Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 John R. Dover Memorial Library

3-1-1937

Volume 55, Number 03 (March 1937)

James Francis Cooke

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

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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 55, No. 03. Philadelphia: Theodore Presser Company, March 1937. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/853

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

THE ETUDE
Music Magazine

March 1937

Price 25 Cents

Jean of Strauss was asked to arrange a concert in Vienna and sold tickets worth hundreds. He has written compositions which commemorate the issues of St. Stephens Cathedral, the Danube, the old Vienna coliseum, the Pavillions and Rich or Warner

JOHANN STRAUSS, Jr.

For Your Convenience

when you want to discover a song that truly appeals

In the Publications of The John Church Co There Are Works of Unusual Interest to PIANO TEACHERS

FINGER PLAYS
By JESSIE L. GAYNOR

A brilliant dance gamut with interesting and clear-cut voices and charming tunes to use in teaching hand position and finger movements. Numerous illustrations accompany the dance songs.

Price, 60 cents

FIRST PEDAL STUDIES
By JESSIE L. GAYNOR

This educational work for young piano pupils gives the pupil a good pedal vocabulary. It prepares the way for the first pedal study here and does so in a manner interesting to the child. The book may be taken up in the third grade.

Price 60 cents

A METHOD FOR THE PIANO FOR LITTLE CHILDREN
By JESSIE L. GAYNOR

Published into a Mrs. Gaynor's newest book really a practical position of the pedagogical page of late music. Her plan of teaching by which the children quickly comprehend the beginning of piano playing, leads directly to entertaining pieces and marches and pedal drills.

Price $1.00

MINIATURE MELODIES
For the Young Pianist
By JESSIE L. GAYNOR
VOLUME ONE

The very first supplementary material for any text studying the piano starts Volume One. These are pieces of only eight measures. These pieces are all progressively arranged and in Volumes Two and Three of MINIATURE MELODIES could well be the second grade.

Price, 75 cents

FINGERS TEN IN WORK AND PLAY
Melodic Miniatures for the Beginner at the Piano
By FRANCES TERRY

Twenty little numbers in which a talented American composer lends his talents to a development of a number of technical points which are all in the foundational work of the study.

Price, 60 cents

MELODY PICTURES
By JESSIE L. GAYNOR and MARGARET R. MARTIN
VOLUME ONE

In this book of piano situations on kindergarten principles youngsters get to sing it tones and they are led quickly to grasping their fingers in comfortable contact by which they render pleasing melodies and gain a sense of rhythm. There is a Volume Two for the next steps.

Price, 60 cents

GRIMM'S MELODIOUS STUDIES IN THE FIRST GRADE
By CARL W. GRIMM
VOLUME ONE

All teachers of piano beginners are seeing these studies will engagingly interest their unusual needs. They are technical studies in melodic form and a remarkable variety of helpful material is presented in a practical manner. There is a second volume to these FIRST GRADE MELODIOUS STUDIES and both volumes are useful in any course and particularly to form an introduction to GRIMM'S POETICAL STUDIES.

Price, 60 cents

GRIMM'S POETICAL STUDIES
By CARL W. GRIMM

With such interesting and melodious material as these twelve study pieces with lyrical titles the second grade pupil may be given certain musical finger training and an introduction to the stimulation of the imagination by means of music.

Price, 80 cents

DAILY EXERCISES
For the Training of the Five Fingers of Each Hands
By MENTOR CROSSE
VOLUME ONE

A continuous little set of studies by a master of piano teaching procedures for in the first big groups to arrange accomplishments. Volume One provides very desirable supplementary piano studies to go in the pupil for use through grades one and two in order to prove a perfect course of developing the facility of the five fingers of each hand. Volume Two then may be taken up in grade three. Altogether there are Four Volumes which may be used for systematic study.

Price, 75 cents

THE BOY'S OPEN DOOR TO MUSIC
By BLANCHE KINGLEY MATHEWS

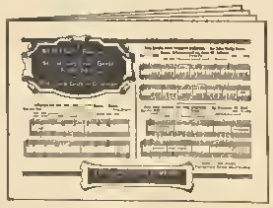
Boys are truly distinctive and in their manly musings present fashioned formal instruction. This first piano a very fine book that goes with success because it filled with material and exercises procedures such as appeal to the logic and desires of a boy's mind when it comes to learning to play the piano.

Price, $1.00

TECHNICAL OCTAVE STUDIES
By LEO PAALE

An efficient course in octave playing. It brings the master of playing octaves to controlled semi-tone with grace and ease.

Price, 75 cents



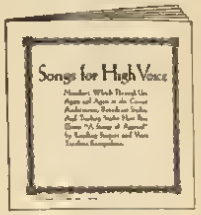
IF YOU TEACH PIANO PLAYING

Send for this pamphlet showing portions of piano poem

Just ask for the FREE PIANO PAMPHLET JC12A

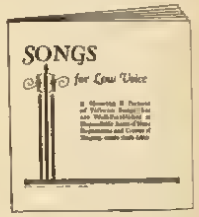
Let us send you a FREE copy of either one or both of these booklets—

Contains liberal music portions of excellent songs by such composers as CHAS. GILBERT SPROSS MANA ZUCCA, OLEY SPEAKS, CHAS. B. HAWLEY CATHERINE McFARLAND HARRIET WARE and SIDNEY HOMER. Portraits of some of the composers and some of the text writers are given, along with interesting biographical notes



ACTUAL SIZE 6¼ x 9¼

Contains a generous excerpt of the music and words of fifteen superb songs CHAS. B. HAWLEY ETHELBERT NEVIN MANA ZUCCA, CARL HAHN, JOHN BARNES WELLS STANLEY EFFINGER HARRIET WARE CHAS. WILLERY BERNARD HAMBLEN A. WALTER KRAMER ALEXANDER MACFADYEN IRVING A. STEINEL, and WILLIAM STICKLES are the composers represented. The portraits of most of these composers are given



ACTUAL SIZE 6¼ x 9¼

Write to-day for your copy or obtain it from your local dealer There is absolutely no charge for these helpful booklets

Every teacher of singing should have both of these booklets

Two Recent Arrangements of Compositions by the Great American Tone Poet—Ethelbert Nevin

VENETIAN LOVE SONG
By ETHELBERT NEVIN
Arranged for PIANO ACCORDION
By Olga Alasoff
Price, 50 cents E
A musically arrangement of a beautiful number

GONDOLIERI
By ETHELBERT NEVIN
Arranged for PIANO AND ENSEMBLE
(Flute Oboe Clarinet Horn and Bassoon)
By Hugh Gordon. Price, Complete $1.25
Separate Parts, Each—50 cents E
Score—50 cents E

PUBLISHERS OF OUTSTANDING AMERICAN MUSIC

THE JOHN CHURCH CO.

THEODORE PRESSER CO.—*Selling Agents*
1712 Chestnut Street PHILADELPHIA, PA.

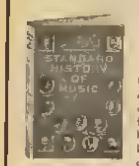
PLAN NOW for

Summer Study Classes

Profitable for Teachers and Students

● A Summer Course is necessarily an Intensive Course—there is no time to waste once study is begun. Select well in advance the materials needed.

Many Use These Helpful Books—



STANDARD HISTORY OF MUSIC
(Latest Revised and Enlarged Edition)
By James Francis Cooke

Used by private teachers and self-help students, and adopted in numerous communities schools, colleges and conservatories of music as the standard text book. For more than a quarter of a century this story has presentation of the history of music has fulfilled its mission of imparting useful knowledge from the earliest known facts. Instruments and composers to the present day. Issuance of the art issued within the past year this latest edition brings the original text matter up-to date, enlarging the volume to 221 pages.

Profusely Illustrated—Cloth Bound—Price $1.25

HARMONY BOOK FOR BEGINNERS
By Preston Ware Orem

Most practical for summer study class or private. The harmony book without rules has pages with staves, right in the book, for writing and preserving the work done. It lays a strong foundation for future musicianship by making clear and understandable the main essentials of the subject. Written in a direct, simple and conversational style. Its text is helpful to the teacher conducting harmony classes and it is an unsurpassed aid to the self-help student.

Flush Cloth Binding—Price $1.25

THEORY AND COMPOSITION OF MUSIC
By Preston Ware Orem

For those a bit past the beginner stage this work written as a follow-up to the author's *Harmony Book for Beginners* is ideal. Using the knowledge gained in the first year's study it guides the pupil in the practical application of harmony to the art of *composing* and naturally gives an insight into *melody-writing, form and composition*. The same interesting plan of presentation is followed and staff-ruled pages are provided for writing out the various exercises.

Flush Cloth Binding—Price, $1.25

THE STRUCTURE OF MUSIC
By Percy Goetschius, Mus. Doc.

For almost among Amer can musical theorists, this noted author has made of this book a labor of love. It represents the crystallization of many important principles the author learned from a lifetime of experience. Without being voluminous it covers an amazing amount of detail and many things about which even some well-informed students of music are uncertain are here clarified as well that any intelligent person readily can comprehend all after a careful study of the book. Practical test questions are given at the end of each chapter.

Cloth Bound—Price, $2.00

THEODORE PRESSER CO.

Music Publishers, Dealers and Importers
1712 CHESTNUT ST., PHILADELPHIA, PA.

Your Home is an Opera House!

Your radio gives you a box seat to grand opera each Saturday afternoon during the current season of New York's great Metropolitan Opera Company. Never before have the works of the world's famous operatic composers been so brilliantly performed. Never before has radio science provided such perfect transmission and reception for millions of music lovers.

The opera broadcasts typify the modern and ever-broadening scope of radio's service to the nation. Music, entertainment, drama, education, news—every type of message that the human ear can receive, radio brings with inconceivable swiftness—the speed of light itself. Time and space cease to exist. Maine and California, Canada, Texas and Florida are one single neighborhood.

Welcome, Neighbors!

The Radio Corporation of America cordially invites its radio neighbors to listen to two distinguished programs:

METROPOLITAN OPERA—The *complete* opera, every Saturday afternoon direct from stage of Metropolitan Opera House, New York City.

MAGIC KEY—An hour of outstanding music, entertainment, and news, every Sunday, 2 to 3 P. M., E. S. T.

Both programs come to you over the nation wide Blue Network (82 stations) of the broadcasting service of RCA, the National Broadcasting Company. Ask your RCA Victor dealer for a free copy of the new illustrated booklet, "The Story of the Opera." It describes the tradition and romance of the famous Metropolitan Opera organization.

RCA Building
New York, N. Y.

RADIO CORPORATION OF AMERICA

PLEASE ASK FOR CENTURY Certified EDITION SHEET MUSIC

YOU WILL SAVE MONEY ON YOUR MUSIC BILLS

15¢ A COPY

20¢ IN CANADA

INVEST YOUR MUSIC MONEY WISELY

WHY is the music the cheapest buy in the world? Why is it so much higher the quality of the Masterpieces, the more dollar cost of the least costly? The answer is Mass-production methods for lower unit volume demand.

In the Sheet Music Department we have "Moonlight Sonata"—11 pages of it—and a few complete editions of Liszt in the CENTURY EDITION.

Have little retired, economically school, or war of every said production 100 copies.

Think of the saving in time and money. Thus, a copy Century Sheet Music is only a quarter for 100 CENTS and also both Century Sheet Music made from the Century catalogue—maybe it is possible for most people. Anyone can buy Century sheet music, and yet low-cost is therefore selling there in bulk now—they are cheaper.

That's why we say, "Please Ask for Century Edition. You will get a new estimate of your money's worth."

CENTURY PIANO SOLOS 15¢ ea.

(Called Junior Delineator Any—suitable the grade.)

1000	Autumn Flower, Lack, D-2	Lack
1070	At the Country Fair, March G-1	Martin
1080	Barbara, Waltz, C-2	Greenfield
1090	Beautiful Flower of Hope	Wilhelm
1030	Big Bass Fiddle, The	Bassett
1000	Bow Bells Waltz, Valse Cab.	Lear Jones
1000	Butterfly, Waltz	Gring
1000	Cradle Song, Lullaby, C-1	Perry
1000	Dancing Girl, Waltz, D-2	Miller
1000	Dancing of Bonny Blue, C-2	Martin
1000	Fairies' Dance, Ch. C-2	Clarke
1000	Fair Elise, Ab-3	Beethoven
1000	Grand March de Concert, D-3	Wolfenstein
1000	Grande Polka de Concert, Eb-3	Sartlett
1000	Hark the Lark, Tr. Ch. C-2	Schubert-Liszt
1000	Heather Rose, D-2	Lange
1000	Home Sweet Home, Var. F, Ab, of B.	Jacobs
1000	Hungarian Gypsy Dance, Ab-3	Czerny
1000	In Fairyland, Fantasia, Ab-3	Lack-Bird
1000	In the Rose Garden, Melody, F-3	Lange
1000	Jolly Farmer, The	Schumann
1000	La Cascatrice, The Reaper, G-3	Bernardo
1000	La Paloma (The Dove), Bolero	Yradier
1000	Lady Betty, and English Dance	English
1000	Lady Parmenter (Gavotte Noble)	Mead
1000	Large (New World)	Dvorak
1000	Little Fairy, Waltz, C	Hemmingway
1000	Mary's Pet Waltz, G-1	Mack
1000	Mazurka, Op. 9, Bm-3	Heller
1000	Melody in F (Op. F-3-3)	Rubinstein
1000	Moonlight on the Hudson, Bm-2	Williams
1000	Song Mass-Covered Church, Ab, C-1	Hopkins
1000	Silver Threads Are Gold, Bm-3	Hubert
1000	Over the Waves, Bm, D-2	Rosas
1000	Prelude Polka, C-2	Scream
1000	Reminiscence, Op. 24, No. 3, Am-3	Sibelius
1000	New Year Sequence, F-3	Heine
1000	Roman Song, Op. 21, Bm-4	Grieg
1000	Rock Water, The, C-3	Mackall
1000	Salut a Paris, Dm-4	Kowalski
1000	Sonata and Chorale	Bach
1000	Schumann's First Finger Ex., Part 1	Schmitt
1000	School Mazurka, Gm-3	Schmitt
1000	Silent Night, Holy Night, No. 1	Gruber
1000	Silver Threads Are Gold, Bm-3-4	Hubert
1000	Skater's Waltzes, A-4	Waldteufel
1000	Sobbing Violin, Cm	Koch
1000	Song of India, A, Mod.	Rimsky-Korsakoff
1000	Spring Song, Op. 62, No. 6	Mendelssohn
1000	Silent Night, Holy Night, C-1	Gruber
1000	Tarantella Giocosa, Mazurka, Bm-4	Haas
1000	Tarantella, Op. 61 (Op. 6), F-4	Henselt
1000	Tell Me, Op. 14, No. 2, G-2	Liebert
1000	Under the Double Eagle, Bm	Wagner
1000	Under the Stars and Stripes, D-4	Rosenoff
1000	Up in a Balloon, Polka, Ab-4	Mattson
1000	Valse, Op. 64, No. 2, Bm-4	Chopin
1000	Valse Bleue, C-3	Margis
1000	Valse Triste, Op. 44, G-4	Sibelius
1000	Waltzing Doll, Poupee Valsante, C-2	Poldini
1000	Waltz of the Flowers, D-4	Tchaikovsky
1000	Watching the Raindrops, C-1	Hopkins
1000	Wayside Gossip, F-3	Wilson Greene
1000	Wedding March, C-3	Mendelssohn
1000	Wings Of Dipl (Mazurka) D-3-4	Wood

VIOLIN AND PIANO DUETS, 15¢ each

Each number has separate parts for Violin & Piano

A—1 to A-2	Very easy to medium	
B—1 to B-3	Easy to difficult	
C—1 to C-3	Medium to difficult solos	
1000	Arabian, Waltz, A-3	Greenfield
1000	Barcarolle, Minor, C-4	Offenbach
1000	Bohemian Girl Tunes, A-2	Wilmer
1000	Cradle Song, A-3	Schumann
1000	Dolcie and Lilac, Valse, A-2	Greenfield
1000	Elegie (Melody) (Op. 10, No. 3)	Rubinstein
1000	Gavotte, Gm, A-3	Vogt
1000	La Colombine, D-3	Bertelin
1000	Love's Breeze, B-3	Hager
1000	Old Folks at Home, A-3	Foster
1000	Orientale, D-3	Cui
1000	Romance, C-1	Vogt
1000	Soldier's Song, A-3	Vogt
1000	Spring Song, A-4 or B-3	Mendelssohn
1000	Sons The M	Schubert
1000	Turkish in the Strap, A-3 or B-3	Strauss
1000	Valse Mignon, B-3	Wilson

These numbers cannot be sold in Canada.

The Century Catalogue contains over 5,000 compositions consisting of PIANO SOLOS—DUES and TRIOS—VIOLIN and PIANO—DUOS—TRIOS and QUARTETS—SAXOPHONE and PIANO—MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed free if asked for.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy — $2.00 a year

VOLUME LV No. 3 — MARCH 1937

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, Editor
Dr. Edward Ellsworth Ziegler, Associate Editor

Robert Braine
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Curtis
Dr. Hollis E. Dann
William Arms Fisher
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth A. Gest
Malcolm Glenn
Edward J. Goubel
Jacob Kwalwasser
George L. Lindsay
Joseph E. Maddy
Guy Maier
Guy McCoy
Russell Van Dyke Morgan
William S. Sterneborden
Dr. Victor L. O. Rehmann
Peter Hugh Reed
Henry S. Sawyer
Frederick W. Wadell
Rob Roy Peery, Music Critic
William M. Felton, Editor of Music Section of The Etude

CONTENTS

50 Do Historical Musical Portrait Series		144
World of Music		147
Editorials		148
A Visit to the Home of 60 Ge	A. K. Gaw	149
The Art of Musical Phrasing	O. Kielhorster	150
Arithmetic Music	O. Phillips	151
Yes, Practice Makes Perfect	F. Trapper	151
On Building a Piano Technic	J. S. Adler	152
Music Vs. Others	E. H. Davis	153
Plantation Melodies	J. T. Tapper	154
Early Musical Instruments	[illegible]	155
Musical Mathematics	[illegible]	156
The Resurgence of The Arts	[illegible]	157
The Very "To Be" Musical	[illegible]	158
Keeping the Musical Memory Fresh	[illegible]	159
Records and Radio	[illegible]	160
Hands and Orchestras	[illegible]	161
Go Into the Music Room Informally	[illegible]	162
Drums With Music	[illegible]	163
Music Conservatories Study Course	[illegible]	164
Teachers Hand of Tolly	[illegible]	165
The Responsible Adult Choir Year	[illegible]	166
Singer's Hands	[illegible]	167
True Relation of Cultural Study	[illegible]	168
The Art of Giving Recitals	[illegible]	169
Singing Maxims	[illegible]	170
Organists Guide	[illegible]	171
The Choir Boy Problem	[illegible]	172
The Choir Director Is	[illegible]	173
A Unified Worship	[illegible]	174
Organ and Choir Organs	[illegible]	175
An All-Purpose Keyboard	[illegible]	176
Home Is Where Your Heart Is	[illegible]	177
As Bonds Dwell Behind	[illegible]	178
Thirty Years Ago This Month	[illegible]	179
The Artist—A Man	[illegible]	180
Twilight at Bayle	[illegible]	181
Finger Pressure in Vibrato	[illegible]	182
Making Ready for Recitals	[illegible]	183
Pitch Position of Hand	[illegible]	184
Violin Questions and Answers	[illegible]	185
Violinists Fingering	[illegible]	186
Accordion Department	[illegible]	187
Music For Health	R. F. Mortimer	188
Questions and Answers	A. H. Heckler	189
Dances of Spain to Music	[illegible]	190
Making Stage Dignity Informal	[illegible]	191
Abraham Lincoln's Band	[illegible]	192
Organizing a Music Club	[illegible]	193
Practice Classes for Success	[illegible]	194
Voice Questions and Answers	[illegible]	195
More Choir Stories Of Fright	[illegible]	196
The Practice That Counts	J. C. Jackson	196
Junior Etude	[illegible]	210
Letters from Etude Pen pals		232
The Keyboard Problem	[illegible] Wheeler	232
Theoretical Music	[illegible] Williams	232
Musical Books Reviewed		232

Music

Fascinating Pieces for the Musical Home

Circle Dance	F. A. Lingenfelter	186
Tyrolienne	[illegible]	186
Japanese Doll Dance	[illegible]	187
Eastern Dance, Op. 17	[illegible]	188
Under Yoh with His Fiddle	[illegible]	189
Song of the Brook	[illegible]	189

Master Works

Prelude in E Minor	F. Mendelssohn	172

Outstanding Vocal and Instrumental Novelties

Acoustic Mr. Hailing Signal	M. Prevelice	173
How Long Will The Forgil Mo? (Vocal)	[illegible]	174
Falling Snow (Vl Bn & Pno)	[illegible]	174
Cirolin (Vl Bn) Al arral	[illegible]	175
Shelly Pr (vocal Hinge)	[illegible]	176
St Hatri Kiss (Pno Hayes)	[illegible]	178
Warriors Song (For Harp)	[illegible]	180

Progressive Music for Orchestra

Gavotte	G. F. Handel	184

Delightful Pieces for Junior Etude Readers

Trilling at Windy Hill	H. G. Rogers	186
Hi Ho—Sure Dance	[illegible]	186
Chorus of the Ballroom	[illegible]	187
Sprightly and Gay	[illegible]	187
It's Spring Again!	C. Kohlmann	187
Happy in the Milky Way	R. Hutchings	188
	[illegible] Spencer	188

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa. Entered as second-class matter January 18, 1934, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright 1937 by Theodore Presser Co. for U. S. A. and Great Britain.

THE ETUDE MUSIC MAGAZINE

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

Entered as second-class matter January 18, 1934, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1937, by Theodore Presser Co. for U. S. A. and Great Britain.

Subscription Price

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

Remittances

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

Renewals

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

Manuscripts

Manuscripts should be addressed to The Etude. Write on one side of the sheet only. Contributions solicited. Every possible care taken but the publisher does not responsible for manuscripts or photographs either while in their possession or in transit.

Advertising Representatives

New England: [illegible]
Western: [illegible]

Europe

C. H. Beare, Room 1212, 50 Rockefeller Plaza, New York City.

Pacific Coast

Carl H. Lonsy, Roosevelt Hotel, 7000 Hollywood Blvd., Hollywood, Calif.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

WANTED: Piano and voice teachers capable of handling extension work, on percentage basis. Write giving full details. Requirements excellent character, strong personality, aggressive, and willing to cooperate with large music store organization. This is not an ordinary job, but can make upwards of $100 per week. All replies treated strictly confidential. Address, enclosing recent photo, Director, Etude Address G. T. c/o Etude.

FOR SALE: Hector Berlioz first edition Instrumentation of Paganini's Sonata, Grand Rapids, Michigan.

WANTED: Practice Clavier Sonatas particulars. Leo Maxwell, Putnam, Conn.

MUSICAL CLIPPINGS, books, magazines others. B. Kassel, Box B, Omaha, Neb.

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE. Small Monthly Payments. Dr. Wooler, 3811 Bonne Court, Lakeland, Fla.

SONG WRITERS—COMPOSERS: Best for free literature on professional rhyming. NEW ENGLAND SONG COMPOSERS' RANGE, Wellsboro, Penna.

TUNE YOUR OWN PIANO. Step by step course, $1.00. Proof free. Mansfield, Pa.

VIOLINS: Handmade, best since Stradivarius days. LEHTO, Master Craftsman, East Boston, Mass.

HISTORICAL PHONOGRAPH RECORDS. Interesting monthly new list. Send for Data. American Phonograph Record Exchange, 161 Palisade Avenue, Jersey City, N. J.

SINGING MADE EASY—Send for free detailed information to Eastern School of Voice Culture, Chambersburg, Pa.

PIANO TUNING, etc. Tuning, reasonable. Southern Conservatory, Macon, Ga.

DITSON CHORAL COLLECTIONS

(CONTENTS OF ALL VOLUMES LISTED ALSO ISSUED SEPARATELY IN OCTAVO FORM)

DITSON THREE-PART SONGS FOR MALE VOICES

Compiled by JOHN CARROLL RANDOLPH

Price, 75 Cents

CONTENTS

All Through The Night	Welsh Air
Galway Piper, The	Irish Air
Hundred Pipers, The	Scotch Air
Hungarian's Treasure	Hungarian Air
Jest Joy of Man's Desiring	Bach
John Peel	English Air
Kavanagh, The	Stafford
Little Farm Well Tilled A	Bach
Lone Star Ranger	Gibb
Minstrel Boy, The	Irish Air
Old King Cole	Gibb
Sing to Me Sweet Melotta	French Air
Sydney Lullaby	Gibb
To Thee O Country	Kleinberg
Vicar of Bray, The	English Air
Volga Boatmen's Song	Russian Air
Wilt ye Song	Stafford
Week of the Jolly Fiddle	O Hara

DITSON FOUR-PART SONGS FOR BOYS' VOICES

Edited by ROBERT W. GIBB

Price, 75 Cents

CONTENTS

At Dawning	Cadman
Ave, Sancta Stella	Gretry
Bells of Shandon	Nevin
Dermot Lake	Stanford
Gondolier	Gibb
Home by the Side of the Road	Stevens
In Plenitude	Dagnall
Medley from the South	Pike
In Great Lone Hills	Hutchins
Open Road	Sickles
Shout Aloud in Triumph	Massey
Song of Friendship	Netherland Folksong
Song of the Sea	Nevin
Stargazer Teacher	Macy
Swanee, Tony	English Folksong
Tis Morn	Gerbel

THE GLENN GLEE CLUB

BOOK FOR BOYS

Fifty songs for Junior High Schools skillfully arranged for boys' voices by Virginia French

The name of Melville Glenn is added to his itself a guarantee of the superiority of this book. It was compiled after wide experience with classes in Junior High School keys. The range of each voice has been carefully weighed, special attention being given to the Alto Tenor part. This book solves the problem of right material for the adolescent boys' voices. Useful also for mixed choruses in S. A. B.

124 pages of music. Boards, $1.00

THE GLENN GLEE CLUB

BOOK FOR YOUNG MEN

Thirty six part songs for High Schools especially arranged by Virginia French

Folksongs—Classic Artsongs—Choruses

A collection of more advanced material for Senior High Schools and Preparatory Schools

4 pages of music Boards, $1.00

DITSON TRIOS FOR SOPRANO ALTO AND BASS (Secular)

Compiled by JOHN CARROLL RANDOLPH

Price, 75 Cents

CONTENTS

A-hunting We Will Go	English Air
A-roving	English Chantey
At Dawning	Cadman
Parent Dance, The	Torgett
Good Morrow, Gossip Joan	English Air
Grandfather's Clock	Work
Grapevine Swing, The	Gibb
Gypsy Night, A	Gounod
Heavens Are Declaring, The	Beethoven
Killiee March, The	Marchisan
Lass of Richmond Hill The	Hook
Morning Invitation	Fesca
Night in June, A	Torgett
Serenade at Tana	Widor
Song of Friendship	Netherland Folksong
Song of the Sea, A	Nevin
When the Flag Goes By	Nevin
Where's You Walk	Handel
Yachting Glee	Culbertson

DITSON PART-SONGS FOR MIXED VOICES (Secular)

Compiled by JOHN CARROLL RANDOLPH

Price, 75 Cents

CONTENTS

As Torrents in Summer	Elgar
At Dawning	Cadman
Bells of Shandon, The	Nevin
Carry Me Back to Old Virginny	Bland
Cinderella	Pinsuti
Goin' Home	Dvorak
Home by the Side of the Road, The	Gaelerian
In Plenitude	Osgood
Medley from the South	Pike
Ole Uncle Moses	Scott
Open Road, The	Sickles
Shout Aloud in Triumph	Massey
'Tis Morn	Gibb
Winter Song	Bullard

DITSON TWO-PART SONGS FOR TREBLE VOICES

Compiled by JOHN CARROLL RANDOLPH

Price, 75 Cents

CONTENTS

Brahms	Cradle Song
Capus	O Sole Mio
Chaminade	Morn riot
Mendelssohn	Prayer from HERMAN AND DOROTHEA
Irish Folksong	The wedding of the Shanaan
Lemare	A divine Soul lapsed in
Millet	Ye Shepherds
Morley	Go you my son uncle
Morley	I go Alone my darling
Morley	It was a lover and his lass
Netherland Folksong	Song of Praise dialog
Rachmaninoff	Spring Night (Couplet of Lovers)
Russian Folksong	Volga boatmen's song
Saint	Prelude
St. Saens	The Swan
Schubert	Hark Hark the lark
Scottish Folksong	Dallas here a
do	Loch Lomond
do	Spin O my sweet
Spanish Dance	La Mariquita
Strauss	Greet ye in Spring
Wolff	O nightingale

DITSON TRIOS FOR WOMEN'S VOICES (Secular)

Compiled by JOHN CARROLL RANDOLPH

Price, 75 Cents

Girls' glee clubs and choruses will welcome this group of favorites—conveniently bound for a sale basis of sixpence.

CONTENTS

Cradle Song	Lamirna
Gondolier's Song	Gruber-Hoffmann
Joys of Spring	Aichel
Lass with the Delicate Air The	Arne
Mill, The	Jensen
More rise	Gillette
Passing By	Purcell
Pirate Dreams	Harker
Serenade (from Le Roi la dit)	Delibes
Shaggy dog, The	Hughes
Still as the Night	Bohm
They Met in the Twig of a Chestnut Tree	Robinson
Wee Thing, Sweet Maid	Alger
Would God I Were the Tender Apple Blossom	Irish Air

THE GLENN GLEE CLUB

BOOK FOR GIRLS

Forty two songs for Junior High Schools beautifully arranged by Virginia French

This book shows to meet the need for music of a medium grade of 100 only which will appeal to girls of Junior High School and early High School age. The melodies possess charm and the harmonies are interesting to all the parties.

Three-Part Choruses

124 pages of music. Boards, $1.00

THE GLENN FESTIVAL BOOK

Edited for Upper Grammar Grades and Junior High Schools. It numbers of the same high type of music that characterize the Glenn books.

Unison, Two-part and Three-part Choruses

96 pages of music pages $.50

MASTER CHORUSES—Mixed Voices—Sacred

Selected by HUGH ROSS, JOHN SMALLMAN and H. ALEXANDER MATTHEWS, Forty-three Great Choruses by Great Composers

Issued in two editions—Voice Parts only (128 pages of music) Boards, $1.00—*Complete Edition with Accompaniment* (296 pages of music) Cloth, $1.00

ORCHESTRA PARTS for each accompanied number are available

Adoramus te Christe	Mozart	Glory to God	Handel	Jesu Word of God Incarnate	Hubert
Agnus Dei	Bach	Glory to God in the highest	Pergolesi	Lamb of God	Bach
Alleluia Christ is Risen	Kopylow	Hallelujah Amen	Handel	Lord is my Shepherd, The	Schubert
All the glory of the Lord	Handel	Hallelujah Chorus	Handel	Morning Hymn Op 46, No. 4	Strauss
Ave Verum	Mozart	Heavens are telling The	Haydn	Now let all the heavens adore Thee	Bach
Blessed Jesu Fount of mercy	Dvorak	He watching were found	Mendelssohn	O Holy Night	Adam
Bless the Lord	Lynwood Farnam	Holy art Thou	Handel	O sing unto God	Palestrina
Bless Lord, O heavenly Light	Bach	Holy Holy Holy	Sowerby	O vos omnes	Victoria
Christus Hymn	Rachmaninoff	How blest are they	Tchaikovsky	Praise ye the Lord	Franck
Cherubim Song No 7	Ippolitov	How lovely is Thy dwelling-place	Brahms	Prayer of Thanksgiving	Netherland Folksong
Cherubim Song Op 41 No 6	Tchaikovsky	How lovely are the messengers	Mendelssohn	Psalm 67	Franck
Praise the Lord is ever	Thiman	If thou but suffer God to guide thee	Bach	Psalm XXIII	Schubert
Worthiness	Bach	In deepest grief	Bach	Sanctus	Ilbo and
Ki Terrisoni ni	Bach	In dulci jubilo	German Carol	Temptation Jesus said	Palestrina
Forever walks in Thy Lands	Tchaikovsky			Unfold, ye Portals	Lassus
Gloria in excelsis Deo	Mozart	Jesu priceless treasure	Bach		Russian Air
				Ye watchers and ye holy ones	German Melody

OLIVER DITSON COMPANY, 359 BOYLSTON STREET, BOSTON, MASS.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

The World's Best Known Musicians

This series which began in February 1937 has included to date 1 lots of 25 celebrities. It will be continued in October issue. Nothing like this has ever been offered before. Start now by a collector now. Nothing like this has ever been offered before. Back issues are available. Order dates 1 to 50 cents each. Price per set and postage free. Order by mail or by special arrangement. Publisher's Notes Department.

Your Favorite Magazines Cost LESS This Way!

Along with THE ETUDE you can subscribe or renew to your other favorite magazines at a saving of reduced prices. This is the result of a combined arrangement we have made with leading publishers which not only saves you money but makes it possible to take care of all your magazines in just one order to us. Subscriptions may be new or renewal and each magazine may be sent to a different address if desired with one exception noted below. Take advantage of this special offer.

Order Now—and Save!

THE ETUDE McCALL'S	$6.00 Regular price	Both $2.40 Save 1.60
THE ETUDE BETTER HOMES AND GARDENS	$3.00 Regular price	Both $2.35 Save 1.65
THE ETUDE PATHFINDER	$3.00 Regular price	Both $2.40 Save 60c
THE ETUDE GARDEN BOY	$3.00 Regular price	Both $2.75 Save 25
THE ETUDE AMERICAN GIRL	$3.00 Regular price	Both $2.75 Save 25c
THE ETUDE CHRISTIAN HERALD	$3.00 Regular price	Both $2.85 Save 15
THE ETUDE SATURDAY EVENING POST	$3.00 Regular price	Both $4.50 Save 1.50
THE ETUDE LIBERTY (Weekly)	$3.00 Regular price	Both $3.25 Save 75c
THE ETUDE RED BOOK	$3.00 Regular price	Both $3.65 Save 65c
THE ETUDE CHILDREN'S WEEKLY	$3.00 Regular price	Both $3.75 Save 25c
THE ETUDE HARPER'S BAZAR	$3.00 Regular price	Both $4.00 Save 1.00
THE ETUDE THE FRENCH REVIEW	$3.00 Regular price	Both $3.85 Save 65c
THE ETUDE HYGEIA Health Magazine	$3.00 Regular price	Both $4.25 Save 75c
THE ETUDE READER'S DIGEST	$3.00 Regular price	Both $4.75 Save 25c
THE ETUDE ST. NICHOLAS	$3.00 Regular price	Both $4.50 Save 1.50
THE ETUDE McCALL'S PATHFINDER	$3.00 Regular price	All $3.25 Save 1.75
THE ETUDE CHRISTIAN CENTURY McCALL'S	$3.00 Regular price	All $4.00 Save 1.00
THE ETUDE McCALL'S RED BOOK MAGAZINE	$3.00 Regular price	All $4.50 Save 1.50
THE ETUDE WOMAN'S WORLD RED BOOK	$3.00 Regular price	All $4.00 Save 1.00
THE ETUDE PICTORIAL REVIEW	$3.00 Regular price	Both $2.40 Save 60c
THE ETUDE WOMAN'S HOME COMPANION	$3.00 Regular price	Both $2.75 Save 25c
THE ETUDE AMERICAN MAGAZINE	$3.00 Regular price	Both $2.15 Save 85
THE ETUDE OPEN HEAR (2 YEARS)	$3.00 Regular price	Both $2.35 Save 65c
THE ETUDE WEE WISDOM	$3.00 Regular price	Both $2.35 Save 65c
THE ETUDE HOME LIFE	$3.00 Regular price	Both $2.75 Save 25c
THE ETUDE AMERICAN HOME	$3.00 Regular price	Both $2.75 Save 25c
THE ETUDE CHILDREN'S PLAYMATE	$3.00 Regular price	Both $2.90 Save 10c
THE ETUDE FARMER'S WIFE	$3.00 Regular price	Both $3.00 Save 1.00
THE ETUDE CHILDREN'S ACTIVITIES	$3.00 Regular price	Both $3.25 Save 75c
THE ETUDE GIRLS' LIFE	$3.00 Regular price	Both $3.75 Save 25c
THE ETUDE THE HOME BEAUTIFUL	$3.00 Regular price	Both $3.85 Save 15c
THE ETUDE AMERICAN HOME	$3.00 Regular price	All $4.25 Save 75c
THE ETUDE PHYSICAL CULTURE	$3.00 Regular price	Both $4.60 Save 40c
THE ETUDE McCALL'S BETTER HOMES AND GARDENS	$3.00 Regular price	All $3.25 Save 75c
THE ETUDE McCALL'S PICTORIAL REVIEW	$3.00 Regular price	All $3.25 Save 75c
THE ETUDE CHILDREN'S ACTIVITIES ROGERS MAGAZINE	$3.00 Regular price	All $3.25 Save $1.25
THE ETUDE AMERICAN MAGAZINE WOMAN'S HOME COMPANION	$3.00 Regular price	All $4.75 Save 75c

Add to Any Combination

PICTORIAL REVIEW $1 for 1 Yr. $1.50 for 1 Yr. $2 for 1 Yr.
LADIES HOME JOURNAL $1 for 1 Yr. $1.50 for 1 Yr. $2 for 1 Yr.* $3 for 3 Yrs.*
SATURDAY EVENING POST $3 for 1 Yr. $3.00 for 2 Yrs. $4 for 3 Yrs. $5 for 4 Yrs.*
COUNTRY GENTLEMAN 3 yrs $1.00 1 yr. $2.00

United States Only

Canadian and Foreign Postage Extra

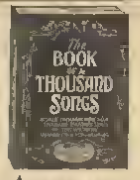
THE ETUDE MUSIC MAGAZINE

—Theodore Presser Co., Publishers—

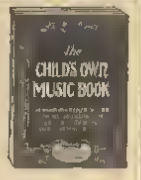
1712 Chestnut Street, Philadelphia, Pa.

WORLD-FAMOUS COLLECTIONS

A COMPREHENSIVE collection of more than two hundred well known classic, modern, light operatic and "sacred" compositions. NO MUSIC LIBRARY COMPLETE WITHOUT THIS VOLUME.



An outstanding collection of standard favorite songs. Words and music. Included are many home, sentimental, operatic, concert, children's, southern, college, set rounds, hymns, patriotic, national and folk songs. Popular in Radio Broadcasts.



A MOST complete child's book, containing nursery rhyme songs and a series of piano pieces and duets suitable for the young folks. A REFRESHING FOLIO OF HAPPY REMINDERS OF YOUR OWN EARLY EFFORTS.

Each volume contains 176 pages. Cloth Binding $2.00 each. Reinforced Paper Cover, Binding $1.00 each.

For sale at all music stores. If your music dealer cannot supply you we will send postpaid on receipt of price. Money cheerfully refunded if not entirely satisfied. (NOT SOLD IN CANADA)

MAIL COUPON FOR ILLUSTRATED FOLDER WITH CONTENTS

The Musall Publishing Co., Inc.
1540 Broadway New York N. Y.
Enclosed find $ for which please send the books checked.
( ) PLEASE SEND FREE ILLUSTRATED FOLDER WITH CONTENTS.
( ) Book of 50 Thousand Songs.
( ) Masterpieces of Piano Music
( ) Children's Music Book.
( ) PAPER ( ) CLOTH

Name
Address
City State
T—5-5

SUNDAY MAY 9TH

Solos and Choruses for the Second Sunday in May

VOCAL SOLOS

Cat. No.	Title and Composer	Range	Price
26174	Candle Light — Clara Wolfe and Coleman	d-g	$0.60
26130	Candle Light — Chas. Wakefield Cadman — *In days gone by Lyn Shipley was a young lad living in Pittsburgh, Pa. This song has been adopted by the American Parent Teacher Associations for Mothers Day Play and Entertainment.*	b flat-E flat	.50
26092	Mother's Day — Frank M. Gray		
19076	Mother Calling — A. J. and Mo	E flat-g	.40
17956	Mother — Stanley B. Widener	c-f	.40
	Mother O Mine — Arthur Lange	B-F-sharp	.50
	Mother O Mine — Arthur Cooper	a-B	.50
24032	Old Fashioned Mother Of Mine — Richard Kountz	d-E flat	.40
14071	Old Fashioned Mother Of Mine — Richard Kountz	G-F	.50
24030	Old Fashioned Mother Of Mine — Richard Kountz	F sharp-g	.40
	This is a song I feel that in this day and age it will do anyone, dear good to sing as I was at any time, but it is just right for a speaker for Mother's Day.		
26774	Lift a Mother — Evelyn Lehman — *Dedicated to Mrs. V. Farnum Hunt*	B E	$0.40
19632	Little Mother — Dan of Posthouse	c sharp-B	.50
19600	Little Mother O Mine — He Lived Wrong	E flat-E flat	.50
4004	Mother O Mine — B. Gordon	d-E	.75
	An emotional song of a boy from Heart by Rudy and he's a sing		
19043	My Mother's Song — Jack Opperman	d-g	.60
19483	Never Forget Your Dear Mother and Her Prayer — Mae Ki Bet Jones	d-F	.40
19096	Old Fashioned Dear — Carl Bi	a-F	.50
19488	Song of the Child The — Mario Zucca	d-F	.50
	This music will appeal to all, particularly those who are fond of music, and have a feeling for the singing.		

QUARTET OR CHORUS

21232	Candle Light — C. W. Cadman (Trio or 3 Pt.)	10
20010	Rock Me to Sleep — Frank J. Smith (Mixed)	10
20456	Memories — Gaylande Martin Sch. (Mixed)	10
26151	O, Mother of My Heart — C. Deane (Mixed)	15

CANTATA

Glorious Songs of the Madonna — For Women's Voices — By May J. Strong — *A beautiful cycle of songs. The inspiring text by Alfred Noyes makes it a fitting and appropriate for Mother's Day Program.* Price $1.00

THEODORE PRESSER CO. 1712 CHESTNUT ST. PHILA. PA.

Copyright 1937 by Theodore Presser Co.
For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

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

VOL. LV. No 3 • MARCH, 1937

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

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

A SYMPHONY IN D MAJOR" by Mario Clement, parts of which were discovered in the Library of Congress at Washington and other [illegible] the British Museum of London and [illegible] were put together by Alfredo Casella [illegible] American premiere when given as the [illegible] number on the program for December 4th and 5th of the Boston Symphony Orchestra with Serge Koussevitzky conducting. The greater part of the manuscript is in the Library of Congress for which it was bought by Carl Engel at the sale, in 1911 of the effects of W. H. Cummings, late noted musicologist of London.

EUGENIE SCHUMANN the last surviving daughter of Robert and Clara Schumann recently celebrated her eighty fifth birthday in Bern.

THE FIRST FESTIVAL of Pan-American Chamber Music is announced to be held at Mexico City from July 7th to 27th 1937. It is to be sponsored by the Committee on Cultural Relations with Latin America in cooperation with Mrs. Elizabeth Sprague Coolidge.

THE CRYSTAL PALACE of London, perhaps the most widely known auditorium of the world was destroyed by fire on the night of November 30. Built in Hyde Park, for the great Exposition of 1851 it was later moved to Sydenham, a suburb of South London, and became an amusement center for millions since the mid Victorian days. Twenty five hundred participants, with audiences of twenty thousand or more were not unusual in its annual choral or band festivals. The organ, one of the greatest of the world when built, and priceless Handel manuscripts were totally lost.

SAMUEL BARBER, nephew of the famous American contralto, Louise Homer, and a young American composer now attached to the American Academy of Rome has had the recent honor of having his "Symphony in One Movement" given its premiere at Rome with Bernardino Molinari conducting.

HELEN HOWE

HELEN HOWE is Chicago's new supervisor of music education selected by the Board of Education after several years of debating as the value of music in the public schools—the first time so believed that a woman has held a so responsible position in American musical education. Miss Howe already has made a place for herself by broadminded efforts in "creating a love for music in the younger generation so that they may be a cultural asset in this metropolis by Lake Michigan."

HANDEL'S MESSIAH" had its one hundred and sixty seventh performance by the Handel and Haydn Society of Boston, when in the one hundred and twenty second season of that famous organization the world's favorite oratorio was given on December 26th, with Thomas Stern conducting.

A ROYAL FAMILY of musicians will ascend the throne of Great Britain with the coming coronation. Queen Elizabeth is an accomplished pianist and a charming singer and the two young daughters are in the course of a liberal musical education.

THE CONCERTGEBOUW of Amsterdam has given a Liszt Concert in commemoration of the one hundred and twenty fifth anniversary of the Abbé's birth and fiftieth of his death. On the program were the Faust Symphony and the Missa Solemnis in D (Graner) in which the chorus of the Toonkunst Verein (Tone Art Society) participated, with the performance under the direction of Willem Mengelberg.

THE PIANO ACCORDION is reported to have been the means of carrying many a musical dealer over the recent business crisis which now has given place to better times. Every emergency develops its hero.

THE EASTERN MUSIC EDUCATORS CONFERENCE will meet from April 13 to 17 at Buffalo New York, with George L. Lindsay Director of Music Education in the Philadelphia Public Schools, as president. Along with forums and clinics of a serious educational nature, there will be programs by the All Eastern High School Orchestra, A Mammoth Buffalo School Music Festival an Eastern States High School Solo Singing Contest a Western New York High School Band Festival and an Intercongregate Women's Glee Club Contest. Just to mention a few of the musical magnets.

SIX CONCERTS had prominent places in the festivities celebrating the tercentenary of Harvard College—three of these were given by the Boston String Quartet, assisted by Jesus Maria Sanromma, pianist and three others were contributed by the Boston Symphony Orchestra, with Dr Serge Koussevitzky (LL D alumnus, of the Harvard Class of 1928) conducting.

JOHN BARBIROLLI is reported to have been engaged by the Board of Directors, as the musical director and conductor of the New York Philharmonic Symphony Orchestra for the next three seasons. The engagement is announced as having been made "as the solution of major issues," including "the need for a young conductor of artistic integrity who wants build towards the orchestra's future as well as enhance its present."

THE SOCIETY OF MOZARTIAN STUDIES of Paris has held a Mozart Festival at the Beaux Arts. The Society's chorus, the Belgian National Orchestra and eminent soloists interpreted seldom heard works followed by the grand "Mass in C minor."

MARIO CASTELNUOVO-TEDESCO has been entrusted with the composition of incidental music for the tragedy "The Giants of the Mountain," which will be presented in the famous Boboli Gardens of Florence during the May Festival.

A SYMPOSIUM OF AMERICAN ORCHESTRAL MUSIC in which new compositions never before performed will be interpreted and discussed is an addition which has been made in the regular series of American Composers Concerts given by the Rochester Symphony Orchestra, with Dr Howard Hanson conducting. May other leaders follow in Dr Hanson's steps!

MIRIAM HYDE, after three and a half years in Europe recently appeared in recital at Town Hall of Adelaide, South Australia, where her program including a number of her own works, elicited encomiums placing her "in the front rank of Australian pianists and composers."

THE TEXAS MUSIC TEACHERS ASSOCIATION met for its Twenty third Annual Convention from November 28 to 29 at Dallas, which proved to become a history making event through the adoption of a new and progressive constitution and the consideration of problems concerned with the musical advancement of the "Lone Star State."

CLARENCE EDDY, perhaps the most widely known organist which America has produced, passed away on January 10, at his home in Chicago. Until recent years he had been identified with practically every great exposition including the one in Vienna in 1873. Philadelphia in 1876, Paris in 1889, Chicago in 1893, St. Louis in 1904, San Francisco in 1915, and he gave his last concert at the Century of Progress Exposition of Chicago in 1934. Born in Greenfield, Massachusetts, he gave his first concert at twelve and finished his musical studies in Berlin.

DANCE MUSICIANS began to feel the return of prosperity with the resumption of social festivities at the turn of the year. For the Philadelphia ball to his step daughter, Joseph E. Widener spent $10,000 for music. Alone Meyer Davis leader of the reported one hundred piece orchestra, agreed that this was probably the largest contract in the history of dance music. For Mrs. Melzer's ball in Washington and for a society leader in New York the preparations were practically as lavish.

HAROLD SAMUEL, eminent English pianist and a leading "apostle of Bach" of the last two decades, died on January 15 in London. Born in 1879 in the British metropolis he entered at the Royal College [illegible] for many years he has been a [illegible] pianoforte. In some years [illegible] thing of a sensation by giving recitals in six days, and here [illegible] times repeated.

AN AVE MARIA [illegible] century ago, by Franz [illegible] of Palin is reported to have been [illegible] a Glasgow (Scotland) museum, when research work in the Mitchell Library.

RADIO BAND LESSONS under the direction of Joseph E. Maddy director of the National Band and Orchestra Camp, are announced by the National Broadcasting Company each Wednesday from noon to two thirty Eastern Standard Time on the Red Network. (Coast to Coast).

THE THIRTY FIRST NATIONAL BAND FESTIVAL of Great Britain held in the Crystal Palace London on September 28th, brought together two hundred and [illegible] bands Foden's Band with Fred Mortimer as conductor won first place for the [illegible] time.

THE BIENNIAL CONVENTION of the National Federation of Music Clubs will meet from April 23 to 30 in Louisville, Kentucky. Mrs John Alexander Hipsher president announces a program of unusual brilliance, with indications that the attendance may reach the ten thousand mark.

FRANCO GHIONE AND VICTOR KOLAR are announced as the conductors of the Detroit Symphony Orchestra for seasons of 1936-1938. Ghione made his American debut when, in April of 1934 he led the performance of Rossini's "The Diamond" by the Detroit Civic Opera Company.

ROBERT ELMORE a new star in the galaxy of organists in "Pennsylvania Towns" has made his New York debut with a recital in Carnegie Hall, when he is reported to have displayed "an art combination of skill—amazing facility, depth of feeling, innate musicianship and expressiveness." Though but twenty four Mr Elmore has won many distinctions in London where he finished his studies at the Royal Academy of Music and in America.

(Continued on Page 206)

The Hydra-Headed "Music License" Monster

"At Liberty for Medicine Shows. [illegible] diploma 2. Dog [illegible] with white hat and [illegible] 1. Doctor with [illegible] and long white whiskers and diploma 2. Doctor with long white hair and long white whiskers and real diploma and license to practice."

Don't laugh. This was a real advertisement in a paper circulating among street shows.

No publication could have a higher regard for a legitimate, dignified degree from an institution, large or small of high educational standing, than has THE ETUDE. But, as we have continually reiterated, a diploma or a certificate is only as good as the individual or the institution granting it. A license or a certificate from a city, a state or any money making organization, cannot conceivably be of very much worth as a token of scholarship and ability.

Because certain mistaken groups have had the idea that it is a good thing to license the practitioners of an art and because these groups have been bought up to some instances by commercial interests which desire to sneak in the sale of their merchandise under such a system, we have felt that it is wise for us to air the matter in our editorial columns.

It would seem, of course, almost incredible that any commercial interest connected with music would stoop so low as to starve to corrupt legislators and teachers to the point where they would pass laws and regulations of such a nature that no individual might have a right to teach unless he used the proprietary materials issued by certain publishers. But these music teacher's license movements are usually backed by propaganda as insidious as cancer in its nature.

In many cases teachers with the best of motives and the highest of ideals are fed to endorse legislation and to promote regulations which at best are only veiled attempts of some publishing company to dispose of merchandise. Degrees, titles and initials are offered as bait, while, concealed in some syllabus, there will be almost invariably found to be a list of music of a publisher, or of a certain clique of publishers, which must be bought before such a title may be obtained. It has no more to do with the promotion of real education, from an honest, pedagogical standpoint, than do the prizes offered over the radio to sell soap, toothpaste or facial cream.

What is the result wherever this licensing system has been applied? Very often splendidly endowed teachers, with years of practical training, are obliged to step aside to make a place for some altogether unworthy person merely because that person has taken and passed a certain examination entitling him to a license or a certificate to teach an art in accordance with some particular scheme.

In public school education, and in the subjects that are not properly arts, it would scarcely be feasible not to have a sound system of examining and licensing teachers. In the arts, however, it has very frequently come to one of tention that quite mediocre "accredited" teachers have actually preempted the positions of teachers who have natural gifts in inculcating the principles of their art, developed through years of actual work in the field. With open-eyed amazement we have seen this happen over and over again. We knew of one band conductor in a college in Ohio, who was a real genius and had produced astonishing results in school bands, who was obliged to step aside to see his position taken by a ridiculously incompetent young nincompoop who was able to flash a certificate or license in the face of the school board. His State law said it had to be, and the real artist was compelled to suffer while the state employed a man unquestionably his inferior, because the artist did not have the training in other academic subjects that would enable him to get a particular type of certificate. Are we so law crazy that we are going to permit our educational systems in art to become a part of the colossal bureaucracy which seems to be spreading over our America like some pest of Biblical days?

In higher educational circles the whole matter of determining ability through examinations is a subject for much dispute. Examinations do reveal to some extent the factual knowledge of the individual, but they cannot determine his ability. They afford an opportunity to examine a small section of his ability. In a recent vocal contest over the air, we were among the judges. One of the contestants sang a song in such a manner that all of the judges, several of them professionals of high standing, agreed that the singer must be a person of extraordinary gifts and unusual musical and interpretative ability. The singer was requested to sing two other numbers, and he failed indecisively. He was obviously a "one song" singer. Yet upon his first trial he won over many abler contestants.

It has been our peculiar situation to employ from time to time workers who have had many initials trailing after their names, indicating that they have been graduated from this or that famous institution. And it also has happened that we have sometimes been obliged to discontinue the services of some of these alphabetical comets (who evidently have been able to pass all kinds of examinations) because of their crass stupidity and ignorance of essential common sense matters that any well informed person would be expected to know.

A mere degree from Harvard, Yale, Princeton, Cornell, or from any other great institution, is of slight worth in education or business, unless its possessor can prove his attainments in actual ability and performance.

Sensible, experienced American teachers certainly will insist that in art a certificate or license to teach must be always upon a nonfallacious basis. Do not be hoaxed by high sounding titles American or foreign, which might bring ridicule from those in other countries who may know the actual situation. How does the certificate system work out in Europe? We recently saw, in a foreign paper, an advertisement of a teacher possessing a coveted certificate but

The Cosmic Psycho-Occult University

This is to certify that *Bella Donner* has passed all of the examinations leading to the Degree of Doctor of Celestial and Terrestrial Music, which is hereby conferred upon her, entitling her to all of the supreme honors, rights and privileges appertaining thereto

Signed *William Gump,*
Supreme President

This is, of course, not a real diploma but it is no more farcical than some that the staff of THE ETUDE has seen.

announcing lessons at twelve cents each. Think of it!

America, however, cannot feel very proud when we witness some of the operations of companies in the United States, which, in order to sell their merchandise, have repeatedly used high power salesmanship to influence legislation that would virtually make their exorbitantly expensive courses the only legal materials which could be employed to lead to a certificate.

Some institutions do not "graduate" pupils because they know that art has no end. This is the policy followed by many of the greatest schools of art of the world. The students come, not for decorations, medals or diplomas, but to stay indefinitely until they become recognized artists. The fact that the pupil is admitted to such an institution and is permitted to continue there for a considerable period is evidence enough of real merit. Degrees from a recognized educational institution are of course distinctions to be coveted, but only recently we witnessed the case of a young man with a Mus. Bac. degree from a small college, who in a contest for a position with another applicant who had a Mus. Doc. degree from a famous university, led the Mus. Doc. far and away by his qualifications, and he secured the work which he properly and honestly deserved.

Let there be no academic or bureaucratic manacles on American art. No one ever asked Liszt, Chopin, Leschetizky, Marchesi or Auer for a certificate. The teacher, who desires to rise to the highest possible position, must realize the stupidity of attempting to reach there on a ladder of diplomas. It is the work accomplished in real pedagogical achievement which makes a teacher. Mr. knew a man once who had his studio practically papered with diplomas, but who had so few pupils that he spent his time in literal solitude. The reason is that he was no good as a teacher. Get as many academic distinctions as you may desire, but do not imagine that these will make you a great musician or a great pedagogue.

After all George Eliot had the right idea when she said: *"Our deeds determine us—much as we determine our deeds."*

With Mitts

OF ALL the curious things that have turned up recently in music, the performances on the piano of Henry Scott (no relation to the singer, Henri Scott), which have been heard by millions over the air, have attracted the most unusual attention. Mr. Scott certainly has one supreme distinction. He is the greatest "mitt" pianist in the world. Of course, THE ETUDE would pay no attention whatsoever to a performance of this kind, which, on the surface, appears like a showman's freak trick, if we in our student days had not had the somewhat surprising experience that, after playing the piano for a certain time with gloves on, we found on removing the gloves that we could play with apparently a very greatly increased facility, which was not produced by ordinary practice. Those who have heard Mr. Scott play over the air, with his mitts on, were certainly surprised by his accuracy and his speed. He has sent us his story which follows.

"After ten years of piano practice while wearing specially designed mittens, and finally by wearing two pairs, I have succeeded in proving my theory that mitten piano practice has given me more finger strength, technic and accuracy at the piano keyboard than any other method.

"I have always felt that the person who possesses the greatest technical equipment has a distinct advantage when presenting an artistic performance. I am convinced that piano practice with mittens has given me more technic and accuracy than I could have acquired by any other method.

"Of course I only advocate mitten *practice*, not mitten playing or mitten concerts. To assume that anyone could play at accurately at a high speed with a hand covering or any other handicap, is ridiculous. But when, with diligent practice, I find that I can play a composition accurately with mittens, I take them off and find an

HENRY SCOTT

accuracy and potential brilliance hard to believe as the result of so short a time.

"My mittens are so designed that they offer the most resistance where the hand is weakest (usually at the third finger). The left mitten, for a right handed person, should be thicker than the right mitten. These mittens have actually saved me years of tedious finger exercises, by equalizing my finger strength as I practice-compositions.

"I have not practiced scales, arpeggios or individual finger exercises for ten years, and still I was able to establish an all time speed and accuracy record on the piano, even with a pair of ordinary woolen mittens on. This was done only to establish a standard, for, of course, I could have played somewhat faster without them—if it had been necessary.

"You are the only musical magazine to get my entire story, and I hope it may be of interest to you."

THE ETUDE does not hold any opinion in this matter as it is a subject which must be confirmed with experience. We have merely told of our own student findings and allowed Mr. Scott to tell his very unusual story.

How Discouragement Helps

THOSE who have been reading the wonderfully interesting Paderewski autobiography, which has been appearing in *The Saturday Evening Post*, must be amazed by the unusual number of stupid people who went so far out of their way to convince him that it would never be possible for him to succeed as a pianist. They did admit that he might be a composer or a good trombonist, but a pianist—never! Only by reason of his great genius, his will and his hard labor, was he able to survive the barrage of discouragement which surrounded him. With the worth while individual the resistance offered by discouragement is the very thing which toughens and hardens him so that he acquires the strength to gain his heart's desires.

The Pleasures of Practice

THERE is a thrill to accomplishments in music that none recognizes but he who has struggled with a difficult passage in a composition and suddenly finds that it can be played with ease. We knew a young lady who practiced upon Liszt's *La Campanella* for over six months and then finally she was one day able to play it at the required speed, without a single false note to those difficult skips. It was a joy to note the radiance which seemed to fill her in this moment of triumph over self and over the composition. There is a Latin proverb which runs *Acta labores jucundi*, which in English (from which we take) *Labors accomplished are pleasant*. In the same spirit, a lot of fun and profit of music study was expressed in the words of the little boy who bantered, "Just watch me beat this game."

A Visit to the Home of Sibelius

By Norma Ryland Graves

ALONG A WINDING country road bordered by fields lest with rippling grain through hamlets that nod at us in their little red roofed houses nestling among trees, past farms where men and women alike are thriftily working in the fields—or we speed along for mile, until there is but between us and Hämeenlinna more than thirty miles.

Soon we see the outskirts of Finland's capital city with its many friendly people somewhere in front of us so close as to fill us with joyous anticipation as the unpretentious home of Finland's best known and loved citizen, Jean Sibelius.

Many tourists have hurriedly asked as the miles were passed behind them, "What will he be like—this composer of the popular *Valse Triste* and of the magnificent Fourth Symphony? Will we find a man of varying moods—a temperamental—little interested in affairs outside his own? Will it be possible to be in the least time that is to be ours to see the real Sibelius? Will it be possible to feel in the personality of this man of the spirit of the citizen who has most eloquently expressed the spirit of his nation to the world?

But these and hundred reflections are abruptly halted as the chauffeur of the car exclaims, "You can see the home of Mr. Sibelius home now," says the driver simply. "I thought you would like this view of it first. Had we spoken it would have been left to give expression to this very wish.

The Returning Retreat

THERE, TO THE RIGHT of us on a wooded hill was "Villa Ainola," for the last thirty two years the home of the composer. Like many a more durable cottage, it has hidden itself from inquisitive eyes by retreating deep in surrounding woods at the side of which a narrow road winds up through overhanging trees to lose itself at the back of the house.

Nestled among the trees at the top of this small hill is the low two-storied dwelling whose log front blends so perfectly with the nearby woods. Nor could there be found a more appropriate background for a composer whose music feels not so much the very country itself than the home likewise built of native material.

A few steps up from the drive way and we were on a small porch where a profusion of flowers in gaily colored boxes seemed to roll a cheerful welcome. With the appearance at a wee little maid, who smilingly admitted us, any suggestion of formality was completely banished.

"Mr. Sibelius is expecting you," she murmured as she flitted away to call her master.

The music, or reception room, which opens directly from the small hall is the most formal of the downstairs apartments, likewise it gives the least evidence of family occupancy. Almost Spartan in its furnishings and few scattered rugs it is dominated by the concert grand piano which, closed, occupies one side of the room. Near by is an old fashioned music rack, painted white. Of outstanding interest, however is the huge laurel wreath hanging on the wall above the piano. Tied in the national colors of blue and white we discovered, upon closer inspection, that it was presented to the composer by the Finnish Government on the occasion of his seventieth birthday.

Sibelius in his Study

The Master Enters

A LIGHT FOOTFALL from the rear caused us to turn. It was Sibelius! Gone were all our preconceived ideas of a temperamental genius or a composer extremely aloof and reserved alike to critics and visitors. Their place was an ordinary man dressed in an ordinary business suit of men. He possessing a graciousness that made itself felt as he stepped forward with a warm greeting. It was a sincere welcome as formality given as though he taken French of long standing.

Well above the average height, erect of a stability that is characteristic of many of his northern country the composer's appearance is in every way before his years. An inherent freshness is imparted one imagines from the many years of constant communion with nature.

But his eyes are what make his whole large expressive for they change color with his varying moods and reactions. One minute they are the blue of his lake—soft and luminous and then they will smilingly melt into a grey that is faithless.

Won't you come to the study? You will be more comfortable there." he suggested, motioning to the front of the house.

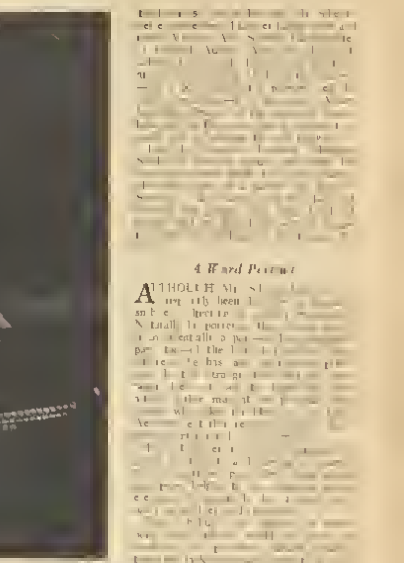
As we went through the dining room from which a staircase leads to the upper floor our eye caught the huge, green tiled stove with its chimney extending to the top of the ceiling—the kind prevalent throughout the country. The use of generous proportions indeed seemed to emphasize the very blasts of winter that on this warm summer day still all the flower filled bay windows flung open wider stretched a long way off.

The Tone Poet's Sanctum

WE STEPPED INTO a room the three walls of which were lined with books from which broad front windows afforded a beautiful view was revealed—his composer's library. There were comfortable chairs and a broad topped desk where free from pretty amenities of intrusion he might work. More often however it is the small inset is study that Mr. Sibelius uses.

As we sat there comfortably chatting we were ever conscious of the fact that first of all Mr. Sibelius is the thoughtful host least of all and never as far as he himself was concerned, either by word or inference) was he the composer who has often been called the greatest of his generation. Broad-minded and scholarly he possesses far more than a mere surface education back of him are generations of cultured men—clergymen, doctors, musicians—for in his veins courses the best of Swedish and Finnish blood.

Here, then, is a household of broad cul-



A Hard Pursuit

ALTHOUGH Mr. Sibelius [illegible]

[illegible]

Nurturing the Artist

MUCH PRAISE has been directed toward the aggressive policy of the Finnish government in its best wage grants upon talented youth. By comparison America is far behind. But as in the instance that America must take the initiative with its own more sincere circumstances Mr. Sibelius is quick to take exception.

Yes—yes—luck of name makes it difficult to be admitted. But remember that I [illegible] that here in the metropolis [illegible] Yes get more—more—how [illegible] of encouraging to make [illegible] Yes—yes—[illegible] sufficient [illegible] Yes I have gentlemen spoke far [illegible] Sibelius's words [illegible] said "What a [illegible] [illegible] 193[illegible] Finland [illegible] Russia [illegible] Bolshevik [illegible] spread [illegible] plunging, destroying [illegible] Viola" which at that [illegible] United and impro[illegible] Sibelius experienced the [illegible] hardship of being [illegible] hardships that, with [illegible] was forced to flee and to [illegible] United nations as to bring [illegible] civilization. The darkness of [illegible] regards never can [illegible] Then yet there is the menace of the [illegible]

Despite [illegible] is surp[illegible] ing up [illegible] Sibelius [illegible] [illegible] exting[illegible] [illegible] [illegible] [illegible] great [illegible] exist [illegible] conduct half-hearted [illegible] ask an waiter [illegible] guns and ring that seems [illegible] outside. One scotsman solemnly that [illegible] easily he com[illegible] mined. "The real [illegible] never stops."

A Ripened Philosophy

IN HIS MATURITY he has so adjusted his philosophy as to accept all issues calmly without controversy. Throughout the many years he has worked quietly, [illegible] never discouragement; and [illegible] [illegible] getting which the little [illegible] the personal char[illegible] [illegible] your observed—and [illegible] read with unusually [illegible] [illegible] ably urged us to take more of the crisp cookies—to have another cup of tea—his long tapering fingers deftly handled the dainty blue cups and saucers as though long accustomed to their use.

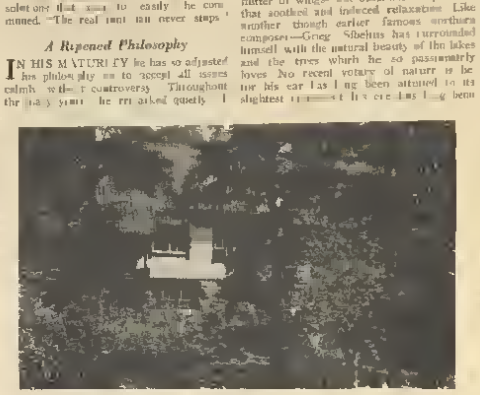
From the open windows came the summer breeze perfumed with roses in full bloom; name also the occasional whirring flutter of wings—but otherwise a quietness that soothed and induced relaxation. Like another though earlier famous northern composer—Grieg—Sibelius has surrounded himself with the natural beauty of the lakes and the trees which he so passionately loves. No recent victory of nature is lost on his ear. Has long been attuned to the slightest [illegible] of his ear. Has long been trained to detect its [illegible] [illegible] gense impression of [illegible] exquisite musical phrases.

Although he has a little [illegible] as Grieg lived to roll the [illegible] on his estate where he [illegible] happy hours, yet Sibelius has [illegible] study from which there is a [illegible] view of Lake Jarvenpaa and [illegible] his small upright piano, where [illegible] long hours of work are broken by [illegible] few pleasures he allows himself [illegible] walks in the woods back of his [illegible] in the adjoining tract where his [illegible] lives—the few places he can be a [illegible] privacy.

Dwelling as he does apart from [illegible] nevertheless he is surrounded by [illegible] loves—his wife, his daughters [illegible] of many years. O can only be [illegible] city but he prefers to lead the [illegible] of the country gentleman. T[illegible] composer in his home is [illegible] fully the extent to which [illegible] affect a musician particularly [illegible] to finely sensitized [illegible]

But [illegible] from the soil—" said [illegible] [illegible] "And [illegible] hard work without [illegible] sacred."

Then at late afternoon gave [illegible] of those [illegible] which leaves the [illegible] realized that [illegible] a [illegible] [illegible] "If the North" we can [illegible] the picture of a man [illegible] [illegible] reflection which [illegible] exceedingly great [illegible] United States. "Tell [illegible] how much I appreciate [illegible] [illegible] With a gracious gesture [illegible] our arms with the [illegible] been admiring— [illegible] (till we meet again!)



The house of Sibelius at Jarvenpaa, Finland

The Art of Musical Penmanship

By Otto Rindlisbacher

MUSIC SCRIPT OR THE ART [illegible] pronounced though [illegible] is [illegible] desirable to student and advanced musician alike, is seldom taught. Each [illegible] must the student is obliged to acquire what little skill he can by self experience and without the advantage of competent guidance. While it is true that in this day and age there is an abundance of printed music of all kinds there is hardly a musician or a student who has not found on occasion to set down in writing a melody, a staff, or a note. And it such a time it is a fortunate individual who can produce a professional looking copy of music writing.

There is a distinct difference between drawing and writing music. The drawing must be left to the draftsman. This type of manuscript is invariably bear the earmarks of an amateur musically, while the well-done script displays personality and skill.

In acquiring this art a number of factors must be considered—legibility, accuracy, speed and appearance. Obviously the first is the most important. Accuracy is best developed by disregarding speed and placing the notes carefully where they belong. Speed and neatness naturally and quickly develop with little effort.

The Proper Tools

A GOOD GRADE of blank music paper, black ink, preferably India ink and a proper pen are the necessary equipment. A music [illegible] pen point is available but is not [illegible] necessary. Notes and other figures are made rhythmically with distinction, with a common [illegible] weight point which has been worn slightly to an angle. A new point may be worn down readily on a whetstone. By placing a drop of ink into the holder, the upper one protruding slightly over the [illegible] to prevent [illegible] as well is formed thus eliminating much waste of time otherwise consumed in dipping into the ink well.

All of the characters are formed by working from left to right as much as possible. The heads of quarter notes and those of lesser value are made with one dash of the pen. To attempt drawing a circle and filling in impairs the whole effect. Where the stem turns upward a dash is made for the head and the stem added in one continuous stroke.

With experience, an individual style will be developed. Some writers prefer to place all of the stems on the right of the notes, making notes and stems in one stroke regardless of whether the stem is upward or downward.

Although such manuscripts may appear [illegible] [illegible] [illegible]

In Eternal Question

THERE IS [illegible]

On Building A Piano Technic

By J. Stuart Archer

MUCH HAS BEEN WRITTEN on the [illegible] acquiring that command of [illegible] which will enable the performer to render passage work so [illegible] which will endow him with the power to make the instrument sing [illegible] as possible the cultivation of that most difficult art of tone-production [illegible] save of being able to [illegible] from a [illegible] a *pianissimo* in a steady *rezzendo* [illegible]

[illegible] phrases which we may [illegible] the most long-range [illegible] exercising that most [illegible] and [illegible] but [illegible] are the [illegible] and important ones, and, of these three, the problem of agility is the one which at last presents the most difficulty to the beginner. And for this reason, that until proper muscular habits have been established, one might almost say before the "knack" has been acquired the satisfactory performance of the simplest passage remains [illegible] impossibility.

Let us try to approach the subject from a strictly practical point of view and presuming that anyone who aspires to the career of a concert pianist but rather is guide the beginner over the pitfalls that lie in his path and to enable him to master the art of playing ordinary pieces or ordinary accompaniments in a satisfactory and [illegible] manner.

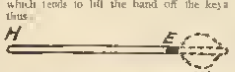
Now in order to acquire a fluent technique there are two master requirements that must be kept in mind and fixed [illegible] for these that all schools of technic are based. They are 1. Relaxation 2. Arm and wrist rotation.

1. *Relaxation.* Pupils are told to remember to keep their fingers and wrists loose, but so often the pupil in trying to get through the piece without a breakdown, forgets everything excepting the fact that he must not stop, and that he must not play wrong notes. Now stops and wrong notes are both obvious faults but compared with wrong muscular conditions, they count as nothing.

The principle of relaxation must be carefully explained the pupil must be made to sit with arms hanging down so relaxed that, if any one pushed them they would swing backwards and forwards like clock pendulums. While in this state let the forearm be raised to the horizontal, and, the relaxation is complete as the forearm raises the hand will drop at the wrist to an angle of nearly ninety degrees with the arm.

If the hand be now raised and placed on the keyboard and these muscular conditions maintained the pupil is ready to begin to play. Theoretically relaxation must be always maintained so that during the execution of a brilliant passage the arm were to be pulled away from the body it would fall back against it, like an old fashioned bell pull falls back against the wall after it has been used to ring the bell.

Most particularly to be guarded against is that form of muscular contraction which arises from clinching or grabbing the keys. The forearm must be thought of as a beam rigid. Encourage the feeling of an imaginary weight just beyond the elbow joint which tends to lift the hand off the keys thus:



ANERCHIAD I GENDDOR I AETH

This is the way the Welshman says "Bad to Music." The portrait is of the famous Clare Novelli Welsh Choir on one of its world tours. This organization has attracted the highest of admiration wherever it has been heard

[illegible] Omit again I [illegible] with the fact that [illegible] is a balance of rhythm [illegible] It all gathers into a perfect [illegible] the spinning top boys top [illegible] need to say "steps" when it [illegible]

[illegible] in the performance [illegible] classical music especially in the years [illegible] resistance as the prevailing school [illegible] moved moderately. Speed [illegible] rhythm [illegible] especially because it is possible to [illegible] a finger [illegible] twenty [illegible] Liszt's [illegible] method [illegible] travel by [illegible] nine miles an [illegible] can get away with it.

[illegible] a social habit. Home [illegible] there [illegible] vast number of [illegible] that all [illegible] moderate [illegible] tempo. Out [illegible] important [illegible] It is quite a different play on [illegible] at a moderate tempo perfectly [illegible] from beginning [illegible] a pianist who [illegible] the keys [illegible]

It always [illegible] people do at the piano [illegible] start to begin. Generally [illegible] the [illegible] they start in the middle [illegible] tempo and [illegible] Well I had a great [illegible] I find [illegible] the [illegible] the middle [illegible] appreciation [illegible]

We can [illegible] What we [illegible] practice [illegible] to make it [illegible] contract [illegible] model [illegible] operation [illegible] ed. Then [illegible] name [illegible] will [illegible] seventh [illegible] never [illegible] actually [illegible] about [illegible]

[illegible] the hand [illegible] and [illegible] the weight [illegible] hand [illegible] the [illegible] the [illegible] the fingers begin to dig into the keys and that is fatal.

2. *Arm and Wrist Rotation.* Those who do not play the piano imagine that the marvelous agility of the pianist arises solely from training finger action. That the forearm is held out like a trembling lath, that the finger wiggle up and down from their knuckle joints and that great pianist practice are reserved to endow them with sufficient strength and independence to play even a scale rapidly and evenly. Nothing so ludicrously far from the truth could be imagined. Perhaps finger exercises till the Day of Judgment and still the fourth and fifth fingers will be weaker than the best three. For a reason that any one who possesses the most elementary knowledge of anatomy knows. We must use arm and wrist rotation to help out these two weak fingers. Suppose we have to play with the right hand.

The hand would start in its normal position but during the playing [illegible] ascending notes it would gradually [illegible] the fingers [illegible] would be approximately [illegible] in manner the forearm.

The free repeated fifth must be [illegible] parts by finger action and partly by rotation. This dual [illegible] a still difficult matter [illegible] It is better not [illegible] at first. Begin to let loose the [illegible] gently and when that [illegible] the idea of rotation be [illegible] out. The [illegible] will [illegible] solve the problem, the idea [illegible] a differ time but let them [illegible] real fun can be got [illegible] culture. Only Wendell [illegible] show of a man who [illegible] fiddle at the age [illegible] great [illegible] from it.

Anyone who has acquired the principles, who can play [illegible] evenly and then by [illegible] tion [illegible] higher branches of technic [illegible] built but the who has not [illegible] on sand.

Music Vacations

By Esther Wallace Dixon

Music vacations are very beneficial the younger pupils. Continual practice of music is apt to get monotonous, without a few days off occasionally for recreation. Three vacations each year preferably two weeks each, seem to bring good results. This helps to avoid missed lessons as well as having the pupil come back from the vacation with a new incentive for work. According to psychology rest periods are just as important for development as work periods.

AT PHILIP'S CAFE IN CHARLESTON, S. C.

MAGNOLIA GARDENS NEAR CHARLESTON

"PIRATE HOUSE," IN CHARLESTON

"Plantation Echoes"

In which the Author describes a Visit to a "Negro Folk Music-Drama," the most primitive of American Negro music, as given each year in Charleston, South Carolina.

By Virginia G. Tupper

GET OUT your map and take a look at the Atlantic coast in the vicinity of South Carolina. You will note first of all a maze of inlets and islands. This gives an isolation and a different character to the surrounding country which in some ways accounts for the distinctive charm of the delightful city of Charleston with its rare and beautiful colonial architecture and its magnolia, cypress and other gardens that when ablaze with springtime azaleas, wisteria and roses, with a mystic background of swaying Spanish moss, make one of the finest exhibitions of floral pyrotechnics on earth. In and around the plantations of Charleston the Negroes have kept from slave time a kind of vitality which is really very extraordinary. They still speak a language known as "Gullah" and supposedly traceable to African origins. With its grunts and high pitched falsetto tones, I always astonished those who hear it for the first time.

The highly cultured citizens of Charleston whose English is more like that of Boston than of the Southland, realized that in this folk life there was a kind of gold mine. But, it remained for Mrs. Rosa Wilson (sister of "Faireleen Plantation," on Wadmalaw Island) to bring about a Negro plantation musical play that has attracted the widest attention. During the lean years of the depression the farmers on the coastal islands and the adjoining country could barely make a living. Their Negro field hands were poorly clad and poorly fed. Then [illegible] were held together with wire. Yet they devotedly met every Tuesday evening and for [illegible] singing their spirituals. At this time George Gershwin had decided to make an opera upon the subject of Du Bose Heyward's play, "Porgy." The scene of which [illegible] in Charleston. He went south to augment himself with Gullah music and was invited to Mrs. Rosa Wilson's plantation to hear a private performance of Gullah songs given by fifty Negroes.

A Thought is Born

THE ENTHUSIASM of Mr. and Mrs. Heyward and Mr. Gershwin gave Mrs. Wilson an idea. Why not take her impoverished farm hands to Charleston and let them give an entertainment with the proceeds to be used for their benefit. Being without means to transport the Negroes to Charleston Mrs. Wilson, with the characteristic generosity of those who actually cared for their workers in the old days in the South, remembered that she had two fat pigs on the farm. These she promptly sold and this money enabled her to hire five trucks upon which she loaded her fifty excited farm hands and set forth bravely for Charleston. On the way there, the Negroes knelt and prayed for the success of the venture. And the Lord did answer their prayers. This was in April, 1933 and they were greeted by a "capacity audience which sat in deep reverence now in hilarious laughter during the performance. These simple peasant plays, entitled "Improvised" are given each year as a regular feature of "Azalea Week" at Charleston and many buy tickets far ahead in order not to be disappointed as the performance is in the largest halls and theaters [illegible] city.

It was a bold stroke to take a group of uneducated farmers fresh from the cotton fields and without any [illegible] to present their [illegible] distinguished audience, so that a picture of their lives and their faith and joy could be truthfully portrayed.

The Negro Folk Play of Charleston

THE PLAY "Plantation Echoes" is divided into acts with as little management as possible to show three moods of the life of the Gullah Negro:

1. The religious meetings,
2. The burial service,
3. The barn dance.

Roughly outlined, some of the features of the entertainment will be here given, but nothing can convey any idea of the astonishing spontaneity of the singing. The spirituals are given are traditional and are believed to be as yet unpublished.

PLANTATION ECHOES"

Act I

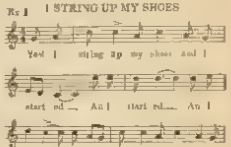
Tuesday Night Spiritual Meeting

The Curtain rises on a plantation scene. One woman is hoeing cabbage, another picking cotton. A children is stretched across the stage. Willie Mack is at the old buck saw. The plantation bell rings and the days work is done.

It is the evening of their spiritual meeting. The Negroes in their ordinary dress, and with no attempt at costume gather at the shanty of their spiritual father (*Spiritual folklorist*) Caesar Roper. An oil lamp and a clock are on his table. The lamp serves as a cigarette lighter during the meeting.

After the usual greetings Caesar Roper asks: Anybody feel like he want to ring?

John Murray sings softly: I Sing Up My Shoes



Yes I wonder if I'll ever reach Home
Reach Heaven reach Heaven.

Rose Bell with a basket of "spuds," takes a part in "Plantation Echoes."

Three former slaves, active members of Plantation [illegible] right [illegible] John Blue, ninety years; Moses Sax Wineglass, ninety-[illegible]

Maisie as "Honey," Gullah for "to balance a basket on the head, or to go alone"

SHINE LIKE A MORNING STAR

THE SWORD GATE CHARLESTON SOUTH CAROLINA

THE FUNERAL TRAIN

THE RED, RED WINE

I AM SOME POOR MOTHER'S CHILD

Early Musical Influences in My Life

By Igor Stravinsky

This following is an extract from the article published [illegible] Stravinsky's book [illegible] Poetics of Music [illegible] 1936 [illegible] Francis of Strawinsky [illegible] Principal June 1, 1937. He is [illegible] that point at the age [illegible] this [illegible] not to be a happy but a [illegible] with Rimsky-Korsakoff [illegible] a composer. He studied for [illegible] which [illegible] ballets which [illegible] Ballet. Since then he has [illegible] and has become the foremost [illegible] present [illegible] for a very spirited and [illegible] this [illegible] perhaps [illegible] —EDITOR'S NOTE

WHEN I WAS NINE my parents [illegible] I very quickly learned to [illegible] and [illegible] reading [illegible] to my rise a pursuit [illegible] which I devoted myself and which for a long time was my favorite occupation. There cannot have been anything very interesting in these improvisations because I was frequently reproached for wasting my time in that way instead of practicing properly but I was definitely of a different opinion, and the reproaches vexed me considerably. Although to-day I understand and admit the need of this discipline for a child of nine or ten, I must say that my constant work at improvisation was not absolutely frivolous for on the other hand it contributed to my better knowledge of the piano and, on the other it sowed the seed of musical ideas. Apropos of this I should like to quote a remark of Rimsky-Korsakoff's that he made later on when I became his pupil. I asked him whether I was right in always composing at the piano. "Some compose at the piano" he replied, "and some without a piano. As for you, you will compose at the piano." As a matter of fact, I do compose at the piano and I do not regret it. I go further. I think it is a thousand times better to compose in direct contact with the physical medium of sound than to work in the abstract medium produced by mere imagination.

Apart from my improvisation and piano practice, I found immense pleasure in reading the opera scores of which my father's library consisted—all the more so because I was able to read with great facility. My mother also had that gift and I must have inherited it from her. Imagine my joy therefore when for the first time I was taken to the theater where they were giving an opera with which as a pianist I was already familiar. It was "A Life for the Tsar" and it was then I heard an orchestra for the first time. And what an orchestra—Glinka's! The impression was indelible but it must not be supposed that this was due solely to the fact that it was the first orchestra I ever heard. To this day not only Glinka's music in itself but his orchestration as well, remains a perfect monument of musical art—so intelligent is his balance of tone so distinguished and delicate his instrumentation and by the latter I mean his choice of instruments and his way of combining them. I was indeed fortunate in happening on a *chef d'œuvre* for my first contact with great music. That is why my attitude towards Glinka has always been one of unbounded gratitude.

An Exotic Culture

THE ONLY PLACE where any building ambition had any encouragement was in the house of my uncle Ielachitch, my mother's brother-in-law. Both he and his children were fervent music lovers, with a general tendency to champion very advanced work in what we then considered to be such. My uncle belonged to the class of society then peculiar to St. Petersburg which was composed of well-to-do landowners, officials of the higher ranks, magistrates, barristers and the like. They all prided themselves on their liberalism, evolution, progress and considered it the thing to profess so-called "advanced" opinions in politics, art and all branches of social life. The reader can easily see from this what their mentality was like a compulsory atheism, a somewhat bold affirmation of the Rights of Man—an attitude of opposition to "lyrical" government, the cult of material-

IGOR STRAVINSKY

Musical Saturation

IN SO FAR as school life permitted I used to go to symphony concerts and to recitals by famous Russian or foreign pianists and in this way I heard Josef Hofmann, whose serious precise, and finished playing filled me with such enthusiasm that I redoubled my zeal in studying the piano. Among other celebrities who appeared in St. Petersburg at the time I remember Sophie Menter, Eugen d'Albert, Rosenthal and Siloti, our own Irma von Vartsel, Joseph Hofmann, Leopold Auer.

There were also great symphonic concerts given by two important societies—the Imperial Musical Society and the Russian Symphony Concerts—founded by Mitrofan Belaieff that great patron and publisher of music.

The concerts of the Imperial Society were often conducted by Napravnik whom I already knew through the Imperial Opera of which he was for many years the distinguished conductor. It seems to me that in spite of his austere conservatism he was the type of conductor which even to day I prefer to all others. Certainly and unbending rigor in the exercise of his art, complete contempt for all affection and showy effects alike in the presentation of the work and in gesticulation, not the slightest concession to the public and added to that, iron discipline, mastery of the first order, an infallible ear and memory and, as a result, perfect clarity and objectivity in the rendering. What better can one imagine? Hans Richter is much better known and more celebrated conductor when I heard a little later when he came to St Petersburg to conduct the Wagner operas, but the same qualities. He also belonged to that rare type of conductor whose sole ambition is to penetrate the spirit and the aim of the composer and to submerge himself in the score.

I used to go also to the Belaieff Symphony Concerts. Belaieff had formed a group of musicians whom he helped in every way giving them material and stimulating publishing their works and having them performed at his concerts. The leading figures in this group were Rimsky-Korsakoff and Glazounoff who were joined by Lindoff and later on Tcherepnin, the brothers Blumenfeld, Sokoloff and other pupils of Rimsky Korsakoff. This group, though the offspring of the Liszt rapidly changed and perhaps without realizing it developed a new school little by little taking possession of the Conservatoire in place of the old academism which had directed it ever since its foundation by Anton Rubinstein.

The Horizon Widens

WHEN I GOT into touch with some of the members of this group its transformation into a new school had already been effected, so that I found myself confronted by an academy whose aesthetics and dogmas were well established, and had to be accepted or rejected as a whole.

I was then of an age—the age of early impressionism—when the critical faculty is generally lacking, and one blindly accepts truths propounded by those whose prestige is unanimously recognized, especially when this prestige is concerned with the mastery of technique and the art of composition. Thus I accepted these dogmas quite spontaneously and all the more readily because at that time I was a fervent admirer of Rimsky Korsakoff and Glazounoff. I was especially drawn to the former by his melodic and harmonic originality which then seemed to me full of freshness. The latter by his feeling for symphonic form and by both by their skill in craftsmanship. I need hardly stress the most I longed to attain this ideal in perfection which I really saw the highest degree of art and with all the feeble means at my disposal I unconsciously strove to imitate them in my attempts at composition.

It was during these years that I made the acquaintance of Ivan Pokrovsky, a young man older than myself, humble in nature, well advanced favor of art in general and of music in particular. My association with him was very pleasant because it influenced the tendency of school life and at the same time extended the field of my artistic ideas. He introduced me to authors of whom till then I had known no thing—also we all to French composers such as Gounod, Bizet, Delibes and Chabrier. Even then I noticed a certain affinity between the music of these composers and that of Tchaikovsky, an affinity which I saw much more clearly than later I was able to examine and compare their works with a more practiced eye. It is true that I was familiar with those pages of "Faust" and "Carmen" which one heard everywhere but it was hardly the fact that I was always hearing them that had prevented me from consciously forming an opinion of these musicians. It was only on looking into their works with Pokrovsky that I discovered in them a musical language which was unfamiliar

[illegible] but [illegible] membered [illegible] [illegible] [illegible] expert [illegible] very [illegible] ward to the [illegible] [illegible]

[illegible] more and more [illegible] musical compo[illegible] anything that [illegible] could offer [illegible] And so I set myself with heart and soul to the task of solving the many problems it contains. This amused me tremendously, but I was only later that I realized to what an extent those exercises had helped to develop my judgment and my taste in music. They stimulated my imagination and my desire to compose; they laid the foundation of all my future technic, prepared me thoroughly for the study of form, of orchestration, and of instrumentation which later I took up with Rimsky-Korsakoff.

[illegible] then as mere amateurism, [illegible] ranged up to a point without [illegible] taking into consideration that [illegible] with my aptitudes might be developed. This now seems to me quite natural.

The Irk of Orderly Study

THE NEXT FEW YEARS, in which I had to matriculate and then to work at the University, were, as may well be imagined, by no means attractive from my point of view because my interests all lay elsewhere. However, at my urgent request my parents agreed to give me a teacher of harmony. I therefore began the study of harmony, but contrary to all expectation, I found no satisfaction in it, perhaps owing to the pedagogical incompetence of my teacher, perhaps to the method used, and perhaps—and this is most likely—to my inherent aversion to any dry study. Let me make myself clear. I

Never the Twain Shall Meet

HERE I MUST BREAK the thread of my story in order to acquaint the reader with the antagonism which was inevitably to arise between common academic circles and the new trend in art which these two societies stood for. I will not expatiate on the aggressive hostility with which the reactionary and conservative set in the Academy and the Imperial Society for the Encouragement of Art met the activities of Diaghileff and particularly his review *Mir Iskusstva*—and God knows what he endured in that struggle! I will touch here only on the musicians and their attitude towards the whole of this new movement. Certainly the majority of the Conservatoire pedagogues were against it, and accused it, of course, of corrupting the taste of the younger generation. But I must say, in justice to Rimsky-Korsak[illegible] Liadoff [illegible] that not [illegible] standing their dogmatism they had [illegible] not courage and [illegible] not [illegible] a sweeping condemnation of everything creative and appreciable that modern art had to offer.

The following is illustrative of the attitude of the old master towards Debussy. At a concert where one of the latter's works was on the program, I asked Rimsky-Korsakoff what he thought of it. He answered in these very words: "Better not listen to him; one runs the risk of getting accustomed to him and one would end by liking him." But such was not the attitude of his disciples—they were even more royalist than the King. The rare exceptions discernable among them served only to prove the rule. My recollection of Liadoff [illegible] [illegible] all one. His head looked very much like that of a Kalmuck woman, and he had a most agreeable and kindly nature. [illegible] clear and meticulous writing [illegible] his stand with his pupils [illegible] composing very little and working [illegible] lazily and so to speak under a microscope. He read much and considering the atmosphere of the Conservatoire where he was professor, he was fairly broad minded.

It must not be imagined that my inclination towards the new tendencies of which I have just spoken, meant any diminution in my admiration for my old masters, because all the appreciation expressed above were then only subconsciously germinating, while consciously I felt an imperative need to get [illegible] adhere [illegible] disc[illegible] pheri[illegible] while [illegible] tune [illegible] way [illegible] ocrities [illegible] our Aca[illegible] as I have [illegible] mpleas [illegible] [illegible] difficult [illegible] [illegible] that I acquired the [illegible] a foundation [illegible] solidity [illegible] establish and [illegible] slap. No matter [illegible] there is only [illegible] he could at first [illegible] from without [illegible] obtaining [illegible] himself [illegible]

Musical Mathematics

How to Add and Multiply Notes

By Riva Henry

Every music teacher wants to give his or her younger pupils a thorough understanding of notation and time values, but the question is, how can he present such work so that it will appeal to the young class? For children who like arithmetic the following plan of musical mathematics is suggested.

To the beginners give simple arithmetic examples like these which may be solved with notes or with figures.

[illegible] (Four and four are eight)
[illegible] (Two times one is two)
[illegible] (Three minus one leaves two)
[illegible] (With the answer in figures)

Students past the second grade at school can do the more advanced problems shown here. These should be worked out with the answers in figures.

Musical addition

[illegible]

7 5 4

Musical multiplication

[illegible]

8 4 2

1 6 8 4 4

1 7 6 8 6 2

Musical subtraction

[illegible]

0 1 [illegible]

Teachers may outline the [illegible] during their spare time or they [illegible] courage the youngsters to make up [illegible] own problems. Either way provides excellent drill in notation value [illegible] really does interest children [illegible] the grammar school age.

* * *

"To cultivate art, to love it and [illegible] it is entirely compatible with all that [illegible] makes a successful business man."

—Otto H. Kahn

RADIO IN MURALS

In the Radio Station WIBM of Jackson, Michigan, one large wall is devoted to a mural of the Radio by the Michigan artist Allan Thomas. The painting is in modern style and has been highly praised.

The Strangest of the Arts

By John Hix

Wherein the creator of "Strange As It Seems" tells some unfamiliar facts about familiar tunes. With illustrations by the author

TWENTY [illegible] a young [illegible] a shield and [illegible] [illegible] Cyrus the Great [illegible] [illegible]—when [illegible] he threw down his [illegible] an orderly one man retreat [illegible] of the danger zone.

Thus strange as it seems, the national anthem of the United States, *The Star Spangled Banner*, had its beginning in history.

The young Greek was Anacreon. He lived by reason of his desertion, and became a famous poet. He sang the praise of wine and love, much to the liking of old King Polycrates of Samos, who invited the happy young bard to join his court.

The Star Spangled Banner

MOST OF Anacreon's poems were lost, but the spirit of his works lived on, and about two thousand years later a group of his devotees in London organized the Anacreon Club to perpetuate his memory. Somebody wrote a drinking song for the club and called it *Anacreon in Heaven*. The tune is believed to have been borrowed from a peasant folk song from Brittany—and, were it heard, you would probably stand up and take off your hat. You would swear it to be *The Star Spangled Banner*. In a way you would be right, for the [illegible] that Francis Scott Key was inspired [illegible] British battle [illegible] on the night of September 14, 1814, during the bombardment of Fort McHenry [illegible] tune of *Anacreon in Heaven* [illegible] about that apparently the national anthem of the United States [illegible] a French tune which was popularized as an English drinking song honoring a Greek poet.

The story of *The Star Spangled Banner* is [illegible] example of the strangeness that surrounds almost every phase of music—for music is the strangest of the arts. Melody is the one thing on earth that cannot be translated into words. One may describe a [illegible] so that [illegible] gets a mental picture of what he [illegible] about. It may not be accurate, but [illegible] of a visualization. But with all the descriptive powers of the English language or any other language, no matter [illegible] there is no describing [illegible] well enough to give a listener the faintest idea of how the tune actually goes if he has not heard it before. If you do not believe it, just try it.

Music has a language of its own, an international and universal language. The taste [illegible] other arts [illegible] music. Listen and you will hear [illegible] melody [illegible]

Watch too and you will see a nation snap to attention [illegible] the strains [illegible] tune first sung three thousand miles away by Breton peasants.

Home, Sweet Home

THE INCONGRUITIES of music are not the least of its fascinations. *Home, Sweet Home* was written by a homeless man, John Howard Payne, born in New York in 1791, and he did not collect a cent for it, even though its popularity swept over the world. Payne has been wept over for generations as the poor wandering homeless man. In that he has been maligned. He was not poor. On the contrary he was rather successful as an actor [illegible] and the author of sixty plays. Some of his best works were written while he occupied a luxurious room in the best part of Paris. [illegible] was a wanderer but it was because he liked to wander, and he was homeless because he would not stay at home.

Home, Sweet Home first appeared as a solo in Payne's opera "Clari, or The Maid of Milan," which in itself was really an adaptation of a play which had already been presented. In this play Clari, who had run away with a false heart, a group of strolling players sing a song of her native land, which so strongly moves her that she returns home. This song was the now world famous *Home, Sweet Home*.

The music was [illegible] as it had [illegible] collection compiled by the famous [illegible] composer Henry Rowley Bishop, who called it a Sicilian air.

John Philip Sousa also [illegible] through [illegible] His [illegible] march, *The Stars and Stripes Forever*, came to him [illegible] entirely during [illegible] ocean voyage [illegible] from Naples to New York, the [illegible] running through his mind. On arrival [illegible] he set the composition down on paper exactly as it had been played [illegible] band, and not a single [illegible] has been changed. *The Stars and Stripes Forever* is probably the best known and most popular of Sousa's compositions. For his first marches he received [illegible] nothing for [illegible] rights [illegible] both the [illegible] and the *High School Cadets* [illegible] brought only thirty-five dollars [illegible] It has been estimated that from all sources combined, *The Stars and Stripes Forever* earned its composer over three hundred thousand dollars. The great [illegible] *Semper Fidelis*, the march of the United States Marine Corps, and *The Star Spangled Banner* are the only two pieces of music officially recognized by the United States Government. While *The Stars and Stripes Forever* [illegible] recognized, no other [illegible] representation of the American spirit.

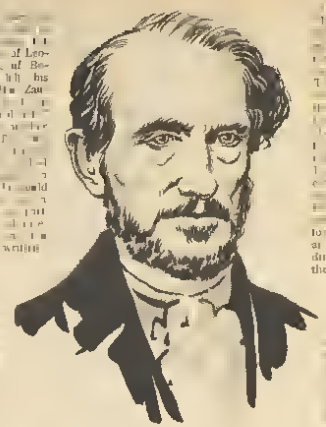
The young Greek threw down his shield and retreated out of danger—and thus The Star Spangled Banner [illegible] beginning in history

The Marseillaise

Marseillaise [illegible] was written [illegible] Leo[illegible] of Bel[illegible] hill his [illegible] "The Zaubertöne" [illegible] —Pr[illegible] it was [illegible] stranger [illegible] Mozart requiem. [illegible] pay [illegible] bag [illegible] piece to be written. The stranger part of the question. He was [illegible] agent of [illegible] who [illegible] Mozart [illegible] known [illegible] Mozart [illegible] end. The [illegible] while his own [illegible] had come. When "La Clemenza di Tito" was finished and poorly received, the Zauberflöte was launched on its successful run. The requiem [illegible] finished among Mozart's papers. Again the mysterious stranger called. He offered more money, urged greater speed. There was, little time to be wasted, he said.

Fully convinced now that he was writing his own requiem, Mozart put some of his greatest music into it. The stranger had told there was little time, so it was a race against death. He sketched in the important parts first so that his pupil Sussmayer could fill others out if need be. He took his music with him each time when he went for drives with his wife.

On the evening of December 4 he brought his brother-in-law Hofer and Salieri and Gerl from the theater to peep into a copy of Mozart's composition. He asked to hear the trombones play the music of his first opera, Die [illegible]



JOHN HOWARD PAYNE

Home, Sweet Home *was written by John Howard Payne, a homeless man who received not a penny for his efforts. He wrote the words only as he was pursuing a dramatic* [illegible] *and* [illegible] *a musician.*

[illegible] time with many. He "Requiem," to be known as his own work. Some have questioned the authenticity of this legend, though it never has been satisfactorily disproved.

Silver Threads Among the Gold

Hart Pease Danks (born in 1834, died in 1903) the American composer, also met death in a manner closely associated with one of his compositions. His *Silver Threads Among the Gold* was written in 1874 to express his great love for his wife. When years later there had been a tragic separation, he died alone in a cheap boarding house, a copy of the song was found in his hands, and across it was scrawled his unfinished last message: "It is hard to die alone now!" One object of his adoration, Mrs. Danks, met death alone, a few years ago in a poor Boston tenement. Sad and tragic be consorts.

(Continued on page 20)

The Internationale

When [illegible] *The Internationale* [illegible] Soviet Russia's National [illegible] revolutionist, but a [illegible] named Eugene [illegible] was written in 1885 by a [illegible] in Alphabet Degeyter. [illegible] The song [illegible] Paris [illegible] 1871 [illegible] the Commune.

Mozart's 'Requiem'

PROBABLY the whimsical incident in musical history, few feel about the composition of Mozart's immortal Requiem. The composer died and [illegible] the music of his fifty-opera Die [illegible]

On the Road to Mandalay

Kipling, who should have known better, turned out verse packed full of error when he wrote *On the Road to Mandalay*. The nearest flying fishes are two hundred miles away, and when the dawn comes it [illegible] thousand miles out of China, [illegible] of Siam and not across the bay. [illegible] that the old Mandalay Legend [illegible] would [illegible] the sea [illegible] geography.

John Bull's Immortal Theme

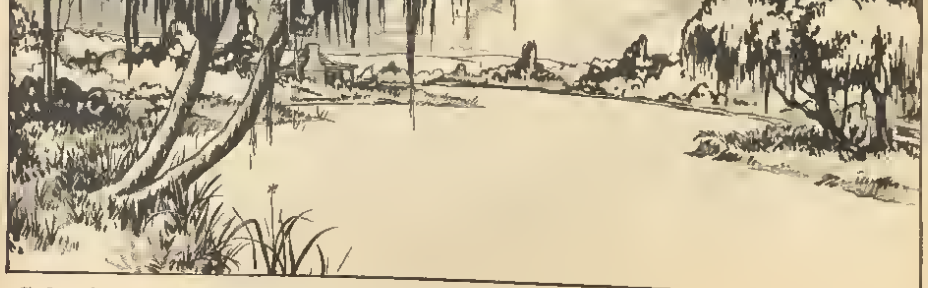
A little more than three hundred years [illegible] an English composer believed [illegible] Bull (born in 1562, died in 1628) [illegible] down and wrote a stately air that passed over. He did not know it but he [illegible] playing the national anthem of all four nations and a patriotic song in seven others. This music is the well known tune to which *My Country, 'Tis of Thee* is sung. It is also the music of the British Empire's *God Save the King*, of Switzerland's *Rufi du mein Vaterland*, of Denmark's *Heil dir, dem Lieben*, [illegible] from the recent revolution, [illegible] national anthem. *Heil Dir im Siegerkranz* was sung to the same tune.

Hark, Hark! the Lark

One of Franz Schubert's most beautiful music was written on the back of a menu sheet while the composer was dining in a tavern of Grinzing, a suburb of Vienna. Schubert's friend, Schober, was listening to a friend read a translation of Shakespeare's "Cymbeline" when he heard the words "Hark, hark the lark." Inspired by that line, the great master called for paper. There none at hand. Another friend produced the back of a bill of fare and Schubert. Twenty minutes later a beautiful piece was finished, complete in harmony.

War Songs

Strange as it seems many of the war songs of the North and South were [illegible] each to the other in the days before Civil War. Little they suspected, when those old Southern slaves gathered "to a little spiritual uplift" that the old camp meeting song would some day lead the [illegible] Yankees. And little did the Yankee boys in Decatur, Emmett, Dixie, [illegible] down to write a tune for a Negro minstrel show that in time his song would [illegible]



The Suwanee River was "far, far away" Stephen Foster never saw it, never heard of it, never knew it existed until after he had written this perhaps his most famous song, which he had intended should be called "Way down upon the Pedee River."

The Verb "To Be" of Music

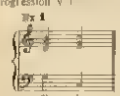
By Preston Ware Orem

Author of "Harmony for Beginners" and "Theory and Composition of Music"

JUST RECENTLY there have come to [illegible] certain declarations which [illegible] quite [illegible] thought likely to be received [illegible] as to the [illegible] Not all [illegible] are the author [illegible] pronouncement [illegible] large [illegible] world-wide [illegible] Nor will [illegible] Germany, [illegible] outstanding [illegible] popular class.

Let us consider all [illegible] together as we have [illegible] as possible, let us [illegible] musical vernacular [illegible] seriously.

Not very long ago [illegible] music [illegible] stated that [illegible] said do with [illegible] in the Progression V I



Well! Well! We would like to answer this in a quaint saying of the late lamented comedian, Mr. Louis Mann. [illegible] laff. And why? Since, should musicians decide to endorse such a moratorium this particular paragraph and all of the others, for that matter, would be out of a job. What do we mean by such a statement? Our reply is that every piano concerto from Bach to Rachmaninoff (and this includes all of those worth while) is full to overflowing of that same Progression V-I. Our readers will of course agree by this progression as the good old friend the dominant-tonic progression to its own tune. As a matter of this progression is still the verb "to be" of music even though we do not recall having previously made it so denominated. Or in other words, we are still guided by that good old principle called *tonality*, a principle which called forth the creation of that "Musician's Bible, the "Well Tempered Clavichord" of Johann Sebastian Bach. No! No! We are not going to revive the long winded discussion between the musicians and the physicists as to the tempered *versus* the untempered scale. Music is an art and hence, to a degree, empirical in its nature. We carry on as we do just because it seems to us to do so. And, bear in mind we have gotten so far over the hundred years with a tempered scale with the octave divided into twelve equal half steps. And what has this tuning done for us in tuning now musical in all instrument making? It has enabled us to play and to write in all scales or keys with equal facility and to modulate freely from key to key at will, and in infinite variety. It has enabled us to forget or to abolish the old Greek scales and their successors, the Ecclesiastical Modes, so far as our own modern musical creations are concerned. We are leaving the ancient scales to the high priests. By the way we have in our time attempted musicians who have "collected" scales from decade of them all very interesting but of no particular value since we may create for ourselves all the scales that we wish by availing ourselves of the aforesaid equal half step. The whole tone scale is constantly the whole step scale. I mention this as a recent marvelous and not so high brow as some seem to imagine. But the greatest gift which this tempered scale has given us is that important chord the dominant (V) of the scale.

Ex 2

The Verb "To Be" of music that which regulates our tonality. Through the half that it contains as a *third* the leading tone of the scale. They get along with our [illegible] harmony system. Using the instruments we have created these twelve dominant chords and, with the tonic and [illegible] which we can employ them.

Yes, of course we have heard those rally cried with *atonality* and *polytonality*. The general public, however, even the general musical public, knows little about them and cares less. Just consider we have been for over two hundred years building up this musical tonality as derived from the tempered scale and we have by no means exhausted its possibilities. As a matter of fact, many are so to-day, seem much alarmed when heading of progressions and modulations than those of the past [illegible] the near past.

Certainly there must be design or intention in all creative arts. We cannot well let go of those principles of Unity, Variety and Proportion. But have hitherto avenged all of the old rules, and which musicians we let will [illegible] suggest the least innocent, and the most contrapuntally expressive. But as certain of the arts to day a running condition obtains. A highly educated modern musical suggests to a late book, that painters and sculptors seem to show a decided predilection for [illegible] angles, squares and cubes in their [illegible] many. Quite so! We are likewise having some equally curious contributions in tones. We are reminded of an incident in Rome in the South when we played was, "That we must just talk talk talk, right on day driven me crazy. Asked what he talked about he replied "Sir, he say, Allah, Allah is like that Fetishism because of the absurdity of that very same little verb "to be."

A Musical Verdict

AND WHAT SAYS our eternal music lover, already, and if need? Two concerts came over the air in my home in the first there was plain an ultramodern composition without a chord of tonality or a single harmonic progression. And with on the world's symphony seemed to repeat itself over and over again in my mind—Kaiser, Land, Phone, Sound, *Bad* [illegible] The next to certainly for its principal number the "First Symphony" of Beethoven, with that just as sweeping theme in the last movement. Oh, I feeled relief! True quite true! Melody *versus* cacophony. Sanity beauty *versus* insanity and confusion.

By the way we have in our time attempted musicians who have "collected" scales from decade of them all very interesting but of no particular value since we may create for ourselves all the scales that we wish by availing ourselves of the aforesaid equal half step. The whole tone scale is constantly the whole step scale. I mention this as a recent marvelous and not so high brow as some seem to imagine. But the greatest gift which this tempered scale has given us is that important chord the dominant (V) of the scale.

Ex 2

The Verb "To Be" of music that which regulates our tonality. Through the half that it contains as a *third* the leading tone of the scale. They get along with our [illegible] harmony system. Using the instruments we have created these twelve dominant chords and, with the tonic and [illegible] which we can employ them.

Yes, of course we have heard those rally cried with *atonality* and *polytonality*. The general public, however

Keeping the Musical Memory Fresh

By Richard F. Arnknecht

A garden of memories, especially if they are musical, needs careful culture and tending.

But the keeping of musical memories fresh is not a very difficult undertaking.

Most of us have learned—sometimes with considerable expenditure of effort—a great number of lesser repertoire. All of us know the valued collection of melodies, which we can perform on request without the music. But such selections are not perfectly remembered or perhaps completely forgotten (which sometimes happens) they can no longer be played—for who would risk attempting a performance not to bog down at any moment.

For the average player it is probable that if a composition has been once well learned it can be retained with only one or two repetitions a month. (This does not mean of course that it would be ready for concert performance with only that modest preparation.) And it is not difficult to arrange for the necessary repetitions if only a little system is applied.

My own system is the simplest possible. On the piano I keep a small notebook in which is listed every composition I ever have memorized (and wish to retain). Following the titles are columns running across to the opposite page headed by the months of the months almost two years of them on the double page. Then in my review periods (I play as I please afterwards making my choice on the proper spaces, but not bothering to check more than three repetitions in any one month.

Of course I "play favorites"—that is only natural—but the little book effectively prevents the loss of even the less favored parts of the repertoire through neglect for a little not followed by the requisite number of checks is so evident that it simply has to be given the required attention.

RECORDS AND RADIO

By Peter Hugh Reed

WITH THE ENDING of the year 1936 the National Broadcasting Company completed its first decade. Owen D. Young, Chairman of the Board of the National Broadcasting Company, commenting on this event stated that the period ought be looked upon as one in which Broadcasting grew from an experimental to a national institution affecting the lives of nearly every American.

Long 1936 marked the beginning in this country of organized television experiments between a regular transmitting station and a number of experimental receivers in the home, he pointed out. Although the problems of television have by no means been solved, we believe, however, as the result of our ultimate solution. Our work on all fronts has made definite progress and is bringing us nearer the desired goal."

Readers interested in unusual musical programs will undoubtedly want to hear the first musical broadcasts of Columbia's American School of the Air on March 9th and 16th. The time of the broadcasts is 2:15 to 2:45 P.M. Eastern Standard Time. The program of March 9th deals with the Musical Poets and Authors will contain songs by Francis Vilon a madrigal by John Milton, Sir music by Thomas Campion, and songs by Samuel Pepys. The program of March 23rd will be made up of selections from the most of the popular 18th century opera Tom Jones, by François André Philidor.

Perhaps no two presentations offer more striking contrast nor more interesting evidence of the development of recording in the past decade than the two performances by Stokowski of Saint Saens' *Danse Macabre* on Victor discs 6505 and 14162. The former dates from 1926, the latter from 1936. Stokowski's first electrical release was considered a major achievement in its day but time and the inventive skill of man have relegated it to the discard.

The *Danse Macabre* originally conceived as a song was later revised and remade by its composer into a tone poem, in which guise its popularity was established. Stokowski plays this spectral dance with telling effects and rare tonal quality.

The long neglect of Edward MacDowell on records has been remedied with the release of his Second Piano Concerto in D minor" played by Jesus Maria Sanromá and the Boston "Pops" Orchestra direction of Arthur Fiedler (Victor set M-324). We mark this set as a major contribution by Victor to American music on records for MacDowell was one of the greatest musicians that America ever has produced a man who not only established himself as a leading American pianist and composer but also commanded the first European respect for American music.

Coupled with the concerto in the same album is a strange companion, a satirical suite ("Divertissement") by the contemporary French composer Jacques Ibert. It is a composition in which the composer burlesques accepted and orthodox music and forms that have long been popular. A most ingenious and enjoyable work it is made doubly so by the dramatic conducting of Mr. Fiedler.

The recording of Liszt's "Faust Symphony" issued by Columbia (Album 272) illustrates from Paris. Made last Spring as a contribution to the Liszt Centennial, it remains a most imposing tribute for the work is undoubtedly Liszt's greatest. Meyrowitz conducting the Paris Philharmonic Orchestra gives a capable and understanding performance and the recording is vital and realistic. The symphony ended on Goethe's famous poem. Three movements each of which that represents one of the three personages of the poem—*Faust, Marguerite* and *Mephistopheles*. Liszt has composed some of his most sincere and deeply felt music in these sections—all in lovely in the

The re-recording of Gilbert and Sullivan's "The Mikado" recently issued Victor (Set C-26) has long been a favorite mechanically the best set available. The new one offers a departure from previous recordings of the Gilbert and Sullivan scores, in that the entire complete D'Oyly Carte and—the fact that has been on tour in this country during the past two years. The result is distinguished for its fine singing and vital recording but therefore, be the work, the humor in parts has completely convinced by all concerned in recording as it is on the stage. Despite precision of the chorus and the orchestra, however is worthy of note.

Toscanini's maiden of the overture to Rossini's opera "The Italian Woman in Algiers" a superb piece in orchestral mastery (Victor disc 14111). And Bruno Walter gives an eloquent reading of Beethoven's "Leonore Overture No. 3" (Victor discs 11954-9). Some indecisiveness prevails in both cases these discs display all virtues.

The Lener String Quartet plays the Quartet, Op. 132, in A," by Beethoven with an devotional fervor. Perhaps Beethoven intended more sympathetic mood of this work yet it is doubtful if he ever thought of a famous slow movement—that *Song of Thanksgiving to the Deity*—being sung other than it is here, with reverent eloquence (Columbia set 273).

Yella Pessl, playing Bach's early *Toccata in D major* (Columbia discs 68745-6) gives us one of her best harpsichord performances to date. Although the brilliance of the composition permits her to exploit her technical accomplishments, she does not forget the requisite shading necessary to make this music fully enjoyable. In a sensational fantasy *Johann* Balak of created one of the most brilliant and difficult compositions for piano. Simon Barere the Russian pianist (who recently made a successful debut in America) plays this work with superb musicianship. Barere's piano recording for the musical connoisseur as well as the advanced student (Victor disc 14026.)

The Friends of Recorded Music, a club sponsored by the American Music Lovers have issued two interesting quartet recordings the "Quartet, Opus 59 No. 3 in E major" by Boccherini and the "Quartet in E flat" (K-171) by Mozart both played by the Kreiner Quartet, an American organization. The society aims to issue recordings of works that the major companies would be unlikely to issue. A quartet by Boccherini is the only one this composer that can be had on record.

Recommended Kirsten Flagstad singing of *Elsa's Dream and Ekstasis* from *Lohengrin* and *Tristan and Isolde* (Victor 14181). Beecham's delightful performance of three excerpts from Bizet's "L'Arlesienne Suite, No. 1" (Columbia set 68749). Gieseking's exquisite recording of Debussy's *Jardins sous la pluie* (Columbia disc 17077D) and Lily Pons' fine singing of the *Mad Scene* from "Lucia di Lamermoor" (Columbia disc 9121M).

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

Drums Which Can Be Tuned

By Nollie Preston

MODERN COMPOSERS have obtained the [illegible] and [illegible] the kettle-drum [illegible] instruments of the percussion section of an orchestra.

These drums the only ones which have definite pitch resemble copper or brass kettles of spherical shape, over which are stretched calfskins. The skins at first were stretched or relaxed by strong tuning screws which made possible a range of a full octave. Not the large or the modern tympani is no longer done by the careful and laborious tuning of several separate screws. A mechanical device is in use by which the change can rapidly be made with the turning of but one screw. The chromatic tones can also be obtained so adequately constructed instruments by pedals in much the same manner as it is done on the harp. Then with one larger and one smaller instrument tuned to C and G respectively the modern tympani can be all the diapason a wide range of very effective displays all tones.

The Lener String Quartet plays the Quartet, Op. 132, in A," by Beethoven with an devotional fervor. Perhaps Beethoven intended more sympathetic mood of this work yet it is doubtful if he ever thought of a famous slow movement—that *Song of Thanksgiving to the Deity*—being sung other than it is here, with reverent eloquence (Columbia set 273).

Yella Pessl, playing Bach's early *Toccata in D major* (Columbia discs 68745-6) gives us one of her best harpsichord performances to date. Although the brilliance of the composition permits her to exploit her technical accomplishments, she does not forget the requisite shading necessary to make this music fully enjoyable. In a sensational fantasy *Johann* Balak of created one of the most brilliant and difficult compositions for piano. Simon Barere the Russian pianist (who recently made a successful debut in America) plays this work with superb musicianship. Barere's piano recording for the musical connoisseur as well as the advanced student (Victor disc 14026.)

The Friends of Recorded Music, a club sponsored by the American Music Lovers have issued two interesting quartet recordings the "Quartet, Opus 59 No. 3 in E major" by Boccherini and the "Quartet in E flat" (K-171) by Mozart both played by the Kreiner Quartet, an American organization. The society aims to issue recordings of works that the major companies would be unlikely to issue. A quartet by Boccherini is the only one this composer that can be had on record.

Recommended Kirsten Flagstad singing of *Elsa's Dream and Ekstasis* from *Lohengrin* and *Tristan and Isolde* (Victor 14181). Beecham's delightful performance of three excerpts from Bizet's "L'Arlesienne Suite, No. 1" (Columbia set 68749). Gieseking's exquisite recording of Debussy's *Jardins sous la pluie* (Columbia disc 17077D) and Lily Pons' fine singing of the *Mad Scene* from "Lucia di Lamermoor" (Columbia disc 9121M).

Getting the Most from Rehearsals

By Victor Grabel

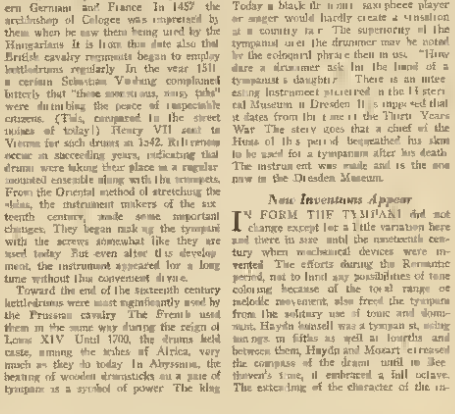
THE WRITER ONCE LISTENED to the rehearsal of a large organization where the director displayed a an notable lack of ability to secure definite results quickly and surely. He began a rather lengthy composition and, after a few measures, found some fault and started again at the beginning. He continued stopping often, each time a little farther along. But each time he would resume playing by going back to the beginning and more or less covering all ground previously gone over.

After consuming half an hour there was but little that had been accomplished. The procedure served but to demonstrate effectively his complete lack of preparation for the rehearsal. Conductors who are required to prepare programs for public presentation cannot afford to waste time in this fashion or aimless wandering.

A conductor of a professional band or orchestra [illegible] feels it necessary to prepare a concert program in advance of a single rehearsal—a two hour rehearsal for a two-hour concert. He knows how to employ his time most intelligently he will study his program carefully in advance, choose the parts likely to be most troublesome and centre his attention mainly upon these sections. He should know the structure and the moods of the compositions and he should have determined upon his interpretations of them before he begins the rehearsal.

It is obvious that if he undertook to play each number in its entirety, there would be no time for working out intricate passages, dynamic effects and tempo. It may be generally assumed that experienced professional performers possess sufficient technical facility to enable them to master quite readily whatever technical problem may be presented, but it may take considerable time and intensive effort to educate the group of performers with just the right feeling of mood, tempo, color, balance, phrasing, tempo, and so on.

(*Continued on Page 195*)



A REHEARSAL AT THE PARIS CONSERVATOIRE
M. Henri Rabaud, the famous composer, is conducting.

A Monthly Etude Feature of practical value by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

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

CORAL INES

[illegible]

UNCLE ZIB WITH HIS BIDDIE

[illegible]

TYROLIENNE

By Rhe [illegible]

VIENNESE DOLL DANCE

[illegible]

LANDLER

[illegible]

PRELUDE IN F MINOR

By Marvin Sexton

The Prelude in the *Prelude and Fugue Op.* [illegible] played separately as [illegible] This [illegible] heard first as a [illegible] [illegible] Measures 9 [illegible] [illegible] [illegible] 17 and 29. The piece is [illegible] played, fingered and pedaled as [illegible] [illegible] be treated [illegible] [illegible] 17 and 29.

THE TWO LITTLE [illegible]

By W. [illegible] Rogers

[illegible]

TULIPS AND WINDMILLS

By [illegible]

[illegible]

SUNDAY AFTERNOON

By [illegible]

[illegible]

HAPPY IS THE MILLER BOY

By Marvin Sexton

A little tune which, taken at a moderate pace, [illegible] hands busy pursuing [illegible] and under each other—an exercise usually enjoyed by second graders. *Legato* and *staccato* [illegible] and dynamics, all are [illegible] short number which can be made [illegible] in effecting a well played [illegible]

AT THE BARN DANCE

By Mervin Brewer

[illegible] typical of the old time [illegible] [illegible] be placed at [illegible] and the green sprouted [illegible] [illegible] 17 and 29. The piece is [illegible] played, fingered and pedaled as [illegible] [illegible] 17 and 29.

"Why I Take The Etude"

A Contest Offering

THREE PRIZES

First Prize	$25.00
Second Prize	15.00
Third Prize	10.00

[illegible]

The Etude [illegible] *Address* [illegible] "Why I Take The Etude"

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Signatures

My pupils [illegible] with the signatures relative [illegible] Have you any [illegible] Rapidity Exercises? If not you will find these extremely helpful.

Keeping Up to Date

In the first place, I [illegible] teaching [illegible] [illegible] *Teacher* "What is Johanna's best time?" *Parent* Seven thirty. *Teacher* How often does he go to bed without being told?"

Parent "Good heavens, never! I would think there was something wrong with him if he did. It usually comes to an out and out battle to get him there ever by eight thirty."

Teacher "Does Mary ever have to be reminded to tidy up her room and to put away her clothes toys and books?"

Parent Gracious, yes. It seems that my whole day is spent saying Mary do this Mary do that until I sound like a phonograph record that is stuck in one groove. It does seem as though she might remember just once to do these simple things—but she doesn't!"

(Note The same theme, with many variations can be used by any teacher helping with the dishes, running errands brushing teeth, combing hair taking baths doing house work, mowing the lawn making beds.)

Teacher "If you have to prod your children everlastingly in such simple routine duties how can you expect them to go regularly and willingly to their music? Don't you think it worth while to persist in forming regular practice, for the sake of the pleasure and happiness I will bring later into your child's life? After all it only means turning on the daily Johnnie-do-lib record a little longer!

That ought to clinch the argument!

Larks and Sharks

My little girl heard your contest in Chapel Hill three years ago and still remembers it with great joy—especially *Birds Birds The Lark* which of all those she called "Earl Birds" in church. She has picked up to seven by Sixteenth and a half and has just learned that you were to record with Tree Frog. Will you please send us what you consider the best current [illegible] [illegible] —H. F. M. North Carolina

Let all artists who announce their numbers from the platform take warning from your daughter's experience. No matter how well one speaks the audience is bound to misunderstand—as at a recent concert when I announced the [illegible] I thought was a clear ringing rondo Hungarian *Orny*, a wildly barbaric piece for an encore. The next day's newspaper spoke cheerfully of it as that charming piece, *The Orchard* by an unknown composer.

If your daughter wants to learn the gymnastic differences between larks and sharks, you might start her on Mathilde Bilbro's excellent First Grade Book for Young Beginners" and for her first part I suggest another animal—*Hop Toad* by Bonnie Todd. Other attractive numbers recently published beginners pieces by the same composer are *The Skating Lady* and *Come and Play*—both highly recommended.

Teaching in a New Field

I have been [illegible] for [illegible] years in a small town nearby to see if I would give piano-forte lessons, as the only teacher [illegible] I wish to seek your advice on several points. I received my musical instruction in England, thirty five years ago and I know that newer methods are in vogue in this excellent country. Therefore I should like to know very briefly how to go about the time-honoured system. Although I have given lessons at various times I always have been [illegible] with the [illegible] signers as different as possible, also played the organ in church, and I am a good sight reader. I shall be obliged if you will give me a short list of books useful to me as a teacher and for pupils to begin this studies.—M. P. Dundee Scotland.

During the past year I have discussed so many beginners books in these columns that I can only refer you to previous issues for such material. Upon request, The Etude will gladly send you a list indispensable "Guide to New Teachers" as Teaching the Piano. You will find the Teacher's Manual of the Oxford Piano Course very helpful with that method while the Teacher's Manual of Playing the Piano (Maier Corwin) may be used advantageously with any system.

For years I have been fond of the Teacher's Guide of Mrs. Curwen's Pianoforte Method—much used in England. If you had your training time along these lines even so long ago you need not be ashamed of your equipment. Mrs. Curwen herself a remarkable teacher of children, published the first Guide" in 1886 it still remains in many respects a model for modern methods. The ideas expressed by her fifty years ago are just as sound musically and pedagogically to-day as then in fact, she is still a few jumps ahead of many of us. I know of no other manual so complete and exhaustive (almost 400 closely printed pages) as Mrs. Curwen's Teacher's Guide." It is worth many times its cost.

You might also examine the "Dommann Piano Book" for use with your young beginners.

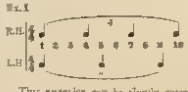
These books may be secured through the publishers of The Etude.

Playing Three Notes Against Four

I have difficulty in teaching advanced students how to play three notes against four. Not only when they repeat in isolated instances but in codas too and in such pieces as Chopin's Polonaise Impromptu. Do you know any tried way to solve this problem?—T. M. (California)

Yes I have found a formula for three against four that works like a charm! First you must get the problem clear in your mind.

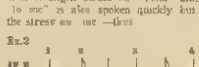
Ex. 1



This exercise can be slowly counted and played, of course but its rhythmic pattern cannot be felt and only an experienced pianist can play it rapidly.

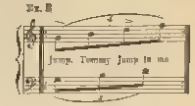
Now repeat the following formula laying out the beats 1 2 3 4 as you say it—making sure that both "jumps" are accented, and that "Tommy" is said quickly with a slight stress on "Tom, and that "to me" is also spoken quickly but with the stress on me—thus

Ex. 2



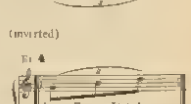
Then play this exercise repeating the above "charm" at the same time.

Ex. 3



(inverted)

Ex. 4



If I say them you rip off all the words very sharply you must fail to play with impeccable rhythm. Repeat until the formula can be discarded. The same process should be applied to the C scale playing three notes against four and I never have known this device to fail, even with pupils lacking strong rhythmic sense.

Should I Teach?

I have had about seven years of well directed piano study and have taught for [illegible] years. I have never worked for a teacher's certificate and it has been especially recommended to me by my teacher.

I can not help but feel that I am not qualified as I should be for teaching piano. I do not like to actually ask to take a concert or to do any thing to the best advantage. I prefer to be left out of sight as much as possible. I always have had a great deal of teaching. Yet now I am afraid of my qualifications. Do you think my suggestion as to what people take lessons? I think it is going to be a big thing for me. Do you think it is worth while? Do you think my suggestion is the way? I think I can do a good job in this important work. I am a graduate of Tri-State College.—I. H. M. (Tennessee)

The music teaching profession has already suffered too much from persons with inadequate training. Your feeling as the matter is quite right. The very fact that you sense your lack of preparation so keenly and are so dissatisfied is an indication of your intelligence. If only more such people would be troubled from the standard of our profession would leap ahead in quite a matter.

You do not need a certificate but you do need training in a good school or work with some experienced teacher who would be willing to explain the best modern methods of teaching beginners and intermediate students and would help you assemble the necessary materials. Do you know that various music publishers send out excellent teaching "authorities" to hold classes in many of the large and small cities? These institutes last one from three days to a week, are free—and are of an estimable help to all who attend.

Better still, save hog or borrow enough money to take a summer course at one of the schools or conservatories announced in The Etude. Teachers often accomplish more in six or eight weeks a concentrated courses given by well known experts than in a whole season's lessons taken during their own strenuous winter teaching schedule.

The Remarkable Abbé ("ABT") Vogler

The Hero of Browning's Famous Poem

A striking picture of a forgotten composer, teacher and magician of the organ, who taught two famous masters, and who also made what were probably the first popular musical instruction books

By Dr. Hertha Schweiger

The following article by Dr. Hertha Schweiger deals with one of the [illegible] musical heroes. It was read in manuscript by [illegible] that it [illegible] THE ETUDE MAGAZINE [illegible] Editor's Note

IN ABBÉ VOGLER we encounter a contemporary of the great Vivaldi and one of the most striking musical personalities in the late eighteenth and early nineteenth centuries, in addition to being a friend of Von Weber and Meyerbeer he not only wrote probably the first popular musical instruction books, also a third man, on the early Swedish [illegible] science of the [illegible]

George Joseph Vogler was born at Würzburg, Bavaria, June 15, 1749, which [illegible] a little built city by the [illegible] In order [illegible] the casual [illegible] that he was born [illegible] Mozart and twenty one [illegible] before Beethoven. He came from a family of Swabian [illegible] makers and [illegible] of [illegible] ambitious. He [illegible] the organ when he [illegible] and throughout his [illegible] upon religion in fact his zeal for playing and practicing was so great that when in Sulzbach (his [illegible] maker) had proudly attached to the family harpsichord, so that the youngster could play at home, he persuaded all the night—and the neighbors on the floor below moved out. His originality burst forth in a new method of fingering. At the same time he began to learn the violin.

We next find him, in 1767, in Bamberg, where he elected to study law at the Jesuits' College. Then, in 1771 he went to Munich, which was at that time in a [illegible] transformation. Under the Elector [illegible] Theater had become one of the most brilliant cities in Europe and two years in this atmosphere made a great [illegible] upon Vogler. The Mannheimer [illegible] Orchestra, especially famed for its [illegible] all winds, was one of the best trained orchestras of the time, and through it Vogler became acquainted with the works of the early Classical composers. The brilliant and flexible tones of this orchestra made such an impression upon the mind of Vogler that when he made his famous portable organ he called it an "Orchestrion." While in Mannheim he wrote a ballet which, when presented at the Court Theater, pleased the Elector so much that in 1773 he was given funds to study at Bologna under Padre Martini. He traveled by way of Venice and there met Hasse and a pupil of Vallotti who interested him in a system of harmony which Vogler adopted with great enthusiasm.

An Impetuous Nature

VOGLER WAS too impatient to become a good pupil. He was unwilling to spend the time and effort upon anything so tedious as protracted exercises in counterpoint. Accordingly we find him first breaking with Martini and later with Vallotti at Padua. He made his way to Rome where he took Orders and was Apostolic Protonotary and Chamberlain to the Pope (notice Vogler's seal ring) knight of the Order of the Golden Spur and member of the Academy of the Arcadians. Therefore, when he returned to Mannheim in 1775 he was in possession of credentials which made him a personage and he was immediately appointed court chaplain and also second kapellmeister as a result of the composing of a new Miserere.

In 1777 the year of our Revolution, we find Vogler giving a "Tonsalbe" at Mannheim where people were taught practically and theoretically. This is believed by many to have been the first institute of its kind in Germany. There being no text books at existence books Vogler wrote them. With the beginning of the nineteenth century there was a great need for popular expositions of problems of a semi-scientific nature, which in previous centuries had been stupidly and jealously kept in secret by scientists. Vogler was among the first to realize the importance and the need for these instruction books and he suited them to the needs of the students. The encyclopedic age was arising, and in France perhaps lately the public demand for information was being supplied by popular encyclopedias.

VOGLER'S SEAL

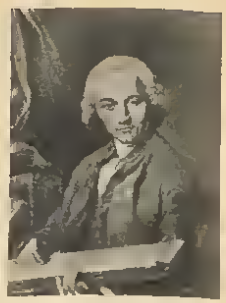
As a public music teacher Vogler gained far reaching influence in musical circles. His opinions and advice were in demand everywhere and he managed to keep his almost dictatorial position despite the hostilities from jealous rivals. He had many fans as pupils among them Carl Maria von Weber and Giacomo Meyerbeer who remained faithful to their beloved "Papa Vogler" until his death.

The Itinerant Bard

THE BISTILSS Vogler set out in 1780 upon a series of travels and adventures which during the next twenty years took him over many lands including Sweden, Spain, Portugal, Greece, Armenia, Africa and even Greenland. His first move was to Munich where his patron was then the ruling Prince, His opera, Alfred III of Bavaria, was given in 1781 at the Court Theater. Its failure caused him to appeal to the French Academy for approval of his system of harmony and it had the honorary prize later in [illegible] Royal Academy of Science after a [illegible] examination by d'Alembert. The next Vogler moved on to London, but returned shortly to Paris where he produced a comic opera, La Kermesse, and an [illegible] Theatre de la Cour de Bohème, which failed so totally that the performance could not be finished. Back in Munich the next year (1784) he produced "Castor et Pollux" which remained in favor [illegible] years and the close of that year also with the first months of 1785 were spent in travel in Africa, Greece and the East. On November 22, 1786 we find him in Amsterdam giving a great organ recital to seven thousand people, then in [illegible] he resigned his post at Munich and entered the service of the King of Sweden. In Stockholm he opened another music school in that year after having presented his French opera, "Egle." The next year he is discovered at St. Petersburg, playing for the Czar. This Russian sojourn is important in the development of Vogler's theory of organ building. [illegible] the inventor of the pedaling [illegible] Paul Kratzenstein, and the organ builder Kirnnick, with whom he worked for many years. In 1790 he went to London where he was received with great acclaim. It is strange that he in that year introduced the pedals in England, although this [illegible] we believe when one looks at the [illegible] works of Bach produced on the [illegible] of the century. Communication and transportation however were slow. He reconstructed the Pantheon organ and [illegible] himself more and more with organ building and rebuilding. His visit to London [illegible] him about six thousand dollars, a considerable sum in those days. The next year he made a tour of German cities and [illegible] a triumphal procession. Vogler had become one of the great musical [illegible] of the time. On one of his trips to London he gave a concert in the pool at St. Sulpice the church to which Charles M. Widor played for so many years. The proceeds were fifteen thousand florins, [illegible] three thousand dollars!

In 1799 he retired from his work at the Swedish Court and received an annual pension of five hundred dollars. [illegible] Hereupon departed for Darmstadt where he produced works for choruses and built a stage and rebuilt the famous [illegible] in the royal castle of Friedrichsburg [illegible] Gotha.

His activities took him next to Berlin where he concentrated attention on the people to help the [illegible] [illegible] and by [illegible] building [illegible] Halls and [illegible]



VOGLER WITH A MONOCHORD

proved of his system of harmony and [illegible] the funeral prize later in [illegible] Royal Academy of Science after a [illegible] examination by d'Alembert. The next Vogler moved on to London, but returned shortly to Paris where he produced a comic opera, La Kermesse, and an [illegible] Théâtre de la Cour de Bohème, which failed so totally that the performance could not be finished. Back in Munich the next year (1784) he produced "Castor et Pollux" which remained in favor [illegible] years and the close of that year also with the first months of 1785 were spent in travel in Africa, Greece and the East. On November 22, 1786 we find him in Amsterdam giving a great organ recital to seven thousand people, then in [illegible] he resigned his post at Munich and entered the service of the King of Sweden. In Stockholm he opened another music school in that year after having presented his French opera, "Egle." The next year he is discovered at St. Petersburg, playing for the Czar. This Russian sojourn is important in the development of Vogler's theory of organ building. [illegible] the inventor of the pedaling [illegible] Paul Kratzenstein, and the organ builder Kirnnick, with whom he worked for many years. In 1790 he went to London where he was received with great acclaim. It is strange that he in that year introduced the pedals in England, although this [illegible] we believe when one looks at the [illegible] works of Bach produced on the [illegible] of the century. Communication and transportation however were slow. He reconstructed the Pantheon organ and [illegible] himself more and more with organ building and rebuilding. His visit to London [illegible] him about six thousand dollars, a considerable sum in those days. The next year he made a tour of German cities and [illegible] a triumphal procession. Vogler had become one of the great musical [illegible] of the time. On one of his trips to London he gave a concert in the pool at St. Sulpice the church to which Charles M. Widor played for so many years. The proceeds were fifteen thousand florins, [illegible] three thousand dollars!

In 1799 he retired from his work at the Swedish Court and received an annual pension of five hundred dollars. [illegible] Hereupon departed for Darmstadt where he produced works for choruses and built a stage and rebuilt the famous [illegible] in the royal castle of Friedrichsburg [illegible] Gotha.

His activities took him next to Berlin where he concentrated attention on the people to help the [illegible] [illegible] and by [illegible] building [illegible] Halls and [illegible]

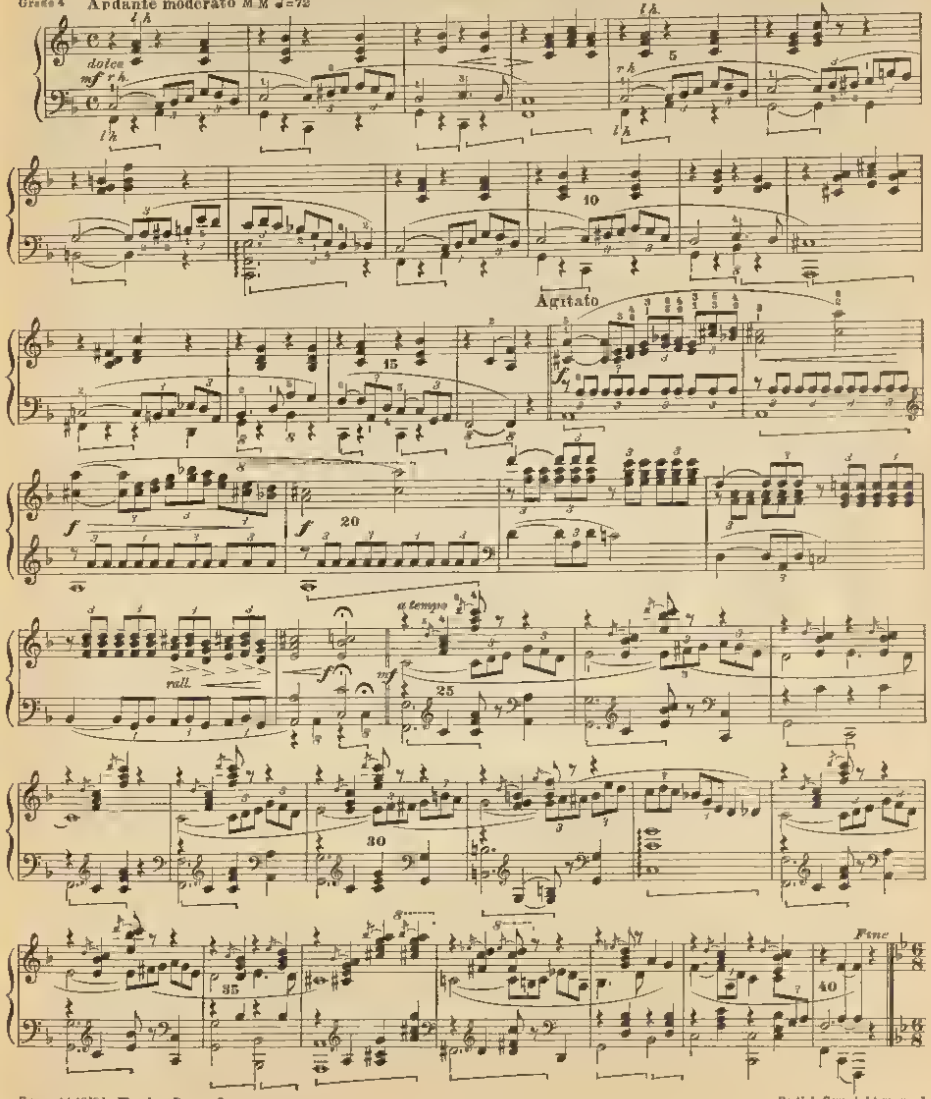
ABBÉ VOGLER IN COURT ATTIRE

CORAL ISLE

THURLOW LIEURANCE

Thurlow Lieurance's natural melodic gifts make this one of the most charming and facile of his compositions.

Grade 4 **Andante moderato** M.M. ♩=72



Copyright 1919 by Theodore Presser Co.

British Copyright secured

Andante con moto M M ♩ = 104

mf *dolce* *rit.* *a tempo* *D C*

Grade 4.

TYROLIENNE

HUGO FELIX

Allegretto moderato e pesante M M ♩ = 120

f *mf* *Fine* *p* *p poco meno* *f a tempo*

Copyright MCMXXX by Oliver Ditson Company

Copyright MCMXXXIV by Oliver Ditson Company, Inc.

International Copyright secured

JAPANESE DOLL DANCE

This is an excellent piece for developing wrist *staccato* in playing repeated chords. The melody throughout is in unison and carried by the left hand and the upper voice of the right hand. It should be given the "chop chop" condition which is our Western idea of Oriental music.

The tempo is steady and the rhythm should be well marked. The triplet figure in the second section should be given individual practice and attention since it may present a new rhythmical treatment to some young pupils. Grade 2½.

HAZEL VOLKART

Allegretto M M ♩ = 88

mp *cresc.* *poco rit.* *mp a tempo* *cresc.* *Fine* *f* *D C*

Copyright 1928 by Theodore Presser Co.

British Copyright secured

PASTORAL

Played at the proper tempo, this piece, in the style of the "perpetual motion" popular with composers of Haller's era, might be called "Fairy Fingers." Learn the right hand part first so that it becomes an unbroken string of musical pearls. Grade 3.

STEPHEN HELLER, Op. 47, No. 8

Assai vivace M M ♩ = 76

p

poco allarg

a tempo

D S

UNCLE ZEB WITH HIS FIDDLE

Grade 3

BERT R ANTHONY, Op 251, No 3

Tuning up

Play slowly with no regard to time

Lively M M ♩ = 112 – 126

In the old country dance style

Accomp well detached

Last time to Coda

Accompaniment staccato

Out of tune again

Observe no time

D S

In strict time

CODA

Copyright MCMXXIII by Oliver Ditson Company

International Copyright secured

SONG OF THE BROOK

Allegretto M M ♩ = 72

H. D. HEWITT

al canto ben marcato

mf

Last time to Coda

f

mf

f

Copyright 1914 by Theodore Presser Co.

British Copyright secured

poco più mosso

f

rall.

dim.

p

rall.

a tempo

rall.

D.C.

CODA

MASTER WORKS

PRELUDE IN E MINOR

The fancy Mendelssohn, throughout his entire life, seemed to have a preference for the keys of E Major and E Minor. His first great composition, the overture to "A Midsummer Night's Dream," was written in E Major and the number of times he used this key was extraordinary. The *Prelude in E Minor* affords wonderful opportunities for contrast in dynamics and phrasing. Strive to make the theme as played by two hands sound as though only one hand were being used.

FELIX MENDELSSOHN

Grade 8

Allegro molto M M ♩=96

f marcato — *ritard.* — *p a tempo* — *f* — *p* — *cresc.* — *f marcato*

pp leggiero

dim. — *pp* — *poco ritard.* — *a tempo* — *cresc.* — *p cresc.*

ACUSHLA, MY DARLING

Lyric and Music by
MARION PRENTICE

Plaintively

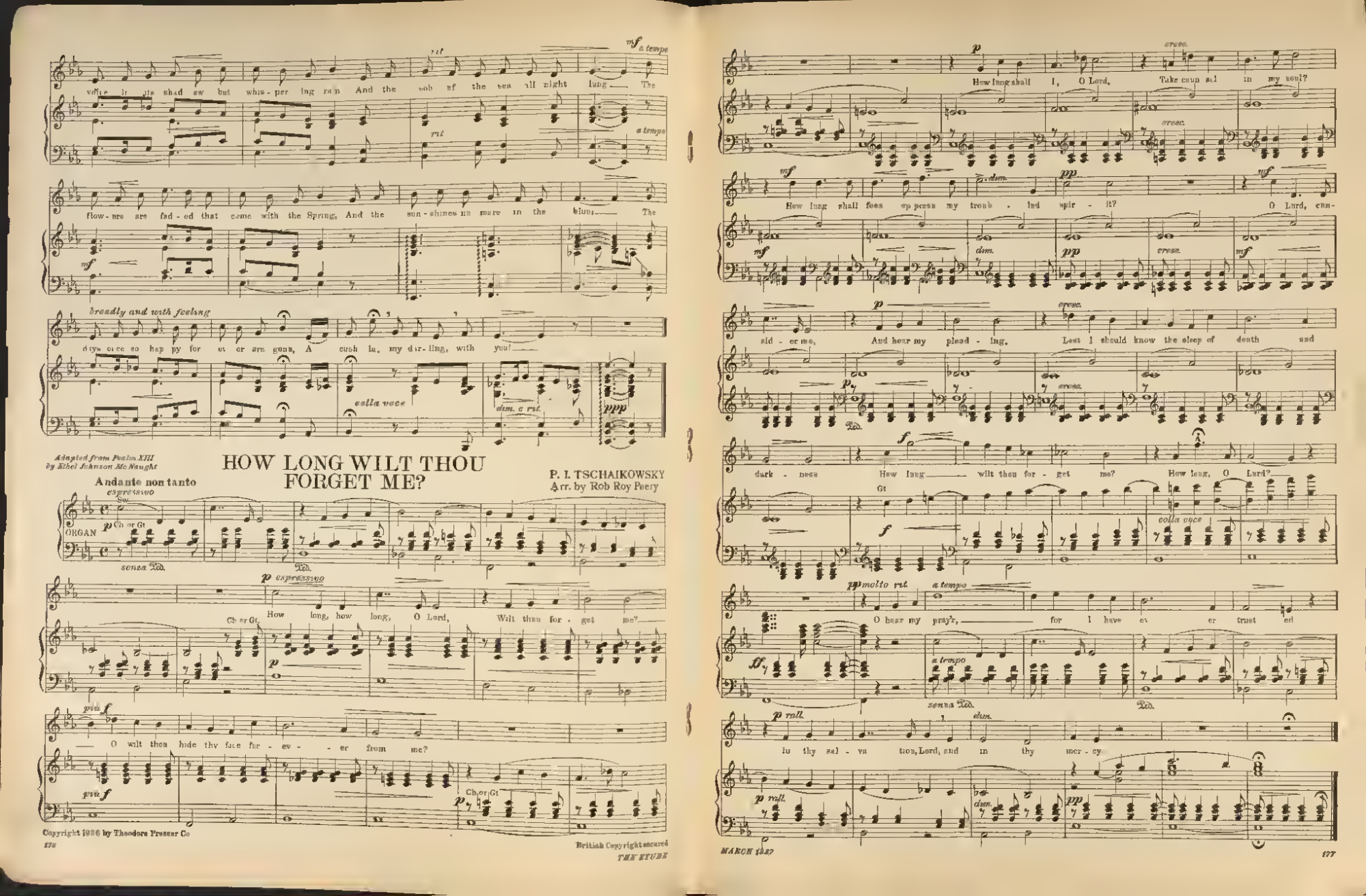
*A cush la the winds that blow o ver the moor Are bit - ter and wild and cold, The clouds of grey mist and the mat - ter ing rain Sweep o - ver the hill and the wold Oh where are the flow ers that came with the Spring? Oh where is the sun in the blue? And where are the birds that so gai ly did sing? All gone A cush - la, with you

A - cush la the old home is lone-some and still That was once full of laugh - ter and song, No

*Acushla (from the Gaelic) means "one nearest to my heart"

Copyright 1936 by Theodore Presser Co.

British Copyright secured



Copyright 1936 by Theodore Presser Co

British Copyright secured

FALLING SNOW

Written for the open strings and first finger only

ANTHONY SANT AMBROGIO

Moderato

Violin

Piano

p

p

rit.

Fine

mf a tempo

D.C.

Copyright 1946 by Theodore Presser Co.

British Copyright secured

GAVOTTE

FROM SONATE FOR VIOLONCELLO No.6

Allegro moderato

JOHANN SEBASTIAN BACH

Violin

Piano

f

mf

f

p

cresc.

f

dolce

cresc.

frten

EASTER RECESSIONAL

Prepare { Sw.— Full
Gt.— Full, Cp. to Sw
Ped. 16, Cp. to Gt

CYRUS S. MALLARD

Joyfully

Manuals

Pedal

f

ff

Fine

D.C.

Copyright 1937 by Theodore Presser Co.

British Copyright secured

ST. PATRICK'S DAY

A FANTASY ON IRISH AIRS

SECONDO

PRESTON WARE OREM

Allegretto M M ♩=96

St Patrick's Day

rall.

a tempo

Più Vivo

Garry Owen

Meno mosso

Andante M M ♩=54

Last Rose of Summer

decrese

poco rit.

Copyright 1937 by Theodore Presser Co

British Copyright secured

ST. PATRICK'S DAY

A FANTASY ON IRISH AIRS

PRIMO

PRESTON WARE OREM

Allegretto M M ♩=96

(Secondo)

cresc

St Patrick's Day

a tempo

rall.

Più Vivo

Garry Owen

cresc

Meno mosso

Andante M M ♩=54

Last Rose of

decrese

poco rit.

con espress

Summer

SECONDO

ff poco rit. *sulla parte* *p* cresc. a tempo *f* allarg. molto rit.

Tempo Giusto M.M. ♩= 63
All Three Airs

cantando *mf* *f*

p *mf*

poco rit. *ff* Largo

WARRIOR'S SONG

from "AIDA"
SECONDO

G. VERDI

Allegro maestoso M.M. ♩= 108

mf marcato assai

ff *mf* *f*

ff

Copyright 1922 by Theodore Presser Co.

PRIMO

ff poco rit. a piacere *p* cresc. a tempo *f* allarg. molto rit. *mf*

Tempo Giusto M.M. ♩= 63
All Three Airs

cantando *f* *p*

p *mf*

poco rit. *ff* Largo

WARRIOR'S SONG

from "AIDA"
PRIMO

G. VERDI

Allegro maestoso M.M. ♩= 108

mf marcato assai

ff *mf* *f*

ff

GAVOTTE

GEORGE FREDERIC HANDEL
(Germany, 1685-1759)

Allegretto con spirito M.M. ♩ = 132

1st Violin

Piano

② INTERMEZZO

D.C.

VIOLIN OBBLIGATO

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

② INTERMEZZO

D.C.

Copyright 1930 by Theodore Presser Co.

British Copyright secured

1st B♭ CLARINET

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

② INTERMEZZO

D.C.

1st B♭ TRUMPET

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

② INTERMEZZO

D.C.

B♭ TENOR SAXOPHONE

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

② INTERMEZZO

D.C.

CELLO or TROMBONE

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

② INTERMEZZO

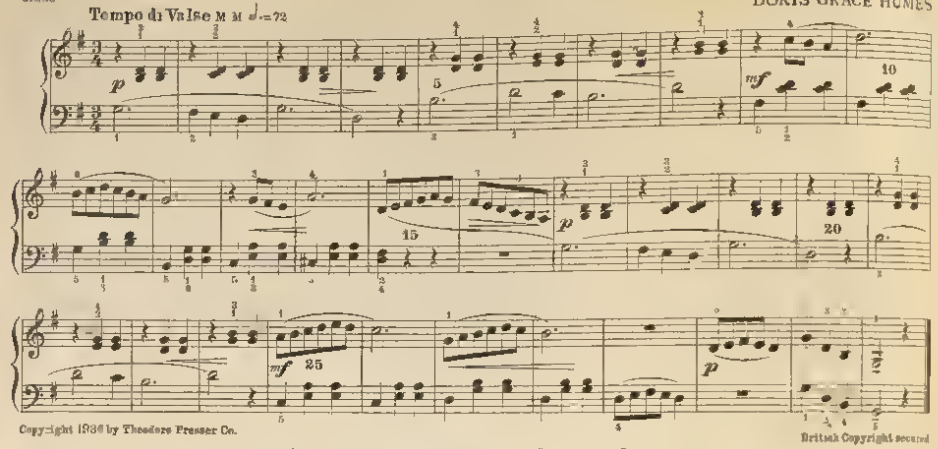
D.C.

TULIPS AND WINDMILLS

Grade 2

DORIS GRACE HUMES

Tempo di Valse M M ♩.=72



Copyright 1936 by Theodore Presser Co.

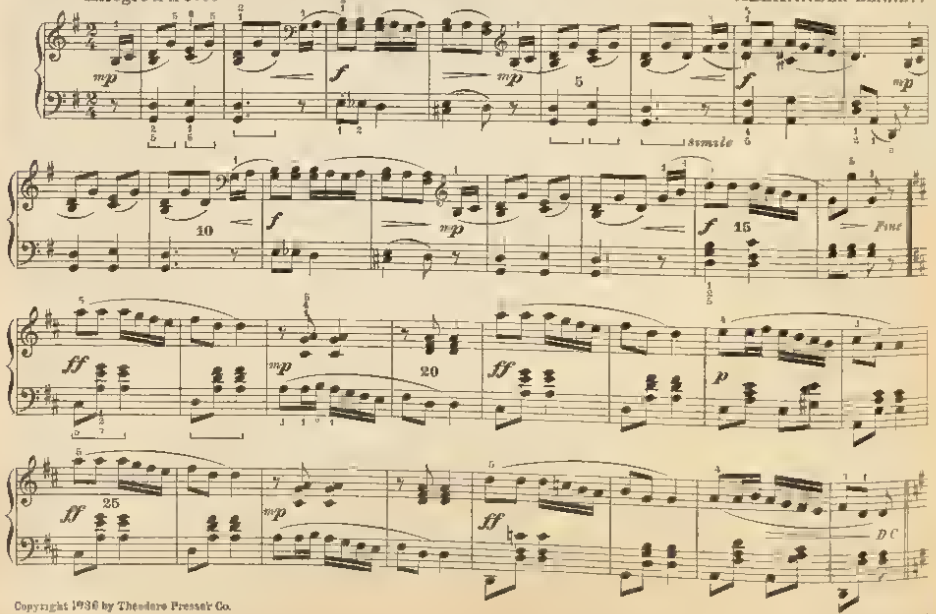
British Copyright secured

AT THE BARN DANCE

Grade 2½

ALEXANDER BENNETT

Allegro M M ♩=96



Copyright 1936 by Theodore Presser Co.

British Copyright secured

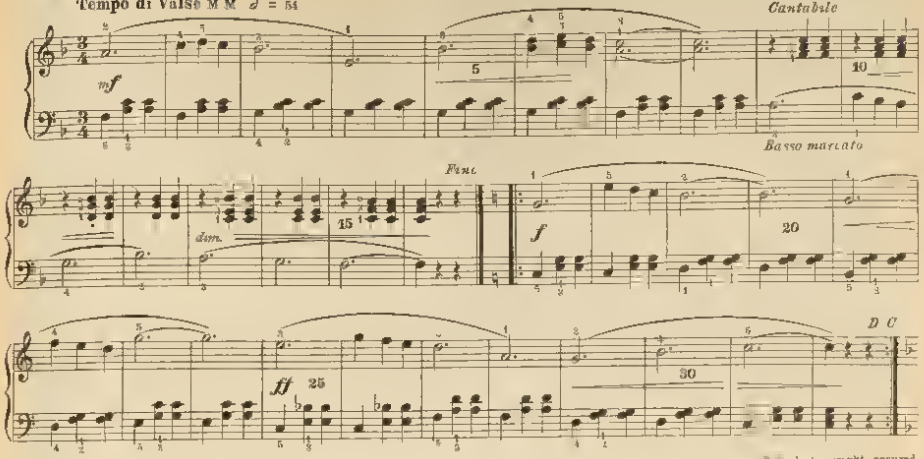
QUEEN OF THE BALLROOM

WALTZ

Grade 2

WALTER ROLFE

Tempo di Valse M M ♩ = 54



Copyright 1933 by Theodore Presser Co

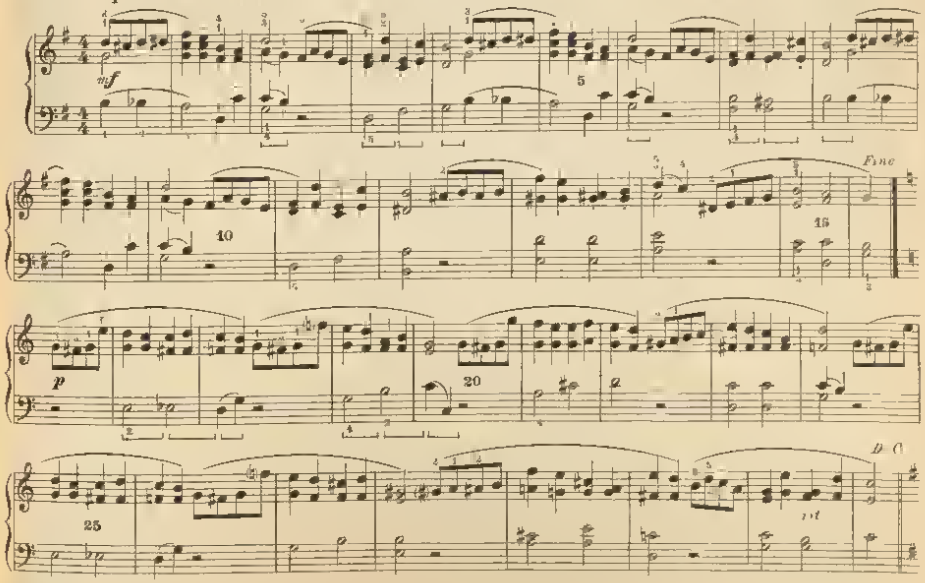
British Copyright secured

SPRIGHTLY AND GAY

Grade 2½

CLARENCE KOHLMANN

Tempo di Gavotte M M ♩ = 76



Copyright 1933 by Theodore Presser Co.

British Copyright secured

Grade 1½

IT'S SPRING AGAIN!

RALPH HOTALING

Allegretto M.M ♩. = 84

p When the sky is blue a love And bees be gin to hum, *f* When th birds all sing of love And the flow-ers come, *p* Oh,

a tempo then I kn v it's spring a gain that's in the air! *f* Mak - ing children glad ev - 'ry where. *pp*

Copyright MCMXXXVI by Oliver Ditson Company, Inc. International Copyright secured

Grade 2.

HAPPY IS THE MILLER-BOY

MARVIN SPENCER

Moderato M.M. ♩ = 138

Hap - py is the mil ler boy, *p* Hear him sing - ing! *f* At his work or at his play, He's hap py all the day

Set - ting all the ech - oes wild - ly ring ing, *f* Laugh ing, dan cing mil ler boy! *p* Why so hap - py *mp*

mil ler boy, Al - ways sing ing, Do you nev er tire? "To be hap - py is my one de sire" *p*

poco più rit. Then, I've work I like to do, *cresc.* But I'm hap - pi est when I'm sing - ing! *f* *a tempo* Hap py is the mil ler boy, *p*

Hear him sing - ing! Ech - oes ring - ing! *f* Hap py is the mil - ler - boy, *dimenuendo* at work or play. *pp*

Copyright MCMXXXVI by Oliver Ditson Company, Inc. International Copyright secured

PRELUDES For Young Pianists
Florence Goodrich
75¢
Clayton F. Summy Co.
Chicago — New York

SUMMY'S CORNER

Announcing . . .

A new edition in one volume of the justly popular—

PRELUDES FOR YOUNG PIANISTS by Florence A. Goodrich .75

These Preludes assure freedom of the keyboard from the first • are short and easily memorized or transposed • present technic attractively • make interesting music. Use them to supple ment supplant Burgmuller Op. 100 etc.

SYNTHETIC SERIES OF PIANO PIECES—Goodrich

Part 1 60¢ (Grade 2) Part 2. 75¢ (Grade 3) Part 3. 75¢ (Grade 3)

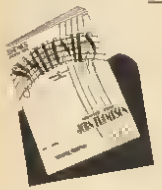
Attractive pieces based on "patterns" covering a wide keyboard range. An analytical approach to technical problem, and harmonic construction is encouraged. Each part supplied with teaching suggestions.

All progressive teachers should know these GOODRICH books. Send for them "On Approval."

CLAYTON F. SUMMY CO.

429 S. Wabash Ave., Chicago, Ill. 5 E 45 St., New York, N. Y.

NEW



• *THEMES*
• *from the*
• *SYMPHONIES*

By John Thompson

Price 75 Cents GRADE 2

PIANO TEACHERS—

Give your students the joy of playing the beautiful melodies from the great symphonic works of the Masters

JOHN THOMPSON has arranged ten of the favorite themes for about the second grade. Each is preceded with a short biographical sketch of the Master and interesting annotations concerning the theme to follow

Music history and music appreciation are an integral part of this well rounded educational collection

SCHROEDER & GUNTHER, Inc.
6 East 45th St., New York, N. Y.

—Introductory Offer— E 9 37

Fill Out Dollar (1.00) at this coupon for a copy of the THEMES FROM THE SYMPHONIES and a copy of the Keyboard Prelude Book I to be sent postpaid.

Name (Please print)

Street

City State

IT *has* a heart—*your* heart! For a Baldwin becomes a part of you as you play it, as you listen. Through its ivory fingers—and your own—flows an intimate understanding, a warm and mutual responsiveness. Yes, it's *your* heart in the Baldwin. Yours and the hearts of the craftsmen, with generations of music behind them, who spend two patient years fashioning each Baldwin by hand. *Your* heart—and the hearts of Bauer-Hurlin, Lhevinne, Rosenthal and the other masters who inspire and find inspiration in this almost human instrument. Just to possess a Baldwin, to know that this superb and sensitive instrument is at your command, gives you a new and thrilling enthusiasm for your study and your art. Yet a Baldwin is easy to own. As your Baldwin dealer will gladly explain. The Baldwin Piano Company, Cincinnati, Ohio

I CHOOSE YOUR PIANO AS THE ARTISTS DO. Among the world's foremost artists who find in the Baldwin the perfect instrument for the expression of their mastery: Wilhelm Backhaus, Simon Barer, Harold Bauer, Moiseiwitsch, Lucrezia Bori, Alfredo Casella, Feodor Chaliapin, Karin Dayas, Jose Echaniz, Severin Eisenberger, Daniel Ericourt, Walter Gieseking, Eugene Goossens, Irma Schmitz Hull, William Horne, Cecile Delhi-vah, Jose Iturbi, Edward Johnson, Bronislaw Kaczan, Wiktor Labunski, Josef Lhevinne, Rosina Lhevinne, Alfred Mirovitch, Charles Naegele, Lily Pons, Moriz Rosenthal, Tito Schipa, F. Robert Schmitz, Ruth Slenczynska, Joseph Szigeti, Alexander Tamarin, Francesca Zachara.

Baldwin TALENT-TEST Available To Music Teachers

This new and unique musical aptitude test for children developed by the Cincinnati Conservatory of Music can be given by any mother in her own home. Answers will be graded without cost or obligation under the direction of the Conservatory faculty. Write for copies of the Baldwin Talent Test. (They're free.) Send to mothers in your community. It will stimulate interest in piano study. Address The Baldwin Piano Co., Dept. E-3, Cincinnati, O.

There's more than music in a Baldwin

Baldwin *Pianos*

Products of Baldwin, Acrosonic, Hamilton, Howard, Monarch Pianos

(C) 1937 The Baldwin Piano Co., Cincinnati O.

THE SINGER'S ETUDE

Edited for March by Eminent Specialists

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

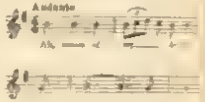
The True Relation of Consonants to Singing

By Homer Henley

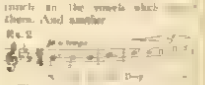
THE SINGING [illegible] of song has [illegible] that it has [illegible] disturbed.

The proper [illegible] Sol Fel Zal [illegible] Zhah is [illegible] and N [illegible] [illegible] played at [illegible] Dal [illegible] [illegible] Tal [illegible] [illegible] Kah [illegible] Pah [illegible] Sol [illegible] Wah [illegible] Yah [illegible] Ah [illegible] Kah [illegible] Pah, Quah, [illegible] Wah [illegible] Yah [illegible] Ah [illegible] half the time [illegible] unless, indeed, being [illegible]

Here is an example



Here the M N Ng L [illegible] TH [illegible] and the OO [illegible] "cut wave" each and all are [illegible] [illegible] them. And another



The consonants L N Z V Z are here also prolonged [illegible] age," as in the preceding [illegible] should they be turned [illegible] every [illegible] where the [illegible] Try these [illegible] well. Practice them again [illegible] see how speedily they will [illegible] practical value. Put be sure [illegible] them long enough to be [illegible] are functioning [illegible] these are less spoken [illegible] greatness will appear [illegible] being [illegible] perhaps [illegible] [illegible] [illegible]

THE ORGANIST'S ETUDE

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

The Choir Boy Problem

By Leroy V. Brant

AFTER ALL the fact that the choir boy [illegible] gives as [illegible] The in[illegible] the church on the boy the [illegible] the beautiful [illegible] of the [illegible] aesthetic [illegible] spiritual nature, [illegible] the extent to which is [illegible] On the other hand, the [illegible] as a [illegible] be much [illegible] This being the [illegible] that [illegible] interest [illegible] that we [illegible] and [illegible] good [illegible] The exact [illegible] to be [illegible] so that [illegible] direct one [illegible] a particularly [illegible] indeed! The idea is not [illegible] in itself but the application may be so.

The Prime Problem

WE WERE CONFRONTED by a twofold problem, so far as choir boys were concerned. We have a mixed adult choir with a few choir boys thrown in for good measure or good looks or what will you. We were able to have the boys only once a week and for less than an hour for rehearsal. The boys were not musicians, for the most part having only the meager training in music afforded in our public schools. There is no endowed school in connection with our church. Therefore, the [illegible] we could hope would be to have the boys [illegible] simple anthem number, mostly in unison or two parts. Not you [illegible]

[illegible]

A Working Scheme

THE CHORISTERS were given [illegible] at the regular rehearsals of course. They were taught marking the following of the prayer book the precedents for the different ecclesiastical seasons. But after all the lodge and its degrees were the things which for them possessed the greatest glamour.

A thoughtful perusal of the foregoing paragraph will convince the reader that the idea concerning the lodge is a psychologically sound one. We shall now outline the constitution and by-laws of the lodge and describe the general procedure during its sessions.

THE CONSTITUTION

Article 1 name. Article 2, purpose to serve the church. Article 3 officers: Commander, Vice-Commander, Secretary, Treasurer, Sergeant-at-arms, with terms of three months. Article 4 membership [illegible] to vote by choirmaster and providing for a probationary period also for election by ballot by boys. Article 5 [illegible] the degrees as follows: Knight of Advent, Knight of Nativity, Knight of Epiphany, Knight of Lent, Knight of Holy Week, Knight of Easter, Knight of Ascension and Whitsuntide, Knights of Trinity, Knight of the Morning (hymns of the morning), Knight of Evening (hymns of evening), Knight of the Holy Days (hymns of the holy days), Knight of Sacraments and Rites (hymns for the Eucharist, and so on), Knight of Battle Array (processional hymns), Knight of Patriotism (national hymns), Knights of Missions and Brotherhood, Knights of the Church (hymns for church militant and others). In addition to this article 5 provides [illegible]

[illegible]

An Inspiring Ritual

WE WORKED OUT a rather brief [illegible] boys degree [illegible]

[illegible]

A School of Ideals

AFTER THE BUSINESS [illegible]

[illegible]

A CHOIR BOYS' LODGE

Officers of Trinity Choir Boys' Lodge of Trinity Episcopal Church, San Jose, California. Left to right, top row: Loren Swift, vice-commander; Donald Butcher, commander; Robert Hussy, treasurer; Donald Kelfus, chaplain; Judson Hougin, sergeant.

* * *

"All nations that can [illegible] highest [illegible] and whatsoever in these [illegible]
Carlyle.

The Choir Director's Challenge

By Guy McCoy

THE CHOIR DIRECTOR who would keep himself and his choir abreast of the times must recognize that it is no longer possible to present just any kind of music in the church service and get by. Church congregations are becoming educated musically through the [illegible] as are the general public and [illegible] people in our public schools.

[illegible] important [illegible] the value of high class choral singing and they allot a good part of the programs to the choral ensemble. In [illegible] cases these are excellently trained [illegible] are not only sing well but also [illegible] with one another in developing [illegible] and unique effects. Whether [illegible] always are legitimate is beside the point in this discussion.

The fact remains that those who compose the choral-going public are rightly [illegible] a very high order [illegible] and it is only [illegible] that when they go to church, they [illegible] than ever before to recognize what is good [illegible] singing and what [illegible]

[illegible] Hundreds of churches [illegible] because of financial [illegible] forced to dispense with their [illegible] quartets and have organized [illegible] thus bringing into [illegible] challenge to the choir director and [illegible] wise individual who takes [illegible] necessary steps to cope with this [illegible]

conductor? These are vital questions and should be considered very carefully.

There are of course a number of [illegible] the really ambitious choir director may take to meet this situation. These depend to a great extent on his present [illegible] or lack of it. It he is among that number of so-called choirmasters who have been just barely getting by he should place himself at once under the training of an experienced voice teacher, preferably one who has had also choral experience. If he has some knowledge and [illegible] modernizing of his methods and ideas perhaps a course in conducting with a recognized choral leader would be sufficient. The choice of such a coach should be given careful thought, so that the knowledge [illegible] along modern, progressive lines.

He also should hear and see [illegible] as many choral concerts as possible. There are a number of very excellent churches that make regular annual [illegible] would prove [illegible] If possible he should secure [illegible] in advance and try to make a study of the choruses to be sung. He should note carefully the interpretation [illegible] certain effects are obtained. One can learn much by observation.

If he is so situated that he must rely solely on self-help he can find many books that will aid him in his study. Such books for example as "Choral Technique and Interpretation" by Sir Henry Coward, the [illegible] by F. W. Wodell [illegible] great amount of information for one who will apply himself earnestly and intelligently.

After rejuvenating himself through intense study and self-discipline he should try to instill new desire and inspiration in the choir, to give more devoted and consecrated service. Perhaps a study of some of the hymns will help, especially with a newly organized volunteer choir. He should pay more attention to the congregational hymn singing and should let the choir lead in that part of the service with a fuller realization of the meaning and purpose of some of the great hymns and hymn tunes.

The opportunity is at hand for greater service in the part of church musicians. They should do all that will make themselves more worthy of their calling.

A Self Appraisement

IN THE FIRST PLACE, let him begin with a check of his own ability and knowledge and a review of his record to date. Is he capable of producing the work required? Is he a good organizer? Has he the ability to meet this new competition which has so suddenly appeared? Does he understand voice production? Is he able to inspire others so as to produce a beautiful and appropriate interpretation of the musical part of the church service? In short, is he an all around efficient choral

A Unification Weakness

SHORTLY BEFORE his death the late Edwin H. Lemare, always a champion of all that was noble and pure in the organist's art, wrote fervently in *The Diapason* on the "Evils of Unification." We quote these paragraphs.

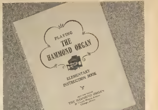
"Let us now consider the great or main organ. This ought to be entirely independent of the pedal or other organs, for the reason that its diapasons, or chief stops, are—or ought to be—likewise unenclosed. To box them up—however loudly or blatantly they may be voiced—destroys their true quality and volume.

"It is a mistake for the sake of making the great organ diapasons expressive to place them in a swell box and to attempt to overcome this deadening effect by forcing the pipes, either on too heavy a wind pressure or by cutting them up beyond the proper limits of their scale.

"Having established the great organ foundation of diapason tone we must similarly support the swell organ not alone on 8-foot diapasons, but also those of smaller scale in a 4 foot range (usually designated as principal or octaves) plus some good diapason mixtures, again of smaller scale—not *unified lieblich ones* derived from stopped pipes, as is frequently done as a makeshift nowadays. We can then build up the remainder of the organ with softer stops of a more or less orchestral type, such as flutes, strings, woodwind, reeds vox humanas, undulating wood and metal stops—not of course forgetting the ever popular cathedral chimes, harp, celesta, and similar ornamental stops."

* * *

Church music, as the handmaid to religion, having served her great mistress for centuries, should be treated with respect and not be forced to perform duties unbecoming to her dignity and quality. Otherwise she is in danger of losing her uplifting influence. —Walter Henry Hall



Just published—

"PLAYING THE HAMMOND ORGAN"

A fascinating introduction to the Hammond's technique and musical possibilities

● Because the Hammond Organ has received such a remarkable public acceptance—installations now run into the thousands—many teachers have asked for a special Hammond instruction book.

"Playing the Hammond Organ", published to fill this demand is an extremely interesting book. Unlike many tedious works, it makes practice enjoyable. It helps and encourages the beginner on the Hammond, leads him quickly to rich and satisfying organ music.

The book is intended primarily for those who already have some knowledge of the piano; its intent is to help such people to adapt their technique to the Hammond Organ. It does not attempt to be a complete organ course, and should be used with one of the standard organ methods of study.

"Playing the Hammond Organ" will be particularly valuable to organ teachers for use both with beginners and with those who already play the piano. Experienced organists, too, will find the book crammed with interesting material and will be amply repaid for giving it careful study.

Whether or not you are now playing or teaching the Hammond, you'll enjoy looking through the new manual. It's an easy way to get a comprehensive idea of the Hammond's technique and potentialities.

You can get a copy from any Hammond dealer (see your classified directory under "Organs" or "Organs, Electric")—or send the coupon below.

CREATES LOVELY TONES —ELECTRICALLY

From a console no larger than a writing desk, the Hammond creates all the familiar organ voices. With instant action and perfect flexibility it interprets both classic and modern music brilliantly. Can be moved by two men—very easy to install.

$1250 and up f. o. b. Chicago

THE HAMMOND ORGAN

The Hammond Organ, 2929 N. Western Avenue, Chicago, Illinois

Please send me, postpaid, a copy of your new book "Playing the Hammond Organ". I enclose $1.00

Name ______

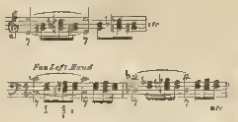
Address ______

City ______ State ______

An All-Purpose Exercise for the Busy Teacher

By Stella Whitson Holmes

[illegible] many teachers who long [illegible] exercise sufficiently [illegible] pupils needs to relve [illegible] the hurshing up of [illegible] and to create playing [illegible] need m octave [illegible] —I call a hand [illegible] to impetus to [illegible] creature. [illegible] which combines the [illegible] relaxa playing chord [illegible] and child building [illegible] strengthening [illegible] trench between fingers and other need of the past.



Should the complete study in given prove too long the player may practice first with the three middle fingers of each hand before combining with the sustained octave

For the left hand practice these notes an octave lower then play with the two hands together and finally add the sustained octave

Some Be s' for Your Studio Hive

By Elizabeth Simpson

Be Busy [illegible] a part of the time at [illegible] Much of a pupil's work is [illegible] and he must learn many things that perhaps do not appeal to him. Give him something bright to remember after he leaves is over. Pupils will forgive if you be them but a part of the time but if they are bored all the time we will pay the penalty

Be Clean A stream it not necessarily sluggish because it is muddy A pupil may not be stupid because he cannot understand your explanation

Be Hearty! Keep your professional life and your private life in separate compartments Your aim is to surround your pupils with an atmosphere of music only, from the moment they enter the studio The fact that you slept badly last night, or that you are going on a week end trip tomorrow is of vital interest to you but it does not help your pupil to become a better musician Keep outside interests outside the lesson hour You expect your pupil to concentrate, so put extraneous details out of your own mind while with him

Be Hearty! You expect sincerity of effort, conscientious work and industry from the pupil. The way to inspire such effort is to put these qualities into your own teaching A piece is not ready to teach until you are familiar with it. What are its main difficulties of difficulty? Is the fingering right, or must it be changed? What is the structure? What is the harmony? Can you play it well enough to give the pupil some idea of its beauty? Do you know something about the composer? Can you give an imaginative interpretation of its musical meaning?

The hour that the pupil spends with you is only half of the time that you own him The pupil's lesson is prepared after he sees the teacher the teacher's lesson should be prepared before the pupil comes

An "Etude Duets" Recital

For [illegible] friends Hubert Feltz, of Florida has sent us the accompanying program given by Hasch and Virginia Anthony

Duets	
Twilight Song (Etude, January 1935)	Shackley
Prelude (Etude, March 1930)	Vodorlette
Neapolitan Dance Song (Etude, January 1932)	Tschaikowsky
Chips and Quirks (Etude, May 1930)	Bixby
Moon Rocket (Etude, February 1930)	Reife
Solos	
To A Wild Rose By Herbert Feltz	MacDowell
The Flower Song By Virginia Anthony	Lange

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers we can express no opinion as to the relative qualities of various makes of instruments

Q. [illegible] years of age I enclose [illegible] I am [illegible] Pipe Organ [illegible] Time [illegible] Signed [illegible] Pipe Organ [illegible] Signed [illegible]

A. [illegible]

Q. *Where is the oldest electric organ in America? How old is it? Was it in its prime? Have you ever regard musical minds and so forth*—E. W

A. We do not know whether any instrument such as you describe exists—but if—no that big had no inquiry From "The Organ and its Masters" (Latin) we quote as follows Indeed the first electric-action organ in mind is been one built for Kinsey Hall Germantown Pa. Exhibition in Philadelphia in 1876 This organ was afterward removed to the Music Hall Building in Boston but little by nothing was done with the electric action in this country from that time until about 1893 when Hope-Jones the Lenthal organ builder erected an instrument in Tufts College, Massachusetts, action which American builders took up the idea in earnest.

Q. *I am sending you herewith a diagram of a musical note in which you are making of the signs ( ) between "Allegro" and "Dance"?*

A. The sign is probably meant to indicate the taking of the pulse where a rest is inserted. We feel that a breath at the point indicated is rather awkward.

Q. *I am in charge of a group of vocalists, but am not a practical organist. There of pulse in a good voice teacher, what would you say you feel as my inexperience? In there any reading of a vocal organ, do to help in Melodies "Vocal Society Vocalization" unknowing? I would like to improve the tone and flexibility of the choir but do not want to frighten them away with the sound technical text I am particularly anxious to make the pieces sum more distinct and the words more clear.*

A. We suggest your reading of the following work Clarke "Choral Technique" and Lehrgesang Lehr by Coward, The Art of A Superior Singing by Smallman and Wilson "Choral Music and Its Practice" by Cain

We are not familiar with the Walmer work you mention. Our suggestion as to piano tone is to improve upon the theory, the necessity for a colorful tone will on much intensity to use Rem the use of the harmonics. To avoid "harsh" tone Tr make the forte tone less harsh, have the singer to strive for a beautiful tone which might be illustrated with a phonograph record portraying that quality

Q. *Will you suggest registrations for the Allegro Maestoso (First movement) and Vivace (Fourth movement) from Beethoven's Sonata No. 2 for the organ, by Mendelssohn?*—G. E. D

A. We suggest the following registrations

Allegro Maestoso—Full Swell coupled to Full Great (Reeds on 16). and I will to had [illegible] Vivace—Full Swell coupled to Great [illegible]

Q. *Can you tell me the number of the registration used for combining 836 speaking stops and 30 913 pipes Dedicated of the Wanamaker organ specify 416 stops and over 30 000 pipes Other large organs include those in the Cathedral Passaic Germany Sydney Australia made up of 14 000 pipes Concert Hall Boston, Germany 10 187 stops Grace M E Church New York with 12 000 pipes and Tabernacle Church, Kansas, Pennsylvania with 177 stops and 11 000 pipes Chicago West Point, New York with over 12 000 pipes and Yale University with 11 000 pipes*

For details of the Atlantic City organ we might request a specification from Wanamaker Philadelphia (the organ is produced Atlantic City New Jersey) and for the Salt Lake City organ, from the Salt Lake Tabernacle Organ Company Hartford Connecticut The Aeolian Organ Company might give names and specifications of the Kansas Pennsylvania organs The West Point instrument was a built by M P Möller, Hagerstown Maryland and the Yale University organ is Skinner of Fifth Avenue New York

Q. Enclosed find specifications of an organ which cost about eight thousand dollars and is used in a church service two thousand people in West Virginia is the rating of this pipe organ? Are the labels right? Are specifications of the organ correct? Would Wurlitzer the standing of his works

Q. Enclosed find specifications of an organ which cost about eight thousand dollars and is used in a church service two thousand people in West Virginia is the rating of this pipe organ? Are the labels right? Are specifications of the organ correct? Would Wurlitzer the standing of his works

used in communing with the stops?

Has anyone of this name and place Sacred and Secular organs produce the sounds? What registration would you suggest a person who desired one that perfectly to be of worship or for Hymn solo, the treatment "music and solo, to complain Sacred? Unless Small Soft Great and Swell Desire indicate that Swell is equal to Great or equal to Swell only and Great plus? What registration will work Night, strangling lead What stops are to solo for prayer Offertory? Vocal Accompaniment engage the you And I to be [illegible] the stops to put all I allow suitable for beautifying?—E.

A. Since your organ appears to be an instrument of only four sets of pipes it could not be considered as being equal to [illegible] The contents are "Sacred" and "Secular" [illegible] The labels are [illegible] and the pipes of the stops [illegible] and follows [illegible] [illegible] Indicated the [illegible] of the stops [illegible] and Great of the same name [illegible] [illegible] the same [illegible] The public are [illegible] [illegible] [illegible]

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 Necessity of Finger Pressure in Vibrato

By Albert Green

THE MOST IMPORTANT [illegible] the [illegible] What [illegible] tone [illegible] What takes place [illegible] vibrato determines [illegible] tone quality [illegible] produced.

[illegible] important [illegible] make the follow[illegible]

[illegible] rubber band [illegible] by plucking [illegible] with the little [illegible] The ear [illegible] sound waves [illegible] to the change [illegible] rubber band is pressed [illegible] After loosening [illegible] the violin [illegible] that the bridge is most [illegible] the vibration [illegible] the rubber [illegible] the fingerboard [illegible] the rubber band [illegible] may be [illegible] sound waves to other [illegible]

[illegible] to the imaginary circle [illegible] that the segment of finger[illegible] fingertip can carry the [illegible] vibrato to the body of the [illegible] at the string must be pressed [illegible] the fingerboard in order to take [illegible] this wave transmission. [illegible] the fingerboard is ready to as[illegible] the vibrato if given the opportunity. No matter how perfect, mechanically, the vibrato may be, it is not acting efficiently unless the string is pressed firmly upon the fingerboard. Also this subject of finger pressure during vibrato is important for the [illegible] so much attention is given to the [illegible] motion [illegible] that the [illegible] requirement [illegible] fingertip pres[illegible] often neglected.

In order to become acutely aware that fingertip pressure is very important and that [illegible] stopping the string is equal [illegible] final experiment. Play the [illegible] on the D string in the first position without vibrating. Draw the bow firmly. Then, without allowing the string [illegible] and alternately press and relax the finger [illegible] the change [illegible] the tone when the finger is [illegible] leasing? The tone [illegible] when the finger [illegible] there is the added resonance [illegible] the fingertip [illegible] experiment [illegible] vibrating hand, it will be discovered that [illegible] the beauty [illegible] finger pressure. If during vibrato the finger releases its pressure upon the string a weak and uncertain tone will result.

Developing Finger Pressure

THERE IS STILL another reason why the string should be pressed firmly upon the fingerboard during vibrato [illegible] vibrate [illegible] rapid variation of emphasis on the same tone. If one [illegible] press firmly [illegible] to widen the vibrat[illegible] action of the fingertip in the imaginary [illegible] cle so that it includes several segments of string, thus producing [illegible] exaggeration [illegible] this effect [illegible] nervous [illegible] the fingertip [illegible] on the segment [illegible] immediately be [illegible]

The following exercise [illegible] that will train the finger to press firmly without causing [illegible] stiff or rigid one. It [illegible] done without the aid of the bow.

Place the left hand [illegible] then using only [illegible] alternately [illegible] and relax, as though [illegible] followed by a [illegible] the fingertip [illegible] the finger [illegible] the string [illegible] several [illegible] finger [illegible] should be relaxed while [illegible] the neck. No vibrato [illegible] pressure and [illegible]

[illegible] this exercise [illegible] slowly [illegible] weak [illegible] the whole [illegible] will result [illegible] minute periods [illegible]

Again Relaxation

BE WARNED that a firm fingertip does not mean a stiff, rigid body. If this exercise is to be of any help, it is imperative that the entire body except the muscles in the left arm from elbow to fingertip be relaxed during the time of pressing. Take enough time to relax the left arm when the finger is in the [illegible] position. [illegible] relaxing is just as important as pressing in training the finger. Press for a sec[illegible] and relax for a second.

During the first week of training [illegible] the vibrato [illegible] to press firmly [illegible] practiced conscientiously [illegible] few weeks it will develop an assurance that it is possible while vibrating [illegible] the finger firmly without undue [illegible] When the [illegible] has been [illegible] a simple passage [illegible] each day [illegible]

[illegible] test [illegible] using [illegible] on the finger [illegible]

Let us [illegible] practiced [illegible] possible [illegible] let us further [illegible] relax the wrist [illegible] finger pressure [illegible] between the [illegible]

The [illegible]

[illegible] swinging the [illegible] will complete [illegible] the fingertip [illegible] perhaps the [illegible] the relationship between [illegible] the violin and the [illegible] fingerboard [illegible]

Vibrato [illegible] natural [illegible]

Examine Your Violin

By Frank W. Hill

A GOOD CARPENTER must have good tools—not necessarily expensive, but tools which are kept clean, sharp and in good condition. So also the violinist must play an instrument which is in good condition and properly adjusted.

Violins are very sensitive. They have their vital parts just as the human body and [illegible] or lack of proper adjustments impair the functioning of the whole. Possibly you wonder why the string sounds [illegible] the violin tone seems so life[illegible] Perhaps these scratchy tones or [illegible] squeaks are not the result of bad playing. There may be something wrong with the instrument. But do not attempt to make any repairs yourself. If you have any regard for your violin, take it to the "doctor" who should be an [illegible] skillful and experienced in remedying such troubles.

Like a [illegible] the violin repair [illegible] the violin [illegible] It may be [illegible] beauty [illegible] revealed [illegible] careful examination of the instrument.

First examine the violin carefully for cracks and openings [illegible] edges where the ribs join the top and back. Often [illegible] temperature [illegible] glue loses its hold [illegible] interfere with the tone of the instrument. Be sure to look at the spot where the tail piece button goes through the end [illegible] beneath the tailpiece or top where a crack will often escape notice. Cracks and splits, if not repaired immediately, may later become very difficult to mend owing to warping of the wood.

Next hold the violin horizontally [illegible] the sound post. This is [illegible] delicacy [illegible] adjustment that [illegible] but a good repair [illegible] the bridge [illegible] the sound post [illegible] the back [illegible] exact location in the instrument [illegible] have influence on the quality of tone.

The bridge [illegible] the [illegible] a badly adjusted [illegible] It should be of the correct height and arch, the string grooves correctly spaced and it [illegible] carefully fit the contour of the top of the violin. Bridges which are purchased at music stores are purposely made too high.

They must be cut down [illegible] thickness [illegible] and adjusted [illegible] important. [illegible] so that the bridge [illegible] This helps [illegible] that bridges may be [illegible] the [illegible] critical adjustment [illegible] all.

The Fingerboard

NOW EXAMINE the fingerboard. Is it straight or has it warped [illegible] curve. Is it firmly glued to the neck and does it slightly undershoot the nut or grooved block where the strings cross? Are there little grooves under the strings? Redressing or smoothing out the [illegible]

of the fingerboard is necessary from time to time and it is an inexpensive operation which is bound to improve the quality and [illegible] of your tones.

Do the tuning pegs work freely and "stay put"? If not, they probably need refitting. Do not attempt to tamper them but let the violin repairer adjust them. Certain kinds of weather may make them stick too tightly—rub on a bit of soap. Perhaps they turn too easily—try a little powdered chalk. It may be that the string is not wound on the peg in such a manner that it tends to pull the peg into the peg hole.

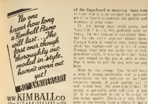
Now for the strings. You should have a wire E string—preferably with a metal attachment on the tailpiece to facilitate accurate tuning. A good quality gut A will sound best. An aluminum wound D string is generally preferred over a gut D. It is important to use a G string of the better quality. There is a vast difference in the results from a cheap G and a fair priced silver wound string. Avoid using a G string with a metal core. Attach the three lower strings to the tail piece in the same manner—with the knot pulling up against the tailpiece. Watch out for the breaking or separating of the string windings which sometimes occurs and [illegible] apt to produce a buzzing sound.

Speaking of such a sound many a violinist is fooled by the vibration of a button or a pin or clothing ornament touching the violin while he is playing. Sometimes the E string tuner is a bit loose, or the chin rest touches the tailpiece or a dozen other things may cause a rattle in the tone. Remember also that accumulation of [illegible] on or beneath the strings will not help the violin.

Also the Bow

DO NOT NEGLECT to inspect your bow. It is said that one can draw music from the cheapest violin with a good bow but with a poor bow the finest of violins is dumb. Be this as it may a poor bow is an insurmountable handicap to good playing. [illegible] the bow in a table so it is resting on its hair and see if the bow stick is straight along the stem. A slight curve may be straightened but, if it is much bent, its value is lost. A cracked stick may be due to poor wood or workmanship or to a breaking of one side and producing [illegible] on the other. Of course your bow should be resilient and when the hair is loosened should spring back to its proper curve. Does there seem to be plenty of hair on the bow? Even so it may need replacing as it becomes [illegible] and will not produce a smooth tone. Does the mechanism of the frog operate [illegible] Perhaps a new screw eyelet is needed, or the slot in the stick may be worn too large. A bow lacking rosin will produce no tone and one rosined too generously is apt to scratch.

A violin needs care and constant attention if it is to produce the best tone it has. Keep it wrapped in its case when not in use and do not allow a young but an experienced violinist to handle it. Cherish your violin and regard it for what it is—a perfect but perishable piece of human handiwork, a gem of serene beauty not to be improved.



TWO IN VAGABONDIA
By
MARY LYLE McCLURE
and
MARY LOUISE SIMS
197 Pages $2.00
25 Pictures 20 Musical Themes
MEADOR PUBLISHING COMPANY
Boston

KILL THE HAIR ROOT
C. J. MAHLER CO., Dept. 37D, Providence, R. I.

KINNE MEMORIZING COURSE ends forgetting
MEMORIZE MUSIC quick and sure
Lessons by Correspondence
Kinne, 1324 So. Lindenwood St., W. Philadelphia, Pa.

MUSIC KINDERGARTEN — TOY SYMPHONY

MISCELLANEOUS COSTUME RECITALS

SPECIAL
arrangements of popular hits.
Improve your playing! Write for
FLYING FINGERS SYSTEM
Box 28, Babson Park, Mass.

SCHOOLS—COLLEGES

BRAUN SCHOOLS OF MUSIC
Robert Braun, Director
Pottsville, Pa.

CONVERSE COLLEGE SCHOOL OF MUSIC

KNOX CONSERVATORY OF MUSIC

NORTHWESTERN CONSERVATORY OF MUSIC

SHENANDOAH COLLEGE
CONSERVATORY OF MUSIC

The First Position on the Violoncello

By Joseph Suter

THE BEGINNING violoncellist frequently finds difficulty in mastering a left hand position which is at once both comfortable and correct. Either he imitates the slanting finger position of the violinist's left hand (which is a thoroughly impracticable position for the violoncellist) or he finds himself struggling against the distressing tendency of his fingers to remain stiff and unbending at the last joints.

To correct such faulty positions is a simple matter, but the attention should be turned to the thumb of the left hand and to the left arm rather than to the fingers themselves. Indeed the disposition of these fingers, provided their tips only are being employed, cannot be greatly altered. Naturally they must rest on one or another of the four strings.

To deal with the thumb first. Its position, in relation to the neck, should be directly opposite the A and D strings; in relation to the rest of the hand, opposite the second finger. The fleshy pouch of the thumb must not be flat against the neck but rolled slightly on its side. In this manner the neck of the instrument, being gripped between but the tips of the four fingers and the tip of the thumb, is held with considerable lightness and freedom. However, if the thumb were placed in the middle of the neck opposite the D and G strings, or so deep as to be opposite the G and C strings, a position somewhat like grasping the neck of the instrument in the fist would result. It is quite incorrect.

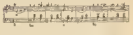
As for the left arm, it should at all times form a straight line from elbow to hand. Consequently, when the fingers are on the C string, the arm is high. When the fingers are shifted to the G string the elbow, still maintaining its straight line with the hand, must be lowered slightly. With the fingers moving to the D string the arm is lowered another notch, so to speak. And, when one fingers on the A string, the arm is dropped still another notch, which places it all but parallel with the player's side. In other words, there are four distinct levels for the left arm, one for each string. In shifting from one level to the other the thumb must never be allowed to slip from its place directly opposite the A and D strings and the second finger. It remains stationary and acts as a pivot.

Until recently the German school of violoncello playing required the beginning student to hold a book or some similar object between his elbow and side when playing in the first position on the A string. But, while this is advantageous in designating generally the correct position of the arm for the "A string level," such a practice is radical and the pressure required tends to stiffen the muscles and to cause an awkward action of the fingers. Nature in simplicity creates the best in art.

Paganini: A Tragedy

The passing of Paganini was marked by tragic circumstances. He died in Nice of cholera, in 1839. His son carried the body back to Genoa by boat, but the authorities refused permission to land. The body was refused also at Marseilles and at Cannes and it was only after great effort that his son succeeded in getting it taken to a desolate island in the middle of the night. There the remains of Paganini rested for five years, till, in 1845, they were taken back to Genoa.

The
BEAUTIFUL BLUE DANUBE
CALLS YOU



STREAM of song and history, of men and music and knights at arms, from Melk southward this romantic river leads through the lush Wachau to the city that Strauss loved. Journey thence through the Alpine provinces of Tyrol and Vorarlberg, fabled Salzburg, the land of the White Horse Inn. Vacations varied, a design for living which belongs to Austria alone, spas, sports, bright revels await you.

Overnight from all ports, in the heart of Europe, Austria remains one of the most inexpensive countries. Railway reductions up to 60 per cent.

FESTIVALS

Vienna, first half of June; Linz, July 16-21; Salzburg, July 24-August 31

Consult your agent today or

AUSTRIAN
STATE TOURIST DEPARTMENT
Dept. E, 630 Fifth Ave., New York

Violinists WRITE ME TODAY!
● SYVERSTON ●
AGMUND SYVERSTON

FRASER VIOLINS
Song-bird of them all
ASK FOR FOLDER
Expert Repairing and Revoicing
CHELSEA FRASER 2025 STARK, SAGINAW, MICH.

AUGUST GEMUNDER & SONS
119 West 42nd St. New York
Old & New VIOLINS
"Gemunder Art Violins"
Bows, Cases, Strings, Expert Repairing
Send for Catalog E.
America's Famous Violin House

RINGS & PINS FOR MUSIC CLUBS

C. K. GROUSE COMPANY

Special
Henning Violin

GUSTAV V. HENNING

Instrumental Ensemble Music

EASY QUARTETS FOR YOUNG VIOLINISTS

Each Part, 40 cents
Piano Acc., 75 cents

This collection also is adapted quartets of B-flat cornet players.

This album may be used by a group of young violinists just for the fun of ensemble playing or for participation in programs. The piano is not essential to the rendition of these 18 attractive and interesting numbers. The 4 violin parts are quite easy, the 1st violin being the only part to go out of the 1st position and then only for an occasional use of the 3rd position.

THE BRASS CHOIR
A COLLECTION FOR BRASS INSTRUMENTS

A dandy collection of well-arranged selections of an attractive character. These are ideal for amateurs, as no parts are difficult. Various combinations can be made. Four different practical quartet combinations are suggested. The B-flat and E-flat books may be used by saxophones if desired.

PARTS PUBLISHED FOR
First B-Flat Trumpet
Second B-Flat Trumpet
First Trombone (Bass Clef)
Second Trombone and Tuba (Bass Clef)
E-Flat Horn
Baritone or Trombone (Treble Clef)

Each Part 35 cents
Piano Acc. 60 cents

CONDOLIERI (CONDOLIERS)
By Ethelbert Nevin—Arranged for WOODWIND ENSEMBLE (Flute, Oboe, Clarinet, Horn, and Bassoon)
By Hugh Gordon
—Complete, $1.25.
—Score, 60c. Separate Parts, 30c Each.
This is one of the dreamy tone poems from Nevin's world famous suite *A Day in Venice* (*Un Giorno in Venezia*). It lends itself particularly well to the woodwind combination and Hugh Gordon has made a very excellent scoring for this group of instruments.

DANCE OF THE ROSEBUDS
By Frederick Keats—Arranged for FOUR CLARINETS—By Hugh Gordon
—Score 35c. Separate Parts, 15c Each.
A bright musical composition that has the rhythmic appeal of a sprightly ballet. It is here set for a quartet of B-flat clarinets.

MELODY OF LOVE
By Hans Engelmann—Arranged for STRING QUARTET—By Ludwig Bass
—Complete, 50c. Separate Parts, 15c Each.
Everyone loves this melodious selection. Its charm has been borrowed in ballroom, casino, dance, etc., but still it holds its own in worth and it is especially appealing in this string quartet form.

MENUETTO (From Quartet No. 52)
By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c
—Score, 35c. Separate Parts, 15c Each.
The Committee on Instrumental Affairs of the M. S. N. C. recommend this gem as a number for small instrumental ensembles.

MENUETTO (From Quartet No. 41)
By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c
—Score, 35c. Separate Parts, 15c Each.
The more advanced string quartet will enjoy this charming movement from Op. 76 No. 3.

CARDIN OF ROSES
By Irene M. Ritter—Arranged for VIOLIN, CELLO AND PIANO—By W. H. Felton—Complete, 75c
With pleasing themes this number delights. This arr. is of moderate difficulty.

PRESSER'S FIRST STRING QUARTET BOOK
For First Violin, Second Violin, Viola and Cello. $2.25. Complete.
25 worthy compositions such skillfully arranged for effective string quartet playing. Each player is given an interesting but not difficult part. The aim at variety in making up this collection of entirely new material for student players, was marked further by having several gifted arrangers, instead of only one, edit the book.

THE TRIO CLUB
Collection for Violin, Cello and Piano.
$2.00. Complete.
A splendid album containing 16 excellent numbers for violin, cello and piano ensembles. This is a selection of pieces of such varied amusement as to make a strong appeal to the professional as well as the amateur musician. The pieces are melodious and attractive without being trivial, and none of them has ever before appeared in any similar collection. The album is especially recommended for its adaptability to school ensembles, since the arrangements, while being very excellent and entirely adequate, make no unusual technical demands on the performers. Truly a most unique publication.

TRIO REPERTOIRE
For Violin Cello and Piano.
$2.00. Complete.
The well assigned amateur group or the professional ensemble requiring a large repertoire of attractive musicianly selections, can do no better than add this to their library. The arrangements are intelligently made and the composers represented mark the collection as one of genuine artistic worth.

A DAY IN VENICE
(UN GIORNO IN VENEZIA)
Suite by ETHELBERT NEVIN.
Arranged for Violin, Cello and Piano.
$2.00 Complete.
These 3 musical and world renowned tone poems, *Dance, Gondoliers Venice* and *Love Song and Good Night*, are enhanced in these masterly arrangements for an instrumental trio.

THEODORE PRESSER Co.
1712 CHESTNUT STREET PHILADELPHIA, PA.
DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS

VIOLIN QUESTIONS
Answered
By Robert Braine

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

(Much of the mail addressed to the Violin Editor consists of writing descriptions, photographs of labels of old violins, the backs of them, the scrolls, etc. Many of these letters are illegible, and each time we sign a letter to say that this is impossible. The actual information sent in response to the inquiries is considerable and an indication of the real value of the instrument is given in the answer. Nothing is lost by this, as the replies appear in print in such instances. The addresses of such inquirers can be obtained from the Violin Editor of THE ETUDE and other valuable information obtained.)

The Paganini Caprices.
R. J. W.—The double harmonics in the Paganini Caprices are very difficult. I think you will find these such as published. If you will inquire at the music stores in your city in the future (which, and probably in other editions) the music I prefer is that which is not difficult and very little used. Very likely you will find an edition of Lucchesi's works in the Washington D. C. Polish Library. The Lucchesi Caprices and other of his works are played only by great virtuoso violinists.

Origin of the Violin.
L. T.—The invention of the violin and its history are lost in the mists of antiquity. That it should be said with absolute certainty who was the inventor of the modern violin as we know it to day. The majority of musical historians award the honor to Andrea Guarneri, Cremona, whose children and sons were Giuseppe Guarneri (born in 1641 in Fredigo, Baratti and who lived in Milan in Bologna at in Gasparo da Salò in Brescia 1542-1609. A number of the finest violins now left to us are hence many of the Italian classics, Gasparo da Salò the creator of the modern violin. His instruments have been in use and have very large tones. The variable is of a deep yellow or brown of fine quality.

To this one I may Dell'Orgnagna also has his admirers, who believe that the credit should be claim to him.

Another maker Anno Kerlino, also has been claimed the first man who ever made a violin. Other historians claim that Kerlino violins were and violins all but equal de Brescia instruments possess at that time.

A Supposed Stradivarius
W. E. B.—If you will read my article in the Nov. issue of THE ETUDE you will see that I did not name any two specific collectors who own Stradivarius violins, and who want to sell them. The fact is that there are many collectors and violin dealers scattered all over the world who possess fine Stradivarius, and who are willing to sell them at the right price.

I am quite sure no collector would care in mind you a first class Strad. unless you be positive the value of the instrument is what is also insured it to the full value against theft or breakage with a moderate premium would be $2,000 at least. Also it would be of little use to you to have the instrument shipped to you because you would have to be a skilled expert to be able to judge which was the original and which was the imitation. The collector's value of your proposed Strad. Your only course is to select instrument in a first class expert. It is a subject as to its value. Too much has become like violin fan for full value, against theft or breakage and pay express charges both ways. There is scarcely one violin in a million that pass value in real Strad. is there are hundreds of thousands of industrial works from five dollars up. Still, it is a totally impossible that you will be a genuine. Experts charge from five dollars up, for judging the value of old violins.

Amati Violins.
E. H.—Antonio and Hieronymo Amati, eminent violin makers of the Cremona school, were commonly known as the "Brothers Amati." They worked together under the name from 1578 to 1625. The instruments of this period are highly esteemed. I am not in a position to give an opinion of one of these violins without seeing it. The small repairs and its worn edges could be repaired by a good repairer. You will have to find the best one to whether it would pay you to have it. Violins are in good condition. No one can tell you without seeing the instrument if the repairing is absolutely done. It is not likely it would interfere with the tone. The label in your violin signifies that it was made in imitation of Stradivarius by Frederick Aug. Glass. There are several members of this violins by different makers named Glass. They are of medium quality and the labels never mean a Glass violin. It is the original of a Amatis violin dealer at a price exceeding one Hundred dollars. Most of them are factory violins selling from ten dollars up.

To Enlarge Your Repertoire.
J. E. K.—The list of Violin compositions you have sent is well contains some good numbers. Probably you would enjoy studying the following also: Corelli, by Rolf Rohlin Marin by Kreisler *Spring Song* by Mendelssohn, *La Chasse* (Hunter's Song) by Schumann both by (solo) Marie La Trottin, by Dell arranged by Singelee *La Bouche The Jagger Polish Dance*, three numbers by Edward Severn. Advertise by Rickard. These are about the easiest numbers in these in your list. Of course there are the usuals. Others are easier and some more difficult. I can not do have the right idea of carrying strings with one finger wherever it seems of benefit but there are cases in the higher positions where this cannot be done to advantage.

The Violinist's Finger Nails
By John J. O'Brien, Jr.

A very common fault among many violinists is the improper care of the finger nails of the left hand. And because of the many bad effects this neglect may have on the technic of the left hand the fault should be corrected as early as possible. It is very necessary to the nails to be kept short so that the tips of the fingers may press firmly on the strings thus enabling the player to secure a good tone. Another factor in the incorrect hand position that would be induced by long finger nails.

In attempting to overcome the handicap of long nails and in spite of them to place the tip of the finger on the string, the hand would be compelled to take a position close to the neck of the violin, which of course is incorrect. Then too the long nails give the fingers a clumsy feeling on the string and there is also the danger that they may cut the string.

These are only a few of the bad effects that long finger nails have on violin playing. Many violinists fail to realize the importance of conscientious care of the finger nails. This is something that should not be overlooked, as it has much to do with correct violin playing.

Musical Ticklers

Queer Things

Two ladies were sitting at an open window.

One was listening to a church choir practicing across the way.

The other was listening to the noise of the crickets.

The first one said, "How loudly they sing tonight!"

And the other one said "Yes, and they tell me they do it with their hind legs."—Atchison Globe.

* * *

His Reason

The pianist was playing the first measures of the *Melodia*, Op. 3.

"What's that?" asked Mrs. Jones, turning to her weary husband.

"Oh" he replied "That's the beginning of Stormy Weather."—*Philadelphia Inquirer*

PIANO ACCORDION DEPARTMENT

Music for Health
A New Use for the Accordion
By Ruth Vendley Mathews

This article is based on an interesting research made recently by the Educational Department of The Rudolph Wurlitzer Company

THERE never has been a time in the history of the world when man gained knowledge as fast. From the left behind and lore of the ancient books and the old time customs of the savage to the scientifically protected musical instruments of our modern world and musical music have been responsible contagious pleasure and satisfaction, peace and strife. It is natural for man to seek a means of relaxation. Music is fundamental and you find music called American natural. It is one of the great sources of inspiration and happiness.

Since music and music always have been so closely associated and since music is so universally accepted as a part of human existence, it is reasonable to agree with Hubbard that music is an immediate—that it actually needs no intellectual effort by and to attract people to the great sphere of thing. Music and the refreshing strains and rhythms in music offers a means of relaxation when a person is tired and fatigued. Everyone knows how tired a man can banish "the cares that infest the day"—although too often of a sorrowful calming qualities of music and make full use of it.

Music Daunts Brightly

MUSICAL EDUCATORS say that music in-day entering an era of music's greatest hour because the radio and musical education in the school system have made the world more music conscious than ever before. In towns throughout the country are installing and playing de cas which broadcast music through the shops during certain hours of the day when the activity of the workers is supposed to be at its lowest ebb. Hospitals and sanitariums have set up such systems, as a recognized health aid. And in line with the age old custom of music before the battle, the leading university football teams generally take a pianist or accordionist along to entertain the boys and quiet their nerves before the game. In a recent survey of leading universities in the United States I was interesting to note that in almost every football team there were several talented musicians all of whom agreed that the biggest asset in being able to play a musical instrument is the opportunity it offers for relaxation. Or as one player a Senior guard on the University of Wisconsin football team says, "It is a wonderful relaxation after defeat."

Music as Medicine

LEADING PHYSICIANS and psychologists recognizing the soothing relaxing qualities of music and music making often prescribe nothing more than the use of a musical instrument for patients with nervous disorders. As stated in the February 1935 issue of Modern Psychology is an article titled Music Is a Cure. Use of the most amazing methods of curing employed by ancient healers has since burned for us to certain doctors as Musico therapeutics. The belief is that certain tunes played on certain instruments have a curative effect on correspondingly maladies.

This method of healing was practiced by the Greeks who considered that the sound of a flute was a certain cure for what is known as sciatica. Mental problems of Musico-therapeutics also quote the Bible on this subject. They say that when suffering from what must have been the equivalent of a liver Saul called upon David to play the harp which had the virtue of driving out the evil spirit that oppressed him. Further evidence that the ancients recognized music as a valuable curative agent is provided by the fact that the name Tarantella goes to a particular kind of tune is said to have originated from

(Continued on Page 203)

Send for booklet 22280

ACCORDIONISTS!
New Swing Arrangements of OLD FAVORITES
ARRANGED BY
JOE BIVIANO
- MY MELANCHOLY BABY
- CAROLINA MOON
- WHEN YOUR HAIR HAS TURNED TO SILVER and Three others.

ALSO—TWO ORIGINAL COMPOSITIONS
O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

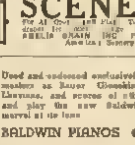
All clarinet and cornet parts for Bb instruments

Books published for saxophones		Orchestra Piano Part	All Other Books
Columbia Collection of 111 Patriotic and Favorite March Songs			.50
Jacobs Album of Master Classics	Orchestra Band	Orchestra	1.00
Jacobs Band Book of Classics, No. 1		Band	.30
Jacobs Band Book of Military Marches, Nos. 1 & 2		Band	.50
Jacobs Concert Album	Orchestra, Band, Saxophone Band		1.00
Jacobs Ensemble	Orchestra, Band, Saxophone Band		1.00
Jacobs Evergreen Collection of 66 Famous Old Songs	Orch. Band, Sax. Band		.75
Jacobs Folio of Classics, Vols. 1 & 2		Orchestra	1.00
Jacobs Solo for School Orchestras, Vols. 1 & 2		Orchestra	.75
Jacobs Loose Leaf Collection of Standard Marches, Vols. 1, 2 & 3		Orchestra	1.00
Jacobs School and Community Band Book, No. 1		Band	.30
K. E. Hall's Band Book of His Most Famous Marches		Band	.60

To Superintendents and School Music Directors: Send us your name and permanent address together with 20 cents (coin) school locality and we will mail you free catalogues also sample of the violin parts in these Folios. Check on title which to send.

WALTER JACOBS, Inc., 120 Boylston St., BOSTON, MASS.
JACOBS BAND MONTHLY and JACOBS ORCHESTRA MONTHLY $1.00 per year, each

The MUSIC of the UNITED STATES
Its Sources and History—Illustrated
A SHORT OUTLINE by MABEL H. DESPARD
The Sources of American Music, patriotic, popular and modern is the enthusiastic and concise outline of Dr. Despard's book, the latest contribution to music study and which has a music character all its own.
The clothing cover is another extract in form of our musical history from aboriginal period to dainty numbers produced as that our country, industrial and progress in music may be seen clearly as a whole. Teachers, schools, colleges, literary clubs and societies as well as musical homes will appreciate this unusual production.
TWO DOLLARS AND FIFTY CENTS
J. H. JUNGNICKEL
229 W. 100th St., New York


TINDALE
Music Filing Cabinet
Needed by every Musician, Music Teacher, Library School and Concert
Will keep your music orderly protected from damage, and when you can quickly find it
Send for list of most popular styles
TINDALE CABINET CO.
40-46 Lawrence St.
Flushing New York

Answering Etude Advertisements always pays and delights the reader.

SCENERY TO RENT
For All Occasions and Having Metallic Curtain for Motion Picture Shows
PHELPS SCENIC INC. PHILADELPHIA PENNA
America's Scenery Rental Service.

Baldwin • TODAY'S GREAT PIANO
Used and endorsed exclusively by such masters as Bauer Gieseking Dohnanyi Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.
BALDWIN PIANOS • CINCINNATI

FOOTBALL STARS WHO ARE MUSICAL STARS

Last fall the radio and the newspapers carried the names of these "stars" far and wide. Left to right Walter Cole University of Wisconsin, plays clarinet and saxophone. Steven J. Rogenski of Notre Dame plays accordion. Ray King of the University of Minnesota, plays piano, trombone and baritone horn.

INSTITUTE OF MUSICAL ART
of the
JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, Dean — OSCAR WAGNER, Asst. Dean

Thorough instruction in all branches of musical education. Private lessons in all standard instruments; courses in theory and composition; normal courses for teachers; methods of group training for children; preparatory courses for children; extension courses and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request

120 Claremont Avenue, New York

NEW YORK SCHOOL *of* MUSIC *and* ARTS

310 West 92nd Street, New York City (At Riverside Drive)
RALFE LEECH STERNER, Director
Lowest rates for tuition and board
36th year — Enter any day
Vocal and All Instruments
Diplomas and teachers' certificates

SCHOOL *of* MUSIC of TEMPLE UNIVERSITY

Thorough individual instruction in Piano, Violin, Organ, Voice and all orchestral instruments by a staff of competent teachers.
Teachers' and Graduation Certificates
Courses leading to the Degree of Bachelor and Master of Music. Moderate tuition rates. High School diploma or its equivalent required for degree Course.
Write for Catalog
SCHOOL of MUSIC of TEMPLE UNIVERSITY
1812 N. Broad St., Philadelphia, Pa.

TRINITY PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling* and *practically applied to Music*.
Send for FREE BOOK
EFFA ELLIS PERFIELD
105 East 86th St., New York N. Y.

WANTED: A REPRESENTATIVE in every town to
Train Children's Voices
High grade work with excellent remuneration
LOUISE WEIGESTER SCHOOL
160 West 73rd St — New York

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and Theatrical Positions A Field
Carnegie Hall New York — Tel. Circle 7-4634

INCREASE YOUR INCOME!
Easily—Suddenly—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— We do the particulars —
1712 CHESTNUT ST. — PHILADELPHIA, PA.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

Alviene Theatre — CASTLE SQUARE STUDIO
Dramatic Art, Stagecraft, Stage Dancing, Pantomime, Fencing, Acting, Voice Culture, Diction, Singing, Public Speaking, Personality Development, Stage Technique, Make-up, Musical Comedy, Opera, Ballet, Stock, Vaudeville, Motion Picture Acting, Photoplay Writing, Scenario Writing, Journalism, Art, Music, Dancing, Etc.
For Catalog write Dept. E, 66 West 85th St., N. Y.

Jacobs' Piano Folios

A Veritable Treasure Store of Melodious Compositions for the Recreational Period — 50 CENTS the volume POSTPAID

Over 100 volumes, each containing 6 delightful lyric pieces—tuneful, interesting and colorful—exclusively by American composers well known on the field of light music, classified as

TONE-POEMS — REVERIES — BALLETS — NOVELETTES — ORIENTAL — INDIAN — SPANISH — MARCHES — GALOPS — WALTZES — ETC.

Every Number An Original Copyright Found In No Other Collection

Send for classified booklet of Contents and Themates

IF YOU ARE A PIANO TEACHER send your professional card for a GIFT of great practical value. *Refer to this ad*

Walter Jacobs, Inc. — 120 BOYLSTON ST. BOSTON, MASS

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE — 1712 Chestnut Street — Philadelphia, Pa.

ROLLINS COLLEGE CONSERVATORY OF MUSIC
WINTER PARK, FLORIDA
Member of the National Association of Schools of Music
Complete courses leading to the Bachelor of Music degree, Bachelor of Arts degree and Bachelor of Arts with major in music. Thorough professional training in all branches of theoretical and applied music. Chartered music choral and orchestral training.
For catalog and other information address
George C. Bell, *Director of Admissions*

The Hero of Browning's Famous Poem

(*Continued from Page 194*)

ABBE VOGLER IN CARD ATTIRE

concert hall" built later at Prague was famous for its excellently clear acoustics.[1] He produced also his opera, "Herbaumann Unna" which had been so successful in Denmark. While in Berlin he completed two important organs and won high fame by his labors. The next year he left for Le paig and Prague and in the latter city he was made governor of the music school. His next major move was to Vienna where his "Samori" was produced in 1884, with mild success. Together with his pupil, Karl Maria von Weber, he visited the elderly Haydn, whom he so greatly admired.

As Titans Meet

WHILE IN VIENNA he met Beethoven and they extemporized in turn upon the piano. After two years in Vienna, Vogler's wanderlust revived and we find him on his way to Salzburg and then to Munich. Then Napoleon returning from his victory at Austerlitz prepared to celebrate the marriage of his stepson, Eugène Beauharnais with the Bavarian princess, Augusta, and a state performance of "Castor and Pollux" was given on the wedding day bringing great acclaim to the composer. Vogler contented himself for a while at Munich, by improving and simplifying some of the organs. He also achieved the approbation of the Bavarian Academy for his theoretical system. The next year he moved on to Frankfurt, and later to Darmstadt, where the Grand Duke gave him the distinctions of Aupellmeister to the Court, Privy Counsellor for Ecclesiastical Affairs and the Order of Merit of the first class. The more practical reward were a salary of three thousand florins (one wax candles a day free firewood and a daily dinner and supper from the Duke's own kitchen. In Darmstadt he opened the last and most successful of his music schools, and remained at its head until his death on May 6, 1814 at the age of sixty five.

Vogler must have been a man of very extraordinary appearance, as many concerned him to be one. He was fat, short and had long arms with huge hands.[2] He was continually accused of carelessness but this seems to have been a form of disengaged eccentricity and vanity. He dressed in his black silk ecclesiastical garb with bright purple stockings and buckles. When Mozart was a lad he met Vogler and refused to call him but Vogler was big enough to upon Mozart.

His numerous works (including [illegible] minor a Symphony in C and a Requiem—his last and perhaps greatest work) practically never heard. In improvising, transposing accompanying pedals and the reform of the organ, Vogler was [illegible] from being a charlatan. In fact, he is highly praised by many of his contemporary minded contemporaries. He [illegible] to introduce free reeds, the best arrangement of pipes in the organ, simplify the imitation stop and [illegible] authors are agreed that to half a [illegible] upon the history of their art.

The Perfect Pedagogue

IF A TEACHER is to be judged by the success of his pupils, Vogler must be ranked with the greatest teachers of all time. The three notable souls he established turned out many excellent students. Despite his more or less grotesque appearance and his eccentricities Vogler won the love and admiration of his pupils to whom he was Uncle "Papa" Vogler rather than Abbe Vogler and his passing was as much a double loss to them and to the musical world.

In the field of organ building his position was unique. The orchestrion, a small portable organ, which he completed 1789 attracted much attention in Amsterdam, London, Stockholm and Prague. It produces an extraordinary effect, so that you believe to hear all instruments of a complete orchestra,[3] was a claim of its inventor. It was nine feet square, six feet high on each side, and nine feet in the center. It had nine hundred pipes and swell shutters for dampening and crescendos. Vogler went about simplifying organs. We still possess six of his improvements called orgeschemi, transformed a piano and also the more or less dated legend of thirteen "simplifications" (consisting of minor changes) in eight different countries, as carried out by Vogler on his journeys. These simplifications he interpreted by Tartini a theory of resultant fundamental tones derived from harmonics. That is he became interested in the mystical nature of papers of the Padua violinist, Giuseppe Tartini, (see of *The Devil's Trill* which he claimed to have heard in a dream, which the apparition of the devil played the composition to him. Tartini is supposed to have discovered, already in 1714 what are known as the "Tartini Tones," afterwards explained by the German scientist Helmholtz, as resultant tones. That is, if one strikes a fifth (C and G together) it is possible for the mind ear to hear great vibrating a third tone that being the two octave below the C. By means of this principle Vogler sought to simplify the building of organs and to reduce the number of pipes. He called his method a *simplification system*.[4] He also reduced the manuals according to families of sounds, arranging our modern arrangement. He had three different kinds of swell organs on each of his instruments, thus making possible a kind of crescendo which produced an effect which was very surprising in its day and similar to the one Vogler had heard from the Mannheimer Orchestra in his youth.

[1] See citation by D. Tovesi.

[2] We possess the autograph manuscript stating that each points of this system. It is written in French and dated 1788.

(*Continued on Page 206*)

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

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

Left Hand Studies.

Q. *Kindly let us know if there are any studies for the left hand which are difficult?*

A. Very. No. 8-9—E. N.

I have asked my friend Professor Gehrkens to answer your question and he replies as follows: I know of no such study for left hand studies such as you ask. If you be interested in finding out how to play the Toccata in Thirds and Sixths, the most practical thing for me to do would be to prepare the difficult left hand passages in the notation I distinguish. You will find it well for the left hand even before you begin his work.

One might be interested in knowing that Mr. Godowsky says that he greatly improved his skill by practicing the Chopin studies which he, playing the right hand, timing passages with the left hand in unison with the right hand. This will also develop your skill in the way of fingering.

Trill in the "Second Hungarian Rhapsody."

Q. *Please tell us how to play the trill on page three, first measure, second line and first measure third line of Liszt's Second Hungarian Rhapsody?*—E. O.

A. When calling questions of this column please give the number of the measure rather than the page, as with Liszt's Trill all have the same [illegible] the trills from [illegible] over the staff. [illegible]

High School Music Course

Q. *I am going to take one [illegible] the Special Certificate and then [illegible] that is not perfectly clear. The question is, Since the four years of community [illegible] and with their self-reliance [illegible] Bachelor and C. that is only [illegible]*

A. *First the boys in normal [illegible] are for certain right or so to pass [illegible] at least a year [illegible] the high grades. They all [illegible] the fundamental work. Would it be [illegible] to do this work [illegible] and also the more or less dated legend of thirteen "simplifications" (consisting of minor changes) in eight different countries, as carried out by Vogler on his journeys. These simplifications he interpreted by Tartini a theory of resultant fundamental tones derived from harmonics. That is he became interested in the mystical nature of papers of the Padua violinist, Giuseppe Tartini, (see of *The Devil's Trill* which he claimed to have heard in a dream, which the apparition of the devil played the composition to him. Tartini is supposed to have discovered, already in 1714 what are known as the "Tartini Tones," afterwards explained by the German scientist Helmholtz, as resultant tones. That is, if one strikes a fifth (C and G together) it is possible for the mind ear to hear great vibrating a third tone that being the two octave below the C. By means of this principle Vogler sought to simplify the building of organs and to reduce the number of pipes. He called his method a *simplification system*.[4] He also reduced the manuals according to families of sounds, arranging our modern arrangement. He had three different kinds of swell organs on each of his instruments, thus making possible a kind of crescendo which produced an effect which was very surprising in its day and similar to the one Vogler had heard from the Mannheimer Orchestra in his youth.*

American's Folk Music

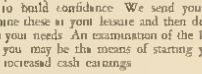
Q. *I have the following note [illegible] "Ever since I was a little boy I have agreed definitely and by the fact that our country is [illegible] The folk songs are well and [illegible] of the South are prominent in our [illegible] songs Stephen C. Foster's is regarded as the father of American music. [illegible] and what about the cowboy songs? [illegible] Are western songs folk songs? [illegible] Are western songs folk songs? [illegible] Is Dixie and Yankee Doodle [illegible] Pennsylvania I suppose that the occupied [illegible] are so [illegible] folk songs [illegible] Is Yankee Doodle [illegible] Is the Volga Boat Song [illegible] Are [illegible] folk songs of the American [illegible] folk song of the [illegible] Is Dixie [illegible] When was the single [illegible]*

A. I—As a rule we modern Americans have not yet reached a country brought up to [illegible] or grandfathers [illegible] have in Europe. Italians are often [illegible] This is [illegible] Italian people [illegible] a wonderful festival [illegible] and partly because the mind is industrial [illegible] is not [illegible] [illegible] Yankee Doodle [illegible] Pennsylvania [illegible] Volga Boat Song [illegible] folk songs [illegible] Dixie [illegible] Yankee Doodle [illegible] Volga Boat Song [illegible] folk song of the [illegible] Dixie [illegible] When was the single [illegible]

A. I—As a rule we modern Americans have not yet reached a country brought up to [illegible] or grandfathers [illegible] have in Europe. Italians are often [illegible] This is [illegible] Italian people [illegible] a wonderful festival [illegible] and partly because the mind is industrial [illegible] is not [illegible] [illegible] Yankee Doodle [illegible] Pennsylvania [illegible] Volga Boat Song [illegible] folk song of the [illegible] Dixie [illegible] When was the single [illegible]

A Broken Interval

Q. *Please tell us how the following [illegible] "Ever since I was a little boy I have agreed definitely and by the fact that our country is [illegible] Pianoforte for Older Students by Neville Cooper—E. J.*



A. This is not an [illegible] [illegible] The composer intended it to be [illegible] the upper of the [illegible] the lower one [illegible] the [illegible] of the printed [illegible]

Accent

Q. *Please [illegible] Edition [illegible] Webster's New International Dictionary [illegible] accent [illegible] Metrical accent on the other hand is [illegible] the [illegible] the measure of music and [illegible] the accents [illegible] the second and third beats of four-quarter measure [illegible] the [illegible] [illegible] [illegible]

AMERICAN CONSERVATORY OF MUSIC

CHICAGO — 51st SEASON

Accredited Courses in piano, vocal, violin, organ, public school music and all other branches of Music and Dramatic Art leading to

DEGREES—TEACHERS CERTIFICATES

(Under Authority State of Illinois)

Institutional Member of the National Association of Schools of Music.

Its faculty is composed of 135 artist instructors many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra features, school of opera, training in students symphony orchestra binders for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 13 to June 23, June 24 to August 4 and August 5 to September 15

Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training, Class Piano Method (Orkwal), Theatre Organ Playing.

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University

BERYL RUBINSTEIN Director 2606 Euclid Avenue, Cleveland, Ohio

OBERLIN CONSERVATORY of MUSIC

Diploma and degree courses. Thorough instruction in all branches of music. Music course. Pre-professional training. Graduates prominent in national world as concert artists, music teachers and supervisors in public and private schools. Directors of conservatories, dean of college and departments. Excellent equipment—new concert studios, over 100 practice rooms. Two fine modern organs including 101 large recital instrument. World-famous artists and lecturers in artist recitals, concerts, Monday morning recitals in Warner Concert Hall, seating 177. Oberlin College co-ed liberal arts course, music diploma, degree, combination in music. High school required. Catalog. Address Director of Music, Oberlin, Ohio.

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350, student symphony orchestra, glee clubs, band, etc. Recitals each week on $75,000 organ.

Eight Weeks Summer Session June 28 to August 20

CHARLES A. SINK, President
Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART
MICHIGAN CONSERVATORY OF MUSIC
SCHOOL OF MUSIC

Institute of Musical Art, Michigan Conservatory of Music, Detroit Institute of Music, Detroit Institute of Music and Theatre Art. Music free competitions. Public school music, Kindergarten Methods, Conservatory Certificates, Diplomas and Degrees, Dramatic Teaching Certificates. Free Pre-College and Vocational Classes.

Address H. B. DANVILLE, Dean, Director
Dept. 2—55 Putnam Ave. Detroit, Mich.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers three courses in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music, Methods and Music Kindergarten Methods.

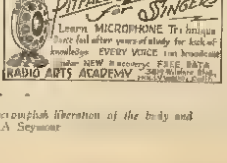
Bulletin and free catalog upon request

W. ST. CLAIR MINTURN, Director

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON WISCONSIN

Carl J. Waterman, Dean

Courses in piano, voice, violin, cello, organ, theory, public school music and music directing. Diploma or degree and Master Degree.



"Technic is really an attempt to accomplish liberation of the body and to release it with expression."—Harriet A. Seymour

Degrees of Legato and Staccato

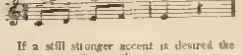
By Janet Nichols

To play legato on the piano the keys of the successive keys must be held by holding down the first key until the second key is depressed and at the instant the second key is depressed the first key is immediately released and is blended throughout the legato passage. This involves an overlapping of tones and is noted by the composer in this manner—

Ex. 1

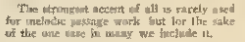
If the composer should derive a legato passage to be very slightly accented so as to produce a little more than ordinary singing quality, it will be indicated thus.

Ex. 2



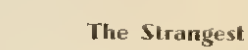
If a still stronger accent is desired the passage is written in this way

Ex. 3



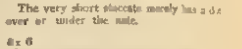
The strongest accent of all is rarely used for melodic passage work but for the sake of the one case in many we include it.

Ex. 4



If a passage is to be slightly detached instead of legato as we find it, there will be a dot over or under the note suggesting staccato but there also be found the legato mark

Ex. 5

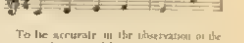


The very short staccato merely has a dot over or under the note.

Ex. 6

Occasionally one will come across the slightly stressed tone in staccato passages.

Ex. 7



And the very shortest possible staccato is indicated by the wedged shape dot.

Ex. 8

To be accurate in the observation of the various degrees of legato and staccato will greatly increase the interest in the composition being studied and not materially in its correct interpretation.

The Strangest of the Arts

(Continued from page 158)

a Southern force invading Yankee territory. But that is just what happened. The words and music of *Dixie* were composed by Emmett, the Northerner, and to the tune of *Dixie* the grey hosts of the Confederacy marched against the north. But the Norths best beloved song on the march was *Glory Hallelujah or John Brown's Body*—and the music was taken, note for note, from an old Southern camp meeting song.

Yankee Doodle's Unique History

THE RAGGED Continentals of American Revolutionary forces too, marched to a tune that was given them by the enemy. Deliberately and in jest English officers twenty years before the first shot of the Revolution fooled the tune off on American soldiers as a Britons European military march. The tune was *Yankee Doodle* and to the poorer soldiers who fought in the French and Indian wars of 1755 it sounded militant enough to march to, and catchy enough to remember. To further the fun, Dr. Shuckburg, regimental surgeon to the service of the King wrote doggerel verses for the tune. The way the American soldiers were taken to by the tune kept their British officers laughing for weeks. *Yankee Doodle* was no European military song. Its early history is complicated as well as strange. The melody was used in ancient days in religious rites in Italy. Hollanders later sang it as a harvest song, and in England it was played at country dances. Nevertheless, it sounded all right to the American soldiers. They sang it and continued to sing it.

Eventually the English officers found *Yankee Doodle* no longer funny. In fact it was down right irksome. General Cornwallis, the Royal Commander in the Revolutionary War, especially did not like retreat at Yorktown, that he said he hoped he'd never have to listen to it again. Perhaps Cornwallis should not have complained. It was his or his other officers, serving George III who gave the Americans the song they sang as they marched to Liberty.

But perhaps all this is not so strange after all, when we recall that Hadrian pagan Roman emperor and persecutor of all Christians enjoyed with his deep-bell words, "*Animula vagula blandula hospes comesque corporis*." He well knows Christian hymn that starts "Vital spark of heavenly flame and that Brahms Lullaby which wrote the most beautiful cradle song the world has ever known, was a bachelor.

* * *

Note. The Etude has strive to find the origin of peasant song mentioned by Mr. Fox and has consulted Prof. Jesse Beck of the University of Himalayan and of the Curtis Institute of Music. Prof. Beck is admittedly the greatest of present day authorities upon French folk music, yet he has been unable to identify the song and is of the opinion that the melody of the *Star Spangled Banner* is much too florid and "ambitious" (that is, too extensive in its vocal range) to be classified with folk songs. Perhaps some reader of THE ETUDE can locate the French folk tune mentioned in Grove's Dictionary of Music and Musicians, as the source of the music of *The Star Spangled Banner*.

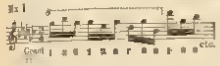
Making Slow Playing Interesting

By Gertrude Greenhalgh Walker

Play slower. Slower, please. How many times during teaching hours do we find ourselves admonishing students to play slower. Very often it is because for the temperamental student to slow up, especially is it be of the quick nervous type not because he does not wish to accord to the command, but because he does not know how to slow up.

A most effective method of teaching slow practice, which by the way is imperative for sure fire accuracy, is to have the student count the groups as a separate unit. A measure from *Etude, Op. 10, No. 3* by Chopin, illustrates this.

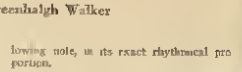
Ex. 1



Particularly is dotted rhythms in this method efficacious as can be shown in example 2, from the *Arabesque Op. 18* by Schumann.

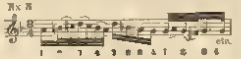
By counting in this method a pupil sees the relative value of the note and the following note, in its exact rhythmical proportion.

Ex. 2



Bach's rhythms are amazingly clarified when counted according to the figure groups, such as this, found in measuring ten of the *Andante* from Concerto No. 1.

Ex. 3



After a student in fingering note reading phrases, [illegible] has been mastered the notation [illegible] may then be given and the time [illegible] and rhythm in the music sign.

To keep the student [illegible] counted after it is mastered takes the rule for surely [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible]

EASTMAN SCHOOL OF MUSIC
of
The University of Rochester

Howard Hanson, Director
Raymond Wilson, Assistant Director

This is an endowed institution of national scope offering courses in all branches of music. The recognized University degrees B.M., M.A., in Music, M.M. and Ph.D. in Music are granted.

Library facilities, physical equipment and University affiliation afford unusual opportunities for graduate study.

Several yearly concerts enable composers to hear own works performed.

The orchestra of 110 students, band ensembles and chorus broadcast over NBC systems, Thursdays, 3-15 P. M., E.S.T.

Due to limited enrollment early registration is advisable both for summer and winter sessions.

The Placement Bureau has available candidates for professional positions and for teaching in colleges, public and private schools.

Summer Session June 28-July 31 — Fall Session Opens September 21

For Information and Catalogs Address

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, N. Y.

College of Fine Arts
Syracuse University

Degrees. Bachelor of Music, Master of Music

Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music

All the advantages of a large University. Special summer session with 35 private piano lessons, 3 hours theory, 3 open organ

SUMMER SESSION July 5 to Aug. 13

For bulletin address
Dean H. L. BUTLER
Room 35, College of Fine Arts
Syracuse N. Y.

ATLANTA CONSERVATORY of MUSIC
BURTON BLODGETT, DIRECTOR
Piano, Voice, Violin, Organ, Theory
Courses in PIANO, VOICE, VIOLIN, ORGAN, PUBLIC SCHOOL MUSIC, NORMAL TRAINING, DRAMATIC ART AND DANCING
Catalog upon request
Fraternities and Sororities invited — Atlanta, Ga.

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School. Noted for Accredited Faculty, Full B. Mus. Degree and Diploma Courses, College Environment, Students of National Reputation, Artists' Concerts, Summer Session, Moderate Tuition Fees.
For Catalogue,
Address: N. Irving Hyatt, *Dean*

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, *Director*
One of the Oldest and Most Noted Music Schools in America.

Etude Advertisements are Bulletins of Splendid Buying Opportunities

"She may be a bit small for the piano but she's developing a splendid reach."

On Organizing a Music Club

By Isabelle Salisbury

THE IDEA was hatched by myself [illegible] other musicians [illegible] discuss [illegible] in our community [illegible] took on the project [illegible] shakings so surprised the three [illegible] Woman's Club [illegible] Rotary Club [illegible] ready imagined. As [illegible] our of the low [illegible] takes an enthusiastic [illegible] interesting papers and let [illegible] the musical part of the program [illegible] ... Club is a neighboring [illegible] from its members. A return [illegible] this club was invited to be [illegible] at our meetings.

We Make a Beginning

AT THIS FIRST meeting of our little [illegible] music teachers, public school music teachers and choir singers and generally interested musicians we thought would be sympathetic towards efforts and would work harmoniously together. Then each one took [illegible] of these individuals, with whom we were to communicate by telephone or personal calls to ascertain their mental attitudes toward the enterprise and to invite them to a meeting at which the project was to be discussed.

The response was an enthusiastic gathering and there was an immediate desire to form a club and to referring as well. We elected temporary officers and decided to limit membership to twenty as meetings were to be held at the homes by the hour, a decision upon qualification for membership was something we made early and so avoided many embarrassing complications.

We soon found that a small group works advantageously and especially as we progressed upon everyone the necessity of each member carrying her share of any duty and so making the task of each individual light.

Among those who came to that first meeting was a woman whose sole qualification for membership was "interested music." However she was a member of the club and she [illegible] valuable asset, as she is the club secretary. While we can [illegible] programs of musical numbers [illegible] finished some of our most [illegible] interesting papers and let [illegible] the musical part of the program [illegible] ... Club is a neighboring [illegible] from its members. A return [illegible] this club was invited to be [illegible] at our meetings.

As We Work

THE PRESIDENT appointed a committee of three to arrange a [illegible] program for the first year and their recommendation was that we use a study book as a basis for our meetings. The book selected chapter on Folk Songs, Art Songs, Opera, Piano Music, Chamber Music and Orchestral Music. For each meeting we studied a chapter to be discussed and musical selections were used to illustrate the theme of the day. At the beginning leaders were appointed for all meetings of the season so that they could have no excuse for time to work out interesting details. Every member took room part at school or an ensemble member so that by the end of the series all felt that they had made a distinct cultural gain.

For our first season each meeting was devoted to the music of some distinct nationality.

Our first meeting of the fall is held at the summer cottage of one of our members—a pleasing diversion and attractive which start the work both early and well. Our year ends with a pot-luck dinner.

Practice Classes For Success

By Merle Stone

THE reasoning tried and proven plan is given for the benefit of young piano teachers who have more spare time than pupils on their schedule.

We all realize that the manner in which the young teacher's first pupils play can do much to "make" or "break" him in the profession. Giving the lessons is only half the battle because they come but once or twice a week and so is these teachers the writer suggests weekly practice classes for the pupils.

Arrange to have one or more hours per week when certain pupils are to come to the studio and practice their lessons under the direction of the teacher and in the presence of their every day classmates.

Four pupils make a good sized class, because it allows fifteen minutes for each student.

The teacher can show the pupils how to get the most out of their practice period, correct mistakes which have crept in since the regular lesson and do much to speed the pupils onward in their music.

The instructor may or may not charge for these classes, but through them he can improve the playing of his pupils and also build a reputation for getting results in teaching. Surely every young teacher can afford to give a few hours per week to such work!

Plantation Echoes"

(*Continued from Page* 154)

Each spring a distinguished audience made up of great part of tourists from all parts of the United States, is entertained by these Wahnaw Negroes. The audience cannot understand *gullah* but they are given a unique entertainment. They are carried back to the primitive, and civilization fades away. The rhythmic pat of feet and clapping of hands suggests the tom-tom of some native village in the jungle. They see the real African in his warrings and play. The black manes sample faith his sincerity in the spirituals and his barbaric dances, appeal to and interest every spectator. "Plantation Echoes" is something different and altogether unique.

* * * *

"What love is to man music is to the arts and to mankind."—Von Weber

VOICE QUESTIONS

Answered

By Frederick W. Wodell

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

Interiority and Consonit

Q. [illegible] *THE ETUDE* [illegible] *A.* [illegible]

Selecting a Teacher.

Q. [illegible] *A.* [illegible]

Seeking a School

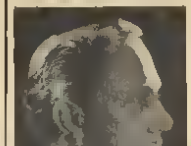
Q. [illegible] *A.* [illegible]

The Dangerous Breath.

Q. [illegible] *A.* [illegible]

The Bass and the Public.

Q. [illegible] *A.* [illegible]



HAROLD HURLBUT
Voice Teacher ● DR. DESPAR EXPONENT

Taught in Paris, Rome, Nice, New York
The Dean of New York Music Critics writes

"Harold Hurlbut, true exponent of Bel Canto"
(Signed) W. J. HENDERSON
Music Critic N. Y. Sun

NADINE CONNER
Soprano on tour with Nelson Eddy broadcasts writes

"To my teacher, Harold Hurlbut, who taught me the art of singing"
(Signed) NADINE CONNER

SUMMER COURSE FOR SINGERS AND TEACHERS
2150 Beachwood Dr., Hollywood, Calif.

JUILLIARD SCHOOL OF MUSIC
JOHN ERSKINE *President*

JUILLIARD SUMMER SCHOOL
GEORGE A. WEDGE *Director*

July 12 to August 20, 1937

Courses in all branches of music, instrumental and vocal, theory, music education, and ensemble for beginning and advanced students. Reservations now being received.

Catalog on request

130 Claremont Avenue — Room 321M — New York, N. Y.

MUSIC TEACHERS PLACEMENT SERVICE
A personalized service specializing in placing teachers of vocal and instrumental music in public and private schools. For better positions—in better schools—at better salaries—register with us.
HERMANN B. MAIER, M.A., Manager
47 EAST 16th STREET — NEW YORK, N. Y.

Sure Cure for Stage Fright

By Laura B. Balgue

THERE is a combination of two factors that does overcome that wretched thing, stage fright. The first, you know to simple preparation and the second is a genuine enthusiasm that is let you to build up. It is easy to do.

Strike a note on your piano and listen to its vibrations. Strike it again and again, and listen well. Play a phrase or two again and again until you have worked up to such sweet, clear sounds that you are surprised at yourself. Take another phrase or two and work it up as carefully, then combine with the first and do it all over again, being satisfied with nothing less than the very sweetest notes your piano is capable of giving. All at once you will find that you love the piano, with a deep instead of shallow meaning. Keep at this for about an hour and you will find yourself exhilarated because you have really learned something about yourself, the piano and the composition on which you are working. Take an old one for this purpose.

The great thing in this is that you forget yourself. Art cannot be pursued a mere full with self at your elbow.

Stage fright is an acute case of temporary being yourself.

That is if you can forget yourself and if you thoroughly know your composition, you will not be bothered with stage fright.

Begin now. If you have not already done so, to establish the habit of practicing every composition with intense concentration. Each day and each moment of your practice period, practice this way and work for each phrase to its finest possibilities, giving professional preparation to every part of every composition.

This habit of concentration will later be your best friend when you approach the strange piano at the front of the recital room. Take your time in walking to the instrument and in adjusting the stool or bench so that your position is comfortable. A good speaker is always warm with his subject and wants to talk. A good player is the same. For the enthusiast who is well prepared, the tyrant stage fright has no terrors.

* * * *

"A school song in the heart of a child will do as much for his character as a fact in his memory or a principle in his intellect."—Phillips Brooks

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS [Western]

ARCH BAILEY
Distinguished Baritone and Teacher of Singers, Pupils Prepare for Radio, Oratorio Concert and Opera Engagements.
1041 Westwood Blvd. Los Angeles, Calif.
Phone West L. A. 1548

SAMUEL BALL
Teacher of Piano
Teacher of Leonard Pennario, the sensational 12 year old boy pianist also Allen Lair Carlin Rudolph Angus McIntosh Anita Gallin Orazio Longo others
Studio: 809 S. Wilton Place, Los Angeles, Calif.
Phone Federa 5696
Management—Robert L. Hollinshead

VERA BARSTOW
Concert Violin—Teacher—Chamber Music
1051 N. Beverly Glen Blvd. Los Angeles, Calif.
Phone West Los Angeles—322-32

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan teacher of Lucia McCormack and Antonio Cotogni, Rome teacher of Scottotti.
872 S. Lafayette Park Place
Los Angeles, Calif.

CHARLES DALMORES
12 Years Principal Tenor with Manhattan, Metropolitan and Chicago Operas
Teacher Opera, Concerts Radio Master Repertoire in French Italian German
1019 Franklin Ave. Hollywood, Calif.
Phone Hemlock 4919

Mr. and Mrs. ABBY DE AVIRETT
TEACHERS OF PIANO
Normal Classes, Repertoire Classes, Many associate teachers by request students. Announce Removal of Studios to
247 S. Arden Blvd. (College 3rd St.) Los Angeles, Cal.
Phone WM 7345

ANDRES DE SEGUROLA
15 years with Met opera Opera Hyr York, in the leading of Toscanini Gatti, Ferrari, etc.
TEACHER OF SINGING
Beginners or Professionals
COACHING—BEL CANTO—INTERPRETATION
Chairman Opera Committee Hollywood Bowl Summer Opera Committee Festival of Arts
5743 North Commonwealth Hollywood Calif
Near Sixth Highland Ave.
Phone—Gladstone 9788

HOMER MOORE
Voice and Diction
Specialist in tone production
El Rancho del Bosque
Santa Barbara Calif.

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
239 So. Harvard Blvd. Los Angeles Calif.
FE. 3517

EARL ROSENBERG
Former Director Kansas City Conservatory
TEACHER OF SINGERS
Professionals and Beginners
Spend 1937 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
648 Broadway, San Diego, California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
Prepares students for professional engagements
Beginners accepted Special teachers' courses
410 So. Van Ness Ave. Los Angeles Cal

VERNON SPENCER
Pianist-Teacher
Teachers Normal Classes
Commission for Pacific Study Places for Children
Cal. at and Three Years at Pacific Studio in Tonal Production Cal. 22
(A new approach to teaching the development of a beautiful tone)
4452 Sunset Drive Hollywood, California
Phone Morningside 2669

HELEN A. TRIPLETT
Voice Teacher
Opera Radio Concert Bel Canto
670 East California St.
Pasadena, Calif.

BERTHA VAUGHN
Teacher of Ruth Shaffner of New York
Mary Tillsworth Boyd, Ruth Terry Koeching
700 S. Crenshaw Blvd. Los Angeles, Calif.

PRIVATE TEACHERS [Midwestern]

CARL CRAVEN
Tenor Vocal Instructor and Choral Director
Director Chicago Light Opera Co.
157 North New Freeland Boulevard
1224 Fine Arts Bldg., Chicago, Ill.

PRIVATE TEACHERS [Eastern]

KATE S CHITTENDEN
Pianoforte — Repertory — Appreciation
1918 WYOMING, 901 7th AVE., NEW YORK

PROF. D. C. DOUNIS
Masterclasses • Voice Playing for Artists
Advanced Pupils and Teachers
Studio—123 West 17th St. New York City

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 16TH STREET NEW YORK CITY
Tel. Eng 4-2084 On Tuesdays and Wednesdays in Philadelphia at Studio of Piano Department of the Combs College of Music 1123 S. Broad St.

(Fred) LaFORGE-BERUMEN STUDIOS (Ernesto)
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since Oct. 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8793

GEORGE S. MADDEN
Scientific—Musical Art of Singing
Based on principles of Mme. P. G. Lozier-Sheridan
By a Singer Who Makes Singers
Metropolitan Opera House 1425 Broadway N. Y. C.
Tel. Pen. 6-2614

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Available at Lecture-Recitals
866 STEINWAY BLDG. NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
280 W. 57th St. New York
Tel. COlumbus 5-2138

PRIVATE TEACHERS [Eastern]

EDWARD E. TREUMANN
Concert Pianist—Artist Teacher
Recommended by Emil Von Sauer and Josef Hofmann
Studio Carnegie Hall Suite 807, 57th St. at 7th Ave.
Tel. Columbus 5-6787 New York City
SUMMER SESSION June 11 to September 15th

PRIVATE TEACHERS [Foreign]

MAURICE DUMESNIL
Collaborate Associate of Delsarte and Paramont Modern Methods
[Author of "How to Act and Teach Delsarte"]
Special Course in Paris, France, on Interpretation of Delsarte on Modern French Art
July and August 1937
For Information apply to Dumesnil Course 170 Schroeder and Gunter
6 East 46th St. or New York City

The Practice That Counts

By Joseph George Jacobson

BEETHOVEN • one of his caustic moments, is reported to have said "The most brilliant pianist may touch a wrong note but only a fool will miss the spirit of the composition and its composer."

All of which is emphatically true but, if the young pianist is to be able to reproduce that message of the composer he must have an all round technic which will serve to the full to all requirements. And it becomes essential that there shall be a well balanced course of study which will include a sufficiency of scale and arpeggio work to ensure firmness and lightness of fingers then there must be studies by Czerny, Heller Kullak Cramer and others judiciously chosen to lead up to the great Etudes of Chopin, which cease to be studies and become agents for finger development glorified by a superb musical content.

Throughout all this study one must not neglect to cultivate touch—what the Germans call the tone development of the touch. After all it is quality of tone which designates the artist. Without a beautiful and sympathetic tone the pianist cannot move his audience.

Only when qualified by refined taste can technic become artistic. Mere finger dexterity may temporarily deceive the audience but it is the thrill which comes through intelligence and emotion which will arouse the audience to real enthusiasm.

The student cannot too early be taught to listen to detect beauty in tone. If one half the time usually devoted to the development of finger dexterity were but given to developing a taste for beauty of tone and interpretation, to the student both the student and his listener would get wonderful more enjoyment from her play ing. After all, the masters have left stacks of musical gems which do not require a technic beyond the well finished fourth or fifth grade. So why storm the skies to bring down a few musical rockets to daze the auditor, when a lot of soul stirring melody done with exquisite beauty might have his life forever richer and happier?

The Hero of Browning's Famous Poem

(Continued from Page 200)

The queerest enterprise in Vogler's adventurous life was his exciting journey to Spain and Africa in 1793 which he undertook to investigate the origins and practice of Moorish singing. This desire to explore the forms of living and thinking in primitive countries was one of the characteristic features of that romantic epoch. In 1778 Herders famous collection, "Voices of the People," had been published and it might have been the influence of this work which inspired Vogler to collect popular melodies on his journeys. These pieces he used to play on his virtuoso tours and at his organ concerts which were crowded by the public. One of the most asked for program numbers was his following collation the "National characteristic Organ Concert Polymelodie" that was published in 1806. It is amazing to go through this in the arrangement for piano, violin and violoncello As Vogler says in his preface, "Only the main ideas were put down all the rest had to be improvised, and the whole seemed to result from a hitherto untried (sic!) *instrumental chorus of the organ*."

Vogler's improvements of twelve chorals by J S Bach (an instructive example for the changed harmonic thinking) were edited by his pupil, Weber in 1810 These improvements consisted of romantic chromatic transformations and aroused great interest and discussion in European musical circles.

An Old Time "Modern"

BESIDES THESE program pieces, Vogler's organ concerts were especially famous for their tone painting scenes (program music) that awakened enthusiasm and emotion in the public. The listeners followed the performance with detailed descriptions, so as not to miss any part of the story they suggested.

Here, for instance, are some of Vogler's program notes now one hundred and fifty years old

I (1) Prelude
(2) Cantabile
(3) Sonate de Carillon accompagnee des Flutes et des Bassons
(4) Concerto de Flute
II (1) Variations on *God Save the King*
(2) Peinture musicale qui represente Un Combat de mer (A Naval Battle) on en entend
(a) Le roulement des tambours (the rolling of the drums)
(b) La marche militaire (military music)
(c) Le roulement des flots (rolling of the waves)
(d) Le mouvement des vaisseaux (the movement of the vessels)
(e) Les coups des canons (the shots of the cannon)
(f) Les cris des blessés (the cries of the wounded)
(g) La chant de la flotte victorieuse (the song of the victorious fleet)

I (1) The sunrise
(2) The sunset
(3) The philosophy of Kant
(4) Tuberculosis
II (1) An unusually strong summer heat
(2) The nasty weather cold that hit Pittsburg in 1748.
(3) The Parthenon
(4) The eclipse of the sun

Vogler was the subject of the celebrated poem, "Abt Vogler" by Robert Browning It is too long to allow of reproduction here but well will repay study for its musical qualities.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

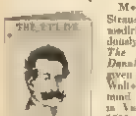
MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—March 1937

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished

ADA BRIGHT'S KINDERGARTEN CLASS BOOK—PIANO	$0.50
FRANK VIDA AT THE PIANO—WILLIAMS	.50
GOLDEN KEY ORCHESTRA SERIES—FORTY EACH	.30
—PIANO (GOODRICH) SCORE	.50
MY FIRST SONG BOOK—FOR LITTLE PIANISTS —RICHTER	.25
RHYTHMICAL BOOK FOR BEGINNERS—JOHNSON	.40
PRIMER TWO-STAFF ORGAN BOOK	.40
RECREATIONAL ALBUM FOR DUET PLAYERS —PIANO FRIDA HAYES	.35
TEEN TIME AT THE PIANO—WILLIAMS	.50
THREE VOICE INVENTIONS—PIANO—BACH BUSONI	.50
TWELVE NEGRO SPIRITUALS—MIXED VOICES—CLARK	.15
TWO VOICE INVENTIONS PIANO—BACH BUSONI	.50
YOUNG PEOPLE'S CHORAL BOOK S A B	.25

The Cover for This Month



Meister Johann Strauss Jr and his world-rivaling tremendously popular waltz *The Beautiful Blue Danube* and the title given him of "The Waltz King," come to mind He was born in Vienna October 25 1825, the son of a successful composer and conductor In fact the father was one of the first to produce a waltz style composition which leaped into great popular favor

Johann Jr learned to play the violin despite his fathers objections to having him become a professional musician and became a most noted conductor and composer of greater renown than his father Following his father's death he united his own and his father's orchestra, and after an extensive European tour and other engagements, including ten years of Summer concert conducting at a park in Petersgrad he became the conductor of the court balls in Vienna the same position in which his father had functioned.

"The Waltz King" visited the United States in 1872 and his concerts in Boston and New York were tremendous successes.

Altogether he wrote around five hundred compositions A good many of these dance rhythm compositions passed out of use when the waltz era of dancing ebbed away but his *Beautiful Blue Danube, Roses from the South* Blue Danube and Roses, and *A Thousand and One Nights Artist's Life* and others seem destined to hold permanent favor.

Of his operettas, *Die Fledermaus* continues to be heard

The closing of the career of this notable composer whose portrait is presented on the front cover of this issue of THE ETUDE came on Winter June 3, 1899

Third Year at the Piano Fourth Year at the Piano

By John M Williams

The special advance offer on these two books will be continued during this month Orders continue to pour in for both volumes, one of the largest advance sales in recent years Every effort is being made to get copies into the hands of advance subscribers as soon as possible

The cost of publication rush price is 50 cents postpaid, for each volume

"Just Keep Whistling Along!"

● Here is a letter from an ETUDE subscriber in Ohio which was just as much an inspiration to us as she says THE ETUDE is to her

"Sometimes, when one's sky is over cast with dark clouds and the shadows deepen everything seems so hopeless—a friend means so much such a friend you have been to me The day the ETUDES arrived I will remember how tired and discouraged I felt The mail brought them and I looked through every one of them before I continued with my work Read a few of the articles Of course I did not have the time to read all of them at that time I am quite a person to be whistling but it just seemed I hadn't had much heart to even do that—of late After their arrival it seemed just like a visit from old friends Made one feel that even big folks have hearts and are human I would find myself whistling about my work and had not felt so happy in a long time I have taken THE ETUDE many years the better part of twenty I often wonder what impressions you would have if you were to visit homes of your patrons To me, no home is complete without music and good literature No matter how hard we work or how heavy our responsibilities we must have rest and recreation Many times when I am very tired I sit down to my piano and find the rest and comfort I need If my piano could talk it could tell many things." Now that the conditions of the country have improved, so greatly those who just kept whistling along are in far better position than those who let themselves sink in the mire of the depression

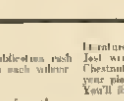
It's Time to Prepare for the Graduation Exercises

No doubt this couple thousand things a thrill to many or earnest student who has labored diligently to complete the course in music that he, or she has chosen When the long anticipated day arrives for the awarding of the certificate, or diploma a fitting program is surely in order

Even in schools academies and colleges where the graduation exercises are not required to music students alone, some musical numbers are included in the program These usually take the form of choruses, or piano or instrumental ensembles Occasionally where talent is available, vocal or piano solos are introduced

Of course in conservatories and colleges of music Commencement frequently includes a series of recitals, presenting the graduates in individual programs Many of the numbers to be played in these recitals are, even now in preparation

Those having in charge the selecting of music for the Commencement will find of much assistance the THEODORE PRESSER Co stock and service Whether it be choruses (mixed, male or female voices) piano or instrumental ensembles solos for voice piano or any other instrument there are many excellent compositions from which to choose, and experienced music clerks to assist you in making a selection Or if you prefer to select by titles and descriptive lists the music that you wish to examine, catalogs and service literature promptly will be supplied. FREE Just write to Theodore Presser Co., 1712 Chestnut St Philadelphia Pa. describing your plans in as complete detail as possible. You'll find Presser Service helpful



Easter Music

Despite the early date of Easter Sunday March 28 we are sure that by this time most church choirs are actively preparing the music program for this great festival of the Christian year However if you have been slow in get started, and not yet select now appropriate music we suggest the convenient service of Presser Service This service as great readers know includes the opportunity to select from the largest stock of music in the world free descriptive literature, experienced clerks to select appropriate music for you, and the most generous terms and liberal exchange privileges A proficient choir will has time to prepare a short cantata and there are many numbers of anthems, of all degrees of difficulty that may be obtained on approval

How about good solos duets, organ numbers? Have they been selected? Does the Sunday school have a special service? These and a choice list of anthems and cantatas, are included in the folder *Easter Music* a copy of which will be sent gratis upon request Or if you feel that you don't have time to select from a printed list, just write to Theodore Presser Co describing your needs and a carefully chosen assortment of that type of music will be sent for examination on approval

Golden Key Orchestra Series

Compiled and Arranged by Bruno Reibold Edited and Annotated by Peter W. Dykema With Recordings by the R C A Victor Co.

Of extraordinary interest to professional and advanced high school orchestras through out the country is the announcement of the forthcoming publication of the *Golden Key Orchestra Series* under the collaborative efforts of Peter W Dykema, Bruno Reibold, and the R C A. Victor Company

Dr Dykema Professor of Music Education Teachers College Columbia University, needs no introduction to music educators, A pioneer in community music and president of the Music Educators National Conference lecturer and author of numerous books, Dr Dykema has exerted a profound influence in the broad field of music education His outstanding and illuminating contribution as editor and annotator of this series reflects painstaking research

The selections of material and the orchestrations are the work of Mr Bruno Reibold long associated with the Victor Talking Machine Company as arranger and director of orchestral music Mr Reibold brought to America a rich background of European culture As he has become acquainted with developments of instrumental music in the schools of this country his enthusiasm for this remarkable educational feature of great dimensions has fired him with the desire to seek more of the well this good music available to young musicians

Any one who examines the contents of this series will be struck with the high quality and considerable variety of the compositions Every composer included has a world wide reputation and each composition presents a composer in one of his characteristic moods To know this music is to extend one's appreciative with some of the important transcriptions of the world. The complete contents is as follows

1 *Prelude in E Minor* Johann Sebastian Bach
2 *Processional of Knights of the Grail* Richard Wagner
3 *Canon from The Pair of Sorochinsky* Modest Moussorgsky
4 *Dance of the Buffoons, from The Czar's of Skiba* Karl Goldmark
5 *Prelude* Armas Jarnefelt
6 *Intermezzo from Sigurd Jorsalfar Edvard Grieg*
7 *Minuetto from the Third Cello Suite* Johann Sebastian Bach
8 *Dance of the Tumblers, from The Snow-Maiden* N Rimsky-Korsakov
9 *Magical Characteristics Three in Turnpike Stories* Siegfried Ochs
11 *Tarantelle* Edward MacDowell
12 *Theme from Don Juan* Richard Strauss
13 *Shadow Dance, from Dinorah* G. Meyerbeer

A unique feature of this book is the fact that recordings of all the numbers have been made under the direction of the Educational Department of the R C A Victor Company by high school orchestras selected from some of the outstanding school systems of the country A volume of six double face records will be available for this series The value of having superior record aids of the music will be at once apparent to the progressive educator For purposes of demonstration during the rehearsal period music appreciation courses and in laboratory facility for students of orchestration, this combination of orchestral music and records is of distinct and practical contribution to the field.

Orchestra leaders who use this material will be delighted with the masterfully arranged music The intentions of the original scores have been retained to such an extent that, even with limited orchestration the characteristic tone color of the original is preserved Extensive cross-cueing permits the use of this volume with remarkable effectiveness by organizations smaller than the required standard

The complete instrumentation is as follows First Violin second Violin Violin Obbligato A Violin Obbligato B Viola, Cello Bass,

(Continued on Page 209)

King Pavan

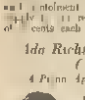
[illegible] Pavan sign [illegible] Elizabeth with an appreciation of the value of [illegible] as compared will [illegible] Whether [illegible] is more or less than 10 000 to 1 [illegible] is debatable but the fact remains that [illegible] all to look at pictures. The phenomenal success of a picture magazine like [illegible] on the market is perhaps the [illegible] most outstanding tribute to King Pavan.

With justifiable pride we point to the fact that *five gems* appear on this no colored the rise of reviving the development of music in pictures and introduced Tue Etude *Historical Musical Portrait Series*. You doubtless saw this month's instalment of 44 pictures on page 144—noticed that in reading the alphabetical sequence (note it the Pa) not only the masters, but *everyone* deserving of recognition in the field of music is included. This is what makes the series phenomenal—a purely pictorial standpoint and especially valuable as a reference work.

An unprecedented demand for extra copies of each instalment for many months as well as "Hall of Fame" for the collections of new subscribers we have put in a separate copies in and enrolment. These we will be glad to supply [illegible] readers at the nominal price of [illegible] cents each.

Ida Richter's Kindergarten Class Book

A Piano Approach for Little Tots



It recalls a thrill of childhood to hold a little tot's hand with the very same *Old Under and the Three Bears*. One of the things which gives color to this story is the way in which man the most relaxed and self-conscious grown-up enters into the spirit of the thing in conveying to the Tell I believe the tone contrasts the exhaustions of the Little Bear the Mother Bear and the Father Bear.

Now that Ada Richter has done it, it may be rather that this very point makes a fine basis for introducing the child of tender age to the rendition of musical [illegible] the piano. This preliminary book [illegible] which is refined the author's successful experience with classes of little tots and is particularly attractive in its musical idea be since of her gift for creating tuneful material for little beginners.

A helpful feature to the instructor is which the book provides for keeping the little folk occupied in writing notes, copying music or pulling color into the pictures.

One copy of this little piano novel or [illegible] book may be ordered in advance of publication delivery to be made when ready at the special cash price of 30 cents, postpaid.

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

Frequent requests from choir directors for material of this kind led to this compilation, intended primarily for singers of high school age. But since the mixed announcement of the books forthcoming publication it has been noticed that copies are being ordered for some senior choirs as well. Several have been frank enough to say that they intended using the book at times when the male voices section is weakened through absentees, kept for rehearsals and services became of business conditions and other matters that demand their attention.

There is quite a thought in this, as almost every director of a volunteer choir has suffered embarrassment at some time because of conditions over which neither he nor the singers had control.

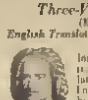
The harmony in these sacred part songs has a range sufficiently for either tenors or basses and thus provides a solid foundation for the two-part singing of the treble voices and produces a satisfying effect. Incidentally the voice range of both soprano and alto parts is limited and these numbers may be given by the average volunteer choir with very little rehearsing.

As consumation of this unique and useful book by every choir director and church music committee member would not be amiss and, in order to afford this opportunity at a minimum of expense we will book orders for single copies in advance of publication at the special cash price 25 cents, postpaid. The sale of this book will be restricted to the U. S. A. and its Possessions.

Two-Part Instrumental Three-Part Instruments

(In Ensemble)

English Translation by [illegible] *Mason*



Rich [illegible] for [illegible] vital [illegible] the [illegible] package and [illegible] love, much special [illegible] of his works to [illegible] of modern [illegible] Pianists [illegible] *Intermediate* [illegible] as [illegible]

[illegible] Fortunately for American students [illegible] Bach [illegible] Russian and the English [illegible] [illegible] editions in use in the [illegible] necessarily be translations. The [illegible] in this two volumes seem to be filled to the *Pressor Collection*, as given in the preface of this edition have the benefit of English translations by Mr. and Mrs. Guy Maier considered foremost authorities on the music of Johann Sebastian Bach. Mr. Maier is a member of the piano faculty of the University of Michigan and the editor of the Teaching Round Table appearing monthly in Tue Etude.

While these works are in preparation for publication single copies may be ordered at the special low price of 30 cents each postpaid. Be sure to mention volume desired in ordering. The sale of these will be confined to the U. S. A. and its Possessions.

Recreational Album for Duet Players

For the Piano

The enjoyment of music owes a own music need not be a selfish pastime. Indeed to obtain the greatest pleasure from the ability to perform upon an instrument, one should play as frequently as possible, with others. Of course, the beginner and the student aspiring to virtuosity must spend many hours, alone, in intensive study and practice.

In European countries, notably Germany much stress is placed on the pleasure of playing called "hausmusik." The bringing together of small groups of instrumentalists, usually students or graduates of school bands and orchestras, is on the increase in this country too. But more practical and equally as pleasurable in any home where there is a piano is the playing of piano duets.

That this form of amusement in the musical home is much in vogue may be gleaned from the large advance sale of this book. Here is a collection of piano duets in grades three and four that is tuneful, a book for home diversion. Delightful textures, too, will strike it as assigning recreation and recital material. Let the orders for copies of it received to date compare very favorably with the number sent in for such popular "advance of publication offers" of piano methods and studies.

We know that everyone who occasionally has the opportunity of playing the piano with others will be delighted with the contents of this album. And we feel certain that everyone will be more than satisfied with his bargain when orders a copy at the special advance of publication cash price, 35 cents, postpaid.

Presser's Two-Staff Organ Book

With Registration Prepared Especially for the Small Organ

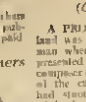
It is in recognition of the popularity and increasing use of small organs in churches and homes at the present time that on are publishing this book of non-difficult organ compositions, with registration suggestions adapted particularly to the conditions the limitations of this organ yet to utilize its possibilities to the utmost. The specifications of the leading organ builders have been studied carefully with a view toward making the book useful to the performers on all such instruments.

The book will prove a veritable boon for the beginning organist especially a pianist called upon short notice to take an organ position. The notation is on the usual two staves used in piano music with the part for pedal included in the same staff as the notes for the left hand. Thus this collection will furnish a generous number of attractive selections which will carry the organist through the playing de[illegible] [illegible] him before it has lost [illegible] organ music from Tue Etude.

Until this book is released [illegible] will book orders at the low nil[illegible] publication cash price 40 cents single, postpaid.

Pianoscript Book for Beginners

By Alberta Jones



As a rule we seem to more easily attained by the systematic and orderly method of teaching the young ones, who are novices and forgetful. Beginning the trail of this Mr. Jones some years ago published his first *Pianoscript Book* ($2.00) and many musical teachers students, both in private teachers and in schools, colleges and conservatories of music have profited by the use of it.

Teachers, who adopted it as a time saver and an excellent means of inducing regular practice soon began to demand a similar book for beginning pianists. Mr. Jones has answered by preparing this *Pianoscript Book for Beginners* as and to younger students is preserving a classified form a record of their work. He gives a clear and concise exposition of the rudiments of music, rhythm, measures, hand position, finger exercises, intervals and scales, as well as suggestions for practice and lists of pieces to play. Space is provided for the teacher's contributions to the book—notes, supplementary lists of study material, programs of concerts heard and plenty of blank manuscript paper for copying music.

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

Twelve Negro Spirituals

Arranged for Men's Voices

By F. A. Clark

Elaborate transcriptions and arrangements of the traditional spirituals have been published—for piano, organ, violin and voice both solo and chorus. Many of these are in reality brilliant musical compositions based on the original theme, in the manner of *Brahms' Hungarian Dances* and Lisztiana's transcriptions of Indian themes.

Many feel that melodies worthy of such treatment are sufficiently good in themselves, that the simplicity and deep religious fervor which inspired them need not be elaborated. To such, we know these transcriptions will be welcomed. Here are lithful recordings of these spirituals, just as the arranger has heard them from early childhood, in the family circle, in the homes of friends at religious gatherings.

Arranged for quartet or chorus of men's voices, with no great voice range demands made on any of the singers, the discriminating musician will find these arrangements complete and satisfying. A single copy may be ordered in advance of publication at the special price of 18 cents postpaid.

(Continued on Page 208)

When My Husband Comes Home

"When my husband comes home from the office I say "Well, what did you bring me?" and he says, "Well here's you Etude" and I say, "Well thank all I want." I have been taking Tue Etude now for over fourteen years. I play the violin piano and guitar and take vocal lessons, and I certainly do enjoy every word written in regard to each of these instruments. Much of my knowledge has come of my reading everything I find in Tue Etude. It has been a wonderful magazine to me all these years and I would not take anything for it."

This is from a letter from an Etude reader in Texas, and represents the spirit of confidence that thousands of our friends have in Tue Etude. We recognize the fine manifestation of loyalty and love nothing undue at any time in regard to a continual service to our friends that will merit this as thousands.

World of Music

(Continued from Page 146)

A PROPHET HONORED in the homeland was the experience of Zanoline Lehman in her far "So There" was recently presented in Port Huron, Michigan, the composer's birthplace. The largest auditorium of the city was packed with people who had stood in line for a block distance, while the Police and Fire Departments were required to keep traffic in order.

THE CONCERTS LAMOUREUX gave on December 13 a matinee program devoted to composers of France with the Second Symphony of Russel as the chief thing and compositions of Chausson, Florent Schmitt, Dupuy, Ibert and Chabrier completing the program which M. Eugène Bigot conducted.

DER ROSENKAVALIER, which had its first Berlin performance about twenty five years ago at the Staatsoper has taken all these seasons to finish a comparatively few pieces for the Deutsches Opernhaus (formerly a usual opera house) where it recently achieved a genuine triumph as produced by *Generalintendant Rode*.

MANUEL DE FALLA, the famous Spanish composer is said to have suffered a mental collapse and to be in an asylum at Palma (Majorca). He has been in a long time affiliated with an abscess on the brain, but because of influenza and mystic scruples, has refused to have an operation.

THE OLDEST ORGAN perhaps in all the world, has been discovered at Aquincum a Roman Roman settlement now a suburb of Budapest. An attached tablet states that the instrument was built in 228 A. D. Its two wind chambers and fifty-two pipes have been renovated, and it probably plays as well as ever. Strangely enough, not one of pipes was supplied with what are technically known as tuning rings, which modern organ builders have thought to be a recent invention.

COMPETITIONS

A CHAMBER MUSIC PRIZE of five hundred dollars is offered for a string quartet to have its world premiere at the Festival of Pan American Chamber Music to be held at Mexico City in July, 1937. Details may be had from Hubert Herring, Director, Committee of Culture, Institute of Pan Latin America, 289 Fourth Avenue New York City.

A CHORAL DRAMA PRIZE of five hundred dollars is offered by the American Choral and Festival Alliance, for a work in this form by an American citizen. Entries close April 1, 1937 and full particulars may be had from Rudolph Gatz 64 East Van Buren Street Chicago Illinois.

ONE THOUSAND DOLLAR AWARDS for young pianists violinists and vocalists with additional prizes of five hundred dollars for the two best opera voices are offered by the National Federation of Music Clubs, in connection with its 1937 Biennial Convention. For particulars as to entry write Mrs. John Alexander Jardine President 1112 Third Avenue South, Fargo, North Dakota.

A PRIZE of one hundred dollars is offered in a Young Composers' Contest for compositions suitable for high school and similar musical organizations. Only composers under thirty one years of age are eligible. For full particulars, write the Gamble Hinged Music Company 228 South Wabash Avenue Chicago, Illinois.

THE PRIZE OF ROME is announced to open his competition by American composers. It provides two years of study in Rome with traveling expenses. Particulars may be had from Roscoe Guernsey, Executive Secretary American Academy in Rome 101 Park Avenue New York City.

My First Song Book

Familiar Songs in Very Easy Arrangements for Piano

By Ada Richter

Teachers, parents and little pianists who have been visiting, patiently for the publication of this fascinating book, will be interested to scene what is included in the [illegible] of its are exciting.

[illegible] little "Sing a Song When Very [illegible] *The Farmer in the Dell, Lightly Row, London Bridge Here We Go Round the Mulberry Bush, Pussy Cat* and *Three Blind Mice*, "songs I Sing at Holidays" is *Good Night, Christ the Lord Christ Today Jingle Bells, Jolly Old Saint Nicholas Over the River and Through the Woods* and *Silent Night*.

A nation is given to "Songs I Sing in Church" which contains *How Gentle God's Commands, I Think When I Read That Sweet Story Jesus, Lover of My Soul, Jesus Loves Me, The Little Brown Church, and Praise God from Whom All Blessings Flow*.

"Songs I Sing in Far Away Lands" include *All Through the Night Are You Sleeping? The Campbells Are Coming, O Du Lieber Augustin, Santa Lucia*, and *Song of the Volga Boatmen*. From the class room are taken "Songs I Sing in School" containing *America Dear My Old Kentucky Home, Old Folks At Home The Star-Spangled Ban ner There's Music in the Air*, and *Yankee Doodle*.

A final section "Songs My Parents Like to Sing" will please the fathers and mothers. It includes *Auld Lang Syne, Believe Me, If Princes Will Let Me Sleep Charmer, Carry Me Back to Old Virginny, Drink to Me Only with Thine Eyes Humoresque, Sweet Home, Long Long Ago, Nobody Knows the Trouble I've Seen, Silvery Threads among the Gold* and *When I'm and I Thy Young Mayme*.

In the special arrangements of this book, these songs appear in such an easy form that the child who has studied the piano only a few months will be able to play them. Texts, of course, are given with the music.

A single copy of this book may be ordered at the special advance of publication cash price, 35 cents, postpaid.

What Will You Have?

We hear much these days about high-pressure salesmanship, but it has been clearly demonstrated over and over again, where music is concerned, that the best publisher or dealer can do is to bring musical truth to the attention of those interested in music and say "What will you have?"

There have been musical productions by only staged on Broadway and hundreds of thousands of dollars invested in staging and publicing such, only to have all of this investment lost on some of these shows because, musically they were not what the public would have.

Thomas Presser Co., recognized the changing prerogatives of the teachers and active music workers years ago and therefore the On Sale plan was originated making it possible for those even thousands of miles away from music centers to obtain complete copies of music publications and, at their own pleasure, decide what they would have, the unwanted pieces being sent back for full credit.

When the "first nighters" at a musical show find the production and its music delightful they come away telling others. Those others tell still others, and so the great "hits" become known. In the realm of music publications, even about the good numbers spread and the demand for them increases. It is spreading even about good numbers when we bring to attention in these columns month after month the publications represented on the publisher's printing orders of the past month. Any of these numbers may be secured for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
3011 A. Call to the Farm—*Stairs*	1	$0.35
3016 The Little Scarecrow—*Rand*	2	.35
3017 Bobby's Birthday Waltz—*Kelly*	1	.35
3027 Frolic Among the Autumn Leaves—*Kelly*	2	.35
3031 In Good Humor (Waltz)—*Kelly*	2	.35
3032 Indian Dance—*Orcutt*	2	.35
3036 King, Honey Bee—*Johnson*	2	.35
3038 Frances at Tough—*Sartorio*	2	.35
3039 Sands Song—*Kelleher*	2½	.35
3040 The Dancer—*Kelleher*	2½	.35
3041 Little Brother Bear—*Kelleher*	2½	.35
3043 Mexicana Fantasitone—*Reynolds*	4	.50

SHEET MUSIC—PIANO, FOUR HANDS

Cat. No.	Title	Grade	Price
16010 A Sleigh Ride—*Clark*	3	$0.50
6004 Beatles Dance—*Holst*	4	.60

PIANO SOLO COLLECTIONS

Crown Collection	5	$1.00
Modern Dance Album	3	.75
Evening Moods	3	.75

PIANO DUET COLLECTIONS

Fun Hand Albums (2 Volumes)	2	$1.00
Childhood Days (Teacher and Pupil)—*Hurlburt*	2	.75

PIANO STUDIES

Album of Arpeggios	4	$0.75

SHEET MUSIC—VOCAL SOLOS

30426 Real Boy (Medium)—*Hunt*	2	$0.11
30630 The Bird with a Broken Wing—*Gibson*	3	.50
30978 Faith (Low)—*Chadwick*	3	.50

VOCAL METHOD

30 Exercises in the Synthetic Method—*Rossi*	3	$0.75

OCTAVO—MIXED VOICES, SACRED

10448 Power I Long With Jesus—*Roberts*	2	$0.10
10510 Down Thou Absolute King—*Hoyt*	2	.10
10503 Soft Pleading as the Air—*Rossi*	2	.15

OCTAVO—MIXED VOICES, SECULAR

30159 The Village Blacksmith—*Bernard*	4	$0.25

OCTAVO—WOMEN'S VOICES, SECULAR

30625 Wildfire (A Fickle Lullaby) (2 parts)—*Ronald*	2	$0.10

OCTAVO—MEN'S VOICES, SACRED

30587 Wonderful Words of Life—*Bliss-Hanner*	3	$0.10
31071 Sing Unto God—*Marks*	3	.10

OCTAVO—MEN'S VOICES, SECULAR

30181 Intermission Wanted—*Widener*	2	$0.10

OPERETTAS

Miss Polly's Patchwork Quilt—*Stults*	3	$0.75

JUVENILE OPERETTAS

Let's Go Traveling—*Dodge*	2	$0.60
Little Red Riding Hood—*Lawrence*	2	.75

LENTEN CANTATA

The Message From the Cross—*Stoughton*	4	$0.75

PIPE ORGAN

The Chapel Organist—*Perry*	3	$1.50
Graded Material for Pipe Organ—*Rogers*	3	1.50

MUSICAL LITERATURE AND THEORETICAL WORKS

Standard History of Music (Revised)—*Cooke*	3	$1.50
Harmony Book for Beginners—*Orem*	2	1.50

MUSICAL DICTIONARIES

Complete Pronouncing Dictionary of Musical Terms—*Clark*	3	$1.25
Pocket Pronouncing Dictionary—*Clarke*	3	.60

BAND

11004 New Colonial Band—*Hall*	3	$0.75

BAND COLLECTIONS

Vertrest Band Book—*Parts, Each*	3	$0.30
Sousa Band Book—*Parts, Each*	3	.30

RHYTHM BAND

25500 Sleigh Bells—*Valdemar*	1	$0.50

Fine Rewards Given for Etude Music Magazine Subscriptions

The following list is taken from our Premium Catalog, and will give an idea of the worthwhile gifts offered music lovers for securing subscriptions to Tue Etude Music Magazine. Think of the opportunity to secure any one or all of these gifts, without one cent cash outlay. A post card request will bring a complete list of premiums offered. *Bon Bon Basket*—Here is a new chromium finish Bon Bon Basket 11 x 6½" on diameter and 4½" high. A fine reward for securing one subscription.

Compote—This perforated base design Compote is new and very attractive. Diameter 9", Height 4¼". Chromium finish, at approx. Your reward for securing one subscription.

Oil and Vinegar Set—A very handy set for the table. The center handled bottle 6½" x 3¼", as well as the clip-on oil holders are chromium finish. The tinted glass containers are rather blue green and amethyst. Your reward in securing just subscriptions.

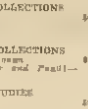
Fruit Bowl—Although labeled Fruit Bowl you'll find other uses for this worth while reward. It is 9½" high, 10" in diameter, not including the handles and is attractively etched on the inside of the bowl. Chromium finish. Your reward for securing four subscriptions.

Auto Mirror-Clock—Here is a new accessory for the car—a non-glare 2½" x 7" mirror combining a handsome clock with two-color dialing effect and needed glass in dimmer spaces for time and mileage records. Your reward for securing four subscriptions.

A FAVORITE COMPOSER

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

FRANCES TERRY



The name of Frances Terry has become known in American music for works in the larger forms as well as for the number of original piano and studies for the pupils needs in study and in recreational and recital playing.

In recent years Miss Terry has devoted much of her time to composing and in 1931 she was a winner of the national competition of the Society for the Publication of American Music. Prior to this period she was a resident of Springfield, Mass. Her early teaching both as a pianist teaching both as a pianist and teacher. The young lady soon developed into a proficient pianist and her good was so quickly and so accompanists, hours of her accompanying work was well used, especially on tour. Also was fortunate as a young lady in having the opportunity of studying under the late Clarence Dickinson and to have had such encouragement from Leslie Victor Sealy who was first composing efforts as to music, her to special study of composition.

We present herewith a selected list of piano works by this composer.

Compositions of Frances Terry

PIANO SOLOS

Cat. No.	Title	Grade	Price
17434 Alcott Robin Redbreast	2	$0.35
17184 After the Shower	1½	.25
17463 The Brownies' Parade	2	.35
17464 Dribbling Up and Jumping Down	2	.35
26618 The Clock on the Wall	1	.30
26631 Dance of the Dolls	2	.35
24040 Dance Serenade	2½	.35
Elegy Lullaby	2½	.35
23015 The First Fairy	2½	.35
21918 Forget-Me-Nots	2½	.35
17787 Good Night Song	1½	.25
26621 Gypsy Dance	1½	.25
26407 Halloween Parade	2½	.35
17786 Indian Dance	1½	.25
17788 On the Lake	1½	.25
26624 On the Mountain	2	.35
17434 Alcott Robin Redbreast	2	$0.35
26620 Clinking Up and Jumping Down	2	.35
26621 Gypsy Dance	2	.35
26618 The Clock on the Wall	1	.30
26407 Halloween Parade	2	.35
26624 Wheelbarrow Ride	1½	.25
26623 Winding the Maypole	3	.35

PIANO, FOUR HANDS

Cat. No.	Title	Grade	Price
18200 Alcott Robin Redbreast	2	$0.50
18220 Clinking Up and Jumping Down	2	.50
18221 Gypsy Dance	2	.50
18200 The Clock on the Wall	1	.50
Hammock Song	3	.50

PIANO COLLECTIONS

Idyls of an Island Sea, Suite		$1.00
Three Lullabies		.60
Sacred Notes Can Tell		.75

PIANO STUDIES

Rhythm Miniatures	2-3	$0.50
Characteristic Studies for the Young Pianist	3	.75
Fingers Fun to Work and Play	2	.50
Recital Etudes	3	.75

Swindlers About

We repeat our caution to music lovers everywhere to beware of strangers soliciting subscriptions for Tue Etude Music Magazine, especially where these are offered at a cut rate. Unless you are convinced of the responsibility of the canvasser and are willing to assume any possible loss you can ill afford to give money to any one not personally known to you. Representatives of Tue Etude and the Theodore Presser Co. carry the official receipt. It is satisfactorily that men and women stoop to petty larceny in collecting cash for magazines and failing to turn in the money. Beware of bargain offers, no matter how plausible the story may seem. We cannot be responsible for the work of swindlers.

Change of Address

Where subscribers change their addresses we should be advised at least four weeks in advance both old and new addresses being given. This is important to insure against copies of Tue Etude being astray.

Golden Key Orchestra Series

(Continued from Page 207)

Flute, Oboe First B-flat Clarinet Second E-flat Clarinet Bassoon, First E-flat Saxophone, Second E-flat Saxophone B-flat Tenor Saxophone First and Second Horns in F Third and Fourth Horns in F First B-flat Trumpet, Second and Third B-flat Trumpets, First Trombone (Bass Clef), Second and Third Trombones (Bass Clef) Tuba, Tympani Drums, and Piano (Conductor's Score).

Details as to the prices of the various recordings will be announced later but an advance of publication orders may be entered for copies of the Orchestra Parts at 40 cents each, Piano (Conductor's Score) 40 cents. This stock will be sold only in the U. S. A. and its Possessions.

THE ETUDE MUSIC MAGAZINE
▼ The World's largest and most highly ▼ respected musical publication
CAN YOU AFFORD TO BE WITHOUT IT?
Advertise Here!

Suite for Piano
ILE DE FRANCE
By
EVANGELINE LEHMAN
Four Compositions In Various Moods (GRADE 4)
Published individually in sheet form
AUTUMN REVERIE Price, 35c
Catalog Number 30969
The golden Autumn mood and the evanescent haze and mystic charm in the forest of Ile. Fontainebleau, the inspiration to create this wistful and at the bottom of it beautiful one will assist the pianist's best singing tone.
MORNING CANTER Price, 40c
Catalog Number 30968
This lovely scherzo is one of the best of all recent piano offerings by contemporary composers. There is the gaiety of youth in the spirited gallop of a cavalcade of lovely music through the forest of Fontainebleau.
DROWSY LILIES Price, 35c
Catalog Number 30970
There is a heavenly feeling in this charming composition, as the gold amber of which one is aware of the lilies in the pond of Chalet Moret: Fields of Liberty.
ARMISTICE DAY Price, 35c
Catalog Number 30969
This Ile Are de Triomphe in Paris the year 1918 the triumphal arch in honor of the first Armistice Day celebration. A 40 of the French and the Allies. A dignified and solemn one without doubt in silver fanfare, and of the parade of the troops, marching, and being applauded from the sidelines.
THEODORE PRESSER CO
1712 CHESTNUT STREET
PHILADELPHIA, PA.

THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST

Samples

By Gertrude Greenhalgh Walker

"Miss Brown is going to have another musicale and has asked me to play" rattled Bruce on returning from his lesson. "That's sure," answered his mother.

"But I don't want to play I can't see that I'll do me any good," Bruce pouted.

"That is where you are mistaken, Bruce. Recitals present invaluable opportunities to gain poise and confidence and they give the participant valuable experience. Besides you owe it to Miss Brown, as a token of gratitude, to do your share. Other people cannot know the results of her teaching without recitals. A musicale, or recital, is of mutual advantage."

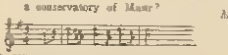
Just then the doorbell rang. It was a man delivering free sample packages of cereal. Bruce tried it at once and liked it. "It's good, mother. I wish you would get some extra" he said.

"All right, if you like it. You see it paid the producers to give us that sample did it not? They had to introduce their product to us, and you liked it—a mutual advantage to both sides. And mutual advantage applies to many things. Cereal people sell we buy. Miss Brown teaches you take lessons."

"Yes, I guess you are right" agreed Bruce, "and I'll play at her recital and be the best sample she has. If I play expertly well it will be a good advertisement for her and excellent experience for me—a MUTUAL ADVANTAGE."

???Who Knows???

1. How many thirty second notes can there be in a measure of six-eight time, if the first note is a quarter note?
2. Who wrote the opera "Lohengrin"?
3. When was Haydn born?
4. What is an interval?
5. What is a spinet?
6. If G-sharp is the fifth of a certain major scale what is the signature of that scale?
7. What were MacDowell's first names?
8. What does a *crescendo* mean?
9. In what city did Mendelssohn establish a conservatory of Music?



10. What melody is this?

(Answers on next page)

Thumb Under-Pass

By Frances Taylor Rather

Have you a stubborn, inert thumb
That makes scales rough and slow?
If it persists in being "dumb"
You'll always play LARGO.

Just make a tunnel of your hand
And as your second plays
Your thumb of under sight command,
Will never cause delays.

So if with scales you would succeed
Your thumb must help, you know
Good under-pass you'll surely need
In playing real PRESTO.

Mr. Baton's Orchestra Class

By Helen Oliphant Bates

Mr Grand Piano, Principal of the Orchestra Conservatory tour is address the audience with a smile of anticipation. "I am pleased to announce that Mr Baton is with us to day and will be happy to answer any questions. He will be glad to hear your problems and give advice or help."

Robert Brodshaw flutist (rising hesitatingly) Mr Baton, my friends tell me that my playing is unemotional and cold. How can I overcome this fault?

FLUTE

Mr Baton It is true that both the flute and the piccolo are somewhat cold and unsympathetic instruments but they have a clear silvery tone, and if you will practice on your high runs and trills slowly, and last lechric you can produce many brilliant, descriptive effects that will delight your audience

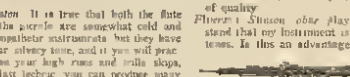
George Jackson bassoon player I feel very clumsy and awkward with my instrument. Can I overcome this?

Mr Baton Your instrument may seem awkward to you, but remember it excels in grotesque and humorous music. I would suggest that you work on *staccato* tones in the lower register Remember also that your instrument is fine in stately and dignified music.

Peter Perkins trombone player I love the rich and dignified tones, the coolness and the massive power of my trombone. Are there other qualities I should seek to develop?

Mr Baton. You play an instrument with limitless possibilities. Since it is less mechanical than the trumpet and the clarinet, you can play more delicate shadings. You can be suave, and you can also be brilliant. Your instrument is so fine that it is often called the "King of the Brass."

Arthur Bassett trumpet player Mr Baton, how can I learn to produce a delicate and appealing tone?



TRUMPET

Mr Baton Your instrument will never have as plaintive and pleading a tone as the oboe but if you will practice lustrous and brilliant passages your music will be thrilling. Everyone enjoys the stirring animated music of the trumpet.

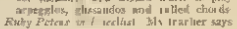
Lucile Mathews harpist The height or my ambition is to play repeated notes very fast. Do you think I ever will succeed?

Mr Baton No I am afraid you do not have a wrist ambition, because the strings of the harp are not intended to play repeated notes as are those on a violin. For instance, you should learn to play arpeggios, glissandos and rolled chords.

Ruby Peters violinist Mr Harper says I have a fine vibrato of which I am very proud as I have not been studying long.

Mr Baton You can be gratified. Ruby at your progress on the violoncello but do not be too concerted, because it is easier to acquire a pure tone and a smooth vibrato on the violoncello, than it is on the violin. You can work, also for a sonorous tone, with depth, and richness of quality.

Florence Stinson oboe player I understand that my instrument is rich in overtones. Is this an advantage?



OBOE

Mr Baton Yes, it enriches the quality of tone, and makes it effective in an ensemble. But your instrument is also expressive in solo passages. It has a pleading voice in slow pieces, and a light and delicate tone in swift movements.

George Chambers English Horn player I prefer pastoral music and plaintive melodies. Have I chosen the proper instrument for this type of music?

Mr Baton Yes the deep voice of your instrument is admirably suited for *cantabile* passages, and pieces, and slow movements. But do not overemphasize these qualities, because your instrument can also excel in a fast tempo.

CLARINET

Arthur Berkman clarinet player I think that my instrument is more sonorous than the flute. Am I right?

Mr Baton Yes, the clarinet is richer than the flute. It is one of the most useful members of the wood wind section, but it lacks the intensity of either the violoncello or the violin. It is suited to nimble work, and brilliant compositions. Oh, there goes the bell, and I have not had a chance to talk to all that row of percussion players. William, with his kettle drums; Rubin with his cymbals; Eugene, with his castanets and Herbert, with his gong. I wish I had time for each of you. Your instruments have interesting rhythmic and dynamic possibilities, and you are practically a necessity in big climaxes. But I must stop now. Good bye

The Pianist's Repertoire

By Elizabeth Blackburn Martin

PIANISTS fine, both young and OLD should have a repertoire I'm TOLD. (This means the pieces one can PLAY from memory as a finished WAY.) With teacher's help, I chose with CARE, a list of numbers to PREPARE. "Each child," said she "should learn to PLAY some pieces from the classic DAY." So I selected Bach's MUSETTE, and Mozart's little MINUET from the Romantic school I TOOK the *Soldier's March* in Schumann's BOOK Beethoven's *Minuet in G* Grieg's *Birding* in the minor KEY, the *Avalanche* from Heller's PEN, and Reinhold's *March of Pirates MEN*. These, with a modern piece of course, and his larger works may be heard on records which you should hear whenever and as often as you can. Suite of the *Pathetic* and *Fugue* from the "Well Tempered Clavichord" are recorded on Columbia records, Numbers 67823D in 67826D and the gigantic Mass in B Minor" is on Victor Numbers 9955 to 9971. The following air played by the Philadelphia Orchestra—(Victor records) —*Fugue* in G Minor Number 7437 *Passacaglia* Numbers 7090 to 7095. "Toccata and Fugue in D Minor" Number 6751 and "Choral Preludes" on Numbers 7069 7096 7553 7437

LUDWIG VAN BEETHOVEN died in Vienna March 26 1827. His *Sonatinas* in G and F are not too difficult for even quite young Juniors and his *Contra Dance* may be had in piano duet form. All of his Symphonies have been recorded by Victor or Columbia

CLAUDE DEBUSSY died in Paris, March 26 1918. Some of his piano pieces such as *Arabesque* are not too difficult for Junior Club meetings. His larger compositions such as *Festivals* and *Clouds* for orchestra are played by the Philadelphia Orchestra Victor 1309 and 7453 to 7460.

ENRIQUE GRANADOS one of the best known Spanish composers died on March 24 1916 his ship being struck by a submarine. The *Intermezzo* from his opera "Goyescas" is played by the Madrid Symphony Orchestra on Columbia 67750D. Our of his "Spanish Dances" is arranged for piano solo about grade five

The Finger Bridges Over Keyboard River

By Henry T Kramer

Marvin's lesson was going along in "tip top shape. Well, almost, anyway. Marvin was just a little bit worried. The week before his teacher had reminded him that he should keep his fingers curved and his hand "arched." But it was hard to keep his fingers curved when there were so many other things like fingering, counting, and sharps and flats to remember. He thought maybe his teacher would not notice his hands this once.

He had just gotten to a spot where his hands slopped and flattened out terribly—when his teacher stooped over and looked along the keyboard.

"What's he doing?" Marvin thought. He became so excited that it was hard to keep on playing.

My goodness your bridges have fallen down!" his teacher exclaimed.

Marvin suddenly stopped playing. "What do you mean, Mr Kramer?" He looked puzzled.

"When I was a boy" his teacher began, "I used to pretend that my hands were two little bridges. I kept my fingers curved so that the bridges could not fall down into Keyboard River. My little finger had to be watched the closest because it liked to sort of straighten out and tip the whole bridge over sideways."

Marvin could hardly wait to put his hands on the keys to see if they really looked like bridges. Sure enough. First he looked under his right hand, then the left. He could see the Keyboard River flowing clear to the ends of the piano.

When he practiced the next week he began by curving his fingers and arching the Finger Bridges" over the keys before he began to play. Every few minutes he went down to see if the bridges were still up. A week passed quickly by. And it was really fun to build and watch the Keyboard Bridges! TRY IT FOR YOURSELF!

March Anniversaries

BEDRICH (FREDRICH) SMETANA was born in Czechoslovakia (Bohemia) on March 2, 1824. Like Beethoven he became deaf as he grew older. His best known work is the opera, "The Bartered Bride," the Overture to which may be heard on Victor record, Number 1555. It is often heard played by orchestras on the radio.

MAURICE RAVEL was born a France March 7 1875. His famous *Bolero* for orchestra is recorded on Victor records Numbers 7251 and 7154.

RIMSKY KORSAKOFF was born in Russia March 18, 1844. His best known composition is "Scheherazade" which is a musical description of the Arabian Nights Tales. The Philadelphia Orchestra has recorded it on Victor records Numbers 6738 to 6741. The popular melody called *The Song of India* from the opera "Sadko" is arranged for piano duet and is not difficult.

JOHN SEBASTIAN BACH or "Bach the Great," as he is sometimes called was born in Eisenach, Germany March 21 1685. You all play some of his smaller pieces of course, and his larger works may be heard on records which you should hear whenever and as often as you can. Suite of the *Pathetic* and *Fugue* from the "Well Tempered Clavichord" are recorded on Columbia records, Numbers 67823D in

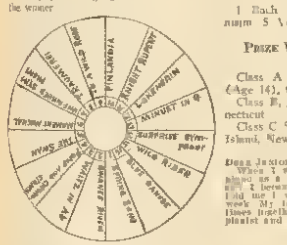
Wheel of Composers Game

By Mrs. L. S Trezevant

Each player should receive a wheel cut from cardboard with the names of composers in the spokes.

Fill in each spoke of the wheel with the name of the composer of the piece mentioned in the spoke

The player filling up his wheel first is the winner



Answers to "Who Knows?"

1 Sixteen. 2 Richard Wagner 3 in 1732. 4. The distance in pitch between two musical tones 5 A keyboard stringed instrument which was in use a century before the invention of the modern pianoforte. 6 Four sharps 7 MacDowell's first names were Edward Alexander 8 Gradually slower and softer 9 Leipzig 10, *Afraid to Go* by Beethoven

Answers to December Puzzle

1 Bach 2, Handel 3 Gluck 4 Schumann 5 Verdi 6 Chopin 7 MacDowell.

Prize Winners for December Puzzle

Class A ANNA KATHARINE SWINEY (Age 14), Oklahoma.

Class B, JOHN STEEVES (Age 13) Connecticut

Class C SUSAN WANKE (Age 10) Long Island, New York.

DEAR JUNIOR ETUDE

When I was seven years old I received a piano as a birthday gift from my parents. I became very much excited when they told me I would have my first lesson that week. My teacher and I have many happy times together and I wish I become a good pianist and composer!

Your real friend
MARJORIE SUE (Age 10)
Ohio

Letter Box

DEAR JUNIOR ETUDE

I am eleven years old and I have taken music lessons for 2 years five. I like music very much and try in my work. My grandmother is the music teacher in our town and she has sent me The Etude a very long time. I enjoy it very much. I am a Girls and hope I can join and write to you.

From your friend
MARIANNE MCGLOTHLIN (Age 13)
Tennessee

M H—The Junior Etude is always glad to hear from its friends. Fancy age and an one to you for old to write. The new Junior Etude refer only to those entering the contests.

DEAR JUNIOR ETUDE

I play the piano and also play hand chime in my high school band. I realize this has helped me a great deal in my rhythm in piano playing, and not only does it bring me in contact with music but playing in crowds brings great I love.

From your friend
CORNELIA CHRISTENSON (Age 13)
Iowa.

Letter Box List

Letters have been received from Marion Bates Ruth Clark Ed Pinson Mildred Gilpin Sophie Tiano Patrick Hicks Florence Mary Hollis Monson Dick Edwards Clarence Thorpin Andrews Ellen M Knight Dorothy Davis

Honorable Mention for December Puzzles

Isabelle Pickrel Jean Rohrmoser Lucille Vivell Hope Minch Jo Baker Jerry Pitt Dolores Fuson Julia Johnson Catherine Hicks Kathryn Shubert Ellen Mulford Charles Parks II Jacqueline Darling Alma Dobrowsky Estelle Dunlap Virginia Delinger Lenta Brock Arlene Agnew Estelle Sebelius Rita Krumpe Phyllis Gaillan Victor Shaw Ula Jane Isaac Dorothy Mosby Muriel Vaughan Ruth Salsberg Margie Lee Patricia Klein June Hosing Jean Hobert, Joan Stratton Mary Morrison Anna Louise Ensslin Betty Reed, Jack Mendelsohn

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and the answers to puzzles

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

Subject for story or essay this month "What Music Is Doing for Me. Must contain not over one hundred and fifty words and must be received at the Junior Etude Office 1712 Chestnut Street, Philadelphia, Pennsylvania not later than March 18, 1937. Names of prize winners and their contributions will appear in the Junior Etude.

RULES

Put your name age and class in the upper left hand corner of your paper and put your address in the upper right hand corner. If your handwriting is poor use sheet of paper instead of lined sheet.

Write on one side of paper only.

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

When schools or clubs compete please have a preliminary contest and send not more than two contributions in each class.

Competitors who do not comply with the above regulations will not be considered.

Minor Scales

(Prize Winner)

Minor scales add nourishment to our music. The minor keys provide the volume and soul part of music and music would be far too plain without the minor keys and scales. The minor scales were developed because I need to express sorrow and gloom.

There are three kinds of minor scales the pure, harmonic minor, the melodic minor. The pure minor was the earliest form of the minor scale. It is called natural because it has no sharps or flats other than those found in the signature of its relative major. It is rarely used now.

The other two types the harmonic and the melodic are in a complete by itself in that sense, but all scales follow a set rule for their sentences. The harmonic minor scales are based mostly in minor study while the melodic minors are used in voice and violin study.

GARLAND BRANDT, Jr., Class A.
(Address not complete)

N B.—Garland is not eligible to be a prize winner as he failed to follow the contest rules, but as his essay is very excellent it is being printed in place of the usual Class C essay. No Class C essays were received this month. The Minor Scale subject being somewhat too advanced for this Class. Never mind, Class C the subject will be easier next month.

Minor Scales

(Prize Winner)

This is about my experience with minor scales

When I first began learning minor scales I thought them very odd and hard but teacher explained them to me. Minor scales and only are played differently. But they sound very different from the major.

Have you ever thought what harmonic minor means? Well, harmonic means musical, and minor means an arrangement of tones and semitones for which steps and half steps are used quite often in minor music.

These scales at first seemed harder to play than the majors, but they became easier as I progressed. Of course all things are hard when you first begin.

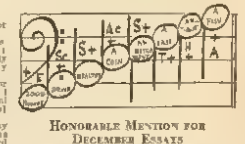
After I have finished the harmonic minor scales I shall study the melodic minor scales. I hope that I will enjoy practicing these new scales as much as the harmonic scales.

CATHERINE KRAMER (Age 11) Class B
Canada

A Scale of Musical Terms Puzzle

By Mrs. Paul Rhodes

EACH note of this scale represents a musical term. What are they?


Ac
S+
Ac
S+
Fnf
Ff
F
Ff
F
Ff
F

Letters from Etude Friends

Programs for Tots

[illegible]

Note Flash Cards

[illegible]

That Practice Problem!

By Pearl A. Wheaton

[illegible]

Next Month

[illegible]

AMERICA'S VAST MUSICAL AWAKENING

Wilma Reddell, formerly conductor at the Chicago Symphony Orchestra and now at the head of the instrument Federal Music Project of the WPA, goes for the first time an outline of what this work is doing to promote the interests of private music teachers

AMERICAN SINGERS AND THE ART SONG

Grete Stueckgold, prima donna soprano of the Metropolitan Opera Company of New York, is renowned as a lieder singer. This article will give much valuable information about this art now being splendidly revived

A MARK HAMBOURG MASTER LESSON

This time the great Anton Rubinstein becomes the Master, in C Minor by Chopin. This dramatic nocturne has always especially found to the world of the taste of connoisseurs for the piano, and Hambourg has never prepared a more illustrative lesson.

WEBER, THE POET OF ROMANTICISM

This year marks the one hundred and fifth anniversary of the birth of Weber, and the works are being heard regularly now that the William Roberts Edward Weber has given an interview of the dramatic life of the composer

THE GEOMETRY OF SPEED AND MOTION

Now a high school physicist tells us how to analyze our contests and training a new model of a subject. It is devoted specifically to the conquering of problems that have an evolution of too often unrelated elements

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians PLUS 24 pages of interesting new music to play and sing

Recreational Music

By Estelle Williams

ONE DAY A LITTLE pupil who is well advanced in the second grade suddenly said to her teacher Let me have a pretty piece in the first grade—something easy I'd just love it, and I could learn it so quickly.

So she was given a shower Little piece marked grade one and a half She was delighted with it and soon she was able to play it splendidly This experience vividly emphasizes the fact that the use of recreational music is of decided value to music teachers.

Such music can be learned in a shorter time and with less instruction from the teacher than the material in the pupil's immediate grade requires thus he thrills to the mastery of it He has the joy of winning

Recreational numbers are the most excellent measuring rods of a pupil's progress When he learns from his studies and learns to play a number a grade lower so is measuring his own ability though he may be doing it unconsciously If he can learn it easily he will be glad to know that he is really progressing

But above all the chief value of recreational music lies in its power to stimulate interest. In the pupil's studies have grown a bit heavy and he is gradually losing interest, he probably needs some musical play Musical play like all wholesome play revivifies one.

Musical Books Reviewed

A Guide to Symphonic Music

By W. Otto Miessner

[illegible]

Stephen Foster

Youth's Golden Gleam

[illegible]

Essays in Musical Analysis, Volume II

By Donald Francis Tovey

[illegible]

Two in Vagabonds

By Mme. Marie Lotte Melrose and Miss Mary Louise Shaw

[illegible]

SUGGESTED MATERIAL FOR MAKING INTERESTING

Piano Pupil's Recitals

Wide-awake teachers, realizing that ALL PIANO-PLAYING recitals are apt to become tiresome, introduce novelties in the program—a Costume Group, a Playlet or Operetta, Songs, Recitations and Choruses, Rhythm Band Numbers or Solo Selections on some other instrument. Some strive to build programs on one special subject others make the entire program a continuity around a central idea. The material here listed either has been specially written for recitals or has been adapted for such use.

MUSICAL PLAYLETS

Especially Intended for Presentation of Piano Pupils' Recitals

IN THE CANDY SHOP by Mildred Adair — 1 Act $0.50
A one act sketch combining music, light stage management, patterns, a specially made Sparkling dialog, parts enough, a recitation, a piano solo and an Irish dance

FROM MANY LANDS by Mildred Adair — .50
Fine in use as an International program. Excellent opportunities to picturesque staging. There are 4 scenes and a cast may be unexpedited.

BIRDS OF ALL FEATHERS by Mildred Adair — .50
The legend and pretty poem of Mrs. Adair's play lent. Can be made quite colorful at little expense for costume. No special scenery required

MUSICAL PLAYLETS for YOUNG FOLKS by J. E. Cooke — .50
Six musical sketches based on incidents, real or imaginary, in the lives of famous composers. During the seven pieces of the composer are played. Haydn, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann and Wagner. May be used for Classic program, mentioned elsewhere on this page.

A Helpful Booklet for Teachers!
Making a Success of the Pupils Recital
from "The Etude Musical Booklet Library"
Includes 3 valuable articles *Making a Success of the Pupils Recital* by Pauline V. Jervis, *How to Give Costumes and Recitals for Pupils* by Clarence G. Hamilton and *A Symphonic Flower Music Recital* by Rena Idalia Carver Price 10 cents.

THE JUVEN LE RHYTHM BAND

THE RHYTHM BAND

An inexpensive yet Staged Novelty especially where many juvenile pupils are included in the class

Parts, each	.05
Piano Part	.15
Teacher's Score	.15

A book of very and useful poems scored for performance by these young players of rhythm instruments. The parts are easily cared. A uniform costume will make the group a colorful feature of the recital

SEND FOR FOLDER U 15 which contains a comprehensive list of rhythm band selections and a descriptive price list of instruments

INTERESTING PIANO COLLECTIONS

Around Which Juvenile Piano Recitals May Be Built

PRISCILLA'S WEEK by Mathilde Bilbro — .75
character in first grade a story with words telling the story. It tells how days in the life of this young lady

A VISIT TO GRANDMA'S FARM by Mathilde Bilbro — .75
[illegible] with appropriate texts

IN OLD DELFT by Alice K. Bixby — .75
[illegible] Dutch scenes

EIGHT HOURS AT OUR HOUSE by Earl Flo — .50
A day in the life of a school Clever verses

PIANO ENSEMBLE ALBUMS

The playing of group numbers helps to shorten programs and permits more pupils to take part.

LET'S PLAY TOGETHER by Mathilde Bilbro — .75
A collection of very easy pieces for group playing

THE THREE PLAYERS by A. Sartorio — 1.00
Original compositions and transcriptions for 1 piano 6 hands

SEND FOR CATALOG A-7—*Handbook of Music for Piano Ensemble* Contains complete list of pieces for group playing at one or more pianos. It's FREE.

JUVENILE OPERETTAS

A ROSE BREAM by Mrs. R. R. Forman — Price $0.50
Ideal for Spring and Summer performance. The cast is 8 named characters and a demand for at least 12 in the chorus. For boys and girls of grade school. Text by Gertrude Knox White

BAY BEFORE YESTERDAY by Cynthia Dodge — .60
The scene is a large book out of its pages of which stage historical characters. The music is very simple and easy to sing. Time about 30 minutes

THE IDEL LOCKET by Mrs. R. R. Forman — .60
A pun one sketch introducing Colonial characters as well as Boy Scouts and Camp Fire Girls. Unusual allusions careful and easy to principals

THE EIRAFE UMBRELLA, by Mrs. R. R. Forman — .60
Adventures of the young Americans with a bit of surprise. For boys only. May be lengthened by extra pantomime

LET'S GO TRAVELING by Cynthia Dodge — .60
Easily staged sort of a story telling operetta for 10 or 12 characters. Unusual choruses and a few simple solos

O CHO SAN by Mrs. R. R. Forman — .60
The secondary title of this Japanese pantomime is "The Sixth Jack" May be made quite colorful. Time 1 hour. Very little expense

DOSI, A COMET by Geo. L. Spaulding — .60
A 45 minute operetta for children from 8 to 12

CHILDREN'S SONGS

SONGS OF THE CHILD WORLD by Ada C. D. Riley and Janie L. Gaynor—In 2 Vols. each — 1.50
The finest books of children's songs ever published. Many of these are action songs and suitable for recital use.

CHILDREN'S SONGS AND GAMES by M. Greenwald — .75
The best of the kind in notes to very easy arrangements and optional accompaniments. Directions for use in games songs are given

JUVENILE PLAY SONGS by M. Greenwald — .75
A group of the best song games in simple piano arrangements. Complete texts

SONGS OF MODERN CHILD LIFE, by Jessie L. Gaynor and Dorothy Gaynor Blake — 1.00
Songs about everyday happenings. Delightful texts and charming tunes

Single copies of songs are also available, at .05 each, easy piano pieces with words

DRILLS WITH MUSIC

FLOWER BASKET DRILL by H. Lathom — .60
A beautiful entertainment with charming music

JAPANESE PARASOL MARCH AND DRILL, by H. Lathom — .60
This colorful exercise may take from 20 to 30 minutes

FIGARO RING DRILL, by H. Lathom — .60
A beautiful series of poses and motions to the music of Lange's *Flower Song*

THEODORE PRESSER CO.
MUSIC Publishers Dealers and Importers
1712 CHESTNUT STREET PHILA., PA

SPECIAL RECITALS

The following topics, as well as some of the titles of materials listed thereunder suggest novel named recitals like "Flower Recital," "Bird Recital," "Peoples of the World Program," etc. The costuming and decorating possibilities for these recitals are obvious.

MOTHER GOOSE

	Price
MOTHER GOOSE ISLAND by Geo. L. Spaulding	$0.50
A tuneful operetta for children in which all the famous characters are introduced	
TWELVE MOTHER GOOSE MELODIES by W. Berwald	.50
For grade pupils with lyric text for large hands	
OLD RHYMES WITH NEW TUNES by Geo. F. Hooper	.60
Six Mother Goose melodies in new musical setting. Gr. 2	
JACK AND THE BEANSTALK by Frances C. Bullard	.75
These duets from composers in Gr. 3	
MOTHER GOOSE DUETS by Theodore Dutton	.75
Six 4 hand arrangements of familiar melodies	

CIRCUS

CIRCUS DAY by Eva Hyde	.60
12 melodious piano duets for 6 hands	

Any number of easy piano pieces may be obtained having titles descriptive of circus life, circus folk and circus music

ORIENTAL

THE CAMEL TRAIN by William Baines	.50
A descriptive Oriental Etude. Also published for 4 and 6 hands.	
FROM THE FAR EAST, by Geo. Tompkins	1.00
Six Oriental sketches for piano. Gr. 4	
AI GIRIAN DANCES by R. S. Stoughton	1.25
Characteristic piano numbers	
BALLET EGYPTIEN—No. 2, by A. Luigini [Cat. No. 28784]	.50
Arranged by W. M. Felton. Gr. 4.	
EAR FAR BELOW THE WEARY CAMELS LIE, by Carlyle Davis [Cat. No. 28671]	.50
A short number. Gr. 3½	
ZIRA DANCES by Carlyle Davis [Cat. No. 28672]	.50
Oriental rhythmic and characteristic. Gr. 3½	
HIMALAYAN SKETCHES by Lily Strickland	1.25
Oriental melodies in Occidental guise. Gr. 3	
THROUGH AN INDIAN GATEWAY by Lily Strickland	
A Oriental suite in 4 pieces. *Bird Boat* or *Lotus Flower* (Gr. 3) *Mysterious Dancing Girl* (Gr. 4) *Sunset Glow* (Gr. 3) *Dance of Gods* (Gr. 4)	

AMERICAN INDIAN

FROM THE BALLES TO MINNETONKA by Charles Lawrence	1.25
Six piano pieces on aboriginal themes. Gr. 3	
AMERICAN INDIAN RHAPSODY by P. W. Orem	.60
On themes recorded and suggested by Thurlow Lieurance. Gr. 4	
Indian Dances and Poem Plays for all or Indian themes, as well as very easy piano numbers in Indian life are available. Ask for a little list of these for your use.	

INTERNATIONAL

THE MELTING POT by Wm. M. Felton	.75
A book of half solos and duets, also accompanied melodies from all nations. Gr. 2 and 3	
FROM MANY LANDS by Mildred Adair	.50
See description under Musical Playlets	
Much the best book we have seen. In Musical Programs these may be arranged from the book of compositions. For easy transition to Four Corners Series a duet is	

OPERATIC

YOUNG FOLKS OPERA BOOK	.75
Easy arrangements of grand opera melodies for the piano	
STANDARD OPERA ALBUM	.75
Popular and miscellaneous selections of operatic airs and choruses. Medium grade.	
OPERATIC FOUR HAND ALBUM	.75
Popular duet arrangements of operatic tunes	
CELEBRATED LIGHT OVERTURES Piano Solo	1.50
CELEBRATED LIGHT OVERTURES Piano Duet	1.50
These two volumes may be used together the select one to be played at a time at 1 piano 4 hands	
OPERA STORIES AS MUSICAL READINGS *Aida—Carmen—Lohengrin* each	.10
Opportunity to give in the attractive form of musical selections from the opera	

CLASSIC

The selection is practically unlimited. Only a few piano albums can be mentioned here

LITTLE STUDY PIECES IN THE CLASSIC FORMS by Fannie Reed Hemming	.75
BEST LOVED THEMES FROM THE GREAT MASTERS Gr. 2	1.50
CELEBRATED PIECES IN EASIER ARRANGEMENTS	1.00
SOUVENIRS OF THE MASTERS by Geo. L. Spaulding	1.00
Children's concert number	
CLASSICS FOR THE YOUNG by Emil Foltz. Piano Solo	1.00
CLASSICS FOR THE YOUNG Piano Duet	1.00
CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS	1.00
MUSICAL PLAYLETS FOR YOUNG FOLKS by Jessie E. Cooke. *Twelve delightful easy piano pieces supply the traditional lives of old and modern composers with*	

WOODLAND SCENES

WOODSY CORNER TALES AND TUNES by Helen L. Greene	.75
Twelve stories and scenes accompanying these charming juvenile piano pieces	
IN THE FOREST by Homer Grunn	.75
Nine numbers with songs that may be given as sequence.	
AMONG THE ELMS	.50
An album of piano pieces with hard titles. Contains valuable introductions to the skills.	
MUSIC OF THE FLOWERS	.75
Charming piano pieces with flower titles. Gr. 2 to 4	

SEASONS

AROUND THE YEAR WITH MUSIC. *Spring, Summer, Autumn, Winter* 4 Volumes, each	.50
Piano pieces with appropriate titles. Gr. 1 and 2	

PHILCO AUTOMATIC TUNING

Easier to tune than dialing a telephone

The greatest radio invention in years
completely automatic
unfailingly accurate

On the very day an Automatic Tuning Philco is installed in your home every member of your family acquires the tuning skill of a radio engineer! Your Philco dealer's installation expert simply asks what stations your family listens to regularly inserts their call letters at the proper points and from then on you can forget numbers. A flick of your finger and CLICK there's any station on the Automatic Tuning Dial! Your job is done.

Philco's Magnetic Tuning is already in swiftly silent operation back of the dial, completely hidden from human view! Magnetic Tuning circuits designed and perfected by Philco engineers complete the tuning process with electrical precision and keep the program perfectly tuned as long as you choose to listen.

What about stations not on the Automatic Dial?

While you will probably use Philco Automatic Tuning at least 90% of the time, there will be times when you want other American stations as well as stations overseas. To get American stations you simply tune the regular way. foreign stations *by hand*. Once you have located the station either at home or abroad Philco Magnetic Tuning will give you the greatest possible accuracy assuring the most perfect reception and finest possible tone.

Philco Automatic Tuning is available in a complete range of models from $100 to $375. Other Philcos range from $2010 $600. No matter which you choose, if it's a Philco it's supreme in its price class.

PHILCO

A Musical Instrument of Quality

$10 DOWN puts Philco Automatic Tuning in your home!

Now—with a down payment of only $10 you can have an Automatic Tuning Philco installed and playing in your home! By special arrangement with the Commercial Credit Company, your Philco dealer will accept a 10% down payment on any Automatic Tuning Philco . . . from the 9X at $100 to the 690X at $375.

For as Little as $19.50 Down . . . your Philco dealer will install the famous Philco 116X De Luxe (illustrated above). In this model Philco Automatic Tuning is combined with Philco High Fidelity and the Philco Foreign Tuning System! Favorite American Stations are tuned *automatically*! A glance at the dial a flick of your finger and CLICK! there's the program you want tuned instantly, perfectly without a sound between stations!

You enjoy all the realism of Philco High Fidelity reception with all the tones and overtones that make voices and instruments so thrillingly true to life. Acoustic Clarifiers eliminate "boom" from the low notes, while every note is brought up to ear level by the Philco Inclined Sounding Board. Five Spread Band Tuning Ranges cover all that's interesting in the air with all important overseas stations named, located and spread six times farther apart on the Philco Spread Band Dial!

See your classified telephone directory for your Philco dealer. He'll tell you all about the Philco Commercial Credit Easy Payment Plan.

PHILCO TABLE MODELS . . . $20 up
PHILCO CONSOLE MODELS . . . $42.50 up
PHILCO AUTO RADIOS . . . $39.95 up
All prices less aerial