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Music Magazine

February 1937

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Dreams at Twilight	Geo. S. Schuler
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In May Night's Fragrance	August Nicks
In Thoughtful Mood	L. Leslie Luth
Lady of the Gardens	George Roberts
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Moonlight in the Pello	Henry T. Sawyer
Moonlit Waters	Clarence Kuhlman
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Holy Art Thou	G. F. Hendel
Hosanna! (Esther)	S. S. Elderger
I Shall Not Pass Again This Way	F. B. Delmon
Incline Thine Ear to Me	F. B. Delmon
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Nazareth (Christmas)	Chas. Grosz
O How Lovely Are Thy Dwellings	E. C. Baker
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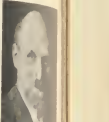
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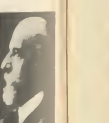
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THE ETUDE

Music Magazine

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

Vol. LV. No. 2 : FEBRUARY, 1937

The World of Music

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



EMIL WALDTEUFEL

EMIL WALDTEUFEL, composer of many waltzes popular at the court of Napoleon III and chamber musician to the Empress Eugénie, has had his memory honored by the placing of a tablet on the house where he was born in Strasbourg on December 9, 1837. His waltzes—such as *My Dream*, *Always or Never*, *The Stars*, *The Skaters*, *Ravendans* (*Students*), and *Tout Paris* (*All Paris*)—at one time held almost equal favor with those of Strauss.

THE FOUR STATE THEATERS of France—two devoted to opera and two to drama—are to receive increased subsidies to provide which the Ministry of National Education, which controls the Department of Fine Arts of France, will levy a "new tax" (?) on radio advertising.

HANS LANGE made on November 5th his first appearance as associate conductor of the Chicago Symphony Orchestra, when he created a most favorable impression.

THE "KENTISHT SUITE" by Hubert Clifford, which won in 1935 the W. W. Cobbett Prize for a suite for school orchestra, in a contest fostered by *The Music Teacher* of London, had its first performance given on October 27, 1936, at the Beckenham and Penze County Country School for Boys, by the school band, as directed by the composer.

MONTE CARLO opened its musical season on December 2nd and will continue this till April 30th. Among the eminent conductors of the symphonic concerts will be Richard Strauss, Bruno Walter, Henri Knaul and Paul Paray, with Emil Cooper, Dimitri Mitropoulos, C. Scotto and Sydney Beer of the lesser known.

"PICKWICK," an opera by Albert Coates, is announced for performance by the British Music Drama Opera Company. It is based, of course, upon the deathless tale by Charles Dickens.

CHRISTINE MURDOCH KENDRICK, soprano, of Philadelphia; Inez Pines, mezzo-soprano, of New Rochelle, New York; Leo Litvin, pianist, of Medford, Massachusetts; Dorothy Wagner, pianist, Brooklyn; Melton Moore, baritone, New York; and Carmela Ippolito, violinist, of Boston; have been selected to be presented in a nationwide recital by the MacDowell Club of New York City. A fine precedent for the development of native talent!

CHRISTINE MURDOCH KENDRICK

THE THEATRO REALE (Royal Opera House) of Rome forsook this year its time-honored custom of opening the season on December 26th and advanced this date to the 5th, on which evening the "Nerone" of Mascagni was given a gala performance. Rehearsals had been under the supervision of the composer himself.

MUSIC MADE THIRD among the industries of the United States, in a survey made by the National Association of Music Executives. The steel and oil industries surpassed music in the amount of money invested and exchanged in their activities during the period of the investigation.

ERNA SACK, coloratura soprano of the Vienna and Dresden opera companies, is announced by the management of the Chicago City Opera Company for the first time in Donizetti's "Lucia di Lammermoor"; Rossini in "The Barber of Seville" of Rossini; and Gilda in Verdi's "Rigoletto."

THE SAN FRANCISCO STRING QUARTET, composed of first desk men of the San Francisco Symphony Orchestra—Naum Blinder, first violin; Eugene Heyes, second violin; Lajos Fenster, violist; and Willem Debe, violoncellist—opened its season with a program including the "Sunrise Quartet" of Haydn, the "Quartet, No. 3" of Hindemith, and "Quartet, No. 1" of Brahms.

WAGNER'S CORRESPONDENCE with King Ludwig II of Bavaria is reported to be about to be published. It is to be in four volumes, as edited by Frau Winnifred, the widow of Siegfried Wagner.

TITO SCHIPA, idol of the Chicago public, received an ovation which held up the performance at the close of his singing of *Macphar* (*Ab, so pure*) in a presentation of "Martha" during the first week of the curraney.

CHARLES SANFORD TERRY, one of the greatest of authorities on Bach, died on November 5th, at Aberdeen, Scotland. Born in Newport, England, in 1864, he was educated in St. Paul's Cathedral Choir School, King's College School, and finished at Cambridge, His "Life of Bach," published in 1928, is considered one of the most scholarly works on this master.

JULIE RIVÉ-KING, pianistic idol of a former generation, gave a program on October 12th, before the Elgin Musicians Club, seventy-eight years. Mme. Rivé-King held her audience with a program including her taxing work as the *Venezia e Napoli* of scripsions from Wagner, as well as the *Hungarian Rhapsodies*, Nos. 5 and 10.

DR. RICHARD STRAUSS received late in November the Gold Medal of the Royal Philharmonic Society of London, one of the most prized distinctions in the musical world, as it is so seldom bestowed. During the same week he conducted his "Ariadne auf Naxos" at Covent Garden, as a feature of the visit of the Dresden Opera.

RICHARD WAGNER PASSES, bearing a print of the Wagner monument in Edgewater Park of Cleveland, Ohio, were recently issued by the celebration by the Richard Wagner Society of that city, of the twenty-fifth anniversary of the unveiling of this memorial.

THE DRESDEN STATE OPERA has given a series of guest performances in historic Covent Garden Theater of London. The repertoire included "Der Rosenkavalier" (on the opening night, November 21), "Tristan and Isolde," "Don Giovanni," "The Marriage of Figaro," with Dr. Karl Böhm conducting, and the "Ariadne auf Naxos" of Richard Strauss with the baton in the hand of the composer.

A MACDOWELL FESTIVAL, the seventh, is being organized for Atlanta, Georgia. These annual affairs are the result of the enthusiasm of Miss Evelyn Jackson and are promoted with the twofold object of making our greatest American composer's music better known and loved, and of giving support to the MacDowell Colony at Peterborough, New Hampshire.

THE BRASS TABLET, which marked the burial place of Thomas Tallis, the eminent early English musician, in the Church of St. Alfege, Greenwich, and which was lost when the edifice was being restored early in the eighteenth century, has been restored by Dr. E. H. Fellowes and Dr. Sydney Nicholson, and was dedicated on November 21st, 1936 (the anniversary of Tallis's death).

THE BACH FESTIVAL at Bethlehem, Pennsylvania, is announced for May 28th and 29th. Six cantatas, four of them new to Bethlehem audiences, will be performed on Friday; and the two Saturday programs will be given over to the usual interpretation of the monumental "Mass in B minor."

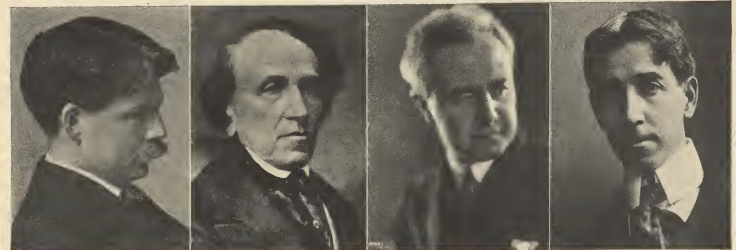
THE PASDELOUP ORCHESTRA had the honor of inaugurating the third season of music for Paris, by its concert on October 3rd, at the Opéra Comique; though the program starting was a close third with later at the Théâtre du Châtelet.

CALLENDER'S BAND gave on January 1st its one hundredth program over the British Broadcasting Company, a record for any brass band in England. It also has been broadcast over every station in the British Isles and to every Empire Zone.

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"The Play's The Thing"

MANY people, who write under a *nom de plume*, are much chagrined to find that their works are quite as successful when appearing under an assumed name as with the one for which they have worked for years to make a reputation. It punctures one's pride pretty badly to realize that the public does not care so much who does the creating—it is concerned in the creation. An established name, of course, is a fine introduction for a new work, but that is about as far as it goes. Every composition must justify itself. In the words of Hamlet, "The play's the thing." Even the huge fame of Rudyard Kipling failed to sell certain of his works in which the public was "just not interested." On the other hand, many of the works of Arnold Bennett, written under various *noms de plume*, did very well indeed.

Sometimes a *nom de plume* becomes so eminent that it literally obliterates the real name of the creator, as in the case of Mark Twain (Samuel L. Clemens), Copernicus (Kupfernick), Erasmus (Girardus), George Eliot (Mary Ann Evans) or George Sand (Mme. Aurore Dudevant). The desirability of a pleasant sounding, easily remembered name is nowhere better recognized than in Hollywood, where a very large number of the stars have screen names. In Europe, in both the Latin and the Teutonic countries, many of the screen names adopted have been of an English type, owing to the early popularity of American moving pictures.

Hundreds of composers have learned the value of a *nom de plume*. Make a worthy work, a work that has a human appeal, real charm, skillful handling and a lovely melody, and the public will not fail to identify it, whether it is written by Sergei Ignaz Hugnawitsch or by William Binge. This applies equally well to popular compositions. Septimus Winner wrote his universally sung *Listen to the Mocking Bird* under the *nom de plume* of Alice Hawthorne. One of the most popular English composers of songs of the past century was "Claribel," author of *Come Back to Erin*, whose real name was Mrs. Charles Barnard. Hundreds of thousands of students have played the *Little Fairy Waltz* of Streabhog, and the *Orange Blossom Waltz* of Ludovic; but very few know that the name of their composer was Jean Louis Gohbaerts (spell it backwards for one of his pseudonyms). Richard Goederler wrote a vast number of compositions, but his *Jolly Dardies*, published under the name of Karl Bechter, is his best known work.

Publishers realize this value of a name far more than the composers, because they have the responsibility of pleasing both the public and the composer. When a publisher rejects a manuscript, it is solely because he cannot see a market for that particular composition. Another

publisher may have a fine market for it. Moreover, the very next composition that this composer writes may be just what the first publisher is looking for. Therefore, if you ever do any composing, and get your manuscripts back from the publisher, realize that the return of such manuscripts may be far preferable to their publication, when they might not appeal to his particular type of customers and so might lead to strained relations between you and your publisher. The publisher is a manufacturer who must merchandise his product profitably or fail. He values the composer with a fine reputation, because he realizes that the public is more ready to look into works coming from someone whose previous products have pleased, than from someone unknown. But do not think that a great name will sell an inferior work. We know of one piece by one of the most famous of living composers for the piano, that never sold over two hundred copies.

One of the heads of a great broadcasting company has said that no matter how famous the artist may be, he cannot compete with an absolutely unknown artist with superior delivery and more appealing programs or "continents." He boasted that he could take a very worthy performer with a fine program, and in four months could make that performer just as great an asset as another with a worldwide reputation who could not "deliver the goods." Radio has already made many reputations.

In music there has been no case of anonymity comparable to that of Junius in literature. The remarkable "Letters of Junius" appeared in the *London Advertiser* from January 1769 to January 1772. They became classics of their type, and are still widely quoted, yet no one really knows who wrote them. Forty people have been mentioned as possible authors. Sir Philip Francis is considered as the most probable of these; and the reason for his use of a *nom de plume* is thought to have been that he dared not expose himself because of the political nature of the letters. The subject is still an unsolved mystery.

M. Dvorsky remained the *nom de plume* under which Josef Hofmann wrote symphonic works widely played by great orchestras. Dvorsky is the Polish translation of his name, which in German means "court-man."

The real name of Robert Franz, famous song composer, was Knauth. He was much criticized for taking as a *nom de plume* the first names of two other great song composers, Robert Schumann and Franz Schubert.

Among the well known *noms de plume* in music have been:

NAME	NOM DE PLUME
Jakob Liebmann Beer,	Giacomo Meyerbeer
Isadore Balin,	Changed name to Irving Berlin

"But Civilized Man cannot do without Music"

(Continued on Page 18)

William S. Rackstraw,
Landon Russell,
Siegmund Levy,

Arthur P. Burnand,
Edward MacDowell,
Josef Hofmann,
Arthur Foote,
L. Schytle,
Edward German James

Frantz Behr,

Blanche Ray Alden,
Mary Frances Bumpus,
Charles C. Converse,
Richard Goerdeler,
Bolk Hochberg,
Charles Hueter,
Mrs. C. W. Krogmann,
Grace Cotton-Marshall,
William H. Neidlinger,
Ethelbert Nevin,
Mrs. W. I. Rhodes (née
Helen Guy),

Charles Gilbert Spross,
Clarence Cameron White,
Jean-Louis Gobaerts,

W. S. Rockstro
Landon Ronald
Siegmund Lebert
(Lebert and Stark)

(Anton Strelzki
(Stefan Esipoff
Edgar Thorne
M. Dvorsky
Edward Meyer
Charles Godard
Edward German
(William Cooper
Chas. Morley
Francesco d'Orso

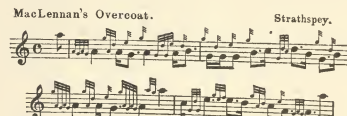
Theodor Dutton
Frances Allitson
Karl Redan
Karl Bechter
J. H. Franz
C. Charles
Paul Dueille
C. Marschal-Loepke
Thomas Bristol Starr
Woodbridge
Guy d'Hardenlot

(William Worthington
(Jean Philippe
(Carl Rauch
(C. Blanco
(L. S. Streabhog
(C. Ludovic
(Levi

Hoot Mon!

The dew is on the heather
And the oatmeal's in the pot,
And I hear a laddie singin',
To his lassie like as no;
And the bagpipes are a-skrillin'
In the mist beyond the nootch
Whist, oh! my hairt is burstin'
WT the pride o' bein' Scotch.

All this verse bubbled up in us because, for the first time in our editorial life, we have come across printed music for the bagpipes. And here is a wee, wee sample. It is from a *strathspey* called *MacLennan's Overcoat*, from a recent collection of "Highland Bagpipe Music," by Pipe Major W. Ross, and published in Edinburgh, by Paterson. A *strathspey*, by the way, is a kind of reel, only slower and jerkier.



We have often wondered just what happened when the pipe commenced to play, and here it is. The musical notation explains many mysteries of the extraordinary sounds that seem to be stored up in that curious bag, only to be pushed out by the player's elbow. Of course, if you are not Scotch, this may all seem like a horrible noise; but, if you are, it is as the voices of angels. What is it in this queer music, if music it be, that makes our Scotch blood, derived from an emigrant Edinburgh physician of over a century ago, make us want to rise and shout like a Highland warrior? When the pipes sometimes let loose we are even afraid that we may break out in a sort of plaid rash. Even though one has only a microscopic drop of Caledonian ancestry, it is enough to make him semihysterical when this psalm of

sounds, like a thousand oboes, clarinets and bassoons gone wild, bursts upon the air. When the famous Philadelphia Rapid Transit Scotch Band marches down Broad Street, the wits all say that there is danger of the lampposts growing kills. Ah, weel, if ye dimma love the music on the pipes ye hae our sympathy.

Come on, you MacGreggors, MacPhersons, MacDonalds and MacIntoshes. Come on, you Camerons, Campbells, Bruces, and Stuarths, and a' the other clans; the pibroch sounds in the glens, and there are great, great things yet to be done by Bonny Scotland!

Music Boosting Europe's Finances

PUT down all that the governments of Europe have spent throughout history, to promote and foster music, through royal and state subventions, and you would find it a very staggering figure. Rulers have been repeatedly accused of willful extravagance. Napoleon, Esterhazy and Ludwig II, all were thought to be profligate in their support of music.

If these men of vision could return to Europe today, they would find that music is one of the important financial assets of the nations. Considering what tourists from all over the world spend in Europe, when drawn to such incomparable festivals as those at Bayreuth and Salzburg, the income from this source through recent years must have run into many millions of dollars. It is reported that the Festival of 1935 at Salzburg, Austria, cleared a profit of one hundred thousand dollars a month. In fact, the Austrian state finances have benefited enormously by these festivals.

Festivals, in England, Italy, Austria, Switzerland, Belgium, France, and other European countries, have drawn great and profitable audiences. What is called "doing the festivals" has become a very delightful tour plan for thousands of travellers who elect to visit several of them and at the same time to see Europe.

These festivals are beginning to pay remarkable interest upon the investment. In America the May Musical Festival of Cincinnati, the Bach Festival at Bethlehem, Pennsylvania, and the Ann Arbor Music Festival under the leadership of Charles A. Sink and Earl Moore, have set an example that is now being widely followed, inasmuch as it has been shown that a festival conducted under the proper artistic supervision and the right business management may be a very profitable enterprise.

Social Dynamite

WASTED "spare" or "leisure" time in youth may easily turn into social dynamite. There is an army of unemployed which is a real menace to our future, if we do not reckon with it. It consists of hundreds of thousands of boys and girls who, after school hours, not infrequently fall under conditions which may become very serious. During their spare, or leisure, hours they may become engaged in practices which bring them before the law in a way which is a menace to themselves and a disgrace to their parents.

We have said this over and over again, and we purpose going on saying it. We know that boys and girls, who study of music, are members of healthy groups getting fun out of music, have no time for destructive leisure.

We are not exaggerating the condition. Warden Laves of Sing Sing has been shouting from the house tops, "Look after the boys and girls in their spare time. Last year, more than twenty-five thousand lads, from sixteen to nineteen years of age, came before the magistrates of New York City." Imagine that! Twenty-five regiments of boys—over six times the whole student body of West Point and Annapolis combined, brought before the courts for misdemeanor of some kind, and last year because they had no one to care for them in their spare time. We are willing to wager that if these boys had been taking a keen interest in a musical instrument, or had been playing in an orchestra, this number would have been reduced by ninety percent.

Enesco Talks on Menuhin

By Maurice Dumesnil

NOTED FRENCH PIANIST, COMPOSER AND TEACHER

Gives a graphic review of the development of one of the most unusual violinists in musical history



GEORGES ENESCO

BUT FIRST let us talk about Enesco, the composer, one of the greatest musical writers of our time. Georges Enesco was born on August 19th, 1881, at Liveni-Varnau, in the district of Dorohoi in Rumania. His great-grandfather was a church singer whose marvellous voice made the delight of the noble families who owned the estates in the neighborhood, and among his other ancestors there were also musicians, educators and priests of the orthodox faith.

At the age of five he received his first musical instruction from a local teacher; and when he was only seven his father sent him to Vienna, where he entered the Conservatory and remained until he was awarded, four years later, the grand medal of honor. Then young Enesco, already well equipped in a knowledge of the piano, violin and theory, migrated to Paris where his splendid gifts for composition were soon to bloom forth under the understanding guidance of the splendid pedagogue, André Gédalge.

The cosmopolitan atmosphere of the French capital was at that time a powerful focus of attraction for the artists of the world in search of consecration. It did not fail to exercise upon the young Enesco a most decisive influence. Paris was already an advanced outpost of modernism. Debussy was slowly gaining recognition, and Ravel was beginning to draw attention from at least a group of discriminating dilettanti.

The writer recalls his first glimpse of Georges Enesco, one night at the old Salle Pleyel on the Rue Richelieu, made illustrious by memories of Chopin. He was playing a violin sonata by his master, Gédalge, thus demonstrating already the devotion to music and the absorption of himself which were to be the keystone of his activities and which remain so to the present time, after many years of a successful career. Already he was an inspired violinist, with a glowing and colorful tone, warmth of utterance, and an impressive brilliancy elicited perhaps only by Eugene Ysaie. However, let us not insist too much on these violinistic achievements. It would be rather improper and lacking in sense of proportion. For if we consider Enesco's production to this day, covering as it does all forms of music, from piano and songs to opera, through all phases of chamber music, we realize at once that in him the virtuoso is probably the least important cause, after all, virtuosity lasts but the span of life, whereas his music will take its permanent place and remain for future generations.

Enesco often expresses amusement over some aspects of his versatility. "In France," he says with a shade of concern, "they think of me chiefly as a violinist who also composes; whereas in the United States they regard me more as a composer who also plays the violin."

There is little doubt that such views are in the process of being rectified. The sensation produced in Paris last winter, when "Edipe" was created at the Opéra, and Enesco's engagement with the New York Philharmonic, as composer-conductor and probably also as soloist, will project the proper light upon his achievements, equally great in all fields.

Creative Fecundity

A FULL LIST of Enesco's works has seldom, if ever, been drawn up. It will be interesting to present it here with various details and the dates of composition.

At the age of sixteen, he wrote his first opus, a *Rumanian Poem* for orchestra, in two parts, performed at the Concerts Colonne in Paris. A "Sonata for Violin and Piano, Op. 2"; a "Suite in Ancient Style, Op. 3"; for piano; and "Three Songs" on words by Jules Lemaitre and Sully-Prudhomme, were also written in 1897.

Then came the *Variations for two pianos*, Op. 5 (1898); a "Second Sonata for Violin and Piano, Op. 6" (1899); the "Octour, Op. 7" for two string quartets (1900); a "Symphonie Concertante, Op. 8" for violin, cello and orchestra (1901); and a "Suite, Op. 9" for orchestra (1903). This suite, performed at the Concerts Colonne, in 1904, under the direction of Gabriel Pierné, was a complete failure. But time alters everything, and it met with fine success when the same orchestra revived it in 1932. It was given in New York, by Mahler, when he conducted the Philharmonic Orchestra.

During the same period of 1900-1903, Enesco completed a second "Suite for Piano, Op. 10" and the two *Rumanian Rhapsodies*, Op. 11. One of these, in A major, has been played extensively by American orchestras, during the past few seasons; and its stimulating instrumentation and dynamic brilliancy have invariably thrilled audiences. Both are built of course, on popular themes. When the *Rhapsodies* were first performed in Moscow, in 1909, something of a scandal developed. The tunes were identified as having been used by bands in night clubs and other musically disreputable places. Shouts of protest

most stopped the performance, and the same thing happened at a presentation in Rome, several months later, causing Enesco to desist from writing an announced third rhapsody.

His first real recognition came in 1906, when the "Symphony in E-flat, Op. 13" (1905) was produced at the Concerts Colonne. The critics were unanimously favorable; and such authorities as Paul Dukas and Pierre Lalo praised the solid structure, sound proportions and powerful inspiration of the new work.

An important "Dixtour, Op. 14" and the "Chansons de Clément Marot, Op. 15" (a series of real gems!) occupied Enesco's time during the period of 1907-1909. The "Dixtour" has been performed by the Longy Club in Boston and at the Curtis Institute in Philadelphia. In 1911 came a "Piano Quartet, Op. 16" and in 1913 a "Second Symphony." Both were submitted to André Gédalge two days before the declaration of war. Here we have an example of Enesco's supreme artistic conscience. Gédalge criticized the symphony and formulated a number of suggestions which were accepted with reverent acknowledgment, as well as some "Pièces Impromptues, Op. 18 and Op. 19" for piano, on which Enesco has worked on and off some twenty years without reaching the point of being satisfied with them.

A "Second Suite, Op. 20" for orchestra, was written during the war and its premiere given in 1916. Here an extraordinary episode takes place. This suite, with many other manuscripts, fell into an adventure whose happy outcome may be considered as a miracle of good luck.

Vicissitudes of War

IT WAS DURING the terrible winter of 1917. The separate peace signed by Russia had caused the German army to encircle Rumania. As a disaster was being feared, one of the state ministers said to Enesco, "If you will entrust your manuscripts to us, we will place them in one of

the treasury boxes which are being shipped to London via Moscow." Of course Enesco accepted, and the precious sheets representing his work of over ten years started on their long journey for safety. At the first stop, however, and only a few miles away, a warehouse filled with gasoline exploded near the depot, and the fire spread to the train and to the buildings around. Many of the boxes were reduced to ashes; but the flames stopped after having destroyed the cover of the very one containing the manuscripts. Hastily repaired, it continued on its way and was stored provisionally at the Kremlin. Unfortunately the Bolshevik revolution constantly gained momentum and the worst excesses were being committed. The Kremlin itself was threatened. By that time Enesco had lost all hope of ever recovering his manuscripts. But nine years later, in 1926, after personal intervention by M. de Monzie, French Foreign Minister, and personal negotiations by the ambassador, M. Herbetie, the box was located in a cellar under heaps of rubbish, and the treasured possessions, entirely intact, were returned to their owner.

At that time Enesco was already involved in the composition of "Edipe," whose completion took ten years of constant labor from 1921 to 1931. The magnitude of this creation left him little time for other works. Nevertheless he wrote a "Third Symphony, with Chorus," allegedly very difficult and for this reason still unperformed; then, in 1924, a "Piano Sonata, Op. 24"; and, in 1927, a third "Sonata for Violin and Piano, Op. 25" in Rumanian style.

Of the sonata for piano special mention must be made. It is a work which all pianists of this generation should investigate. It has tremendous breadth and power. When Enesco played it, one summer afternoon of 1932, it carried me away irresistibly, like a sweeping force of nature. Its style is free, eloquent and dramatic—the style of a magnified and contemporary Beethoven of the last period. In the slow movement, a *Nocturne*, which I have often played to the bewilderment of some and the admiration of many, Enesco has reached new effects on the piano. One may ask, "Is this possible, after Ravel and

79

83



1. Clavichord with two sets of tangents instead of the customary single row. The second set would act when two brass knobs, which are directly in front of the board, were turned. 2. Highly Decorated Spinet. One never could tire of its quaint paintings and delicate formal decorations. Many of the great painters of the 17th and 18th centuries were members of a great Flemish family of instrument makers. 3. Ruckers Spinets or Virginals—"one of the greatest treasures of the whole collection, a spinet by Andreas Ruckers." Ruckers was a member of a great Flemish family of instrument makers. 4. English Spinet. "The English builders introduced a very graceful curve between the end of the keyboard and the back of the instrument, particularly pleasing in this Pleyel instrument."



1. Double-bank Harpsichord. This fine old instrument was made in 1747, by Burkut Shudi in London. Shudi was a famous Swiss maker who learned his trade in Flanders and ultimately lived in England. 2. Pleyel Harpsichord. A thing of beauty, in lacquered gold. Pleyel's instruments were played and admired by many of the great masters. 3. Hawkins Upright Piano. The first upright piano made in America. But two of Hawkins' instruments of this type exist, one in the Worck Collection, the other in London, the property of Messrs. John Broadwood and Sons. 4. Tom Thumb Piano. Made by Kirkman of London and once used by the famed midget, Tom Thumb, who was exploited by P. T. Barnum, the American showman. 5. Harp Piano, with the collector, Mr. Hugo Worck, seated at the keyboard. Many instruments of similar type were made, but they never attained wide popularity.

A Cure for Musicians' Cramp

Remedies for the Occupational Ailments of Music Workers

By E. F. Marks

The Cure

WHEN ONE reads the list of professional or occupational cramps and finds that it includes, beside the musicians, watchmakers, ballet-dancers, billiard players, dentists, electrical instrument makers, money counters, painters, pedestrians, writers, and is still further augmented by drivers' spasm, milkers' spasm, and sewing-spasm, one perceives that the subject well deserves some attention. Especially is this so to the present writer who has had two cases of pianists' cramp under observation. One was characterized by a tremulous, fluttering disturbance of the hand and arm above the keys of the instrument, for a few moments before making a beginning, just as one has seen a pigeon hover above a place with seeming indeterminateness as to a suitable point to alight; the others by an almost immovable arm showing a tendency towards partial palsy.

Furthermore, as these cramps occur mostly in young students who are hard working and over-ambitious to reach a certain goal within a limited time, it is well to advise beforehand as to the harm liable to occur by super-devotion to the art to that extent that it may permanently endanger health and success. All art should be approached with deliberation and calmness, controlled by a mind free from care and anxiety; and this composure in music study is best secured through slow, tranquil practice. However, we need not think that the pianist alone among the musician is subject to this malady, for we encounter the violinist's cramp, the drummer's cramp, and the cramp of the flute and clarinet players, of which the last two are throat afflictions.

Violinists' Cramp
VIOLINISTS' cramp may attack either the hand: the right hand from holding and drawing the bow; the left hand from pressing without cessation; and the left hand, which is the one usually affected, from constant manipulation and strain-pressure upon the strings.

Flute players are affected by mogophobia, which is a slight laryngeal spasm, somewhat similar in nature to aphonia of elocutionists and speakers; while the clarinetist not infrequently suffers from cramp of the tongue and laryngeal muscles.

But pianists suffer most from professional neuroses, characterized by spasmodic, tremulous, or paralytic attacks. Persons of twenty to forty years, of a nervous, emotional temperament, are the most susceptible to this nervous affection. Yet the chief cause of the attack is excessive practice under a strain or desire to accomplish some specially prolonged or difficult piece, thus provoking a worry and at intervals a debilitating mental depression. Also, a constant cramped position at the pianoforte with movements almost solely of the fingers is conducive to injurious effects.

Dr. Charles Dana says, "The absurd Stuttgart method of teaching the piano, in which the motions are confined as much as possible to the fingers, predisposes to this disease." Happily, the old cramp method of playing has been almost entirely swept away, or at least superseded by the more relaxed method. Grateful acknowledgment is due to Liszt's untiring experimentation to attain the Paganini faith on the

violin alone on the piano. This undoubtedly gave a great impetus towards freedom in playing. Exposure to cold or dampness will sometimes start the trouble.

The Beginning
MUSICIANS' cramp is an "exhaustion neurosis" insidious in nature. It begins by a certain amount of stiffness, numbness and tingling appearing at intervals in the fingers, with a feeling of fatigue in the hand and arm, which sensation sometimes amounts to a tired aching pain, with a tenderness over the arm nerves. These first symptoms of the malady may extend over months or even years. Later, constriction or tension of the fingers (sometimes even bracing the arm) may occur, and it becomes impossible to control the muscle in the act of playing; though even with this handicap to playing, other duties often may be performed without trouble. According to Dana "The symptoms are those of fatigue, pain, and weakness. The pains are of an aching character. They are felt in the forearm especially, but extend up the arm and between the shoulders." Spasmodic symptoms are rare. The right hand is often affected but both hands eventually become involved."

The tremulous type of the disease, although rare, is characterized by tremors in the fingers, and the tremulous movement frequently spreads to the hand and arm, as in the case I first met with. But when the key was once gained, the player experienced no further trouble; so this case partook of the nature of a "habitual tic," such as an unconscious wink of the eye.

The paralytic or muscle-weakness form is also rare. However, in some cases of musicians' cramp a peculiar condition known as "dead fingers" occurs, with congestion of the hand and arm, swelling in the fingers, and a sensation of throbbing.

The essential cause of cramps is generally considered as chronic, yet cases of a peripheral neuritic (injured nerve) origin have been known to recover completely. The essential thing contributing towards recovery is rest, massage, hygienic care, and using some mechanical appliance, such as a rubber band around the wrist.

However, in all cases, it is very unwise to attempt any ambitious musical undertaking or any task testing the full playing capabilities; and one, notwithstanding slowness in the development of the cramp, would do better to consult a physician, as some cases are cerebral as well as peripheral, and any nerve injury of whatsoever character should not be neglected.

Horace called "Music the sweet solace of labor"; and in this day thousands are awakening to the truth of this great thought. The man and the woman, who can turn to a musical instrument for rest and rejuvenation, have a decided advantage over their fellow men.

In the above dissertation the Musicians' Cramp has been viewed largely from a physician's standpoint. Yet as this disease is caused by a cramped position or restraint in action of the finger muscles, by relaxation or unyieldingness one realizes that relaxation is the true remedy from a musician's standpoint, and that the previous manner of playing has been erroneous, or at least that it has put a severe strain upon the muscles. With this knowledge in mind, the first endeavor will be to rid the fingers of stiffness or tension and to have them move easily, without effort and unsupported, neither impeded nor interfered with by any other part of the body.

In the beginning, this may be accomplished away from the piano: sit beside a table and allow the arm to hang by your side with that unconscious feeling as when swinging rhythmically in the act of walking. Shake and dangle the arm aimlessly in all directions, until it is thoroughly de-vitalized or relaxed to that degree that it feels, as, metaphorically speaking, Wadsworth so aptly puts it:

"A weather beaten rag as 'er
From any garden scarecrow dangled."

From this position and while in this relaxed state, swing the arm over and above the table and let it fall, palm downwards, upon it, a dead weight. This performance destroys any arm tenseness. Now arch the palm while still lying upon the table and give the fingers the curve used in playing, at the same time having the finger tips resting lightly upon the table in a most natural and unconstrained position. Next, move each finger slowly up and down, from the metacarpal (first or palm) joint, ten to twenty times, keeping the curve well sustained in each finger during action, and allowing no force, pressure or aid from the arm to be exerted towards the finger movement. After a few weeks of this kind of practice at frequent intervals during the day, one may transfer the exercise to the pianoforte, and permit the idea of weight to enter into the downward movement of the finger.

On the Keyboard

THUS, after relaxing the arm through fingers upon five adjacent or neighboring keys, preferably, E, F, G, A, B, C, which fits the hand to a natural playing position, Raise a finger slowly, hold it suspended at its highest point for a few seconds (about four), and then allow it to fall suddenly with intensity only as strong as if it should

dropped from this height. Do not endeavor to force or press down the key—the object of the exercise is to get the finger to move quickly without any assistance from the muscles. At first, it is elicited by no practice at all; no time is elapsing in annoyance, for no exerted force must be felt.

Proceed with the other fingers similarly and as soon as one gradation of weight movement (unaided by any arm or muscle) is acquired, which will take two or three days, gradually increase the weight falling with the finger tip. By imagining a gradual larger volume of weight to the end of the descending finger, one will soon find that tones may be made with exertion or rigidity. This sort of practice must be persisted in until it becomes an unconscious habit and passages may be performed, not only slowly, but rapidly, and with gradual increasing intensity of tone. Rapid, light playing is conducive to action unaided by any arm or wrist muscles at all times, and should be made a part of the daily study curriculum of technique.

Correcting Wrist Tension

HAVING habituated the finger muscle to act freely without any assistance from the body, one's attention now is turned towards correcting the tension in the wrist and arm muscles. Give the requisite relaxation of the arm by resting and dangling it loosely and thoughtlessly to the side; then point the hand about ten inches directly above the keyboard in a few seconds and allow it to drop a weight in a free and easy manner upon the keys, using a simple trick in one of the forms (without octave) and leaving the hand arched and fingers curved in the finger action.

Repeat this relaxing exercise several times daily. If fatigue appears during the practice period, cease and rest for a time before resuming the work. This exercise demands relaxation of the muscle extending through and articulating the wrist, elbow, and even the shoulder to the extent, indeed, if the muscles are so thoroughly relaxed, the hand, when it is stopped in a downward course by the keys, will exhibit a tremulous, uncertain motion, resembling the quivering of a jelly-concern.

To the above exercises of relaxation (which may well be undertaken, not only by pianists subjected to cramp, but by all students with most beneficial results), we add the practice of staccato, which always tends towards relaxation. This work should proceed with the same idea of weight as applied to the fingers, and the wrist muscles instead of the finger muscles, and raising the hand a few inches above the key and allowing it to fall quietly without force upon the depressed key, and falling weight in a forceful form.

Through these slow and carefully performed exercises, which one will observe are as natural as if undertaken by a young child, one will build up and secure a freedom of naturalness in playing without cramp and possess a reservation of strength which is latent, until needed in heavy climaxes.

THE ETUDE

Catering to America's Musical Tastes

By the Noted Stage and Radio Personality

David Rubinoff

A Conference Secured Especially for THE ETUDE MUSIC MAGAZINE

By OTTO MEYER

YOU PROBABLY have heard the story of the man who interfered in a quarrel between another man and his wife—the result being that in the end both belligerents held the peace maker. (In Scotland the blow received by the peace maker is called the "blowing the stroke.") So, being at heart a genuine musician; but having also an inborn instinct for stage effects, which, in the parlance of the Green Room, are called "showmanship"; I generally suffer the criticism of both musicians and theatrical folk, as being a peace maker. I say that it is disgraceful of me, when I show by some of my numbers that I am able to interpret serious music in the best style, to descend to the latest jazz or Broadway hit. At the same time the showman says, "Rubinoff, when you are able to play the real snappy stuff as you do, why must you inflict the high-brow flummery on audiences who do not want it?" My answer to each must be, "No audience is composed of one type of personalities. A theatrical audience contains so many types of musical tastes that I try to give something which will give real enjoyment to as many people as possible, in return for the money they have left at the door."

Formerly it was possible to draw a hard and fast line between classical and popular music; but so many good composers are now writing so-called popular music, and so many laid composers are writing ostensibly classical music; that it seems to be principally a question of whether the title page is printed in colors or black and white, that decides whether the pages contain a Broadway "hit" or a musical masterpiece.

Serious musicians often are rather ignorant as to the meaning of such generally used, or misused, terms as "ragtime," "jazz," "blues," and so on. Any music, in which the principal action of the melody falls upon the unaccented beat, instead of being struck at the same time as the bass notes, or principal accents, may be properly called "ragtime." While the language of this type of musical rhythms is comparatively recent; nevertheless they will be found in the classical works of Beethoven and other great composers, under the time worn alias of "syncopation."

A New Music Born
JAZZ MUSIC originated in the spontaneous pranks of the soloists of Negro dance orchestras. If a trumpet or clarinet player was clever enough to imitate with his instrument the neighing of a horse, the laughing of a man, the blowing of a steam whistle, or any other outlandish noise—without interfering with the rhythmic progress of the piece—he was called "jazzing it up." In the better type of jazz, these effects are thought out and planned by the highest priced arrangers.

The next alien musical form was the "blues." The Negro temperament, which has given so much to American music, is also responsible for this music called "blues." This type of music is about what its name implies—that is, a mournful song, sung by the discouraged Negro, generally one who is dealing with homesickness, loss of a sweetheart, or other serious trouble. It is characterized by slow but steady rhythm and a mournful melody. The St. Louis Blues (one of the early ones) remains an unsurpassable example of this style of music; and, in my special argument, it is one of our most successful numbers.

Popular music need not necessarily fall into any of these three classes; and it need not be any less meritorious than so-called classical compositions. Had Strauss written such excellent tunes as *Play, Fiddle, Play or Droning on the Ceiling*, they probably would be played on serious concert programs.

I have passed through a long, hard schooling in musical training; and it has been doubly hard, because I have not been contented to be either a musician without success or a success without musicianship. This has meant that, while I have been practicing long hours daily on my chosen

David Rubinoff was born at Grodno, Russia, September 3, 1897. He began study of the violin at five and became a pupil in the Royal Conservatory of Warso. At fifteen he was brought to America and the family settled at Pittsburgh, where David led the Forbes High School Orchestra while a student and later organized a professional orchestra which went on tour. He then spent ten years in St. Paul, Minnesota, where he had as instructor the well known American teacher, Otto Meyer, who was for some years an assistant to Prof. Otakar Sevcik, and who conducted this interview. With the introduction of very fine orchestras in moving picture houses, Mr. Rubinoff became a guest conductor, made a sensational hit, and appeared frequently as soloist; which has been followed by equal successes in the radio field.

instrument, and studying the science of instrumentation from Bertozzi to Stravinsky. I have also been studying stage lightings, jazz effects, advertising, and all of the myriad problems that make a success in the show business. I have played all night at dances; and I have played in cheap movie theaters, where an actor was esteemed fortunate who could finish his act without unexpected contributions of bananas, peanuts, or whatever other missiles were at hand.

Then came Broadway, with a ceaseless stream of new and original effects in orchestration or a violin solo (and only the unexpected pleases Broadway). And finally came national radio hook-ups, and my present tours through the larger cities.



DAVID RUBINOFF

As I made my way through each of these musical atmospheres I was constantly studying and experimenting with the tastes of the audiences. I would play classical music, as romantic, as popular, as modern, as rhythmic dance music; and would study which brought the most applause. In proportion to the applause would be the time that each type of music would receive on my program. Strange to relate, the type of music enjoyed in each surrounding would not always be what one expected. Just as in Germany, where it is usually happy, will probably sing, "Ich weiss nicht was soll es bedeuten, das ich so traurig bin," meaning, "I do not know why I am so sad," so in the midst of theatrical surroundings I have found audiences who listened with absolute silence to great musical masterpieces.

When I commenced radio work I was able to forget showmanship and to think only of musical reactions; for, until we have television, the radio audience is affected only by the sounds which come from the microphone. The conductor's smiles or gestures, the lighting of the orchestra, and its appearance, cannot go through the microphone; so one concentrates only on sound. It seems to me that this furnishes a more just way of judging the musical worth of a program than the performance before an audience, as the stage performance of a clever artist often can make a success of an uninspired composition.

Measuring Progress

DURING THE YEARS of my musical experiences it has been of the greatest interest to me to watch the musical clock of the public, to compare it in different parts of the country, and in various communities. We are progressing and, could a musician of to-day compare the popular music of ten years ago with that of the present, he would have to admit that progress has been startlingly rapid. One reason for this rapid improvement in popular taste has been the fact that the success of popular music has called to its service the greatest composers and instrumentalists of the country. I do not wish to hurt the feelings of many symphony orchestra conductors by telling them how many symphony concertmasters are playing in my orchestra; and, if better brass players could be hired, Rubinoff would hire them. I have a weakness for brass, dating from the time when I first heard Bertio's "Messe de Morts." In this celebrated composition (which is seldom performed), besides a full brass section in the symphony orchestra, there are four brass choirs high up in the four corners of the room; and, instead of unusual two or three kettle-drums, there are twenty, in that part of the mass expressing the words, "The dead shall rise," all of these brass players and kettle-drums get into action; and, if the dead do not rise, at least the audience finds it hard to stay seated, it is so inspiring.

In seeking original effects I have wished to imitate with brass instruments the quick, sharp effect of plucked strings, and how my poor brass players must have cursed this wish of mine, because for them it has meant many weary hours of rehearsal and many sore lips.

One great element in my public programs (Continued on Page 128)

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE to Assist Supervisors in Securing Practical Advice and Information Upon Important Musical Educational Problems

Chorus Conducting

One of my jobs in conducting a high school chorus. One of the first things I do is all the time I am allowed. The pupils range from the sixth grade through the fourth year of high school. Could you suggest some things I might carry out through the year, that would prove interesting as well as instructive? Of course, part-singing is well-nigh impossible. They know nothing about it and the time doesn't allow for it. Should I have the whole group perform every week, for the grades one week and in the school the next?—V. N. S.

By all means combine all of the pupils in the thirty-minute period allowed for music. Your program should include a few art songs that may be taught by rote, selected short songs that make contact with social studies, literature, and other subject material in the program of studies, a brief period for listening, and provision for rounds and use of Latin syllables.

Books should be supplied, an adequate piano, phonograph, and a small library of records. It is possible to take a heterogeneous group and build up interest in all phases of the art of music through proper leadership. A program of rote songs only will become monotonous. The young people have different types of voices and corresponding limitations in range. It is the period of interest in part singing. This may be introduced by rounds and simple chording devices. There should be enough musical initiative in a group of this type to do part work. It is not a question of the amount of time required, but of the approach. The older boys and girls can quickly learn the Latin syllables of the lower parts. If necessary, use the sixth and seventh grade pupils to sing the melody with words and teach the bass or bass and alto to the upper grade pupils in the rote reading approach; that is, the teacher should sing the harmonic part with Latin syllables and have the pupils imitate while observing the notation. The younger pupils can join in and later learn the melody with words or follow the piano melody quietly.

In progressive rural schools the plan of having the younger pupils sing the melody and the older pupils sing the parts has been worked out quite successfully, and the pupils are willing to use the same songs from term to term because they are transferred from the melody to the harmonic parts. Further, a large repertoire can be acquired.

GEORGE L. LINDSAY.

Some Problems in Pedagogy

(1) What devices would you use to encourage the teachers of the first grade school the practice of writing music be introduced? (2) What are the objectives to be attained in the teaching of rhythm drills? (3) What would you consider the necessary for the success of such drills? (4) What does the pupil learn through the singing of rote songs? (5) What are the properties of musical tones?

(1) All children should be encouraged to sing with the group and not segregated as non-singers. The timid child will respond best when he becomes interested in the beauty of the songs. You will discover that the more children who cannot make tones or who do not have vocal coordination. Again the

best approach is through imitation. Such children could be called upon to play a one-measure game, such as imitating the sounds of whistles, birds, and sounds of nature. Later objective devices could be used in matching groups of tones with and without the use of Latin syllables—do, re, mi, fa, sol, la, ti, do.

(2) Many systems suggest the writing of music as soon as the children begin to read music, the beginnings of which occur in the second grade. Written tonal dictation as a formal device usually is introduced in the fourth grade.

(3) The singing of triads or chords is used as a preparation for part singing, in order to enable individual pupils to sing in a given part while listening to counterparts in a harmonic sense.

(4) The development of rhythm depends upon musical experience. The primary reason for drill in school music is to confirm and test such experience. The formal rhythm drills depend upon sight singing experience. The rhythmic notation of any measure may serve as a pattern for drill on the ascending and descending scale. For instance, in three-four measure the dotted quarter, dotted eighth, and dotted quarter notes could be used for practice, by placing the rhythmic notation on the blackboard and singing three do's, three ti's, three la's, and so on, in the descending scale. These measure patterns and other patterns could be placed on the board and the scale used in descending and ascending order. The group to another in ascending order. Before such drills are undertaken, however, all new measure forms should be discussed in the context of the song, by a comparison of the melodic and rhythmic form of the music for each line of words. This is necessary for later identification.

(5) The singing of rote songs is a fundamental experience introducing pupils to musical education. Rote singing bears the same relation to music as a rote learning maintained through grades 1-4 and possibly in later grades. It is possible thus to teach elaborate unit and part songs to children at an early age in advance of their ability to read music. The presentation of music is a fine art and depends upon the vivid of visual song experience and music papers. Further, a large repertoire can be acquired.

(6) Each musical tone has four properties—length, pitch, intensity, quality or timbre. The latter depends upon the vibrating medium and the presence of overtones.

The Problem of Eight Grades in Two Sections

(1) Can you give me an outlined course of study in two groups of the first to fourth grades? (2) It is possible that grades together with sight reading with four grades in a class?

(1) What would you teach beside singing? Would you teach music history, or song? (2) There is no available outlined course of study for teaching music in the rooms of grades 1-4 and 5-8. There are, however, One Book Course for Rural Schools, the Universal Music Series.

The Highway of Song, of the Foreman Series.

One Book Course, of the Music Hour Series. In connection with this Series, there is published a special manual, entitled "Music in Rural Education," which is one of the finest contributions so far issued.

(2) In a single room consisting of grades 1-4, periods of music should be given for 15 to 20 minutes daily, on four days of the week. On the fifth day a period should be devoted to music appreciation and related cultural activities. In these grades half of the time should be devoted to rote singing of rounds and songs in unison. Every lesson should provide a few minutes for individual singing of familiar songs, each pupil contributing a phrase or so. Certain easy songs learned by rote should be presented for music reading from the blackboard and from books in unison, and provision for the singing of a phrase or so. Certain easy songs learned by rote should be presented for music reading from the blackboard and from books in unison, and provision for the singing of a phrase or so.

It is well to start with music of second grade difficulty, similar to the simpler type of hymn tune or folk song; and, after teaching the song by rote, teach it with "two" days of the week. On the fifth day a period should be devoted to music appreciation and related cultural activities. In these grades half of the time should be devoted to rote singing of rounds and songs in unison. Every lesson should provide a few minutes for individual singing of familiar songs, each pupil contributing a phrase or so. Certain easy songs learned by rote should be presented for music reading from the blackboard and from books in unison, and provision for the singing of a phrase or so.

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Excusing School Children for Music Lessons

I can get information as to what is being taught in the public schools of New York and New Jersey. I have lived in a city of 100,000 people, and I have been a teacher in the public schools for 10 years. I have been a teacher in the public schools for 10 years. I have been a teacher in the public schools for 10 years.

(1) There is no available outlined course of study for teaching music in the rooms of grades 1-4 and 5-8. There are, however, One Book Course for Rural Schools, the Universal Music Series.

The question of permitting children to take private music lessons during the school year has been answered by the Department of Public Instruction of Pennsylvania as follows: "Regulations Relative to Exemption of Pupils from Attendance at School in Music Lessons."

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After the death of Siegmund, Siegfried had the heaviest of Brinnhilde, led into the deep dark forest to the east, in which now dwelt the fierce dragon, Fafner, guarding the fatal treasure which the two giants had received as a reward for the building of Walhalla. In the solitude of the forest she lived and gave birth to her son, Siegfried, whom Wotan had hoped would be able to wrest the treasure from the dragon, rescue his mother, and thus enable the gods to regain their lost powers. At the time of her premature death she has entrusted the child to the care of Mime, a dwarfish smith who has his forge and dwelling in a large cavern in the forest.

As the curtain rises on the opening scene there is revealed the cavern with a large opening at the back through which is visible the sunlit forest. In the foreground is a rude bed covered with animal skins and furs. On the left center are the hearth and bellows of the forge and a large anvil.

For information regarding various policies and regulations, apply to the National Bureau for the Advancement of Music, 1201 Broadway, New York, N. Y.

Courses in Music Study

There are state courses of study in music which may be obtained on request by State Departments of Education. See have been the adoption of particular subjects and the method suggested in the Teachers' Manuals. Apply to the companies for copies of the material.

Development of Part Singing

May I have the statement printed in your issue regarding the development of part singing in the public schools of New York and New Jersey. I have lived in a city of 100,000 people, and I have been a teacher in the public schools for 10 years. I have been a teacher in the public schools for 10 years.

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BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Richard Wagner's Nibelungen Ring

PART III—SIEGFRIED—THE HERO

and upon which he has learned to sound his call.

While Mime is laboring at the forge Siegfried leads in from the wood, joyously rushing a bear which he has captured, Mime is afraid and attempts to hide behind the anvil. Siegfried laughs scornfully at the cowering dwarf and frees the bear. He then takes up the sword which has been newly finished and, with one blow on the anvil breaks it, with renewed expressions of scorn. Mime recounts all the care he has showered upon him since birth—that he has been both mother and father to him.

Siegfried, the courageous and pure of heart, cannot believe that this hideous gnomish creature is his father. He has seen the reflection of his own fair features in the limpid waters of a pool and he can see not the slightest resemblance. Further, he scorns and detests the craftiness and insincerity of the dwarf. He demands information concerning his parents. Mime attempts to evade and mislead him but is finally forced to reveal the truth. Little by little the youth learns that his mother had given him the name of Siegfried, that his heroic father had been slain in combat, and that his only heritage consisted in the fragments of his father's sword.

Siegfried bids him begone and then rests under a large tree and thinks of the mother whose love and caresses he has so greatly missed. His dreaming becomes perturbed by the soft forest murmurs—a bird sings joyously overhead and he regrets that he cannot understand its language. He cuts a reed and endeavors to answer its song, but soon gives up the task as hopeless and sounds a joyous call on his horn.

At this call the dragon awakes and Siegfried advances to meet him. The dragon attempts to sport a deadly venom upon him but Siegfried avoids him and, when the dragon raises his great body in an effort to throw himself upon the young man, Siegfried quickly leaps forward and plunges his sword into his heart. As Siegfried withdraws his sword his hand is scorched by the burning blood which gushes from the wound and he lifts his hand to his lips. As he tastes the blood of the dragon his attention is again attracted by the song of the bird, and, meeting of which he is now able to understand. He is advised to take possession of the ring and the tarnished, the powers of which are revealed to him. He enters the cave to secure them.

Mime and Alberich enter and engage in a bitter quarrel. As Siegfried returns with the ring and the sword, he is solicitedly offered his refreshing (?) draught. The voice of the bird reveals his perfidious purpose and, as he persists, Siegfried slays the burning blood and throws his body into the cave with the heaped treasure and rolls the body of the dragon before the opening.

Siegfried Forges His Sword

SIEGFRIED RETURNS and asks for the sword. Mime now undertakes the forging of the sword and, in the process, by telling him of the terrifying dragon, but this only serves to arouse his impatience. Finally Siegfried snatches the pieces of the sword and, with one blow, reduces the metal to filings and, as he sings a joyous song, proceeds to forge it. During this interval the dwarf becomes impatient and, as he realizes the fearless youth who is to wield the sword. He then conceives a plan for preparing an enchanted draught which will offer him the means of success in his quest. He slays a few drops will induce a deep sleep

whereupon Mime can seize the treasure he has so ardently coveted. Siegfried completes the forging and fitting of the marvelous sword, he tempts it and, with a powerful blow, splits the anvil. The dwarf falls to the ground in a paroxysm of terror.

Action next takes place in the forest before the cavern in which Fafner guards the treasure. In the darkness outside Alberich keeps watch in the hope that he may find means of regaining his lost treasure. Wotan arrives in a storm and, now realizing that the ring bears a curse, assures Alberich that he does not desire it.

Fafner is awakened and warned of the approaching danger but he refuses to surrender the ring, even to save his life. Wotan, warning Alberich that he has only Mime to fear, laughingly departs and Alberich hides in a cleft in the rocks as day breaks.

Mime and Siegfried arrive—Mime still striving to instill a feeling of fear in Siegfried by telling him the fearful dragon scares all who approach him and how his victims are consumed by a venomous fang exuding from his terrible jaws, or how he sometimes crushes his victims in the coils of his scaly tail.

Siegfried bids him begone and then rests under a large tree and thinks of the mother whose love and caresses he has so greatly missed. His dreaming becomes perturbed by the soft forest murmurs—a bird sings joyously overhead and he regrets that he cannot understand its language. He cuts a reed and endeavors to answer its song, but soon gives up the task as hopeless and sounds a joyous call on his horn.

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Siegfried is Led to Brinnhilde

HE LIES DOWN to rest and the voice of the bird again calls to him, telling that on a solitary rock, completely

surrounded by flame, sleeps the loveliest of women—Brinnhilde—awaiting him who is brave enough to pierce the flame and awaken her. The bird offers to show the way and the young hero springs up joyously to follow.

As the day draws to its close he ascends a rough mountain side when he finds his way barred by Wotan. The god now realizes that the awakening of Brinnhilde will mean the eventual downfall of the race of gods and he desires to delay this as long as possible. He warns Siegfried against the flame gridlock rock:

Fire-clouds are rolling,
Flame-tongues are shooting;
Roaring and writhing, hither they come.
A light flood flames with its head;
Right soon the blaze will devour thee.
Go back then, foolhardy boy!

Finding that the impetuous youth has no fear of the fire, he bars the way with his lance. With a single blow Siegfried cleaves it in twain, the sparks gradually descend and he reaches the summit, sounds his call upon his horn and plunges into the flames. They gradually subside, the smoke disappears, and Siegfried stands on a joyously sunlit rock on which Brinnhilde is sleeping.

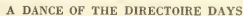
He has ceased sounding his horn, and looks about him in amazement. He first perceives the noble steed, Grane, sleeping in the shadow of a fir tree. Then glittering armor attracts him and he finds an armed warrior asleep with head enclosed in a helmet. He detaches the helmet and makes the sleeper more comfortable. To enable the sleeper to breathe more comfortably he cuts the metal thongs and removes the armor. Instead of a warrior moves the armor. Instead of a warrior moves the armor. Instead of a warrior moves the armor.

For the first time he is conscious of a sense of fear. This is the first woman he has seen. He thinks she may be his beloved mother. He calls upon her to wake but receives no response. Finally he kneels and presses a long kiss upon her lips—Brinnhilde opens her eyes. She rises herself and sings a joyous hymn to the sun, from whose beams she has so long been banished.

Sm, I had thee!
Hail, O' hest!
Hail, O radiant day!
Hail, O earth in thy glory!

She asks what hour has awakened her and Siegfried replies that he had burst through the flame and that it was his kiss which awakened her. He blesses the sun and the stars and, as he speaks, he nourished him that he might experience the happiness of this day. Brinnhilde joins him in the song of gratitude. She tells him she is his bride and that she is one

(Continued on Page 123)



A Dance to Which Several Influences Have Contributed
By Nancy D. Dunlea

In Simple, Graceful Tread
THE DISTINCTIVE charm of this dance, which is similar to a *bourrée*,

Almost every composer, from Bach down to Sir Edward Elgar, has composed a *gavotte*. From the earlier composers there are these charming *gavottes*:
Gavotte for Violin and Piano, by J. P. Rameau

Others, that either the pianist or violinist will enjoy adding to his repertoire, for a bit of variety, are: *Gavotte, Op. 2, No. 4* and *Gavotte, Op. 8, No. 5*, by

Gavotte in C Major	G. F. Handel
Gavotte in G	F. La Ferre
Gavotte	J. Lully
Gavotte	J. Rameau
Gavotte	P. Roussel
Gavotte d'Amour	

(Continued on Page 133)

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FEBRUARY 1937

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QUASI VALSE

A new piece in the style of a waltz by the living Russian master, Gretchaninoff. Chopinesque in its flavor, it must be played pensively as though narrating a little romance. Grade 34.

A. GRETCHANINOFF

Moderato M.M. ♩ = 120-126

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MARCH OF PROGRESS

FREDERICK A. WILLIAMS, Op. 153

Grade 34. Tempo di Marcia M.M. ♩ = 120

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94

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THE STYL

FEBRUARY 1937

95

Grade 2½.

MENUET CLASSIQUE

CLARA GREGORY BRIDGE

Con moto M. M. ♩ = 144

p dolce

mf

pp

Ped. simile

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GRAY SKY

EVANGELINE LEHMAN

Grade 4.

A dreary sea, yet peaceful,
Reflecting skies of gray,Reflecting sea gulls as they dip,
Then slowly glide away.

Andantino M. M. ♩ = 84

p

mf

pp

rit.

p portato

ped. sempre

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96

THE STUDENT

poco più lento

pp una corda

rit.

p

mf

mp

pp

a tempo

ped. sempre

20

25

8

DANCING SHADOWS

IRENE RODGERS

Irene Rodgers wrote a series of six pieces for the development of octave playing and this charming valse is one of them. The student with the normal hand should use the fourth finger on the black keys as indicated. Grade 4.

Tempo di Valse, ben moderato M. M. ♩ = 120

mf

pp

rit. e dim.

Fine

Ped. simile

4

5

8

10

15

20

25

il basso marcato

25

fa tempo

mf

rall.

D.C.

FEBRUARY 1937

97

CASTANET DANCE

Grade 2½. Allegretto M.M. ♩ = 96

GEORGES BIZET
Arr. by William M. Fellou

Handwritten musical score for 'Castanet Dance' by Georges Bizet, arranged by William M. Fellou. The score is for piano and features a 4/4 time signature. It includes measures 1 through 15, with dynamic markings such as *mp*, *Fine*, *f*, and *p*. The piece concludes with a *D.C.* (Da Capo) instruction.

THE FAIRIES' NUPTIAL MARCH

FOR THE LEFT HAND ALONE

Grade 3.

GEO. L. SPAULDING

Handwritten musical score for 'The Fairies' Nuptial March' by Geo. L. Spaulding. The score is for the left hand alone in 6/8 time. It includes measures 1 through 25, with dynamic markings such as *f*, *mf*, and *f*. The piece concludes with a *Fine* marking.

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98

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THE STUDY

Continuation of the 'Castanet Dance' score, measures 25 through 35. It includes dynamic markings such as *f* and *p*, and concludes with a *D.S. al Fine* instruction.

DANCE OF THE GNOMES

Grade 3.

Allegretto M.M. ♩ = 72

FREDERICK A. WILLIAMS, Op. 95, No. 3

Handwritten musical score for 'Dance of the Gnomes' by Frederick A. Williams. The score is for piano in 3/8 time. It includes measures 1 through 45, with dynamic markings such as *dolce*, *mf*, *p*, and *f*. The piece concludes with a *D.C.* (Da Capo) instruction.

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MASTER WORKS

RONDO

From SONATA No. 13

This rondo is taken from the thirteenth sonata by Mozart. Of the eighteen sonatas which have been attributed to him, this one in D Major is one of the most graceful. The lace-like texture of the work must be preserved in the running passages and the stentorian *forte* chords offer a very fine contrast to this.

Grade 5. Allegro M.M. ♩ = 96 W.A. MOZART

NORWEGIAN

Grade 4.

Presto, marcato M.M. ♩ = 176

EDVARD GRIEG, Op. 12, No. 6

f *poco rit.* *a tempo* *pp* *ff* *sempre ritard.*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

WHERE PASTURES GREEN INVITE

SACRED SONG

FREDERICK H. MARTENS

Andante religioso

ROB ROY PEERY

p *a tempo* *cresc.* *f largamente* *cresc.* *f largamente* *meno mosso* *mf più mosso* *a tempo* *meno mosso* *rall.* *cresc. ed accel.* *rall.*

p a tempo
Then lead me with Thy staff and rod, From earth's dim fields be - low.

cresc. *f largamente*
Thy green pas - tures, Say - iour God, To those green leas I ne'er have trod,
cresc. *f largamente*

calmato *molto rall.*
Where Thy love's wa - ters flow, Where Thy love's wa - ters flow.
p colla voce *molto rall.* *a tempo* *rall.*

KATHERINE HOWARD

THE SUNBEAM

JOSEPH W. CLOKEY

Moderato
Some-times when the sun shines in my win-dow a-bout bed-time, It makes a gold.

p
- en road, Down to the floor. I like to kneel there and say my pray'r, Sun - set - time.

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THE STUDE

cresc. *ff* *p*
a - bout sev-en, When things are go-ing home. It must lead straight to the sun; For

sun-beams to run home on When day is done. I like to kneel there and say my pray'r Sun - set - time.
p *pp*

THE ROBIN'S MESSAGE

GAYLE INGRAHAM SMITH

Andante con moto
Violin *mf* *cresc.*
Piano *mf* *cresc.*

f *poco rit.* *Fine*

a tempo *f* *f a tempo*

cresc. *poco rit.* *D. C.* *D.C.*

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MARCH IN C

CHARLES WAKEFIELD CADMAN

PREPARE { Sw. *f* full to Cornopean
Gt. *ff* full without Mixtures (Coupled to Sw. and Ch.)
Ch. *f* full
Ped. *f* Bourdon 16' and Violoncello 8' (Coupled to Sw. and Gt.)

Con forza

Manuals

Pedal

The first system of the musical score for 'March in C' is written for three parts: Manuals, Pedal, and a Solo part. The Manuals part is in treble and bass clef, with a key signature of one sharp (F#) and a common time signature. It begins with a 'Con forza' instruction. The Pedal part is in bass clef and follows the same key and time. The Solo part is in treble clef and includes dynamic markings such as *ff* and *pp*. The system concludes with a 'to Coda' instruction.

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THE ASTOR

con espressione

The second system of the musical score continues the piece. It features the same three parts: Manuals, Pedal, and Solo. The Solo part includes a 'Ch. *pp*' marking. The system includes various musical notations such as slurs, ties, and dynamic markings like *ff* and *pp*. It concludes with a 'Coda' section marked 'Full Organ' and a 'vivo' instruction.

FEBRUARY 1937

WHEN THE LIGHTS ARE LOW

Andante comodo con espress. M.M. ♩ = 76

SECONDO

H. ENGELMANN

p *rit* *a tempo* *lunga* *p dolce cantabile*

p *rit* *mf a tempo*

p *tranquillo*

mf

p rit *f a tempo* *mf*

Animato con espress.

Fine *mf* *p quieto*

cresc.

WHEN THE LIGHTS ARE LOW

Andante comodo con espress. M.M. ♩ = 76

PRIMO

H. ENGELMANN

p *rit* *a tempo* *lunga* *p* *pp* *l.h.* *l.h.*

mf *p* *rit* *mf* *p* *tranquillo*

mf *l.h.* *l.h.*

mf *p* *rit* *f a tempo*

Animato con espress.

mf *p quieto* *cresc.*

Fine

appassionato **SECONDO**

f sostenuto

p tranquillo *poco rit. D.S. al Fine*

I'LL TAKE YOU HOME AGAIN, KATHLEEN

Arr. by William Hodson

SECONDO

THOMAS P. WESTENDORF

Andante con espressione

appassionato **PRIMO**

f sostenuto

p tranquillo *poco rit. D.S. al Fine*

I'LL TAKE YOU HOME AGAIN, KATHLEEN

Arr. by William Hodson

PRIMO

THOMAS P. WESTENDORF

Andante con espressione

I'll take you home a - gain, Kath - leen, A - cross the o - cean wild and wide, To
where your heart has ev - er been, Since first you were my bon - nie bride. The ros - es all have left your
cheek, I've watched them fade a - way and die; Your voice is sad when - e'er you speak, And
tears be - dim your lov - ing eyes. Oh! I will take you back, Kath - leen, To where your heart will feel no
pain, And when the fields are fresh and green, I'll take you to your home a - gain.

PROGRESSIVE MUSIC FOR BRASS CHOIR

ANDANTE GRAZIOSO FROM SONATA NO. 9

W.A. MOZART
Arr. by Bruce Carleton

Semplice M.M. ♩ = 120

Piano
ad lib.

p *cresc.* *dim.* *p*
sf *p* *cresc.* *dim.*
p *mf* *sf*
cresc. *p dolce*
f *mf* *sf* *cresc.*
p dolce *f*

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THE STONE

ANDANTE GRAZIOSO FROM SONATA NO. 9

W. A. MOZART

1st B♭ TRUMPET
Semplice M.M. ♩ = 120

p *cresc.* *dim.* *p* *sf*
p *cresc.* *dim.* *p* *sf*
mf *sf* *cresc.* *p dolce* *f*
mf *sf* *cresc.* *p dolce* *f*

ANDANTE GRAZIOSO FROM SONATA NO. 9

W. A. MOZART

2nd B♭ TRUMPET
Semplice

p *cresc.* *dim.* *p* *sf*
p *cresc.* *dim.* *p* *sf*
mf *sf* *cresc.* *p dolce* *f*
mf *sf* *cresc.* *p dolce* *f*

ANDANTE GRAZIOSO FROM SONATA NO. 9

W. A. MOZART

1st TROMBONE
Semplice

p *cresc.* *dim.* *p* *sf* *cresc.* *dim.*
p *cresc.* *dim.* *p* *sf* *cresc.* *dim.*
mf *sf* *cresc.* *p dolce*
mf *sf* *cresc.* *p dolce*

ANDANTE GRAZIOSO FROM SONATA NO. 9

W. A. MOZART

2nd TROMBONE & TUBA
Semplice

p *cresc.* *dim.* *p* *sf*
p *cresc.* *dim.* *p* *sf*
mf *sf* *cresc.* *p dolce*
mf *sf* *cresc.* *p dolce*

FEBRUARY 1937

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

Moderato M.M. ♩ = 144

THE BASS FIDDLE

MILDRED ADAIR

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Grade 2. Allegretto M.M. ♩ = 132

OLD KING COLE

ALEXANDER BENNETT
Last time to Coda

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Grade 2. Con moto M.M. ♩ = 126

BABY'S EYES

A Lullaby

ROSAMOND THORNE

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THE STUDE

Grade 11. Andante M.M. ♩ = 126

ROCKING HORSE DAYS

DANIEL ROWE

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Grade 2. Slow and dreamily M.M. ♩ = 54

DREAMING

Waltz

WALTER ROLFE

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THE DRAGON

EVA K. JOHNSON

Grade 2. Misterioso M.M. $\text{♩} = 182$

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RAINDROPS IN THE WIND

DORIS GRACE HUMES

Grade 2 1/2. Allegretto M.M. $\text{♩} = 116$

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THE ETUDE

Keyboard Instruments in the National

Capital

(Continued from Page 83)

—a keyboard instrument being used by three-country sports, and dancing. Although nothing more could be asked to convert one into seventeenth century Italy, save that the little instrument itself should sound forth some tune of the day.

And Back to Harpsichords

RETURNING to the Worch Collection on the lower floor, we began examination of the harpsichords, taking first the upright one, or the clavichtherium. In the estimation of the collector, this is the most difficult of the old keyboard instruments to secure. This specimen is almost a duplicate, in both measurements and number of keys, of that in the Royal College of Music in London. But, like the Biblical youth, one thing it lacks. To be a perfect specimen, it should have a door. The stand has been supplied by the collector, in good imitation of the lost original one, and it is to be hoped that someone may someday add the little door which would close it up like a cabinet when the player has finished. The date? We can safely say the second half of the 15th century; that is, two hundred years before Bach and Scarlatti. When the old world was teeming with excitement over discoveries of new worlds, somewhere in Italy this precious little thing was amusing a noble lady, who, no doubt, in other leisure hours read her books of the day, by Dante and Boccaccio.

We turned now to harpsichords in the form for which that term is generally used. As you of course know, they are just glorified spinets. Spinets for the home; harpsichords for concert and in orchestras. That little jack from the old spinet, which we held a moment before, differs in no way from the jack of the best harpsichord. The harpsichord took on, during its evolution, many mechanical means of getting variety of tone, which spinets and virginals did not acquire, at least not often enough to be taken into account.

There is a fine old instrument (illus. 1) made in London in 1747 by Burkat Shudi, a Swiss foreman of the famous Flemish maker, Tabel. Shudi migrated to England and constructed harpsichords excelled by no other maker. He had a great number of very distinguished patrons—the Prince of Wales, Handel, Sir Joshua Reynolds—besides many crowned heads of Europe. And he made a vast fortune. We shall not go into the mechanics in detail. This one has two keyboards with five stops. Suffice it to say that, through the means of these, great variety of tone could be obtained mechanically. Jacks could be shifted to strike the strings at different points, strings could be muted by little bits of felt coming into contact with them, and they could also be doubled, so that octaves sounded when single notes were played.

It may be of interest to know that this was the instrument selected to be sent to the Paris Exposition* in 1931 to be placed in the music room of "M. Vernon. A workman no less popular than Shudi was Jacob Kirkman, another Tabel foreman, who also was able to make a fortune in England at the same time that Shudi was active. In the group is one of his single-bank instruments, a less expensive form of harpsichord, which had to be made just as piano manufacturers now must make uprights as well as grands.

The finest of the harpsichord builders of Germany was Silbermann, who eventu-

ally made pianos too, as all students will recall. This splendid harpsichord bears on its nameplate the name of Carl Pfeiffer; and to pianists it should be the most interesting of all the harpsichords in the collection. The halo of history and romance is around it, for it is an exact copy of the harpsichord which Silbermann made for Johann Sebastian Bach, and was inherited by his son, Karl Philipp Emanuel, who, like his father, was a fine performer. When the German Government had a copy made, in 1910, Mr. Worch was able to obtain a second copy. Bach, the greatest of all writers for this instrument, seldom indicated the use of two keyboards in his manuscript. But for the "Italian Concerto," he did. It was to approximate more closely Bach's intention that Harold Bauer arranged that famous and lovely thing for two pianos.

And now let us look at France's representative in this collection. In centuries past, France did not produce the best harpsichords; but of all countries she paid the greatest attention to their decoration, so that a French instrument was always a thing of real artistic value. To-day, however, the French firm of Pleyel, in Paris, is one of the best of harpsichord builders. This Pleyel, made about 1910, shows the modern advancement in the art of constructing the instrument; for all the various mechanical contrivances for tone variation are controlled by foot pedals rather than by stops, thus doing away with the necessity of lifting the hands from the keys, which the stops necessitated. In these modern examples, the French traditions in decoration are well upheld.

A Rare Gem

THE INSTRUMENT under discussion is indeed a thing of rare beauty (illus. 2). It is lacquered in gold, the legs solidly gold, and the body with little Watteau-like scenes of Arcadian shepherds and shepherdesses.

We greatly admired another instrument, for its shape and the simplicity of decoration. It also is a double-bank instrument, made by Dulcken, who painted it all black with only lines of gold to relieve it. We were told that a double-bank instrument of his is very, very rare.

There now were left only the nine old Italian harpsichords, all late seventeenth century, all about the same compass of four and one-half octaves, none having stops, and all following the same long, slender outline. Like the Italian spinets, that is, had been completed, and then, independent of it, a case had been made to hold it. The beauty and variety of the decoration of these cases is the chief point of interest in this group. Most unique is the conception carried out in the Rudolphus instrument made in 1665, in Venice. Straight inspiration have come for the three gold cupids which take the place of legs and with uplifted hands support the frame, which is painted white with gold lines, which is painted white with gold lines, are very much alike. One is signed Mengoni; and the other, not signed, is by the same maker or his apprentice. Our guide asked which of all these old Italian instruments I would like most to own and I picked out the Mengoni, so beautiful to look upon that one

(Continued on Page 133)

*Exposition Coloniale Internationale.

FEBRUARY, 1937

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THE SINGER'S ETUDE

Edited for February by Eminent Specialists

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



Vocal Freedom and Emotional Poise

By Clare John Thomas

IN A FORMER article, presented in these columns, was given a series of exercises calculated as "Studies in Vocal Release." To these are now added a group of others which have been equally effective in freeing difficult voices. Although these exercises are to a large extent original, they are based on the fundamental principles laid down by Edmund J. Meyer, in his excellent books which may be obtained through the publishers of THIS ETUDE.

Stand as tall and straight as possible, with the back straight and head erect. Breathe once slightly, without losing the careful poise of the body. Now let the hands, starting from their natural position at the sides, turn palms up and move out and up slowly until they reach a point a little below the level of the shoulders. Simultaneously with the upward movement of the arms, let the knees slowly straighten until the original erect position has been reached, then slowly return the hands to the sides, as the knees bend slightly. Having done this part of the study several times, until it is understood and can be done smoothly, turn the attention to the instruction given in the next paragraph.

It is true beyond dispute that tightness in the muscles of the body contributes to tightness at the throat. This is a study in bodily flexibility and freedom; in elasticity and smoothness of movements. We are ready now to do the above movements in just the way that will give the greatest possible flexibility. 1.—Instead of starting the hands from the sides, bring them together, tips of the fingers touching, before beginning the study. 2.—Soften and make extremely elastic, the entire abdominal wall, particularly at its lower extremity. Now, as the movement begins, take care that at its every stage the muscles of the abdominal wall are kept in an extremely elastic and flexible condition. Do the movement several times without singing, until you can move with marked flexibility. Then start singing just after the beginning of the movement. The tone will be of soft, flexible texture, rather quiet; and, as you get more flexible action, it will become higher and clearer, and the "tail" will be brighter. Use the following simple exercises.



As soon as you are successful in getting a smooth, flexible tone, begin carefully to reinforce gradually the tone, as indicated at the end of each exercise. Be very careful in this, in doing this, none of the flexibility and purity of tone is lost. This exercise has proven to be of unfailing value, when properly understood and correctly practiced.

Study II.

This study employs in general the same

movements as the preceding exercise but suggests a different application which has been of real benefit in releasing the throat and bringing the voice forward. This is of particular value to singers whose voices are depressed and dull, but of almost equal benefit in any condition where incorrect throat adjustment is in evidence.

Do the movements as first indicated in Study I, with this one important exception. At the beginning of the movement press firmly against the floor with the foot which bears the weight of the body, taking care to balance the body carefully during the entire movement, so that the bent knee bears none of the weight of the body. If this is done carefully, and the movement studied so that it can be done with great smoothness, but keeping the pressure even and constant on the foot which bears the weight, a new sense of the body and release of the throat will be felt.

Sing the following sentences on a single pitch, transposing up or down by half step, according to the range of the voice.

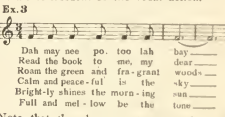


Equalizing of the vowels and strengthening of the control of breath and tone will be improved with the following studies. Almost all singers are inclined to fear certain vowels so that they make special efforts which cause tightening of the vocal action. It is to overcome this tendency that we introduce these original studies in vocal release through emotional attitudes.

The student will observe immediate results in his own voice if he follows literally the instructions here given. First, he will observe that the tongue action becomes freer, and that the tongue reaches forward and is more active. The final result from careful practice is a beautiful sympathetic tone, which sustains easily and which does not tighten at the approach of any vowel of pitch within the student's range.

Assume the attitude of intense watchfulness. Suppose you are watching some fascinating spectacle, or some gripping event, and you may prefer to draw to some sight, to avoid an undesirable conversation.

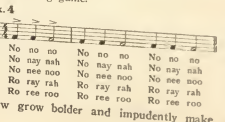
We will say you do not wish to appear as an eavesdropper to a conversation that is going on near you, and so you interest yourself deliberately in something else. Use your own imagination with the foregoing suggestions as a beginning. Simulate preoccupation and intensify the attitude, particularly as you approach the sustained tone on the vowel "ah." The moment you are able to carry through the mood, you will experience a more forward action of the tongue, a more beautifully resonant tone, and greater ease in sustaining the tone. All three benefits, of course, are the result of freedom of the vocal action.



Note that the above sentences end on a variety of vowel sounds. When studied soberly and alertly the above exercises will be found to be of great value in preserving correct vocal position on into the sustained tone. Sustaining tone is, after all, a matter of keeping a condition of free and correct activity at the organ of sound. Do not be content until you have attained a uniform freedom in sustaining all vowels. Evenness of tone through a variety of vowels. Equal warmth and beauty should be evident in all. In this study, likewise equal freedom and fluency should prevail. Fear of certain vowels must be forever banished by correcting the action on the bothersome vowel.

Study IV.

STAND CAREFULLY poised, with the body flexible and alert, in the previous exercises. Do not abandon anything that you have learned thus far. adopt the attitude of one who is good naturedly denying something. Suppose you are in possession of something, that the one who is "it" says, "You have it," and with wide eyed innocence you stare your head in denial. You continue, laughter as you sing, then, even intensifying the attitude. Let the face reflect the emotion, enter into the spirit of the study as into a fascinating game.



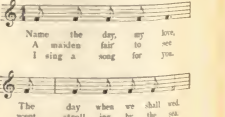
Now grow bolder and impudently make

denial, but with a chuckle back of the tone. Even allow a chuckle to creep into the tone occasionally. Be imaginative, lead the head in denial before singing. See in your most ingraining manner, following immediately with one of the exercises. Study this exercise before your mirror.

Study V.



Use your imagination. Invent your own version of laughter.



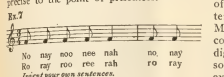
Note that the emotional attitude of laughter has nothing particular to do with any of the sentences given above. Sing with the attitude of laughter, disregarding the meaning of the words. You will discover that the ears of the audience, the singer, and the artist sing with emotional balance. The uncontrolled singer is one who, with the emotion, and inhibits School yourself.

Study VI.

STAND QUIETLY, and gracefully. Take care that the posture is the best possible. Let there be a condition of alert expectancy, as though awaiting some momentous announcement. Keep yourself in the most delicate balance possible. Act the part of the wistful, dainty character. Feel fastidious, prissy, fragile. THE ETUDE

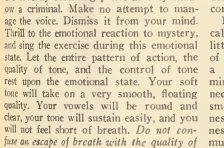
you must this may appear just plain foolishness. Bear with us and you will be amply repaid. Many a fine tenor has lost the battle because he could not, or would not, develop a deftness in the vocal movements, particularly in the upper voice. It is thrilling to hear rich ringing high tones, but they do not come through a sensation of heavy, cumbersome, vocal action. The freedom of movement, and the floating, easily sustained tone that this study will disclose to you is the basis for any size of tone that your voice is capable of producing. This exercise should prove particularly helpful in learning to sing and sustain the vowels, E, as in sleep, E, as in me, I as in it, and A, as in mat.

Strive for the utmost in delicacy. Be precise to the point of prissiness.



Study VII.

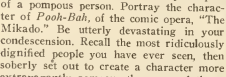
STAND WITH your heels, hips, shoulders, and head, lightly touching against a flat surface. Do not strain, but stand as simply and comfortably as possible. Let the back of the head remain slightly arched, the jaw relaxed, the tongue hanging softly, just above a whisper. Allow the vocal movements to be as flexible as possible. Let your being single, with the delicious thrill of seeing a mysterious happening, a robbery, a murder, or some such event. Pretend, for example that you are watching the faraway approach of thieves, or that you are covertly observing police as they shadow a criminal. Make no attempt to manage the voice. Dismiss it from your mind. Turn to the emotional reaction to mystery, and sing the exercise during this emotional state. Let the entire pattern of action, the quality of tone, and the control of tone rest upon the emotional state. Your soft but will take on a very smooth, floating quality. Your vowels will be round and clear, your tone will sustain easily, and you will not feel short of breath. Do not conclude as escape of breath with the quality of



These remarks are quite applicable to

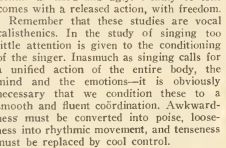
mystery. There must be no excess escape of breath. Be sure that you will be amply repaid. Many a fine tenor has lost the battle because he could not, or would not, develop a deftness in the vocal movements, particularly in the upper voice. It is thrilling to hear rich ringing high tones, but they do not come through a sensation of heavy, cumbersome, vocal action. The freedom of movement, and the floating, easily sustained tone that this study will disclose to you is the basis for any size of tone that your voice is capable of producing. This exercise should prove particularly helpful in learning to sing and sustain the vowels, E, as in sleep, E, as in me, I as in it, and A, as in mat.

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These remarks are quite applicable to

TO EVERY PIANO TEACHER—

Dear Teacher,
At our meeting yesterday, your class voted unanimously in favor of a Costume Recital. Everyone thought it would be such fun to make costumes as they would add color and interest.

Here is our suggested plan,—to divide the program into three parts. The first could consist of characteristic dance rhythms of the various foreign countries; the second, characters and themes from the operas; and last, a miscellaneous group, such as clowns, ghosts, etc., which would add gaiety to the program. The costumes could be made of crepe paper.

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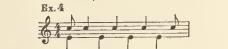
It is the ambition of *THE ETUDE* to make this department an "Organist's Etude" complete in itself.

Clarity in Organ Playing

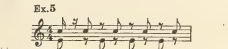
By Ernest M. Ibbotson

MANY LITTLE POINTS in organ playing make for clarity, that are not always understood. The organ tone, unlike that of the piano, cannot be sustained after the finger has been raised from the key, nor is it possible to give accent to a note by striking the key harder; therefore, it is necessary to approach the playing of each of the instruments in a different way. The moment a tone has been sounded on the piano, it begins to decrease in volume, while the organ pipe continues to sound with the same intensity until the air pressure is stopped by releasing the key.

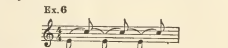
When the tempo is sufficiently slow, care should be always taken to hold over the repeated note long enough for it to be heard with the accompanying voice, so that distortion of the melody will be avoided. For instance, if in a measure like



this rule is not observed, something like the following will be the result,

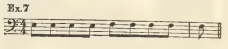


and, on the organ, this is likely to give the impression of

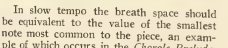


for the last three counts of the measure.

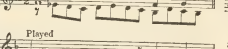
A note which is repeated in the same voice, in fast time, loses one-half its value as in measure 36 of the *Prelude in A minor* of Bach.



In slow tempo the breath space should be equivalent to the value of the smallest note most common to the piece, an example of which occurs in the *Chorale Prelude, "Gott durch deine Güte"* of Bach.



In turning away from an extreme note, pointing, as it were, on the outer note gives clarity to the phrase. This should be, so slight as not to mar the rhythm. Examine measure 1 of the *Pastorale* of César Franck.

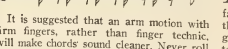


In playing fugues or contrapuntal music, a slight *rallentando* should be made just before and during the first few notes of a repetition of the theme, in order that it may be heard more distinctly.

Rhythmic accents, so often lacking in organ playing, are obtained



(a) By dwelling slightly on the accented beat and making the previous note



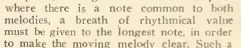
It is suggested that an arm motion with firm fingers, rather than finger technique, will make chords sound clearer. Never roll the notes when attacking or releasing a

chord. Both hands and feet must attack and release at the same moment.

Common notes in successive chords should be tied, in order to make the playing more legato, as in measure 36 of the *Prelude in A minor* of Bach.



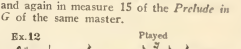
But note: When one melodic line reaches or passes through another at the point where there is a note common to both melodies, a breath of rhythmic value must be given to the longest note, in order to make the moving melody clear. Such a case will be found in measures 41-42 of the *Fugue in G* by Bach.



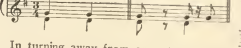
and again in measure 15 of the *Prelude in G* of the same master.



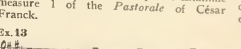
These three ways are not recommended as being equally in good taste, but there are notes on the accented beat of the measure, as again in the *Minuet Gothique* of Boellmann.



Running figures of staccato notes can be made more rhythmic by slurring the notes on the accented beat of the measure, as again in the *Minuet Gothique* of Boellmann.



Never change combinations while holding the note or chord affected. Late changes during a rest or breath, with these exceptions:



(a) When making a *diminuendo* or *crescendo* by gradually putting off or adding stops in such a way as to make no sudden change in color.

(b) When doing it with the *crescendo* pedal.

In both these exceptions, however, changes should be made at points to conform with the rhythmic accents, such as the beginning of a measure.

In closing, emphasis would be given to a too often neglected condition for building a good technique; and that is:

"Listen for defects in your own playing!"

The "Good" Hymn Tune

By Dr. Ernest MacMillan

FOR MANY earnest church-goers one criterion by which the merits or demerits of a tune are judged is this: "I don't like it." The attitude is something like good or bad; if I know and like it, it is good to sing and if I don't it ought to be left alone."

staccato.

(b) If suddenly opening and closing the expression chamber through the use of the swell pedal.

(c) By slurring the notes while coming to the swell pedal, and at the same time making the accented note staccato.

In the following examples from the *Minuet Gothique* by Boellmann, of these three ways, the student should judge for himself which is most effective, and also apply them to other pieces where his playing seems to lack rhythm.



I have gathered, both by experience and by observation, that organ music, especially the sheet music, suffers somewhat as much from carelessness as from actual use. While it is being used, we organists usually see that it has care; when it is on our shelves, how many pieces happen to it. Covers get ripped off; pages get lost; deep creases appear; unexpected and troublesome places; and, in fact, general dilapidation quite often results.

For some years, my library of organ music has been filed, cataloged and indexed according to give a simple and effective system. For convenience, I sorted the music as to size, author, special use, and so on, and then put from five to ten pieces of music into heavy manila folders, which I labeled in size and a little larger than the largest sheets of music. Each folder was numbered, and the copies it contained were numbered with the number of the folder and with their own number in the folder; thus: 11; 12; 13; and so on.

For the index, it is well to make a list of each folder with its contents (which I call the numerical list) and also an alphabetical list as to titles, composer and special use, such as Easter, Weddings, Sonatas, or Postludes. This double index makes it

possible both to find music easily and to discover its loss.

By arranging the folders in piles of ten on the shelves, the matter of finding a piece of music is easy. For instance, the index says 85.1. Sonata, D minor, Faulek, which means that this sonata is the first piece in folder numbered 85 and it is in the pile on the shelf, the top one of which is numbered 80.

The advantage is really the gist of the matter and it will be seen that the system is both simple and practical. The file is always "open"; that is, new music and new folders can be added at any time and made readily accessible at any time by means of the index, which must be kept up, of course. Then, music cannot be found unless it is returned to the file immediately after use. Once a year is sufficient for a complete checkup of the file, contents and index.

Accidentally I might add that when music is lent, as one must often do, a note of this is made on a card or small sheet of paper, which is filed in the proper place for the sheet of music; and the one is left to remind busy and well meaning but sometime careless friends that they have music which should be returned—sometime.

A Proper Playing of Hymns

By Esther Wallace Dixon

Many a fairly well advanced music pupil "makes a mess" when asked to play a hymn tune, because of never having been properly instructed.

All piano students are almost certain to be asked at some time to play hymns; and so they should be early included in their training.

Daily playing of a hymn, with especial attention to absolute accuracy on the first try, will help immensely in the development of right reading ability.

There must be careful observation of the use of the sustaining (damper) pedal; and especially it must not remain down over any change of chords.

favorites are by no means old, and that in any case everyone of them was at one time unfamiliar.

Cure by Mild Dosage

THE OLD TUNE, in other words, has become a habit, and just as a good many well-meaning people imagine that others can be cured of what they regard as bad habits by external force, so the man on the organ bench may try to improve matters by cutting off supplies. He takes hell and candle and solemnly communicates the tinner he does not like, and substitutes better ones.

Now, if only questions of musical taste were involved in such a case, it may well be admitted that the musician would not have a leg to stand on. Or, let me rather put it thus: If the question of musical quality were one divorced from life in general, and religion in particular, then music would be bound to give way to more important considerations. But the case is far otherwise, and in the last analysis the question is not what we like or dislike, but what is worthy of a place in divine worship. We have no more right to associate sacred things with cheap and tawdry music than we have to substitute the language of the sentimental novel for that of the Scriptures.

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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

The Violin Bridge

By Herbert Sanger

THE FUNCTIONS of the violin bridge are to cut off, absorb, amplify, and transmit the tone vibrations produced by the strings. Because it must do all four of these things well, it has been found that wood is the most satisfactory material out of which a bridge can be made.

In order to cut off the string vibrations, the bridge must be so placed as to present a thin edge transversely and perpendicularly to the axis of the string. It is essential that the strings rest upon the edge of the bridge and not in deeply cut grooves in its edge, as this would deaden the vibrations and give a muted effect to the tone. The thickness of the bridge edge must be uniform under all four strings. Some violins require thicker bridges than others, to produce their best tonal effects; but in no case should the bridge edge be more than one sixteenth of an inch thick.

The thinner the edge, the sharper the tone will be. If it is made too thin the strings may have a scratchy tone. Also the E string will bite deeply into the wood, and, perhaps worse still, a thin bridge may warp badly from the pressure of the strings and then suddenly collapse.

The absorption of the string vibrations is a function which only wood can perform satisfactorily, and there are only one or two woods which do this efficiently. The wood must be hard and strong enough to withstand the pressure of the strings. The wood fibers must have a two-fold structure: one series of fibers run longitudinally of the bridge and supports the strings, and the other, being perpendicular, transmits the vibrations down through the bridge to the top of the violin. Hard maple has proved to be the best material for violin bridges, because its threefold structure absorbs, reflects, and conducts the tone perfectly, without distortion.

Scarcely less important than the density and atomic structure of the wood is the

design or shape of the bridge. This is usually very exacting in its measurements, while every standard bridge has three conventional scrolls or perforations (Figure 1, S, S').

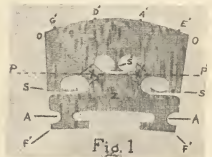


Fig. 1

For explanatory purposes let us divide the bridge into two parts, by an imaginary line P-P' (Figure 1). It will be readily seen that this line is tangent to all three scrolls, and that it does not run through any of the scrolls, but rather above them. The top part of the bridge absorbs and amplifies the tonal vibrations. However, it is apparent that all of the string pressure must be concentrated on the two small pillars (X, X') connecting the three scrolls. The tonal vibrations must necessarily be concentrated in these areas also, afterward passing through the area marked Z, which seems to be a kind of melting pot, the tone here being distributed equally to both ends of the bridge. The narrow ankles (A, A') are merely two more pivotal points of vibration that concentrate the tone before it passes to the violin top. The feet (F, F') are purposely long, to give good support, and are so spaced that one lies directly over the bass bar and the other one-fourth of an inch ahead of the sound post, when the violin is properly adjusted.

Now let us see what would happen if we were to alter but slightly the posi-

tions of the scrolls. If (Figure 1) we raise the scroll S' very much above the line P-P', the tone on the A and D strings will be shallow, because there is not sufficient wood underneath these strings to amplify the tone. If the length of the scroll S' is increased so that more of it extends toward the E and G strings, the area X-X' will necessarily be made smaller, unless the height of the scroll S' is raised. This would cause the bridge to be weakened at X-X' and it would be easily broken by a slight amount of warping. Or, again changing the relative positions of the scrolls, so that S, S' are in the top part of the bridge and X, X' are in the bottom half of the bridge, we would find the tone of the G and E strings to be shallow and weakened beyond description.

The originator of the standard violin bridge purposely left more wood beneath the E and G strings, to absorb the tone vibrations of these strings, because it is readily seen (Figure 2) that the waves

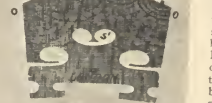


Fig. 2

emanating from them stop when they contact points O-O at the ends of the bridge. If the waves can travel downward they are beneath the G and E strings. Figure 3 represents one of the modern developments of the violin bridge. Designed by Sukakiri, it is extraordinary in that it has a slot extending from a point midway

between the A and D strings through the upper part of the bridge to the tone hole. This permits the wood directly above the central scroll to vibrate more freely and increases the volume of the A and D strings. At the same time, the diagonal cut of the lower scrolls allows a greater



Fig. 3

area of wood in the lower part of the bridge, for a thorough dissemination of the tone before it reaches the ankles of the bridge. The theoretical radiation and concentration of tone waves is illustrated by Figure 3, from which it is also apparent that the line P-P' is tangent to all three scrolls. In placing the strings on this bridge it is necessary to keep the A and D strings directly above the outer ends of the central scroll, otherwise a shallow tone may result. This type of bridge must be made of dense, close grained, hard maple, because there is more strain upon the area of tone concentration between the scrolls. It is not necessary, however, to increase the thickness of the wood to obtain extra strength. There is no doubt that this bridge is a permanent improvement over the standard type of violin bridge. Nevertheless, it is very necessary to select the proper gauge of strings, to insure a uniform volume of tone, since this bridge is more sensitive to differences in pressure and tension than is the common bridge.

Mastering the Even Numbered Positions

By Raleigh Caldwell

SO MUCH TIME is spent by violin teachers in explanation and so much study material is available that in mastering the even numbered positions that it seems almost futile to attempt to present a new means of over-coming these "big bad wolves" of violin technique. But to make the ever present problem easier of solution for the student, and even the position teacher, there must be a new conception as to just why these positions—second, fourth, sixth, and so on—offer so much difficulty. And it is reasonable to state that all players, almost without exception, have at some time in their work struggled with this technical stumbling block.

Here are phrases in many of the important violin masterpieces which are much

more effective and less difficult if done in the even numbered positions. And all of the writers of the standard advanced violin studies have incorporated in their works some studies which are designed to give practice in these positions. But such studies are comparatively few in number, and one suspects that in some instances the writers themselves dodged these positions whenever it was possible and trusted, when they first took up the violin, that the player with a small hand, such gymnastics are not possible and so a shift to a higher position is necessary. Else a complex fingering is used, phrase which might have sounded well if fingered in another manner.

Now, admittedly, there should be no rea-

son why the second position should be more difficult than the first or the third. It should let us say, on the A string, c-e or e-g in even numbered positions than it is to play b-d or d-f in the odd numbered positions. One will find that it is really quite easy when done carefully and slowly simply because he is not thinking of definite places on the string and using the required notes. Think of a particular sequence of notes, a, c, e, g, b, using the D, A and E strings; with the hand in the second position, play these notes rapidly and correctly with absolute ease. The physical action of playing these notes is not more of a task than playing in a similar grouping, e, g, b, d, f, a, in the first position. But when confronted with

such a series of notes in the printed music, instead of playing them with the proper fingering, we immediately begin some mental calculations that in a point of speed, would do credit to a modern bookkeeping machine.

Why the Difficulty? So then, we satisfy ourselves that it is not difficult in a physical sense. Therefore it must be a mental hazard; which of course it is, as are many other technical problems. But we wish to know why this is, and probably the worst executed of all. The answer is: traditional training and the usual teaching methods in the first year of violin study—a period when the mind and the eyes, the nerves and the fingers are learning to coordinate in the de-

velopment of technical and musical facility. Mental development is inseparable from, and should keep pace with technical development. In this mental growth and use of the secret of success or failure. "A difficulty is simply a thing not well understood," wrote Arthur Hartmann; and another "wrote" the famous French violinist, Jacques Thibaud, has said, in effect, that to play well "we must first mentally understand what the fingers may properly execute."

It will assume, and probably rightly, as the matter of the even numbered positions is a case where the mind and the fingers, working together through experience gained in the usual course of training, are actually now coming to detect the very ends of proper mental and technical need, through the mental and technical habit of playing of customary technical habit.

As the teacher in most cases has learned, through precept and example, the traditional ways of teaching, just so will the new student be kept in the first year of the student and in the second year he usually keeps to try the third and possibly the fourth position. But from the time he first reads this, from the time he first reads this, his mind and his eyes will be associated all lines with odd numbered fingers, and all the spaces in the odd with the even numbered fingers. So, in the spaces of two or more years the eyes and fingers become fixed in this habit of mental association. Regardless of the position, all of the odd numbered ones use the odd numbered fingers for the lines, and the even numbered fingers for the spaces, as far up the fingerboard as you care to go. In the even numbered positions, second, third and so on, the odd numbered fingers play the notes in the spaces and the even numbered fingers play the notes on the lines.

A proper recognition of this even and odd combination will immediately clear the "mystery" of these positions. It diagnoses the trouble and at the same time furnishes the key to mastery and enables the player again to make use of the idea of musical phrasing; in this case lines and spaces, mind and fingers. It is imperative that the correction be done mentally. After a few years of study, when the art of learning these positions is obvious,

and for the first time the pupil must play a full page of technical in the even numbered positions, who is the teacher that has not been amazed at the fantastic and spasmodic movements of the fingers as they attempt to find their way about in the old manner—now so strangely new and awkward!

Right Material Necessary

ALL THIS MAY BE avoided by careful and timely selection of material for the training in the lesser used positions about the time that the student has a fair mastery of the third position and before going to the fifth. By this time the ear of the average player is capable of finding the proper notes through a developed sense of pitch and as yet is not fixed in the habit of mind previously mentioned. Many studies that have been used to teach the third position may be used for the fourth or even the second position, as well as the many fine studies written for the fifth used and unjustly neglected positions. Providing the mind is properly prepared for the new relation of lines and spaces, odd and even fingers, a more rapid progress is bound to result and the teacher's work lessened.

For the player who has trouble in his daily work and the preparation of solo numbers, simple arpeggios to begin with, using only the first and third fingers, are advised. Always keep in mind that the even numbered fingers play the notes on the lines and the odd-numbered fingers those in the spaces, no matter in what position you are playing. Then the notes on the lines may be studied in the same manner, then scale work, then seventh chords in adaptable keys. It will be found that the feared and the most dreaded of the terror and sight reading will become easier, for it is in the sight reading of new compositions that the greatest trouble is experienced.

The careful teacher will find many practical ways of presenting this idea to pupils. Remember always that in the odd numbered positions the odd numbered fingers play the notes on the lines. In the even numbered positions the even numbered fingers play the notes on the lines. It is as simple as it sounds, and is, after all, only another way of learning rapidly—through a new mental picture of an old problem.

Silencing Strings That Rattle

By Anthony G. Kovach

THE rattling G string is a common ailment of the violin, and most violinists are not fond of familiar with the usual cause of the rattle—a loose winding, resulting from the careless drying of the gut with an absorbing substance, or from the gradual stretching of the string over time. But effective cures for this "disease" of strings are not so widely known.

Perhaps the most frequently prescribed remedy is that of rubbing the string lightly with olive oil, and then letting it rest overnight, unstretched. The theory is that the oil will cause the gut to swell to its original diameter. It may not do so, however,

A more definite way of retuning the string is to cut the wire winding at one end, and then to tighten the winding by rolling it between the thumb and forefinger, starting at the opposite end and gradually working over to the severed end, hand over hand. After the winding has been thus made tight and close along the full length of the string, the severed end of the winding is fastened again by wrapping it with several layers of thread. This method of repair will be found very satisfactory; it will be positive and more permanent.

Never Too Old!

stunning should have been made not later than "six"—or words to that effect. I have wondered what Mr. Braine might say of a man beginning when past sixty? But say it and am making progress. Mr. Braine's columns help and inspire.

—W. D. ENGLE

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2.—Cultivate an active bodily poise—chest well up, without strain, and kept so throughout your singing. Practice deep breathing for minutes; no lifting of collar bone; a slight squish just under the breastbone and shoulder blades, dealing with a trifling con-

Q. I am a tenor, with a voice that my father said had splendid possibilities. I am not strutting nose, but have harmed my voice, by singing when hoarse. I know it is better, if I shall certainly do anything

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Relating Music to Everyday Life
By Estelle Williams
Marian stopped playing and turned to her teacher.
"Miss Boyd," she began timidly, "I don't much like my new piece. I was hoping you would give me a pretty one this time."
"But it is pretty," her teacher answered, smiling. "Let me show you." She took the girl's place at the piano.
"You were telling me just before the lesson began about the grand time you had last week at camp. The canoe rides—and what fun they were. Now this little piece is called *In a Canoe, Listen*," as she began the gently flowing melody. "We are out on the blue lake. Can't you feel the boat swaying—one, two, three—as it glides across the water. Just like on those canoe rides you took?"
"Yes, it does," agreed Marian, her eyes brightening with interest. "Play it more, please. I believe I am going to like this piece. It makes me remember what fun we had at camp."
Many teachers have had an experience similar to this. The new book or the new piece, which should be another intriguing adventure in the musical journey, is greeted with no particular enthusiasm by the pupil. The music seems to mean nothing to him. The probable reason is that the pupil does not see the relation between music and his everyday life.
The teacher must train the pupil to catch the message of the chords. To the unimaginative or untrained child a piece of music may be just a lot of meaningless sounds, presenting no definite picture, telling no particular story. Hence, if the next piece is a certain popular "hit" piece, "Curious Story," by Heller, help him find in imagination the whimsical little story told in the music. If it is Schumann's "Scenes

Aids in Overcoming Finger Stiffness
By Lala D. Hopkins
Place the right hand on the keyboard in correct position, the fifth finger on the second G above middle C, the other fingers erect; have the upper part of the arm near the neck, the next four fingers of the arm near the side, no stiffness in arm, wrist or hand. Lift all the fingers from the knuckle joints until they are about an inch from the keyboard. Take great care that the fingers are raised equal distance above the keys. A common error is to curve the fifth finger closely and to raise it as high as possible. This forces a depression of the outside of the hand and develops a cramped condition. The three joints of the finger should combine to form a symmetrical curve, and the tip of the fifth finger should be no higher above the keyboard than the tips of the other fingers.
When doing the exercise there may be danger of cramping and stiffening the muscles used and allowing the hand and arm to become stiff. The lower arm and hand should be relaxed, the upper arm and hand still hanging relaxed, with the forearm until the wrist is above the level of the keyboard. Keep the elbow near the side and take great care to use only enough energy to lift the forearm. While keeping the lightness attained in the forearm and wrist, arrange hand and knuckles in correct position on keyboard. Keep this condition while playing with the different fingers. Make frequent tests between the intervals of practicing to insure a wrist up and down moderately and gently, at the same time keeping the correct position of knuckles and fingers.
Press the fifth finger down very slowly and play G. Hold the key down about ten seconds. Then lift the finger and hold it steadily above the key about ten seconds. (The object of waiting ten seconds at first is to gain complete steadiness and control at the expiration of each move before making the next, meanwhile maintaining the correct position of knuckles and fingers.)
A Musical Flower Garden
A Game for Music Clubs
By Phoebe Carter
Give each player the name of a musical term (such as half note, eighth rest, and so on). Have the group sit in a circle with one player standing in the center. He may say, "I want a half note and a whole note." Players with these names immediately change seats, while the center player endeavors to get one of the vacant chairs. When he succeeds, the player losing out must take his place in the center. Then the center player announces a "musical composition," all the players change seats, and in the general mix-up the player in the center tries to get a seat.
Music Extension Study Course
(Continued from Page 90)
is about second grade. The pedal can be used to good effect. Pedal markings are all indicated and should be followed exactly.
THE DRAGON
By EVA K. JOHNSON
One does not meet dragons on every street corner, ergo play *The Dragon* with an air of mystery. Have the young student make a distinction between the notes marked *legato*, *staccato* and *portamento*. Be careful to observe the student in playing. This number is about second grade in difficulty.
RAINBOWS IN THE WIND
By DORIS G. HUMES
This is an interesting little study in wrist staccato. Be particularly careful that the effort is expended in the motion toward the

The Publisher's Monthly Letter
A Bulletin of Interest for All Music Lovers
MUSIC STUDY EXALTS LIFE

Advance of Publication
Others—February 1937
All of the forthcoming Publications in the Open Letter Below are Fully Indexed in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer, Now Apply to Orders Placed Now, with Delivery to be Made When Fulfilled.
MUSIC AT THE PIANO—WILLIAMS... \$0.50
LITTLE'S KNIGHTS' CLASS BOOK... .35
THE NEW BOOK—FOR LITTLE PIANISTS... .25
MUSIC BOOK FOR BEGINNERS—JOHNSON... .40
MUSIC TWO-STEP OCEAN BOAT... .40
MUSIC ALICE FOR DELET PLATERS... .35
MUSIC AT THE PIANO—WILLIAMS... .50
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MUSIC TWO-VOICE INVENTIONS—PIANO—BACH... .30
MUSIC TWO-VOICE COON BOOK—S. A. B... .25

Snowed Under . . . with Business!
• We have just come from a visit to a music school in the north which was founded ten years ago to accomplish a specific purpose. The school is on the loftiest possible basis. There has been no cheap pandering to inferior tastes. Only music of the highest class has been taught. The school was organized to accommodate one hundred and five students. This year one hundred and seventy-three attended, and there were over two hundred positions awaiting the graduates of the school.
Many other music schools throughout the country are reporting amazing success this year. This may not have reached some individual teachers as yet, but it is a most encouraging sign of the times that the public interest in music is constantly increasing, and that new opportunities for teachers along new lines are developing.
What does all this mean? It is obvious that the teacher of today who succeeds is bound to be the one who keeps strictly up-to-date. Such a teacher has the new music sent to her regularly and studies it critically and selectively in relation to her practical needs.
The TAYLOR PAPER CO., for over a half a century, has been organized to supply the teacher with access to this new music through its very liberal "On Sale" system. It calls for no more than a postal inquiry to bring this service to you.

The Cover for This Month
The name of Edward Alexander MacDowell is not new to ETUDE readers. He was the first of American born composers to gain recognition here and abroad, in 1884, in a substantial manner and to be acclaimed by critics. In his works a pronounced individuality of style.

MacDowell had among his teachers in New York, Teresa Carreno, and then, in 1876, he began years study at the Paris Conservatory with Marius Stieglitz for piano and theory. Louis Elbert was the student with whom he studied when he came to Germany in 1878. After a period at Wiesbaden he continued his studies at the Frankfurt Conservatory, and for several years he studied piano under Karl Heymann and composition with Joachim Raff.
MacDowell taught for a time in Europe, holding a position at the Darmstadt Conservatory. While abroad he met Liszt, who encouraged him with a high regard for his compositions. MacDowell virtually remained a resident in Germany until 1888, when he finally returned to the United States and established himself in Boston. Prior to this, however, there was a visit to the United States in 1884, and it was during that short stay that he met Miss Maria Nevin, who formerly had studied with him.
At that time MacDowell made acquaintance with the Boston Symphony Orchestra. He also made the first presentation of his music to MacDowell's orchestral world.
MacDowell moved from Boston to New York when the Columbia University, in 1886, established a department of music and called him to become its first director. While in New York he gave the first recital of his Mendelssohn Club. Most of his compositions were written during the period from 1890 to around 1902 was devoted to teaching and composition. The remainder of his life he devoted to the study of his compositions. He died in New York City, September 23, 1908. He was born in East Amherst, New York, December 18, 1861.
The MacDowell Memorial Association, made possible through a fund of \$20,000, was organized by admirers and also by the generous

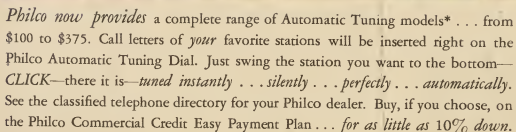
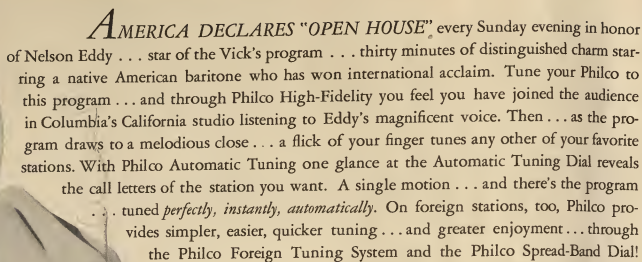
Two-Voice Inventions
For the Piano (Bach-Busoni)
English Translation by Lois and Guy Maier
When a piano student has advanced to the point where the study of the works of Johann Sebastian Bach is desirable, he will be much benefited by following the fine editing of the Inventions made by Ferruccio Busoni. The lack of a colloquial English translation of these has been somewhat handicapped the American student, unless he happened to be studying with a German teacher, or one with a knowledge of the German language. This translation by the Maiers will supply a distinct need.
Mr. Maier, a distinguished pianist and educator, is a member of the piano faculty of the University of Michigan and the editor of *The Teacher's*, a well-known feature of THE ETUDE MUSIC MAGAZINE.
While the mechanical details in the preparation of these two books are being completed orders for either or both volumes may be entered at the special advance of publication cash price. So each copy contains the sale of these books will be limited to the U. S. A. and its Possessions.

Twelve Old Lenten and Easter Carols
For Mixed Voices
Compiled and Arranged by William Baines
That there is a growing interest in the traditional carol is evidenced by the increasing popularity of Christmas musicals devoted exclusively to carols of the Yuletide Season. Of course every one knows that carols are not confined to Christmas alone, and it is the purpose of this collection to draw upon the rich resources of traditional Lenten and Easter music.
The compiler has selected twelve representative old carols which have a definite seasonal interest. The *Bellman's Carol* was sung prior to Palm Sunday. The *Peasants' Easter*, *Go-A-Mothering* represents an old English custom held on the fourth Sunday in Lent. The *Carling Sunday Carol* was sung when presentations were made on Carling Sunday, the fifth Sunday in Lent. *O Sacred Head* is an old Friday hymn carol familiar to many. Depicting the old custom of selling palm boughs and green leaves prior to Palm Sunday is the *Merchant's Carol*. The *Peasants' Carol* describes the practice of burning tapers in the alleys on Easter eve. The remaining six numbers are strictly Easter in character and include *Easter Eggs*, *Spring Carol*, *We Deck Our Holy Altars*, *Christ the Lord is Risen*, *Suave Carol*, and *Easter Day Holy Carol*. An important feature of this collection is the interesting and authoritative text of the carols.
This work is ready for distribution and a single copy may now be ordered at the special introductory price of 10 cents, post-paid, for immediate delivery.

Gems of Musical Knowledge
The trite observation, "precious jewels come in small packages," sometimes contains more than a modicum of wisdom. Especially when one is speaking of the 44 minutes of *Gems of Musical Knowledge*, a comprehensive reference library on the composition of music. This series, which first appeared in the February 1932 issue, is published only in the ETUDE MUSIC MAGAZINE but, in order to disappoint those who might miss an issue of the journal, or who wish to keep all their copies intact, an extra supply of the series is being put off as an edition in price and is now available at the nominal price of 5 cents each.
These gems of musical information are gathered together by considerable research, and through the assistance of the publisher, ETUDE MUSIC MAGAZINE, have been made available to every music lover; it is of interest to every music lover; it is priceless to artists or teachers who enhance the value of the program by their own compositions represented. It also is helpful to students in classes of musical appreciation.
The series, which first appeared in the February 1932 issue, is published only in the ETUDE MUSIC MAGAZINE but, in order to disappoint those who might miss an issue of the journal, or who wish to keep all their copies intact, an extra supply of the series is being put off as an edition in price and is now available at the nominal price of 5 cents each.
Among our recent publications the following Easter numbers should be examined before any final choice is made. Ask us to send them on approval.
For the Lenten:
Alleluia! Two Keys (Spina)
For Mixed Voices (S. A. T. B.)
Why We're Living among the Dead? (Mashell)
Twelve Old Lenten and Easter Carols
For Treble Voices (S. A.)
Hallelujah! Jesus to Jesus (Stair)
For Organ
Easter Recessional (Mallard)

Delayed Deliveries
Every year, many complaints are received that copies of *The ETUDE* have gone astray. This is especially true during the holiday rush. If any of your numbers are missing, please advise the Circulation Department of THE ETUDE at once and we will supply them. If you have changed your address, notify us immediately, giving both old and new addresses. Your co-operation will help us to give you good service.
(Continued on Page 136)

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