Association. It has an old age pension fund, and carries life insurance on each member of the orchestra; for neither with his orchestra, that the opera house "Chicago is the only city on the continent, which enterprises, however, are the

Its season is twenty-eight weeks, during which it gives one hundred and twenty-six concerts. In its own hall in Chicago, it evening concerts replacing those which, until the season 1931-2, were given on Saturday evenings); twelve Tuesday afternoon Symphony Concerts: fourteen Popular Concerts on Saturday evenings (formerly Thursdays); and twelve Young People's Concerts on Wednesday aftergiven in Milwaukee; and occasional performances are given in suburbs and nearby

This splendid organization owes its existence to Theodore Thomas and his farseeing supporters; but it had its origin, as had the orchestras of New York and Boston, in the singing societies and the to play symphonic music,

Humble Beginnings

TT WAS in 1853 that the Legislature of Illinois incorporated the Chicago Phil-barmonic Society, and entitled the bill in all seriousness, "An Act to Promote the Science of Fiddling."

A few years later, Beethoven's "Fifth Symphony" was performed by this society; and, as one critic reported, the audience bore it "like martyrs." Henry Ahner was for some time conductor of this pioneer

Hans Balatka, a Moravian by birth, from Hoffnungsthal, had come to America in 1849, and when a group of music lovers organized a new Philbarmonic he was made conductor of this orchestra till 1868, He was "one of the great and admirable souls whose work for art lives after them," says Russell. He was a most excellent conductor, according to the critics, but his material was deplorably poor, in that these seventy men, who were engaged in many pursuits

orchestra in America is that of Chi-with him but two or three times a month, outline; and, besides its enormous seating brass bands, or perhaps not at all. Balatka's arcades, large enough for the promenading

It was known at first as the Chicago thing was set before the people of Chicago Traumerei on the night following Balatka's constructing a remarkable sounding board. performance of an ordinary arrangement prevented the music from being lost in the of the same composition. The event was to immense space of the auditorium. Chicago become historic. "Thomas swept every engaged Thomas for a long series of sum-hearer away into cloudland." In 1871 his mer concerts in this hall, in 1877. George visit was repeated, and the next season, Benedict Carpenter was the organizer of 1871-2, the Crosby Opera House, which these concerts. Thomas was as quick to It was, unfortunately, on the very Thomas. He wrote of the "open-hearted. was destroyed in the great fire, Thomas except New York, where there is sufficient of this festival; and this was followed by a had expected a renewal of his contract for musical culture to enable me to give a brief series of Summer Night Concerts two years. This was now, of course, im- series of fifty successful concerts." In ac- For the next few years Chicago had to possible. Nevertheless, he gave concerts in cordance with his knowledge of the city. ometri. In its own hall in Chicago, it Chicago the following season, four of them, he prepared programs of a good artistic winter, by visiting organizations, the Festigites twenty-eight Friday afternoon and and of these one had a Wagner program, standard, though somewhat light in charvals, and the Summer Night Concerts. Thursday evening concerts (the Thursday and at another he introduced to the enthu- acter. At the suggestion of Mr. Carpenter, siastic welcome of Chicago, those two the Chicago manager of the orchestra, he with Thomas on the subject of a permanent mighty geniuses, Anton Rubinstein and H. instituted a series of request programs, and Wieniawski

time, several large and excellent choral Liszt, Rossini, Schumann, Vieuxtemps, ten years, however, during which time the societies, which had helped to form musical Gounod, Strauss (Johann), Ghys, and taste. These were the Beethoven Club and Herold. The fact that the "Eighth Symreplies concerts on wearestay ancer monos. At the University of Chicago it the Apollo Club, directed, respectively by phony" stands on the same program with realization, and, after having obtained Mr. gives eight Symphony Concerts. Ten Sym- Carl Wolfsohn and W. L. Tomlins. These the Overture to "Zompha" and a Strauss

dustrial exhibits were to be found in this

torium itself was divided by a little railing Nevertheless, there was something more of iron, into two sections with a corresto be had from an orchestra. This some- ponding difference in the price of admission. the whole West were to owe a vast and At the end where the concerts were given,

the names of the composers on the first of

phony and two Children's Concerts are societies gave important performances waltz, shows that audiences bad in fifteen about raising the funds for such an orches societies gave imparate parameters and the societies gave imparate parameters and the societies gave imparate fund and the societies gave in the programs in tra. His task was to secure signers to a Musical Union were other notable ones. which Thomas himself took part as a viogrammeter fund of fifty thousand dollars a Musical Union were other notable ones.

Chicagoans had built, "as a kind of cballinist, when he played in The Firefly Polka lenge to the world after the fire," a huge in a New York orchestra. During this sea-Exposition Hall, on the lake front, extend- son of 1877 Chicago heard also three ciation was to replace the old Chicago Philing from Adams Street to Madison. For national programs—Scandinavian, French years great conventions and creditable in- and Italian,

early efforts of a few enthusiastic musicians hall. It was not built for music; it could that there came a young man from Marboast neither interior finish nor decoration; quette, Michigan. To the impressions made yet the arches of the great steel girders on his mind at these concerts, Chicago and



DR. EREDERICK STOCK

beneficent project. This man was Charles

Fine Seeds are Planted

1881 the Chicago Biennial Musical Festival Association was organized, to give a festival in 1882, with N. K. Fair-bank, George L. Dunlap, Philo A. Otis, Charles D. Hamill, George Sturges and Milward Adams as its officers, During the winter of 1881-2 there was but a short val was to be given in May, directly after that of Cincinnati, but with a different program. Thomas was, of course, the director of this festival; and this was followed by a content itself with a few concerts in the

In 1879 Charles Norman Fay had spoken orchestra for Chicago and had even then There had been in Chicago, before this these are Wagner, Beethoven, Handel, the idea was not then to bear its fruit. In project had been ripening in Mr. Fay's year for three years, and thus to form the harmonic of local talent, with its twelve concerts a year, and to enlarge both orches-It was to one of these summer concerts tra and season. In two years this task was accomplished, the officers of the association elected, and the contract with Mr. Thomas signed

The new orchestra was to consist of minety men, engaged at salaries which would bring them under exclusive control of Mr. Thomas, and they were to play twice a week for full seasons of twenty weeks. Further, an important clause in the contract read: "The intention of the Association being to lodge in the hands of the Director the power and responsibility for the attainment of the highest standard of artistic excellence in all performances given by the Association."

Thus the munificence of Chicagoans and their ability to recognize Thomas's high qualities of leadership, opened the way for their great orchestra to come into exist-ence. Fay, himself, N. K. Fairbank and Marshall Field each contributed five thousand dollars to this fund. The nucleus of the orchestra was formed of sixty of the players who had so long been under Mr. Thomas's baton-the "regular orchestra" and the thirty "extra" men were taken



THE CHICAGO SYMPHONY ORCHESTRA ON THE ROSTRUM OF SYMPHONY HALL, WITH DR. FREDERICK STOCK CONDUCTING

With this new orchestra residing in Chiprising communities as St. Paul, Omaha, concertmaster was Leopold Kramer. Kansas City, St. Louis, Nashville, Cincinnati, Cleveland and Milwaukee; and the peculiarly appropriate that the very city in which that orchestra had given its final with new spirit.

cago." Their first thought, after putting erick J. Wessels. same private fortunes. One of the most important names on the executive board times, in the cause of music.

The quality of the programs during the first years of the orchestra remained unnumbers of hearers who were not accustomed to find pleasure in symphonies, a larger proportion of programs without symphonies was arranged. On such programs there usually appeared a long Suite, or Symphonic Poem which was descriptive of a story printed on the program. In ad-At its very first concert the orchestra "Fifth Symphony" of Beethoven. Joseffy, was soloist in the "Concerto in B-flat minor,

The Chicago Orchestra formed an im- been "no labor, but a great pleasure." portant part of the great group of musicians engaged for performances at the World's Fair of 1893, In 1894 both Boston and New York sought to draw Thomas nent orchestras in these cities; but he reand in the Spring of 1896 the Chicago Orchestra made its first Eastern Tour and gave its first concert in New York. An interesting incident of this concert was that the Boston orchestra under Gericke happened to be in New York on that date, and they accepted Thomas's invitation to attend the concert in a body, Gericke himself accompanying them,

During the following seasons various causes contributed to heavy deficits, and an unwarranted tide of dissatisfaction swept over the newspapers, which demanded more popular programs. But the trustees, with far-sighted loyalty, said to Thomas, who had thought to relieve them of the financial embarrassment by resigning, "We do not wish to think of your resignation, Mr. Thomas, You are engaged to play only the great works of ancient and modern times, and nothing else. If there are any deficits in giving the concerts, we will take care of them." Mrs. John J Glessner and her splendid corps of assisting women helped in these troubled years to insure the continuance of the orchestra.

players that money and experience could the city of Boston, and won "superlatives of admiration," as the Boston Herald phrased it, from the critics of that city, and cago, Thomas now planned a new "High-indeed elsewhere. At this time the orchesway" for his tours, which led to such enter-

T WAS AT THE END of this season the Association was fortunate in enlisting, the day." So Mr. Russell relates the story. the great pioneer 'Captains of Industry' the Association was fortunate in enisting, who created the western metropolis of Chi-

In 1899-1900, the orchestra made a up its institutions of art and education, brought to trustees and to orchestra the into which they put large sums from these vindication of their policy of playing only the "great works of ancient and modern for in this season Thomas pre- ture to was that of Charles D. Hamill, who was sented a cycle of four Beethoven Programs, during his whole life an ardent worker given at intervals throughout the winter changed; but, in order to reach large certs were a triumphant success. They led, undoubtedly, to the cycle of Historical Programs, in 1901-2. There were six of these, and the first name was Giovanni Gabrieli, 1557, the last name Tschaikowsky,

The year of 1903 was memorable for the visit of Richard Strauss, who came to con- Association.) dition to the regular concerts a series of duct a program of his own works. He came concerts for workingmen was also given. at the invitation of Thomas, who had been almost the first to recognize the genius of played Wagner's "Faust" Overture and Strauss and had, for twenty years, been Dvorák's "Husitská" Overture, besides the performing his compositions. So well prepared was the orchestra that Strauss found it necessary to hold only one rehearsal,

from among the musicians resident in Chicago and the form of the f from among the musicians resident in Chi
In 1897-8 the organization made an Eastcome to an end m six weeks' time, the
come to an end m six weeks' time, the
has so nonored an unknown man.
Under Mr. Stock's direction the orderclose of the season, unless funds for the
Under Mr. Stock's direction the orderclose of the new hall were subscribed
tra continued to unbild its data or the
come to an end m six weeks' time, the
has so nonored an unknown man.
Under Mr. Stock's direction the orderclose of the season, unless funds for the
unknown man. at once. The pusiness men of clubscription mands and new opportunities which the sponded immediately with a such the build- years were bringing. Some of the noteof \$100,000, to secure a site and the face of worthy events of these later years have so strong a doubt as to the success of the so strong a doubt as to the saled in Cincinnati Festival of 1910, when the peoenterprise, that it could wall be simism. The ple of Cincinnati presented to the city a many quarters downing to pesant by the statue of Theodore Thomas; the appear newspapers; and then the incredible hap- ance in 1912, which was the last time the the cluster work with Thomas's orchestage facel a deficit of thirty thousand personal to come in, not seem to the cluster of the company of means as nad nither to paid the public at Choir of Toronto in concerts in that city deficit; it came also from the partial form of the large - workingmen, merchants, clerks, in Chicago and also the chief cities of the hope of making the orrhestra permanent.
Not so the trustees, 'After a dinner, to bookkeepers, school teachers, shop girls, one to call it back to life and to imbue it which were bidden all the wealthy and in scrub women-it is the most amazing thing fluential men who were interested in the I know of, but these were the people that orchestra, there was subscribed not only responded. Between eight and nine thouresponded, between eight and chicago vol-thousand performers are required for its THE LIST OF MEMBERS of the additional equal sum, as a sinking fund untarily sent in money enough to production) against a future debt. The chorus was now a symphony orchestra with a permanent in Chicago.

The List OF MEMBERS of the additional equal sum, as a sinking fund untarily sent in money enough to provide outsiant by reduction of the control o Years before, Thomas had made plans

for such a building, and these plans were now delivered to Daniel H. Burnham, the amassing their own fortunes, was to build Southern Tour. The season of 1900-1901 architect of the new building. The building the program including Wagner-Hail! Bright Abode ("Tannhauser") and Overture to "Tannhäuser"; Strauss-"Death concerts.
and Transfiguration"; Beethoven-"Fifth The b and Traininguation, Symphony"; and Handel—Hallelujah the expenses of the orchestra so far that Chorus ("Messiah"). On December 16th it was enabled to extend the scope of its spring, each program common two Contract Cartenin 1, On December 10th It was enabled to extend the soop of in symphonics, or one symphony and an and 17th was played the Beethoven Annia-divities and to to the city Popular contracts and a concerto. These conversally Program, and on the 23rd and Young People's, and Civic Ordestra concerning the Cartening Ca 24th a lighter program—the last, alas, to certs be conducted by Theodore Thomas, who was even then suffering from the illness in 1914. They reach a clientele scarcely which caused his death a few days later. touched by the symphony series, and the (The magnificent library of musical works, tickets are in great demand. Their purwhich had belonged to Mr. Thomas, was pose is to reach the masses, and the tickets donated by his heirs to the Orchestral are sold through welfare departments of

A Prince to the Throne

I had conducted the orchestra on one of its tours; and soon after he was made assistant conductor. It was to him that the trustees naturally turned to conduct the was some mile Concerns, by Tschalkowsky, and said to the men at its close that it had remaining concerts of the season, after established in 1919, It is sponsored by the the loss of the man who had founded the orchestra, and had built it up, year by We Build a Home
DURING THIS SEASON of 19023 had been selected by Thomas for the post ican performers for symphomic and the trustees of the of assistant conductor, because of the ability. Forty-five of these young players have the state of the state of the ability. from his Chicago post, to lead the perma- Orchestra came to an acute realization of which Thomas perceived in him, and which ready been received into prominent orche a fact which Thomas had for a long while was early to become evident to the public. mained faithful to what he considered the been urging upon their attention, namely Soon he was made conductor for a period demands of loyalty, although the terms of that it would be impossible for the orches- of three years; and that contract has been of the principals of the various section of his contract would have permitted him to tra to continue even another season, and renewed in such manner that he has become the Chicago Symphony Orchestra. There accept either of these offers. Therefore, that there could be no hope of its per- the permanent conductor, after considera- is also a Frederick Stock Scholarship Ford. in soite of the heavy business depression manency, unless the Auditorium was aban- tion of all the greatest conductors of to be used for the musical education of m spice of the nearly business uppression which had fallen upon the country after the doned and the orchestra provided with a Europe. This is probably the only instance such students as Mr. Stock shall select which had allow the productor, men and guarantors stood home of its own. Therefore, the trustees on record where an organization of the Frederick Stock was boom in Juke, Ger by their task of carrying on the orchestra, announced that the concerts would have to rank of the Chicago Symphony Orchestra



A PIANO FOR INVALIDS An English inventor has devised this unique piano, in order to permit those who are bedridden to enjoy their favorite instrument.

orchestra took part in these Festivals; the tours of the eastern cities, in 1911 and 1921; the cooperation with the Mendelssohn East; the Musical Festival in Chicago in April, 1917, when Mahler's "Symphony of a Thousand" (the "Eighth Symphony," which this title has been given because a production) was given its first performance

Interesting Items

VISITING CONDUCTORS from V Europe have included Saint-Sains, d'Indy, Rachmaninoff, Casella, Polaco, Prokofieff, Sokoloff, Frank van der Stucken and other prominent composers and conductors of American birth or citizenship, have also been represented in these

The building of Orchestral Hall reduced

The Popular Concerts were established industrial plants, social settlement houses, and other similar agencies.

The Young People's Concerts began in 1900 Frederick Stock, viola player, 1919-20. They are interspersed with explanatory remarks by the Director. They are a part of the Chicago Public Schools four year course in Music Appreciation.

The Civic Orchestra of Chicago was governing body of the Chicago Symphony Orchestra and the Civic Music Association tras. Classes, in addition to the regular routine training, are under the supervision

andmaster. He graduated from the Cologne Conservatory as a violinist, 200 continued his studies in theory and composition under Humperdinck, Jensen, Zoellner and Woellner. He came to America it 1895, to enter the Thomas Orchestra. He has been the recipient of many honors from colleges and universities, and in 1925 was decorated Chevalier of the Legion of

Eric DeLamarter, Assistant Conductor. was born in Michigan, went to Chicago to study, worked for a season in Paris with Widor at the organ, and then returned t continue his studies in Chicago, with Stod and Weidig. In 1917 he was made Assistant Conductor and organist.

So wide has been the appeal of staphonic music to Chicagoans, so general and generous has been the response of the me and women of wealth to the needs of the orchestra—the needs of the public as represented in their love for the best music that to give a list of donors and patro whose generosity has made the orchest (Continued on Page 738)

THE ETUDE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Class Instruction in Instrumental Music

By Franz Bornschein

groups. In presenting these views the the psychological approach through which

child seeks fellowship, even in music makinstruction, meets an early call for human printed) should be scorned.

expression or emotional outlet, which is

the basis of art.

material of the so-called rhythm orchestras; ously fingering on soundless keyboards, muscular coördination; yet these adjuncts offer but little stimulation to the aural by these dummy keyboards may be so connected as to register sound from a near-by value will follow. Therefore we quickly pass over these dubious class instruction gestions.

Group Spirit-Group Control

CLASS INSTRUCTION in instru-mental music most undoubtedly has value as a subtle help in character formation. Group teaching, with its problems of the elements of self-expression, self-subordination, team-work, and fellow-consideration, offers the serious educator a fine medium for mental training. Unfortunately, many of our school systems depend upon teachers, who have but a scant musical background and a very meager instru-mental knowledge, to impart class instruction. The personality of an instructor might overcome certain shortcomings or lack of technical knowledge; however there will be much more significant results when personality plus knowledge abound in the

To know the fundamental principles of the technic of various instruments seems essential as the equipment of a teacher who hopes to impart these constructive features to a class and to lead the members to a progressive result. The "fun of making music," the enthusiasm, the keen desire for creating expressive musical sound, even in its most elementary form, are emotional factors which will need careful guidance and constructive control, if the class is to

THE TOPIC, "Class Instruction in profit by such efforts. If patiently directed, immediate attention as to purity of tone, the necessary muscular coordination, belastrumental Music," may interest this fun of playing together may produce which is vitally essential. Let the beginners come equally active and equally timed with

As an introduction, let it be stated that behavior are overlooked by the careless music-making. it perhaps was early child efforts in music instructor. Nevertheless, poor judgment on Naturally, where an instructor is able definite drill is needed. making, as a member of the little home the part of the teacher may crush all fun to give physical illustrations and actually The next step should be considered to the part of the teacher may crush all fun to give physical illustrations and actually The next step should be considered to the part of the teacher may crush all fun to give physical illustrations and actually group, that led the writer later to follow in the work. Hence there should be always to demonstrate the technic of the violin (or a professional career in music. This is a pleasant attitude, good spirit, and an ex-later other instruments), there will be mentioned merely to prove that the average ample of leadership which will urge the more rapid progress than where only verbal class or group to alertness rather than to description or theoretical advice can be ing. Hence the idea for collective teaching, ill-mannered demeanor. Material of quesas it recently has been stressed in class tionable taste (alas, there is much of it

The Fiddlers Begin

such as are found in the kindergarten toy at hand and can inspire attention. Let us drill, and possible assignments for home forms of signals and baton management begin with the stepping-stone to the future practice, such a group will soon conquer and while we also duly estimate the virtue orchestra, that is, our little group of young elementary problems. The accuracy with stick," through which the subtleties of ex-of having a class of young people industri- violinists. Should this be a group of ab-which this is done, and the taste that is pression and control may be communicated solute beginners, there is need to choose acquired, naturally will reflect upon the to the group. For example, unless the and admit that such adjuncts may develop suitable violins of three-fourth, seven-type of training that is given by the in-teacher be capable of suggesting a firm eighths or full size; also bows of suitable structor, length. These instruments must be corsense. Perhaps there will be soon devised rectly strung, and have easily adjustable (1) awkwardness of physical attitude; (2) some electrical contact arrangement where- pegs. The beginners can be taught in poor stroke management; (3) careless a shapeless procedure. standing position, in semicircle or rows. spacing, causing poor intonation; (4) mis-Or, if chairs are available, the beginners takes of notation and time values; will in resonance and in range by introducing nexted as to register sound from a near-oy can be immediately taught correct sitting cause the instructor endless irritation. But the values, will in resonance and in range by introducing real piano, by which process actual sound can be immediately taught correct sitting cause the instructor endless irritation. But the viola. Only such pupils as are physically the control of the posture, while learning the demands of corrections must be patiently given, if cally large enough to cope with the more bodily erectness and the details of physical progress is to follow. It must be the aim sizable instrument should be invited to means and begin with more practical sug- control of the instrument. This drill in pos- to teach precision and uniformity of ture and in holding violitis in proper playing thought and action, so that concentration position is important. The fundamentals of and conception, with the complex attention

those who are guiding the musical excellent mental discipline, from which realize that a good violin tone must flow all members of the group, whether the intelligence of the pupils of Elementary, there may be yielded psychological results, gently, without blemish or frictional grit, types be phlegmatic or alert. Indeed where Junior and High School grades, classes of along with the principles from which there The principles of logical finger spacing on there is a slow thinker among the group, private pupils, neighborhood or community may later develop social ease and poise, the strings, which lead to scale structure, or an awkward, clumsy, careless member A warning word must be given against must be given careful attention. Here the there will be need for special individual groups. In presuming these views the A warning word must be given against must be given actival attention, accrete any one linear to special movious writer relies upon his broad experience as to obsistence as an approach towards any teacher must have the ability to correct any drill, and this must be always done tactured attention, and the state of the activation of the details of pitch, fully, so that corrections may be constructed knowledge as a composer, and with of conference and overexplexance when Again let it he said that standing or sitting tive. The preparation given to the little this background will endeavor to discuss young groups are allowed unrestrained posture is important for the beginner. En- violin group, as just described, may be vent. Here criticism should be made against courage aural attention, which is vital to considered the vital germ from which the musical interest may be collectively created. such conditions, if these outbursts of bad success, for listening is part of the fun of

rial available, a group of beginner violin- and giving careful directions by use of ists should soon learn to express itself in unison effort, and to grasp the meaning of be said that many teachers are lacking in In the mass of art.

Though we duly recognize the imitative T IS TO BE ASSUMED that the the fundamentals of meldy playing and conductorial control or knowledge. There physical value of mere noise making means,

I teacher has an enthusiasm for the work later part-playing. With such practical should be an understanding of the various

stroke control, open string playing, demand needed by the eye and the ear, along with

future orchestra shall have its growth. However, before advancing too rapidly

The next step should be suitable partplaying of the violins, with the background a supporting piano part played by the teacher. As soon as tonal assurance be comes evident, the little group should be taught to obey the signals and gestures With the instrumental instruction mate- of the conductor-the teacher serving thus baton or manual suggestions. Here let it which produce the so-called "language of the rhythmic pattern, and of indicating speed, power, intensity, attack and release, the management of the class will remain rather

> The string group may now be extended have a try at its mysteries of tone and the perplexing new clef-notation. This advice about physical aptness also applies to pupils who are chosen for places as violoncellists, or the foundational double bass.

On Assembling a Personnel

TERE CRITICISM may be made of HERE CRITICISM has the plan followed in certain communities where the school orchestra applicants are allowed to make their own choice against all physical requirements of the specific instruments. A pupil with a tiny frame might have an ambition to try an instrument much too large for his management. Or a thin lipped pupil may choose a brass instrument that requires a totally different embouchure. Or there will be a desire to play traps, or the popular saxophone, in such numbers as to cause overbalance of tone, Very careful supervision, judgment and good taste are demanded of the instructor in assembling the instrumental classification. The novice must be directed in his path, which should lead to practical orchestral progress, not to mere noise making.

With the introduction of instruments

other than strings into class instruction, there will arise many problems of orchestral routine; and it will be advisable to proceed slowly in adding new combinations

HOW THEY DO IT IN SUNNY CALIFORNIA

How THEY DO IT IN SUNNY CALIFORNIA.

Just look at this whopping student band! They are the young men of the Pasadena Junior College; and their number usually tops two hundred. It was the official bond of Pasadenéa. "Tournament of Roses." Andre L. Strom, its director-manager, has written to The Etude that "Many of the arrangements used by the band are made by students of the school." In other words, the band is conducted for the benefit of the students and not as "ballyhoo' for the school or the conducters." This great organization is known as the "Bulledge Band," and It plays works the "Thandbul," the "Urdasched Symphony" and Dane Macabre, as well as the Sama marches and regular band repertoire.

NOVEMBER, 1936

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

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

A Monthly Etude Feature

of practical value,

by an eminent

Specialist

BLUETTE By STANFORD KING

Reminiscent of the summer so recently over is Mr. King's composition written in three-eight rhythm. Play this as a dreamy waltz and at rather deliberate tempo. Observe that in the first theme the left of the soprano, and also note the slight descriptive as possible.

accent on the second beat of the measure. Melody tones should be given all possible resonance, and accompaniment chords should be shaded proportionately.

rising above mezzopiano. The second section beginning measure 32, after the double bar, is more vigorous

in the right hand, played mezzoforte, the morning meadows.

left hand becomes more active and the mood less quiescent. The marks of dynamics are important

throughout this composition. Consequently try to develop as much contrast and nuance as possible in the performance.

> DREAM RIVER By CARL WILHELM KERN

Mr. Kern's contribution to the November ETUDE is a composition demanding "flowing" passage work in the left hand. Examination will disclose that the left hand pattern is not difficult in itself. There is only one passing over of the hand.

Practice the left hand passages slowly at first, with well articulated finger action. As speed develops keep the fingers closer and closer to the keys until at length the passages are played with a rolling motion of the hand and with minimum finger action. The effect, especially if the pedal is used as directed, will be almost that of a

weight when playing these double notes. ness." Played thus the melody tones will be given proper emphasis and depth.

The second section, beginning at meas- rather than fingered. ure 27, establishes a somewhat slower measures, after which the persistent flow sixths.

of the river continues to the end. At measmore and more slow until the final measure preserve the mood of a reverie throughout. beat of the measures,

THE LITTLE SPINNER By CEDRIC W. LEMONT

the trill will sound "top-heavy.

since they are important in the general scheme of the composition.

It will be noted that the right hand is stages of advancement.

ures 19 to 22 inclusive. Against these resonant chords Mr. Lemont has set a right hand trill for fourth and fifth fingers, which, in the case of student pianists, most likely require separate practice. Make hand passes over to play the melody notes the interpretation of this little piece as

DAWN IN NORMANDY By JEAN RIBERT

This waltz, by Jean Ribert, is to be The first theme is quiet in mood never played at slow tempo and with decided rubato. Descriptive in style, its musical purpose is to paint a picture of sunrise in Normandy.

The first section is most atmospheric and

Observe that the first section is in C is in A-flat major, and here the tempo increases perceptibly.

The section beginning with measure 49 from this point accelerando and crescendo be found much more effective. are in effect until the climax is reached at measure 61.

by the short Coda played smorsando.

SUMMER REVERIE By FRANK H. GREY

Casting a glance backward to the golden days of summer THE ETUDE presents the ure 17 and remains in effect to the end. Summer Reverie by Frank H. Grey. The melody in this little number lies in the left hand. Play the melody notes with the most Against this flowing effect in the left beautiful singing tone at command, hand the melody in thirds is played by the strive to achieve style and freedom in the right hand. Take care that the upper, or melodic flow-not forgetting that a melody soprano, notes carry most of the arm line should constantly change in "thick-

The right hand accompaniment which is a broken chord figure, should be rolled effects.

The second section, beginning with meastempo and the character of the music ure 17, carries the theme in the right hand. changes. The introspective mood suggested Be careful to observe the phrasing preby the sustained chords continues for ten cisely as marked, especially the legato

By MATHILDE BILBRO

The Geisha, graceful dancing girl of Besides being a very interesting little Japan, is forever a source of interest to piano solo, The Little Spinner has special visitors in the land of cherry blossoms. It nterest as a trill study for the left hand. is a fact that Orientals have come to know The average student will find a bit of care- a great deal more of our occidental music graceful as possible. ful practice desirable to develop an even than we of the western hemisphere know trill, since the trilling fingers used here of theirs. THE ETUDE finds many devoted are 1 and 2; and the thumb, being so much readers in Japan; and our music is being heavier than the second finger, has to be adopted at an astonishing rate in that counplayed with control. Lacking this control, try-for both educational purposes and concert use. The writer has been the inter-The piece begins pp, the left hand notes ested recipient of letters recently from suggesting the monotonous drone of the Japanese teachers discussing piano teaching spinning wheel. Swells and diminuendoes material published here in America, and should be applied exactly as indicated, from these letters he gathers that American material is being used widely in the training of Japanese music students of all

Observe also the sustained voices in meas- as being rather a succession of graceful as being rather a succession of complicated cal "snap," play the repeated chords (16ths steps. Stress the syncopation appearing in many of the measures of this music, em- Observe that the wedgeshaped staccato many of the measures of this sucception. mark is used. This implies a particularly Let the left hand staccati be brittle against the legato of the right hand, and practice the short double note trills until they can be played lightly and without effort. The tempo remains moderato throughout.

PRELUDE IN E-FLAT MINOR By ABRAM CHASINS

If the reader is of the increasing company of those interested in the popularization of music by talented American com-Here the melody appears in double notes breathes the peace and quietude of misty posers, he will find this prelude of espebiography of the composer appears at the

An effective syncopated rhythm-three against two-holds the rhythmical line consists of progressive harmonies which throughout the piece. The second note of must be made to flow into each other in the left hand falls exactly half way belegato style, in order to simulate musically tween the second and third notes of the the rising mists mentioned in the text. At triplet in the right hand. Do not hurry measure 57 the sun breaks through, and these triplet figures. A "lazy" triplet will

Give the left hand chords plenty of resonance, but without obscuring the mel- the resonance of a violin tone and to re-The close of the composition is a repeti- ody tones of the right hand. Follow the tion of the first theme in octaves, followed marks of dynamics closely, and supply adequate nuance to the flowing nielody.

The original tempo is resumed at meas- dexterity is required of the right hand from

This number merits consideration in building a pianistic repertoire.

SWEET LAVENDER By L. LAMONT GAIRRAITH

composer is Sweet Lavender, which takes pedal. the form of an English dance and therefore calls for special attention to rhythmic

After a brief Introduction the dance proper begins with staccato notes in the Miss Ketterer, for moppets in the ins right hand against two-note slurs in the grade. It remains in five-inger postor

Observe carefully the occasional soste- (melodic and rhythmic), which make it nuto notes, indicated by the short line above good rote study. Words help to creak While written alla breve, the tempo is or below selected notes. Notice also the certain atmosphere. ure 42 the tempo broadens and becomes moderate. Pedal carefully as indicated; and heavy accent which occurs on the third

At measure 28 the key changes to B-flat major, after the double bar; and it is important throughout this section to observe Occasional legato passages offer nice of the alternating slurs and staccato eighths trast in this little piece. The wrist stro which occur in both hands.

Hold to a steady tempo throughout and that the effort is expended in the mon make the performance of this music as toward the keys, and not in the upstrol

HUNTING SONG By F. MENDELSSOHN

This issue of THE ETUDE presents one of the most popular of Mendelssohn's "Songs Without Words." Used as a congest much whole with the words against the broken chord legate accept much many statements. cert number by great artists, it should be paniment in the left. studied by every piano student.

style, rolling the groups in sixteenths, and the first theme, D.C. al Fint. according plenty of resonance to the hunt-ing horns—the E's—in the upper voice It will be noted that use right of the distribution of the distrib The rhythm should crackle throughout, and

tinction should be clear and well marked. Oriental dancer, and conceive the dance follow. Forearm stacrato will be found bear followed by 8ths) with one arm motion

The many accented notes should size out clearly, since they represent the hunting horns in the chase.

From a point at measure 75 the melode is carried in the left hand against a most effective rolling arpeggio figure in the right. This section begins fortissimo but gradually dies away in tone to the end as he sound of the hunt fades in the distance Make the diminuendo, without ritord To is important.

Instead of the crescendo at measure 97 many pianists prefer to apply a diminuende and when well carried out this procedure is logical and effective, since it follows on the idea of the chase diminishing with distance.

FRAGMENT By L. VAN BEETHOVEN

This arrangement for piano of the theme from Beethoven's "Sonata in C Minor for Violin" is notably done by M. Moszkowski himself a fine pianist and composer. One objective should be to give to the theme member that phrasing marks for the piants represent the bowing of the violinist.

The performance of the "turn" at measure At measure 13 the tempo brightens per- ure 7 is written out in full in the lower ceptibly, leading into a ritard at measure margin. Naturally the same treatment given to the turn at measure 15. Digital measure 33 on. These passages are to be clearly articulated though subdued, 90 % not to encroach upon the legato melody of the left band.

The final measures are played smorzania (dying away) and the chords are bond Another composition by an American together by effective use of the legal

THE SEE-SAW By ELLA KETTERER

A tuneful six-eight melody is this of broughout and is built on obvious pattern

PATTER OF THE RAIN By ADA RICHTER

A study in starcati (wrist preferred should be short and snappy. Make certain of the wrist.

BROOKLET'S SONG By WILLIAM BAINES This Grade 1 Melody employs by

The second section is staccato for h Play the Introduction in dashing, free hands and is followed by a reentrance

> IN A SEA CRADLE By LILA PHILLIPS The left hand of this piece, when share (Continued on Page 739)

THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Credit for Music

This problem, I am sure, is one many teachers are mining it have sary to meet, especially with pupils of Junior High and High School age. With these pupils, the excuse for sary to meet, especially with pupils of June Titles and Ilife School age, coming with only a half hour per day coming with only a half hour per day. I had so much home work that I could not find time to practice. I have been a so studied in this state; that he was not smaller in this state; that he is not smaller than a caracteristic of the state of the

teachers.

I would like to know how other teachers have met this difficulty and would be glad of any suggestions you may offer.—E. A. S., New Hampshire.

It is shocking to learn that practical music is still ignored as a serious accredited subject in the schools of many states. Sometimes I think the reason for this is that the educators, not understanding music, are afraid of it. Being an art, and at the same time a science, it defies exact classification. Its quality is much too elusive for some of these dry old academic mossbacks! But, may I ask, what other study demands from the student a more complete coördination of mind, muscles and spirit-the ideal comeagerly anticipated!)

On the other hand, many educators are Lessons." Hundreds of persons do just that -they give "lessons" but do not teach! serious profession of teaching, no all-round education, no Normal School preparationin fact none of the ordinary requirements for any teaching position. I might add, too, that many of them have a totally inadequate musical training.

examination and certification, to force im-

Schools should, however, be willing to in order "to make both ends meet.") give credit to students of private teachers, who can pass certain instrumental tests. Such examinations could be conducted by an audition board consisting (for example) result? Usually the budding young artist of the music supervisor of the district or spends several years in a large center school, one of the school teachers who plays studying music exclusively, dreading the the instrument, and one outside piano (or instrumental) teacher who has the respect and confidence of the principal. This disinterested outside teacher (there are such) ekes out an existence year after year, livcould be persuaded to serve on the audition ing precariously from a few accompanying committee, if each student were charged a or radio jobs, or lessons miserably paidexamination, the fee going, of course, to tropolis, his spirit warped by the hard life, the outside teacher. The two school teachers frustrated by lack of recognition, denied could counteract any prejudice or injustice the necessary routine of playing and perwhich would be likely to warp the out- formance. Finally forced to return home,

to seventeen are difficult ones, musically, maladjusted person. If he eventually stays for our young people; an appalling number in the large community the results are of them drop by the wayside. Lucky the usually identical. teacher who can hold interest during this period! I think it worth while to go on mistic, doesn't it? But look at another piceven if the student can get in only an hour ture! A student (high school graduate) or two a week. If he can be successfully having worked as long as possible with

student has real talent, and the true urge stimulating environment he spends part of to express himself musically, "credits" each day in extramusical activities; his make no difference to him. He will always mind develops, his spirit expands, his ideals find enough time for his instrument, even clarify. At the end of four years, not only though he is loaded down with other sub- does he have a college degree which helps jects; and his musical progress during this him to land a job, but also he knows that age will be not only held, but in most cases there is something more worth while in life greatly accelerated.

Should the Pupil Be Encouraged?

I have a pupil twenty-two years old, who has had an exceedingly hard time in getting a music education. She has studled under me for one year and has made excellent prog-ress. She loves her piano work dear-ly, in fact, her very soul is wrapped

by, in fact, her very soul is wrapped Sich also made the trip of ninety-six miles approximately once a month this winter for her plano lades and Payages from the "Wolaton Compared Christoff"; the "Wonaton Chris

You are in a dangerous spot with your young lady pupil. You should, of course, bination for balanced growth? (Replies are fire her with ambition to learn to play to the limit of her talents and opportunities: but you make a grave mistake if you give justifiably suspicious of music teachers, and her any hope of becoming a concert artist. feel no confidence in them. Anybody on From the facts in your letter I would say earth can put up a shingle saying "Piano that her musical background and equipment do not warrant such encouragement. Most of the successful concert pianists in They have little or no equipment for the the world have been artists of outstanding gifts who have had exceptional opportunities to develop these talents from early childhood. When you consider their equipment and training, compared with your girl pupil, and even with hundreds of other talented, well taught pianists, the conclu-So the rest of us have to suffer. There is sion is inescapable. (It must be rememnothing to do about it except gradually, by bered that not more than a dozen pianists in the whole world make their entire livprovement in music teaching standards and ing by playing in public; all the others must teach, write, edit music, and so on,

Parents, teachers, music foundations and schools spend millions training gifted students to be concert artists, and to what time when he will have to return to his home town to teach. This fateful day is postponed as long as possible, while he very small fee for a ten or fifteen minute his abilities lost in the jungle of the mehe becomes not only a bitter, defeated We all know that the years from thirteen musician, but, what is worse, a thoroughly

"eased" over these years the results will his local teacher, goes to a university with be surely rewarding to him and his teacher. a good music school, or attends a conserva-You will admit, will you not, that when a tory while going through college. In this than trying to become a noted pianist. For he learns that to create or recreate music is a long, hard task to be approached with humility, intense concentration, self-denial and infinite patience. His ambition will be to bring this music to life as beautifully and nobly as possible, and to try his utmost to make others share and love it. Whether he will communicate his art through composition, performance or teaching will depend on his development along the way. If he is gifted as a "performer" he will go back to his home town resolved to play to a constantly widening circle. If he has outstanding ability he will soon be

> excellent teaching will further enhance his playing reputation. Before long he will be power in the land. But, all this time he must boldly face the light of a high, unselfish ideal. Which

is the most difficult task of all! Many of us are convinced that it will take only a generation or two of such genuinely aspiring young musicians to set this country well on the way to significant artistic accomplishment,

well known in that part of the country. He

will, of course, teach students of every

teacher he will develop into one by throw-

ing himself sincerely into the lessons. If

intelligent, he will soon find teaching a

fascinating occupation, and will get as much benefit from it as his students. This

grade-for even though not a "natural"

You are adopting the best possible course of training for your zealous student. Give her more Bach, Beethoven, Mozart. Schubert, and throw in quantities of Chopin for good measure. Give her plenty "pure" technic-scales, arpeggios, finger exercises and Czerny. Let her learn as soon as possible that the path of artistic expression is strewn with tears, but that one flash of true creativeness will make up for years of painful, despairing effort. Help her to want to play as beautifully as she can-and let kind fate take care of

The Glissando Again

Teachers Konnol Table concerning the gillsando.

Teacher of the gillsando.

Continued practice of this sort (the sideward pull on the keys) will eventually make the keys wobbly, Will you kindly tell me whether you think me wrong or prejudiced in this matter?—B. L. B., ludiana.

Often violently biased myself, I respect other persons with sharp prejudices, especially when they give good reasons for their back-bristling. You certainly leave no doubt as to your glissando sentiments! I agree with you that excessive glissaudos are in bad taste, but I see no need to cut them out entirely. And to substitute another form of scale is unwise, except probably in such cases as Cyril Scott's Lotus Land where the difficult glissando may be played as a black-key scale by alternating

Many times composers call for a biquo or pianissimo glissando which must not be "ripped," and which, when well played, makes an exquisite effect

I am glad that you brought up the matter of the wobbling keys, Hard practice, frequent changes of temperature, and other factors, loosen the piano action so that the keys move too much sideways when played Pianists should watch this tendency carefully, insisting that their tuners occasionally tighten and regulate the key action since such a condition causes inaccurate insecure playing. (Tuners call this, "tightening the front key pins.") Practicing loud glissandos cannot cause this wobbling, for, as you know, no one can "rip" up and down the piano many times without badly "skinning" his fingers. So, that is automatically out 1

At all events, I exhort you to keep a few glissandos in your repertoire. And from now on let us give all glissando talk in these columns a well earned rest.

Trills and Other Matters

Trills and Other Matters I am a notifying muse seriously. I think that the seriously it is not the seriously in the seriously into the seriously in the seriously into the seriously in the seriously in the seriously into the seriously in the seriously into the seriously in

What does trionfante mean?—J. C., North Carolina.

The teacher's chief function is to show the student how to study. Yet alas, how few realize this! They leave their students just as dazed as they find them. Being sound asleep themselves, how can they wake anyone else up? Lucky are thoseteachers and pupils alike-who grow up to find out for themselves what you have

The repetition method of practice is so utterly futile, so wholly without excuse in this enlightened day, that any teacher who advocates it should be expelled from the profession.

(Continued on Page 739)

Gala Days with Liszt at Weimar

By F. W. Riesberg, A.A.G.O.

ONE OF THE FEW REMAINING PUPILS OF LISZT

F. W. Riesberg was born April 8, 1863 at Norwich, New York. He was graduated from the Leipzig Conservatory in 1883 and later studied with Scharwenka and Franz Liszt. He made his début as a pianist at the Leipzig Scharwenka and Franz Lissi, He made mis acoust as a plants in the Expany Gewandhaus in 1883. He made many appearances as a plants in America and also became well known as an oryanist (Associate American Guild of Organists) and accompanist. For many years he was a critic on the Musical Courier.—

mutch, than to remember so mutch wot' ain't so," wrote Josh Billings.

American humorist of the peaceful '80's. So much happened during three summers

the famous Gewandhaus Concerts, my which overjoyed me indeed, piano teacher, also kindly gave me a letter; That summer we Americ

proper procedure, I kissed his extended

T'S BETTER not to remember so invitation to appear at the regular class

In Liszt's Class

FOR MONTHS I had been studying with Liszt that there is no need of "remembering things wot' ain't so." With this in d'execution transcendante," several rhapsodies, the Lovedreams (there are three), It was the period of Rosenthal, d'Albert, and so felt well prepared to play, to say Friedheim, Siloti, Weingartner, Sauer, and the American pupils, George Liebling, Carl V. Lachmund, Albert Mortis Bagby, AlexV. Lachmund, Albert Mortis Bagby, AlexBey (Turkish nobleman, called "Der V. Lachmund, Albert Morris Bagoy, AlexBey (Turkis) indicement, darket
ander Lambert and lesser known pianists.
A Thanksgiving Day reunion of the
mund and others performed, after which American Colony of Leipzig, at Hotel De Der Meister called upon me to play. I Prusse, was the occasion of meeting Anna was playing the Etude Eroica when, Verhulst, Hollandish court pianist, a fairy- going full speed ahead, I felt a strong like figure of six feet and four inches. grasp on my right ear, lifting me from This young goddess was pointed out as the seat, and heard the words "Nicht "Pupil of Lizzt," leading to an introduc- so schnell, Amerikaner (Not so fast, tion and subsequent amblings through the American)"; for I was racing through the polka and waltz of the period. On a later unison octaves. It was all in good humor, call she gave me a card of introduction to and I slowed up, and had the joy of hear-Der Meister. Carl Reinecke, conductor of ing, "Gut, kommen Sie (Good, come you),"

That summer we Americans formed a so on a bright June morning I started for little colony of our own, going on picnics Weimar, sixty miles distant. At the door of the Lisat hallway in the Hofgartmerie (now the Lisat-Museum), his valet bade in the summer houses of Goethe and Schlinger (1998). me enter. Seated at a desk was Der Meis- ler, with several trips to the Wartburg, ter; and there comes a vivid recollection scene of Wagner's "Tannhäuser," and to of fear lest he should lose his felt slippers Bach's birthplace, both in Eisenach, Saxony, A goodly number of the pianists Having been previously instructed as to of that summer became famous in after years, including Emil Sauer, now in hand and presented my introductions. And Vienna, who played Tschaikowsky's Polothere was immediate opportunity to observe naise from "Eugen Onegin," with trehis habit of raising his bowed-glasses and mendous fire; Della Sudda Bey, who hitching them on the very useful wart just played St. Francis Preaching to the Birds, above his nose. He talked a thickish Ger- with extreme delicacy; Lachmund, who man, and was kind but brief. "Kommen performed Schumann's Toccata; and in the Sie morgen um vier Uhr (Come tomorrow course of the summer the writer did the at four o'clock)," said he, this being an three Liebestraume; the fourth, fifth and



A NEW LISZT MEMORIAL IN HUNGARY In commemoration of the fiftieth anniversary of the death of Liszt, this memorial has been recently dedicated at Eisenstadt in Hungary.



LISZT'S FUNERAL PROCESSION

When Lists was buried, on August 3rd, 1886, thousands journeyed to Bayreuth to pay homage to his great services to musical art and to humanity. In America many of his friends and admirers went into a period of mourning.

and Fugue in A minor; Henselt's Cradle he played it for Liszt, the master scribbles Song; and Gottschalk's Tremolo ("Aha! on his visiting card, "To Bote and Book amerikanische Beethoven," said der Berlin; Introducing my pupil, d'Albert

Enter a Master Pupil

JGEN D'ALBERT joined the class d'Albert was to leave Weimar the next direct from Hans Richter in Vienna, who his landlady, and rescued my own bomb recognized his genius, both as a pianist copy of the "Etudes d'execution transco and a composer. D'Albert, son of the dante" Frenchman, Charles d'Albert, and a Ger- d'Albert," said the landlady; "be take man mother, was born in Scotland, but anything he wants." vehemently resented being called a Scotchman, "Because a cat happens to be born citals at the Singakademie in Berlin, serian an oven," said he, "does that make it haps one hundred persons, including to a loaf of bread?" His introduction to the Liszlianer, attended the first affair. Next Liszt class was marked by his playing the theless, this recital produced such a pro-Prelude and Fugue in E minor, from the found impression that all the others we "Well-Tempered Clavichord." At the close crowded; and one of the papers printed Liszt asked d'Albert if he could play this "When d'Albert plays, there is son Fugue in E-flat minor, which he did. Then to see as well as to hear." The small figure Der Meister asked further if he could play it in octaves? "I will try," said seventeenyear-old d'Albert; and he did it impeccably.

All of that summer d'Albert's participation produced sensations; for he played d'Albert played! everything with sovereign technic and spontaneity. Following a lesson he said to the one to Teresa Carreño, Spanish Lachmund and me, "Come along, I have so of the keyboard," who was old exert something at home." We climbed to his to be his mother, are matters of root modest, single, upstairs room, where he His development as the composer plunged at once into something unknown to us. "Bach, of course," said we. "No. "Then Handel, Scarlatti or one of the Englishmen of the period." Again no. "Anyway, one of the classics, but modernized," we continued. "Not at all," smiled the impish-eyed Eugen. Following the Fugue in five voices, and vast proportions, be said, "That is my 'Suite, opus 1." To recital in Carnegie Hall. New York of recital in Carnegie Hall. New York of recital in Carnegie Hall. New York of recital in Carnegie Hall.

After composing an overture for orchestra, songs, and other pieces, he tore them was a mistake, for the two produced shadow music in that auditoring the continued on Page 733)

sixth rhapsodies; the Bach-Liszt Prelude all up and began with this big work. When whose manuscript suite is worth attention.

This insured its publication. One evening Lachmund told me that for the second summer, having come day, whereupon I hustled to his room, sar

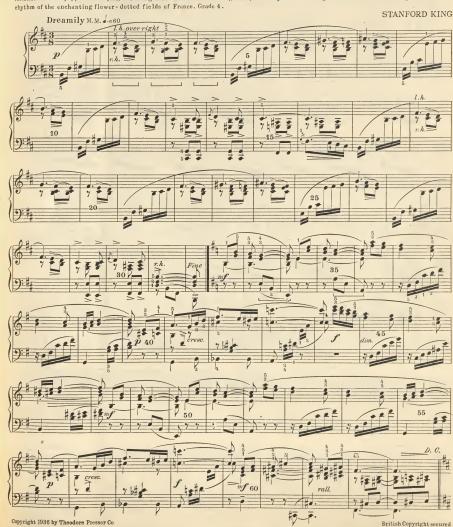
> When d'Albert announced a series of reface, the tremendous power and panthe

D'Albert's various marriages, include "Tiefland" (produced at the Metropolit Opera House), of piano concertos, numerable songs, and varied composi is musical history. His tour of the United this day one frequently hears the Allemand the "Kreutzer Sonata" as principal was a mistake, for the two instrume

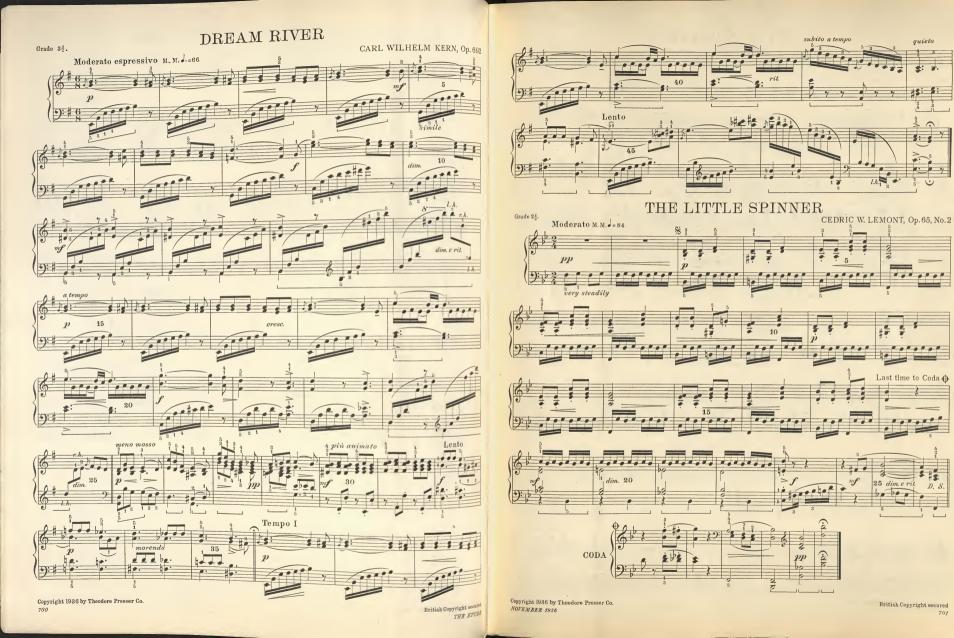
FASCINATING PIECES FOR THE MUSICAL HOME

BLUETTES

The bluette is the French name for the bachelor button or the cornflower, which may be blue, white, red or claret in color. In France one sees the blue varieties with red popples in swaying fields of golden wheat. This charming waltz, in the style of the Adagio Ballet, is Stanford King's idea of the



NOVEMBER 1936



quieto

DAWN IN NORMANDY

RECITAL WALTZ

RECITAL WALTZ

Even though you have never been to France you are not denied the dream of the lovely Norman countryside with its round-cornered easiling and their xigxag lines breaking through the morning mists over the long meadows dotted with peaceful cattle. This piece is fluently written and their xigxag lines breaking through the morning mists over the long meadows dotted with peaceful cattle. This piece is fluently written for piano. With very little practice it may be made most effective. More of a nocturne than a waltz, it must be played in rubato style. The sentence with the property of the property of the sentence of the property of the





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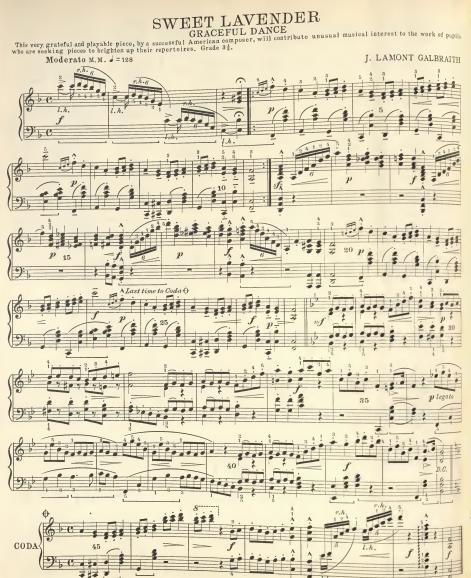
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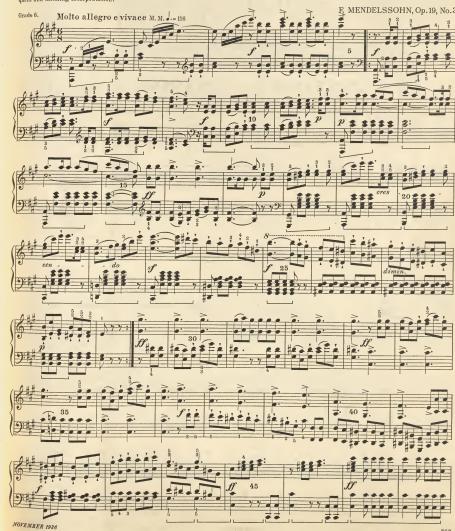




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This Mendelssohn"Hunting Song" is one of the finest of the "Songs Without Words? Here is suggested for us the spirit of the horses, the hounds, the gold and scarlet foliage, the rush of the chase, and the sound of the hunters horns. Mr. Josef Hofmann has frequently played this number with an eloquent and thrilling interpretation.







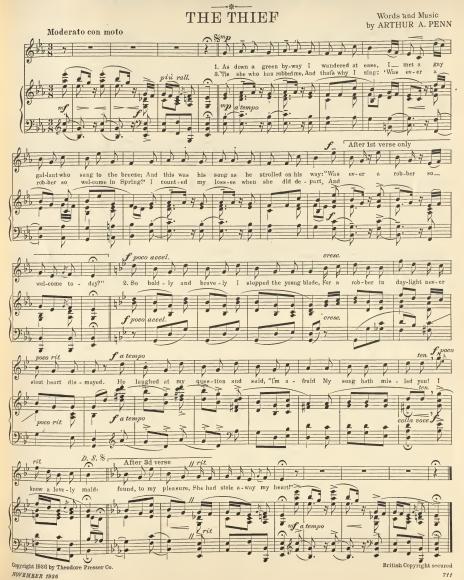
FRAGMENT FROM VIOLIN SONATA IN C MINOR

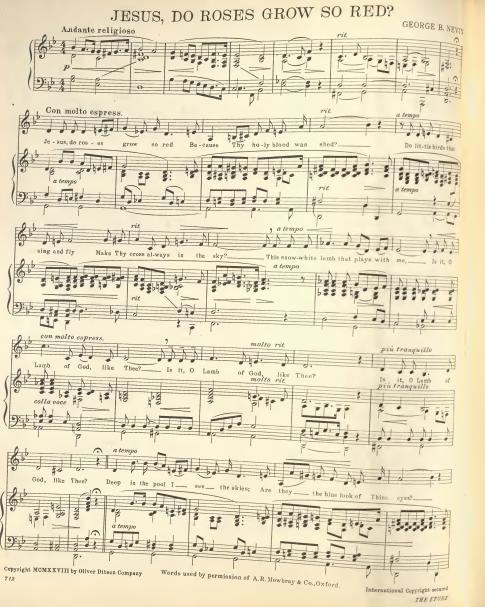
This excerpt, from the second movement of one of the most lovely of Beethoven's violin sonatas, makes an unusually fine piano number. Moritz Moszkowski included this in a number of transcriptions which many teachers and students have found extremely useful.



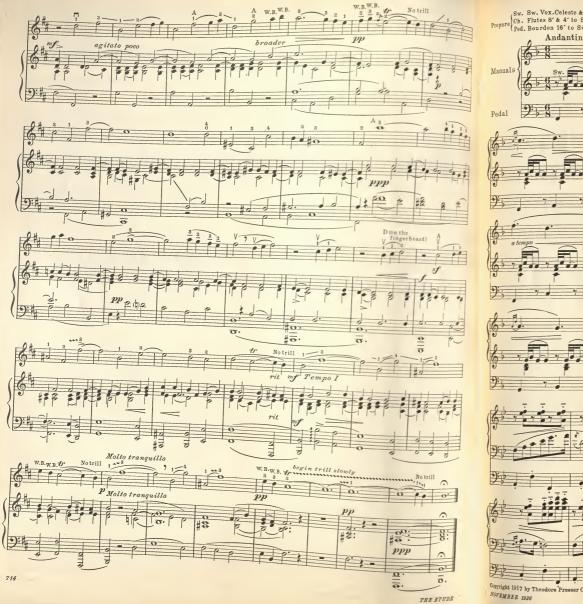
p e cantabile sempre legato smorzando 710 THE ETUDE

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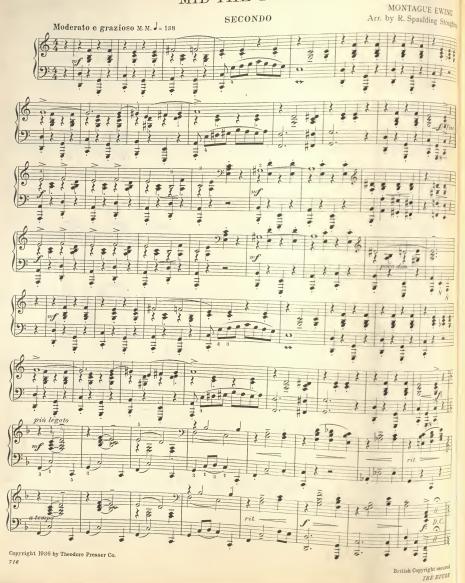




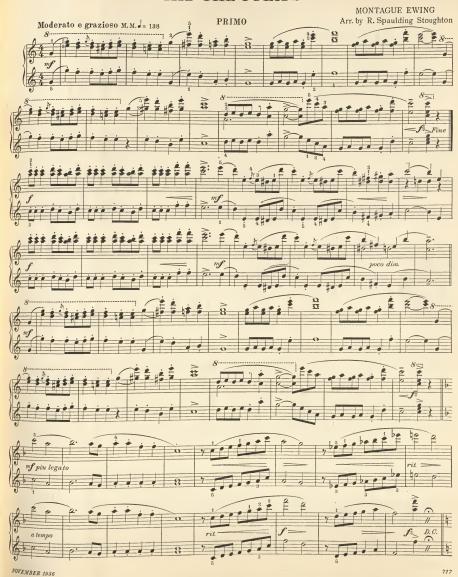




'MID THE TULIPS



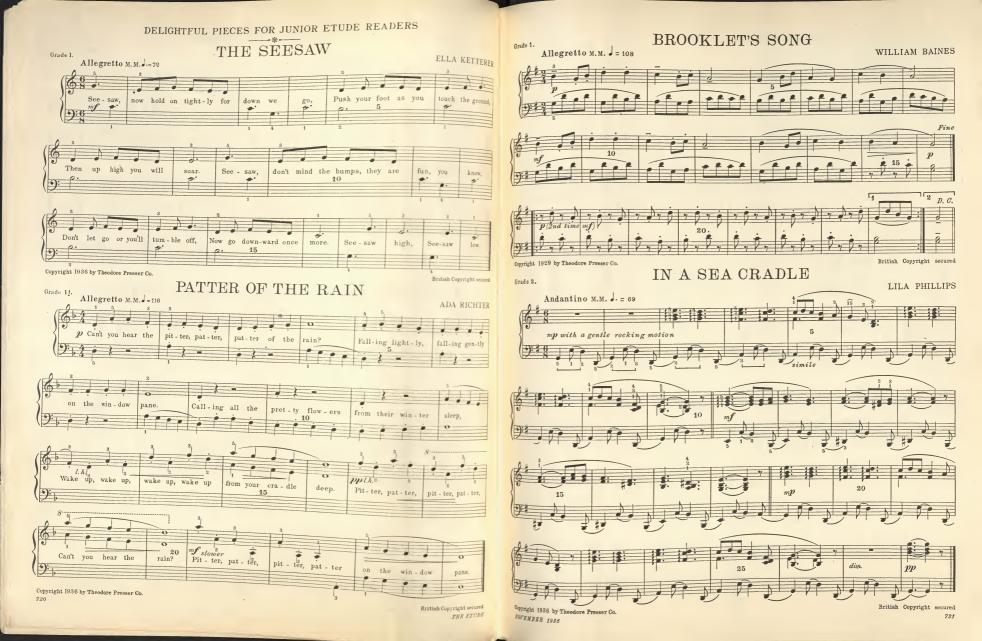
'MID THE TULIPS



R. M. STULTS Arr. by W. H. Mackie



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Spirituals to Symphonies

(Continued from Page* 692)

New York. His intense interest in folk music induced him to study Negro music. Harry T. Burleigh, then a young singer in New York, placed in Dvořák's hands many wirituals and made it possible for him to hear them sung by Negroes. Marion Bauer says, "He spent three years in America. unhappy, homesick years, but he showed our composers how to use our own herefore neglected material, through his 'New World Symphony' and his string quartet lased on Negro themes.

The controversy which has raged in late years as to whether or not Dvořák did use Negro themes for his symphony is irrelerant. The fact remains that at that time his music gave the impression of having built upon thematic material drawn from Negro spirituals. The effect of this impression is what is important.

A Prophet of the Race

THE SECOND significant event was the coming, in 1904, of Samuel Coleridge-Taylor. Here was a Negro who had just been appointed conductor of the Handel Society of London, who was a professor at the Royal College of London and recognized as one of England's foremost compostrs. He came to the leading music centers of the United States and was seen conducting his own works, played by America's best orchestras.

To the American Negro he was a reveation. He came three times before his death in 1912. Each time he gave of his sympathy, advice and help; and each time he left young Negroes with new hope and broader vision. The immediate results of

1 The formation of music societies and clubs by Negroes in all the large

2. The insistence upon the study and production of real music, the demand for trained directors, and the definite turning away from spirituals

3. The encouragement and opportunities offered by these groups to young musicians. Perhaps every Negro singer who has achieved prominence was first introduced to the white public, as soloist for one or several of these societies. Roland Hayes and Marian Anderson are examples.

4. The establishment of music schools and conservatories among Negroes. Among the pioneers in this work was a soman of extraordinary ability, fine training beautiful voice and great heart and scel-Azalia Hackley.

And Morning Breaks

N THE YEAR of 1919 was organized the National Association of Negro Muscians. In an article published about this time its founder, Carl Diton, clearly set forth its purposes. One paragraph says:

"Every school devoted to the education of Negro youth, including the subject of music in its curriculum, should have a branch, for the association will need for its future constituent memberthip educated musicians to carry on the work of skilled, scientific organization, which is becoming more and more complex every day. Its members must have vision, capacity for creative thought, even more so, than now, and appreciation for aggressive propaganda for the future. Work towards improvement of church music, by urging the clergy to procure always the best trained organists and to do all in their tower to keep them under the instrucfion of good teachers, to follow Asalia Hackley's doctrine to cultivate the voice no matter how beautiful it may be in its natural state; to invite artists national prominence to their churches for recitals, thus offering the community moments of musical inspi-

The publication of these aims in 1919 might be said to mark the summit in the first period of musical development of the American Negro. The year finds excellent music departments operating at Fisk and Howard Universities and Hampton and Tuskegee Institutes; J. Rosamond Johnson had been sent by Oscar Hammerstein to his London Opera House as music director; Harry T. Burleigh was established in the house of Ricordi Music Company Augustus Lawson was conducting one of the leading piano studios in New England Florence Cole-Talbert had been awarded the diamond medal by the Chicago Musical

Then arose a third factor towards the breaking of fetters which still bound these children of slave parents. Out of the cataclysm in which the world was plunged following the World War there arose a black American with a golden tenor voice -Roland Hayes. He appeared upon the musical horizon like the promise of a better day. He sang to kings and commoners. People packed the largest auditoriums of the world's capitals. He sang the favorite easil songs in musical literature in the tongues of many nations; but more important than anything else, he redeemed the spirituals for his own people and forever saved them from the oblivion with which they were threatened. For the first time the American Negro faced his own destiny and stopped apologizing for his music. From this time on his musical development has been from within rather than a vain effort to white-

The Hand of Fellowship

AND HERE must be mentioned the attitude of many white American musicians, which did so much to strengthen the Negro's assurance. I think with a feeling of deep gratitude of Louis Gruenberg. For me, he has been a source of real inspiration. Of course, his "Emperor Jones" is recent, but about 1922 he took the poem "Creation," by the Negro poet, James' Weldon Johnson, and wrote a work for string quartet. He used spirituals as basic themes and built up something both lyrical and moving. There was also Henry F. Gilbert, whose Dance in the Place Congo found its way to the Metropolitan; and the composer-pianist, John Powell, of Virginia. Walter Spry calls Powell's Rhapsodie Negre a work of "great power and brilliance. It is the equal of Liszt's Hungarian Fautaisie, and some day it will be popular and played by most of our great pianists here and abroad." The columns of THE ETUDE have welcomed the work of Negro musicians who can write

Whatever may be said about the hardships of American prejudices, in his musical development the Negro has been encouraged and ably assisted. Florence B. Price, William Grant Still and William Dawson are the results of all America has to offer. This is true in spite of the oft printed story of how, when Dawson graduated from a certain music school, he was forced to sit in the gallery during the commencement exercises while below him the school orchestra played his music and a white proxy received his diploma. He had been given the work and he had had (Continued on Page 736)



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Breath, the Vital Spark of Song

By Lotti Rimmer

TRANGE, is it not, that, after cen-Sturies of study and development of the voice as a musical instrument, we still are about as much in the dark as to is produced and modified as were our singing masters of some centuries past. Of the conditions surrounding tone production, which is governed largely by involuntary muscles so that they elude the searchings of the one who must be "shown" their

Those, who have gone most carefully scientifically into the subject, seem fairly well agreed that the singing voice is produced on the reed principle, with the breath passing over certain cartilaginous formations, known as the vocal cords, which are thus set into vibration. And it is because of this condition that control of the breath becomes of such vital importance gain benefits.

unhampered, she will take care of results. lines from Wordsworth: Simply inhale with the complete relaxation of a sleeping child, or with that easing up of throat and chest which makes a good, healthy yawn possible, at the same time releasing all the muscles of the torso, so that the air may flow freely to the very amount of breath is concerned; but there bottom of the lungs; and the secrets of should have been the most careful thought deep breathing have been learned. All of as to the musical quality of the voice used this can and must be done very quickly, in in the reading. Not a singsong style, but order that the flow of rhythm of a song the words delivered with regard to their shall not be disturbed; and it is in this sentiment, with at the same time a careful only that there is a departure from the thought as to the depth and heauty of the regular routine of every day breathing. vocal inflection used.

The Ebb of Breath

NOW FOR THE PRESENT we are breath, the breath that is to be turned into the physiological processes by which tone a stream of musical tone on which the words and sentiment of a song shall be course much of this must be attributed to inhaled as has been described, allow it to spin out through an opening of the center of the lips which will he not larger than would admit a knitting needle. Let it spin but very slowly and steadily; for it is on this slowly and evenly moving stream of air that the tone is to float. And it must be constantly kept in mind that the less breath that is used, above the amount necessary to the vibration of the vocal cords, the more beautiful will be the resultant tone. The fact of the matter is that the exercise just given is one from which and of these lines, there has been a waster even the finished artist will never cease to

With this exercise finished, we are ready For the present we shall pass rather to begin to put our principles into praclightly over the physical processes of in-tice. Inhale a free, deep breath; and then, haling breath. Nature is the best guide; as it spins out, recite on this single breath, and if one will but let her have her way, moderately and musically, the following

> The birds around me hopped and played,

Their thoughts I can not measure. This should give no trouble, so far as

611111111111111

Let us now try the next. be done in one breath.

The birds around me hopped and Their thoughts I can not measure.

But the least motion that they made, It seems a thrill of pleasure.

When this can be done with ease, try

He spake of plants that hourly change Their blossoms through a boundless ranue.

With intermingling hues. With budding, fading flowers They stand the wonder of the bowers. From morn to evening deves.

If there is difficulty in getting to the of breath. Wait a few moments, and then try again. A slowly moving breath, with ease of enunciation, will make the feat quite possible. In fact, with practice one should be able to combine the first four lines given, with the last six, and thus to do the ten lines on one breath, and this with no unduc hurrying. There is nothing which will add more to the breath control necessary to beautiful song.

And now let us try these lines on a sus tained pitch. Transpose the notes given, to a key which will furnish the most comfortable tones in the individual voice,

The birds a-round me hopped and played.

Sing the phrase moderately fast, and a steadily increasing ease in breath outral then gradually slower and slower, to de- in the general work of the rocalist

Now add to these, two more lines, all to velop more and more of breath count

The birds a-round me hopped and played libr thoughts I could not meas ure

Start this at a tempo in which it caste done comfortably, and then gradully reduce the rate of movement.

We now are ready for the still logge 6 11 11 11 11 11 11

He apoke of plants that hour-ly change lb: blos-some through a bound-less range, Will

in ter-min-gling lines.

On the many repeated notes be carrie that the tone flows freely and connectedly along, so that the words become linked into a smooth stream of tone with their thought carefully expressed. Do not allow the study to degenerate into a mere nechanical repetition. Its real value will be realized only by a continual effort to make each phrase more colorful and more truly musical with each time it is done. By this

Nasal Resonance, Again By Luzern Orrin Huev

THE VOICE is an affair of the tive source, this theory has been widely development of the voice. A fundamental predominate only in the middle crant. ists of the French school of singing, but one which has been often misleading. And, the less one knows about the voice, the more misleading it will be. If one jumps at the conclusion that this means a preponderance of nasal quality in the tone, nasal tone. He regards it as by far the ponterrance of massi quanty in the tors, then he will have to guess again. A break-ing down of the bridge of the nose will a sound which, "through its tenderness and destroy the singing or speaking resonance sympathy reaches all hearts." But he also of any voice.

that the head spaces become resonant in danger of nasal quality."

Conflicting Opinions

adds that, to realize fully its power to In order to avoid a nasal quality of tone, charm, the breath pressure which supports many singers and speakers have resorted it must be powerfully and unremittingly to a raised soft palate, which prevents the sustained." What a pity that so fine a tone vibrations from entering the nasal pas- could not be produced with a lighter pressages. Sbriglia pronounced (zbreel'yah) sure! Hermann Klein, a pupil of Manuel to whom nasal resonance was anathema, Garcia, would use this "unremitting" pres-"discouraged any attempt to force the voice sure to produce a bright, ringing tone with through the postnasal corridors, believing a high masque focus, "thus avoiding all

The VOILE is an attain of the transfer of the source, this users has been waterly overeignment of the voice. A fundamental predominate only in the moder runs asset to the upper tones, head research solid transfer of the upper tones, head research transfer of the avoid or to create nasal quality. The idea resonance should more or less predominals of forcing the voice through the postnasal corridors to avoid resonance, when trying to develop resonance, is of course erroneous. To develop head resonance, without allowing the vibrations to pass through the nasal corridors, is a physical impossibility.

To develop the stall factor in a well developed to leave the stall To develop properly a head resonance, he as a pronounced nasal quality is prefore developing nasal resonance, he-nhusired impossibility and resonance, also is a in the voice, even though "its sympathic and the property of the property physical impossibility. To call a voice fully and tenderness reach all hearts.

nasal resonance, is another error. The voice displays a pronounced and nut only must nasal quality be in evidence. objectionable nasal quality only when the but the tonal vibrations also must be or tonal vibrations are mainly confined to fined mainly to the nasal corridors. the masal corridors. Business on the masal corridors are subject to the heat and head alternate periods which can be determined as a subject to the masal to the resonance are subject to the same law, only by the action of the void automatism. Confined too much to the chest, the tonal

This requires longer with some rocke that vibrations are heavy and results to the chest, the tonal

This requires longer with some rocke that requires longer with some rocket that represents the results of the requires longer with some rocket that represents the results of the requires longer with some rocket that represents the results of the requires longer with some rocket that represents the results of the sympathy with a tone produced in entire recolom." Coming from such an authorita- purpose. It plays an important part in the and unmusical. Nasal resonance should unmusical. Nasal resonance should only partially developed. vibrations are heavy and nonvitalized. Conmind to the band that the band the band that the band the band that the band the band the band the band that the

The Equalized Scale

TT W11.1. BE scarcely denied that all developed, while in the higher stage of proper time, however, in one countrill fined too much to the head, they are shrill nate this process will go on with token and unmusical. Nacest

NOVEMBER, 1936

automatism, will mean sure failure. Head include a degree of head resonance. resonance is developed through the same As a test, when the voice is approach-

action of the vocal automatism. The secret of an equalized scale, there- veloped. fore, lies in gradually developing a vibrator area which, in so far as possible, is the voice at any stage.

Next in order comes head resonance, not confined to any particular area of reenforcement. When forming head tones, evelopment. To force the voice, or to try, the vibrating area will, to some extent in any way other than through intelligent extend to the chest. When forming chest matrice, to hasten the action of vocal or medium tones, the vibrating area will

process outlined for nasal resonance, or by ing the finished stage a closing of the nosprocess continued the unforced tonal trils will not change the character of the alternately comming the character of the of the nasal resonance when fully de-

Throaty Singing

By D. A. Clippinger

sympathetic tone.

This term "throaty" evidently grew out from interference, both singer and listener throaty. are unconscious of the throat.

This unpleasant quality we call "throaty" may be caused by gripping the vocal cords. times the resistance is so great that the will do well to remember this. student cannot exert enough breath pres-

very common among untrained baritones. the quality of the tone, it may be clearly could be numbered. sees that rigidity of the pharynx and tongue would affect the tone quality even the following statements: the vocal cords were acting normally.

Among young students, and some not so young, this is a very common thing. In

HIS MIGHT be defined as any many instances it occurs in the act of takcontraction in the vocal mechanism, ing breath. Many young students have which interferes with a free, flowing, unconsciously formed the habit of gulping the breath; and, in the process, they expand the pharynx, usually referred to as of that peculiar quality which directs the the throat, and the chin muscle becomes attention of the listener to the singer's rigid. To undertake to sing in this conditroat. When the throat is entirely free tion invariably produces the quality called

The remedy is freedom, Some teachers frown when they hear the word relaxation, Nevertheless the whole mechanism must be It may be better understood by the term so free that it will respond automatically "Using too thick a string." This is usually and give the singer the quality he has in responsible for throaty singing in the upper mind. This response must be by indirect wite, It exists in different degrees. Some- control, not by direct control. The student

Freedom of the throat begins with resure to make the vocal cords vibrate, and laxation of the lower jaw. Learn to let the but he finds himself against a dead wall, so to speak, and can go no higher. This is weight. This freedom of the lower jaw does much to establish freedom throughout the But this is by no means the only kind entire throat. No greater mistake could be of throaty singing we hear. There is an- made than that of trying to hold the throat other kind in which the vocal cords are not open. That part of the throat which exthe chief offenders. If we remember that pands when we yawn should be left strictly the cavities of the pharvnx and mouth are alone. The slogan, "Onen your throat and immediately above the Thyroid Cartilage, hold it open," which was continually heard which contains the vocal cords, and that throughout the last generation, never helped these cavities are largely responsible for anyone, but it spoiled more voices than

The basis of good tone production lies in

1. Right idea of tone. 2. Right conditions of the vocal instru-

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behavior, you will notice that it begins not many of my fellow teachers in our own regions which in the part has appeared in the part has appeared in the part have the part has appeared in the part have the part has a part of the part



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Some Christmas Carols with Romance and Beauty By Edna Rait Hutton

sacred hymn carols, the sacred carols of verse this Czechoslovakian legend reads: folk origin coming to us from nearly every country of the world, and the many solos, duets, and choral works of artistic merit which have developed out of a love for the Christmas story, its message, and its challenge. We never cease to feel stirred at the hearing of the great "Messiah" by Handel and some of the more choice cantatas, such as "Bethlehem" by Maunder, "The Coming of the King" by Dudley Buck, "The Christmas Oratorio" by Bach, "The Story of Christmas" by Matthews. However, by a study of the legendary carol of religious import and ntent one is deeply impressed by their

spirit of reverence and devotion. It is easy to see how these legends might grow. These carols were handed down In this ballad, the gentle stork feels moved from mouth to mouth in days when super- to leave her brood and go to Bethlehem to stition played a large part in life, when find the Christ Child. When she finally there were almost no education, no printing finds him, she weeps to see him so rudely presses, and when people were taught laid in the manger. From her panting through mystery and miracle play, and through the songs of the wandering min- and lines the manger with them to keep

Then the legends were often affected by little Christ saying: geographical conditions, racial peculiarities, and customs. In hilly or mountainous regions, we have more carols of shepherds. mangers, and pine trees. In lands bordering upon the seas, the carols may refer to ships. Where flowers blossom in profusion, the emphasis may be upon them. In all of these carols the Christ Child is held up for worship with such a reverence that the heart is warmed as they are heard or sung.

The carols that will be mentioned herein have been selected not only because of their charm and simplicity but also because they have musical settings that are generally

Birds always have played an important part in the Christmas legends. Two of our best bird carols came from Spain. An old Basque Carol of the Birds suggests that the little songsters came back to Bethlehem to rejoice at the birth of Christ; and each bird sings its own song in its own way to the little Christ Child. Two of the verses

Tell us, ye birds, why come ye here, Into this stable, poor and drear? Hast'ning we seek the new-born King, And all our sweetest music bring.

Hark! how the greenfinch bears his

Philomel, too, with tender heart. Chants from her leafy dark retreat, 'Re, mi, fa, sol" in accents sweet.

of the Birds, tells us that the birds sang closes, all the night of the birth of Christ, and they sang from near and far, "He shineth like a star." A beautiful Czechoslovakian carol, called The Birds, taken down from the lips of a Czech peasant girl living in the hills between Bohemia and Moravia,

TATURALLY, the real musical in- relates that a cuckoo, a pigeon, and a dove terests of Christians at the Christ-mas season are centered in the manger and boyhood home. In the last

> A dove settled down upon Nazareth, And tenderly chanted with all his breath Tsucroo:

"O you," he cooed, "so good and true, My beauty do I give to you-Tsucroo, Tsucroo, Tsucroo,"

Perhaps one of the most interesting legends is that of the stork. The verses in this Ballad of the Stork were found in Yorkshire on the flyleaf of a 16th century prayerbook. This ballad has at least two good musical settings, one by Joseph W. Clokey and another by William Y. Webbe, breast she plucks feathers white and warm him from harm. The ballad closes with the

"Now blessed be the gentle stork Forevermore," quoth He, "For that she saw my sad estate And showed such pity.
Full welcome shall she ever be, In hamlet and in hall; And hight henceforth the Blessed Bird. And friend of babies all."

We know that the birds have always played an important part in the Christmas celebrations of Norway, Sweden, Denmark, and Russia. For days the young people tie bunches of oats and corn to high poles, trees, fences and tops of houses, that the birds' Christmas table in these cold, snowy countries may be full to overflowing. The Danish legend, The Christmas Sheaf, closes with these words:

And remember the birds, and the song they sang,
When the year rolls round again;

The Christ Child came on earth to bless The birds as well as men.

There are two carols of great similarity, The Miracle of the Cock and King Herod and the Cock. In this latter one, the star appears in Herod's chamber and shines so cooed Him to sleep that He should not brightly that the Wise Men spy it. They tell King Herod of the princely babe born that night, whom no King can ever destroy, To prove whether or not this is true, Herod challenges the roasted cock that lies in the The Catalonian carol, called The Song dish to crow three times, and the ballad

The cock soon thrustened and feathered

By the work of God's own hand, And he did crow full fences three, In the dish where he did stand,

In a very beautiful carol, Chanticleer, where the cock crows all night long, we have this opening verse,

All this wight shrill chanticleer. Day's proclaiming trampeter, Claps his wings and loudly cries. Mortals! mortals, wake and rise! Heaven is under

From the earth is risen a Sun Shines all night, though day is done.

There is still another carol of The Carnal and the Crane, featuring a conversation between the two about the lovely character of Mary, and inquiring where to find the golden cradle and silken sheets. The carol closes.

> A manger was the cradle That Christ was rocked in; The provender the asses left, So sweetly he slept on.

Because of the humble birth of the baby Jesus, in a manger of Bethlehem, many quaint legends concerning the animals have come down to us. In a German carol of the 15th century, the animals are given

> Cradled in a stall was He With sleepy cores and asses But the very beasts could see That He all men surpasses.

There is a legend that the animals were able to speak between eleven and twelve o'clock, and the legend that they knelt in adoration at midnight on Christmas Eve has been painted by the English artist, Margaret Tarrant. But perhaps the most choice of all this type of legend is "The Legend of the Friendly Beasts," which dates back to the 12th Century. This has been arranged to very characteristic carol music by Clarence Dickinson, and also by Mrs. H. H. A. Beach. It is a quaint legend which reveals how the friendly beasts stood about when Jesus was born, and then expresses the pride each one took in being helpful. The donkey, shaggy and brown, carried the mother up hill and down, safely to Bethlehem Town. The cow, all white and red, gave its manger for His bed and his hay to pillow His head. The sheep, with curly horn, gave its wool for a blanket warm, and the dove from rafters high,

And every beast, by some good spell, In a stable dark, was glad to tell of the gift He gave Immanuel, The gift He gave Immannel.

There are many legends of the flowers. There are many tegends of the powers, name of the state o of Christ's birth. We find this in the words of Gesu Bambino by You, one of one of the control of Gesu Bambino by You, one of one of the control of the Christians day. of Gesu Bambino by Yon, one of our finest group is 1 Sate Three supp. Christmas solos of today.

When blossoms flowered 'mid the

L'pon a winter night, Was born the Child, the Christman The King of Love and Light.

In the old French Carol, Shepherdst. Shake Of Your Drowsy Sleep, we find these lovely words,

See how the flow'rs all burst anese. Thinking snow is summer dete.

This has been painted most beautifully hy Margaret Tarrant in a picture of Mary and Jesus out in the snow, the daffodils crocuses, and other flowers springing at at the feet of Jesus. The picture is called by a most challenging title, Love that Melts the Snows. Our finest Carol of the l'owen is from the Basque country in Spain, In this carol, each flower is summoned worship the Christ and to shed its periume about Him. Each flower stands for a virtue. represented in the Christ-the violet for humility, the lily for purity, the pansy for majesty, and the rose (a beautiful thought) for expanding love, which draws each sinfu heart. This carol is often followed by Gascon carol which suggests

Tend'rest words fail all thy beauty to

We must adare Thee, if Thee we would know

Of the legends connected with the trees, none is more widely known than the Cherry Tree Carol, the story of which is found in the Coventry Mystery Plays of the 15th century. Mary and Joseph are walking in a garden. Mary spies some cherries on a tree and asks Joseph to pluck some to give to her child. Joseph refuses; and, upon this, the uppermost sprig bows down to Mary's knee. From France comes the legend that Joseph tries later to get some cherries for himself and is greatly surprised when the branch springs out of his reach. He realizes his mistake, falls upon his knees, and asks forgiveness. The carol is in two parts, the second much the better. and holds closely to the religious, with no mention of the cherry tree. The words in poetry form are very quaint and reverent. In the Catalonian carol, Song of the Birds mention is made that "the trees put or green leaves" at the birth of Christ.

In some very early legends, the three wise men sometimes come on three ships instead of camels, but most of the ship legends are about Mary and Christ. The Song of the Ship, with words dating 1340. is unusually beautiful. The galley is laden with "a heavenly cargo," she sails in silence over starlit waters, and angels sing the bearing Mary and Jesus-

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Here is a portion of the music:

to openion Right Hill 18 1 con repressions

The state of the s

THEODORE PRESSER CO. Music Publishers, Dealers, Importers 1712 Chestnut St., Phila., Pa. And all the bells on earth shall ring, And all the Angels in Heaven shall

And all the souls on earth shall sing, On Christmas Day in the morning,

Because of the scarcity of carols regarding the flight into Egypt, the one, The Legend of the Miraculous Heart, is all the more choice. There is a slight variance in quire of a farmer the best road to take. It is just at the planting season, and because of the farmer's kindness to them, the legend tells us that the little Jesus transforms the newly planted field into a full has come at last. Just as Mary and Joseph burning in many a soul in those early days. have departed, Herod's soldiers appear, inbut that they were there in the planting and art music of the Christmas season. season and since it is now harvest time, as they can see by his golden field, he is sure the family is a great distance away.

"Turn back," then says the Captain. "Your labour and mine's in vain;

enough to "play very hard."

according to these dictators.

triumphal

musical standpoint.

pursestrings. What to do?

ists is dictating the really proper liturgical

ending for a church service. The reasons

are surely quite logical and convincing. We

were committing by "blowing off the roof"

Episcopal churches, there is not considered

puritans. Proper liturgical usage is there-

fore far from their thought or interest,

however, to the lost sheep among the

Between the Devil and the Sea

tential service especially, a brilliant post-

lude would be decidedly unsuitable, though

on triumphant occasions the reverse would

predecessors, put in their demand for loud

Observing the irresponsible direction of

consider the cause. It then appeared that, tendant.

the case. All these theories are pre-

gations the best possible service from a most services.

TT HAS BEEN pointed out that at the

"Now Home and Dinner"

Postludes, Loud or Soft?

By Carleton F. Petit, Mus. Bac.

TERE IS A SUBJECT that is the whereas the soft meditative (preferably

cause of much spilled ink, sharp modal) postlude might be quite fitting for talk, and hard feeling. The com-

when some inexperienced substitute failed required to change registration after the

descendants of the music and ritual hating musical conclusion of the service.

sumably being tried out by conscientious or band selection, or music of this charac-

organists, who desire to give their congre- ter, is not in keeping with the spirit of

But, oddly enough, the congregations, lude, accompanied by the sounds of many

But, oddly enough, the congregations of our long accustomed to the evil practices of our long accustomed to the evil practices of our voices happily conversing, is as uplifting to many as the smell of incense and the

postludes. All the convincing arguments sight of candles is to others. This country

that carried such weight with us, mean came to be because of difference in taste

nothing to them, and, hopeless heretics, in the matter of worship as well as of

they demand noise and moreover hold the creed; and as long as religious freedom

a perfectly logical theory, we proceeded to some one suitable to each sincere church at-

had no purpose here.

large number of brilliant organ selections,

such as symphony movements and hymn

fantasies. Naturally the transcribed operation

The triumphal burst of the organ post-

exists here, we shall have a variety of

forms of worship, none suitable to all, but

It's full three quarters of a year Since he his seed has soron.

This Miraculous Field of Wheat has been painted most beautifully by Joachim Patinir, who died in 1524. The small figures in the picture were painted by Quentin Massys. This picture was exhibited at the Century of Progress in 1933 and is part of the permanent collection of the Minnethe several versions. Mary and Joseph have apolis Institute of Art. The picture shows stopped a moment on their hurried flight to Egypt to escape Herod's edict, and in-soldiers of Herod with their swords, mothers running with their children; and, in the foreground, we see the Holy Family in safety, calmly pursuing their way to the country which will offer them protection. Only legends, yes, but they bring to us fledged crop, ready to harvest. The farmer the simple faith of an untutored people; and falls on his knees, even upon his face, doubtless these reverent legends, with their realizing that the Redeemer of Mankind characteristic folk melodies, kept the torch May the Christmas season be much richer quiring of the farmer regarding them. The because we may add these legendary carols farmer confesses that he has seen them, to our great inheritance in the sacred carols (Note: Most of these legends with music may be found in The Oxford Book of

Carols, Noels by Marx and Anne Oberndorfer and Fifty Christmas Carols of All Nations by Marzo. A few are in octavo and sheet music form.)

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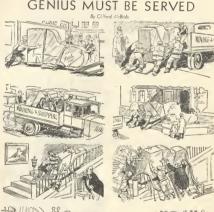
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mole interment, Can pon tell ac more about III—We suggest your consulting the following books: The Contemporary American Williams of the Contemporary American Williams of the Contemporary American by Whitworth: 'How to Hullia Chambertens,' by Westworth: 'How to Hullia Chambertens,' by Westworth: 'How to Hullia Chambertens,' by Westworth of the Contemporary American Contemporary and the presentation of the Contemporary and the

for the internation you were.

O. With the choir behind the minister and the original to expend the original to expend the original to expend the original to the control of the control o

Bands and Orchestras

(Continued from Page 695)

placing heavy toned brass instruments or verbial "second," this harmonic adjunct woodwind, especially reeds, where the tonal stridency might overpower what little classification. Divided violin groups, woodtonal strucency might overpower what ittite approach to tonal beauty may have been accomplished by the string players. All blatant brass, whistling woodwind, howling saxophone, booming drums, or clashing distributed, offering practicable interestange FOR BOOK cymbals, must be cautiously repressed. True of parts for the sake of strengthening perenough, these noise makers may be the formance and affording equality in the very joy of the young members; but, if ensemble. This strengthening, through in-not carefully selected as to tone-power, the result may become hopelessly vulgar. To actual Viola part, is to be advised. How-solve the problem of managing such appliever, such lazv short cuts to clef reading, cants, who choose to select the piercing or tricky tuning of violin a fifth lower, or trumpet, puffy trombone, bleating oboe, thinking third position fingering of the or the gruff bassoon, pacify such ambitious violin as transferred to the viola on another members by giving them separate oppor- string, and such other optional means as tunity for preliminary preparation as single are to be found in certain editions, are not instruments; then group them in pairs or to be endorsed. Actual clef reading will other small combinations finally to be ap- lead to fluency; and of course it is exportioned and balanced so as to lead to pected that the instructor be fluent in the chord blending and part-playing. As such reading of various clefs, transpositions and players gain command of tone-attack, flow other details that are essential to score AT HOME: and release, good pitch and tone modifica- reading. tion, these color and power instruments. In preparing the instrumental class the may be gradually added to the more pre- rehearsal period may become a hectic time. tentious orchestra. Careful tone-balance is Discipline of the strictest type may spoil advised, for with the addition of these all the fun; and yet, if progress is to be heavier toned justruments, the milder toned made, keen attention must be demanded. strings will easily become overshadowed. To begin, there must be good tuning—usso that purity of expression, even in its ing the A-440 pitchpipe, tuning fork, or simplest sense, will become a hopeless en- the well tuned piano A as a guide. The

training deal immediately with the com- of quickly turning the obstinate or slipping plete tone group. Here, perhaps, the qual- pegs to correct pitch. There should be drill ity which is characteristic of each separate in tuning, testing from member to member, instrument is likely to be ignored, in the noting deviations, and asking for pitch attempt to keep the group equally occupied. observation. Of course dullards and tone Such material, which is intended to cover deaf members will try the patience of the the basis of orchestral routine, looses its earnest instructor. Remember this attention clarity, for want of simplicity and direct- to tuning must be continuously stressed; ness of purpose. If instrumental instruction for the ear is to be ever alert to the probis to be of value, the instructor must appre- lems of spacing, intonation and interval ciate from the start that each instrument blending, resulting from use of well tuned definitely has its idiom; and, though this instruments. distinctive feature of each instrument may

The next differ as to power, intensity, penetration, naturally seem to be a by-product, as will SCENERY TO timbre, color, and degree of pitch elevation, it related value upon since, and the collective efforts of the players of varieth related value upon since, and the collective efforts of the players of varieth related value upon since for our instruments must yield a qualitative dood Time, will lead to the essence of upon since players of the collective description of the collective description. timbre, color, and degree of pitch elevation, its related value Good Time, and these GRAIN. INC. PHILADELPHIA, PENNA. result which justifies the term music, and musical interpretation, which should mean

should be directed to unscrupulous music distributed among the various instruments publishers, who, if judged by their vulgar represented, as melodic in structure as the output, do not recognize the element of taste, but continue to flood the supervisor's supering the continue to flood the supervisor's supering the floor of the instruments will perturb the instruments will be a substitute the instrumen desk with much that is trash. Unfortu- of parts gives all an equal chance of exnately, much of this trash has crept into pression; so that class work then becomes use. Perhaps it was chosen ill-advisedly a democratic idea—"One for all-all for or it was used because the material had one"—and team work of this nature may been purchased during a former regime. actually be considered as a tiny link in the After a thorough survey of class instruc- chain of human relationship. tion material among the school music publications, there was found an appalling Time will include all the details of tonetendency towards bad taste in stressing attack, flow, value and release; Attention certain coarse rhythmic patterns, banal to Tone will include the physical managetitles, and inappropriate psychological sub- ment of stroke-pressure, touch, emstance. Such criticism should be specifically bouchure or percussion; as well as the pointed out, and this weakness of certain allied features of pitch and quality with publications be thoroughly condemned. It the required intensity and shading. Let the will rest with the comprehension and ideals instructor persuade his class to follow of the individual whether he approves or these details constantly, with an eagerness disapproves of questionable material which that does not restrain the joy of tone creatoften confronts him in his approach to ing. Let there always be enthusiasm, even class instruction.

been the writer's aim to supply collective instructor. His guiding words, his demonmaterial for class instruction, and in the stration on an instrument, his personal atvery earliest technical demands there has titude, all will awaken the fire of the enbeen the purpose to produce the desire for thusiastic class. Roughness, vulgarity, and uniformity of expression. As there seems

to the milder toned string group. Avoid to be a human dislike to playing the pro-

deavor.

It is true that many class instruction books and courses in elementary orchestra there will fall upon the instructor the labor

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In striving for the development of taste On Selecting of Music

NEED IT BE SAID that an educator of should mold the taste of those whom lie is instructing? Perhaps this remark

Let it be repeated that: Attention to though there be an occasional lapse from As a composer and as a teacher, it has pure expression. Taste is the aim of the (Continued on Page 740)

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Double Octave Arpeggios on the Violoncello

By Joseph Suter

peggios on the violoncello provides be applied as well to the arpeggio of— arpeggio a valuable étude, both as a condensed say, E-flat major: exercise for the various left hand positions Ex. 2 (Pattern X, Major version). and as a vehicle for the study of bowings Ex.2 and a control of the strong services and the strong services are required to the strong of howings as each as required copy of this case as a control of the strong of the mind rather than on paper.

This does not imply a prodigious feat of memory. The twenty-four arpeggios do not necessarily require as many different finger patterns. For, in much the same sense that a master key fits many locks, so may a master finger pattern encompass several arpeggios. Let us glance for a moment at the

arpeggio of D major, fingered in this man-

Ex. 1 (Pattern X, Major version).



The fingers employed in the two examples are identical, as is the allotment of notes to each string; the "shifts" accomplish similar intervals in corresponding locations; likewise the "wide" (expanded) positions and the "close" (normal) posi-

D major? Quite logically, the D-flat major arpeggio; also identified enharmonically as that belonging to the key of C-sharp higher, commencing with the fourth finger

tion causes us to commence by placing the Remember, we are not attempting to find first finger on E natural instead of on D. the easiest fingering for the D major. With such a beginning the completed pat-

Likewise, with the first finger beginning on the note F, the same process will pro- wise, C minor is a first position arpegeio. duce the F major arpeggio; and with the For the minor versions of patterns) first finger on F-sharp, the F-sharp major and Y but slight alteration is required arpeggio.

Summing up, we now have a master pat-represented in Ex. 1, coracy of term which fits the major arneggies of with its major namesake, excepting the D-flat, D, E-flat, E, F, and F-sharp. We the order of the "wide" and "close" posiwill refer to this as pattern X.

The next arpeggio in chromatic order, that of G major, introduces a second master pattern (pattern Y) which is ap-



arpeggio; also identified enharmonically as ploy this identical fingering a senitione higher, commencing with the fourth finger major.

Again let us take our D major pattern and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. This alterament and try it a whole step higher. and try it a whole step higher. This altera- are played by beginning each with the fourth finger on the notes A, B-flat, and

THE COMPLETE CYCLE of ar- arpeggio, but rather a fingering which may tern will naturally result in the E major the exception of that belonging to C major. which, being encompassed entirely in the

The minor version of pattern X. tions is reversed

Ex. 4 (Pattern X, Minor version).



Naturally, the minor version of pattern Y requires, relatively, the same alteration:



The Violinistic Vibrato By Henry Wolk

The VIBRATO IS A rocking of This waving of the other fingers influences the land on the fingertip, producting a pulsation that giver resonance drawn back and forth sympathetically with use the wrist vibrato. This style is usually meanwhile keeping a consame pressure of meanwhile keeping a consame pressure of meanwhile keeping a consame pressure of It ing a pulsation that gives resonance and interest that the other fingers, thus producing the and vitality to the tone. This rocking and and vitality to the tone. This rocking are the other fingers, thus producing the taught first, the pupil being permitted to the fingertip on the string. Rock the had regularly and use a swinging movement of the left. day index one note attributes as any samp and the control of the c tone what might be termed a life pluse. Hands the case disadvantage to this agree when performed slowly, the fluctuation in is that in the high positions the extra effort. Pupils, after they can play a bit, and When performed slowly, we introduce a price is very controlled and produces a necessary to produce the tones, limits the especially after they hear and observe more disagreeable effect on the listener, but freedom of the fingers and cuts down the advanced violants, beginning to a sky when they are the controlled to t disagreeable effect on the instenct, but the companies of the companies of

and only on long sustained notes, and quires a certain tenseness in the wrist Weinlawski, in his compositions, indicated and must be carefully controlled or the the pulls some of true pitch is sufficiently and may be pulled entirely out of positions. An extra place and Elunan, realized that on A very firm pressure of the chin in any be safely added to his violinistic activation of the deal to thrigh lie to the excessive to keep the violin secure. Mod-

tone and to create in reality an individual arm. Therefore, because of the difficulty tone and to create in reality an individual arm. Intercore, because or me unmently tone quality. Today the without plays an imastering this type of vibrato, and of indispensable part in violin performance. The property of the stiffness required for its perfect extended to the property of the property

when it is done quite rapidly, the variation from pitch becomes unnoticeable and a "liv-the lower positions a very good tone can them this motion seems to make the music ing' tone is produced.

The vibrato came into use during the middle of the nineteenth century and at "Arm Vibrato." The entire forearm from first was considered a "cheap" effect the flow moves back and forth while the grade music in third position. The first was considered a "cheap" enect. the culow move book and form white the grade music in the third position. The Joachim advised that it be used sparingly note is being played. This movement re-vibrato is taught more easily in the third Joachim advised that it we used spatially notes a certain tenseness in the wrist position, and at this stage of advancement

ecution, this type of vibrato is not general successful. The pupil holds his hand cor-Methods of Production

THERE ARE VARIOUS ways of producing the vibrato. The "Finger Vibrato" gets its name from its motive source. To produce this type of wharts of the source. To produce this type of wharts of the source. To produce this type of wharts of the source. To produce this type of wharts of the source. To produce this type of wharts of the source are the source of the source of the vibrator of the source. To produce this type of wharts of the source of the vibrator is not prefacing to the source of the vibrator of the vibrator is not general to the source of the source of the source of the source of the vibrator is not general to the surface of the source of the source of the source of the vibrator is not general to the product of the source of the so violinist stops the note with one larger and name, is cassive in an possible on an signify if the others wave back and forth rapidly. strings, and is easily adaptable to various to enable the hand to swing back and "I WANT TO LEARN TO PLAY THE BIG FIRSULT."

TOO."



be taken not to rock the hand too far

cent strings without fouling them. OHNSON VIOLIN BOWS.

formed so that the fingernail touches the from the wrist. With careful practice this

from so that the magerian roots are the string from the wrist. With careful practice this withe First make the motion very slowly, on the mastered quickly.

Now practice vibrato on scales playing very slowly both f and p also using < very slowly both f and p also using < the neverteent. Fractice with second, third and on one note. This will aid in of footh fingers. Pupils will find they developing expression in the pupil. The fourth mise vibrato easier when they vibrato is performed in the higher posican perform the ingres not in use; but care must tions in the same manner as in the third the taken that in moving to other notes, the position.

to the that in moving to other notes, the position, the pupil has mastered the vibrato. intends are measured exactly. One the diddle and the performed evenly, smoothly, and a fair rate of speed, then and not positions can be understood. Pieces suited seems to be suited for the performance of the performance o and it a fair rate of specific using the bow. Be sure for this purpose are Are Maria, by Bachtain using ribrato a sufficiently rapid Gounod; The Swan, by Saint-Saëns; Air Händel, and others with a singing melody.

The pupil should learn to control the vibrato and use it discriminately. It is an WHEN THE VIBRATO is mastered excellent servant, but a poor master. It is an interest the first position, repeat the inshould rarely be used in exercises, and rentire routine in the first position. never in technical passages. Great care the hand seems to feel somewhat must be taken at all times to play perfectly here her this is mainly due to stiffness in in tune. When performed correctly it will the wrist and a tendency to grip the neck prove to be relaxing to the left hand and the riolin with thumb and forefinger, as the same time will impart a distinctive. Be sure the hand is relaxed and free to "living" quality to the tone of the violinist: gring, and make the impulse come entirely and tone is the soul of music.

position on one string, and with the as-

nails of either hand are constantly cutting

During passages in which left hand

Mastering Pizzicato

By Archibald Saunders

TN PLAYING EITHER a right or left It must be borne in mind that on the hand bissicato, the first essential for G string the fingers of the left hand have the violin student is to stop the notes two courses open to them, a pulling movefirmly, otherwise the pull on the strings ment or a pushing one, the latter way afthey are plucked may make the resultant to the purishing one, the latter way always sound blurred, and even cause in-Choice between these alternatives is a mat-

The Next Step

The first important point to be considered for the individual. erd in right hand pizzicato is the ability Left hand pizzicato demands that the to change over swiftly from bowed notes player shall be able to place all his fingers to slowled ones. In order to achieve this at once on the one string with precision stisfactorily, the right hand must occupy and speed. Now this, in itself, actually respecifion near to the strings at the time quires more skill than placing the four of the change over, so that no time may be fingers in a four-string chord position. It list in effecting this. Obviously, then, the the latter circumstance, one gets a single tor stroke previous to the change to right mental impression of the ultimate result, hand piccicato should be an up stroke, whereas in the case of a run of four notes finishing if possible, at the nut. This this singleness of impression in finger place leaves the right hand in the most favor- ing is not so complete. The left hand able position to free the first, and, if neces- should receive training, therefore, so that sary the second finger, for the actual the player can place all four fingers in placking of the strings.

While the first finger of the right hand surance that his intonation will not be at is nost generally used, the second finger fault. should be trained for the same work. The nails of the fingers of both hands here are two reasons for this. In the should not be allowed to grow so long that first place, if the index finger becomes the plucking of the strings is done by them tramped, it is advisable to rest it by using instead of the finger tips. The tone in the the next one; secondly, the use of the first case of pizzicato carried out by the nails is and second fingers alternately can aid the apt to sound "banjo-like," and the strings themselves can soon be made ragged if the

The Proper Pluck

N BOTH RIGHT and left hand pisaido, the direction of the action of the pissicalo is used, there must be total indethicking finger is an important considera- pendence of action as far as the fingers the The "tug" of the finger must be are concerned. Unless this is ensured, the lateral and the strings should not be lifted; fingers which pluck the strings will tend tother should this procedure be reversed, to unseat the remaining fingers (or finger) brane if the finger employed in plucking stopping the string, with a resultant lack of the mite tends to dig into the fingerboard firmness in stopping which is a very imespecially in the case of left hand pissi- portant factor in tone production whether ob) the action of the vibrating string a note is bowed or plucked.

The potential plants are the string as the string a note is bowed or plucked.

Finally, the player should see that the

strings are kept free from rosin at the the left hand fingers must finish their them in pizzicato passages. Failure to de ating with a slight upward movement this means that the fingers are likely to which will enable them to clear the adjaboth the passage and the player's temper,

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Answered

By Robert Braine

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

Which O five mult addressed in the Violincia's Einde consists of critical exceptions of the theory of the most above 50 decisions. On the board of the consistency of

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in their ceasest performances. Watching symploys orderestra violations perform with symploys ordered performance. For example, the property of the propert

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"Everyone has a right to his own tastes, and he should play accordingly, as much as possible. He should hear all the great artists, collect ideas from the playing of each, and compare these with his own, is his way will be developed a higher degree of profetiency." This Vacantist

Gala Days with Liszt at Weimar

(Continued from Page 698)

iger, was Alexander Siloti. He played where." Francis Walking on the Waves with on and climax. Friedhem became the master's secretary, Auand Göllerich subsequently taking on those in thirds, with principal and counter-melody noning along simultaneously, was arraged for a roll on the then new mechan-ical Pianola. It was installed in Manager Henry Wolfsohn's house; and, while the diner, someone "turned on" this waltz,

A birthday celebration (October 22nd) List pupils. At a wine support, during the or panistic throats, were of such char- you again." acter that we gave up in good humored

Loolon, early in the spring, and many of where Walter Bache, his pupil, instituted ben seventy-five years old. Tired, from as "confrère." the feating and adulation, reunions with friends of many, many years past, and ready to "go home," he returned, this time Wagner, then a widow of three years.

Quips and Quizzes

Many of his aphorisms and quips have become classics, some of which are: "Never play slow movements at Court -it bores them." Accordingly, a young there is a great gain in facility woman who was performing his Ricordanza

TALL THIN BOY of twenty, re- study, but much too fast, was told, "That's A served and quiet, but an interesting the way to play in Court, but not else-

When Liszt's famous pupil, Alfred Reisenauer, was engaged for a Gewandhaus Concert (comparable to the New York Philharmonic-Symphony), the entire Board Rosenthal, one of the few now of Managers met, following the public thing List pupils, was noted for his rehearsal, to consult as to permitting him from Lister pupils, was loved not me remearsal, to consult as to permitting him to appear at the evening concert. He was basels for him. His transcription of to compare the first pupils with the first pupils with the first pupils with the property of the first pupils. The pupils will be provided by the first pupils with the pupils w certain octave extensions, covering the then new keyboard of seven and one-third octaves. This was sacrilege in the eyes of the Honorable Board, so Meinherren Schleinitz, Behr and Limburger had a sebenily and Rosenthal as guest were at rious confab about it. He duly appeared.

Liszt was always willing to make any hat at a furious tempo, just to astonish alterations in his own works, especially meeting. It is said it jumped up from the table and dashed upstairs to see who if the table and dashed upstairs to see who if disapproved of changes in Bach, Beethoonle prom this faster than he! in sonorities or concert effects, but strongven or Chopin. The class witnessed an unforgettable scene when a young woman was the occasion of a reunion of many performed the Ballade in A flat of Chopin. which ends with four strongly accented, reging's festivities, Der Meister proposed square cut chords. These she played as that the company, seated around the con- arpeggios, with hand tossing and crossing. rival board, should sing the subject of Dead silence followed; then Der Meister Bach's Fugue in A Minor, each chap to took her by the arm, escorted her to the sing a tone. But the sounds issuing from door, and said, "Go! I want never to see

'It is said that Stephen Heller, Chopin segair.

In 1886 Franz Liszt visited Paris and Liszt were together on a festive occasion of the control of the is hig works were performed. He conbut I certainly am Heller." Saint-Saêns
but portions of his oratorio, "The
was present when a young American pupil lered of Saint Elizabeth," in London, called to say his farewells, whereupon Liszt gallantly introduced him to Saintlangatts and various fetcs in his honor. Sacins as "a confrere"; much as if a mouse-All this was too much for the weary soul, trap maker were to be introduced to Edison Liszt made changes in the third Love-

dream, saying, "I merely wrote the notes

—play them the easiest way." Two of such to Bayreuth, to join his daughter, Cosima changes are: (1) in the double-trill ending the first section, by grouping F-flat, A-flat and D-flat in the right hand, and E-flat, G and B-flat in the left, and playing in ISZT was noted for his wit and wisdom. rapid alternation (as a trill), a tremendous effect is gained; (2) in the cadenza which goes to the top of the piano, if the left hand plays the several notes, D and E-flat,

(Continued on Page 738)



THE BOY LISZT PLAYS FOR BEETHOVEN

THE BOY LISZT PLAYS FOR BEETHOVEN
Lines, by log the great managed to have his own young pupil, Franting, by log the great master, Liszt seas then but eleven years old. In sertling, and his meeting, Liszt said; I played the first movement of the 'Concerto histogle's' and, when I had finished, Beethoven grasped me with both being lying to the property of the propert

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A PHOTO-CHART FOR THE PIANO ACCORDION

Prepared by the Famous Virtuoso of the Instrument

Charles Magnante

The unusual popularity of the piano accordion is so great THE ETUDE is pleased to announce that beginning in January a page in each issue will be devoted to articles, etc., dealing with the instrnment. Among them will be a conference with a musician of wide experience, a leading violinist in foremost American Orchestras (a pupil of Arthur Nikisch) who found it highly interesting and profitable to teach the piano accordion.

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THE PROBLEM WORLD is full of surprises, a little while ago most of the accordions on In make ago new people would have been the market were very cheap instruments, In your sage or that to-day thousands the subying and playing the piano and be subying and playing the piano for its formal be subying and playing the piano for its formal besubying the piano for its formal besides and the Many things account for its limited, Gradually, manufacturers saw the possibilities in accordions and began to make them with a tone somewhat like the reed pipes of a fine organ. The pianolike keyboard was added and also a very much extended bass with buttonlike keys. The standard instrument now has forty-one treble keys and one hundred and twenty bass keys. By the use of shift keys, the tones can be made to approximate those of the violin and the violoncello. Also, the action and the responsiveness of the instrument have been greatly improved. In other words, the accordion has been taken out of the toy class and raised to the plane of a dignified musical instrument. With all these improvements has come a serious attitude on the part of the musical public toward the instrument itself.

The accordion was invented in Vienna, in 1829, by Damian, and not in Italy as many imagine. It is one of the smallest members of the organ family, but has taken on an individuality all its own. For years, thousands of accordions were manufactured in Germany, Then Italian makers, and those of other countries, put out instruments of continually finer and finer construction, until there appeared accordions so richly decorated that they cost as much as a grand piano. In the meanwhile, in Europe and particularly in England, hundreds of accordion clubs were formed; and these began to become so popular that the movement spread to the United States, where accordion clubs or accordion choirs have been organized in great numbers. One cannot get really fine results upon

the accordion unless as much time is given to practice as would have to be given to mastering the piano or the violin. Virtuosity on any instrument can be acquired only by long and hard work. Enthusiastic accordion students practice from three to four hours

The piano accordion is now used so much in certain types of the orchestra that the player must read at sight as readily as the player on the violin or the trumpet.

From South America, and particularly from the Argentine Republic, came players who had developed the music of the "gauchos," the cowboys of the pampas fields, so that the musical background for the tango and other native dances took on a special color to which the accordion contributed finely. These orchestras which for years played in American theaters and over the radio, did much to popularize the in-strument in the United States. Paul Whiteman, Rudy Vallee and Erno Rapée were among the orchestral leaders who saw the value of the accordion as an orchestral unit.

The most famous stage performers on the instrument usually have been Italians, who seem to have had special gifts in developing the technic of this instrument Of course there have been virtuosi of other nationalities who have shown astonishing ability. Such performers as Deiro, Frosini, Galla-Rini and Magnante-some appearing first in vaudeville-commanded (Continued on Page 737)

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large and powerful, had seized the little coming at a time when Wagner was to Roberton and Conductor of Chicago Opera & European Companies to Part of Chicago Opera & European Companies to Part of Chicago Mulatel College Mulatel College Mulatel College Mulatel College Mulatel College Chicago Mulatel College Chicago Francis in Companies in firms, radio, opera, concernite control operation of the Chicago Mr. and ABBY DE AVIRETT

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The Midnight King (Continued from Page 688)



THE DEATH OF THE MAD KING Ludwig II, a very powerful man, learned that the physicians had adjudged him insame. He took his medical advisor for a walk along the shores al Loke Starnberg, first drowned him in its waters, and then himself. The picture shows the bodies being recovered.

bodies were found in the lake. There were telligence beneath the same waters. evidences that the King, who was very The amazing appearance of this madman, large and powerful, had seized the little coming at a time when Wagner was in

he gave the following program:

Allegro moderato ma rubato

FRANTZ PROSCHOWSKI

Vocel Teecher

Allegro maestoso

Scherzo

Intermesso

Andante espressivo

Chromatic Fantasy and Fugne . . Bach

"Sonata, Op. 5" Brahms

BurleskeRichard Strauss
Piano and Orchestra.

The calibre of his work was such that he has been elected to Pi Kappa Lambda.

Spirituals to Symphonies

(Continued from Page 723)

the fortitude to take it under any condi- boys and girls that the strings on a violin tions. The best music schools and con- are G, D, A, and E, and that the thumb servatories in the country do admit passes under the third finger in the ascend-Negroes; and in these schools they are applying themselves and making good. not. At the same age Schubert was teach-There is Theodore Phillips; who is this ing boys to add and subtract; and, when year (1935) taking his master's degree even older, Wagner was doing hack work from Oberlin Conservatory. For his thesis for second rate theaters in Paris. he wrote a detailed analysis of the works The American Negro is coming of age.

of Coleridge-Taylor. For his master recital he gave the following program:

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There is Bernard Lee Mason, whose and fifty dollar cash prize for a song. playing of Franck's sonata and of Bruch's
Yes, he's working—this black American "Concerto in G minor" will compare favorBut while he works he dreams. He believe ably with that of any violinist. Now that that he has something to give and each and you win that of any violinist. Now that he has finished his conservatory work he cought to be under some master. He isn't He is in a school in the south teaching Music.

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VOICE QUESTIONS

By Frederick W. Wodell

pue Piret Tegoria.

0. A gonde de la companya men in this place
0. A gonde singing, and we have saving
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monthly for monthly for monthly
monthly for monthly for monthly
month







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Answered

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with the first tenors negotiating a long-sus-tible diminuseds phrass beginning with the transport of the state of the state of the and then gradually according scale-wise for final high A-flat, pap. With the use of the writing can be delivered with case and of financial Low, or robust, tenor voices would the whining 'falsetto is of course of wasted, At times the second tenor part also wasted, At times the second tenor part also considered the state of the state of the lacility on the upper Edia and F. They can lacility on the upper Edia and F. They can all sing the voices of the state of the state of the state and sing it was the state of the sta

the "whining" falsecto is of course' not will like the power like the power soles and notice the manes of its own by action the means of its own by action the power soles and notice the power soles and the power sol

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(Continued from Page 735)

new respect for the accordion and created bilities of the present day. a wide desire to play it. These artists made Many teachers of other instruments, well a wide desired plays of famous master-accordion arrangements of famous master-pieces that had been written for the piano; and, as the technical facilities of the players tive ease; and, when they did so, they were increased, the performers acquired a phe-surprised to learn that there were many nomenal facility and velocity which both pupils waiting for such instruction. Thus, astonished those who heard and established a new and remunerative field has been the instrument as one of fine musical possi- opened for the teacher.

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Gala Days with Liszt at Weimar

(Continued from Page 733)

himself, said, "Let 'em do it; it makes them Sit still!" happy and does not hurt me." He was the recipient of many gold headed and diamond studded canes; and they are all begged him to hear them play it. "If anymond studded canes; and they are an an engage one brings that concerto again," he stormed; one brings that concerto again," he stormed; we will have a choice of leaving either was the former Hofgartnerei, scene of the lesson-periods of the '80's, Annette Essipoff, famous pianist, and wife of Leschetitzky, Liszt dubbed the "Essig-topf" (vinegarbottle); and d'Albert was playfully called less technic. Thalberg was much more a "Albertus Magnificus." A favorite charac-favorite of the Parisians than I. who terization of the master was, "What an elephant is among animals, so is Beetho-

Apropos of spontaneity of performance, ments.' Liszt once said, "That chap plays my work as if he had composed it!" Another time, relative to one of his own compositions. "It deserves strong criticism; like a parent who is especially fond of his crippled child, so am I fond of that work."

Much as he esteemed Brahms, for rhythm and mastery of style, he yet found his music unsympathetic. "I was glad that Brahms found certain ideas in my 'Paganini Studies' useful for his own similar transcriptions," he would say sardonically. thinks a lot, but has few musical ideas. As to conversing with him-fifteen minutes is all I can stand"

"Despite every warning, the youth of the present day have become so corrupted asunder; at the same time, it well become

New World Recognition

pebbles on his windowpane early in the partaken of his tea than the host asked hin morning, begging him to "Play something to play something, whereupon Liszt went for us." "Why should I not?" said he; rapidly to the piano himself, saying, "I am "America was always kind to me in the the one under obligations, not he days when my works were sneered at in

tempo indications; if one truly feels the Stavenhagen, Göllerich and Stradal. Liszt music, he will hit the correct tempo . . . my father daily required of me to play and empty pocketbooks are common to us and transpose at least six Bach fugues all." "English houses are built with as much as dessert." "Chopin never performed any- care and style as a sonata," said he. thing requiring bravoura or endurance; he father, in his last illness said to me, 'I fear he never played."

Of Liszt's playing Lenz once wrote, for your own good!" only a piano, whereas the tones are simply memories

I ISZT'S SON-IN-LAW, Richard Wag-not piano tones." Affectations of any kind were abhorred by Liszt. To a young pianist who crounched over the keys he said, "Ex-Music degree, or any other recognition; pression does not lie in the nose! I beg and he never accepted gifts; whereas Liszt, you not to weave to and fro at the piano

At the time his "Concerto in E-flat" became the rage, pianists of all nations through the door or the window." Referring to Mendelssohn he said, "He performs the von Weber Concertstück very nicely he has more warmth than Thalberg, but favorite of the Parisians than I, who reached deeper in piano performance. Everything with him was refined, finished, whereas I was wild, a medley of tempera-

Satirical Trifles

was jealous of Thalberg I replied, 'Yes, am jealous-of his complexion'; for at that time I was pale, but Thalberg had

Sonnet in E, Liszt exclaimed, "Those augmented harmonies-something new, Wagner used them in the Venushera S ("Tannhäuser"), published in 1845, whereas mine appeared in 1841."

O Thou Holy Flim-flam!"

| Administration of the way, he plays my Erlkönig better than I."

WELL KNOWN incident was that pupil, Ansorge, was asked only to the Tea of the two American girls who threw which followed. No sooner had Ansorge

"Bach never marked his works with the pianists being Lina Schmalhausen, was too weak for it. His Study in C minor that womankind will keep you in constant

"Perhaps those Orpheus fingers of Liszt Liszt passed, July 21, 1886, serenely to are not really playing the piano; he produces such unheard of effects that we see cian ever left to earth so many pleasant

The Chicago Symphony Orchestra

(Continued from Page 694)

By Mary E. McVey

with which to prop open the music on the each end." piano rack:

muslin the same size and fill with sand, when needed.

THE American Domestic Cyclopedia then slip into the plush cover, gather the gives the directions for an effective device other end and finish with a plush ball at

Although one must wonder how the per-"A sand roll is useful to lay across a former maintained continuity in reading music book to keep it open on the piano. the pages of a long composition, undoubt-Take a piece of plush four inches wide and edly the device served to develop the

possible, would be to print a long roll of as that which patronizes the concerts of the best known names of "Captains of Inthe Chicago Orchestra Association. In no the oest known names of Capitains of in-dustry," and of many women who are city in the world is there an ordestra of widely known for civic zeal. Among some the size and perfection of ours, maintained of the later benefactors may be mentioned without large subsidy in addition to the box of the later benefactors may be mentioned Mrs. Marshal Field, Mrs. Thomas Nelson Page, Elizabeth Sprague Coolide, Bryan Lathrop, Mr. and Mrs. E. A. Hamill. It Thomas word, that in 1896 Theodore Thomas word in a city in the world is the propose. The expansion of the work of the propose of the expansion of the work of the propose of the expansion of the work of the propose. The expansion of the work of the propose of the expansion of the work of the propose of the expansion of the work of the propose of the expansion of the work of the propose of the expansion of the work of the propose Take a piece of pulsa four and a surface of the muscles somewhat. At least it might serve there an annual series of forty-eight orwise and gather at one end, make a bag of as a dependable assistant always at hand
chestra concerts of the highest class. tended by so large an average audience they have foreseen it.

chestra concerts of the highest class, at-

THE ETUDE

Securing Finger Control

By Harold Mynning

The Teachers' Round Table

(Continued from Page 697)

on onestrated exercises are thought down again before it reaches the top. The

ot here being played (either very slow- wrists are held rather high while the forc-

ine mist be intent while the muscles re- The best little "teacher" for rotation is

mit ire and cool. A difficult condition to Matthay's "The Fore-Arm Rotation Prin-

aire, I will admit, but without which no ciple and its Mastery." Get this without

unlimbin of close fingers, and forearm the way I hope our minds will emerge from

this. For trills, or shakes, such as you this eternal battle against senseless repe-

sincuted-the eighth into the following lowing note and tossed off sharply. The untr-applies the gentle rocking mo- tempo of this little composition is lively,

the mood cheerful.

her sery fast). The mind, the directing arm rolls easily from its clbow socket.

delay.

Music Extension Study Course

(Continued from Page 696)

ONE OF THE THINGS that sets the and best schemes. Play over a passage with one hand alone, taking care to do it slowly enough to insure accuracy. N U perfessional enough to insure accuracy. Now repeat the gen is larger common variety to luck or the mood passage with no more speed and no more soft have to trust the knows he can play a tone than when it was first played. Repeat de mount. He was in cold halls, or the passage four times. This is a good way to secure finger control, if the student but Why? Because he has control of realizes that the important thing is to make

the figers. Here is one of the simplest times round, pure and sweet.

al nor the piano. (I mercifully omit the

none of such books.) They invariably

ing the mind, they throw a sop to con-

The mickest and surest control is

books about by brief periods of intense

paties, in which the notes and "feel" of

mitio-much forearm rotation is neces- tition.

laint this the right hand has a series

appgiated chords, with intervening

passes played absolutely legato. The first

min is in G major, the second is in E

countion, and will get you nowhere.

me can learn to play well.

to infrated in the text.

and those technical books, filled with sary. The fingers never leave the keys, and the Reys, on increasing speed; this includes contraction and loss of speed. Naturally. exercises which go sequentially in a very fast trill, the key is often pushed

ZEDLITZ WROTE, "Liszt is Byron: Thalberg, Goethe!" "When asked if

When someone performed his Petrarca

"Half monk, half gypsy," was said of Liszt. Of Rubinstein Liszt said, "Every time he plays I fear the piano will be rent

It is related that when Liszt was invited to dinner by a *prominent aristocrat, his

On January 12, 1886, the last official "lesson hour" took place in Rome, Italy, began by saying, "Soulful temperaments excitement; they dominate you too much

to is audantino, and the tone ranges musical neophytes who have a leaning to-This little number is descriptive in char- Observe the markings closely and the

tion, the relative minor to G major. The dissonances which should delight those

an and should stimulate a young play- piece practically interprets itself. is insgination. The triplet figure, used

s be many teachers of The triplets should be slurred into the fol- the piano.

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with first technical difficulties are many those two records to the attention of all is implication is yet another problem. music lovers catholic in their taste.

discs 17067-68D. We recommend discs 4132-33M).

Petri solves these as an artist Recommended recordings: Beecham's whin his recording of this work (Co-Overture" (Wagner) (Columbia discs in at 20) is great both in interpreta68593-4D); Koussevitzky's performance of Liadoff's charming lantasy, The Elikabetton to Real Research Sullivan of his day Lake (Victor disc 14078); the collection of madrigals sung by the London Madrigal the matter of madrigals sung by the London Madrigal the matter of the mat Ish country), has been so spar- of madrigals sung by the London Madrigal the following three suite from his Group (Victor discs 4316-17); Yella Pessi's treasurable disc Handel Fantasia is attractions, should prove most welcome. Purcell selections and a Handel Fantasia appropriately performed by a French and Capriccio for harpsichord (Columbia

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Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Scale Relationships.

Oliver may one explain, the relation of classes in the "Orlect of Fifthers" They. F. R.

A. I am not sure that I know just what you mean by this, but I presume that you report that the properties of the "Orlect of Fifthers" They. F. R. Orlect of Fifthers are presented by the properties of the second o

Bills, will soon clear up the problem.

Rabsing Money in Public Schools.

Q. I am a super-lear of music in a city of properties of the control of the properties of the

Grehestre versus Hand.

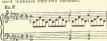
Q. After trains to get geople baterested in estimate the trains of the get geople baterested in estimate with the control of the con Parially all trills are played with a Trionfante means triumphant-which is Orchestra versus Band.

be readine, and the one ranges is admine, and the one ranges in admine, and the one ranges in admine, and the one ranges in admine and the read of the played with a certain freedom and abandon, and with a decided touch of \$P_NKA MITCHELL |

Illife analysis is descriptive in charally about similar as young playmentals. The triplet figure, used with a markings closely and the size properties of the size of th

clubbe 10 solicit dountions from verticals and the first of the first





Accordion Music Tempos.

G. At what tempo should According, by
G. At what tempo should According, by
G. At what tempo should be, two be
faster than the rest! Please gite the correct
tempo of The Flight of the lumble Bee, by
Rinks/k stronglow. I. N.
Hinks/k stronglow. I.

considerably faster. The tempo of the piece by Rimsky-Korsakoff is indicated in the score as | = 144 but here again Mr. Galla-Rini states that Magnanti and other virtuoso per-formers play the composition at a consider-

ably faster tempo.

Tempos and Arpegglos—the most desirable speed for Kamennol Ostrow, by Rubinstein, 2—in the third part marked Lento, or three arpegglos to be speeded up os they lengthen out and keep in the same rhipsy lengthen out on the same rhipsy and the same rhipsy and quarter notes?

quarter notes?
5.—What is the meaning of demi-semi-quaver?—P. L. B.
A. 1.—Start at about M.] = 100. Do not

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THE ETUDE MUSIC MAGAZINE

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THE ETUDE MUSIC MAGAZINE

From_TEACHER_____

Christmas Greetings-

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place in the schedule of musical education. "Class Instruction" There always can be found good, wholesome fun in the making of a musical phrase. even when this phrase is limited to an elementary technic, there can be real pleasure derived when the group succeeds in creating the musical design

Felicien David's opera, "The Pearl of

Brazil" in which tribute is voiced to the

Awakes the dawn's enchanted rest;

When evening falls his notes are

While fiery day fades in the west."

"delightful bird of plumage glowing"

"When day oppears his joyful sing-

An Abundant Repertoire

IN CHOOSING material the teacher will I naturally be guided by the conditions existing in each class. Those of adolescent age, younger boys or girls, or more grownup groups, in turn, will require different psychological consideration. Hence various types of music must be used in presenting the emotional interest through which the class may gain intellectual and cultural

Having frankly condemned the doubtful taste of making thoughtless selection for class material, we suggest a helpful list, graded, classified and suited for practical entertaining values, which will aid the serious instructor in outlining the progress of the instrumental organization. The suggestions of titles may be helpful, as the graded list aims toward the trend for classic purity of style, the approach to which invites true musical appreciation and cultural benefit. This concise survey, limited as it is, naturally must leave unmentioned many excellent works.

CLASS INSTRUCTION MATERIAL (STRINGS AND ORCHESTRA)

Beginner's Grade through Elementary to Junior Grade (3rd Position)

"Graded Orchestra Books" (3).. Roberts "The Class Violin Instructor" (2 books) "Spring Fancies" (5 pieces)...Bornschein "Arcadian Suite" (Parts I and II)

....Mitchell of instrumental classes acquaint himself Van Hoesen with real educational musical material. A

Viola Class Instruction

The Bird In Grand Opera

(Continued from Page 684)

composition, La Poule (The Hen), testifies. the opera "Mignon," by Thomas, is the Rimsky-Korsakoff, of Russia, wrote "Le lovely duet, O Happy Swallows; and in Coq d'Or (The Golden Cockerel)," a the scores of more contemporary opera Coq d'Or (The Golden Cockard) with satirical fairy tale ballet-opera; and, with further reference to Saint-Saëns, it is in ing, from the rollicking "Robin Hood" by his gruesome tone poem, Donse Macabre, our own Reginald DeKoven; while, I List that the crowing cock at dawn, dispels the the Trill of Golden Throat, in Victor Her. grim dancers of death. Still another bert's "Natoma," is still another sparkling familiar farmyard fowl, the goose, appears gem. in a fanciful story entitled, "The King's Mu: Children," scored by Humperdinck.

Music catalog pages are replete with titles of bird melodies, and the musician's Returning to woodland friends, we hear repertoire is not complete unless it includes Ye Birds Without Number, from Leonsuch effective numbers as MacDowell's The Eagle; the Schubert-Liszt transcription, cavallo's "I Pagliacci (The Clowns)," as sung by Nedda, the Columbine of the play; and a brilliant bird song it is with its ex-Larks by Leschetizky. National birds are quisite accompaniment of strings. Then well represented in music, a well known there is the Thou Charming Bird, from group being Listen to the Mocking Bird. Septimus Winner (American); La Paloma (the Dove), Yradier (Spanish): When the Nightingale Shall Sing (French troubadour song); and Far Above Us Sails the Heron (a Hungarian folk theme),

Strands of the purest melodies and the most joyous tones have been freely given by nature's cleverest musicians, and these have been woven into the compositions with One of the outstanding numbers from colorful effect and classical beauty,

Violoncello

Double Bass

String Ensemble

Junior Grade (3rd Position)

bass, and piano)

"First Ensemble" (12 pieces) .. Bornschein

String Quartet Instruction

"16 Simple String Quartets".....Winslow

Beginner's Grade through Elementary to

"Orchestral Training" Wilson
"Orchestra Class Method" Lockhart

"Setting the Pace" Cheyette-Roberts

"Easiest Orchestra Collection" Peery

"Short Stories" (8 pieces) Bornschein

In closing let it be urged that the teacher

attractive, with the goal a clean perform-

ance in which there are real joy and en-

"Orchestral Unisons" (group plan)

Advanced Grades (Positions)

School Orchestra Instruction

Bornschein

Pochon

Samford

.....Cheyette

"First Steps in Ensemble Playing"

"Easy Classics"

Folk Tune Trios"

"Ensemble Training" (3 books)

"Progressive Method" (Part I

Elementary)

"Early Classics"

"Later Classics" "Later Classics" "Ensemble Method"

'Graded Studies"

"12 Easy Pieces"

"Polyphonic Studies"

Bands and Orchestras

(Continued from Page 729)

mawkish sentimentality should have no Beginner's Grade through Elementary to (2, 3, 4 violins, additional viola, violoucello,

"24 Folk Tunes" Violin Class Instruction "Holiday Sketches"Rieger

"Public School Violin Method"

"Class Instruction" (3 books). Maia-Bang careful choice, well within the possibilities "Scale Tune Book" Maia-Bang carettul choice, well within the possible of the grade, is advised. Beware of making of the grade, is advised. Beware of making an overambitious choice. Let all work be

"Class Method"Lehrer thusiasm—the fun of making music.

MUSIC STUDY

EXALTS LIPE

The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers



MUSIC STUDY EXALTS LIFE

Advance of Publication Offers-November 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following These Works are in the Course of Pripartice. The Low Advance Offer the Course of Pripartice. to Orders Placed Now, very to be Made When

Frished.	
THE PLANS	\$0.50
WE TEST SONG BOOK-FOR LITTLE PLANISTS	
-ECHTER	.25
BOOK FOR BEGINNERS-JONAS	.40
PRINCES CONCERT MARCH ALBUM FOR OR-	
CHISTIA-PARTS, EACH	.20
PIND ACCOMPANIMENT	.40
PRINCE'S TWO-STAFF ORGAN BOOK	.40
INTEGENAL ALBUM FOR DUET PLAYERS	
-Puno, Four Hands	.35
IN ALBUM, THE-PIANO SOLO COLLECTION	.30
THE YEAR AT THE PIANO-WILLIAMS	.50
THEY RHYTHIC PANTOMIMES-RILEY,	.,0
GUNDS AND BLAKE	.75
Tenys Negao Sprattuals-Men's Voices-	412
CUIK WIGHT SPIRITUALS - DIEN'S VOICES	.15
THE BIG TOP-PIANO SOLO ALBUM	.30
Versie Profes's Choir Book.—S. A. B	.25
KOSE PROFES CHOIR DOOK-S. A. D	.20



Music for the Choir's Christmas Program

Masie for Christmas is now available in sab triety and volume that choir directors and organists have little difficulty in selecting stable numbers provided they have ready treas to well-chosen assortments of cantatas, whens, earols and solos. It has been the intanable policy of Theodore Presser Co. at the season of each year to offer its examine tin privileges to every individual, or group, the tension that demands only the best,

It addition to the standard numbers that tare stood the test of time, and are repeated nd sason, newer numbers are always neces-ary ad this year there are several of these dit stold make a ready appeal to both choirs

ong the later publications of particular thest to choir kaders, organists and soloists, to first attention to the just-published armagnent of The Christ Child by Hawley for beauty. re-part women's chorus, (75c). This is the er's outstanding choral work, hitherto mine only for mixed voices. In that armenent it has enjoyed a success that keeps a the lont rank among works of this class. t cantatas for treble voices are, Baines' red of the Nativity, (60c); Stults' The Courth, (60c); and, Baines' The Awak-

nited choirs of limited training. Forhalf light of the World, (60c); Stults' heald Angels, (60c); and, Dale's Birthday a Ring, (60c), are recommended. More stinced choirs may choose one of these:
sing's Christ Child, (75c); Spross' Christsi Dane (7th), You and All Mars Room King. (75c); Loveland's New-Born King, Wooler's Hosanna in the Highest,

"Be Kindest to the Humblest"

• As the years pass, the honest and just wisdom and humanity of the late Theodore Presser are recalled by all who knew him. One of his favorite expressions was, "Be kindest to the humblest, they need it most." He was not impressed by great rank and ceremony, but was moved by those who appreciated help. The following letter, which came in a few months ago, was very gratifying to us, because it assures us that ten years after the Founder's passing, we are still living up to the spirit of his character.

July 24, 1936 Dear Sirs:

"Momentume ago when my subscription to The Eruse Musso
"Momentume subscription were kind enough to can the status
me copie that I would not miss the good chings that the
me copie that I would not miss the good chings that the
contain. You can never senior how I appreciate your kindcontain. You can never senior how I appreciate your kind-Tember of the Negro pit. Sixten year are no jobs that I could get to earn money oo pay yor my measure.

The property of the propert

mass.

"More than the second of the second o "My little sister loves the pieces of N. Jude Wrish towe the turnive the little pieces of N. Jude Wrish towe the turnive the little pieces of N. Jude Wrish tower to the little pieces of N. Jude Wrish tower to the little pieces of N. Jude Wrish tower to the little pieces of N. Jude Wrish tower to the little pieces of N. Jude Wrish tower to the little pieces of N. Jude Wrish to the little pieces of N. Jude Wrish tower to the little pieces of N. Jude Wrish to the little pieces of N. Jud

In the same mail came a letter from a millionaire manufacturer stating that he looked forward eagerly to THE ETUDE each month as a means of regenerating his musical interest.

in Bethlehem (a cappella), Lily Strickland, (12c); Gently Rest the Saviour, a Polish carol granged for mixed voices by Harry Patterson for Orchestra Hopkins, (8c); for two-part treble voices Two Christmas Carols—Message of the Angels and Beautiful Star of Bethichem by Mrs. R. R. Forman (10c) will satisfy the great number

eral of last season's highly-successful numbers: For Mixed Voices—A King Was Born, H. A. Matthews, (12c); Tidings of Great Joy, Mrs. Matthews, (12c); The Christmas Bells, William Paid; piano accompaniment (Conductor's Score) 40 cents. When the work is published

by Clarence Kohlmann, (40c).

Besides the later numbers mentioned above, our Christmas-Music Catalog includes a large International in the Highest, our Christmas-Music Cataog measures and varied list of anthems, carols, cantatas, and varied list of anthems, carols, cantatas, solos, etc., any of which may be obtained for solos, etc., and etc., sons, etc., any of which may be obtained for the system of the system of

Advance subscribers will be glad to know that the entire manuscript of this large colof those who admire Mrs. Forman's dependaorchestras have taken advantage of this unle flow of melody.

Not to be overlooked at this time are sevusual opportunity to augment the library of their organizations and have ordered copies of the instrumental parts at the special advance of publication cash price, 20 each, post-

Baines, (12c); Three Polish Ehritmins Caroltz,
Rianged by Hopkins, (12c), Vr. Skephode,
Rianged by Hopkins, (12c), Vr. Saxophone, B-flat Tenor Saxophone, First B-flat Trumpet, Second and Third B-flat Trumpets, First and Second Trombones (Bass Clef), or Baritones, First and Second Trom-bones (Treble Clef) or Baritones, Horns in

The Cover for This Month

The earliest record ings of mankind's activities indicate an instinctive desire to omnipotent Power for blessings enjoyed. In the United States, where all thinking citizens have a sincere appreciation for the God-respecting forefathers of this country, Thanksgiving Day has a special significance. By

there is the acceptance of a Thanksgiving Day as a holiday appointed by the President and usually by supplementary proclamations of the Governors of the various states, The Pilgrim Fathers at Plymouth in 1621 originated this special festival of a Harvest Thanksgiving under the decree of Governor Bradford.

Today it is the general practice of most

churches in this country to enrich the Thanksonly on Thanksgiving Day, but also or the Sundays before and after Thanksgiving Day. Because music plays such an important part in these services, and because many ETURE readers have a musical responsibility in these services, there has been the effort to the most beautiful and most expressive form in which congregated worshippers find a way of voicing a special thanks for the blessings and mercies enjoyed during the past year and particularly with the culmination of the Har-

The photographic portion of the cover is the work of the H. Armstrong Roberts studio of Philadelphia.

> Third Year at the Piano Fourth Year at the Piano By John M. Williams

Mr. Williams' educational books are note for their interest-creating values. The Third Year at the Piano, upon which the editorial work is now completed, certainly maintain this standard.

this standard.

The course is based on the 26 scales, with cadences and tonic chord arpeggies, and, in addition to printing these in their entirety, Mr. Williams employs, for the student's convenience in mastering them, studies and ex-cerpts of compositions from classic, modern and contemporary educational authorities.

There are bits from the writings of N. Louise

Wright, Frances Terry, Allene K. Bixby, Stephen Heller, Arnoldo Sartorio and others and such Chopin favorites as the beautiful melody from the Fantaisie Impromptu, the barcarolle from the Nocturne Op. 37 No. 2 and the trio of the Funeral March

Mr. Williams is now working on the Fourth Year at the Piano in which the studies, or course, will follow the material in the third

Copies of either, or both, books may be ordered at the special advance of publication cash price 50 cents each, postpaid.

Recreational Album for Duet Players

Many piano players take a keen delight in playing duets. It's such a companionable way of spending an hour, or an evening, with a piano playing friend or member of the family For this fortbeoming publication there has been gathered together a collection of tuneful and pleasing numbers for piano-four bands, pieces that pianists of moderate ability, capa-ble of playing third and fourth grade music,

In advance of publication orders may be placed for single copies of this book at the

Presser's Two-Staff Organ Book With Registration Prepared Especially for the Small Organ

The first difficulty of the would-be organist, who is suddenly called upon to "fill in" at church, is that of reading from the usual three-staff notation used in practically all pipe organ music. In two-staff writing, the matter organ music is in two-staff writing, the matter is simplified by putting the pedal part in small notes with the left-hand accompaniment. While the beginning organ student should strive to master the reading of three staves, a book such as this one will smooth the way provide a great deal of interesting material for use during the learning process

A special feature of this book will be the registration suggestions, which are being prepared especially to meet the limitations of he small pipe organ. With the already wide distribution and increasing demand for these medium-priced instruments, there has sprung up a need for organ music written to suit the small pipe organ and to exploit its possibilities. Of course, those organists fortunate in having more comprehensive instruments can make

adaptations to meet their own needs.

The numbers of this collection will be practical also for the church pianist, as the organ pedal part and the accompaniment will lie within the grasp of the left hand when played

While this work is in preparation, single copies may be ordered at the special advance of publication cash price of 40 cents, postpaid.

Under the Big Top Album of Circus Pieces for Piano



No one ever has questioned the interest of Young America in the annual visit to town of the circus; and writers, artists and composers certainly have done justice to this great American institution.

Juvenile pianists delight in playing a piece

some ingenuity planning a recital to "dress-up" a platform to give the suggestion of a circus tent; crepe paper or inexpensive, but gaudy cloth of some kind decorated with spangles,

as usual with early grade pieces, there is much of educational value in each number.

While the editors are preparing the material for inclusion in this book the publishers are accepting orders for first-off-the-press copies at the very reasonable advance of publication price, 30 cents a copy, postpaid.

Young People's Choir Book (S. A. B.)

The enthusiastic response to our initial an-nouncement of the forthcoming publication of Young People's Choir Book leaves no doubt concerning the wide interest in the develop-ment of choirs of youthful voices. Material such as is included in this book, is ideal for young people's choirs, made up of singers drawn from high school choral organizations. drawn from high school choral organizations. These choirs bridge the gap between the Junior Choir organization and the Senior Choir and serve as a "feeder" for the adult group.

In Young People's Choir Book the soprano

and alto parts are within a comfortable range, while the part for the young men may be sung by both tenors or basses as it has been prepared especially for those whose voices are not sufficiently developed to sing the usual

tenor and bass ranges.

The contents include a good balance of new and original compositions such as In Pastures it for their pupils.

Green by Bixby and Oh, How Lovely by WilSenior Jonas now brings to the publishing

Choirmasters may order now, at the low advance of publication cash price of 25 cents, postpaid, a first-from-the-press copy for reference. The sale of this book will be limited to the U.S. A. and Its Possessions.

The Sea Album Piano Solo Collection



piano recitals devoted entirely to one subject has proven most suc-cessful. Teachers find that both the pupils and those attending become enthused over recitals about flowers. birds, animals, the

seasons, etc.

The sea is certainly a mighty interesting topic for a recital. If a bit of costuming or staging is desired, to give the affair proper atmosphere, the cost need not necessarily be great, much of the scenery and "props," as well as the dresses of the participants, can be

"bome-made."
Then, too, many composers bave found their inspiration in the sea and its denizens—the inspiration in the sea and its denizelis—into rhythm of the waves, the crashing of the surf, the mysteries of the deep, the songs and chanteys of those who "sail the occan blue." Many of these impressions have been transferred to the printed page so that all who play the piano may enjoy them.

A collection of such piece's has been gathered

together for this volume and it is suggested that teachers take advantage of the offer and order now, for

delivery when pub-lished, a copy of this fascinating book at the special advance of publication cash price.

Br. The Twelve Negro Spirituals Arranged for Men's Voices

By F. A. Clark The spirituals are the most natural and sincere racial expression of the negro. Born during a time of his unhappy duress and everchanging environment, they set forth with

lumbering elephants, the chattering monkeys, emouous or sorrow, joy, had authopared the graceful trapeze performers or the impressive street parade.

It should not be difficult for a teacher with says, "From earliest childhood I heard these says," when we allowed the support of the says of the says, "From earliest childhood I heard these songs sung by my elders as they gathered in the homes of our kindred, where their chief illustrated book of favorite tent; creps paper or incepnaise, but guide, included containing the papers of the costumes. Maybe the scheeker, or some friend, or one of the pupils, can write a bit of dialog to provide a comment to the provide a comment of the provide a comment and the provided and the provid

be suitable for quartets, high school glee clubs, and men's choruses. The selections making up the contents are Deep River; Goin' to Shout; I Couldn't Hear Nobody Pray; Go Down, Moses; I Know the Lord's Laid His Hand on Mark Counter Press and Pre

As single copy of this unique look may now be ordered at the special advance of publication cash price of 15 cents, postpaid.

There is yet time this month to place an

Pianoscript Book for Beginners 25 cents, postage prepaid. By Alberto Jonas



cial record book for the con-venience of his advanced pupils in keeping a perma-nent file of special exercises, lesson notes and other important advice given to them in their student years. This work proved so practical that it was issued in published form that other

teachers might have the benefit of the use of Oreca by Blady aim On, 1100 1200 15 by Hall Stage a similar work for pupils in the elementary months of piano study. In his earlier years of pedagogical work, as well as his recent years on penngogical work, as well as his recent years in supervising the work of teachers pre-paring pupils for subsequent entry into bis classes, he has had a rich experience to add to the keenness of the master pedagog's insight

into matters helpful for piano beginners.

The Pianoscript Book for Beginners will include a clear and concise discussion of the rudiments of music, rhythm measures, hand position, finger exercises, intervals and scales, lists of pieces, suggestions for practice, and enlightetuing introductions to begides remvided.

composers and great pianists, besides provid-ing indexed space for various lesson notes and special exercises, and both blank pages and ruled staves. The advance of publication cash price is 40 cents a copy, postpaid.

Thirty Rhythmic Pantomimes For Home, Kindergarten and Pre-Piano Classes

Classes
Song Texts by Alice C. D. Riley
Music by Jessie L. Gaynor
Descriptions and Illustrations
By Dorothy Gaynor Blake
The three Songs of the Child World books
(81.25 each) of Riley and Gaynor have become world-renowned during the last several decades and many responsible for the handling of kindergorten and primary classes have used these songs, not only for group and solo singing by little tots, but for action and play work, either of their own creation, or of such char-acter as Mrs. Gaynor, or some of her pupils,

passed on to them.

Since many of the present generation of teachers have not lind the opportunity to learn in such manner of the physical activities to which the Songs of the Child World may be adapted, it is a real contribution to juvenile music literature that Mrs. Gaynor's daughter, Dorothy Gaynor Blake, has set down on paper by clear and direct descriptions and imple, clever figure drawings, the interesting pantomimes which may be used to thirty of the best songs.

These songs and directions and drawings, together with a list of the seventy-five other songs in the Songs of the Child World volumes which may be used with these rhythmic panpublication which may be ordered now at the advance of publication cash price of 75 cents,

* By Ada Richter
Parents and pupils alike
will be delighted with this

the problem for that teacher who has been asked, "Why can't Mary play Swanee River or Abide with Me?" The arrangements and selection of material are by Ada Richter, whose numerous successful piano pieces in the early grades well qualify her to prepare this collection.

Mokes; I s now the Lord x Load His Hand on the Swing Look, Sweet Chariot, Kie, Shine, the roperage this collection. Sweet Chariot, Kie, Shine, Logic House, Bayes and Baye, This Little Light Logic House, Logic Hous

order for a single copy of this book at the special advance of publication cash price of

Moving Day

One of the most notable of living piano pedagog is Senor Alberto James. Some years goe he evolved a special sp AZINE of your change in address. This will enable us to correct our records and continue regular service, saving you the inconvenience of delayed delivery and unnecessary forwardof delayed delivery and unnecessary lorward-ing postage expense. So, if you have recently moved, or are soon going to move, drop us a card giving BOTH your old and new addresses. (Continued on Page 743)

Presser's Musical Jewelry Catalog Illustrations and descriptions of Interesting novellies suitable for use as Christmas gifts to feachers, pupils and music lovers. Send for a copp. 11st FREE.
Theodore Presser Co., 1712 Chestnut St., Phila., Pa.

World of Music

(Continued from Page 680)

"GREEK MUSIC" is a new magazine published by Athan P. Theodorides of Buf-falo, New York. General reading matter is in the Hellenic alphabet; hut the musician and student will he interested in the musical selections and especially in the specimens of compositions of the early centuries,

POPULAR PRICED OPERA, with the best seats at ninety-nine cents, is announced for the winter season, at the Hippodrome of New York, under the management of Alfredo Salmaggio who has made such a success of this venture for the last three years. The company is practically American; as of thirty-two principals sixteen are native horn and eleven are naturalized citizens. Fritz Mahler, a nephew of the famous Gustav Mahler, composer and conductor, has been engaged to lead all performances.

EDITH COOK SMITH received a certificate of award from the city of Albany, New York, for her "Albany Charter Suite," in commemoration of the two hundred and fiftieth anniversary of the founding of the community as old Fort Orange.

THE ANNUAL FESTIVAL SERVICE of choirs of the United Kingdom took place on June 19th, at the Crystal Palace, Sydenham (London), with four thousand voices in the choir, under the leadership of Sir Sydney Nicholson, organist of Westminster Abbey.

COMPETITIONS

PRIZES FOR LOVE SONGS, of five thouand francs (ahout one thousand dollars), twenty-five hundred francs, and one thousand twenty-live hundred tranes, and one thousand francs, are offered in an international contest sponsored by Madame Alice Lomhroso. Fur-ther information may be had from "Les Edi-tions de Paris," 14 Fauhourg Poissonniere,

THE WIENIAWSKI PRIZE of One hundred Dollars is offered by the Wieniawski Association, for a composition for violin and or close of program but not to be a mere display of virtuosity. Further particulars may be had from Adam Kuryllo, president of Wieniawski Association, 1425 Broadway, New York City.

LAKE PLACID CLUB PRIZES, amounting to Fifteen Hundred Dollars, are offered for chamber and choral compositions. The sing date for choral entries is Fehruary 15, 1937; and for chamber works, March 20, 1937- Further particulars may be had from George Carroll, Lake Placid Club, Essex County, New York.

AMERICAN COMPOSERS, native or naturalized, may enter compositions for organ, plane, voice, violin, viola, violoncello, string quartet, or any combination of these instru-ments, and for a cappella chorus, to be perments, and for a cappella chorus, to be per-formed at the "Festival of American Music," of May, 1937, by the Westminster Choir School. Entries close January 1, 1937. In-quiries may be addressed and scores sent to Roy Harris, Director of Festival of American Music, Westminster Choir School, Princeton, New Jersey.

THE PHILHAR MONIC-SYMPHONY ORCHESTRA of New York offers a prize of One Thousand Dollars for an orchestral composition ranging from twenty minutes to full symphonic length, and a second prize of Five Hundred Dollars for an overture, suite or symphonic poem not longer than ten suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may be had hy writing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

-3-----ANTHEM CONTEST: One Thousand Dollars are offered in Twelve Prizes ranging from Two Hundred and Fifty Dollars to Fifty Dollars each, for unpublished anthems. Entries close Fehruary 1, 1937, and full infor-mation may be had by addressing the Lorenz Publishing Company, Third and Madison Streets, Dayton, Ohio.

Know Music Folk

for relly loves music, he wants to know of rany pores have, and who are the people who have, and who are the people who have, and who are hos of the master composers, and deal demand for copies of these the best proof of the interest music are in the "makers" of music. at all of the great music bas been the great composers, not all of the

oling performances of this music have oks have been written-Caruso, Pad-Meha, Toscanini, deReszke, etc. The naking up a program many experiusing teachers, concert and radio repost-an appreciated courtesy and oft-igs a help to a better understanding by al the composition's origin and char-

ger. Such notes are not always obtainable and at considerable expense and after much lead Portrait Series, however, everyone of wer singers, pianists, violinists, and perwe to other instruments, conductors and I have who have made some noteworthy selation to musi

See THE Error when 44 of those musicians the fully name begins with the letter A re litel. It has now reached the letter P of higgsplies have been published. Copies diese pages have been printed separately nd my be had at the nominal price of 5

Publications That Have Taken Root

This is the season when everywhere there Tetr sessa sets in. Some have seen some they though no fault of their own have seen

lease many have found these publications seld and attractive in their musical work, waist up on the publisher's printing orders

nuss and might serve your need on activity on the serve of the serve o nuplete copies of any for examination.

SEEET MUSIC-PIANO SOLOS Frener
SEC Pathy Resolute—Hopking
SEC But be Dancer—Kelterer
SEC Sec of the Drum—Risker
DE Da Page Classe (Caprice)—
Large

Limba Cambe (Caprice) —
Limba Filir Feetatops—Ferrar
Bid Secced Grade Book of Melodic
Stoles (Music Mastery
Seria)—Bughee
Lip Month Dance No. 2—Kern
Rig Filir—Ketterer
Rig Filir—Ketterer tice in E-flat Minor-Dens Entir-Nollet St Enterian Concert Polka-EEST MUSIC-TWO PIANOS, FOUR HANDS In Good Night (Buona Notte)—

New Substitute (Buona Notte)—

New Substitute (Buona Notte)—

A \$1.25

HANDS EIGHT HANDS

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Shaday In Evry Day (Camplete) \$1.25

Shaday In Evry Day (Camplete) \$1.00

Shaday In Music Land—Ketterer 1.00 PIANO INSTRUCTORS

| SHERT MUSIC - VOCAL SOLUS | ISSI Robbin, Sing a Merry Tune - Vasiton \$0.40 | 12656 God Be Merciful to Me (High) - 20486 Werting Ring the Golden Bells - de 30486 Werting Ring the Golden Bells - de 30486 Hand Garden (High) - Havity - 40 | 30681 Hand Garden (High) - Havity - 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - Ware. 50 | 30684 Hindu Slumber Song (Low) - 30684

SHEET MUSIC-VOCAL SOLOS

CHILDREN'S SONGS Songs of the Child World. No. 1-Riley and

OCTAVO-MIXED VOICES, SACRED 20280 Father, O Hear Us—Palmer......\$0.12 10371 Arise, Shine, for Thy Light Is Come—

OCTAVO-MIXED VOICES, SECULAR OCTAVO-WOMEN'S VOICES, SECULAR

OCTAVO-MEN'S VOICES, SECULAR

170 Hermit's Night Song-Kern \$0.06 OPERETTA

Hearts and Blossoms (Mixed Voices)-

mishibin to music. This gries was begun in the February 1982 Help for the Christmas Budget

With gifts, decorations, special dinners and extensive entertaining all making heavy de-mands upon the budget at Christmas time. some means of easing the "strain" not only would be a welcome but a happy solution to a distressing problem for many. In the matter of gifts, which probably call for the greatest expenditure, The ETUDE MUSIC MAGAZINE is a "happy solution"; as an inexpensive gift for students and musicians and, also as a means of obtaining, without cost, useful and valua-ble articles that make appropriate gifts for

These articles include a wide variety of ith condition of the last details in man's chromium finish tableware—relish dishes, vegtrays, casseroles, etc.—as well as clocks, flash lights, fountain pens, desk sets, cameras, wal-lets, and choice volumes of music and musical usus usuga so must or their a production.

The piers and books which the music publishies of respirit.

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Start today! Let Tirk Evrope be the solution are made agranised, and any of these to your gift and budget problem this Christ-utivité night serve your field of activity mas. Send for a FREE copy of our Premium. Catalog and complete details of our Premium

STATEMENT OF THE OWNERSHIP MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND

MARCH 3, 1933 Of The ETUDE published Monthly at Philadel-

phia. Pennsylvania. for October 1, 1936. State of Pennsylvania | SS. County of Philadelphia | SS.

State of Tecnospicinia 1 as.
County of Philadelphia and for the
Before me, a Nortay built, personally appeared Dard W. Ranks, who having been duly
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Company, publishers of The Theodore Presser
Company, publishers of The Theodore Presser
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ADVENTIMENT

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of plano music.

Mabel Madison Watson

Many young piano pupils and violin pupils have seen the name of Mabel Madison Watson on music given to them and the pupils have seen the name of Mabel Madison was proved to the pupils of the pupils

Mary young plane pupils and violing and violing the pupils have seen the name of Mabel pupils and the name of the name of

Compositions of Mabel Madison Watson

	PIANO	SOLOS	
at. No. Title Grade	Price	Cat. No. Title Grade	Price
4609 Alpenrose Waltz 2	\$0.35	24534 March of the Tin Cavalry 1	\$0.30
4533 Birthday Party Waltz 1	.30	25667 A Merry, Merry March 136	.25
5386 The Christmas Tree (Christmas		24610 The Mummers' Parade 2	.30
Morning) 1	.30	25666 A Night in Venice 23/2	.25
4608 The Circus Ring 2	.30	24538 On Skis 1	.30
4537 Dance of the Snowflakes 1	.80	24536 Pirates Bold 1	.30
5669 The Desert Caravan 21/2	.30	25388 Playing in the Snow (Christmas	
5668 Flight of Swallows 21/2	.30	Afternoon) 1	.30
4607 Folk Dance 2	.30	25665 Rubber Doll's Dance 2	.30
5287 Games and Toys	.30	25384 Snow for Christmas (Christmas	.30
4611 Junior High Entrance March 2	.30	Eve)	.00
4539 Little One Sleep! 1	.30	Night before Christmas) 1	.30
5389 March of the Merry Men (Christmas Night) 1	.80	24535 The Trotting Pony 1	.30
(Christmas Mgnt)	.00	24050 THE HOUSING A ONLY **********	100
PIANO	STUD	Y MATERIALS	
ssentials of Scale Playing 1-4			-60
ongs and Finger Games on the Black	\$1.25	ien busy ringers	.00
Keys 1	.75		
Keys 1	.10		
v	TOLIN	METHOD	
Del Contrattorio Marked	A CPADAL !		\$1.95
Del Canto violin method			V4.Z0
VIC	DLIN A	ND PIANO	
			\$1.50

in see where the stacknother or security hadder appears upon the books of the company as trainer or in any other disactary relation, the stack of th NEW CLASP PINS for School and Church Musicians Obtainable in the pullities:

*A-10 Kt. Gold.

*B-Sterling Silver.
D-Gold Plated. Obtainable in the following E-Silver Plated

This same style pin is obtainable with a LYRE in center of design instead of the CROSS, Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC. *Indicates vins have safety catch.

THEODORE PRESSER CO. 1712-1714 Chestnut St. Phila., Pa

"Jazzy" Repartee

Do It Again have some nice bass fiddles I could show Mistress-"The master went out whis-

Sworn to and subscribed before me this 24th

(My commission expires March 7, 1937)

JOHN E. THOMAS, Notary Public

of September, 1936.

SEAL

tling this morning."
Maid-"Yes, ma'am, it was my mistake I made his porridge of bird seed."-Toronto

No Wonder Soosie-"Have you ever speculated on why you are so popular in your neighbor-

Roosie-"No, except that I told my neighbors that I always play the saxo-phone when I get lonely."—Atlanta Constitution.

Or a Bass Drum

shall buy a whistle for my little boy, because the other day he nearly swallowed gallery voice piped up, "Shure, bhoys, an'

"Well," said the insistent salesman, "we

you."—Master Barber Magazine. So Says Apollo

M. B. H. offers this suggestion; "Why not let some of our best unemployed musicians set some of the modernistic compositions to music?"

Encouraging

In a Dublin theater, an Italian opera company was giving a performance of

It had been arranged that Mephistopheles should appear in a cloud of smoke, through a trapdoor.

Unfortunately, the gentleman who was "No," replied the mother, "I don't think doing this rôle was well provided for in we're safe, Hell's full!"



Great Composers

By Ruth Eileen Matthis

Was brought to life 'mid tavern's din.

MENDELSSOHN, with greatest skill.

Could write from memory, at his will.

Inspired the most of MOZART'S lines,

The Dark Horse

By Gertrude Greenhalgh Walker

were getting out some duets to play to-

SCHUBERT'S art, imbued within,

Preferred to live in regal state.

Merry friends and choicest wines

HANDEL, from the age of nine.

Composed church services divine.

"Well, why can't you?"

nothing of some of the others."

my being a dark horse?"

the motto over my desk."

play the contest number.'

the state championship!

Why not, especially if you remember

At last rehearsals were under way. Clin-

ton listened and watched closely. He no-

ticed some of the pianists had to have several corrections. When his turn came

for a try-out he played perfectly and the

director said, "Well, here is the first pian-

ist I have not had to correct. Clinton will

Was he overjoyed! And the school won

One of the boys said, "Clinton, how is it

we did not know you played so well? We

never thought you would he the chosen

"Well," answered Clinton, "Dad told me

to follow his husiness slogan and be the

"What is the slogan?" asked the hoys.

"NEVER MAKE THE SAME MIS-

CONDUCTED BY ELIZABETH A. GEST

Eleanor Learns to Practice A Playlet

By S. M. E.

Characters: Eleanor Grace, her sister

Betty Memhers of Junior Music Club

Scene: Living room; Eleanor seated, reading.

On his walks through wooded lanes BEETHOVEN sensed symphonic strains. (Enter Grace) WAGNER, writing works so great,

Grace: Eleanor! Is that the way you are Eleanor: I meant to practice, but this book is so interesting. Have you ever read it, Grace? Patricia is the heroine and she

is just lovely. Grace: That does not make any difference.

Put it away now and practice. You know Betaur: I really can't play anything, Mother said you were to practice an Betty. I'm sorry. You play for me. (Betty plays one or two selections.) Eleanor (going to piano): I don't see what good pianos are anyway (picks up knitting instead of bracticing). Grace are

you going to stay here? I could practice better if you were not in the room. race: I think I will stay a few moments. "How is the orchestra coming on at It is nice and comfortable here. school?" asked Clinton's father, as they

mistakes.) Eleanor: Grace, what time is it? It seems Betty: She was reading when I went in "Great, Dad. I feel sure our school is to me I have been practicing a long time.

going to bring home the state champion-ship pennant for school orchestras. I only Long enough, anyway. Grace: You certainly act like a baby I could be the pianist in the contest There are so many girls who would like to take piano lessons, and here you are wasting your opportunities. Because the most satisfactory player at

Eleanor: But what good is it? rehearsals is going to be chosen, and you Grace: Music is a part of one's education know John Davis is a fine player, to say and culture; it is nice to be able to play for friends who can not play themselves. But you know sometimes the dark How else could they hear music, if no fleatoner: Yes, but I was reading and forone played for them? And a great many people earn their living through music; Grace: All the girls will get ahead of you, horse wins. Why not be a dark horse?' "What's a dark horse? What has a horse got to do with music?" and it is a splendid thing to be a fine "A dark horse is just a name in racing

teacher. or in politics for a competitor that no one Eleanor: I never thought of those things knows much about or thinks much of, until before. I guess I will begin to practice he suddenly wins when the opportunity better (turns to keyboard and plays carefully. A knock is heard and Betty enters, "Do you think there is any chance of

exchanging greetings.)

Betty: I was just going by the house, Grace, and thought I would stop in. here listening to Eleanor practice and

talking about how wonderful music is, Don't you think it is?

Betty: Me? Oh, I just love music, only I have never had a chance to take lessons. Mother helped me a little at first, and I have just had to struggle along without any teacher. I wish I could take lessons. Play something for me, Eleanor.

Eleanor: That was lovely.

Betty: The next time I come you must have something ready. Did I tell you Mrs. Smith asked me over the other night to hear Dorothy play? Eleanor: Did she? Dorothy practices a

lot. She should he a good player. (Eleanor plays a scale and a piece, making Grace: She is fond of reading, too, and exchanges books with her friends.

> She reads after she finishes her practice. Which reminds me I must be going. (Farewells are exchanged, and exit Belly.) Eleanor: Well I guess it is too late to practice now, so I will finish this book. Grace: Eleanor, I am ashamed of you. To think that you could not play one piece after all the lessons you have had! And were you not supposed to go to the

Music Club this afternoon?

and then you will be sorry! (Enter a number of girls, after knocking. Greetings are exchanged.)

May: Eleanor, you were not at the meeting to-day and it was the best one we ever had. We elected new officers. Doris: But wait till you hear the rest of it. Peggy: Well, after the election Miss Smith

said she had a surprise for us. Grace: Glad to see you. I was just sitting Helen: We could not imagine what it was. (Continued on next page)

Dancing Notes

By Clara Edmunds-Hemingway 10

A little tune went racing All up and down the scale; Some little notes went flying, As if before a gale.

But some grew very weary, And stopped their romping fun; While others danced on gaily Until the tune was done.

The Land of Music

By Myrna McCleve

Along the road in KEYBOARD-TOWN My romping fingers go. According to the tempo marks, If they say fast, or slow.

They know the music TRAFFIC RULES And willingly obey: They know the speed that they should go And also when to play.

The SIGNATURE'S the TRAFFIC COP Who starts them on their way; He shows the way that they should go, How fast they are to play.

The STAFFS are Music's AVENUES Where NOTES have right-of-way, And up and down the streets they go When fingers start to play.

Now, if there were no TRAFFIC RULES. Or no sure music plan, I know my hands would get mixed up And form a TRAFFIC JAM!

November Anniversaries

MENDELSSOHN died in Leipzig, Germany, November 4, 1847. Nearly everybody can play some of his "Songs with-out Words." His lovely overture called "Fingal's Cave" may be heard on Victor record No. 9013.

TSCHAIKOWSKI died in St. Petersburg, now called Petrograd, Russia, November 6th, 1893. His symphonies and symphonic poems are frequently heard in concerts and on good radio programs and may be obtained on Victor records. You should play some of his short piano numbers.

CESAR FRANCK died in Paris on November 9, 1890. He wrote only one symphony, but it is considered a masterpiece. It is recorded on Victor records, album No. M 22, played by the Philadelphia Orchestra

GLUCK died in Vienna on November 15, 1787. He was one of the greatest of eighteenth century opera composers. Everybody should play his charming melody from the opera "Orpheus," The

Dance of the Blessed Spirits. PADEREWSKI was born in Poland, November 18, 1860. He is best known for his marvellous piano playing and his popular Minuet a l'Antique. But he is also a great statesman and was Prime Minister of Poland after the world war.

SCHUBERT died in Vienna, November 19, 1828. Schubert wrote many piano pieces from very easy to very difficult; and everybody should play at least one of them. His great "Unfinished Symphony" may be heard on Victor records, 7050 to 7052, played by the Philadelphia Orchestra.

THE ETUDE

JUNIOR ETUDE—(Continued)

Fleanor Learns to Practice

pieces for me, please.

nor on herself, I am sure.

exchanged and girls leave.)

Grace: Please do, girls. It will spur Elea-

(Selections are played. Then farewells are

contest anyway. I can't play a thing.

so that you can enter the next one.

Grace: Well, practice hard from now on,

Eleanor: Yes, you are right, Grace. I am

(Eleanor resumes practicing, doing her

store; But I knew it was something ex-Eleanor: Oh girls, play your winning cing from the way she spoke. Mer: She said the Radio Station had called up in the morning, asking if her unis would take part in a contest, so we went right over before the meeting

Grace: Just think of missing to-day's ex-Brit: We were not a bit afraid, because citing meeting because you forgot to go; we knew we had practiced and knew our I tell you, you will be sorry someday! Eleanor: But I could not have entered the

list and Peggy: They are putting on a mile concert every week, and of course oth good players will take part. lack: And there were prizes, too.

Elester: Who won? Mrs: Dorothy Smith won first place, and Dor's won second, and I won third.

(CURTAIN)

A Musical Cake for Thanksgiving

By Gladys Hutchinson A clure

1 phrase 4 motives

Study motives thoroughly, add to this

the study of slurs, and now mix in the

girth of staccato, and lastly combine the

Note: The quality of a Musical Cake

(Musical Composition) can only be as

good as the quality of the raw mate-

rals (intelligent application) used in

a pinch of staccato

Cause of failure: Insufficient care to the

scales slowly and carefully

tion of note values). Success Secret: Close observation to the MY FIRST LESSON

most minute details. All of which means that whatever we do.

it It is a true economy to use the best our success depends entirely upon the pains ingredients (your best efforts). In so we take in obtaining the result, whether it ong it becomes a simple matter al- be a Musical Cake (Musical Composition) wars to achieve a perfect Musical Cake or a real cake.

By Stella M. Hadden

11-12, repeated canons, or "Catch

Songs." 12-1, an old fashioned dance.

1-11, (outer points), a church festival.

2-12, (inner points) accent.

Musical Star Puzzle ???Who Knows????

I. How many sonatas did Beethoven

2 What country produced the first opera? How many children did Bach have? What famous composer is considered

to be the world's greatest song writer How is the violin tuned? What are percussion instruments?

What is a tie? 8. When did Chopin die?

9. Who wrote the "Surprise Symphony"? 10. If a measure in six-eight time begins with an eighth rest, how many sixtenth notes will be required to fill the

Answers to Who Knows: litty-two.

Twenty (seven by his first wife and thirteen by his second wife).

Schubert. In fifths

Instruments whose sound is produced by being struck.

A curved line placed over (or under) two notes of the same pitch, by which the time values of the first and second holes are combined, so that they are held the length of both, without repe-

PRIZE WINNERS FOR JUNE PUZZLE: ORS A, JEAN ALEXANDER (Age 15),

Qiss B, Betty Jean Kuhns (Age 11),

Cass C. LILY MAE LANZNAR (Age 8),

answers to puzzles.

fifty words

(Prize Winner)

years of age. Class B, eleven to under

Subject for story or essay this month,

"An Interesting Musical Experience."

Must contain not over one hundred and

fourteen. Class C, under eleven years.

tchinson

In received my plano for a Christmas fift, and it seemed very strange and wonderful to winch of staccato

(Musical Composition).

Course of Jailures: Insufficient care to the important detail of distributing the ingredients evenly (incorrect distribution for the control of the con

(Prize Winner)

I recall the day my mother told me I was to have a plano lesson that evening. How planist, no harder what he price in money, time or work was. I had great hopes; What a nice teacher I had. She had a What a nice teacher I had. She had a vescued as if the lesson took only a few minutes, so much did I enjoy it.

After the lesson I made three resolutions, a finementer only two of them, but here they

re: First, I will practice cheerfully each day. Second, I will help both myself and my sucher by doing my best. If everybody would keep these two rules here would he fewer music failures and

more successes.

May Anna Driscoll (Age 12), Class B,
Ohio,

HONORABLE MENTION FOR JUNE ESSAYS:

For June Essays:

Bernice Richardson, Janier Hanck, Ione Bernice Green, Betty Lynn Johnson, Lelya Albright, Anno Alaric Chamiungs, Petry Leva Lynn Johnson, Lelya Albright, Anno Alaric Chamiungs, Petry Leva Lynn Johnson, Lelya Albright, Anno Alaric Kengel, Mirgaret Hostadi, Jane Agnos Jane Kepel, Mirgaret Hostadi, Jane Agnos Jane Kepel, Mirgaret Hostadi, Jane Marios Jane Kepel, Mirgaret Hostadi, Jane Marios Jane Kepel, Mirgaret Hostadi, Jane Washerson, Vera Pennebana, David Mario Alarica Hostadi, Jane Betra Chamilton, Jane Marios Jane Marios

name of a church festival. The timer power spell a word meaning accent. Put on your spell a word meaning accent this puzzle is not thinking caps, because this puzzle is not easy!

1-2, reflected sounds. 2-3, merical division of a poem. 3-4, emphasis. 4-5, a division of a chorus. 5-6, one who sings. 6-7, to play over again. 7-8, a clef. 8-9, a call for more. 9-10, muscal clef. 8-9, a call for more. 9-10, muscal clef. 8-9 a call for more. 9-10, muscal clef. 8-9 a call for more in the special control of the special clef. 8-9 and power special cleft. 8-9 call for more in the special



HINIORS OF CLARENDON, ARKANSAS

The Junior Etude will award three corner. If your contribution takes more pretty prizes each month for the best and neatest original stories or essays, and for sheet. Write on one side of paper only.

Junior Etude Contest

When schools or clubs compete, please Any boy or girl, under the age of six- have a preliminary contest and send in no teen, may compete, whether a subscriber more than two contributions for each class. or not, and whether belonging to any Junior Do not use typewriters and do not have

Club or not. Class A, fourteen to sixteen any one copy the work for you. All contributions must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before Novem-

ber the eighteenth. Competitors who do not comply with all of the above conditions will not be con-Put your name, age and class in which sidered.

Names of prize winners and their con

going to practice well, every day from paper, and put your address on upper right tributions will appear in February.

(Prize Winner)

MY FIRST LESSON

I am sure I shall never forget my first music lesson. As the appointed time grew near I felt like Francis (not Alice) in Won-derland.

I listend thereby to the control of son.
KATHEYN MEADOWS (Age 15), Class A,
Alabama

MV FIRST LESSON



DO-RE-MI RHYTHM BAND LA GRANGE, CALIFORNIA

Letter Box List

Letters have been received from the following, which can not be printed, owing to lack of process of the process of the printed, owing to lack of process of the printed printed from the following the printed from the printed fr

N.B.—Write to the Letter Box again

Answers to June Puzzle: Beethoven

Schubert Chopin Mendelssohn Brahms Schumann Handel Haydn Wagner Debussy Palestrina Tschaikowsky

HONORABLE MENTION FOR JUNE PUZZLES:

pianist.

Letters from Etude Friends

A Christmas Story Program To THE ETUDE:

In order to make our monthly recital in December more interesting we built the program around a story. The press notice

"On Saturday evening Lawrence Franklin, a violin pupil of Mr. Ulysses Burkey, will present a Christmas program, assisted by Mrs. Franklin's piano pupils, an alto horn pupil, and two pupils of Mr. Osman Ingraham playing clarinet and French horn. The program will be built around a story.

"Lawrence sets the stage by playing A Snowy Christmas Eve. We see a little girl rocking her dolly to sleep while she waits for Santa Claus, Norma Jean Barker takes this part. We hear My Dolly by Elizabeth McClean and Lullaby by Elizabeth Earls. While singing her dolly to sleep, the little girl also falls asleep and dreams. A duet, The Sandman, by Ronald McFarland and Mrs. Franklin, and The Dream, by Bobby McFarland, are heard. The child's dream is a happy one, about a visit to a toy shop, where the toys come to life and parade for her. Thomas Armstrong plays In a Toy Shop, and Louis Burton plays Toyland Parade

Suddenly the sleeping girl is awakened by the sounds from a church service next door to her home. This is told in music by Lawrence playing The Awakening, Frances Smith playing In Church, and The Chapel Bell, also by Lawrence. As she awakens, the child hears told in music the beautiful Christmas story—Bethlehem in the quiet of the night, the shepherds watching their sheep and studying the heavens when the brilliant new star appears, the angels and their wonderful message of the baby Jesus. O Little Town of Bethlehem is in; Silent Night by Elizabeth Earls; Star of the East, Betty Smiley, clarinet, Joe Hunt and Paul Franklin, horns, Jimmy Smiley, piano; Hark, the Herald Angels Sing, Alene Davis; and The Angels' Song, Lawrence Franklin."

Lulled to sleep again by the Christmas music, the little girl is once more awakened by the arrival of Santa Claus, My youngest child, Clifford, in costume, took the part of Santa Claus, playing the Santa Claus piece in one of my ETUDES, after which he distributed candy. Several other pieces were from old ETUDES. Four year old Norma lean Barker, who sat in front rocking her dolly, obligingly shut her eves and opened them, whenever big sister, Lois, the reader, whispered to her to do so.

-MRS. DORIS FRANKLIN

Voice Questions Answered

(Continued from Page, 737) and can start a phrase "in the misdle of the not, with fine quality, on the upper. End of the not, with fine quality, on the upper. End of the not, with fine quality on the upper. End of the not continued to the proper of the product (Continued from Page, 737)

Woman's Struggle for Recognition in Music their biographies, the complete list of their name is hidden."

works, the price of each work, names of the publishers, and a list of addresses of those who are still among us. Even a cata-

works come up to the standard of the highest inspiration and technical knowledge in musical form of many a male composer, musical societies to perform her works.

tinose who are still among us. Even a cata-logue of the names and works of those women who have written books on music is not forgotten. heard." Either they have money, or they Composers Not Colleagues manage to get the money together from friends to be able to give their own cononly indifference to declare that amongst certs, and to pay with their own money see women there should be none whose for the publication of works for which they were not lucky enough to find publishers.

m musical form of many a male composer,
The difficulty lies in another direction.

Composers, male or female, are not exactly
what one would call "each other's friends."

Women, among each other, never, or
anecdote. The writer of this article was,

Next Month

THE ETUDE for DECEMBER 1936, Brings Its Readers a Gala Christmas Issue Full of Live Musical Interest

.....



REFLECTIONS FROM A BUSY MUSICAL LIFE Alexander T. Gretchaninoff, one of the foremost

Russian masters, in an exclusive conference for THE ETUDE, tells the fascinating story of his

SENTIMENT VERSUS SENTIMENTALITY

Rudoiph Ganz, Swiss-American plano virtuose, and brilliant racontour, talks on "Sentiment versus Sentimentality," in a way that will capti-vate readers.

MUSIC STUDY IN PARIS TO-DAY

Maurice Dumesnil. French pianist, conductor, teacher, author and lecturer, long familiar with American life and affairs, writes in a highly entertaining fashion on music in the French capital.

EIGHT HANDS ON ONE KEYBOARD

Nelson J. Newhard has spent a large part of his musical life in the study of this unique musical combination, which any teacher may introduce with interest and profit.

A NATIVITY PLAY

THE ETUDE will present in December a nativity play by Constance Ohlinger, for High School students. It is practical, uncomplicated and effective.

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scales written by a man, to those written in its pasce Generace in D minor, published down by a woman; though they may be published by the best publishers in the world. On hearing of the "Biographical the critic tells of how wonderfully she had

seldom, patronize each other's works. Yet some years ago, engaged to play at a senom, partonize each other is works. Let some years ago, engaged to play at a the woman composer relies, more than any concert in Bremen, and was expected to other class of the musical profession, on play (amongst other pieces), Brahm's the assistance of some one, either to interpret the works, or to pass them on to minute, she did not feel disposed to play it, pupils. Even down to scale and chord exer- so she substituted, without telling anyone, cises, women teachers prefer the same a composition of her own, also in B minor scales written by a man, to those written in its place (Scherzo in B minor, published

Catalogue" which the writer of this article played the beautiful Brahms, and how well had compiled, the then Director of the musical department at the (Royal) State ing that there are none in the real Brahms, Library in Berlin, Prof. Dr. Wilhelm what a very flattering criticism). It would Library in Berlin, Frot. Dr. Whoem what a very nattering criticasm), it would take the property of the propert would be also be for you to have your 'Dic-form women's compositions instead, just to pioneers. form women's compositions instead, just to pioneers. see what the critics would write, and what Authors' published. For bibliographical the audience would applaud most. But, in research your work is quite indispensable. all seriousness, unless women composers You have, indeed, proved in many cases, that under the cover of only the initials all the big towns, the writer of this does before the surname, a woman's christian not see how things can be changed.

Musical Books Reviewed

Lives of the Great Composers Lives of the Great Composers

By A. I. Bacharach

This volume contains interesting sketches of twenty-nine outstanding composers, with a rainable bibliography added to each chapter, or those who desire to carry their studies

or those who desire to carry their studies mere and the compared the control of the compared the

queens of England of the corresponding period of the whole, this book does not concern. On the whole, the book does not concern the control of the whole of the control of

ssses."
Pages: 658.
Price: \$2.50.
Publishers: E. P. Dutton & Co., Inc.

Publishers: E. P. Dutton & Co., Inc.

A First Climpse of Creat Music
By J. H. Diktor

Written for the music mateur—the
"plain man" who liletens to music for the
lipton in the music mateur—the
"plain man" who liletens to music for the
is straightforward, understandable terms a
few suggestions which will belop him to exlect 1 a mass of technicallies. The various
phases of the art are presented in the broadavoiding detailed analysis, in all bis disenavoiding detailed analysis, in all bis disengive a broad parerum of the book is
give a broad parerum of the book is
give a broad parerum of the reader
which perkaps will lend some of its readers
have been proposed to the study of the many
elements found therein.

Pages: 128, cloth bound.

H. Publishers: David McKay Company.

Music of the Orient and Occident

Music of the Orient and Occident The Royal Conference of the Confe

Music is international; there should be music festivals for the women composers. each year in a different town and country. A musical library, of only women's compositions and books on musical subjects, and so on, might be founded.

A perusal of the writer's "Musical Directory" would give proof of the enormous amount of idealistic musical ambition, as well as energy, which women have given to musical art; but, alas, the "Directory" has not yet found a publisher. Let us have music festivals where women could come forward with their best works; but let us also not forget those who have gone before us, leaving us their highest inspirations:

It is not competition with men that is desired, but chances for proving the fact of women's equality-not with the world's greatest geniuses, but at least with those men who have also been struggling for fame, and have not always succeeded.

CHRISTMAS MUSIC

Choose from these listings Cantatas, Anthems and Carols for the Choir's Contribution to the Christmas Service of the Church.



ANTHEMS

Mixed Voices

One my sight in Buth-is hom. While shep - hords

dep, Thre came a voice from out the skine To

The state of the s

The set oned.

Ill Bightest and Best (s, o, t) ... Rubinstein-Dresslor
Ill Bightest and Best of the Sons of the Morning (s) Buck
Ill Directions Availat (s) Dole

Bol Constant, Arabit (s).

Bol Constant, Arabit (s).

Bol Constant, Arabit (s).

Bol Constant, Arabit (s).

Bol Constant (s).

seal Head of the season of the

forn Jesus (s. b or bb) Came Down at Christmas a Rose for Him (s) New-Born King (t)

ons, All Ya Feithful. Adeste Fidales (s)

one to My Heart, Lord Jesus (ms. t, bb)

This Bringest Good Tidings
is Christmes Morn (s, b)

Holy stable (s, b)

Holy stab (s, b)

Steining a King. Harris
Stephends in the Fields Abilding (s or t) Serves

weld they sheep, There came a veloc from out the

INT Chistiers, Awake! (s).
ISM Chistiers, Awake! Selute the Heppy Morn

There came a value from out the cities crees of ecool.

up for relatives only

ANTHEMS

Mixed Voices	MIXED VOICES—Cont'd
The Letters Following the Titles Indicate Solo Parts as Follows:	21112 Silant Might fulls F
The Letter Petitoring the Inter-	5951 Sing, O Heavens
	6 Sing, O Heavens (s) Simper
	21261 Sing, O Sing (s) Tours Strickland
1981 All My Heart Int. Message (s, t) Greely .12	20541 Sing, O Sing This Blessed Morn Marks .0
1877 Arius Shine! (b)	20422 The Sleep of the Child Jesus Gevaert .0
11% Avets Saluta the Preppy Morn (1) Woodward .08	ISS7I Song of the Angels (s or t) Gevaert
ISTRI Seteld, the Days Come (1)	
IRI Beldd, the Days Come (1) - Woodward Juli Bellitehn's Star (a or b) . Ambrose . 12 IRIS Issaf Forth Into Joy (s) . Harris . 12 IRIS Issaf Forth, O Secureous Heevenly Light . Bach . 06	
1991 Break Porth Into Joy (5)	
IN Breek Form, O seepheous Freevenity Engin	20590 Thera Were Shepherds (s) Vincent .I
THE RESERVE AND ADDRESS OF THE PARTY AS	21227 Three Polish Christmas Carols Hopkins
ONCE ON A NIGHT IN BETHLEHEM	21107 Thy Selvetion Comath (s)
103 By Lily Stricklend Price, 12c	21230 Tidings of Greet Joy Dressler J. 21133 The Virgan's Credle Hymn (e ceppelle) Beck O. 21114 The Virgan's Credle Hymn (e ceppelle)
Andanian semplies of espressive	21114 The Vision of the Shepherds (s, e, t) Salter .1
80 HT	10207 We Have Seen His Ster Dole .I
1077.	
One on a night in Both - in - hour, While shep - hards watched their	
1 7	
an 47 17 17 17 17 17 17 17 17 17 17 17 17 17	
Com et a sight in Both to - ham. While shop-hards watched their	35244 While Shepherds Wetched Their Flocks Spross .1
	35180 The Wondrous Story (s or t)
and the second of the second	35244 While Shepherds Wetched Their Flocks Spross .1 35180 The Wondrous Story (s or t) Adams .1 21204 Ye Shepherds, Rise! (e ceppelle) Arr. Nagle .1
One my eight in Beth - in - hem, While shep-bords watched their	T W .
17	Treble Voices
IN PERSONAL PROPERTY OF THE PARTY OF THE PAR	10964 As with Gledness Men of Old (ms) (3-Pt.) Berwaid .1

Treble Voices			
10964 As with Gledness Men of Old (ms) (3-Pt.) Berwaid	.12		
35181 A Christmas Carol (2-Pt.)	:12		
35181 A Christmas Carol (2-Pt.)	.12		
20364 Christmes Song (O Holy Night) (2-Pt.) Adam-Bliss	.06		
21186 The Christmes Stee (3-Pt.) (Vialin Obbl. and Chimes	.00		
ad IIh) Vindes	.12		
ed IIb.) 20988 Herk! What Mean Those Holy Vaices? (2-Pt.) Hosmer	.12		
21051 In e Menger So Lowly (On Polish Carals) (e)	.12		
21051 In e Mengar So Lowly (On Polish Carais) (e)	.12		
(2-Pt.)Arr. Smith 20932 Infent Jesus, Lord of All (s) (3-Pt.) Montani			
20932 Intent Jesus, Lord of All (s) (3-Pt.)	.12		
10374 Nezarath (4-Pt.)	.12		
10468 O Holy Night (4-Pt.) Adam-Warhurst	.08		
20756 The Sleep of the Child Jesus (3-Pt.) Gevaert-Felton	.06		
21174 Three Christmes Carols (2-Pt.)	.12		
21174 Three Christmes Carols (2-Pt.) Forman 21268 Two Christmes Carols (2-Pt.) Farman	.10		
20751 The Virgin by the Manger (2-Pt.) Franck	.12		
21175 The Virgin's Credle Hymn (3-Pt.)	.08		
35251 The Voice of the Chimes (3-Pt.) Hahn	.15		
20903 While Shepherds Watched (s) (3-Pt.) Ruger	.10		

THE MESSAGE OF THE ANGELS

By Mrs. R. R. Forman (The state of the i. How blest the they-herd band that band the he ly an-gal ery, Glad 2 A heat of an gale song a song the revert-est ever band, The Bull the state of the state of



1	Men's Voices		
	2027 Angeli Christmas Massard (1) (Sprihusi) — Work 2020 Greedy Christmas Massard (1) (Sprihusi) — Work 2020 Greedy Christmas Massard (1) (Sprihusi) — Work 2021 Greedy Christmas Man, Rajolce Praetorious-Nevin 21112 (tow, Lits a Little Gradie (e) Goused-Matthews 21110 Holy Mighl Facetal (Night) — Sambard Faram 2021 (Old Fanch Christmas Caroli (1) — Gruedy Carolina (1) — Nevin 2021 (Old Fanch Carolina (

CANTATAS

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For well-trained choir with proficient soloists.
Melodious, but not too difficult. Time, 45 minutes.

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Time, 40 minutes.

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