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### Volume 55, Number 01 (January 1937)

James Francis Cooke

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# THE ETUDE

## *Music Magazine*

January 1937

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
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8

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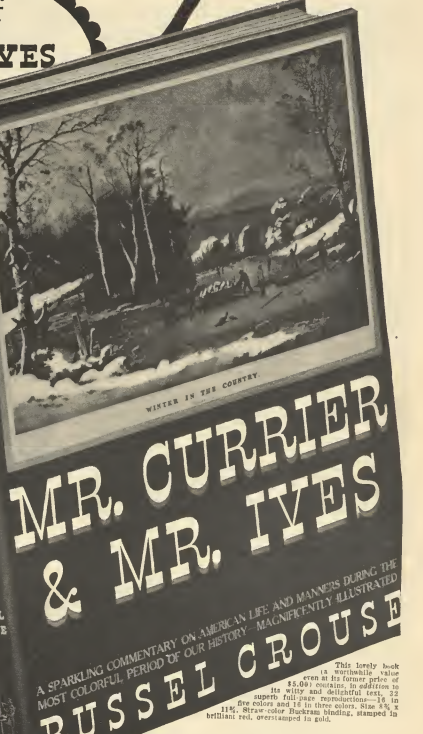
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# THE ETIQUETTE

## Music Magazine

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

VOL. LV. No. 1 • JANUARY, 1937

### The World of Music

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

ERNESTINE  
SCHUMANN-HEINK

Born Ernestine Heink, near Prague, Bohemia, by diligent study and determined persistence she developed a vocal and stage technique which placed her among the greatest actress-singers of all time. Perhaps more than by these accomplishments, the world was won by her magnetic and fire-hearted personality, as was so wonderfully displayed in the camps of the World War. And thus has closed one of the most picturesque careers of the concert and operatic stage, with a final touch of glory in the film art.

BOTH THE NEW ENGLAND CONSERVATORY and the Chicago Musical College celebrate this season their seventieth anniversaries. The New England Conservatory was founded in 1867 by Dr. Eben Tourjee; and in the same year Dr. Florent Ziegfeld instituted the Chicago Musical College.

DR. STANLEY MARCHANT, who was lately appointed as Principal of the Royal Academy of Music, of London, has had conferred upon him the title of Organist Emeritus of St. Paul's Cathedral; which is said to be the first time that St. Paul's has given this recognition to a departing organist.

THE CHICAGO SYMPHONY ORCHESTRA opened its forty-sixth season, with a concert on October 15th, in Orchestra Hall, which began also Dr. Frederick Stock's thirty-second year as leader of this great organization. The program included the "Symphony in D minor" of Franck and the "St. Anne Prelude and Fugue" of Bach.

THE BROOKLYN ACADEMY OF MUSIC, famed among the opera and concert audiences of America, has been saved. Thrown into bankruptcy in 1935, the Brooklyn Institute of Arts and Sciences now has taken over the building with its mortgage of \$300,000 and tax arrears of \$2415. Last May the Legislature at Albany exempted the building from state taxes, thus "lightening the burden by about \$20,000 a year."

GERTRUD WETTERGREN, Swedish contralto of the Metropolitan Opera Company, has been appointed by King Gustav V to be Zvezdara (Singer to the Swedish Court), and is the first woman in eight years to receive this recognition. She is a leading artist at the Royal Opera of Stockholm and early in the summer made a successful London debut at Covent Garden, as *Ammis* in "Aida," the same role in which she made her bow to America at the Metropolitan.

THE ROYAL PHILHARMONIC SOCIETY of London has begun its one hundred and twenty-fifth season, which will include four concerts conducted by Sir Thomas Beecham, its official leader, two by Sir Hamilton Harty, two by Felix Weingartner, one each by Adrian Boult, Dr. Malcolm Sargent and Constant Lambert, with one concert by the Dresden State Opera Orchestra under its own conductor, Dr. Karl Böhm.

THE ANNUAL GUITAR FESTIVAL of Havana, Cuba, was held early in October at the Auditorium. This event was sponsored by the Pro Arte Society and was under the direction of Chas. Romero de Niebla.

THE CENARY of the death of Malbran (September 23, 1836), one of the most gifted singers in the annals of music, has been appropriately celebrated in Brussels, daughter of the famous tenor, Manuel Garcia, by a second marriage she became the wife of Charles de Bériot the famous Belgian violinist.

IGOR STRAVINSKY is reported to have accepted a commission to write a new Ballet for the American Ballet, which will probably have its premiere in New York during the spring season.

THE THREE CHOIRS FESTIVAL, perhaps the most popular of these great British musical events, was held this year on September 6th to 9th, at Hereford. The first program was entirely of British origin, including the classic and tender *Melody* in C of Walford Davies, given by the orchestra "in devout memory of King George V," and closing with the *Heidelburg Chorus* of Handel. The second day offered the monumental "Mass in B minor" of Bach; the third day, in the cathedral, became practically a memorial to H. Plunket Greene, with the program including Stanford's "Sabbat Mater," in the world premiere of which Mr. Greene had been the leading soloist; and the program of the closing day consisted of selections from Handel's "Judas Maccabaeus" and "Messiah."

THE CHICAGO CITY OPERA COMPANY opened its season on the evening of October 31st, with a performance in the Chicago Civic Opera House of "La Fiamma" by Respighi, with practically the same cast as in the North American premiere of this work on December 2, 1935. Rosa Raisa is reported to have electrified the audience with her singing in the rôle of *Silvana*, second wife of *Basilio*.

MARIAN ANDERSON, Philadelphia contralto, achieved a triumph at her recent concert in Paris, which created a revolution in extraneous phrases as "what a revelation she always is!"; "each song having inspired us in the range of the emotional and spiritual"; "Marian Anderson sings like a friend to friends"; "... which constitutes a debt of her charm and suffices to put her in the class of public benefactors."

THE "THIRD SYMPHONY" of Serrell Richmanoff had its first performance in public when on the program of the Philadelphia Orchestra, for October 4th, with Leopold Stokowski conducting, at which time it was received with enthusiasm.

THE BAUREUTH FESTIVAL of 1937 is announced to be held from July 22nd to August 20th. There will be eight performances of "Lohengrin," five of "Parsifal," and two of "Das Ring des Nibelungen."

EAK TAI AHN, Korean violoncellist and conductor, is announced to lead a November, 1937, program of the Orchestre Symphonique of Paris.

THE SOUTH AFRICAN BROADCASTING COMPANY, of Johannesburg, gave lately a gala performance of "The Mikado," in celebration of the centenary of the birth of its eminent librettist, Sir W. S. Gilbert. The Johannesburg Symphony Orchestra, the Philharmonic Choir, and widely known soloists joined their efforts under the leadership of John Connell.

HORATIO CONNELL, widely known harpist and teacher of Philadelphia and New York, passed away November 16th, at the age of sixty. Born in Philadelphia, he studied with leading teachers of America and Europe, and made his debut as soloist with the London Symphony Orchestra in 1905. He appeared as a soloist with many leading orchestras and choral societies and in many of the larger musical festivals of America. As a teacher at the Curtis Institute of Music he taught Nelson Eddy, Rose Hampton and Helen Jepson (the latter two now at the Metropolitan), and Wilbur Evans, winner of the Atwater Kent award. Mr. Connell was a man of rare culture and charm of personality, which drew to him a wide circle of devoted friends.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION met in Chicago from December 28th to 31st. There were discussions of themes important to the profession, and leading authorities on these subjects. Entertainment was furnished by eminent soloists and such organizations as the Chicago A Cappella Choir, the Chicago Symphonic Chorus, and the High School A Cappella Choir. Mr. Earl V. Moore, president, and Rudolph Ganz, vice-president of the organization, was local chairman as well as toast master at the Annual Banquet.

JOHN BARBROLLI made his American debut as orchestral conductor, when he led the concert of the Philharmonic-Symphony Orchestra, on November 5th, in a program (K. 425) of Mozart, and the "Symphony in E minor" of Brahms. He was decided favor by legitimate artistic means.

DR. SERGE KOUSSEVITZKY has been recently elevated to the rank of Commander of the Legion of Honor of France.

Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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GERTRUD  
WETTERGREN

THE SECOND CENTENARY of the death of Giovanni Battista Pergolesi has been celebrated in Buenos Aires, by a series of performances of Italian classics. The master's "Il Maestro di Musica" (The Music Master) had its first hearing in Buenos Aires, along with "La Serva Padrona" (The Mistress as Servant) and "Il Matrimonio Segreto" (The Secret Marriage) were heard.

THE FOURTH NATIONAL PIANO PLAYING TOURNAMENT, of the National Guild of Piano Teachers, will begin in Los Angeles in February and then continue serially in about fifty cities till it ends in New York and Philadelphia in April.

THE COLON OPERA HOUSE of Buenos Aires recently closed a successful season. One of the last performances was "Der Rosenkavalier," revived after a past of three seasons. It is reported to have been greeted brilliantly, with Editha Fleisher and Alexander Kipnis of the Metropolitan Opera Company in prominent rôles.

THE PORTLAND SYMPHONY ORCHESTRA (Oregon) has celebrated its first quarter of a century. Willem van Hoogstraten conducted a special program for the event, of which a feature was the "Concerto in C major for Three Pianos," by Bach, with local artists, Henri Arrand, Neale Rothwell and William Robinson Hume, at the instruments.

DR. WALTER DAMROSCH's new opera is announced as based on an adaptation by Arthur Guiterman, of Edward Everett Hale's story of "The Man Without a Country." The work is almost completed and will be presented with an all American cast, during the spring season of popular opera by the Metropolitan Opera Company.

FIFTEEN SYMPHONY CONCERT TICKETS were recently given by the Dow Drug Stores of Cincinnati, for the best fifteen last lines for a two weeks' "Dow's Symphony Sundae," which linked the enticements of the musical feast with the savory ice cream and nut melody. And there be those who say the taste for good music is dying!

PAUL HINDEMITH, a modernist among modernists in musical composition, is announced to be coming to America later in the season, as a participant in the annual chamber music festival sponsored by Elizabeth Sprague Coolidge and to be held in April, 1937, at the Library of Congress, Washington, D. C. Of the living composers he is one of the most successful in chamber music forms. (Continued on Page 44)



Neapolitan Peasants Dancing the Tarantella at Sorrento

## Superstitions in Music

THIS is an editorial about something which apparently does not exist. Just that very element makes it particularly interesting. One of our valued patrons (and we have none that we do not value very much indeed) wrote us thus:

"Our club has assigned to me the subject of 'Superstitions in Music'; please inform me what you know about them."

After a great deal of reflection we could think of only one and that is the superstition of the Neapolitans about the therapeutic value of the *tarantella* as a remedy for the bite of the tarantula. According to the legend, the peasants believed that the dancing of the *tarantella* was a means of saving the stricken person. However, it should be interesting for musicians to learn that this derivation of the word "tarantella" is now regarded as highly erroneous. It is now believed on good authority that the name comes from the village of Taranto in the district of Apulia in Italy. There, in past centuries, a hysterical disease was rampant for years, and in this the patients danced in furious fashion. It was thought that this dancing was the best cure for the disease. The tarantula spider is also a native of Taranto, but it was not until many years after the known existence of tarantism that it was attributed to the bite of this spider. Now medicine does not recognize any connection between the two. Therefore, it should be noticed that the superstition referred to the dance and not to the music of the dance.

Among the aborigines of various countries there have been different tunes which have been identified with special rites. This is particularly true of the American Indians, such as music to appease the Sun gods, music to make rain, music to drive away evil spirits. With civilized peoples, however, superstitions do not seem to exist in connection with music.

The writer recalls that once in Africa he was hunting for an African flute for his friend, Thurloow Lieurance, who has a collection of aboriginal flutes. Finally one was located in the possession of a snake charmer at Tetuan in Morocco. The snake charmer absolutely refused to part with this instrument because he was sure that it had magic powers and that it alone would make his snakes perform. He said that he had tried many other flutes, and had played the same tunes on them, but they had no effect upon his dancing cobras. This he proceeded to demonstrate. He opened the bag in which he kept his reptiles, and they remained undisturbed. Then he blew on his pipes and the snakes emerged at once, waving their ominous "spectacles" in bewildering fashion. We were just an arm's length from these messengers of death, but somehow we felt that as long as the piping was going on we were safe. Without the charmer's music we would have been paralyzed with fear.

Just why superstition has not fastened itself upon music is hard to tell. Surely some gallowing imagination should have invented something like:



"To play Rule Britannia on the bagpipes at a Hibernian ball is a signal of great danger."

The literature of superstitions is fairly large. We have collected a number of volumes recording the fantastic taboos of a few generations ago. The whole subject is so absurd and ludicrous that there seems to be no limit. The literature regarding dreams make a veritable three-volume set. The superstitions of the negroes, based upon this trash, made small fortunes in their day. I have seen hundreds of homes of supposedly respectable people, the dream book was a kind of "black bible," and belief in it was firmly entrenched. Those of us who are proud of a Puritan ancestry, and who are not ashamed to say only a century or so ago our ancestors were mired in superstitions which led even to the atrocities of witchcraft. It seems to us rather a proud thing that music, lovely music, has escaped this low contamination. Perhaps that is an overstatement, but it does indeed position an influence in the progress of the world.

Lily Damita saw him and danced with him. A producer saw them dancing together and offered him a contract. He then learned to play the piano and has written a rhapsody. Warner Baxter plays the guitar and many other performers are gifted musicians.

*The Etude wishes for all its readers a Very Happy and Prosperous New Year!*

however, since he has in his bow a quite

Even in 1600 the clavichord was lacking in resonance, and was powerless to show *legato*; yet Sebastian Bach brilliantly succeeded in conveying both illusions, and was able to set forth handsomely the intricate



# Increasing the Activity of the Fingers

Translated from the French of Any Onestinghel

By Erwin H. Vonderau

THE ETUDE, in June, 1936, made an experiment which was received with enthusiasm by a surprisingly large number of its readers. It printed an article in the French language, by Any Onestinghel, well known Bulgarian musicologist, who offered a modest price for a translation to be judged by the Editor and THE ETUDE staff. A large number of translations were received, and most of them were so excellent that it was extremely difficult to decide which was the successful one.

Finally the choice narrowed down to three and one of these (the translation presented herewith) was selected as the winning translation. It was submitted by Erwin H. Vonderau, of Columbus, Georgia. Honorable mention goes to Gerald Clarence of Washington, D. C., and to Mrs. Hans Fites of Philadelphia, Pennsylvania.—Editor's Note.

to bed with bits of cork tied between his fingers to enhance their independence.

## Ballet Legs and Keyboard Fingers

NOW, ALTHOUGH the practice of the French piano schools of the XVIII century, in forcing by mechanical means a singer's mouth to open only to a certain arbitrary extent, was downright wrong, it might still be thought advisable to utilize a physical agency for rendering the fingers supple, provided that by "physical" we mean only a purely muscular operation. We should go to the ballet students, and study how they achieve limberness for their legs, which are for a dancer what fingers are for the piano player.

To the young piano student gone ahead, without equipping him with the means of gaining finger independence, will do more harm than good; it will slow down his progress, and he will feel in a path where he will some day completely lose his way.

One of my friends, a distinguished piano teacher, contrived a device to which he subjected the fingers of his small pupils, with excellent results. I however can state from my own experience that simply holding the hands for a considerable time in hot water, before going to the piano, is helpful and useful.

Just now the word "pressure" is in style, and the expression is meaningful, although what is rather meant is touch sensitivity. I shall try to give it its real significance, so as to rid teaching ideology of cloudiness and misunderstandings.

Let pressure be prolonged and even made heavier after the key is down, and it will be noticed that such continued pressure, not of keeping with mecano-physiological sense. But we must admit that it is fairly often useful to employ pressure on a key already down, to obtain a light staccato from another key as the hand rises, as it were, with a bounce after a fall; for instance, where the player regards as staccato a note not yet released.

This passage,

Ex. 3  
Allegretto  
Should be read as follows.

Ex. 4  
Allegretto  
The same device is occasionally necessary to show legato (not to the violinist, however, since he has in his bow a quite

effective means of displaying this item of musical expression). So a pianist considering such a passage as this,

Ex. 4  
Allegretto  
would play it as if written as follows,

Ex. 5  
Allegretto  
All these effects of pressure, whether to show staccato as in the first instance, or legato as in the second, are employed in compliance with the spirit of the composer's intention, and not in obedience to the demand of his direction. They are mere subtleties of pressure, for obtaining clarity in the note lifting, alternating, in each of the pairs of eighth notes, with legato.

Speaking of pressure, I shall cite one instance, out of a mass of others, because of its originality (it recalls what the violinists do on the string of their instrument when they desire special expressiveness). I saw this means once employed by the Polish pianist, Mieczyslaw Horowitz. It consists of a supplemental after-pressure of the finger on the key, which under the perceptible impulse, yields a sort of pulsation. There is obtained a renewed resonance, not quite exhausted during the instantaneously effected change that is surprising.

Ex. 6  
Andante  
over pressure  
p staccato  
A daily routine drill, embracing exercises for the active use of the fingers, would bring to piano teaching literature a new and profitable contribution and would fill up many a regrettable hiatus. Naturally this activity should be for the benefit of both the right and left hand.

May it be said, by the way, that Cherry leaves something to be desired in these regards. His studies, though highly serviceable, too often confine themselves to easy keys and simple harmonies, and give the left hand relatively too little difficult work. It is faults apt to favor dullness of perception and mental indolence.

Finger activity embraces also the study of actual sensibility. This again is of great importance, for it deals with something beyond mechanics and of far greater interest, something rich and alive in itself—and that is touch, the engaging means by which the

player unites spirit and matter, welding himself and his instrument into one.

To press a key with the finger—that seems a quite uncompllicated act; and just because it is so simple, we do not see it aright. Thus it may seem very ordinary that in touching an object with the tip of one's finger one receives delicately distinguished impressions by which one knows whether it is velvet or satin, wool, paper, or wood that one is feeling. But if we look at our finger tips under the microscope, the mechanics of these sensations become highly complex; for we see that we have, on the tip of each finger, tiny papillae, each charged with the duty of receiving special sensations; and that it is really this ensemble, so exceedingly complicated, of differing sensations, that we consider as the simple fact of touch sensitivity.

Well, this is the tactual sensibility that enables us to perceive the majority of material sensations (even in some measure it helps in the perception of weight), and can, above all other endowments, refine mechanical action.

This is achieved by finger activity, that is to say, by finger independence, which independence in turn is achieved not by finger self-control; because until it senses exactly its weight, it will never possess tactual sensitivity, which has so much to do with touch.

## As Masters Maintain

THAT IDEAL EXPONENT OF French clavichord masterpieces, Copernicus, demanded of the clavichord makers one thing only; and that was that they should make their instrument capable of expression. "Observation has taught me," he used to say, "that it is not always the strongest hands, nor those able to play at the highest speed and with the utmost lightness, that most beautifully deliver significant and tender pieces; and I earnestly confess that I love the pieces that move me, rather than those that startle me."

The differences between Liszt and Chopin lay in just the antagonism which exists between virtuosity and feeling. "Let your soul do the playing," the great Pole would say; "play by your feelings!" Now since feeling is something not in the province of the music teacher, but in that of nature, to impart, all I can say for the development of feeling is "study the music autonomously." That done, you will acquire tactual sensitivity, the generator of touch, which is just the quality that chiefly sets pianists apart one from another.

But there are no exercises which are of themselves certain to engender this kind of sensitivity. When all is said and done, it is only through study of all the details of musical expression that it can be developed. These details, those indicated by the marks: staccato, legato, marcato, martellato, spiccato, etc., and so on, are studies furnishing drill in these special details would be highly useful. The piano cannot, as does the violin, interpret these details relatively too little difficult work. It is precisely for that reason that pianists should take utmost pains in their scrupulous observation.

Even in 1900 the clavichord was lacking in resonance, and was powerless to show legato; yet Sebastian Bach brilliantly succeeded in conveying both illusions, and was able to set forth handsomely the intricate

giving entire programs of Wagner. And then . . . ? When the complete symphony library is as familiar as the Blue Danube library is, where will our future lie? I believe, with all our future lies in greater opportunities have it will lie in greater opportunities for creative expression.

Our younger composers would like to write new works, but fear to do so, for want of sufficient outlet opportunity. The want of sufficient outlet opportunity. The time I envisage will bring an actual time of fresh, new material. Radio will have accepted works and then devoured them.

has opened up a new field in movies, of the Music Guild Productions, Inc., with grand opera in the pictures.

In addition to these, there have been reformers who have possessed profound knowledge of the piano. The late Ernst Krumpholtz was an exceptionally fine pianist. He was an exceptionally fine pianist. He was an exceptionally fine pianist. He was an exceptionally fine pianist.

The buoyant and popular Dick "The Music Trades," plays to some of the instruments of the orchestra. I not sing, he could excel as a leader of Ann Harding is said to be a very a Genevieve Tobin was a professional Irene Dunne was trained as an opera piano at a Chicago musical college.

Lew Ayres was a banjoist in an orchestra.

Lily Damita saw him and danced with him dancing together and often then learned to play the piano and has Warner Baxter plays the guitar and reformers are gifted musicians.

## Extending the Ministry

WHEN Alexander Graham Bell in he had in mind quite a different project to help those who are hard of hearing to the joys of music. The recital ideas of communication, yet his immediately accomplished. It is only recent years that inventive genius has which really makes it possible for an auditory sense to hear conveniently and self-conscious. The writer has known and women who have been afflicted serious degree. One of these was the scholar, Horace Howard Furness, who found of music, especially the music period; and many times the writer was played for him these old Elizabethan wren sang them into the old-fashioned traption upon which the deaf, up until we were obliged to depend.

The writer also recollects seeing the ferent occasions, with his ear "glued" in order to get faint vibrations from son's defective hearing may have been a help to him, because he was obliged to concentrate so intensely. He was distinctly a man of his own mind and selected the compositions which he chose to be made into records, despite the fact that he was not a musician. His good judgment in this connection is indicated by the circumstance that he picked several forgotten compositions by the empirical purpose which characterized all of his work, and these records were very successful. Even during his lifetime acoustical devices for the deaf were so numerous that the great inventor was not inclined to bother with them.

Now, however, there are devices, some of them stationary in theaters, halls, and churches, and others carried by the individual, which virtually open up a new life to those with defective hearing. At first these devices, although not particularly conspicuous, attracted attention. Now they are so common and so inconspicuous that thousands use them and are blessed by their possession.

The Etude wishes for all its readers a Very Happy and Prosperous New Year!

Ex. 10  
Ex. 1  
Ex. 2  
Ex. 3  
Ex. 4  
Ex. 5  
Ex. 6  
Ex. 7  
Ex. 8  
Ex. 9  
Ex. 10

Illogical, because the simultaneous contraction of the five tendons to a degree that prevents their independence from the parent muscle results in rigidity of that muscle also. Not only does that fail in the purpose of giving freedom to the fingers, it actually stiffens them and handicaps the pupil's progress.

In this connection I recall that the great pianist, Benjamin God, founder of a Neapolitan school of piano playing, and former professor at the court of the Czar of Russia, would never carry a cane, because he did not wish to subject the five tendons of his hand to a prolonged and simultaneous contraction.

"Some exercise, however, antecedent to that in general use, particularly a fundamental and purposeful exercise, should supplant the one of the five held notes which is clearly unsound; in one to unfetter the fingers, even before piano study is begun or at least keeping pace with it, but at any rate employing drill away from the keyboard. It is said that Chopin used to go

to bed with bits of cork tied between his fingers to enhance their independence.

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Ex. 4, Ex. 5, Ex. 6, Ex. 7, Ex. 8, Ex. 9, Ex. 10

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# The Romance of "The Sweetest Story Ever Told"

By the Widow of the Composer

Mrs. R. M. Stults

A SHORT TIME AGO I encountered among the effects of my late husband, Robert Morrison Stults, a copy of an article he had written telling of the inception and development of *The Sweetest Story Ever Told*, certainly one of the most widely used songs ever composed. There have been so very many applications from widely distant points for this story that I have decided to permit its publication.

Robert M. Stults was born at Hightstown, New Jersey, in 1862. His father was a successful newspaper publisher in Long Branch. His father gave Robert no encouragement in his musical work, but wanted him to continue in the newspaper business. His mother, however, and her two sisters were both very musical and his first music lessons came from his aunt, Margaret Swift Morrison, and were given in the old Morrison home at Hightstown. His second teacher was a Professor Whoon, but his training at this time was meager and up to the year of his death in 1923, he was always embarrassed by the fact that he had not had extended opportunities for study. Realizing this, his own efforts were infinitely greater. His first position was that of musical instructor in the Long Branch High School.

I remember perfectly the time when Mr. Stults came home in Baltimore and was fired with a zeal to write a new song. As he says, I was accidentally the means of giving him the title, by the remark I made after reading *The Bird's Christmas Carol* by Kate Douglas Wiggin—"Well, that's the sweetest story ever!" He immediately added the word "told" and had his title. With this thin thread of inspiration he started upon the song, and in an hour he had completed the words, and in less than two hours the song was done.

## A Subject for Moods

ROBERT WAS a very impressionable man, subject to periods of high elation and then deep depression. The singer, Mirella, he mentions, was considered in the Baltimore of our day to be a star of great prominence. I remember that she wore a dress of brilliant colors, with a long train, to which was attached a long tail that enabled her to lift up the train in the street. She wore waterlily curls and a small hat of coquettish type. As she was a very handsome woman, people who hardly

blame a man for being overwhelmed by such a personality. I joked with him about being jealous of the glamorous individual, but he only replied, "You know the song was not written for her, but for you!"

I do not believe, however, that when he wrote the song, he had any idea that it would become world famous. Mr. Stults was a great believer in writing by inspiration. Although he was a very regular worker, right up to his last days, turning out a certain amount each day, he felt that the works that really counted were those that apparently wrote themselves; that is, works that were inspired. He made two manuscripts of the song under consideration, one of which was used by Mirella on her tour through the South, and the other went to the publishers, the Oliver Ditson Company of Boston. Unlike many songs, it did not require years to make this song popular. It started right at once, and the demands came pouring in. Notwithstanding its great simplicity, it has been sung by some of the foremost singers of the last four decades. This song was the means of inducing my husband to take up musical composition as a career. He was almost entirely self-taught in his youth, save for a few lessons from a maiden aunt, who took a great interest in him. However, he was not lacking in the intricacies which bar the way of the amateur song writer and prevent him from getting his song before the public.

"Conditions were somewhat different in the old days. Then the demand was for melodious and appealing heart songs, minus 'jazz' and senseless synecopation. Public singers during this period did not, as a rule, expect to be paid for singing a new song."

These remarks relating to certain forms of characteristic music found in the South are of the West are given as a short prelude to our entrance into the heart of each of our national songs on our musical pilgrimage.

The mighty Mississippi River forms a Hiber boundary between the states of Minnesota, Iowa, Missouri, Arkansas, and Louisiana (these five) on its west bank; and "an other five—Wisconsin, Illinois, Kentucky, Tennessee, and Mississippi on the east." And it was along the flowing path of this mighty river, the "Father of Waters," that a lad named River (to quote the title of an lives, standing song in Jerome Kern's (born New York), light opera, *Shine Your Eyes*, that journeyed into the sunny land of Dixie, me of the laconic "Arkansas Traveler," picturesque banjo-playing "Uncle Ned," and where mocking birds tell songs of night, and where graceful fountains of anish moss sway with the rhythmic cad of passing breeze.

## A Romantic City

HERE IN THE SOUTHLAND has musical inspiration found its most extensive voice in the ballads of the Bayou, the fervent Negro spiritual, the plaintive people melodies and the tender heart songs of love and friendship.

New Orleans, "Queen of the South," is a city of exclusive charm. Antiquity and modernism are blended into a pleasing harmony of narrow old world streets and broad avenues of beauty, venerable palaces that give delight to the antique lover, and modern industrial plants of smooth design. Here, too, music holds

produced by a local amateur dramatic organization called "The Paint and Powder Club." This was composed of men only and resembled the men's amateur clubs of the various big universities. It is interesting to note that the leading actor in this production of "Joan of Arc" was Harry Lehr, the New York society leader and entertainer, who has recently come into the public eye through the extraordinary book written by his wife. This book is known as "King Lehr."

## A "Hit" is Written

LET US TELL Mr. Stults' story in his own words: "It was in 1884 that I resigned my position as musical instructor in the Long Branch, New Jersey, High School and moved to Baltimore, Maryland, to engage in the piano and sheet music business. Locating on Lexington Street, the firm of R. M. Stults and Company started on its career, with popular music publishing as a side line."

"For a long time I had been obsessed with the notion that I could write a sentimental ballad that would become a great popular favorite and yield me a comfortable income. There are a great many people at the present time who are moved by the same impulse, not knowing of the intricacies which bar the way of the amateur song writer and prevent him from getting his song before the public."

"Conditions were somewhat different in the old days. Then the demand was for melodious and appealing heart songs, minus 'jazz' and senseless synecopation. Public singers during this period did not, as a rule, expect to be paid for singing a new song."

"Delight from the expansive Concert I, which is to be found housed within the great Municipal Auditorium, built in 1884 as a memorial to the city's hero dead all wars."

"The 'Centric City' (so called because of the river's double bend, and the frequent contour of the town), was the birthplace of one of America's most famous composers and concert pianists, L. Moreau Gottschalk (1829-1899), paralytically gifted in salon writings for piano."

## Where the West Begins

IT WAS WITH reluctance that I turned from the lustrous waters of Mississippi and its towns of traditional topical interest; however, the journey promised pleasant prospect for the pilgrimage was to carry us westward across the broad "Lone Star State," a brief sojourn in the metropolis of the Southwest—San Antonio, Texas—four miles from the Spanish mission of San Antonio. In the city's heart stands a low, tall, white building—the historic Alamo—of America's most illustrious shrines, a sacred place to the memory of Dr. Crockett, Colonel Bowie, and other heroes. Near this citadel of Texas history stands the bell-crowned *Esplanada*, one of the oldest missions in the United States.

San Antonio has also raised a memorial auditorium to their heroic deed, and this is the great music center of the city, yet in this place of satire indeed, for here one may receive peaceful message from mission bells, or



ROBERT MORRISON STULTS  
At the period when he wrote *The Sweetest Story Ever Told*

own compositions. It was through Mr. Jordan's interest in me that several of my earlier songs were programmed and sung on the road."

## "The Tar and the Tartar"

SOME YEARS LATER, while filling a position as sheet music and piano salesman in Baltimore, the same old popular song "bee" continued to "buzz in my bonnet" with undiminished intensity. It was during this period that I became acquainted with many of the leading musicians of Baltimore. I lived in a musical atmosphere. Adam Iteel, Jr., a rare musical genius, whose early death was universally deplored, wrote a light opera called *"The Tar and the Tartar"* and it was put in rehearsal at the old Holiday Street Theater. Those were the same times when comic opera organizations were made up of such stars as Dighy Bell, Laura Joyce Bell, Robert E. Graham, Mira Mirella and others.

"After *'The Tar and the Tartar'* had finished its first week at big houses, a young woman of angular beauty and decidedly theatrical bearing came up to the music counter of the store where I was employed and asked me to show her some of the very latest love ballads. She wanted them played over for her on the piano."

"My business is teaching piano and you must sell your services, just as any other business woman does. Give recitals, present your pupils in programs, give the folks, especially the boys and girls, something besides the movies, auto rides, and the like, to talk about at the dinner table. When you get ready to open your studio, Miss Smith, 'not your own horn,' good and loud; and then get the newspaper and the young people to help you amplify it."

## Starting a Campaign

THERE WAS no publicity director in her home town, to whom Rose could go for further advice; but she did drop in at the office of the Daily News, for a chat with Sally Brown, with whom she had graduated from high school and who was assisting the society editor. Sally was glad to give Rose an item telling about her graduation, the honors she had won at school and her plans to open a studio in her community.

Rose planned her campaign carefully, to cover the first five months of the season; and she began with a visit to the local studio for a new photograph of herself, a professional one—a picture that would be pleasing, yet not exactly too flattering. For this she wore a pretty afternoon frock which showed a good neck line. She did not wear a hat, because this might prove the opposite of what "hot dated coffee" should be; its "date-line" would

# "Tooting Your Own Horn"

The Most Difficult Instrument for the Musician to Learn

A STORY OF HOW PUBLICITY TURNS THE TRICK FOR THE MUSIC TEACHER

By Marie Dickore

I SEE that Rose Smith just got back from that music school she graduated from. Wonder what she is going to do now?" mused Mrs. Sawyer. She had seen Rose grow up, had heard her practicing on the piano, and, like all good neighbors, hoped Rose would make a success of her musical talent.

"Ah, yes," answered Mrs. Westover, who had dropped in for the latest gossip to be taken with a cup of tea; "but music is a hard business to get started in and you know that Jones girl had to give up her voice lessons and go to work in her uncle's store."

"Rose has more spunk than that, I'm sure," defended Mrs. Sawyer. "She will know how to get pupils and to keep them interested."

Mrs. Sawyer was right about Rose, who had spent much of her spare time in the office of the school's publicity director, where she had often helped this clever woman type or paste up clippings. The publicity director had given her many a valuable suggestion, such as, "You are an excellent pianist, Miss Smith, a good teacher, and you should learn to 'boost yourself'; in other words, to 'toot your own horn,' because that is very necessary in these days. Formerly a music teacher rested on his laurels and expected pupils to come of their own accord. Frequently he starved to death. Someone has said that every conservatory should offer a course in 'How musicians can Toot Their Own Horns without lowering their professional dignity'; for to-day you have to keep in step with the procession and to sell your wares by using two good forms of publicity, if you cannot afford real advertising."

"Why, I have been thinking that there is but one form of publicity. What is the other?" asked Rose, in surprise. "By word of mouth is the one, the newspapers give you the other. You must display your wares like any other business person. Your business is teaching piano and you must sell your services, just as any other business woman does. Give recitals, present your pupils in programs, give the folks, especially the boys and girls, something besides the movies, auto rides, and the like, to talk about at the dinner table. When you get ready to open your studio, Miss Smith, 'not your own horn,' good and loud; and then get the newspaper and the young people to help you amplify it."

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her own photograph and that of Evelyn in the city paper, whose editor used a nice item about Rose and her studio tea.

Sally used, at various times, the list of guests, the program, items about Evelyn, about Rose, bits of interesting information about the composers, the compositions, and quoted from the papers in those cities where Rose had played while at school. The table decorations were mentioned and the names of the ladies who would be sent to all papers in near-by towns from which some of the guests came.

## Early Victories

THE MUSICAL TEA proved a great success; and Rose felt that she was launched on her career as a teacher when on the following day several mothers telephoned about prices and time when their children could take lessons.

It was not long before Rose was asked to accompany Mrs. Roth, soprano, who gave a program before the Monday Club. And then Rose was asked to play several groups of piano numbers at a later meeting.

In this way she contacted another group of potential pupils. When a great artist was booked for a concert in Monroe, Rose was thrilled to remember that this artist was her sorority sister. She immediately dropped the news into Sally's willing ear; and, when this news was read in Monroe, Rose was asked to serve on the reception committee honoring the singer.

At this time her little class grew steadily in numbers, and as her little pupils progressed Rose gave them pretty little pieces whose titles had some bearing on Winter, Snow, Christmas, Toys, or such themes. They were simple little things, mostly just melodic arrangements of exercises; but they served a definite purpose because of the titles.

When she felt her pupils were ready to play a little recital, she asked the mothers to come to tea; and then she explained her new plan to them. She showed the mothers sketches of costumes, and samples of crepe papers in fascinating shades, and told how the little pianists were to appear in costumes, bowed in uniform and took chairs placed at the left of the stage. Then, at the proper time, each little pianist arose, went to the piano, bowed, sat down and played. The mothers were in ecstasies of the delighted audience, walked around the piano, and sat down again.

The afternoon the recital took place the class marched in on the stage, proud in costume. The children became accustomed to their first audience, and the feeling of companionship and competition kept the program alive.

The stage was decorated in keeping with Christmas, much of evergreen, many red electric candles, and a lovely tree all in silver tinsel, with white electric lights, gleamed in the center back of the stage.

The programs were mimeographed in red ink on a paper of light green tint, and were decorated with various Christmas designs. After the recital each child received a big stick of peppermint candy, beautifully wrapped and tied.

During the holidays the program was repeated before two Sunday School classes and, by request, at a near-by orphan home. In each instance Rose found the Daily News very receptive to items about the recital and the children, even sending the staff photographer over to take a flash light picture of the recital. These stories brought an invitation from the radio station in an adjacent city to bring the children for a special program for shut-in children; and this radio appearance brought her three new pupils.

Immediately after the holidays Rose began plans for a spring recital when little pieces illustrative of spring flowers, sunshine, trees, wind, rain, May day, robins, rabbit, and other easily costumed titles, would be on the program.

About this time Sally was told by her editor that she would be sent to New York for the spring Fashion Show. She wondered how Rose would get along in the stories about her spring recital and talked with her about this.

"The editor has a waste basket alongside his desk, that just yawns for every-



THE MORRISON HOME  
Birthplace of the Composer of *The Sweetest Story Ever Told*



THE SONG OF THE NEW DAY



would be writer's manuscript," she told Rose laughingly. "Because I do not want to see your publicity fall into the yawning chasm, while I am on this trip, I will type some of the rules for you. Follow them, and take the stories in to Mr. Harris yourself."

These are the directions which Rose received:

"First of all, be careful that, if the editor is busy, you just leave your copy on the desk and go out immediately. If you respect his work and time he will appreciate it and will feel favorably toward your copy."

"Be sure to type your copy and to double space it."

"Type your name in the upper left hand corner of the page."

"Begin your story one-third down from the top of the page, and indent about 10 spaces."

"Leave a margin of one inch on sides and bottom of page."

"State the date of release of copy (day when it is to be used), in upper right hand corner of page."

"Do not write in any head lines. If you have a suggestion, then type it in at center top."

"If you use a second page, put your name in at the top and add 'Page 2'."

"In writing this copy, be clear and concise. As Mr. Harris says, 'Write so clearly that it is not only easily understood but that it can not be misunderstood.'"

"Each of your stories, as every good news story should, should answer the questions: Who? What? Where? When? Try to get this all into your first paragraph."

"Take the copy in your type, the day before it is to be printed."

"When you begin writing your copy, said Sally, 'think of the central idea behind your recital, in this program it is spring, and weave this into your first paragraph.'"

It might be that there is not much space that day for your article and it has to be cut. The editor will not rewrite it, he will just 'blue-pencil' it. He probably will begin by cutting out the last paragraphs. If you have any items of interest, such as your twins who will play a four-handed number, use this as a special attraction. It day pick up something of interest to your readers for your item. You may not get them all in the paper, but if your copy is interesting and well written, there is no reason why it should not be printed," stated Sally.

"If I do not forget, when you have your programs printed (or mimeographed)," added Sally, "to be sure that the exact date and the name of our fair city are given."

You know, some of our programs may be sent out of town and be read by some one who might wish to get in touch with you."

Rose showed Sally her "Publicity Book," in which she had pasted every item, carefully clipped and dated, about herself since she returned to Monroe. Even the various programs on which she played, and that of her pupils' recitals, were mounted, so the book presented a complete history.

"Be sure," cautioned Loyal Sally, "to use your name in every item you write for the paper, and to use it so that it can not be blue-penciled. It is very important that the readers of the *Daily News* see your name frequently."

"Later on," said Rose, "I want to pay for some advertising for my class. I think it would be fair but for you and to the *News* which has been so good to me; and I think I shall be able to afford a small announcement at least once a month. I do want to play fair. You and the editor have been so fair to me."

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Rose found that there were several members of the music society, she had joined at school, living in nearby towns; and she asked them to drive to Monroe for a reunion at her home. As these sorority sisters came from chapters other than her own, Rose was able to get nice items in the society columns of the *Daily News* and in the papers of the other towns. In this way she was able to spread the news about her piano studio and secured several new pupils from out-of-town.

Soon she found it expedient to put the accompanying piano in the *News* again, because it was apparent that it would bring her contacts that soon were made into patrons.

#### MUSIC STUDY MADE LIGHTLY

In this case of a musical artist, the use of an instrument is becoming one of the "Musts" in the Child's Education. Rose Smith has had wide experience in making piano lessons interesting and profitable. She may be seen, by appointment, at her Studio, 374 Watson Building, Bardonia, Kentucky.

At the end of the year Rose found herself with a large class and with promises of more coming in. Her circle of friends had widened; she was in the public eye whenever music was concerned. Publicity, well handled, had turned the trick.

### Getting the Perspective in Teaching

By Gertrude Greenhalgh Walker

Just as an artist needs to stand away from the subject he is painting to see more clearly, so should music teachers stand away from the performing student to see and hear more clearly. Many teachers sit too close to the pupil during the entire lesson. This habit tends to dull the ear, and does not allow the teacher to notice the position of the foot or arm position of the student as he unconsciously assumes his usual attitude at the keyboard. Sitting with a pupil in the early development of a piece is quite necessary, but it is imperative to stand away from the student to hear the finished product, as it should be heard in a recital hall.

When making changes, turning one's back to the student as he is playing

and then giving corrections after the selection is finished, liberally makes the student more attentive to detail if he knows the teacher can hear wrong fingering, pedaling, and so on.

Then again, if a pupil cannot get the point in question, have the pupil stand away from the piano with his back turned. Let the teacher give the two interpretations when occurring in the mind of a student, the mind being so fixed on the regularity of the progression as to be

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### "Their Toughest Spot" Taking Things As They Come

By Harold Bauer

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"All I can say is that I find work just as arduous (and just as satisfying), obstacles just as formidable (and just as unimportant), discouragements just as great and artistic isolation just as keen, as any of these things ever have been in my life. Perhaps my 'toughest spot' is yet to come!"

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## First Steps in Mus Composing for the Pictures

A Very Easy Road to an

By Carl M.

### By the Noted Austrian Master Erich Korngold

An Interview Secured Especially for THE ETUDE MUSIC MAGAZINE

By VERA ARVEY

Flats are added to the key signatures in the following order: B, E, A, D, G, C.

Transposition is the measure of the interval or difference in pitch between any two tones, and is named according to the number of the degrees of the scale included. Thus we have: Unison, Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, and an Eighth or Octave. We will the text.

To read an interval, remember this: one of our classical composer (with the exception of Mozart and a few others of the earlier composers) which does not require many changes from the main tempo—to distinguish properly between that which is purely rhythmic and that which is emotionally stressed. This is quite equally true of all other forms of music, whether symphony, tone poem, or rhapsody. Tempo marks are merely suggestive of the tempo but too many conductors adhere to them slavishly throughout a movement instead of attempting, by a careful

the mode of expression that has changed. "For the young composer, there are now many dangers. The young composer should first study the old masters—put to rest them, you understand, but background. Perhaps he should even go to Vienna for an inspired creator. The one factor that makes the difference in the amount of mechanics in film music—mechanics to which all the composers must conform in order to give their work a commercial value. Even Korngold, while he worked on the film, 'Anthony Adverse,' developing his new idea of pitching the music just under the pitch of the voices and rubbing it

He passes in the dialogue, had to work with stop watch in hand; for in such cases accurate and precise timing is of paramount importance.

Korngold is not worried only over young film musicians. He is worried also over the fact that in many cases too many composers are assigned to the same picture. Consequently, the dialogue, which is the story, is disturbed over the fact that in a non-musical picture, where there is, nevertheless, music, it is relatively unimportant. He knows that more recognition should be given it.

In fact, Erich Wolfgang Korngold likes picture work.

"I play only the piano and the orchestra," says Korngold. Then he adds whimsically, "The orchestra is such a very nice instrument to play." When he composes, whether or not his music is intended for a film, he writes immediately as the completed music will sound. Thus, if his composition is orchestral, it is written in full score. He never writes for the piano and arranges an orchestral score from the piano copy. Of course, if his composition is intended for the piano, he would think of the piano first.

**Genius and Simplicity**

HE IS SAID to be tremendously popular with the other musicians in Hollywood. A legend has crept out of the studio circles in connection with a reason for this popularity and sheds light on the amiability of this composer. He lifts

him to date with those who pay him his salary, and to be independent so that he can return to Vienna to write his new opera, "Die Kathrin," when the film work is finished. He may then return, if he will, to write the score for "Danton," Max Reinhardt's scheduled screen undertaking.

Yet, to a certain extent, Korngold has had to adapt himself to Hollywood. When he first arrived, he told the producers Batly that it was impossible for him to work as hastily as other film musicians work. He insisted that he needed time for reflection, for mature deliberation, as well as time for his own creative work. Even he has had to make concessions. No longer can he create his own music while he is actively engaged in underscoring a film. That for "Captain Blood" he was given two weeks—surely, as he remarks, a "crazy way to do things. Yet, he was pleased with the score, pleased that a suite from it would be published, and pleased with the writer's suggestion that it would be of interest to the general public to print the entire score, apart from the film, just as a screen scenario has lately been published in its original form.

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his baton on after the rehearsal, and the entire orchestra, bent on a quiet joke, crashes into a discordant, loud, extremely wrong chord by way of greeting. Korngold merely smiles and says, "We'll take it again, gentlemen!"

The fact that his very first composition of opera was a ballet is explained by Korngold as being because the ballet is the easiest form for a child of that age to comprehend. Despite his extreme youth when he wrote this ballet, the conductor did not change a single note of it. It is still performed, from time to time. Korngold considers this initial ballet as being an important step toward his great ambition—opera. He has written no more ballets since that time, because the opera form is more attractive. "Why write a ballet," he asks, "when it may be included in an opera with far greater effect? Opera is the combination of all the elements. After all, the inspiration for the dance comes from the music, not music from the dance."

In Korngold's estimation, Stravinsky is the best of the living ballet composers. "After Stravinsky, there was no development, only imitation."

Korngold works extremely hard, and it is his own worst critic. He is never satisfied with anything he does, though he is immensely pleased with the work of others. "No performance of mine is as good as I have never heard a perfect performance of any of my operas!" he declares. If someone dares to opine, in his presence, that his new work will be greater than his last, he will demur. "Let us wait and see," he will say. The writer spoke of the reaction of another young composer, when he discovered faults of his own during a radio broadcast of one of his works. The other man in the room looked alarmed, as though a strike had been declared by the speaking of another composer in the presence of the genius Korngold. But Korngold's own

face gradually and boyishly lighted up as he said excitedly, "Yes, that's it! That's the way to feel! That is the way I always feel!"

Indeed, fame has given him confidence in himself, but it has not taken from him certain businessness that is inherent in a great man. Mention his composition, "Ruhezahn," to him, and he will jump up spontaneously, run to the piano and play snatches of it rapidly and happily. If he is asked to sign an autograph book, he will first look over it in interested fashion, to see if it contains the names of anyone he knows. "Oh! Molnar!" he will cry. "I know him! When I was conducting his Rome. And there is Hertz! I know him, too."

#### Whither Going?

AT THE BEGINNING of Korngold's amazing career (not so very long ago one must admit) there was much discussion about him. Everyone acknowledged his precocity, though enemies once attributed his great success—and even his music—to his great success, a renowned critic, but true, there was no parental opposition as these musical leanings.

Contemporary modernists are wont to cry, "Erich Wolfgang Korngold's latest works, to protest that he has not lived up to his early promise. The impression is given that Korngold (like the baby of the Mexican legend, who was born, spoke and died) came too early to the flowering of his genius, that he said what he had to say and never grew. 'Sterility' is the word most often applied to him."

One might ask this pertinent question: "Should Korngold deliberately become an ultramodernist just because some zealous critics would consider that an advance over what has gone before?"

Films have given Korngold a new outlet.



HAROLD BAUER

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## The Strangest Carillon in the World

By Jane B. Hopper



THE FIRST BAPTIST CHURCH  
ADDISON, NEW YORK

WHERE there is a will, there is a way. So found the good people of the First Baptist Church of Addison, New York. With a belfry already provided, they wanted chiming to fill it and determined to have it.

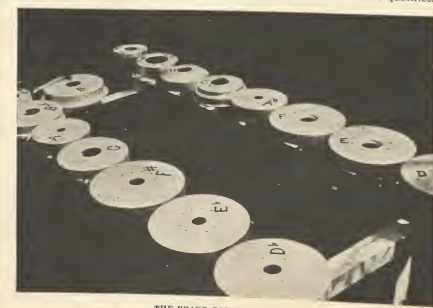
One day the town had a visitor from Binghamton, New York. He was Mr. William W. Kollis, the proprietor of a garage. During the winter of 1935 he removed the brake drum from his car, and when he whacked it with a hammer, he found that it made a musical tone. His son-in-law, the Rev. Kenneth E. Arnold, saw carillon possibilities in that, and, together with two young men of his congregation, he set out to build a carillon of more and different sized brake drums. They ransacked the town garages and found thirteen drums that could be operated to make a scale suitable for their

purposes. These were placed on a frame, something after the manner of a xylophone. This first automobile brake drum carillon was an immediate success; but it was decided to make it larger, so it was dismantled and taken to Binghamton, where the Rev. Mr. Arnold and Mr. Rolles procured two more drums.

The fifteen drums, giving fifteen different tones, are sounded by the performer who employs a celluloid-tipped hammer to set

them in vibration. On each drum the name of the tone is painted. The chiming was first used on Easter Sunday morning, April 21, 1935. The hymns played were: "When I Survey the Wondrous Cross"; "Will Take Care of You"; and "O Jesus, Thou Art Standing."

This carillon is now placed in the open tower of the First Baptist Church, and the Addisonites feel that it has amazing volume and remarkable tonal qualities.



THE BRAKE DRUM CARILLON

## "Their Toughest Spot"

### Taking Things As They Come

By Harold Bauer

In this life of every artist there comes a time when a point is reached at which an important decision must be made. The E-minor scale, for example, asked a number of foremost artists to relate their "toughest spot" in which they had ever been placed, though such cases do undoubtedly exist.

"All I can say is that I find work just as arduous (and just as satisfying), obstacles just as formidable (and just as important), discouragements just as great and artistic elation just as keen, as any of these things ever have been in my life. Perhaps my 'toughest spot' is yet to come!"

Harold Bauer

## FIFTY YEARS AGO THIS MONTH

STEPHEN A. EMERY, eminent authority on harmony and counterpoint—which he taught in the New England Conservatory from 1867 and in Harvard University from 1897—died recently, somewhat

oblivious of this often troublesome ship. "The subject broadens beyond the possibilities of the present occasion, and I hasten to make a passing reference to the reflex influence of touch acting on the organ have music."



REV. KENNETH E. ARNOLD

A rather remarkable thing about this homemade carillon is that it was possible to secure enough drums to make a range of one octave and three notes, as given: C-sharp (D-flat), D, D-sharp (E-flat), E, F, F-sharp (A-flat), A, B, C-sharp (D-flat), D, D-sharp (E-flat), E and F.

Mr. Arnold, the pastor, is a young man in his thirties, who plays the piano, the violin, the cornet, and the violoncello. He plays the carillon, personally, although the writer of "Ecclesiastes" contended that "there is no new thing under the sun."

Who would have thought of finding musical instruments in an automobile junkyard? All honor to Mr. William B. Rolles and the Rev. Kenneth E. Arnold, for their ingenuity!

# First Steps in Musical Transposition

A Very Easy Road to an Important Musical Goal

By Carl M. Hartman

TRANSPOSING a piece of music, from one key to another, is a very simple process, when once a few fundamental facts are understood. It may be accomplished by the person with no particular knowledge beyond the simplest rudiments of the theory of music, including, of course, such items as the sharp, flat, natural, and the scale. With this we begin.

#### Intervals

AN INTERVAL is the measure of the distance or difference in pitch between two tones, and is named according to the number of the degree of the scale included. Thus we have: Unison or Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, and an Eighth or Octave. We will not concern ourselves with the kind or variety of intervals.

To read an interval, remember this important point: in reckoning the interval always start with one on the first line. We will take two notes of the scale, let us say C and D.



Ex. 1

Starting with one on the C, D is a second. Hence C to D is a second.



Ex. 2

Starting with one on the C, D is a second, E is a third. Therefore C to E is a third. Now take F to B.



Ex. 3

Starting with one on the F, G is a two, A is a three, B is a four. F to B is a fourth. This is the method used with any two tones.

#### Key Note or Tonic Tone

EACH KEY or scale has a fundamental key note or tonic tone. This is called the keynote or Tonic tone. For example, in the Key of C, the key-note is



Ex. 4

while in the Key of F it would be represented as



Ex. 5

A chart of the keys follows, showing the keynote or tonic tone of each. For purpose we will not go above six sharps or six flats.



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Ex. 6

Flats are added to the key signatures in the following order: B, E, A, D, G, C.

#### Transposition

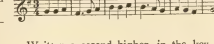
TRANSPOSITION is accomplished by playing, singing or writing music in a higher or lower key than the original, without changing the meaning of the text.

There is not an *allegro* in any overture of Weber, Mendelssohn, Wagner or any other classical composer (with the exception of Mozart and a few others of the earlier composers) which does not require many changes from the main tempo—to distinguish properly between the purely rhythmic and that which is emotionally sentimental. This is quite equally true of all other forms of pretentious music: the symphony, the tone poem, the rhapsody. Tempo marks are merely suggestive of the main tempo but too many conductors adhere to them slavishly through a movement instead of attempting, by a careful and sincere study and analysis of the contrasting melodies, to arrive at the proper tempo.

Richard Wagner, who was a distinguished conductor as well as composer, has written that "the right comprehension of a melody in all its various aspects is the key to understanding the music." We find that the tonic tone of the key of A is a second higher than that of the key of G. We must, therefore, write every note of the original a second higher. Remember to change the key signature from one sharp, the key of G, to three sharps, the key of A.

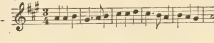
To illustrate:

The original melody of *America* (or *God Save the King*) would be, in the key of G,



Ex. 7

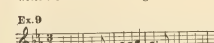
Written a second higher, in the key of A, we have,



Ex. 8

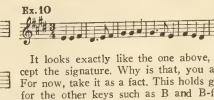
Not so hard, was it? Yet we have made a complete transposition from the key of G to that of A.

We will try another one—going to the key of E-flat. Referring to the Key Chart, we find that E-flat is a third lower than G. Change the signature to three flats, and write all the notes two degrees lower.



Ex. 9

There you are. But, you say, the key of four sharps, which is E, is also a third lower than G. All right; if you would rather have it in sharps, here it is.

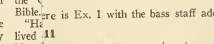


Ex. 10

It looks exactly like the one above, except the signature. Why is that, you ask? For now, take it as a fact. This holds good for the other keys as well as B-flat; A and A-flat; D and D-flat.

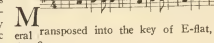
Always keep in mind the interval of the two tonic tones—the key of the original, and the key you wish to transpose into. This is the interval used in raising or lowering all the notes.

Write our Ex. 1 in all the remaining keys. The foregoing also applies to the bass clef. Here is Ex. 1 with the bass staff added.



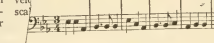
Ex. 11

He all the notes of the scale, and (Ex. 12)



Ex. 12

transposed into the key of E-flat, we have (Ex. 13)

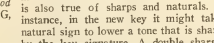


Ex. 13

Now we come to another important feature in transposing *accidentals*—those sharps, flats, and naturals, other than the sharps and flats of the key signature. These should not be confusing if these rules are kept in mind. (1) If the accidental raised the tone a half step in the original, it must be raised in the new key. (2) If it lowered the tone, it must be lowered in the new key. The fact that the accidental is a flat in the original does not mean it must be a flat in the new key. It is also true of sharps and naturals. For instance, in the new key it might take a natural sign to lower a tone that is sharped by the key signature. A double sharp or double flat on a note in the original, lowering or raising the tone a whole step, must be raised or lowered a whole step in the new key.

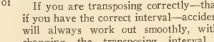
If you are transposing correctly—that is, if you have the correct interval—accidentals will always work out smoothly, without changing the transposing interval you started with. If they do not, check the transposing interval you are using.

In Ex. 1 there were no accidentals. Here is an example with accidentals.



Ex. 14

Now into the key of F it will be (Ex. 15)



Ex. 15

Notice how the two accidentals worked out. The A-sharp became G, but because the A was sharped which made it a half tone higher, it was necessary to raise the G a half step. This required a sharp. The F-natural in the second measure became E in the new key. The natural before the

F lowers it a half tone because the key signature is sharped. If we cannot use the natural sign, because the E is already natural. To lower it we must flat it. Study this carefully.

Let us put Ex. 13 into the key of A-flat.



Ex. 16

See what happened to the accidentals this time. The A-sharp became B. This B is flat because of the key signature. To sharp, or raise, the tone a half step, we put a natural sign in front of it. The F-natural in the second measure became G. As this is a G natural we must flat it to lower the tone a half step.

This key is seldom used. We use it here because it involves the use of a double sharp.

The handling of accidentals should be now clear. If not, go back over this section on accidentals.

Accidentals in the bass clef are handled in the same manner as in the treble clef. Write out Ex. 13 in all the remaining keys. Hymns make excellent material for practicing transposition from one key to another.

"Reminder" Accidentals

THERE IS another kind of accidental which may cause trouble in transposing, unless understood. This is what might be called a "reminder" accidental. It is a sharp or a flat placed on a tone that is sharped or flatted by the key signature. Its only purpose is to remind the musician that the key signature sharps or flats the tone. Some composers and arrangers place these in parentheses. When so written they are easy to distinguish. When not, the easiest way to distinguish them is to see if the signature already sharps or flats the tone. If so, it is just a reminder. If a true accidental, it would have to be a double sharp or flat. In transposing, disregard "reminder" accidentals.

Minor Keys

MINOR KEYS are not so generally understood as the major keys. While the tonic tone for the same key signature is different, the intervals of the minor tonic tones, so far as appearance is concerned, are the same as the majors. Hence, for practical transposition purposes, minor keys may be handled as if they were major keys.

Transposing Instruments

THE MOST USED musical instruments fall into one of five groups: C, B-flat, E-flat, F, or D-flat. In the C group: Violin, Oboe, C











# The "Berceuse, Op. 57" of Chopin

A Master Lesson By the Eminent Russian Virtuoso

Mark Hambourg

THE DEFINITION of the word "Berceuse," as applied to a piece of music, is given in the dictionary as "a cradle song." It should consist of a suitable, soft and soothing melody supported by an accompaniment which conveys the impression of a gently rocking movement.

Chopin's work in this style is without doubt the most original and successful one in existence; but other famous composers have also used it, and have written lovely things in this genre, chief amongst them being Mozart's *Wiengelein*, Schumann's *Schlummerlied*, and delightful examples by Schubert and Brahms. The palm, however, goes to Chopin, whose *Berceuse* is a little masterpiece, a gem both in construction and in charm of invention. It consists of only seventy measures; and, like all Chopin's music, it is perfectly conceived, both as to material and form, thought and style; and, with a magician's touch, he imparts to it a serenity completely satisfying.

Chopin was an innovator not only in regard to pianoforte technique but also in the art of composition. He found new combinations of rhythms, new harmonies, and the power of his imagination was unending. No other seems to have probed the soul of the piano as he did. In fact, to quote Schumann's well-known words about him: "Hats off, gentlemen, a genius!"

This *Berceuse* is really a theme with variations, flowing gracefully along, and developing into delicate embroideries, each more and more elaborate in design as the piece proceeds.

The work must be played softly throughout, and as *legato* as possible, whilst imparting a singing tone to the melody, and the much change and variety of color to the sound.

The whole structure of the music is built up on the bass accompaniment, which remains continuous in the form of a *lezzo* *cantabile*, throughout this lovely masterpiece. The arabesques which embellish the theme must be executed plastically and with elegance; but still with the most still more or less conform to the accompaniment in the bass on which they rest. Personally, I change the pedal with each new measure, instead of on the third beat of the measure, as is the usual procedure. On account of this way I take the pedal, the first bass note in the first measure (D-flat below the first added line) is emphasized slightly, in order that, as the pedal is taken upon it, this D-flat may carry the rest of the measure on its foundation. This gentle insistence on the first bass note of each measure should be present throughout the *Berceuse*.



The opening measure of the piece is played *mezzo-piano*, and the second measure *piano* sinking to *pianissimo*, as if it were an echo answering the first measure.

There should be a slight *crescendo* rising up from the D-flat and F, on the third beat in the first measure, to the C and G-flat on the fourth beat, and dying away again on the A-flat on the fifth and sixth beats. Everything must be *legato*, and the

accompaniment in the left hand should proceed flexibly but not too *rubato*. The fingers should care the keys and not be lifted too high off the notes, nor strive to strike the keyboard, but preferably approach the keys with a gentle pressure.

At the end of the third measure another rise and fall of the tone should be made in the right hand on the three eighth notes in the second half of the measure and subside in the beginning of the fourth measure.

The *crescendo* should appear again in the right hand in the second half of the fourth measure, and again on the last three eighth notes of the fifth measure. Coming to the sixth measure, the melodic outline suffers a *diminuendo* towards the end of this measure, with a slight pressure and hesitation on the last beat of the measure, on E-flat, so as to prepare for the resumption of the theme on the first beat of measure 7, on the note F. During measures 7, 8, 9, 10, 11, and 12, the theme is brought out in the

as contributed many fine things to the literature of educational piano material. Marks of dynamics will be found in nearly every measure so that there is small excuse for deductions in the master of interpretation.

The second section is in the key of the relative minor—E minor—and carries on with the same rhythmic motif as the first theme. It grows to its climax at measure 34, after which the first theme reenters *piano* and resumes as before.

The little broken chord figures on which the piece closes should be almost literally brushed off the keyboard, with the utmost lightness, to suggest the flickering of shadows. In playing the last two measures it will be found helpful to keep the fingers close to the keys and to roll rather than finger the passages. This procedure produces almost the effect of a *glissando*.

Use both pedals, damper and *una corda*, in the last two measures.

## THE DANCING LADY

By MATTHEW BLIBRO

Holding valiantly to the rhythmic holiday mood, THE *ETUDE* gives us in this number another variant of the dance form. It is by Mathilde Blibro, and one is reminded in passing that the piano teaching profession owes a debt of gratitude to this composer for the many excellent studies, pieces and books she has contributed for teaching purposes. Her works are always melodious and at the same time they are thoughtfully designed to develop one specific point either musical or technical.

A certain dainty grace should be the keynote of this number. Toss off the phrases riding on the first beat of the measure, keeping the arms poised for descent on the sustained half notes which follow.

Articulate the diatonic passages clearly, particularly the one closing the first theme, measures 21 to 24, and subsequently at measures 45 to 48. In measure 49 the left hand picks up the theme on the same figure as that previously played by the right hand. This continues until measure

same manner as in the previous measures, 3, 4, 5, and 6, the melody rising and falling as the phrasing of the music warrants it.

Proceeding to measure 12, the eighth notes on the third, fifth, and sixth beats in the right hand must be stressed with a slight *ritardando* (the notes to be stressed being A-flat, G-natural, and G-flat).

In measure 15, the lower notes of each *apoggiatura* in the treble must be brought out, because the melody is to be found there, inserted in a most ingenious and unusual way, a charming device of the composer. This *apoggiatura* figure continues until the end of measure 18, which begins in *mezzo-piano* tone, and sinks into *pianissimo* on the 4th, 5th, and 6th beats, with a little *ritardando*. This *ritardando* prepares the listener for the next variation, if I may call it so, which commences in measure 19 with a trill lasting for two beats in the right hand. Here the figures in thirty-second notes must fit lightly and gracefully on the supporting accompaniment, with an effortless technique and with emphasis on the first thirty-second note of each group of four when measure 22 is reached. The tempo should also slow down slightly at the end of measure 22, to usher in a further development of the material, this time in triplets and sextuplets.

"pedal with the brain rather than the foot."

## ROMANCE IN E-FLAT

By LOIS WENTWORTH

Miss Wentworth's composition is in the lyric style and should be played with the freedom of an improvisation. The themes weave about constantly, changing tempo and modulating freely through various keys. Despite this fact the piece must not create the impression of looseness. On the contrary it should show the serene quietude of a nocturne. So the clues to interpretation supplied by the composer: *crescendo*—with *espressivo*—*sad, mournful*; *soprano*—*a breath*; *tranquillo*—*peacefully*; *lento*—*caressingly*; *lento*—*relaxing*—*slackening* of the time.

For the playing of the melody use very best singing tone. Preserve an *legato* in the moving parts. The arpeggio figures and pedal with car-

## TWILIGHT ON THE RIVER

By LUDWIG RENK

This little number is in true barcarole style. Make certain to establish a good six-eight swing from the outset, so as to suggest the gentle rocking motion of a boat.

The first theme opens dreamily, portraying the onset of dusk over the water. The right hand should here supply a prelude while the left rolls off the accompaniment against the pedal as marked.

The second section, the beginning measure 17, in the key of the relative minor, demands an increase in tempo. The tonality is, fuller than that of the first section, and is somewhat suggestive of brewing storm. At measure 29 (calmation) the threat, however, recedes and perhaps the moon makes an appearance, since the theme reenters—D.C.—The *Coda* is a entirely quiet one built upon the same melodic structure as the first theme.

Play this little piece as expressive

## FASCINATING PIECES FOR THE MUSICAL HOME ALONG THE NAVAJO TRAIL

Slowly the rugged little ponies, with their colorful riders, creep through the cactus, down into the canyon. The composer has caught in wonderful fashion the varieties of shadows and high-lights of the picture. This is a dramatic piece of musical prose, painting the vanishing West, and should be played with fluency and in *rubato* style.

Grade 4. With a jog-a-long swing M.M. ♩ = 68

SELDON N. HEAPS

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# BAVARIAN VILLAGE DANCE

FREDERICK A. WILLIAMS, Op. 165

Grade 4. Tempo di Mazurka M.M. ♩ = 132

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THE ETUDE

## CADETS ON PARADE

ELLA KETTERER

In March Time M.M. ♩ = 112  
With a strong accent.

Grade 2 1/2.

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# SHADOW DANCE

N. LOUISE WRIGHT

In modern style, with occasional unresolved dissonances. Grade 4.

Presto M.M.  $\text{♩} = 126$

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# THE DANCING LADY

MATHILDE BILBRO

Grade 3. Moderato M.M.  $\text{♩} = 160$

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## THE GARDEN OF MEMORIES

L. LESLIE LOTH

Andante espressivo M.M. ♩ = 144

*p molto legato* *ped espress.* *con Pedale* *sostenuto* *p* *mf* *rit.* *pp a tempo* *sostenuto* *a tempo* *rit.* *molto rit.* *p e grazioso* *cresc.* *pp dolcissimo* *f* *rit.* *a tempo* *rit.* *dim.* *pp* *D. S.*

ROMANCE, IN G<sup>b</sup>

LOIS WENTWORTH

This romance is really in nocturne style, with the freest possible movement of the themes. Do not allow the signature of six flats to frighten you. When once learned, this is quite as simple to play as is the key of C. The composer's directions, *sospirando* (like a breath) and *tussingando* (caressingly), should be faithfully followed. Grade 5.

Andante cantabile M.M. ♩ = 69

*mp* *espressivo* *con Ped.* *Last time to Co da ten.* *Tempo rubato* *poco rall.* *p* *espressivo* *mf* *poco a poco cresc.* *Più lento* *ten.* *a tempo* *ff allargando espressivo* *p subito doloroso* *ten.* *mp* *cresc.* *f sospirando e tranquillo* *poco a poco dim.* *stentando* *p* *tussingando* *mp* *cresc.* *pp* *CODA*



# TWILIGHT ON THE RIVER

BARCAROLLE

LUDWIG RENK

Grade, 3.

Dreamily M. M. ♩ = 72

*p*

*rit.*

*a tempo*

*Last time to Coda*

*Più moto*

*mf*

*dim.*

*f*

*mf*

*mf calmato*

*cresc.*

*dim.*

*accel. e cresc.*

*D.C.*

*con passione*

*rit.*

**CODA**

*mf*

*p*

*mf*

*dim. e rit.*

## MASTER WORKS

### BERCEUSE

See Master Lesson by  
Mark Hambourg in this issue.

The first composition of the amateur, almost always, is a cradle song. Notwithstanding this, there are not more than three or four great cradle songs, among which are the Brahms *Zutaby* and this incomparable *Berceuse* of Chopin which is a veritable fantasy of the imaginary dream moments of the little one who has so recently come from the great unknown.

FR. CHOPIN, Op. 57

Grade 10.

The fingers should caress the keys and should not be lifted high off the notes  
nor strive to strike the keyboard, but approach keys with gentle pressure of fingers.

*Andante* M. M. ♩ = 104

*Very legato*

*mp*

*p*

*dolce*

*Pedal*

*Ped. simile*

*a tempo*

*poco rit.*

*mf*

*pp*

*(poco rit.)*

*à tempo*

*Legatissimo*

*slide*

*slide*

*slide*

*slide*

*slide*

*(a tempo)*

*(poco rit.)*

*(poco rit.)*



Lightly, playfully with little accents on each first note of Triplet before the jump.

27 (a tempo)

29

30 (poco rit.)

31 (a tempo)

32

33 (poco rit.)

34 (a tempo)

35 (a tempo)

36 (poco rit.)

37 (a tempo)

38 (poco rit.)

39 (a tempo)

40

41

42 (cres.)

These two next bars flowingly, very legato, the rhythm distinctly outlined but with tranquillity.

The Trills loudish, the ornamentations pianissimo.

43 leggieriss.

44

45

46 (poco rit.)

47

48

49 (poco rit.)

50

51

52

53 (quasi rit.)

54

55

56

57

58

59

60

61 (poco ritardando)

62

63 slowly

64

65

66 piano but sonorous

67

68

69

70

Bring out the melody.

Portamento from D flat to Octave D flat.

*p* but with melodious sound.

Take breath.

Piano but distinct.

In this passage oscillate the wrist.

start slower getting faster slower

*a tempo* *legato* *very freely* *pp*

*sostenuto* *(poco rit.)* *a tempo*

*pp* *quasi rit.*



# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## STARLIT

Rosetta M. Lukey

CHARLES WAKEFIELD CADMAN

*Andante con moto*

*p*

On in the si - lent night I gaze In - to dark blue realms of

*mp legato*

*p*

space, And see in star-lit sky a - blaze. The sparkling out - line of your face. *New*

*mp*

songs of joy your eyes inspire, The mag - ic of your dear face, too; It fills my soul with sa - cred

*p* *rit.* *a tempo* *mf*

fire, The silence of the night, and you. The

*p* *rit.* *a tempo* *mf*

*Più mosso*

morn - ing's dawn your face would hide, And shades of mist - y gold un -

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THE ETUDE

roll; On - ly to show with love and pride The rose tints of your ra - diant soul.

## THE FLOWER THAT YOU GAVE ME

Lilian Scott

KATHARINE BARRY

*Andante*

1. The flower that I gave you lies fad - ed and  
2. A - lone in the twi - light ere fall of the

dead And the vows that we made, are as faint ech - oes fled. Yet the mem - ries I  
dew I shall seek out the paths where I wan - der'd with you, And tho' life lead through

*After 1st Verse*

cher - ish are still ten - der and green For the hours that we loved and the dreams that have been.  
shad - ow, there is sun - light be - tween For the flow'r that you

*After 2d Verse* *molto rit.*

gave me, And the dreams that have been.

*molto rit.* *pp* *ppp*

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# LOVING SPIRIT, THOU HAST BROUGHT US OUT OF ERROR'S NIGHT

Adapted from  
an old Welsh Melody  
by William Arms Fisher

MARTHA E. KENNEDY  
Andante

1. Lov - ing Spir - it,  
2. Not in fu - ture,

Thou hast brought us Out of er - rors night;  
far - off re - gions Will Love be our stay;  
All the way Thy truth hath told us,  
God hath set His guard - ian leg - ions

Guid - ing us a - right. Chains of sin Thy love hast bro - ken, Pain and sor - row  
Round us here, to - day. While we strive for Love's per - fec - tion, Live in naught but

ad lib. a tempo 1st time  
heald, the to - ken That the Christ to us hath spo - ken, Brought us in - to light.  
Love's re - flec - tion, We are safe in Love's pro - tec - tion, Love is ours al -

ad lib. a tempo  
Last time  
way.

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THE ETUDE

# TO A LILY

WILLIAM HODSON

Moderato  
Soft Sw.

Soft Solo St.  
Gt.

Manuals  
Sw. *mf*

Pedal  
Sw. *Soft*

a tempo  
*mf* *cresc.*

Last time to Coda  $\Phi$  Più mosso  
*mf* Soft Sw. or Choir

CODA  
*mf* *rit.*

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# ANDANTE CANTABILE

FROM THE 5th SYMPHONY

P. I. TSCHAIKOWSKY

Arr. by William M. Felton

Andante cantabile  
sul G

Violin

Cello

Piano

Violin

Cello

Piano

Violin

Cello

Piano

Violin

Cello

Piano



# IN OLD VIENNA

Arr. by LOUIS VICTOR SAAR

**SECONDO**

Moderato ed espressivo

*p*

*f*

*mp*

*poco animando*

*mf*

*cresc.*

*dim.*

*rall.*

*mp a tempo*

*a tempo*

*rall.*

*a tempo*

*mp*

*poco animando*

*mf*

*cresc.*

*dim. e rall.*

*a tempo*

*mp*

*f*

*allarg.*

*f*

# IN OLD VIENNA

Arr. by LOUIS VICTOR SAAR

**PRIMO**

Moderato ed espressivo

*p*

*f*

*mp*

*a tempo*

*poco animando*

*mf*

*cresc.*

*f*

*a tempo*

*dim. e rall.*

*mp dolce*

*rall.*

*a tempo*

*mp*

*poco animando*

*mf*

*cresc.*

*a tempo*

*f*

*dim. e rall.*

*mp dolce*

*a tempo*

*f*

*allarg.*

*f*



PROGRESSIVE MUSIC FOR ORCHESTRA

**TWILIGHT SONG**  
REVERIE

FREDERICK N. SHACKLEY  
Arr. by W.H. Mackie

Moderato e sostenuto M.M. ♩ = 63

1st Violin *mp*

Piano *mp*

*Fine*

*f* *cresc.*

*f* *cresc.*

*mf* *rit.* *D.C.*

*mf* *rit.* *D.C.*

**TWILIGHT SONG**  
REVERIE

FREDERICK N. SHACKLEY

Moderato e sostenuto

*mp*

*Fine* *più f* *cresc.*

*mf* *rit.* *D.C.*

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THE ETUDE

**TWILIGHT SONG**

REVERIE

FREDERICK N. SHACKLEY

1st CLARINET in B♭

Moderato e sostenuto

*mp*

*Fine* *f* *cresc.*

*mf* *rit.* *D.C.*

1st CORNET in B♭

**TWILIGHT SONG**

REVERIE

FREDERICK N. SHACKLEY

Moderato e sostenuto

*mp*

*Fine* *f* *cresc.* *D.C.*

*mf* *rit.*

E♭ ALTO SAXOPHONE

**TWILIGHT SONG**

REVERIE

FREDERICK N. SHACKLEY

Moderato e sostenuto

*mp*

*Fine* *f* *cresc.* *D.C.*

*mf* *rit.*

CELLO or BASSOON

**TWILIGHT SONG**

REVERIE

FREDERICK N. SHACKLEY

Moderato e sostenuto

*mp*

*Fine* *f* *cresc.*

*mf* *rit.* *D.C.*

JANUARY 1937



DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

THE LITTLE ELF

ELLA KETTERER

Grade 1. Moderato M.M.  $\text{♩} = 112$

Once a lit-tle elf, In a wood all by him-self, Met a big brown bear,  
My, oh my! he had a scare. Like the elf, would-n't you Be fright-ened, too?

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THE FIRE ENGINE

ADA RICHTER

Grade 2. Moderato M.M.  $\text{♩} = 112$

Fire! Fire! Hear the si-ren blow? Clang, Clang! How the en-gines go! Ding! Dong! What a lot of noise!  
Hur-ry, hur-ry, hur-ry, hur-ry, Hur-ry, girls and boys.  
Honk! Honk! En-gines start a-way. Hur-ry, hur-ry, hur-ry, hur-ry Home a-gain to play.

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SINGING AS WE GO

WALTER ROLFE

Grade 1½.

Allegretto con spirito M.M.  $\text{♩} = 112$

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QUEEN ANNE'S LACE

HAROLD LOCKE

Grade 2½.

Tempo di Menuetto M.M.  $\text{♩} = 144$

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# AROUND THE TOTEM POLE

CLEO ALLEN HIBBS

Grade 2½. Moderato M.M. ♩ = 88

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# THE GLOOPIE'S BAND

I've never seen a Gloopie,  
For they are very shy;  
They never, never show themselves  
When you or I pass by.

But once I really think I heard  
The music of their band;  
A tuneful march with accents bold  
Rang out from Fairyland.

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Grade 2. Tempo di Marcia M.M. ♩ = 132

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THE ETUDE

# Romance of "The Sweetest Story Ever Told"

(Continued from Page 12)

words and music comparatively easy.

My wife, who was seated in the room near me, soon settled this question. She had been reading a novel, and as she finished the final chapter, threw the book aside with the remark, "There! That's the sweetest story ever —". She got no farther, for she had furnished the title and, in two hours, the song was finished.

My actress-singer kept her appointment the following day and was most enthusiastic in her praise of the new song. An orchestration was quickly made, and *The Sweetest Story Ever Told* was sung throughout the South all of that season. Its success was instantaneous. And so *The Sweetest Story Ever Told* was started on its long run of over forty years of unbroken popularity, which at this writing shows no sign of abatement. Will it live forever? Some people have told me that it will. It has been published in fifteen or more different arrangements and in many countries, for as many voices and instruments, no combination having been overlooked. I have in my possession copies of editions published in England, Germany, Denmark, and other foreign countries.

Having reached the goal of my early ambition with this song, I came to Philadelphia in 1899, where I gained the friendship of the late Theodore Presser. He urged me very strongly to "try my hand" at other lines of composition, mentioning church music in particular. Since then I have written over a thousand compositions—anthems, cantatas, part songs, operettas and teaching pieces.

## Some Compositions of Robert M. Stults

This list might be considerably extended were it to include a large number of anthems, choruses, instrumental arrangements, compositions used in books and collections, as well as other large numbers published under pseudonyms used by the author.

### PLANO

Title	Grade
Advance Guard, The March	3
All for Freedom, March	3
American National Anthem, The Star Spangled Banner, America	3
Battle of the Birds, Gavotte Caprice	3½
Birds in the Meadow, Caprice	3½
Bit of Sunshine, Jassie Grottesque	3
Bountiful Home	3
Burnish Roses, Intermezzo Caprice	3
Cantata Dance	3
Burnish Dances, Kouli-Kahan	3
Clover Bloom, Caprice	3
Dance of the Fiddlers	3
Dance of the Ladybugs	3
Old Settlers' March	4
Patricia, Valse Intermezzo	4
Blue and the Flag! Patriotic March	4
Sandwich Dance	3
Trunkers Parade	3
Sweetest Story Ever Told, The Easy	3
Tenets	3
Trance by Chas. D. Blake	3-4
Sword and Sable, Two-Step	3
Thornbush	3
Waterman Shamie, The	3
Valse Bruide	3

### VOCAL (Secular)

Dutch Lullaby	4-F
For Love's Sweet Sake	4-F
I Love You, Dear	4-F

## Do You Know?

That the "Bay Psalm Book" (1640) was the first music book, and also the second book of any kind, printed in America?

That the first Pipe Organ to reach America from Europe was placed in the Episcopal Church of Port Royal, Virginia, in 1701?

That "Flora; or, Hob in the Well," a ballad opera, was the first operatic performance in America, when given at Charleston, South Carolina, in 1753?

That the first record of an orchestra with an American operatic performance was with "The Beggar's Opera," Septem-

I Think of Thee	4-F
In the Twilight Glow	4-F
Light, Thro' the Valley of Gold	4-F
Madeline	4-F
Madeline	4-F
Messiah's My Dream, A	4-F
Sigh!	4-F
Once in the Bygone Days	4-F
Only Dreaming	4-F
Since Again That Song to Me	4-F
Sing Me a Song of the Olden Time	4-F
Shine, My Sweet Quaint Old Ballad	4-F
Sleep, Dearie Sleep	4-F
Sweetest Story Ever Told, The	4-F
Sunlight Land	4-F
Sweet Dreams to You	4-F
Sweetest Story Ever Told, The	4-F
There's a Longing in My Heart, Down in Carolina	4-F
Where Lies My Dear Love Dreaming	4-F
Words That Made Love Mine, The	4-F
World of Tomorrow, The	4-F
You, Just You	4-F

### VOCAL (Sacred)

Children of the Heavenly King	4-F
Clinging to Thee	4-F
God's Will	4-F
Glorious to God	4-F
In the Cross of Christ I Glory	4-F
Jesus, Lover of My Soul	4-F
Jesus, Merciful and Mild	4-F
Jesus, My Father, Hold My Hand	4-F
Jesus, Still Lead On	4-F
Lead Me On	4-F
Lead Me On	4-F
Lord, Forever by Thy Side	4-F
Lord, Forever by Thy Side	4-F
O Lamb of God, Still Keep Me	4-F
Open My Eyes, Lord	4-F
Redemption	4-F
Resurrection Song	4-F
Still, Still with Thee	4-F
Thou Art the Way	4-F
Voice Triumphant, The	4-F
When Christ Was Born, Christmas	4-F
Wonderous Story, Christmas	4-F

### VOCAL DUETS

How Sweet the Name of Jesus	Sop-Alto
I am the Resurrection and the Life	Sop-Alto
In the House of God	Sop-Alto
Invocation to Summer, the Sun	Sop-Alto
Jesus Shall Reign, Where'er the Sun	Sop-Alto
Light of the Morning	Sop-Alto
Song of the Angels, Christmas	Sop-Alto
Sweetest Story Ever Told, The	Sop-Alto

### ORGAN

Andante in G	3
Church Festival, March	3
Dedication Festival, March	3
March Joyous	3
March of the Sages	3
Marcia Pomposo	3
Nuptial March	3
Prelude in A Flat	3
Prelude in A Flat	3
Reve d'Amour, (For Soft Stops)	3
Summer Idyl	3

### CANTATAS AND OPERETTAS

Albion, Easter, S.A.T.B. Cantata	Sop-Alto
Betty Lou, Operetta	Sop-Alto
Becky, Organ, Cantata	Sop-Alto
Pohorah, Operetta	Sop-Alto
Freedom, Jassie, S.A.T.B. Easter Cantata	Sop-Alto
Heart and Biscuits, Operetta	Sop-Alto
The Herald Angels, S.A.T.B. Christmas Cantata	Sop-Alto
Immortality, Cantata	Sop-Alto
New Polly's Patriotic Quint, Operetta	Sop-Alto
Scotch Anthem Book	Sop-Alto

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**CARMEN**  
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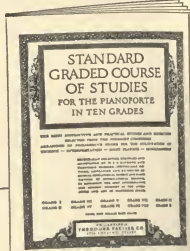
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In this day and age when every one seems to be staying young, the piano is coming in for a remarkable share of attention upon the part of those who want to play but just never had the chance to start studying when younger.  
This new book spots all groping for suitable material to aid the grown-up piano beginner progress to satisfying playing ability. This book, step by step, gives a good music foundation as it carries along a clear exposition of what is being learned. Much attractive music is given. Keyboard chart comes with the book making it possible quickly to associate the notes on the staves with the keys on the piano.

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## PIANO ACCORDION DEPARTMENT

### Taking Up The Study of the Accordion

An Interview With  
Paul L. Donath

Secured Expressly for THE ETUDE Music Magazine



PAUL DONATH  
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MR. DONATH is a musician of distinguished attainments in the general field of music. He was born in Dessau, Germany, where his father was a music teacher, and his grandfather was a violinist in the orchestra of Richard Wagner at Bayreuth. He was educated as a violinist and as a pianist, in foremost German conservatories, and played in many Grand Opera orchestras in Europe. Among his famous teachers were Friedrich Seitz and Arthur Nikisch, the latter the distinguished conductor. In America Mr. Donath has played twelve years with the Philadelphia Orchestra, three years with the St. Louis Symphony Orchestra (as concertmaster); and also has conducted many orchestras and singing societies. His experience, therefore, has been very wide and dignified, from a musical standpoint, and readers of THE ETUDE will be greatly interested in his reasons for taking up the study of the piano accordion. Mr. Donath is the author of the "Ideal Collection" and the "World's Favorite Melodies" for accordion—Editor's Note.

THE HISTORY of the accordion, from its invention by the Austrian Damien to the present time, covers a little more than one hundred years. Of course the accordion is really a form of portable organ; and, prior to Damien's invention, there were other portable organs which resembled it in principle but not in shape. These trace their ancestry back many hundred years, to what was known in Germany as the Bible Reel. These simple accordions were brought to America and were common among the Pennsylvania Dutch (German) settlers, by whom they came to be known in the English language as "lap organs." However, the changes in the accordion itself have been very numerous, and the piano accordion of today is no more like the little accordions that I knew, as a child in Germany, than a 1937 Lincoln is like the old Model T Ford.

An International Instrument  
I REMEMBER that when I was a boy, the accordion was particularly popular in South Germany, in Switzerland, in Italy, and in many mountainous sections of Europe as a musical instrument. However, as long ago as 1900 I felt that the instrument had decided musical possibilities, along with a peculiar fascination; and by that time it would come when manufacturers certainly would recognize the sweet and resonant tone of the instrument and improve on it so that it might be used with other musical instruments. I even foresaw that great composers would realize this and that the accordion would be employed for specific effects in symphonic and other large scores. Stravinsky, Alban Berg, Schriekker, Hugo Hermann and others already have used it in their concert and opera scores.

## A joy to Music Lovers



This new Wurlitzer Accordion will delight you. It is so compact—so easy to handle. This new lightweight model combines beauty of tone, smartness of design and perfection of workmanship. Modern precision manufacturing methods assure dependability. You can be proud of your instrument if it bears the name Wurlitzer—famous in the world of music for over 200 years. Convenient terms for sale.

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In Germany the accordion has attained great popularity. In nearly every city and village there is at least one accordion club. Some clubs boast several of these. Some of these clubs number as many as three hundred members. Their performances are characterized by great technical accuracy and they follow the notes just as would the players in a symphony orchestra.

Expanded Possibilities  
WHEN I FIRST took up the study of the accordion, in 1900, my interest was of course one of casual curiosity. I wanted to see what could be done with it. The old type of accordion, with the button keys, instead of piano keys, was very limited in its scope. I do not know who it was or when it was that some gifted manufacturer thought of the idea of adding a piano keyboard to the instrument; but this addition, together with that of operating "shifts" or "registers," to change the tone effects by a slight pressure of the wrist upon a lever, has completely altered the instrument. Very few people know about these register levers and how they are employed. They are located on the instrument just under the player's wrist and by means of pressing upon these lightly, different sets of reeds are employed, so that the tone of the instrument may be changed to a flute-like quality, a saxophone quality, or a violin-like quality. The left hand also has a register bar, which is not pressed by the wrist but by the fingertips. Some instruments have three, four, and even up to as high as eight shifts. These have the same purpose as the stops and the couplers on a pipe organ; but, because they are both placed on the instrument and played so inconspicuously, the public rarely knows anything about what is being done when they are employed; but they are just as important an advance in the instrument as is the piano keyboard.

For fun, fancy and profit play the accordion. But before buying, be fair to yourself. Investigate the internationally known accordions distributed by this company. Here you will find every feature that adds to beauty, tone and playing ease. Here you will find every type and pocketbook—value that you invest—investigate. Write today for facts.

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(Continued on Page 60)















## Ada Richter's Kindergarten

### Class Book

#### A Piano Approach for Little Tots

Transcribed by Thomas Jones, Jr., is pleased to announce the forthcoming publication of one of the most interesting and interesting methods for kindergarten piano classes that has yet come to light.

The author has had a long and successful experience in teaching the piano to young children, and her numerous popular teaching pieces for her little pupils are so simple that they can be made by a child as young as three.

This method is written for the child from four to six years of age. During this period the "age of dramatization." During these receptive years, the child lives in a world of make-believe, and often assumes the part of some other person or animal. Experts say that this dramatic tendency begins in the third year and reaches the climax around the seventh year.

The author has made use of this valuable tendency by weaving the entire method around the story of *Goldilocks and the Three Bears*, considered the best-loved story of childhood.

The tale is augmented somewhat by the inclusion of incidents in the every-day life of the bears, a birthday party for the baby bear, the celebration of Christmas and Easter, along, this is an important feature, for children love holidays. At the end of the book there is a little opera which is planned for use as a spring recital program.

The material of this course is properly very simple. Few technical details are given. The book does not progress beyond the five finger position and no fingering is marked, so that the child will be encouraged to read the notes and not find it by the fingering. The child is told when to play notes or "counting" until the notes reach the rhythm. The child is not given any technical details, and so no matter how the child does not feel he is having a musical education.

"Busy work" plays an important role in the book. It gives those children who are not receiving individual attention from the teacher something to do and provides rest periods for the times when stories are being read or recited. With this in mind, each lesson has been planned with accompanying "busy work," which consists of writing, coloring, music, or coloring the attractive illustrations in the book.

There is a big opportunity in the kindergarten piano class idea, and this book provides the answer to the plea of many mothers who say to teachers, "Have you a class for my youngest child? I don't want him to have much work to do, but I would like to have him start music before he goes to school. Order your copy now at the special advance of publication cash price, 30 cents, postpaid.

## Third Year at the Piano

### Fourth Year at the Piano

#### By John M. Williams

We had hoped to be able to announce in this issue the publication of the first of these instruction books, but while it will probably be ready shortly after the first of June, the special advance offer price on both volumes will continue this month.

Most teachers are familiar with Mr. Williams' work and the advance sale of *Third Year at the Piano* and *Fourth Year at the Piano* has been made for the first time to order your copies at the introductory price, 30 cents each, postpaid.

## Presser's Concert March Album

### for Orchestra

Owing to the immense amount of work entailed in proof-reading, printing, and binding the twenty-five books that contain the complete instrumentation of this sterling concert march album, it has been decided to postpone the writing, mid-November, not to count on its being ready for advance subscribers by the time this issue of *The ETUCE* comes out.

Therefore, the special advance of publication offer price will remain in force during January—30 cents postpaid for each volume, Part 4, 40 cents for the Piano Accompaniment. The sale of this book will be limited to the U. S. A. and its Possessions.

As a guide to ordering we list the following instrumentation: Solo Violin, Cello, Bass, First Violin, Violoncello, Piano, Trombone, Euphonium, B. Second Violin, Viola, Cello, Bass, First

Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, First B-flat Trumpet, Second and Third B-flat Trumpets, First and Second Trombones (Tuba Clef), Baritone, First and Second Horns in F, First and Second E-flat Horns, Tuba, Drum, Tympani and Piano (Conductor's Score).

## Two-Voice Inventions

### Three-Voice Inventions

#### (Back Books)

#### English Translation by Lois and Guy Maier

Ferruccio Busoni's greatest contribution to the Back Book of Inventions is his attempt to awaken in the performer an understanding of the spirit of this music. He set himself the task of making each of these inventions a study of the subtle meaning and well-thought-out plan of these works of Bach, only as dry technical material.

The principal features of the Busoni editing are:

1. A high presentation of the musical text throughout, particularly in regard to correctness, execution of embellishments, etc.
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3. Indication of tempo.
4. Expression marks, intended to serve as a guide to a correct conception of Bach's style.

Foot-notes containing suggestions for interpretation of piano problems and comments on interpretation. The English version of the original German text has been translated by Lois and Guy Maier. Mr. Maier is a distinguished pianist and educator, a member of the piano faculty of the University of California, and is considered an authority on Bach.

Copies of these two separate volumes, *Two-Voice Inventions* and *Three-Voice Inventions*, may be ordered in advance of publication at the special advance price of 30 cents each, postpaid. The sale of these books will be limited to the U. S. A. and its Possessions.

## Young People's Church Book

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The final selection of the material for this enthusiastically awaited book for Intermediate Choirs has been completed. A good proportion of new and original compositions, such as *In Pastures Green* by Bixby and *Oh, How Lovely* by Haines, are included. The book is of standard and successful song arrangements to assure a wide variety of useful numbers for the service of worship.

The choir group for which this book is planned may be made up of singers drawn from high school or college organizations. The soprano and alto parts are within a compass range for the student voice. The part for the young men is prepared for the voices are not sufficiently developed to sing the usual tenor and bass ranges and is written so that it may be sung by both tenors and basses.

As the book is released, the publishers are accepting orders for the book at the reasonable advance of publication price, 25 cents, postpaid. The sale of this book will be limited to the U. S. A. and its Possessions.

## Pianist Book for Beginners

### by S. A. and J. M. Jones

The author of this book has proved, by results obtained with pupils, that he is one of the foremost teachers of piano pedagogy. He has planned a series of piano books in stages of increasing difficulty, from the very beginning to the attainment of high technical success. The individual care and personal attention procedures given in this book are of vital importance in his teaching.

Previously, Senior Jones was making one of the most important phases of study was taking care of the piano. This was through his *Pianist Book for Beginners*. This latter book not only

presents in printed form a preservation of those things which the good teacher would stress in lessons to the pupil, but it also provides the student with the writing of special exercises. There are also blank pages for keeping various lesson notes.

The book is intended for keeping things in a systematic form as to be convenient for reference. The great worth of this book for the teacher is that it provides a complete record of important details in early instructions, also may be of considerable service to those who later enter the teaching profession, with to apply to their pupils some of the things which the teachers themselves found helpful in their instruction.

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Our editors are planning this book particularly for the use of the appearance of student performers. We hope soon to be able to announce the titles of some of the individual pieces included in this collection. Among the pieces are: *The Surf, Pirates, Phantom Ships, Jolly Rays*, etc.

During the period that this book is in course of preparation an opportunity is afforded teachers, and others interested in obtaining copies in order them at the special advance of publication cash price, 30 cents, postpaid.

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## World of Music

(Continued from page 4)

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