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James Francis Cooke

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THE ETUDE

April 1939

Price 25 Cents

music magazine



ALL ABOUT BANDS

Goldman, Whiteman, Rolfe, Holtz, Revelli and others

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The World of Music

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

Editor
JAMES FRANCIS COOKE
Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
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CARL HENS, celebrated, on February second, his seventy-fifth birthday and at the same time his thirty-fifth anniversary as director of the Neo York College of Music, the oldest music school in New York City, founded and incorporated on October 6, 1878. Mr. Hens was born in Remscheid, Germany, February 2, 1863, was educated in music at the Hamburg Conservatory, came to America in 1890, and devoted his life to the teaching of singing and conducting of choruses.

MOZART'S "THE MARRIAGE OF FIGARO" recently had a performance by the Wagner Society of Amsterdam, Holland, under the direction of Bruno Walter.

THE THREE CHOIRS FESTIVAL will meet this year at Hereford, England, for its two hundred and nineteenth annual event, under the direction of Dr. Percy Hill, with the London Symphony Orchestra under W. H. Reed. Among the chief offerings will be Mendelssohn's "Elijah," Haydn's "Creation," Elgar's "The Dream of Gerontius," and Bach's "Mass in B minor."

WILLEM VAN HOOGSTRAATEN, widely known Dutch-American conductor, has been honored by being made an Officer of the Order of Oranje and Nassau. The decoration was conferred by King George V. in recognition of his services to the musical art of both his native land and his adopted America.

THE TWO HUNDRED SIXTIETH ANNIVERSARY of the Hamburg (Germany) Opera has been celebrated with a festival week including performances of Beethoven's "Fidelio"; Mozart's "Die Entführung aus dem Serail"; Weber's "Der Freischütz"; Handel's "Julius Caesar"; Gluck's "Iphigenia"; Lortzing's "Der Zigeunerbaron"; Wagner's "Tannhäuser"; and Puccini's "Elisabetta."

CHARLES MAGNANTE and the Magnante Accordion Quartette, consisting of Mr. Magnante, Art Goldman, Joe Rivano, and Gene Von Hallberg, presented an All-Accordion Concert on April 18, in Carnegie Hall, New York. This is the accordion quartette organized to be heard over the radio on one of the most widely known "hours" and the program centered around exclusive in the latest audience drawn by its novelty that proved to be really high class art.

ALFREDO LUZZI, young Australian baritone, has been awarded the Melbourne Star prize of two hundred and thirty pounds (about eleven hundred and fifty dollars) in 32 Grand Opera Aria Contest. All judges opined that he possesses all the requirements of voice, temperament, and stage presence to carry him to a fine operatic future.

MENDELSSOHN FOR APRIL

IGNACE JAN PADEREWSKI, premier of the Polish piano, even as he was once of the native Poland he saved subsequent to the World War, has been touted the United States for his twentieth time. His last visit was in 1915. Hall's and may we hope that it shall be not faraway to our first loved master of the keyboard.

THE FIFTH ANNUAL FOLK FESTIVAL will be held at Constitution Hall, Washington, D. C., from May 4th to 8th. The program will give special attention to the music of the American Indians and to such songs of labor as those of the lumberjacks of the great north-west.

ALBERT CARRE, librettist of many French operas including the "Fidèle et Méchant" of Debussy, died in Paris, on December 11, 1938, and seventy-six. He was a native of Strasbourg, where he was born in 1852.

THE AN ARBOR MAY MUSICAL FESTIVAL for 1939 will be held from May 10th to 15th. Among noted artists to appear will be Marian Anderson, Richard Bolling, Norman Gordon, Helen Jepson, Giovanni Martelli, Jan Peerce, Ezio Pinza, Elizabeth Taylor and Gladys Swarthout, while instrumentalists will include the Philadelphia Orchestra, the University Choral Union, and the Young People's Festival Chorus, will unite in the choral and instrumental foundation of the event.

DOUGLAS BEATTIE, a young Californian bass who has appeared with the Chicago City Opera Company and the San Francisco Opera Company, was called to fill roles left vacant for the latter part of the season of the Metropolitan Opera Company, when Nicola Moscona decided to return to Italy.

THE DAUGHTERS OF THE AMERICAN REVOLUTION of Washington have raised a small tornado in musical circles by denying Marian Anderson, America's greatest singer of our generation, the use of Constitution Hall for a recital. What makes an American music?

LAJOS SERLY, Hungarian born composer, conductor and author, died on February first, in New York City, aged eighty-two. He was the composer of fifteen operas, five hundred songs, and one grand opera, "Marta," was one of the few last surviving pupils of Liszt.

LISZT'S "FAUST SYMPHONY" had its first hearing in Montreal, Canada, when on January 20th it was on the program of Les Concerts Symphoniques, in Plateau Hall, with Paul Stashevsky conducting.

THE TWENTY-FIRST BIENNIAL CONVENTION of the National Federation of Music Clubs will be held this year in Baltimore, on May 10th to 21st. The program offered will be a sufficient reward for an audience that the journey to "The Monumental Convention" for this important event in American life.

BEETHOVEN'S "FIDELIO" was restored to the repertoire of the Metropolitan Opera Company, after an absence of two years, when it was produced on December thirty-first, with Kirsten Flagstad as Leonore and René Maison as Florentino.

THE FLUTE PLAYERS CLUB of Boston had on a recent program the "Brazilian Trio" of a new person Fernando, born in Rio de Janeiro in 1897; since 1910 the conductor of many symphony concerts throughout Brazil, and since 1916 the director of the Brazilian Conservatory of Music in Rio de Janeiro.

ALEXANDER VON ZEMLINSKY, teacher of Schönberg, Bodanzky, and other musicians who have served the cause of better music for America, arrived late in December to make New York City his home.

THE BAYREUTH FESTIVAL will open with a performance of "The Flying Dutchman" in a new arrangement, on July 25th, 1939. In all there will be twenty-four performances, more than in any previous festival. The festival will be in any previous of Milan, will conduct the performances of "Tristan and Isolde," his first experience at Bayreuth, his imposing roster of other conductors and of singers is announced.

DAVID VAN VACTOR, who won the 1935 American Composers' Contest sponsored by the Philadelphia-Symphony Society of 19th and 20th, in the first performance of major" in the four movements.

THE AMERICAN GUILD of Banquets, Mendelssohn, and Gustavos will hold its Annual Convention for 1939 from July 5th to 8th, at Providence, Rhode Island. For further information, address Hank Karch, 121 East Fourth Street, Cincinnati, Ohio.

THE CENTENARY of the birth of Modest Petrovich Mussorgsky fell on March 30th. Forty years after his death Mussorgsky and probably would not have been known had the masterful Chailovskii not found fame as the hero of "Boris Godunov."

ERICH KLEIBER, eminent German conductor, has cancelled his contract with La Scala of Milan, where he was to have conducted "Fidelio" and other works, as well as a reason that he "cannot collaborate with a Christian or an artist" with an inscription which has recently burned Jews from looking serious subscribers.

THE ORIGINAL MANUSCRIPT of Brahms' "Concerto for Violin and Orchestra" is now owned by Fritz Kreisler who turned it over to a young man, a student, who is studying the composer's autograph of this masterpiece among literature for the violin.

MIME MAGDA TAGLIAFERRO, perhaps the most eminent of feminine French pianists, has been promoted to the order of Officer of the Legion of Honor. Widely known throughout Europe as a favorite recitalist, Mme. Tagliaferro also has appeared with many of the leading orchestras of the Continent and had a brilliant success of her last appearance with the Philharmonic Orchestra of Warsaw with Sir Hamilton Harty conducting.

ROSSINI'S "BARBER OF SEVILLE" in a revised stage version, with beautiful new scenery and costumes, and with Robert Heger conducting, is reported to have won a mild success when recently presented at the State Opera of Berlin. Ema Repert was the Rosina; but, in spite of her art and efforts, the new music written by Werner Eick for the *Lesser Serse*, is said not to have won favor with the audience.

PABLO CASALS has been famous of being violoncellists played at "packed houses, with full frenzied excitement," at both Alexandria and Cairo.

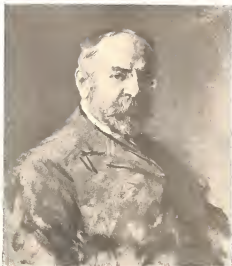
THE PHILHARMONIC ORCHESTRA OF HAVANA, and its regular leader, Gonzalo Riol, devoted its second concert of the season to works of Tchaikovsky. The program included the "Fifth Symphony," and Emile Baume, French pianist, was the soloist in the colorful and exciting "Concerto in B-flat minor, for piano and orchestra."

REV. LUDWIG BOXYN, S. J., internationally known as a musical educator, writer, and as a composer of sacred music, died on February 18th, at Buffalo, New York. A friend of Liszt, Rubinstein and Strauss, he wrote more than four hundred and fifty compositions. In 1923 the University of Würzburg conferred upon Father Boxy the degree of Doctor of Theology Honoris Causa.

YVETTE GUILBERT, French singer and rising favorite at the close of the "Gay Nineties," is announced for a farewell tour of the United States and Canada.

JACQUES ABRAMS, young American pianist, made his New York debut when on December 8th he played on the program of the Philadelphia Orchestra. He won first place in 1937, in the piano's contest in the National Federation of Music Clubs, and was subsequently in 1938, and later was successful in the Schubert Memorial competition, which furnishes an opportunity, as soloist with the Philadelphia Orchestra.

And So Shall Music Through the Summer Months



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA,
U. S. N. R. F.

*From an oil portrait, by Harry F. Waltham, A.N.A.,
in possession of the Sousa family*

"Sound the Trumpet, Beat the Drums!"

(From Handel's "Judas Maccabees")

EDWARD VII and his son the Prince of Wales (later George V) were, according to the Court Calendar, to appear in a military ceremony to take place before St. James' Palace in the heart of London. As an American youth studying abroad, we stood for hours in the "kerbstone" crowd, awaiting the royal party. Finally the portly, bearded king-emperor appeared, wearing the gay scarlet uniform of the guards. He was mounted upon a huge white horse. His tall bearskin hat was at an unintentionally rakish angle. He wore a tired, Oh! so tired expression, which made us realize that his calling was not altogether a joyous matter.

The band which preceded King Edward, with the solid tread of the British Tommy, likewise wore red tunics. It was composed of "wood winds and brasses." An old Londoner, seeing the clarinets and flutes, blurted out in disgust, "Thet ahn't a band. Look at theen black sticks they're tryin' to play on. My word, there ahn't no proper band, fit for His Majesty, but a brass band!" Thousands of others in the past thought likewise—a band, to be a real band, should be a brass band, one composed exclusively of horns, trumpets and trombones. In some places there are still brass bands. Now that flutes, clarinets, and other instruments formerly made exclusively of wood, are being constructed of metal, bands of to-day are almost entirely metal.

The wide adoption and development of instruments of the wood wind family in the modern concert band is due largely to John Philip Sousa. When Sousa first took his wonderful concert band to Europe, serious musicians were amazed at its flexibility. Here was a band that could play not only the great band repertoire but also that usually

heard through the symphony orchestra, including such an accompaniment as that which it played when the much loved Maud Powell, as soloist for the band, performed the chaste and delicate parts of the Mendelssohn "Concerto for Violin."

Recognizing to the fullest extent the great industry and effectiveness of the work of Patrick S. Gilmore, who in his day was called "the unsurpassable," it was, however, not until the arrival of John Philip Sousa that the concert band came into its own. Sousa, although born in 1856, did not begin to exhibit these remarkable possibilities of the band until about 1892, when he resigned as conductor of the United States Marine Band and organized what became one of the greatest of all bands in musical history. His was the first high class American musical organization to tour the world and the first large musical group from this country to command universal interest. This was due to three considerations:

First—To the irresistible personality of Sousa himself, as a human being rich in understanding, humor and sympathy.

Second—To his highly organized musical knowledge and the distinctive character of his instrumentation.

Third—To his very remarkable and original gifts as a composer.

There are many who feel that from the standpoint of originality, dynamic power and highly individual effects, Sousa's compositions still outrank those of all other American composers, even including our notable symphonic writers. His was an inimitable genius. He was a most patriotic American, a sincere example of the fine Christian

gentleman. Born in Washington, D. C., almost under the shadow of the dome of the Capitol, he was trained in the public schools of that city, during and just after the civil war. His father was Antonio Sousa, and his mother, Elizabeth Trinkhaus. The elder Sousa had been born in Spain, of Portuguese ancestry, and had served as a musician in the United States Marine Band. Two honorable discharges from the U. S. Marines indicate that, when he first came to America, he spelled his name *Suarez* (possibly a Spanish or colloquial spelling of the Portuguese *Sousa*). His second discharge bears his name properly as *Sousa*. This evidence, which is at present in THE ETUCE Office files, should put to rest forever the absurd rumor that the name was originally *John Philipso* (or *So*, or *Seigfried* [Ochs, or *Son* [Oels], to America, he spelled his name alleged to have added U.S.A. (S.O.U.S.A.). The name *Sousa* is a very frequent one in Portugal. Many members of the old Portuguese nobility bear this as a family name.

With the success of the Sousa Band, the type of American concert band was established, and the fine professional bands of Conway, Goldman, Pryor, Herbert Clarke, and Simon were instituted. All of these leaders hailed the genius of Sousa in establishing a type—a type which has served as a model for an unlimited number of bands in schools and universities. Mr. William D. Revelli, in his Band Department in this issue, has been fortunate in securing statements from the directors of many municipal bands. The weekly, *Life*, in December, estimated that there are some one hundred and fifty-six thousand bands in America. If that is the case, we can safely conclude that for the equipment of all kinds, including instruments, music, uniforms, and other items, there must be at least one hundred million dollars invested in American bands.

New influences commenced to invade the band field before the end of the last century. Just as the waltz influenced the Strauss in Vienna, the dance began to affect music in America. Negro jazz, emanating from the South and spreading to Western honky-tonks, grew from the ground up and finally began to make an extraordinary impression upon music throughout the world. Irving Berlin (Irving Baline) singing waiter in a slum Chinese restaurant in New York, wrote "Alexander's Rag Time Band," and "set continents prancing to it. Europe then imported Negro jazz bands galore, German and French pedants and pundits began to philosophize upon the aesthetics of jazz. The serious old Stuttgart Conservatory actually started a course in jazz. The leader of one of the famous American Negro bands, that "played Europe" for eight years, was Sam Wooding, a really white while musician, now conducting the admirable Negro spiritual choir, "Woodland Echoes," who tells in this issue some of the unusual experiences of his group while abroad as "The Chocolate Kiddies."

Rhythms, as near to the heart of the jungle as possible, started veritable music riots everywhere. The whole world seemed bent upon a rhythm "jag." In California a young man named Whiteman, with a symphony orchestra training, began to recognize jazz as a force, both financial and musical, and set out to capture it. In this issue of THE ETUCE he tells how he did it. His bands are neither orchestras nor bands, but rather a kind of musical hybrid—half band and half orchestra.

After Whiteman came "name bands," unless you want to date them from the days of Rolfe and Laskey. The bands are named for their conductors, the success of each of whom depends upon his individual and distinctive appeal to the public. The whole dance world started in to emulate this American merry musical warfare, and at this writing there are in New York, London, Chicago, Paris, San Francisco, Rome, Havana, Madrid, Buenos Aires, Cape Town, Warsaw, Tokio, Stockholm, Rio de Janeiro, Berlin, Toronto, Dublin, Constantinople, Yonne, Shanghai, Brussels, Athens, and in a thousand other spots, literally armies of men and women rehearsing and performing American jazz. These

dance provoking "name bands" are too numerous in America to be mentioned—they include such names as Louis Armstrong, Duke Baron, Cab Calloway, Leo Dellys, Al Donahue, Tommy Dorsey, Eddy Duchin, Benny Goodman, Kay Kyser, Hal Kemp, Wayne King, Ted Lewis, Guy Lombardo, Jimmy Lunceford, Phil Spitalny, Rudy Vallee, Fred Waring, Chick Webb and Paul Whiteman.

The natural law of competition in a lucrative field set them to securing finer and finer musicians and arrangements. The radio sponsors, knowing the interest of the public, paid the bill, until some of the "streamline" name bands presented notably beautiful performances, such as those of Kostelanetz, Vallee and Wilson. They have become the classic organizations of their type. Their directors and players commenced to earn unheard of salaries, clarinet and saxophone performers earning many times as much as most bank presidents.

We do not attribute all this advance to Paul Whiteman, but we do desire to give him credit for substantiating jazz, for directing it to higher levels, and for thus making available new tonal possibilities. This he has done at great personal expense of time, money and effort. His ten "Experiments in Modern American Music" have been really nothing more nor less than ambitious concerts, denouncing a much larger group of players and a huge auditorium such as Carnegie Hall. This year Carnegie Hall was sold out for the Whiteman Christmas Concerts at three dollar "tops"; and yet the cost of the "experiment" was less than Mr. Whiteman's expenses exceeded his receipts by six thousand dollars. His first experiment, in 1924, brought out the George Gershwin-Ferde Grofé *Rhapsody* three of his finest numbers for the Whiteman group, for that concert. Subsequent experiments made way for the now famous suites of Ferde Grofé—"The Grand Canyon Suite" and the "Mississippi Suite." This year's concert was Cleve, Roy Barry, Morton Gould, Ferde Grofé (a thrilling vision of New York's World's Fair called *Pylon* and *Perisphere*), and a notable posthumous *Cuban Overture* by George Gershwin.

What Is Your Radio Worth?

WHAT is your radio set worth? Nothing at all, without broadcasting. Like a fish out of water, you would want to get rid of it at once, or to turn it into a book case or a refrigerator.

Your radio, in America, is worth, therefore, much more than it would be if you moved it to Europe; because broadcasting facilities are better. Listen to this statement of David Sarnoff, President of RCA, in an address to the Radio Corporation of America:

"The national services of the American system of broadcasting, however, depends upon more ambitious programs, nationally distributed. In the broadcasting systems of other countries there is nothing comparable to the great transcontinental networks across the United States. These are voluntary associations of independent stations, each an important economic and social factor in its own community. During a portion of the time, each station broadcasts national, instead of local programs. During the remaining Company, for example, may choose whether they will broadcast national or local programs.

"Without this linking of broadcasting facilities there would be no national service of broadcasting. It were the vast majority of broadcasting. Without national President, or the music of Toscanini, or the voice of their Town Meeting of the Air. Tapping the talent sources of radio receiving, and set infinitely more valuable in the United States than it is anywhere else in the world."

The Renaissance of the Band

From an Interview with the Noted Bandmaster

Edwin Franko Goldman

Secured Expressly for THE ETUDE Music Magazine

By ALLAN J. EASTMAN

FIFTY YEARS AGO the great reign of the doughty Patrick Sarsfield Gilmore was coming to an end. Gilmore, always a wonderful showman, had made a magnificent contribution to the promotion of interest in the band and band concerts, and there were numerous bands in all parts of the country. Tossing bands thrived and band concerts were profitable ventures. Fortunately, after the passing of Gilmore, a still greater star was to arise in the band firmament, in the person of the unforgettable John Philip Sousa, who, in addition to being a wonderful conductor, was also an enormously successful composer, and he soon eclipsed everyone in the band field both here and abroad. He made splendid innovations in his band and in his instrumentations, and raised the technique of bands to new heights.

"Toward the latter part of Commander Sousa's life two new factors commenced to command American attention—the automobile and the radio. Time was when thousands of families, seeking a pleasant

evening excursion, would hop on a trolley car and run out to an amusement park and listen to a fine band. After the automobile came, the owners were not content to stop at amusement parks when they could roam around the country. Those who did not have autos, had radios and were content to stay at home and listen to them. But, all things go in cycles; people again have begun to long to hear bands "in person"; and now, to my joy, I have the pleasure in the summer of playing nightly to audiences of from fifteen to fifty thousand and even sixty thousand people. When I see these huge crowds there can be no disputing that there is now an amazing renaissance of the band.

And So We "Forward, March!"

"THE BAND HAS COME BACK to a new audience and it is built upon lines which command far greater respect. The band itself was largely to blame for its own downfall. The musicians felt that they were secure in their positions; and their chief interest, and in many cases also their only interest, was in the pay envelope. The result was that many of the bands were terrible. In the case of some of the traveling bands, they were badly dressed and likewise badly behaved. No wonder that the band got a 'black eye.' Many of the bands were composed almost exclusively of

a low type of foreign immigrant musician. They could hardly speak our language and turned up their noses at almost everything American.

"Many of the American bands were assembled only on the Fourth of July, Decoration Day, Labor Day, and other high days and holidays. Their harvest was during political campaigns, when they

often marched both day and night. Their repertoire consisted of *Oompa Oompa Soldier*; *Adios Fidelia*; a few hackneyed waltzes; the *Star Spangled Banner*; or *America*. Usually they played from memory, each player employing his own version of the national airs. The leader would often announce, 'Fourteen in E-flat, boys'; and then things broke loose. Who knows, this may have been the origin of swing; for unquestionably every fellow went his own precious way.

"Bands in those days rarely had any libraries of worth while music. They played the pieces given away by publishers as advertising matter, and these were rarely worth the paper they were printed upon. There was no dignity, no finished effects, no fine tonal quality. How fortunate it is that this type of band is now practically extinct. Better still is the fact that it can never, never return. The fine training, received everywhere, by youngsters in our public schools, has raised the standards so greatly that we need have no fear that such bands as we have described will ever again afflict our country.

"What moved me to go into the band field? First I saw new and greater opportunities for a superior organization. In addition to this, the opera season at the Metropolitan was only seventeen weeks long, and it was necessary to make a living in the summer. Accordingly I joined some of the gork bands. Most of the players reported for work like hands at a factory. There were no rehearsals. In fact, the men resented the time spent at rehearsals. They showed an appalling lack of interest which was most discouraging to a player



EDWIN
FRANKO
GOLDMAN
IN
ACTION



THE TOWER OF THE SUN
International Exposition,
San Francisco, California,
where Dr. Goldman's band
will be the chief musical fea-
ture from May till July



Court of Honor at the International
Exposition in San Francisco (right)



FRED A. HOLTZ

What Do Bands Mean to America?

From a Conference with FRED A. HOLTZ

PRESIDENT OF THE NATIONAL ASSOCIATION OF BAND INSTRUMENT MANUFACTURERS, 1913-1939

Secured Expressly for The Etude Music Magazine

By WILLIAM ROBERTS TILFORD

OCCUPYING THE FOREMOST POSITION in the band instrument manufacturing industry in America, Fred A. Holtz takes pride in the fact that he is just one of the many who, seeing a horn displayed in a music store, became ambitious to master that horn and play with a band. As he recounts, it was a second hand low grade imported slide trombone carrying a price tag of five dollars. His weekly pay at that time (he was fourteen) being just two dollars, he finally ventured in and made a deal to buy the horn for a one dollar down payment and fifty cents per week. Four years later, shortly after becoming eighteen, he was proudly marching in the front rank of the U. S. Military Academy Band at West Point, among the other tromboneists in that famous organization. Then followed two years with an Army Band in the Philippine Islands and several years with circus bands, "opera house" orchestras, dance bands, and so on, until in 1912 he joined the sales department of one of the largest line producing companies in the United States. In 1920 he entered the sales department of The Martin Band Instrument Company, becoming Sales Manager, and later, in 1931, he was elected President of the company, as well as President of each of the two affiliated companies, The Pedler Company (manufacturers of clarinets and other reed instruments) and The Indiana Band Instrument Company. In 1933 he was elected President of the National Association of Band Instrument Manufacturers, Inc.; and, at the last Music Trades Convention, held in Chicago in August, he was re-elected to

that office for the sixth term.—Editor's Note.

A Mighty Musical Phalanx

"THAT INSTRUMENTAL MUSIC, and particularly band music, is a tremendous and powerful force for individual benefit to young Americans, girls as well as boys, can no longer be denied by anyone. On every side we see and hear marching and concert bands, which perform classical as well as martial music with all the assurance and all the technical proficiency which characterize the performance of professional organizations; and, during the winter concert season, we hear school symphony orchestras whose performance is almost undeniably excellent, considering the youthfulness of the members. There must be somewhere between eighty and one hundred thousand musical organizations, not considering vocal groups, in the schools of America, ranging all the way from twenty to one hundred or more pieces. If we consider the average membership as forty or fifty, quick computation will indicate that from four to five million youngsters in all parts of America are blowing cornets, clarinets, saxophones, trombones, and so on, playing the various string or percussion instruments.

This rapid development during the past fifteen years, of musical organizations in our schools, and particularly bands, which we have described, has been due to the indisputable fact that the most earnest had everything to recommend its development with

nothing that any opponent of the program (should there be any) could offer in objection to more music in the schools. There have been parents who, misunderstanding the proposition and considering it vocational rather than cultural, have objected to the participation of their youngsters, because they did not want their children to become professional musicians. The prime purpose of the movement, apart from the physical, mental and moral benefits which the young musicians derive, is to make it so that the merchants and manufacturers, doctors and lawyers, engineers, and so forth, as well as the wives and mothers of the next generation, will, because of their own participation in band and orchestra work during their school years, be devotees of music, interested and active promoters of more and better music in the lives of their children and their children's children.

The Band Appeal

"THE GREATER POPULARITY of school bands over school orchestras is obviously due to the greater opportunities for outdoor performance, thereby "selling" the band to citizens of each town who seldom, if ever, leave their school orchestras. No high school or college football game would have its present glamour, were it not for the marching, maneuvering and playing of the bands with the strutting drum majors, gay uniforms and carefully conceived and perforated band exhibitions which deflect the eyes as well as please the ears. Therefore, the school band goes hand in hand with school athletics, and in many schools, such as El-

hart (Indiana) High School, for instance, when there is a home game, we not only see and hear our fine concert band of one hundred pieces but also an almost equally fine "Regimental" or Marching Band, made up of reserve players who step into the first, or concert, band as vacancies are created through graduations.

"The first 'national' high school band contest was held in Chicago just sixteen years ago, in 1923. There were no preliminary elimination contests, and any band with the desire and means wherewith to get to Chicago and participate was welcome. Gradually the country was organized into districts and divisions, with only state winners eligible to participate in national contests; but these national contests became so large that we now have the United States divided into ten regions, each of which has its own 'national' contests or tournaments, the organizations and soloists taking part in these 'regional-national' tournaments having qualified by previous performance in district and state tournaments. The 1938 tournament in Region 3, comprising the states of Ohio, Michigan, Illinois and Indiana, was held in Elkhart, and we had some seventy bands and several hundred unattached musicians who took part in the solo, quartet, sextet and similar events. Considerable management was required to handle properly the affair; but the Elkhart Chamber of Commerce did an outstanding job, to the satisfaction of all visitors as well as to the considerable pecuniary benefit of the downtown mer-

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A thrilling trumpet section



Conductor Harper rehearsing the Lenoir High School Band



Modern Forty Thousand Dollar Band Building

And the Band Won!

THINGS WERE BAD in Lenoir, North Carolina, as they were everywhere during the depression. The legislature cut out all extracurricular subjects, including school music. More than this, there were to be no tax levies for such purposes, unless the communities voted the taxes on themselves. The problem was put up to Lenoir. Was school music worth while? The vote was a unanimous "yea."

The main reason was the Lenoir High School band of one hundred and thirty members. The High School had a student body of four hundred and fifty; and two hundred of these were on the waiting list for the band. That is, over half of the student body wanted "to play in that band." No wonder, the band had become one of the most animating things in the town and a real business advertising asset for the community. Membership in the band became a thrill to every boy and girl who was admitted.

The band has a three story music building, which cost forty thousand dollars. It has sound proof practice rooms, an assembly room, a glee club room, a two-way radio system, a substantial library, a repair shop, a "make up" room and a locker

rooms. It is debt free, and everything has been paid for by Lenoir citizens. The building is frequently visited by many envious university music directors.

The band has its own trade mark, duly registered. It has two large buses and an instrument truck for transportation to music festivals and football games. It has a wardrobe and property department. Thirty-five volumes in its scrap book library tell of the value of the band as a source of publicity.

The director of the band is one of the former business men of the town, Mr. James C. Harper. He has a librarian, a secretary and two instructors, whose salaries are paid by private subscription.

When asked for an opinion, one of the town's citizens replied with warm emphasis, "Give up our Band? I guess not. Why that band has done more to put Lenoir on the map than anything else we own."

Reports of the disciplinary influence of the band on the young folks of the town have been excellent. Lenoir has less than seven thousand residents. It is in western North Carolina, north of Asheville.

Let us have more and better bands, everywhere!



Miss Macbda Austin, regular staff teacher, instructs a bassoon player



"Some Percussion!"



A "drinking" drum section



Mr. James C. Harper, Conductor



Here Come the Glockenspiels

New Concepts In Present Day Music

From a Conference with
PAUL WHITEMAN

Special Expressly for The Etude Music Magazine

By JAMES FRANCIS COOKE

PAUL WHITEMAN was born in 1891, in Denver, Colorado. His father, as Secretary of Music in the Public Schools, was one of the first to champion orchestras and bands in high schools. Paul started his career by playing the violin in one of these high school groups. Then he became the first viola player in the Denver Symphony Orchestra. At twenty-two he went to San Francisco, where in 1915 he played in the World's Fair Orchestra. Later Alfred Hertz engaged him for the San Francisco Symphony Orchestra. In the following article he tells many interesting facts about the remainder of his career.—Editor's Note.

SOUND IS WHAT I AM AFTER—sound and rhythm, for these are the materials that all composers must use, in some form, to create the designs by means of which they must express their ideas and their inspirations. Music is a thing of the ears. True, one can imagine music without sound, just as a trained musician can take a score and read it silently. Beethoven and Smetana had to do that, because in their later years they were almost stone deaf, but to most people music is meaningless unless it is heard. For years, musicians seem to have gone upon the basis that music could sound only in one way, and that only certain sounds were legally permissible. In fact, the musical lawmakers in the past were like the gentlemen in Congress who sit up nights thinking how many restrictions they can throw about life, rather than trying to make life more prosperous, abundant and enjoyable. Nobody will ever know how much music has been held back by the verboten boys who are far more interested in telling what not to do than in making really worth while music themselves. I was brought up to believe, for instance, that parallel fifths were a venomous species of musical mayhem or assault and battery. Puccini and others have shown that, if one knows how to use fifths, they may be tremendously effective. The same objections applied to the introduction of new instruments. The saxophone had a fearful struggle at the start; and when we introduced banjos and guitars in our group, because there were no other instruments which could catch in the rhythm quite so well, some of the older musicians looked aghast.

On a Sound Base

"POSSIBLY MY OWN OUTLOOK BRINGING UP has had much to do with the direction of my work. You see, my father, who was of Welsh and Scotch extraction, was a pedagogue, a school music superintendent, and a rather severe and unrelenting one. He played in the San Francisco Symphony Orchestra and was a strong believer in the union. He got me into the union as a youth, and I played the viola in the San Francisco Symphony Orchestra (later in the Denver Symphony Orchestra) and he became acquainted with the symphonic repertoire from Bach to Debussy.

"There was a union rule that, when opportunities to play turned up, the members of the union should be given the first

chance. In this way I played with visiting opera companies and this added to my experience. The year round income from this however, was not enough to support me. My pay stopped when the symphony and orchestra season ended; and I realized that if I did not want to "go broke" I had to find some other source of income.

"Jazz was just beginning to be popular and I made the surprising discovery that, while I was able to earn only forty dollars a week in the symphony orchestra, I could get ninety dollars a week playing what was then called "jazz" fiddle. I received work in Tait's Cafe Orchestra in San Francisco, and after a short time I was fired. I was not good enough, I who had played the classic symphony and opera repertoire. This made me mad, and I determined to find out why. The great war came on and I enlisted in the navy. Then I played all manner of vaudeville programs. Equipped with this unique experience, I faced a new problem. Of course, what there was of jazz in those days was lamentable. The music was often of a very cheap type, the arrangements inept, and a great deal was left to the improvisations

of the player, as it was with the so-called swing music of to-day. I began to wonder if it were not possible to combine these appealing themes with something of the technique of the symphony orchestra. Was there not some way to take this music, however humble its origin, and make it acceptable to the great public and at the same time musically worth while?

In Lighter Vein

"IN OTHER WORDS, I was convinced that lighter music with spontaneity could be written in a way which could be played from notes by expert players, with the same accuracy and precision demanded in the symphony orchestra. Would such music lose whatever flavor might come from the jazz improvisations that were derived from what is now called a swing "jam" session, in which the players extemporize upon their parts. My reply to this is that my orchestra still has "jam sessions," and, if any of the players invents anything particularly clever in the way of a variation, this is carefully noted down and preserved so that it may be put in notes for future use. Now, it must be stated that there is a vast difference

between the type of highly trained and educated musician in my band, who does this, and an absolutely untutored person who indulges in all kinds of musical extravaganzas which might destroy the whole harmonic structure of the work.

"What has been the result of all this? It has, in the first place, developed a new type of musical virtuosity from the standpoint of versatility, tone and technique. Our boys have to think very fast in these days, far faster than in the regular symphony orchestra. I have been obliged continually to reject symphonic players, because they do not think quickly enough for our programs. Such a player as His Blarneybelle, is one of the most marvelous performers upon the trumpet ever known. Benny Goodman has a terrific technique. If he developed his *legato* and some other things, there would be no finer symphony clarinetist in the United States.

"All this has been a new field for musical arrangers. Special arrangements have had to be made; and my bill for arrangements has run at times as high as forty-two hundred to six thousand dollars a week. Ferde Grofé played the piano in my group and had new and fresh ideas upon arranging which have since made him famous. It was Grofé who advised with George Gershwin in constructing the famous *Rhapsody in Blue*; and then he (Grofé) made one of the most famous orchestrations in recent musical history. This does not reflect in any way upon the obvious genius of Gershwin. Grofé supplied what Gershwin did not have.

We Invade the Classics

"ONE OF MY FIRST ATTEMPTS WAS Rimsky-Korsakoff's "Song of Radna," which has essentially a duase rhythm and lent itself marvelously to the new style. There was a great hue and cry about "jazzing" the classics. We were raising musical taste. What was the result? Mme. Alda and Fritz Kreisler had made records of this, for the Victor Talking Machine Company. After the popularity of our records, the sales of the Alda and Kreisler records increased three hundred percent. Surely no injury was done to the classics by our widely heard version.

The great music of the past is a storehouse of musical thematic material. I refer particularly to Bach. Bach is a mine of themes of great value from a dance music standpoint. There are literally thousands

(Continued on Page 282)



A HISTORIC MEETING
This group came together to discuss the famous *Rhapsody in Blue* by George Gershwin. From left to right the individuals are Ferde Grofé, who made the memorable orchestration of the composition; Deems Taylor, composer; Paul Whiteman; Blossom Selley, and George Gershwin, the composer



THE ALLENTOWN BAND

America's Oldest Civic Band

One Hundred and Ten Years of Activity; and Still Flourishing

By HATTIE C. FLECK

TO THOSE WHO ARE INTERESTED in band music, a spasm of one hundred and ten years of unbroken activity of any band must hint a tale of fascinating history. It is they who urge the musicians of tonic bands to bigger and better things. To such probably should go the credit of keeping an organization alive for such a period as one hundred and ten years, which is the boast of The Allentown Band, of Allentown, Pennsylvania.

Up till a short time ago it was believed that America's oldest band is a small but vigorous organization in New Hampshire, consisting of thirteen men, including the venerable leader, E. E. Wigens, who has been the director for fifty-eight years, and who is only the third in line since its organization. In the language of this grand old director, two years ago, "The Band blew hard for one hundred and three years."

It was a great experience to stand face to face with an all American organization so old; for at the time of that meeting it was the oldest known band in the country, and it was often historically referred to as such. There was no available data to the contrary, in spite of the intense research demanded by the publisher before the acceptance of an interesting article on that organization.

New Claims to Fame

SINCE THAT TIME, and because of the interest that the article aroused in band-minded

persons, and musicians generally, excerpts of old newspapers were offered in evidence that the title of "The Oldest Band in America" should be conceded to The Allentown Band, which enjoys a five year seniority over its sister band in East Barrington, New Hampshire. A new interest was awakened, and satisfactory investigation confirming the claim was due. To all appearances, the distinction of being America's oldest town band belongs to The Allentown Band, of Allentown, Pennsylvania, which has authentic record that it was organized in 1828, one hundred and ten years ago. It is to-day a thriving organization consisting of seventy-five fine musicians, and its able conductor, Albertus L. Meyers, before taking over the leadership of this organization, was a member of the famous Sousa Band.

There is this fact to be considered, however, that The United States Marine Band dates its origin back to 1800. But this musical body is part of the unit known as The United States Marines. To the minds of people interested in bands, it can not be classified with bands generally; for it was voted by Congress that "a band of about thirty drummers and fifers" was to be given to the newly organized unit of Marines, about the year 1800 or a bit earlier, and that it was to have two majors—a drum major and a fife major. This would make The United States Marine Band the oldest American musical institution of

its type; but its rank as a part of a military body still does not tear the laurels from the venerable head of The Allentown Band, as a civic institution, belonging to the common people, which is the high point in view. Interesting American historical events of The Allentown Band includes the fact that it played at the celebration in honor of General Lafayette, who had recently died, held on July 31, 1834, marching in the horse-drawn band, leading the white of the drums."

The Human Urge for Culture

IT IS TO BE READILY IMAGINED that one of the earliest requirements of a community, the lovely city of Allentown, must be a band. Named for its leading founder, Chief Justice Allen, the city nevertheless was composed of emigrants, from the German Palatinate and Switzerland, later to be ality, Dutch. These people brought a band, many having been skilled players who not only handed down their talents to the younger generation, but who also insisted on the upon keeping alive the work they had begun. To-day The Allentown Band stands as

* The Scituate Musical Society, a singing or 'choir', and so on limited fifty-two years of its existence continuing existence—Ed

a monument to the early energies and foresight of its forebears, as a great all-American musical institution composed of sincere musicians to whom the conductor gives to organization as it performs under his baton. It is said that a band is as good as its leader; but the leader of The Allentown Band would reverse this statement, for he insists that a band is as good as its every performer.

Realizing that a player does not belong to himself, but to the community in which he is privileged to live, the real musician guided by the urge to "teach all nations" From such heroic beginnings are handed down through the ages great reminders of the struggling past. Such a fair memory ing down to these days in an unbroken line and standing before us as perhaps the finest monument and tribute to the perseverance of a few performers who hoisted only primitive instruments and a great love to be judged largely by the standards of its musical tastes, we understand that a city of Allentown's claims must have been blessed with good music from the beginning. And with this, to possess "The Oldest Band in America" is another and most outstanding distinction, such as might inspire a thrill of pride in any community.

FIFTY YEARS AGO THIS MONTH

S. W. VAN DEMAN, a popular pianist and teacher of his time, gave this succinct expression of the qualifications of the competent teacher of music:

"As to the special culture necessary as a teacher, I will simply quote the last part of the popular saying, 'we need school everything of ourselves.'"

Imagine a teacher of music, to converse

tion with an intelligent merchant, farmer or any well read person not a musician, being asked, 'Do you teach counterpoint?' and the stammering 'No,' accompanied by a blank look which says plainly 'never heard of it. Would this raise the individual or the profession in the estimation of the questioner? And yet such a query is not reserved from a person who tends to think

better than the poppy magazines. The teacher, who talks about "Beethoven and his day, for a week on two measures of music, to impress his wonderful musical genius, upon a half of education and reputation, will certainly miss his aim."

However, in our efforts to elevate the public ideas for the art and profession we

must raise more wisdom than the falsest of whom Talmage tells. After fishing his tackle into the water with the exclamation "Bite or be damned!" Communities are like individuals, subject to prejudices and may be wonderfully changed for the better by patience, persistence and wisdom."

Sing with Your Heart!

By
FRIEDA HEMPEL

Internationally Renowned Prima Donna

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

IF I WERE ASKED to define the singer's art, I should not explain it in terms of vocal technique. I should say that it lies in the ability to move an audience, in a worthy manner. That, to me, is the summing up of the meaning of art. You go to a concert and hear great songs performed by a great voice—and it may still happen that you come away bored down by all your own troubles. You go to another concert, and here the very same songs sung by a different voice, and you come away so buoyed in mood and lifted in spirit that your troubles cease to exist. You can move mountains, sheerly on the strength that concert has provided. The difference between those two reactions marks, not a quality of voice, but the power of the singer's art. The singer who performs notes alone is merely a technician. But the singer who can face a hall full of listeners—of different ages, races, and temperaments—and lift them all to the same pitch of emotional release, such a singer is an artist.

How, then, shall the young singer set about making herself an artist? The first requisite can neither be taught nor learned. It must be taken. We know that a person, who lacks a talent for drawing, never can become a great painter. In the matter of singing, we are less reasonable. Everybody has a voice; therefore, everybody ought to be able to sing. If only he is lucky enough to find the right teacher to show him the right "tricks." Which, of course, is a profound mistake. Everyone has a voice, true enough, and can be taught to make that voice more agreeable. But a singing career requires a great and unusual voice. Thus, the first study in which the ambitious young singer should engage is the all important self-analysis which alone can indicate the direction of future work. Make sure your inborn gifts do not fall too far behind your ambitions. The more you yourself do there are no "tricks." Only conscientious work can build an art.

I have said that the measure of art is the power to move, and many qualities besides voice are necessary to project that power. Regardless of vocal discipline, the singer must build a picture in her own mind and send it out, into the minds and hearts of her hearers. At once, a great many activities come into play. She must create in her own mind the exact image she wants to project. She must feel that deeply enough to make it convincing. She must express it clearly enough for others to understand. In this sense, she sings not only with her voice, but also with her brain, her heart—with her whole body.

Art Is Simplicity

We talk much of simplification, of methods, of short cuts to fluency. We



Frieda Hempel in her famous impersonation of Jenny Lind

crowd our pupils' minds with technical sounding problems, and lose sight of the fact that all this talk about singing leads us farther and farther away from singing itself. It is always a pity to let the trees block out one's view of the forest. We need a return to simple, natural, fundamental singing.

The young singer should be given as little confusing theory about singing as possible. She should be permitted to sing. Only in this way will her personal problems reveal themselves—and no two singers have exactly the same problems to solve. The young singer should be trained to draw a perfectly natural breath and to release it naturally. Does that sound too simple? It is the best foundation upon which to build. Let the problems be solved after they

have asserted themselves; do not anticipate them. A singer need not be troubled with complicated theories of breath support until it is shown that she needs special development along these lines.

The first year of study should be devoted entirely and exclusively to tone building. I cannot express that too emphatically. Tone building, and nothing else, is quite enough for that important first year. Each tone of the voice must be explored and made certain. The separate tones must be culminated into a smooth scale which encompasses the entire range evenly, passing from low tones to the middle register, and thence to the upper tones, and all this without the least suspicion of a break. Nothing can take the place of full, even scales. Next, these tones must be taken in different values—sustained, sustained, spun out, in trills, in arpeggios. The perfection of these various values is the work of a lifetime. A single year, in the formative stage, is hardly too much to spend in concentration upon them. Complete songs should never be attempted before the second year of study; and then only the simplest songs. Not until the third year, when the tones are sure and "settled" enough to be carried over into songs and vocalises, should the student begin to work

on arias. The first arias to study are the Italian ones. They are easier for the voice, and lay the foundations for greater pieces.

No Excellence Without Labor

TOUR is perhaps the chief ingredient of artistry. Studies must be not only assiduous; they must be allowed to ripen, within one's mind and within one's throat. The saddest mistake a young singer can make is to try to work quickly. Indeed, it cannot be done! Let us make no mistake about this matter of learning. One can manage to sing a scale or an exercise inside of a week. But it has not been learned until it lies in the voice easily and naturally. The one who has studied a foreign language will appreciate the difference between mastering the individual words and putting them together in a full, spontaneous sentence. As the beginning, one must stop and think out each word, and he may utter those words quite correctly. But such a halting process is a very different matter from speaking the language. It is the same in singing. To know how to combine eight tones into a correct scale is a very different matter from having learned to sing scales. The tones must fall naturally in the voice. The technical disciplines must fall naturally into the tones. Only then can one speak of singing.

My own vocal production was always easy and natural. I had no special problems to trouble me, and I could have gone ahead very quickly—but I was not allowed to do so. For three long years I was kept at the side of tone building and technical drill. At sixteen, I was offered a part in opera, but it was necessary to refine it while I was getting a reliable foundation in singing. At the time I remember what seemed a crushing waste of years. Today I am thankful for the discipline which built my voice into a sound organ, and which has kept it so. Even now I am as careful in my

On January 6, 1929, Frieda Hempel gave her first American song recital in four years. The New York critics wrote unanimously in praising this distinguished artist's beautiful technical resources, as well as her unusual power of projecting the emotional mood and meaning of her songs. The unanimous verdict was that there are today respectable few artists before the public who can take rank beside Mrs. Hempel, as both singer and musician. The Era of New York wrote: "Mrs. Hempel to 'tell her' such contrivances, as a matter of—Editorial Note.

work as I was in my earliest student days. I love my songs and learn them easily. After scanning a page of music for five minutes, I know it by heart. But I never sing a song in public until I have spent at least six months living with it, working at it, polishing it—taking it into my system until it becomes a natural part of me. On one occasion, this finishing process had interesting results. The late Roland Farley sent me his alluring *Night Wind*; and, after months of study, it seemed that the song was now ready to be performed. Changes, both in the accompaniment and the melody, I made my suggestions to Mr. Farley, and he kindly accepted them, saying that henceforth, *Night Wind* was my song.

The speediest advice I can offer the student of singing is, *do not hurry!* Be patient. Allow yourself time to take your art seriously. The student who accepts engagements within twenty months of study, will be finished and forgotten years before the careful artist is beginning to assert herself.

The life of the voice depends upon the thoroughness of early training, and upon constant exercise. There is no such thing as tiring a voice through slapping, provided its production is natural and sound. The very fact that the voice becomes tired is an indication of incorrect singing methods.

The well-sung voice is not only able to continue singing—it needs to sing. Imagine how your hair would look if you gave the scalp muscles a "little rest" from brushing. The voice fares no better. Every day, at all times and seasons, the singer should spend two hours working at scales, arpeggios, leaps, trills, sustained tones, spum tones. Practice may never cease. I spend two hours every day at my work, in half-hour intervals exactly as I did during my first year at the Conservatory. It is my law. And my voice is the fresher for it.

The Soul of Song

BUT VOCALISM alone is only one of the requirements of art. It is important as a means of expression. Equally important is the emotional value to be expressed. We must not be misled by the fact that there is more than interpretation. It is the creation of a mood which fits and moves our hearers. This must be an eminently personal thing. It is a matter of feeling. (Hence it is an unwise procedure) but it cannot imitate emotional conviction. That is why great, warmly giving artists are rare. It is also why interpretation is so difficult to teach. An artist cannot be trained for advice and study, but he can be trained for the first moments of their singing whether they actually feel the song deeply and sincerely enough to convince others. If their powers of conviction are very strong, they will be able to tell them what to do. Instead, I try, by examples, to stimulate a warmer feeling within them. Is it a bubble that a young girl wishes to sing? I take her away into the garden and ask her to sing. I have ever held a little child in my arms. Did she enjoy the experience? How did the baby look? What did it do? How did it feel? I have seen a child find and become a natural teller of me of some little sister, or niece, or friend.

"Now, don't tell me any more," I say. "Take everything you have in mind, and put it into your song."

And immediately, the lullaby becomes warm and real and convincing. It ceases to be a "concert number"; it becomes a reality, a part of human life.

Again, take Schubert's lovely "The Bird" (p. 10). Let the student get away from singing problems, and concentrate on the text. Has she ever looked long and yearningly at some picture—a picture, perhaps, of some loved one who has died? As she looks at this picture, has she never felt the sudden conviction that the beloved face has come to life and smiles in affection and encouragement? Let that personal experience, with its personal reactions, be the keynote for the mood of the song. When she plans

her effects according to what they "ought to be," they become artificial and cold. Only sincere emotion can reach the hearts of her hearers.

There must be an eminently personal bridge between the singer's heart and the notes of the music. The notes of the music are merely the messenger, the bridge. Be as natural in your effort as you can. Do not stand stiffly on it. If you sometimes fail to tell it as well as you can, so much the better. Be unafraid to make your own handiwork. Be certain. Spend much time studying the inner, personal meaning of your songs, and then, when you sing, let your heart tell you what should be expressed. There is no one right way! Each artist will express the same song differently—and that is why art is so interesting. I remember once a close friend who was ill and could not go, told me she had heard that, in one song, I had made a pretty effect with my hands. She was quite unable to tell her what I had done. I do not remember using my hands while singing, any more than I remember using my hands while singing "O Holy Night" or "A Merry Christmas." In each case, I did what came naturally, as the only spontaneous thing to do. Planned "effects" are never good.

The Imponderable Lied

DIAPER SINGING is an art quite by itself. It is difficult because it depends entirely upon the projection powers of the singer. There are no stage settings, no costumes, no buying orchestra. One comes out upon the stage, and the entire effort to be made rests solely upon what one has to give. Further, *diaper* singing is intimate in style. Most of the songs are brief, and center around a mood or a feeling; and each requires the most sensitive kind of interpretation. We often find singers whose style and nature are too robust to lend themselves gracefully to this essentially sensitive type of music.

The first requisite for artistic *lieder* singing is imagination. Nearly every great *lieder* singer paints a picture or describes some personal emotion. The art of the singer lies in visualizing the picture, reliving the mood, and in accordance with the picture, the slightest convincingly, the listener in the farthest row will feel himself personally and intimately included. This is no slight task. One must have a thorough mastery of the mood and remain deeply imbued with it, in order to project so evanescent a thing through the length and breadth of a large public hall. Imagination, the ability to create a picture in a person's equipment; also, it must constantly be stimulated and refreshed, in the way that has been suggested.

The Approach to Study

ALWAYS BEGIN THE SET BY a song away from the music, working entirely from the text. Let the meaning and the beauty of the poem sink into your mind. Recite it as a poem. You will be surprised, in working at a new song, to find that the natural lift and emphasis of the words suggest the line of the melody. In a human's *Da but* are *our Blue*, the climatic adjectives, *on hold* and *blue* and *rain*—your eye is always the opening of the voice, which is exactly provided in the music. Paint a picture with the words, and express it through the music. When the opening notes of the accompaniment are sounded, they should serve as the frame into which your picture must fit.

See no harm in learning by imitation, provided that the models are worth imitating, and that the imitation does not become mechanical or slavish. Where could one find a better standard for the singing of the *Carnegie* than the record by Nellie Melba? But—do not try to be Melba! User interpretation is the basis upon which one may superimpose your own ideas. Naturally, you will not do as well as

(Continued on Page 288)

RECENT REC
By PETER H

HIS BECOMES INCREASINGLY EVIDENT with each new recording made by Walter Gieseking that he is by the most extraordinarily gifted of keyboard artists. Mr. Gieseking's technique is prodigious and his hands have the unbelievable spread of a giant. His playing is so accurate that it is almost impossible to fault. His records has achieved finer tonal subtleties than more delicate shades than this gifted artist has shown in his recorded performances of the Debussy's *Clair de lune*. His Book One (Columbia set) which comprises the *Clair de lune* and the *Prélude* makes Debussy's music completely his own. Equally remarkable are the pianistic performances of the *Tocatta in G minor* and the *Tocatta in D minor* as played by Artur Schnabel. (Victor 15632). These are but two of the profound and classical pieces in his approach to the keyboard which are of the most notable and highest quality. Yet, despite the fact that these pieces are essentially for the concert stage, a fact that is further borne out by the work Lawndale's superb interpretation of the *Tocatta in G minor* on Victor record 15171-2.

For playing of rare refinement and sensitivity in a familiar work, Memmink's performance of Mendelssohn's "Violin Concerto in E minor" could hardly be excelled (see *Victor and S.M. 531*). But there is more to this music than the poetic qualities that Mr. Memmink proceeds to exploit; that first movement can stand bold treatment and the *forte* more brilliancy and fire. Both Krieger and Seigrist, in their recorded versions of this music, make these achievements. However, there is much to say for Memmink's artistry. It is all a matter of the qualities one likes emphasized in an accompanist. In the hands of the German teacher, Memmink's director in the

Because an unfamiliar Haydn symphony is always a welcome musical treat, one admires the inequalities of the recording of Symphony No. 102 in B-flat major,* as performed by the Boston Symphony Orchestra under Koussevitzky's direction (Victor set M-529). Recorded at least two years ago, this set was held for release until recently, with the result that the remarkable recordings from the Boston Symphony Orchestra in the past year make the present set all the more precious in the

Once again Victor de Mabi, Stockholm, Sweden, proves that he is one of the greatest present day interpreters of Wagner's music. In 19 years ago this conductor gave his first performance of the famous Paris production of Wagner's *Tannhäuser Overture* and *Venusberg Music* and now under more ideal recurring circumstances he repeats that performance. To this he adds the *Prelude to the Third Act*, which Wagner himself has been aptly termed a time piece. In reviewing the *Overture* and *Venusberg Music* at the special Paris performance, I have been struck by the experience of the opera, Wagner and the experience of "Tristram and Isolde" behind him; hence the revision is conceived in the ripened style of a

Wengert, in his recorded performance of Brahms' "Fourth Symphony," received the unqualified acclaim of critics and music lovers alike. More recently Columbia issued this venerable Dutchman conductor's equally compelling performance of Brahms' "Third Symphony" (set 353). These are his readings of Brahms, most elaborately intrapartial symphony, most elaborately light that are particularly welcome. The sentiment of this music speaks for itself.

and so he is careful not to overstress it.

Among ballet scores that have been accorded recently the same laurel wreath are performed on records by the "Ballet du Capitole" (Columbia set X-115), Egon Kopp, artistic conductor of the Ballet Russe de Monte Carlo, directing the London Philharmonic Orchestra, does notable justice to this ebullient music, "Quinté Parisien" made up of various pieces by Offenbach, arranged and orchestrated by Manuel Rosenthal. Beginning with an exuberant prelude followed by an equally intriguing *Tortoise*, the music carries us off with a delightfully humorous *Galeop*. At the end we hear their vigorously rousing Can Can music, a naughty source of the Gay Nineties.

Bernie Miller, since discontinuing performance with the Vienna Philharmonic Orchestra, has been dividing his time between Paris and London. Recently he has been invited by the French Government to represent him with full citizenship. It is not too hard to know that Walter, who in the past two years has been making so many recordings, with the Vienna Philharmonic, is now similarly engaged with both the Paris and Vienna Symphonic Orchestras and the London Symphony Orchestra. Recently Victor released two of Walter's most treasurable recordings, first to the photograph, his performance of the *Ballet Music* (Nos. 12534 and 12535) from Brahms's "Rhapsodie" (12534) and Beethoven's *Cosìcuta Overture* (disc 12535).

The greatest musician in France during the reign of the Sun-King, Louis XIV, was an Italian, Giovanni Battista Lully. There has been too little of Lully's operatic work recreated; hence Coumarnaud's recent release of four arias, originally recorded by Pathe in Paris, is gleefully welcomed not alone for their historical importance but also for their musical worth. On disc 915331, M. Villedieu (tenor) of the Paris Opera is heard to advantage in the aria *Bois d'Amour* from "Amadis" and *Pins l'observe* (see below) from "Armede et Renaud"; and on disc 915434, Mme. Solange Remaux (soprano), assisted by a women's chorus, is heard in a particularly graceful aria, *Par les accents* from "Roland" and alone in the dramatic aria *O Mortel* from "Persée".

Clavier and orchestra, but only two of these have been printed, and only one of these seems to hold the pianist's interest—*Op. 21*. Marguerite Roges-Chapuis, more widely known on records as her husband's second wife, plays the *Concerto in D major* with a fine sense of rhythm and a superb technique. She is also a superb harpsichordist, turns to the piano in her performance of this work, giving it a good if not outstanding interpretation.

Ossy Renardy, the violinist, was born in Vienna in 1920. At five his talent was discovered by Prof. Theodor Paschke, under whom he has studied ever since. Renardy has an unusually beautiful violin tone and a rare musical poise for one so young. In Columbia set X-116, his particular talents are advantageously set forth in Schubert's "Serenade."

Gabriel Fauré has been called the peer of all French song composers. His art is a distinctly fastidious one, and for this reason is not immediately obvious. Heard and re-heard, his music has an inexhaustible charm. Charles Panzera, the French baritone, on Victor set M-478, records sixteen of his songs, including "La Bonne Chanson" and "L'Horizon chimérique" cycles. In our work so far on records, his introspective setting of the "Requiem Mass," sung by Mme Dupont (Soprano), M. Dolin (Bass) and Les Chœurs, is the most beautiful



"This is Father"

A. B. ROLFE'S INDEPENDENT BAND, IN 1885
"I am the little fellow with the big horn, fourteenth from the left Chic Phillips, the player who could keep time with his ears, is number nine from the left."

"Here I am at the Age of Eleven"

Tooting a Horn for Fifty Years

A Conference With the Well-Known Radio Conductor, Manager and Motion Picture Producer

B. A. ROLFE

Secured Expressly for The Etude Music Magazine

By JAY MEDIA

B. A. (BENJAMIN ALBERT) ROLFE, known to all his friends as "B. A.," has played for years to millions of people, "over the air." He is distinctly a self-made musician, in every sense of the word. Literally brought up from childhood in a circus band, his progress to Broadway, and his large variety of enterprises, make this one of the most colorful articles *The Etude* has ever presented. "B. A." was born in Brainerd Falls, St. Lawrence County, New York, and— but we had better let him tell his own "Horatio Alger" story.—Editor's Note.

The "First Person" Musician

"Of course you know the old saw about the man who bragged that he was a self-made man, and how his neighbors all said that it must be true, as no one else could have made such a bad job of it. I have been bumping through life for over fifty years, and I have come to the conclusion that the only men worth while (particularly in music) are self-made men; and that includes Wagner and Elgar, as well as scores of fine folk who did not let the lack of opportunities bother them very much. If colleges and conservatories could make superlatively fine musicians in every case, there wouldn't be room enough for them in this. Even if the student has had the advantage of the top notch instruction in the toniest schools with the so-called best teachers to be had, it just will not get him anywhere, unless he starts out to make himself according to his own individual pattern, in his own way, with his own hands, mind, heart and soul, count upon it, that he will turn out as a dud.

"We have been hearing a lot of fan-poled at the rugged individualist and his possible extinction. Take it from me, there is little room at the top in art for anything but the rugged individualist. Unless you are that, you are just a cog, and in music you are doomed to play second fiddle all your days. One of the things that appeal to me in modern 'stream lined' jazz, peaks to me in the earliest Paul Whiteman period to this day, is that the players are not expected to spend their days tooting out snare on a horn or sawing out in it's on a fiddle, but each fellow is expected to be himself and to play with individuality. My, what a difference there is between the 'now' and 'then' in music. Now thousands

and thousands of students in public school bands and orchestras have study advantages that were almost unknown in conservatories when I was a lad; and these kids just take this as a matter of course. They have no idea of the value of the gems that are literally hung around their necks. And how is this all going to work out? I have an idea that the things we have to work our heads off to get mean a whole lot more to us. If every boy and girl could be made to see that it is only the 'lous' work that they do that matters, the situation would not suffer. But, if they accept what is laid before them without putting in their utmost efforts, they cannot

expect to get very far in any endeavor.

And so "Excelsior!"

"Now what DOES ALL THIS MEAN? It means that the general average of musical ability among young people has rocketed up enormously. This, in turn, means that for every capable youngster of forty years ago, there now are probably a thousand. This feeling is but natural to me, because I was considered a prodigy at six years of age. Thus the media line of ability is vastly higher than it was forty years ago. But if all the students stay on the median line, we will have thousands who will be mediocre and nothing more. The success-

ful student must rise above the level of all of his fellows, if he expects to amount to anything.

"Both my father, who played the violin and the cornet, and my mother, who played the clarinet, were amateur musicians. Father was foreman in the saw mill of the Chippewa Lumber and Boom Company, at Chippewa Falls, Wisconsin. There he organized Rolfe's Independent Band. Rehearsal, entertainment in those days was limited, and the town band was as important to the community as the soldiers' monument and the iron derrick on the lawn in front of the City Hall. There must have been a thousand such bands in America, in towns of five hundred to ten thousand people. They were often dignified with the name of "The Silver Cornet Band"; the word after seeming to have connoted sweetness of tone, although the material out of which an instrument is made has little bearing upon the tone quality. The highly polished horns looked beautiful, however; and, when the Silver Cornet Band marched down Main Street, the town was thrilled to a new sense of civic prosperity and importance comparable only to that when the Fire Company turned out. Many of the town's leading lights took a great pride in belonging to the band. One such instance was President Warren G. Harding, who was always thrilled by his musical beginnings in the Marston (Ohio) Silver Cornet Band. The bands were usually supported by the members and by private contributions.

"It was about this period that a very unusual enterprise swept the country and that was roller skating. Every town of ten thousand or so suddenly found itself in possession of a humpbacked building which looked like a huge Saratoga trunk. The interior was bare, save for the polished floors and a numerous cylindrical stone in each of the four corners.

"In the center of the building, hanging from the ceiling, was the bandstand. In order to get to it one had to climb a ladder, which was drawn up after him. The band played waltzes, which seemed to lead themselves to skating; and no one will ever know how much this regular support to players may have then contributed to the development of bands in the United States. The craze was just as widespread as the "jitterbug" madness of to-day. There was no mechanical music in those days,



THOMAS A. EDISON AND B. A. ROLFE

and, with the rumble of the skates, a band was the ideal music. It seemed as though the whole country was on wheels, and the rink proprietors discovered one important thing: music was the key to success. If there was no music, people would not skate. They liked the rhythm, and thousands forgot their inhibitions as they rolled around the rink to the tunes of Strauss and Waldteufel.

And Then to the West

"DURING THIS CRAZE my family moved to the West, and one of my first recollections is of the fact that, having a piece of music in my little hands and being told by my parents how to play it. This, to a six-year-old boy, was a great thrill; and before I realized it I was actually playing at the rink. The next summer I was put in possession of an alto trombone, which delighted me still more. Readers of *THE EVENING* will certainly find a picture of this band interesting. The uniform consisted of ordinary clothes, plus a 'plug' hat. That was all that was necessary. The plug hat gave a touch of masquerade dignity and social ease to the outfit. It had among its members many interesting characters, particularly Chick Phillips, who played the circular alto (Hollon) horn, and the first pluggers, who played the horn like a kind of sack, which was always a fascinating operation; and then Chick had one gift which distinguished him among artists. He could wiggle his ears up and down at will. The music, I should say, I got so interested in him that I could hardly look at the music.

An Inevitable Pattern

"AFTER HAVING LOST THE JOYS OF ART, and having the trouper's general outlook upon trade and work in general, decided to devote himself to music. He was a character that could have been created by a writer. Like *Alfie Kismet*, he was an unrelenting optimist. Hard luck and failure were merely the overtures to great triumphs which were at all times awaiting us, and might come at any time. I was, therefore, reestablished W. C. Fields (mimes the vermillion proboscis), but with Field's long cloak and inevitable top hat worn at a rakish angle. He wanted to be an emcee, because he knew that in those days the public looked upon show people with a kind of awe and mystery which are a part of the showmen's stock in trade. Therefore he took a prize in his homelike self-assurance and his charlatanic air. It meant business for us.

"After playing in the band for three years, father returned to our home in New York, where he joined a traveling wagon show (Lewis and Wardrobe). It was a very poor affair, with a few acrobats, a clown and some monkeys, performing horses, peacocks and dogs. We spent for a head of the Ostrich in the French speaking section in far northern Canada. The band was as much of a sensation as the circus. Our trip was through a wild country and one very intrusive to the growing boy. The season finally closed, the circus broke up and, as usual, we were likewise broke. But nothing daunted father and we were merely relaxed even to the unappreciative and uncommensurate public to go on to greater heights.

"Our next expedition was with a Concert Company, so-called. It was really a troupe of traveling variety show, with a comedian whose daughter was the ingenue. Her mother played straight parts, but father played the violin and the concert.

and my mother the melodrama and the chorine. As a boy wonder, I played the concert. These, together with a string bass, a trapeze performer, and an Indian club swinger, made up our company. But it was 'art music and drama', and father was happy. Forty dollars at the box office was tops, and really very fine for eight people in those days. When we landed in town and made one way to the 'legit' house, we were objects of great curiosity to the town folks, who looked upon us as a people from the outside world, much as we would regard a man from Mars. Father revelled in this and made the most of its publicity value.

The Pictessence Circus Period

"IN 1888, WHEN I WAS TEN, father signed as bandmaster of the John H. Sparle's Show. We were coming up in the world. The first year we 'Tommed' it. That is, we played 'Uncle Tom's Cabin' under canvas. The next year we became real circus folks. The show wintered in Punc-stawney, Pennsylvania, and started out with eight full sized railroad cars. Count 'em! Those were the days! Many a 'Hic, rub!' fight have I witnessed from a vantage point underneath a band wagon seat. In a mining town, for instance, the miners would come down with lamps in their hats and announce that they had no idea of paying for seats. Someone would cry, 'Hic, rub!', and throughout the circus performers mimotically tied handkerchiefs on their left arms for identification purposes, and started battle. They laid hold of tent stakes which, from much hammering, were mashed on top and made deadly scalpings. Father seemed to rejoice in these fights and earned many a black eye. The circus folk were organized, trained and armed warriors; and the townsmen had little chance with such a crew.

"What the circus did for me was to furnish a chance to play an instrument four hours every day of the week; and somehow I got the idea that by playing very well at every performance, I would go ahead. My ambition was to become another music cornet soloist, like Jules Levy, Pat Gilmore of Arden, or any of the great big ones; and I learned his much played polka, *Levanhos*, which in its day was a famous 'air horse' for cornetists.

"The foregoing is a fair sample of most of my life up to my twentieth year. The shows were on the road in the summer, and this permitted me to get a schooling in the winter. We played with Indian Wild

West melodramas and other artistic organizations. Back at home again, I packed up the organ and soon found myself conducting a Catholic choir. I was not afraid to tackle anything, and there was no one to stop me. My great ambition, however, was to become another John Philip Sousa, a real bandmaster. In order to progress, I felt that my next object should be Broadway, the heaven of all show interests. I was conscious of my own shortcomings and realized that, at the age of twenty-one, everyone thought that I knew more than I actually did. Furthermore, it was clear that I needed more study and experience.

"It took four years to make my way to the Great White Way. In this time I was a band conductor and then a theater conductor 'on my own'; and in such callings I just had to learn things. For a time I was at the head of the wind instrument department of Louis Luskard's famous conservatory in Utica, New York; and there it was discovered that one of the best ways to learn a thing is to teach it. Finally I went to New York and formed a partnership with Jesse L. Lasker. Our idea was to improve the musical acts in vaudeville, then at its height, by making these acts musically better, dressing them in smart costumes and securing handsome and efficient young women and young men to play in them. The scheme made an immense hit. We had as many as six acts a season continuously booked. The ticket would bring from eight hundred to fifteen hundred dollars a week, and the profits were excellent.

And Other Worlds We Conquer

"IN 1913 I BEGAN TO LOOK AROUND for different fields and decided to go into the production of motion pictures with Metro-Goldwyn-Mayer. We produced one hundred and ten features, five to seven reels in length. In 1918 I became an independent producer, under the name of B. A. Rolfe producing thirty-six pictures with Famous Players and Columbia Pictures Corporation. After failed, and in 1920 I found myself broke. That is, all but my cornet and my ability to play it. Always, when on the rocks, I had to go back to my cornet. There was little trouble in getting engagements; but soon it was realized that a great change had come over popular music. This was man, who gathered around him a group of players of astonishing ability; and also to the talent of composers and arrangers

of great skill, such as Ferde Grofé, and George Gershwin. Whiteman's style 'caught on' immediately, and he had many followers. Here was a kind of music I did not know, and I must be learned. Consequently I was very much interested in the band of Vincent Lopez, at the Hotel Pennsylvania of New York City. By 1927 I had my own band and secured a fine engagement at the Palais d'Or in New York. This was a great advantage, because the café had a radio wire seven times a week, and we played to millions. Commercial broadcasting was just coming into vogue, and we were being engaged by the *Radio Strike* hour. This allowed me to create a fine, strong organization. There were fifty-five men in the band, but that was only part of the group.

"The amount has a very scant appreciation of the amount of labor, in the way of preparation and rehearsals, required for radio hours. We played several times a week and, in order to secure enough of the radio time, it was necessary to have twenty-three hours of music. We played on an average of sixty-seven nights a week—many entirely new compositions. 'Archie' in order to get material, I had to ramble on for five or six hours of other days and to dress them up in new clothes. The tremendous value of advertising in connection with the promotion of sales, may be demonstrated by the fact that the direct cost of the advertising, sponsoring our program, was only twenty-five million dollars in 1928, to sixty-four million dollars in 1931, and much of this was due to radio advertising.

"Modern musical tendencies in popular music are, in a large measure, due to the change in the general attitude toward dancing; and this in turn is due to youthful exuberance, the desire for original dances have been discarded temporarily at least. The beautiful waltz, in its proper form, is almost as archaic as the minuet. Our present day dances are not founded on tradition but are unrestrained bodily expression, the chips fall where they may. Hence, the jitterbug. The uncontrolled rush and urge of the music has kidnapped youth; and the musical revolution is a cork popping out of a bottle. I am not at all against it, as it would do little good if I did. I am merely chronicling the situation, as everyone who sees must see it.

"The music of the modern radio band always is orchestral, though in rhythm with always rhythm predominating. For this reason the composition of the bandments I now employ for a representative group are two horns, four clarinets, a bass clarinet, two horns, two flutes, two banjos (for marking rhythm), four trumpets, three trombones, one tuba, six saxophones, and percussion. Such a band is not designed to play the classics. It is a signpost to command and hold attention every second. It must present a great variety of tone color and must be exceptionally flexible at all times. The music on radio is by no means a fixed organization. It will keep changing until the public determines what it wants, if that point ever arrives."

"It is curious how that musical tradition is a very fine, perfect thing and that a composer is frequently surprised at the things his notes have done. One of our men here pointed out 'A. K. H.' in the 'Liberator' and said 'What a thing that is! The composer is so surprised sometimes at what he hears, no wonder he is so critical yet so proud for them, and now they know what it is in music when their ears are offended.'—The Musical Standard (London)

SOUSA MEMORIAL PLANNED

Plans for a Sousa Memorial Monument in Washington, D. C., are under way. This picture shows, left to right and seated, B. A. Rolfe, Mr. John Philip Sousa, and Arthur Pryor; standing, Patricia and Helen, daughters of Com-mander and Mrs. Sousa, as they discuss the Memorial.



THE WOODING SOUTHLAND SPIRITUAL CHOIR

Eight Years Abroad with a Jazz Band

By SAMUEL WOODING

CONDUCTOR OF "WOODING'S SOUTHLAND SPIRITUAL CHOIR"

A Romance of the Remarkable Journey of "The Chocolate Kiddies" Band, through Germany, France, Italy, Spain, Roumania, Austria, Jugoslavia, Czechoslovakia, Lithuania, Scandinavia, Tunisia, South America, and parts unknown

JUST WHY PEOPLE ARE EXPECTED to tell when and where they were born, I do not know, because that is one thing with which they have the least to do. I was born in Philadelphia. My father was a butler, and a very good butler at that. He worked for the famous Biddle Family, on Walnut Street, and was very proud of his job. My mother was a housewife, but in the summer she took in washing. They had great ideas about the future of my two brothers, my sister and myself. One of my brothers became a doctor and is now chief Pathologist of the Frederick Douglass Hospital in Philadelphia. The other one entered the postal service. My sister studied to be a nurse; and I became a musician. My parents wanted me to become a dentist; but I saw one of the Williams and Walker colored shows and decided to enter that field.

After graduation from the South Philadelphia High School for Boys, I studied music for five years under W. L. Layton, a graduate of the University of Pennsylvania. Since then I have studied piano with Professor William Butler who had a Negro conservatory in Harlem, New York; and later, in Philadelphia, I had advanced piano and theory under Prof. Franklin E. Gresson at the Hyperion School of Musical Art, and then at the Temple University School of Music directed by Dr. Theodosius Rich. Finally, after my eight years' touring career through twenty countries in Europe and South America, I studied for three years under Miss Minerva Bennett and Miss Nancy Campbell of the Division of Music of Teachers College, Temple University. When the United States entered the World War I went to France with the band of the 88th Pioneer in which I played a tenor horn. I went into war service when I was a year under age, by selling

This is the simple and ingenious story of an ambitious colored youth who spent many years of his life conducting a remarkable jazz band over a good part of the world, in order that he might carry out his ideal of organizing a spiritual choir of high character. On these extensive tours he had opportunities to hear repeatedly the great orchestras and opera companies of many nations. The narrative of this grandson of a slave, and son of a butler, who elevated himself until he commanded the attention of crowned heads, is one of the most human and striking ever presented by The Etude.

a little white lie about it; but I did not think that Uncle Sam would mind that if he got another patriotic doughboy. When I was mustered out I went back to playing at night clubs, in Atlantic City. I knew the classical repertoire and had played through tones of Bach, Beethoven, Chopin, Schumann and other masters; and they had an exalted appeal to me, but the need for earning my bread and butter was paramount. Therefore I had to spend hours and hours at jazz with my higher ambitions subsided while I wanted to attain loftier ultimate aims, which I am now realizing with my "Southland Spiritual Choir."

An Interesting Bit

JUST HOW THE "CHOCOLATE KIDDIES" band evolved is a curious story in itself. I started the group with the piano, which I played myself. To this I added a drummer, who beat out the rhythms—a terrible musical combination, but a necessary step. We had to play from nine at night until 3. The wild craze for jazz of the "Dixie Land Five" and the Jo Oliver "Crescent" type was submerging the country. Prohibition came along with its poisonous leading liquor. Many people were afraid to drink. Consequently the night club proprietors sought to

entertain their patrons with orgies of "boogie" music. The players started by standing on chairs, blowing into sand buckets, milk bottles, or Derby hats. Any kind of humbug went. Then came the era of the plungers that were inserted in the ends of horns to produce what is so aptly called "Wawa" music. The more a player could make his instrument do anything it was never intended to do, the greater musician he was. This seemed all wrong to me. Every instrument has a natural, normal function, and this business of making a freak of it produces effects that are musically unbearable. An automobile is all right on the road, but all wrong when you try to make it climb trees.

Johnny Dunn, who is credited with the adoption of the plunger, told me how he discovered its weird virtues. He was playing in the West with Mamie Smith, the original woman "blues" singer. One night he found a plunger, used to force out a stoppage in a drain pipe. Having lost the regular note for his trumpet, he tried the plunger. The effect was astonishing. It was like an old colored person trying to talk with a mouthful of tobacco. Audiences broke down with laughter, and, behold, a new instrumental effect was born. This

had a marvelous influence upon the careers of many colored musicians and their bands, particularly Duke Ellington. Bubba Miley, Ellington's cornet player, used it; and Ellington built his arrangements around it. It gave a kind of jungle effect that "caught on like wild fire."

Baron Wilkins at that time owned the most famous night club in Harlem. He engaged my band, after hearing it in Atlantic City. Wilkins was a kind of unthroned emperor of Harlem. He was heard mostly everywhere. Everything he said "went." Playing at his club meant that we were "tops" in jazz in the jazz heaven of Harlem. Soon my band became the attraction at the "Club Alabam" in Nora Bayes Theater in Times Square, just off Broadway. While there, a Russian impresario came to America looking for a Negro jazz band to take to Berlin. The band at that time numbered eleven—three saxophones, three trumpets, a trombone, brass horns, piano, tenor banjo and the percussion section. Most of the players "doubled" on other instruments.

A Campaign of Europe Begins

WE Sailed on June 22nd, 1924, and arrived in "Admirals Palace" in Berlin. The Germans "ate it up." In the ears of the audiences on the first night started shouting, "Nochmal," "Bis," "Horch," and "Heraus." My boys were actually scared. Most of them had been in the war, and they thought that the "Hermies" were coming over the top again. In High School I had had two and a half years in the study of German, but somehow my German didn't seem to register in Germany. They just do not speak high school German over there. For over two weeks I ate nothing but Wiener-Schmied because I did not know how to order anything else in German. All of the other men were in



Lieut. Charles Benter
U. S. N.



United States Marine Band



Capt. Taylor Branson
U. S. M. C.

The American Bandmaster Speaks

Mr. William D. Revell, Editor of THE ETUDE Band and Orchestra Department,
presents important statements from foremost new world bandmasters

HAROLD BACHMAN • LIEUT. CHARLES BENTER, U.S.N. • CAPT. TAYLOR BRANSON, U.S.M.C. • CAPT. R. B. HAYWARD • KARL L. KING
A. R. McALLISTER • CAPT. CHARLES O'NEILL • DR. FRANK SIMON • H. A. VANDERCOOK • DR. ERNEST WILLIAMS



Harold Bachman

THE QUALITY OF AN ORGANIZATION or movement is undeniably dependent upon its leadership; without it there is no life and no progress. The leaders of a cause are those who zealously maintain its ideals, who give unstintingly of their energy and loyalty, who forsee its better pathways and unhesitatingly strive to follow them. In this respect, the band movement in America has been and is distinguished by the superb quality of its bandmasters.

For this month's issue of the Band and Orchestra Department, it was felt that no more fitting tribute to the American Band could be made than to have several of our outstanding band conductors to give expression to their outlook on the band cause or some phase of its work. It can be well understood that there shall be room in these pages for contributions from all of our top notch bandmasters; indeed, it is with a sense of deep appreciation that we present this group of comments from several of our well known bandmasters.

Of necessity, the remarks of these gentlemen are strictly limited, and it is a particularly difficult task for each to condense his subject into so few words. Undoubtedly each could draw from a wealth of knowledge and experience in the band field, and their acceptance of the limitations placed upon them attests to their graciousness. It is with a great deal of pleasure and

gratitude that we offer this symposium; and it is felt that these comments are an interesting expression of the spirit that motivates the band movement in America.

The Great Opportunity for Our Bands

By DR. FRANK SIMON

Conductor of the Junior ARMY BAND
BANDS ARE IN SUCH STRIDE PRESENTED IN ITS most democratic form. For this reason I firmly believe that the band has done and still is doing a tremendous pioneering job in the cause of good music.

The people who attend the great symphony concerts in our larger cities might well be placed into two distinctly related groups. First, there are those of us who have a sincere love of good music; and secondly, those others who attend musical gatherings with the feeling that "it is the thing to do." Fortunately, the first group is growing steadily, but the fact remains that there are still not enough people who share in our musical events solely for the genuine inspiration and love of good music.

In this problem the band can continue to be of great service. The millions of Americans who yearly attend the band concerts held outdoors, or tune in band music on their radios, do so mainly out of the wish to be entertained. Let us not permit our own personal prejudices and high ideals

to blind us to this fact. However, herein lies our great opportunity in the cause of good music. To these great audiences, thousands of whom have yet to pass through the portals of our symphony halls, the music of our bands can create and stimulate the desire for and better understanding of good music.

There is every reason to believe that today many thousands of ardent symphony and opera goers owe their taste for the better music to some band which first introduced them to good music. This might hark back to the city park, the town square, the school band, or to a visiting concert band on a fair grounds.

John Philip Sousa proved the democracy of band music. It was his band, playing well diversified programs of good music that gave him the distinction he so richly deserves. His was the only large musical unit ever to tour the world successfully without subsidy; and, while some might attribute this amazing fact to his superb showmanship, we cannot overlook the merit of his programs. They always contained much of the world's finest musical literature—good music introduced for the first time to many of the thousands who flocked to his popular concerts.

With all the opportunity for service, the responsibility of those heading our bands becomes greater. The band need not be secondary to any other musical group; when composed of players comparable in ability and musicianship to those of the symphony orchestra, it can be just as artistic. The fact that its instrumentation gives it a different color does not mean that the band is incapable of attaining the highest degree of musical performance. Those of us who have spent our lives in band music know that it can do so.

We have some fine bands in America—we need many more. The band can take pride in its ambassadorship, for it serves the "man on the street." The more bands we have to spread a gospel of good music, the more genuinely music loving our people will become.



Capt. Charles O'Neill



H. A. Vandercook



Dr. Ernest Williams

(Continued on Page 269)

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

MOON MIST

By JAMES FRANK COOKE

To determine the proper interpretation of any piece of music, there are three factors to be considered at the very outset. They are, namely, form, mood and style.

Very often the title gives a clue to all three—as is the case with *Moon Mist*, a recent composition of James Francis Cooke.

The form is obviously that of an improvisation; the mood, one of dreamlike thoughtfulness; not too carefree and not too serious. And the style is quite characteristic of the composer.

The piano pieces of Dr. Cooke are already well known to many pianists and teachers—so well known in fact, that they need no additional comment here.

The tempo, nuances, phrasing, use of the pedal, and so on, all are so clearly indicated that it is impossible to go astray—unless it is done willfully. So follow the marks of the text and give free rein to the imagination.

THE HAPPY RANGER

By CHARLES E. OYERHOLZ

The original purpose of a march, whether it be a military march or a funeral march, is that of moving a group of people from one point to another in orderly procession. Therefore absolutely strict tempo is demanded. The actual tempo is established according to the type of march to be played. In this case, the title again gives the clue, and suggests a rather brisk pace.

Observe all natural accents and make sharp contrasts between *staccato* and *legato*. Use the pedal sparingly.

LITTLE GONDOLIER

By LAY STURKLAND

In this march all the swaying of the gondola is established in the very first measures. While the serenade is sung by the right hand, be sure to preserve the swaying rhythm in the left hand and pay particular attention to the sustained basses.

In the second section in A major, the parts are reversed. This time the left hand carries the theme against the right hand accompanying chords. Try to produce the best possible singing tone and give due attention to the phrasing.

MEDITATION

By FREDERICK K. LOGAN

This piece is obviously in the song form and calls for careful thumbing with the upper fingers of the right hand.

The syncopated accompaniment adds a new background for the melody and should be clearly marked without being at any time obtrusive.

The second section—last two lines—should be played like a duet.

The alto and soprano parts should blend together with proper tonal balance. While the tempo is marked *Andante*, the parts should not be allowed to drag. Keep a feeling of motion at all times—major note of the last line that the tempo changes pace frequently—*accelerando, ritardando*, and so on.

The pedal may be used rather freely, guarding of course against blurring.

WHIRLING LEAVES

By FRANKLIN THOMAS

Here is a descriptive piece that needs careful preparation in the early stages of execution.

It should be practiced first at slow tempo

with well articulated finger legato, keeping the fingers close to the keys as speed develops.

Since this final rendition requires the right hand to move with the freedom and spontaneity of perpetual motion, it will be wise to do a bit of left hand alone practice so as to remove as far as possible the effort involved in finding accompaniment chords and low bass notes.

A shallow touch with lots of sparkle will impart the descriptive effect needed for the right hand.

To insure clarity, the pedal must be used with the greatest care.

BY TRANQUIL WATERS

By ELLA KETTERER

Teachers will welcome this new piece from the pen of Ella Ketterer who has already given us many fine things to the piano educational literature.

Establish a gentle six-eight swing for the opening theme and let the left hand pass over and back quietly and gracefully.

The second section is played at somewhat faster tempo; and the melody lies in the left hand part, against repeated chords in the right which add a feeling of excitement. Also, the effect of the marks of dynamics are followed as indicated.

The pedal plays an important part and should be used exactly as marked.

DEEP RIVER

Arranged by MARION WADE OWENS

This beautiful negro spiritual is always popular and deservedly so. It is deep in emotional content and rich in both rhythmic and melodic outline.

In this particular version for left hand alone—it becomes also a very fine etude in total control.

A splendid preparatory exercise for this type of music is to play first the melody alone with the same fingers that will be used in the final performance. This will train the melody fingers to carry the weight of the arm under all conditions and will simplify later on the problems of playing both melody and accompaniment with the same hand.

The pedal is a necessity in most left hand pieces. Its use should offer no difficulty in this instance as it is so clearly marked.

SPRING FLOWERS

By L. LIZARD LOVET

Here is a very graceful waltz that contains all the freshness of its title and it offers at once an interesting salon piece and an excellent etude in style.

The first theme is in A-flat major. It should be played gracefully and with a certain amount of *rubato*.

The second theme is in D-flat major, subdominant key, and continues unintermittently the rhythmic flow of the first section.

The piece ends on a two lined *Coda* which contains some interesting interlocking passages.

The pedal is left to the performer—rather wisely since no two people would use the pedal in quite the same way in a number of this sort.

WITCHING MOONLIGHT

By LEO OKENIMELA

This number in dance form calls for sharp rhythmic outlines and freedom of style. The arpeggiated passages divided between the hands must be made to sound as though played with one hand.

The second section should be played with plenty of sentiment, and it needs careful handling of nuances in the melody line.

The first theme is in D major and the second in G major, the key of the subdominant. Later a return is made to the first theme and the piece ends on a short *Coda* played in tripping manner. Be sure to give the utmost solemnity to the final chords as indicated.

MARCH OF THE GRAY KNIGHTS

By ROLANDO WAGNER

As is the case with all opera transcriptions, especially those of *Liszt*, one should strive to hear the entire opera, or at least have the story, before attempting to play any piano version of it.

In this modern age, it is impossible to attend the opera, we still have very satisfying substitutes in the radio or phonograph versions, and every serious minded student should take full advantage of these opportunities which are denied those who lived and studied him comparatively few years ago.

Since this issue of *THE ENVOY* will reach

most readers around Easter time, the inclusion of the *March of the Gray Knights* is most opportune.

It needs very little imagination to recognize the Cathedral Bells of Monsalvat in the left hand part. Play the march in very steady and dignified manner and make it as characteristic as possible. The Master Lesson by Richard Bernstien in this issue tells just how Liszt played this composition. Its performance assumes an advanced technical equipment. However, those who enjoy playing their favorite bits from the opera and who lack the pianism necessary to play the entire work, will find the first part not too difficult and quite satisfying in itself.

TATTLE TALE

By BENJAMIN R. COVIELAND

This little number bears a title that is quite aptopos since practically everything heard in the right hand is repeated in the left. It should be played in a capricious manner at a fairly brisk tempo. Be sure to observe the many two note slurs and make the change in dynamics as indicated.

HYMN TO THE SUN

By ELMER PELHAM

Here is a piece to be played in swaying motion which abounds in two note slurs in the right hand and broken chords in the left. The tempo is rather lively—about 132 quarter notes to the minute.

The second section, where both hands play in the bass clef, should be more motion and is played somewhat louder.

The success of this number depends upon strict observance of all slur signs.

A LITTLE GOSSIP

By NATHANIEL T. HYATT

The composer of this little piece has made clever use of simple broken chords. Be sure to observe all sustained notes (the dotted halves), and give to them enough resonance to swing through the measure. It is suggested that this piece be played without pedal.

TRIPPING THROUGH THE MOUNTAINS

By E. K. BARR

Aside from its interest as a recital piece, this little number has distinct pianistic value. It develops the playing of short arpeggiated groups divided between the hands and graceful phrasing. Note that some of the phrases end with a sharp resonance shown by the *staccato* mark on the last note under the slur sign.

WOOD BLOWS THE WIND

By ERNA F. FRIED

One for the first reader, with the melody in the left hand while the right hand supplies as accompaniment a series of two note slurs, which develop the drop roll touch.

Words are supplied to help suggest the proper atmosphere.

DANCE OF THE DAFFODILS

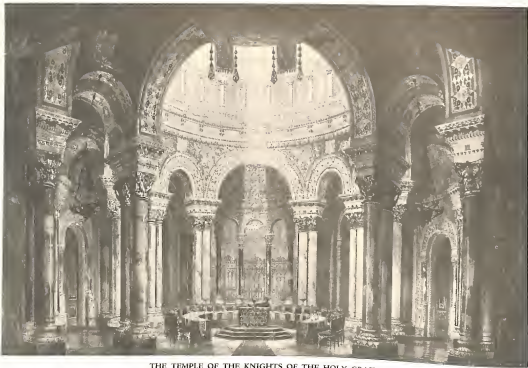
By MARIANNA ANTON

The name of *Marietta Anton* is familiar to most piano teachers. She has written many worth while things for young piano students, all of which contain something of pianistic value.

This little waltz will make an interesting addition to the recital repertoire and while it is being studied, will serve as a valuable etude in style.



When King George VI and Queen visit Canada and the United States they will be accompanied by the Band of the Royal Marines, Portsmouth Division. This band will escort the Royal Party and will provide music for ceremonial occasions.



THE TEMPLE OF THE KNIGHTS OF THE HOLY GRAIL

The March of the Grail Knights

From Richard Wagner's "Parsifal" as Transcribed by Franz Liszt
A Master Lesson and Revised Edition

By RICHARD BURMEISTER
A FAMOUS PUPIL OF LISZT

IN THE YEAR of 1871, when, after the victorious war against France, The Iron Chancellor of Germany, Otto von Bismarck, founded the German Empire under Emperor Wilhelm I, Richard Wagner settled in Bayreuth, the former illustrious residence of Margraf Friedrich, the brother-in-law of Frederick the Great. After a life of everlasting unrest and fighting for the recognition of his music dramas, Wagner found there, in his fifty-eighth year, at last a home in the Villa Wahnfried, and began at once to carry out his plan to build a theater in which, at regular intervals, his works should be performed in matchless presentations. At Preterevot, 1872, the foundation stone of the theater was laid and celebrated with a performance of Beethoven's "Ninth Symphony," under Wagner's leadership, the orchestra consisting of none but artists—the famous conductor, Hans Richter even hearing the drums. In 1876, the "Festspielhaus" was inaugurated with the first complete representation of "The Ring of the Nibelungs" in the presence of Wilhelm I, King Ludwig III, of Bavaria, the ardent adherer and protector, did not fail to come, too, in spite of the unpleasant happenings caused by the previous stay of Wagner in Munich. In 1877, the libretto of "Parsifal" was finished, and in 1881, the composition, which was performed for the first time in Bayreuth, under the leadership of Hermann Levi, in 1882.

In the summer of that year, I was struggling with the greatest master of piano playing in Weimar, the old Thuringian town

of Schiller and Goethe fame, and remember well when Liszt left for Bayreuth in assist in the "Parsifal" performances, when his striking appearance proved to be even a greater attraction to the international public than emperors and kings. Liszt was deeply impressed by Wagner's last creation and wrote about it to his old friend, the Princess Wittgenstein: "Parsifal is more than a revolution—after the most intense song of earthly love in Tristan and Isolde, the most sublime song of celestial love in Parsifal. It is the wonder work of the century."

In the following winter Liszt spent two months in Venice as guest of Wagner and his wife, Cosima, Liszt's daughter, in the Palazzo Vendramin. It was a very happy—and last—meeting of the two old friends about which Liszt wrote: "I live here a beautiful, quiet life, as father and grandfather, Wagner is quite youthful and lively, and he is busy with literary works and preparations for the Parsifal performances of next summer." But Wagner was not to hear again his own song; he died in Venice, in February, 1883.

The Terriers Bait the Great Dane

IN THE SAME YEAR, Liszt wrote his piano transcription, *The Solemn March in the Holy Grail* from "Parsifal," and I was the first of his pupils who played it at one of the lessons in Weimar. During his whole life, Liszt was criticized severely by musical puritans, about his piano transcriptions of works of other composers, especially about his "Fantasies" on themes and scenes of

operas by Verdi, Bellini, Rossini, Donizetti, Anber, Meyerbeer, Gounod and Mozart. Nevertheless, Saint-Saëns refuted these Berlioz derided these "Fantasies" even as Henry T. Finck, the New York critic, and Mr. Sargent that Liszt "scattered his own pearls, and diamonds among them lavishly."

In my edition of the *March to the Holy Grail*, published in this number of *THE "Parsifal"*, I ent on some lengthy phrases. Before commenting on it, a few words may quite a rôle in the orchestral score.

At first it was intended to execute the four low tones.

Ex. 1



by real bells, but no bell found—succeeded in casting them. Then the piano maker, Steingraber, in Bayreuth, constructed a huge instrument in the form of a clavichord with the tail end turned upward, and struck by the fists of the player. Each of them strike six bass strings of an enormous length, all tuned alike, but then substituted the metal staves and produced to perfection use. These pipes remind me of a winter night in Rome, and of the bells I heard to

of the Palatine. He lived there in a most romantic villa overlooking the ruins of the Forum Romanum and having immediate access, way below, to the buried places of the Roman Emperors. Once I discovered in a dark corner of the music room a number of tuned steel pipes, and among them even those four tuned in C "Parsifal," I played for him on a little upright piano the Liszt transcription, while he accompanied it by striking those four pipes. As he never came in at the right time and place, the result was disastrous. But he did not mind it a bit, being absolutely unmusical; and I did not either, being fully compensated by the charming surroundings and genial hospitality of my host.

In his transcription, Liszt combined three of the many themes from "Parsifal": 1. The theme of the bells, which first appears in the introduction (measures 1 to 23), in different keys, and then becomes *Knecht's* as they enter the immense hall themselves at the long tables for the last supper. The melody of the march begins like this (measures 22-26):

Ex. 2



(Continued on Page 275)

FASCINATING PIECES FOR THE MUSICAL HOME

MOON MIST

This piece is just what the name implies, "an improvisation." Its lyrical structure has an impressive but simple harmonic background. The tonal climax of *poco maestoso* in the second section should be carefully developed. After this it immediately reverts to its dream-like, nebulous character depicting a mystic night in early June. Grade 4.

Slowly with tenderness M.M. $\text{♩} = 78$

JAMES FRANCIS COOKE

mp *Ped. simile* *ten.* *cresc.* *dim.* *mf* *mp* *10* *15*

Slightly agitated *mf* *20* *increase* *Ped. simile*

poco maestoso *ff* *25* *poco rit.* *mf a tempo* *mp rubato* *30*

Tempo I. *mp* *35* *p smorzando* *40* *45*

Ped. simile *ten.* *cresc.* *dim.* *mf* *mp* *50*

THE HAPPY RANGER

MARCH

Grade 3.

CHARLES E. OVERHOLT

Tempo di Marcia M.M. $\text{♩} = 160$

mp *sempre stacc.* *cresc.* *f* *Fine*

L'istesso tempo *mp* *sempre stacc.* *mp* *D.C.*

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LITTLE GONDOLIER

SERENADE

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Grade 24.

Moderately M.M. $\text{♩} = 63$

LILY STRICKLAND

mf *cresc.* *poco rit.* *Fine*

pia. mosso

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30 *cresc.* 35 *rit.* 40 *mf* 45 *rit.* *D.S. al Fine*

MEDITATION

Grade 4.

Lento e teneramente M.M. $\text{♩} = 68$

FREDERIC KNIGHT LOGAN

1 *pp* 5 *Con Pedale* 10 *legato* 12 *ppp* 14 *pp* 15 *rit* 16 *pp Fine* 20 *dim* 22 *accél* 24 *rit* 26 *p cresc* 28 *rit* 30 *D.C.*

This sinuous melody has a cohesive character that makes it "stick together." The phrase mark indications clearly show the natural melodic divisions and a great deal of the success in the performance of this piece depends upon the lightness and animation with which it is played.

Allegro vivace M. M. $\text{♩} = 69$

FRANCES TERRY

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Grade 3.

Moderato M.M. $\text{♩} = 50$

BY TRANQUIL WATERS

ELLA KETTERER

dolce *pp* *1. A.* *2. A.* *3. A.* *4. A.* *5. A.* *6. A.* *7. A.* *8. A.* *9. A.* *10. A.* *11. A.* *12. A.* *13. A.* *14. A.* *15. A.* *16. A.* *17. A.* *18. A.* *19. A.* *20. A.* *21. A.* *22. A.* *23. A.* *24. A.* *25. A.* *26. A.* *27. A.* *28. A.* *29. A.* *30. A.* *31. A.* *32. A.* *33. A.* *34. A.* *35. A.* *36. A.* *37. A.* *38. A.* *39. A.* *40. A.* *41. A.* *42. A.* *43. A.* *44. A.* *45. A.* *46. A.* *47. A.* *48. A.*

accel. *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48*

Più mosso *mf* *f* *p* *dim. e rit.* *rit.* *mf* *accel.* *morendo*

Tempo I *1. A.* *2. A.* *3. A.* *4. A.* *5. A.* *6. A.* *7. A.* *8. A.* *9. A.* *10. A.* *11. A.* *12. A.* *13. A.* *14. A.* *15. A.* *16. A.* *17. A.* *18. A.* *19. A.* *20. A.* *21. A.* *22. A.* *23. A.* *24. A.* *25. A.* *26. A.* *27. A.* *28. A.* *29. A.* *30. A.* *31. A.* *32. A.* *33. A.* *34. A.* *35. A.* *36. A.* *37. A.* *38. A.* *39. A.* *40. A.* *41. A.* *42. A.* *43. A.* *44. A.* *45. A.* *46. A.* *47. A.* *48. A.*

Tempo 2 *1. A.* *2. A.* *3. A.* *4. A.* *5. A.* *6. A.* *7. A.* *8. A.* *9. A.* *10. A.* *11. A.* *12. A.* *13. A.* *14. A.* *15. A.* *16. A.* *17. A.* *18. A.* *19. A.* *20. A.* *21. A.* *22. A.* *23. A.* *24. A.* *25. A.* *26. A.* *27. A.* *28. A.* *29. A.* *30. A.* *31. A.* *32. A.* *33. A.* *34. A.* *35. A.* *36. A.* *37. A.* *38. A.* *39. A.* *40. A.* *41. A.* *42. A.* *43. A.* *44. A.* *45. A.* *46. A.* *47. A.* *48. A.*

Arranged by
Preston Ware Orem

DEEP RIVER

FOR LEFT HAND ALONE

Traditional Negro Spiritual

This deeply emotional negro spiritual leads itself splendidly to left hand treatment. A judicious handling of the chords marked to be rolled will produce many delightful effects. Grade 4.

Larghetto M.M. ♩ = 84

a tempo

pp poco cresc.

poco rit.

mp dolce cantando

poco rit.

mp a tempo

Piu mosso, con

poco rit.

p

tempo giusto

20

calore

cresc.

molto rit.

Tempo I

ff allarg.

25

dim.

p

a tempo

30

pp mol.

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SPRING FLOWERS

VALE INTERMEZZO

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Grade 4. **Tempo di Valse** M.M. ♩ = 160

L. LESLIE LOTH

p

piu mosso e con rubato

con Pedale

sopra

sopra

5

10

15

rit

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a tempo
p
20 *cresc.*

f
25 *dim. e meno mosso*
30 *sopra*

a tempo
sostenuto
35 40

espressivo
45

f
50 55

dim. e dolce
60 *rit.*
p *a tempo* 65 *D.C.*

Coda
f
70 *dim. e meno mosso* *rit.*

a tempo
p *sempre dolce*
75 *rit.* *p*

VALSETTE

Tempo di Valse M. M. $\text{♩} = 60$

tempo di valse 3/4

mf

5 6 3 6 3 6 3 6 3

15

Last time to Coda

con sentimento

p

20 25

5 6 3 6 3 6 3 6 3

30

rit.

a tempo

p

con sentimento

35 40

5 6 3 6 3 6 3 6 3

45

rit.

50

5 6 3 6 3 6 3 6 3

55

60

CODA

tranquillo

p

mf

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125

130

135

140

145

150

155

160

165

170

175

180

185

190

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725

730

735

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750

755

760

765

770

775

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785

790

795

800

805

810

815

820

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830

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870

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885

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905

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MASTER WORKS
 MARCH OF THE GRAIL KNIGHTS
 (THE CATHEDRAL BELLS OF MONSALVAT)

From "PARSIFAL"
 (RICHARD WAGNER)

See Master Lesson on another
 page of this issue.

Richard Burmeister's magnificent conception of the Conclave of the Knights protecting the chalice from which Christ drank at the Last Supper

Revised and especially edited by
 RICHARD BURMEISTER

Transcribed by FRANZ LISZT

Grade 6. Andante moderato M.M. ♩ = 84

pp non legato (imitating the sound of bells) *A una corda*

1 2 3 4 5 6 7 8

9 10 11 12 *p* 13 14 15 16

17 18 19 *poco f* 20 21 *dim. molto* 22 *pp* 23 *sostenuto* 24

25 26 *sempre piano* 27 28 29

30 31 32 33 *poco a poco cresc.* 34 35 36

37 38 *pesante* 39 40 41 *marcatiss.*

legatissimo *Ped. subito*

A. Both pedals. The pedal marks are to be *strictly* observed.
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42 43 44 45
 46 47 48 49 *rit* 50 *pp* 51 52 53 54
 55 56 57 *mf* 58 59 60 61 62 63
 64 65 66 67
 68 69
 70 71 72
 73 74 75 76
Nel basso

dim.
a tempo
una corda
solenne
tre corde
marcato
cresc.
ff
p

Durch Mitleid wissend, der reine
 Tor.

B. Exactly 8 thirtyseconds to one quarter note.

The musical score consists of six systems of two staves each (treble and bass clef).
 - **System 1:** Measures 77-78. Includes the instruction "Cresc." and a fermata over measure 78.
 - **System 2:** Measures 79-81. Includes the instruction "ff" and a fermata over measure 80.
 - **System 3:** Measures 82-86. Includes the instruction "sempre ff".
 - **System 4:** Measures 87-93. Includes the instruction "una corda" starting at measure 92.
 - **System 5:** Measures 94-102. Includes instructions "sempre ff", "f", "allargando", "f", "ff", "pp", and "una corda".
 - **System 6:** Measures 103-110. Includes instructions "p", "pp", and "molto tranquillo".
 - **System 7:** Measures 111-118. Includes the instruction "perdendosi" at the end.

C. Keep the hands down on the first chord of this measure after raising the pedal in the *previous* measure on the third beat.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GAVOTTE

HENRY S. SAWYER

Con moto M.M. ♩ = 152

Musical score for Violin and Piano, featuring a Gavotte by Henry S. Sawyer. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Con moto" with a metronome marking of 152 M.M. (♩ = 152). The score consists of five systems of music, each with a Violin part and a Piano part. The Piano part includes both right and left hand staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, p, mp, V). The piece concludes with a double bar line and repeat signs.

THE MUSETTE has a **TONE** as enchanting
as a love song

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CIRCUS DAYS ARE HERE AGAIN!

"Dear Elizabeth Fairchild: Will you please send me instructions and decorations for my birthday party. I am twelve years old. If not too much trouble, please suggest something for my little brother who will be four. I will appreciate it very much. Sincerely yours, Ameylla B. Durhan, N. C."



Spring is in the air, and the circus posters are blossoming all over town, and she is twelve and brother four. What could be more fun than a circus party of their own. Of course you, even in your grown up state, might enjoy just such a party too! Decorate your party room, with gaily colored balloons. If you inflate them with a hand-pump, or at the air pump at the garage, they will float next to the ceiling. Or, lacking this, tie them to the chandeliers, or to gaily colored crepe paper streamers that have been looped and interwoven from one wall diagonally across to the other, to form the "Big Top." Have posters on the side walls showing various circus acts, such as clowns, animals, freaks, and so on. You can draw these crudely by hand, or cut out figures from crepe paper and paste them on cardboard. Have the *Donkey Party* on the wall, as one of the decorations; and a small booth for the prizes, or such refreshments as pop corn, candy, peanuts, lolly-pops, and other circus favorites. The small host and hostess can be dressed in clown suits. These are easily made from patterns, cut of cloth or crepe paper.

Start your party with a "Going to the Circus" game. Arrange the players in a circle. An older person, or the hostess, sits in the center and says, "I went to the circus and saw—," and the player must answer "clown." Then the questioner asks two more very silly questions like "What did you have for breakfast?" and the player must answer, without even smiling, "Clown." If the responding player laughs, he or she is out. This continues with each player, until the one who remains without laughing wins a prize.

This may be followed with a version of "Spin the Bottle." Take a milk bottle and place it in the center of the circle of players. Spin the bottle, and the one to whom it points must name immediately some part of a circus. The same answer cannot be repeated twice. If the answer does not come immediately, or is wrong, that player is out. Continue this until only one remains. A prize can be awarded to the last remaining player.

Of course, "The Donkey Party," and the hilarity resulting from misplaced tails, must have a place in this party.

For prizes, give packages of pop corn, candy, or small stuffed animals, such as are seen at the circus.

When the guests are led to the gaily decorated table pictured above, there will be signs of delight. The prettily tied boxes are animal crackers and candy for each one to take home. Serve clown salad, animal sandwiches, pink kumquat, and circus cake.

Clown Salad: On finely shredded lettuce, place half of a canned peach, with the drained juice up. Above this place a mound of banana into which have been stuck cloves for eyes and mouth. Bananas can be bought around the neck by placing them in a collar of whipped cream. Use pineapple fingers for legs and arms. Use a mound of ice for mane for his head, and a strawberry topped with a dab of whipped cream, for his hat. Make cherry buttons down his body. Make bread and butter sandwiches in the shapes of animals, and offer the bottom of the plate with them.

Pink Lemonade: Add grenadine to regular lemonade, and garnish with maraschino cherries.

Circus Cake: Make your regular two layer cake, and fill with currant or red raspberry jelly. Ice with a good stiff, white frosting and stoned animal crackers all around the cake. Bake in a cardboard box, like the one in the center picture, and the edge. You can make a cardboard box of animals. If for a birthday, put in candles stuck him in the middle of the circle of animals. If for a birthday, put in candles instead of the clown.

In order to help you make this party a success, I will gladly send you the directions for making the decorations pictured. Address Elizabeth Fairchild, Room 613, 330 Madison Avenue, New York City.

A PAGEANT OF THE PACIFIC

IN THE GOLDEN GATE to the Pacific, the San Francisco World's Fair dramatizes the romance of Far Eastern travel, and includes a varied musical program.

Treasure Island

ON A FOUR HUNDRED-ACRE man-made island in the center of San Francisco Bay, the San Francisco World's Fair made its appearance in mid-February. In its first few days, the Golden Gate exposition had a higher average attendance than the Chicago Fair of 1933, thus establishing itself as a major tourist attraction in a banner year for travel.

Travel, in fact, is a principal exhibit theme of the Fair. Romantic South Sea glamour is featured in the elaborate buildings of New Zealand, Australia, the Philippines, Java, Bali and Indo-China. A Pan-American Airlines hangar on the Fair grounds houses the China Clippers which come and go on their regular schedules to Hawaii and the Orient. The two largest halls on Treasure Island are the Palace of Vacationland and the Travel and Transportation building, emphasizing travel in our own land.

Californians had a foretaste of the exposition's musical attractions in the series of pre-opening concerts that brought thousands to the island during the winter. First among the big musical events of the Fair itself was a two week engagement of hand concert series on March 19, that will continue into June. A permanent feature of musical interest is the forty-four bell cantilever atop the Tower of the Sun, four carillonists, such as Kaniel Lefevre of Riverside Church in New York City. It hundred year old firm of Gillet & Johnston, Croyden, England.



Musical Olympics

ASIDE TO LAST MONTH'S story of European musical attractions for this summer, word has come from Switzerland of an international competition for music students to be held at Geneva, June 26 to July 8. Students of voice, piano, violin, tube, oboe, Swiss french horn, and several other prizes of five hundred francs are offered. Palestrachi leads the committee in charge, and the judges include Lechinsky, Gieseking, Harnagartner, Poltronieri, Ponzari, Klenkman, Adolph Bach, Weiser, and Cortot. The purpose of the competition is to encourage promising students, especially those who have lost their nationality, and whose careers are suffering from political persecutions. The event is the fourth of an annual series. Past contests were in Vienna, Warsaw and Brussels. NBC will broadcast a concert from Geneva on the final day.

Fair of Tomorrow

OFFICIALS OF THE NEW YORK WORLD-Fair are preparing for its opening at the end of this month, encouraged by the initial success of the San Francisco Fair. It is believed that the two Fairs will provide mutual stimulation, rather than competition for each other. Many will avail themselves of the extraordinary railroad rate of ninety dollars for a visit to both of the Fairs.

Among the events taking definite shape in the New York World's Fair plans is the monster male chorus of four thousand to five thousand singers, which will be heard in the Court of Peace on July 1 and 2. This thousand singers, ever assembled in the United States will be composed of members of the Associated Glee Clubs of America. There will be eight choruses, four at each of the two performances. Programs: *Land Sighting*, Maudslayi's *Brother Randal* and Sullivan's *The Lost Chord*.

Musical Map

THE LATEST NEW YORK FIVE booklet to be offered free of charge to inspiring readers by a well known piano manufacturer. This folder features the Fair, prepared notes by the Fair Grounds, and transportation map lines in the city, all appear on the map of travel information, written at once to THE FIVE Travel Department, Suite 613, 330 Madison Avenue, New York City.

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"Known for Tone"

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Expanding Your Cultural and Musical Life

(Continued from Page 251)

upon the great state of Virginia in our earliest days. The settlement in 1607 had no Plymouth Rock of 1620 but it is none the less important. Mr. Niles has secured an unusual amount of interesting information and the tells it in engaging fashion.

The charm of the book lies in the sentimental anecdotes and atmosphere which the author has created. In other words, it is not the uneventful history.

There is a kind of disreputable fascination to the charm of the gypsies. We have seen them in parts of Europe living in incredible poverty and squalor and again we have been in gypsy wagens apparently as clean as any one could wish. Martin Block's "Gypsies: Their Life and Customs" (D. Appleton-Century Co., \$3.50) is a much more serious discussion of this strange roving people who left India about the year 1100 and spread over a great part of the world, creating some romance and music than public respect.

Born and living their lives in the open, eating almost anything (save horned toads, which is taboo), rarely bathing, drinking little water but much alcohol, beggars, thieves, sharp dealers, they make a social picture impossible to respect. On the other hand their remarkable dancing and their infectious music and the many hard costumes have contributed fascination and color to all who encounter them.

Their loyalty to their own is remarkable. A marriage is usually getting more than a hand shake before the chief, followed by a fortnight of stress—but there are literally no gypsy divores. They settle crimes in their own courts and punishment is severe and unrelenting. All in all they are an enigma as a race and probably will remain so until the end of time.

Additional Suggestions For Good Reading

Here are some books you should not miss looking up in your book shop or your library. Possibly you will not be able to resist adding them to your personal collection.

"Chateaubriand" by André Maurois (Harper and Bros., \$3.50).

"Samuel Pepys, The Saviour of the Navy" by Arthur Bryant (The Macmillan Co., \$3.50).

"A Guide to Understanding the Bible" by Harry Emerson Fosdick (Harper and Bros., \$3.00).

"Disputed Passage" by Lloyd C. Douglas (Houghton, Mifflin Co., \$2.50).

"Good American Speech" by Margaret P. McLean (E. P. Dutton & Co., \$2.00).

"Let's Set the Table" by Elizabeth Lounsbury (Funk & Wagnalls, \$2.75).

"Beautiful Canada" by Vernon Quinn (Frederick A. Stokes Co., \$4.00).

"Decoration for the Small Home" by Derek Patmore (G. P. Putnam's Sons, \$3.50).

"Co-Etiquette" by Elizabeth Eldridge (E. P. Dutton & Co., \$2.00).

"Rhythms for Children" by Shaffer & Mosher (A. S. Barnes, \$1.25).

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Write, "I saw it in THE ETUDE."

THE ETUDE

THOU ART THE NIGHT WIND

From the Japanese of SHEGA OBATA

HARVEY B. GAUL

Moderato

p

leggieramente Thou art the night wind, I am the

con sordino dew - drop; In help - less - ness I fall and break, *rit.*

a poco accelerando When laugh - ing thou go - est Through the - deep grass. But thou seest me *sempre allargando*

acc. not, But thou seest me *ten. ten. molto rit.* not *rit.* be - cause of the dark - ness. *colla voce* *pp a tempo*

ff Thou art the night wind. *delicato* *ppp* *r.h.* *con sordino*

AWAKE! ARISE!

BERNHARD HAIG

CLARA EDWARDS

Maestoso ma con moto

A - wake! A - rise! Ye mourners now a -

rise. Be - hold what glo - ry fills the skies. Re - joice and sing with

cresc. *ff* *rit.* *a tempo*
ev - ry breath, For Christ has ris'n and con - querd death.

cresc. *ff* *rit.* *a tempo*

Piu andante
O wear - y hearts, lay down your sins; He

p *dolce*

dolce *mf* *poco rall.* *mf* *Piu animato*
comes with heal - ing in His wings. The days of tri - umph

dolce *poco rall.* *mf*

mf
in the tomb— Have now dis - pell'd the night of gloom. The

broadly cresc. poco a poco ff
morn - ing stars, in cho - rus strong, With sons of God u - nite in

broadly cresc. poco a poco ff

ff Tempo I
song. A - rise ye now from sor - row, doubt and

ff strepitoso cresc. molto ff

mf
fear; The Res - ur - rec - tion Day is here. Your Lord is ris'n;— give thanks and

mf

cresc. molto allarg. rall. a tempo
pray: For Love has roll'd the stone a - way!

cresc. molto allarg. ff a tempo fff

EASTER DAWN

Prepare
Sw. Soft strings 8' & 4'
Gt. Doppel Flute 8'
Ped. Soft 16' Lieblich Gedeckt

Hammond Organ
Registration

Sw. - A3 00 1201 320
Sw. - B 00 0840 000
Gt. - A3
Ped. 3-3

WILLIAM HODSON

Andante sostenuto
Chime

Manuals

Pedal

Sw. B *mf*

slightly faster

Sw.

Gt. D

f

a tempo

pp

slightly faster

broaden out

Allegretto tranquillo

(Tune: VICTORY)

Vox Humana & Trem.

Ch. Soft strings, Ueda maris
or
Sw. Add St. Disp. 8'

Gt. F

Sw. or echo *mp*

Sw. A3

mf

Ch. Sw. Strings, Flutes 8', 4'

poco rit

f

rit

Ped. add Bourdon

(Tune: EASTER HYMN)

Gt.
Sw. C4

mp
Sw. add Oboe
Gt. E well sustained

Sw. Flute 4' off; add Bordun
Sw. A4 arpeggiate these chords
mp
f

Gt.
mp
Sw. Bordun off, Oboe on
Gt. E

Sw. B Chime
mp slowly
Sw. Voix Celeste
Sw. A4
Bordun off
Ped. 8-1

WALTZ SECONDO

J. BRAHMS, Op. 39, No. 15

M. M. $\text{♩} = 144$

p doloso

poco cresc.

poco cresc.

p

LONDONDERRY AIR

Arr. by William Hodson
Moderately

SECONDO

OLD IRISH MELODY

mf

poco rit

cresc. a tempo

dim.

cresc.

poco rit

WALTZ PRIMO

J. BRAHMS, Op. 39, No. 15

M. M. $\text{♩} = 144$

p dolce

poco cresc.

p poco cresc.

dolce

LONDONDERRY AIR

PRIMO

OLD IRISH MELODY

Arr. by William Hodson
Moderately

mf

poco rit.

cresc. a tempo

dim.

poco rit.

PROGRESSIVE MUSIC FOR ORCHESTRA

MAYFLOWER GAVOTTE

EDWARD BEYER
Arr. by John N. Klotz

Violin

Piano

Clar.

Cornet

MAYFLOWER GAVOTTE

FLUTE

EDWARD BEYER

Violin

CLARINET in Bb

MAYFLOWER GAVOTTE

EDWARD BEYER

Musical score for Clarinet in Bb, Mayflower Gavotte, Edward Beyer. The score consists of four staves of music in G major (one sharp) and 2/4 time. It features dynamic markings of forte (f) and piano (p).

ALTO SAXOPHONE

MAYFLOWER GAVOTTE

EDWARD BEYER

Musical score for Alto Saxophone, Mayflower Gavotte, Edward Beyer. The score consists of four staves of music in G major (one sharp) and 2/4 time. It features dynamic markings of forte (f) and piano (p). There are also markings for "Clar." on the third and fourth staves.

CORNET in Bb

MAYFLOWER GAVOTTE

EDWARD BEYER

Musical score for Cornet in Bb, Mayflower Gavotte, Edward Beyer. The score consists of three staves of music in G major (one sharp) and 2/4 time. It features dynamic markings of forte (f) and piano (p). A "SOLO" marking is present above the third staff.

CELLO or TROMBONE

MAYFLOWER GAVOTTE

EDWARD BEYER

Musical score for Cello or Trombone, Mayflower Gavotte, Edward Beyer. The score consists of four staves of music in G major (one sharp) and 2/4 time. It features dynamic markings of forte (f) and piano (p). The word "Cello" is written above the third staff and "Tromb." is written below the fourth staff.

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TATTLE TALE

Grade 2.

Capriciously M.M. $\text{♩} = 100$

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HYMN TO THE SUN

Grade 2 $\frac{1}{2}$.

With swaying motion M.M. $\text{♩} = 162$

EMORY PELHAM

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THE ETUDE

Grade 14.

A LITTLE GOSSIP

NATHANIEL IRVING HYATT

Op. 29, No. 3

Allegro moderato M.M. ♩ = 68

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Grade 24.

TRIPPING THROUGH THE MEADOWS

ELSIE K. BRETT

Allegro M.M. ♩ = 100

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APRIL 1929

265

Lorraine Walens

WOO, BLOWS THE WIND

EDNA FRIDA PIETSCH

Grade 1. Mournfully, with a nice singing melody M.M. ♩ = 60

Woo - oo, blows the wind Mourn - ful - ly sigh - ing,
 Fare - well, po - sies dear, Sum - mer's dy - ing.
 Woo - oo, blows the wind, Leaves brown and sere,
 Slow - ly fall - ing, Au - tumn is here.

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DANCE OF THE DAFFODILS

Grade 2½. Tempo di Valse M.M. ♩ = 168

MILDRED ADAIR

mf *Fine*
 10 15 20 D.C.

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What Sound Shall We Use?

BY WILBUR A. SKILES

THE VOWEL to be used should be given its dictionary sound, colloquialisms being strictly avoided. One vowel sound is not preferable to another, and singers who say that some of the English vowels are not fit for singing and should be changed, so as to make them suitable for intelligible delivery, should be informed that the troubles they have with the language are not to be blamed on that language, but on

themselves, their ability, and their personal training and study. Singers should not be partial in their selection of vowels, because we really have no option in the matter. One vowel is as beautiful as another, if properly made. It is not right that clarity of enunciation should be impaired by tonal or vowel qualities; although, when attempted imperfectly, there is obvious danger of such a result.

THE ORGANIST'S ETUDE

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

How to Understand the Pipe Organ

Non-Technical, General Information for the Layman

By ALBERT TUFTS

TO UNDERSTAND AN ORGAN, one usually commences with the swell pedals under the console, or playing desk, and looks at everything "from the ground up." As one will find that everything is labeled, he therefore can understand, through his eyes and ears, any organ. The descriptions marked upon various organs are slightly different, since most organs borrow their names from various languages. American and English organs, particularly, use names from different countries, such as, French, German, English and Latinized-Italian words. If one will carefully scrutinize a stop, he will understand what that stop calls for. Organs are generally the same, the world over, habitually speaking; but owing to the size of buildings and the various sizes of instruments, voicing, and so on, each in itself is slightly different. We have playing pedals (making sounds when played by the feet), and we have loud and soft "Swellings" pedals, also played by either foot.

A large organ usually has several different swell-pedals. If a pedal is labeled Great-Swell-Pedal, it means that with it one can increase or decrease the tones upon the Great manual. If one has any (given) two manuals in one swell box, then one pedal will swell the volume for both, and it is so labeled. "Swell" swell-pedal means that by its use the tones in this box "swell" manual (of a three manual organ) may be increased or decreased in volume. If the organ has four manuals, the top manual pedal will be labeled Solo-Swell-pedal. Modern organs often have a different Swell-pedal for the Echo-organ. Besides this, there are various dampers and push buttons which affect certain stops, and being invariably labeled, they tell one exactly what to do. The "Balanced-Crescendo Pedal" is a stop-puller; that is, when the toe presses upon this pedal the tones of the organ from soft to loud are brought on systematically, and when the heel is pressed this pedal will reduce sounds from the fullest organ back to the softest stops and so on finally to zero. The "Crescendo" pedal does not swell individual tones, its function being to draw stops only.

Under each manual we find push buttons which will bring on combinations, soft or loud, from left to right. The various couplers, which affect octave pitches, are labeled and thus explain themselves. When the figure 8 is upon any tab or stop, it denotes unison or piano pitch. When the figure 4 is upon the stop, regardless of its quality or color, it denotes that the pitch sounds one octave higher than if played upon the piano or organ key; and correspondingly a stop with 2 upon it means that the tone will sound one octave higher than the four-foot pitch. If one sees 16 upon a stop or tab, it means that the pitch will sound one octave lower than piano pitch, that is, one octave lower than the finger plays the key. When 8 is seen it means that the lowest 4-pipe upon the organ is approximately eight feet long, excepting when it is a "stoppled" pipe, in which case the pipe is only four feet long,

but its pitch sounds as an eight foot pipe, because the sound waves must travel to the stop at the top of the pipe and then back to the lip, thus making really an eight-foot journey. This tone is somewhat muffled in quality.

Blues, Reds and Yellows

We now come to the modern color scheme (as seen through the metal eye) for understanding basic registration. This may be imagined upon an old-fashioned organ just as easily, where all the stops are white looking with black lettering, as upon the most recent organs which are using the actual colored stops.

Simply imagine that each of the four basic (family) tones has a corresponding (arbitrarily designated) color. They are: Flutes (blue), Strings (yellow), Diapasons (grey), and Reeds (red). I often like to think of the delicate soft Reeds (pastoral sounds) as pink, with the loud, more assertive and blaring Reeds as the red ones. We also have a fifth family in many theaters organs and in some large residential and concert organs. This unusual (not average) family is the "traps" series of stops and their effects. In some organs the writer designated for theaters he designated these "traps" stops to be made brown.

We have all kinds of blues in the color world, and thus we have many different tones (slightly differently shaded in volume, quality, even pitch and color) of flutes; but this family is always recognized when heard as some kind of a flute. Low pitched, (16 feet) heavy, dark sounding flutes (for the Pedals), and even for manuals, are actually one or two octaves lower than normal (8 foot pitched) flutes.

Each of these definite four families (of distinctly different tone colors) has (or may have) 16, 8, 4, 2, 2 & 2/3rds pitches upon any one, a few, or many stops. That is to say, we find low, medium, high and very high pitches (different stops in a numerical system) for each family of the four tone families (color). Hence the strings are the low, medium, high and very high pitch, just the same as we found the flutes having these different pitches; and the same holds good for the Diapason and Reed families. Besides this, do not forget that each stop may have companion stops at lower and higher pitches which will couple this stop (or stops) to another manual.

We Colors Build and Blend

THIS WE MAY COME (tie together) to one finger may play) any stop tone or tones upon any of all manuals and at one or many pitches. The use of the organ is not to play all of the manuals and pedals together. With the foot swells we can raise one stop, or many or all of them to get louder or softer, from all of the manuals. When the organist is not busily engaged in playing the pedal (lowest) tones, and in swelling and dimming the general organ tones (with his feet), he is pressing many levers which bring on various pre-arranged color or volume combinations.

No matter how large or how small a good organ is, it is supposed to have at least these four basic family tone colors upon each manual. Usually these families are not actually designated upon the different manuals (the color theory is), but the four families, although always represented on each manual, have a slightly changed (each same color) quality and volume, when a same family tone is repeated elsewhere (upon different manuals) in the organ.

The art of registration takes years to be really learned. After a rather long lifetime of serious study of the organ, I devised (twelve years ago) a method of imparting registration knowledge to my pupils, which I now am stating for the first time in print. Over half of this way (scheme) may not be new to the good organist, while some of it probably is. Anyway, because of the four mentioned basic colors used (either alone, in alternation in the melody, by one hand or contrasted by another hand's playing), these are a mental discrimination and a logical treatment for getting variety, which I give as follows:

Play a melody upon one manual and accompany it (but not another stop color) upon another manual. Merely by alternating each hand (a new manual with the other hand's former manual) we have a delightful variety. Keeping the printed page and moving either hand, higher or lower by an octave of pitch change, we may have new most interesting effects, with these same two former stops.

If one uses a bright blue flute, we will say, as a melody stop, we may contrast the accompaniment, upon the other manual, by a duller string than usual. If one uses a bright yellow string for the melody hand, he may contrast this by having a darker light stop for the accompaniment.

We possibly could play any loud toned stop, anywhere, from any manual, and accompany it with another stop (or lower pitched tone) from another manual (or lower pitch tone) from the same manual; but we find we prefer only about half of the stops for solo playing. All of the stops for the accompaniment, all coupled together from every manual, in addition using all of their higher and lower pitch couplers, in very broad passages and climaxes, but when this is done, the organist must distinguish individual stops, save as each organ is so constructed



THE GREAT ORGAN IN THE BASILICA OF THE SACRED HEART, PARIS

that one of the four families is caused to predominate by another family's playing. These are a mental discrimination and a logical treatment for getting variety, which I give as follows:

The Individual Must Feel

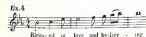
THIS SCHEME OF TYPICITY is only the slightest suggestion of this vast art. Our reader's imagination may be awakened to the infinite variety organs have upon fine instruments, when they themselves have a fine namely:—Flutes are pastoral and good in accompaniment; strings and good in good pastoral melody stops and to accompany darker colors and heavier volumes, reeds, may be played in chords as well as in melodic. When we have a general background of normal volume and average color, of Strings and Flutes, we may add more volume. If desired, (N. B.—The or low pitched and is a good blend with very brilliant stops; however, there is a often designated as a single stop, sounds very much like an extremely high and shrilly brilliant number of strings.) any particular effect of color, we may add more heavy Flutes, one or more heavier

March of the Grail Knights

(Continued from Page 238)



3. The theme of the Holy Grail (measures 62-64):



No other composer has enriched, so much as Liszt, piano compositions, by orchestral imitations. Richard Strauss, when asked why he did not write piano pieces, owned frankly: "Liszt has exhausted all possibilities of that instrument." Already the sixteen pieces of the "Années de Pèlerinage," which the youthful Liszt, inspired by the beauties of nature and works of art, composed during his travels in Switzerland and Italy, with the Countess d'Agoult, the mother of Cosima, are full of orchestral effects. For a musical pianist, it is not hard to imitate, for instance, the wood instruments in the *Pastorale* and the *Requiem*, or in the "Symphonie to Dante's Divine Comedy," for orchestra and female chorus, the timbre of their awe-stricken callings to the condemned entering gloomy *L'alcôve ogni speranza, voi ch'intrate* ("Give up all hope, you who enter here.")

Of the "Paganini Etudes," the one in E major imitates a delightful dialogue between treble flutes and French horns, while the high bells of *La Campanella* speak for themselves. The harpiche arpeggios in the *Concert Etude in D-flat major* give a ringing ending to a desolate lullaby motion; and in the demonic *Allegretto Waltz* the introduction formed by the intervals of pure fifths of the open string-instruments leads to one of Liszt's most genial compositions.

At one of the lessons I played with the master his setting for four hands of the *Chiaroscuro Mazurka* by Schubert. He played the treble part and I the bass, and when we came to the second theme, in A-flat major, he struck the keys with stiff fingers *fortissimo* and *staccatissimo*, together with forcing the right pedal, and so imitated the piercing tones of a trumpet in a most deceptive way. Bells, of different intonation, having no dampers and being struck together, produce unresolved discords. Therefore, by holding down the right pedal throughout in measures 1 to 7 and 19 to 22 the bass notes will also produce discords; but, by playing them *pianissimo* and holding down the left pedal one *crescendo* at the same time, the effect of it in this introduction (measures 1 to 22) to the march will be quite a mystical one. From the twentieth measure on, the right pedal, however, has to be changed on each less note, for the sake of harmonic clarity. Further, from measures 1 to 22, the left hand must strike the keys with a light *staccato* touch, just as one would strike softly a bell, while the following measures, beginning with the first note of the march, the bass notes must be played *pp* *lento* throughout, *pianissimo* at first and later on, in the *trifurcated* *fortissimo* and *molto pesante*. In measures 24 to 30, observe strictly the difference between triplets, eighths and sixteenth notes.

The Matter Tone Colorist

To illustrate THE PRIZE OF "PARADISE," Wagner composed his theme (measures 52-64), quite ingeniously, in the *trifurcated* pure fifth A voices, instrumental touch may efface the rare combination of deep feelings and simplicity. This short interlude is followed immediately by the theme of the Holy Grail which is played *fortissimo*.

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Write for Summer Bulletin

CINCINNATI CONSERVATORY OF MUSIC
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Mr. Asger Hamerik, the director then of the Peabody Institute there, to believe that in the transcription no note of the full orchestra scene was omitted.

Indefatigable, and Faithful Friend

LISZT WAS A HARD WORKER all his life. He wrote transcriptions not only of operas but also of whole symphonies by Beethoven and Berlioz, of marches, dances, organ preludes and fugues by Bach, and of several hundred songs by Schubert, Schumann, Chopin and others. Many of them he made known by playing them in his concerts before the singers had sung the original compositions, devoting also in this way his time and art to the benefit of others. Liszt's lifelong friendship with Wagner is known all over the world. Not so much known is the fact that these two stars in the realm of music, Liszt was always the beguiling friend and Liszt the guiding one. For many years Liszt served as something like a banking institute for his friend, who complained constantly of being in monetary

difficulties and asked for loan after loan he never repaid. But he also borrowed from Liszt some themes and harmonic novelties of his works. When once, in a concert, they both attended, a composition by Wagner was played, the latter whispered to his father-in-law, "Do you hear, this theme is from you," and received the answer, "Well, then at least it will be heard once."

Liszt's faithfulness did not end with Wagner's death. In the summer of 1886, upon the urgent request of Cosima, her father, now aged seventy-five, came again to Bayreuth to assist the Wagner Festival, but his health was utterly broken, his last travels and triumphs in London and Paris having shattered his vitality. Painfully he attended once more a performance of "Tristan and Isolde," but immediately afterwards was confined to bed for six days of much suffering and died on July 31, 1886, under tragical circumstances.

On his tomb in the churchyard of Bayreuth are inscribed inevitably the two words which grieved him all his life: *ami oblige*.

"The finest musicians in the world collected uninvited, without the personal experience of playing together would make a noisy showing at an orchestra."—Wuthrop Sargent.



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



Rattles, Buzzes and Knocks

By RALEIGH CALDWELL

EVERY STRING INSTRUMENT, at one time or another, through wear or because of mechanical reasons, gives trouble to the player, with occasional noises that originate in the instrument itself. This fact, besides the strange whines and stubbornness of the instrument under adverse climatic conditions, often causes a lack of response and sometimes thinness of tone. Severely pieces, more or less, of wood, glued together, can cause just about that many kinds of trouble when something goes wrong. Let us see just how many things commonly cause trouble, and try to point out a remedy.

Does the violin rattle violently when some notes are played? If so, you must see that no hard substances are touching the body of the instrument. Lapel buttons, lap pins, buttons on a dress, and stick pins, are chief offenders. If all is clear in that respect, then look to see that the chin rest is right, and in the case of an "over-the-tailpiece" type of chin rest, be sure that it does not touch the tailpiece while you are playing. If all this looks right, you must carefully examine the lack of the instrument to see that top and back and sides are glued firmly. There might be a strong buzzing if the top or back were even slightly loose where the chin rest hangs.

An E-string adjuster might be screwed down just enough to touch the top of the

instrument. Unseen, the adjuster so it is absolutely clear of the top and try again. If the buzz still is heard, then look back to where the tailpiece gut is fastened. Sometimes we find knots in the gut that touch the top of the violin; the cure for this is a proper fitting of the gut to the piece. Remember it might look all right when you are not playing, but when the chin adds pressure it at times lowers the tailpiece considerably. Then, too, in some types of instruments the top rises to almost a full arch near the edges of the tailpiece. In this kind of violin, tailpiece buzzes are common. The cure for this trouble will be found by replacing the saddle over which the gut rides, so that the tailpiece will be a little higher. Do not forget to look at the E-adjuster before you finally condemn the tailpiece. The small piece which holds the adjuster in place may be loose enough to cause a rattle.

Use Good Strings

NEXT TO BUTTONS, the chief offenders are the strings and the finger board. If you are using steel strings wound with metal for G and D, the fault is most likely in the strings themselves. Strings made for use on instruments played with a pick (plectrum) should not be used on a bowed instrument. No player can do better than to use the best strings he can possibly afford.

Silver wound G strings, aluminum wound or galv D strings, aluminum wound or gut A strings, and gut or steel E strings (made specially for the instrument) can be obtained at reasonable prices. Do not be satisfied with substitutes. If the strings are fitted, then look at the finger board right under the strings and close to the peg end. Pull the string aside. Is there a deep dent just where the fingers strike? Or does the finger board show hollows? Either dents or hollows might be the cause of a buzz or rattle. Hold the violin up and sight along the edge of the finger board. Is the edge perfectly straight, or is the board visibly warped? If it is warped, or you have other troubles of the finger board, the remedy is in the hands of the violin maker who can resurface the finger board. But if these things seem to be ship-shape, look at the nut at the end of the finger board, over which the strings ride. In time the slots or notches into which the strings fit will wear down, permitting the strings to touch the finger board. If a thin vibrating card can be slipped beneath each string at this point, and moved freely, the trouble is elsewhere. Again you must remember that strings will rattle if the bridge is too low. In this case, a strong bow stroke causes the string to strike the wood. In particular is this true of the G string. Before leaving the inspection of the finger

board, grasp it gently near the bridge end, and lift up lightly. If loose, this will be seen immediately.

Tapping for Noises

NOW LET US TURN to an inspection of the body of the violin. With the knuckle of the forefinger, tap firmly all around the edges of the instrument. If no joints are open, the instrument will sound solid all around. If there is a loose corner or edge, the sharp sound will be noticed instantly. There will be no doubt about it. In this manner it is possible to find a loosened place, when it might be impossible to see it. The cure for this condition is a little good glue applied with a thin-bladed knife. When the joints are clamped together, be sure there is firm, but not severe pressure. The corners and upper right side of the instrument open most often, and they are easily mended in the studio. Be sure to wipe off all surplus glue, with a damp cloth, after fixing clamps. It is easy then; but, if scraped off varnish is lost, leaving an ugly blemish.

Open joints in the neck or back where the halves are joined, often are hard to find, and cause no little trouble. If the back is cracked, look at the top beneath the finger board and beneath the tailpiece. A small crack of this sort will cause a metallic (Continued on Next Page)

Evolution of the Violin in Brief

By M. READ DANA

THE EARLY HISTORY of the violin is veiled in obscurity. It is not known for a certainty when or where the first one came into existence, but there are many different opinions on the subject. A certain distinguished old French violinist, bent upon going to the root of the subject, in a treatise on the viol begins with creation and speaks of Adam as a violinist. It is said that about three thousand years before our era, there lived a certain king of Ceylon, named Ravanna, who invented a four stringed instrument played with a bow and named the Ravanna. There is still an instrument of that name existing among the Hindus, but as so many traditions are merely invented to explain the name, not much confidence can be placed in this story.

The early types of violins were crude and somewhat barbarous even up to the fifteenth century. They were not made according to any set plan, but rather as the fancy of the maker prompted. The vielle seems to have been one of the earliest and from this type a continuous development can be traced down to the present violin. In the early days the bow seems to have been rarely used, if ever. It is said that manuscript scholars have met with names of the how in Sanskrit writings, dating back as far as two thousand years. If this information could be relied upon, it would prove that the bow of some rude kind existed among the nations of the East about the commencement of the Christian era. But

the ancient violin seems to have been struck and not bowed.

Strung instruments figured in history, sacred and profane, and in local legends and ballads. They were not used as we use them now, but merely as accompaniments

for the voice. We read of the troubadours of olden times, and we see them depicted on the screen, going from village to village with their instruments, playing and singing for the villagers, or making merry at the court of a king.

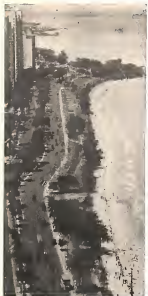
Violins were also used to accompany dancing, which in ancient times took prominence in all festivities, sacred or otherwise. At length domestic music began to be cultivated in Germany and the Low Countries; and it is to this circumstance that the rapid development of stringed instruments is traceable.

The viol was probably introduced into Europe by the Arabians, and the Germans seem to have been the first to make it in Europe. The most ancient viols in existence are those made by Hieronymus Bressan of Bologna, two of which are in the Museum of the Academy of Music, Bologna. These seem to have been made about the fifteenth century. But it was in "Sunny Italy," that land which has the reputation of being the cradle of music, art and poetry, that the viol developed imperceptibly into the violin. The earliest form of the violin, and it is a question, had but three strings. The instrument first appeared in Italy. To Gasparino da Salò is given the credit of its authorship. Da Salò's and Maggini's names are associated with the rapid development of the art of violin making, but Stradivari and Giuseppe Guarneri brought it to its perfection in the eighteenth century. The violin imitates the voice more perfectly than any other instrument. It is an instrument which age cannot harm; instead, its tone will mellow and sweeten with the years, especially if it is a violin made by one of the masters.



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Bands and Orchestras

(Continued from Page 20)

Opportunities for complete bands to meet and to fraternize are naturally fewer than for individuals, but when this does occur it is evident that the brotherhood of bandmen knows no national bounds.

With a fairly intensive knowledge of numerous bands and bandmasters of other countries, this writer long ago discovered that the hearts and homes of these are ever open to the visitor, for though living under different flags, we are all Americans!

The Brass Family in the Band

By FANNEY WILLIAMS

Director Everett Williams School of Music, Brooklyn, N. Y.

OUR FOREMOST SYMPHONIC band conductors are securing effects from the brasses not dreamed of two decades ago. They are choosing their instrumentalists with as much care, as regards quality, balance and blending properties, as a chorus master exercises in the selection of voices.

In the past, notable limitations have been placed on the brass group. Theorists and composers held the opinion that the brasses were not well adapted to expressive playing, believing that simplicity, eloquence, and energetic power and the excellent capacity for swelling from *pianissimo* to *fortissimo*, and vice versa, were the valuable qualities of the group. This viewpoint is changing owing to the excellence of our present performers, who are capable of extremes of emotion such as joy, sorrow, triumph, melancholy, brilliancy, softness, triumph and nobility.

The solo brasses are a near approach to the human voice and in the *cantabile* are extremely beautiful. The great virtuoso or classical composers obtaining the aesthetic qualities from the brass choirs which are also indispensable to him in the martial passages and powerful climaxes.

The brass family plays a more important part in the symphonic band than otherwise as a result of the fact that our band literature is mostly transferred from the orchestra. Clarinet, bassoon, viola, violoncello and brass parts are frequently given to the American Bandmasters' Association and the National School Band Association are encouraging composers to write for the symphonic band so that it will eventually have a literature of its own.

The United States Marine Band

By CAPTAIN TAYLOR BRANSON

Conductor, United States Marine Band
UNIQUE IN THE BAND ANNALS OF our nation is the United States Marine Band; its long history bears witness to its position. Organized in 1798, by Act of Congress, it has functioned in the nation's Capital since 1800 when the seat of our government was then Philadelphia to Washington. Since that time it has given an unbroken series of concerts in Washington, beginning with the administration of President Van Buren, it has appeared on the east front of the Capitol Building. President Tyler instituted the first permanent band on the White House grounds on Saturday afternoon, and in 1855 President Pierce gave special interest in the work of the band at the White House grounds and Capital.

Great impetus to the cause of band music in the United States was given by John Philip Sousa, who composed his march *Band* from 1880 to 1892, and who did much to improve the quality of music played by the band. After the Spanish-American War

further advancement was made in the programs of the Marine Band under Captain William H. Santelino, and since the World War even greater strides have been made. With the advent of radio and the phonograph, music in America has reached a high order, and the Marine Band, in its programs, has kept pace with such progress.

All applicants for enlistment in the United States Marine Band must be American citizens and high school graduates; and there has been an insistence that all take courses in arranging for band and orchestra, with a resultant free corps of arrangers who transcribe the great classics for military band. Through its long existence, the Marine Band has had a record to be proud of, and this heritage is recognized and lived up to by its present members. As a military well drilled marching organization, the Marine Band today is a prime mover in the band forces existent in America.

Tempo in Band Performance

By CHARLES O'NEILL

Formerly Director of Music,
Royal 22d Regiment

ONE OF THE MAIN FEATURES in a satisfactory music performance is a good choice of tempo.

In band music, many performances which would have been good have been adversely affected by what may be described as unsound choice of tempo. It is the slow tempo that seems to give the most trouble; the tendency being to take them too slowly.

The music terms in common use are to a great extent indefinite and, unless measure rate of speed is indicated, there is often difficulty in determining what is appropriate to the occasion.

Several factors should be considered before deciding upon a tempo for a good work, among them being:

1. The length of the phrase
2. The number of harmonic changes
3. The complexity of the music
4. The character of the music.

Each of these should receive close attention in making a decision, and the importance of the character of the music cannot be overemphasized.

How often do we hear a single melody which should move along easily, played in a slow, nervous manner? When matters such as these have been determined to be timely, there is every reason to believe that tempo will be handled with as much artistry as any other aspect of musical performance.

Past and Future of Concert Bands

By L. V. CHURCH BENTLEY, U.S.N.

Leader, United States Navy Band

SO MANY ARTICLES AND STORIES have been written about the great bands of the past, that it is perhaps impossible to give the adequate in this particular branch of musical art. There is an erroneous notion that the band reached its prime in the "good old days," as it were, and that it is now on the decline.

This is a most largely due to a propensity among the general public in their phrases, a direct touch that vouches the past in an aura of romance. Had some of the additional bands, which were in a position to make more accurate comparisons between those units and the bands of our own time.

The new band movement, as we know it, is possessed of many advantages never dreamed of by our worthy predecessors, and the

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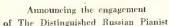
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Edited by GEORGE C. KRICK

Luigi Mozzani

WHILE AMERICAN GUITARISTS are accustomed to associating with the classic guitar only such names as Segovia, Llobet, Gomez, Sane de la Maza, Alfonso and others coming to us from Spain, little is known of Leon Mozzam, the most celebrated living guitarist, of Bologna, Italy, who, according to competent critics, ranks with the best. One of the most unique personalities in guitar history, Mozzam is not only a virtuoso, composer, and teacher, but also a genius, whose instruments are said to compare favorably with those of the old masters and even to surpass them in time quality and carrying power.

Born some sixty-five years ago in Canto, Italy, young Luigi lived and attended school in his native town until he was ready to enter the Bologna Conservatory, where he studied for three years, earning his living by playing the alto in his school orchestra, and also donating some of his spare time to the guitar. Upon graduation he accepted a position as first oboist with a prominent orchestra, and for ten years he was thus employed. He then, seeking to broaden his experience, began playing at different times under Hans Richter, and in 1901, in Vienna. A concert tour to America was arranged for an orchestra with which he was connected at that time, but this venture was postponed for two months after his arrival the orchestra was to play. In the meantime he had been studying and had longed himself stranded far away from home. As a guitarist, joined a group of mandolin and banjo players and managed to eke out a meager existence until he could return to his native town. He then stuck with his guitar, and during his tour came to study with his feet, frequently.

During a time he composed a set of "Studies for Guitar" which were published in three books. The writer still recalls a visit paid by Mozzani to William Fokler, the American guitarist, in his St. Louis home. After Fokler entertained him with a number of his own studies, Mozzani expressed his surprise and amazement at the wonderful technique displayed by this artist; especially was he entranced by the right hand tremolo Fritz Beck in his book, "Die Gitarre und ihre Meister," and the technique of Mozzani makes the statement that "the tremolo of Mozzani is unrivaled" and it is one firm conviction that Mozzani, being a keen observer, took with him the impression made upon him by Fokler; for that time on he devoted all his time, time to the improvement and development of his technique.

A few years later we find him in Paris, where he spent two years in the congenial companionship of the well known guitarists Cortin, Zúñiga, Castiella, Gelas and Llobet; and from there he departed as a full fledged virtuoso of the guitar.

A recital in Nuremberg, in the fall of 1906, sponsored by the "International Gutar Society," established his reputation in Central Europe; and in the following season we find him giving guitar recitals in the principal cities of Germany and Austria and later in Italy.

The Artist Twins Craftsmen

While planning his concert activities Mazzoni was continually thinking of the shortcomings and limitations of the instrument and decided to devote himself to the improvement of the guitar. Having returned

to his native city he now carried out his plans by experimenting with the making of different types of guitars.

Impressed with the wonderful tone of an old guitar in the form of a lyra made in 1830 by Joseph Schenk of Vienna, he worked for many months—today he has produced more than one—until he had a guitar in his art. In addition to guitars, he is making violins, mandolins, mandolas and violoncellos; and he has taken on young musicians to instruct in the playing of these instruments. He has a large hall where he is a teacher in this department. But about ten years ago he was induced to transfer his studio to Bologna where later on it was indicated as the "State School for the Music of the Province of Bologna." He is Mozeani as his head. While all these activities absorb a great deal of his time Mozeani, the virtuoso guitarist, has not neglected his own music. Most of the guitarists from Central Italy come from time to time to him for a post, guitar lessons, and to polish up their technique; for he is recognized as a master teacher. A born musician, he has many years of orchestral training. He has learned from his instrument the most beautiful tones of the guitar, and his phrasing and rapid scale passages are a delight to the ear. His sense of humor may be noted by the following incident related to the artist by a young guitarist of the district, who has been a pupil of Mozeani for several months. "One evening we were sitting on the balcony of his home, when he came an organ grinder who stopped to play. He and he began playing an Italian tune. Mozeani, who was sitting next to me, and I, Mozeani grasped his guitar and improvised a melody in the key of G major. With a grin the street musician looked at him and then began another tune. For fully a half an hour this 'duet' continued with a wonderful and well-earned, the latter musician made his last call, the brother

As a composer Mozart has given us a limited number of works in the smaller forms. Several are published in Paris, a set of six "Capriccios" is published in Leipzig, and a set of five solo pieces, in Berlin. "Twenty-five Preludes" and some other works are still in manuscript; as is also the "Modera Method," which we sincerely hope will be for long be available to guitar students.

"During my early years I had all the short-comings and limitations of most guitar students, and I had to depend on my own tenacity and inventiveness to overcome those limitations. My own experience along those lines has taught me what to do and what not to do. To progress in any artistic endeavor we not only must study what others have created, but also must build and expand upon this, and contribute our own ideas, in order to have our instrument and its music conform to modern standards. That should be the underlying principle of a new method."

Many times in recent years this master pianist has been urged to return to the concert platform; but, in spite of the promises of financial rewards and additional fame, he has refused all such temptations. He is happiest when playing for small gatherings of friends and admirers and when he is engaged in carrying out his long cherished plans to use his knowledge and skill for the improvement of his favorite instrument, the guitar.

* * *

"I former teacher of piano illustrating the correct position of the instrument, and 'Sit at the instrument as you would sit on a horse.' I can not the master, and the horse is your servant."

VOICE QUESTIONS

Answered

By DR. NICHOLAS DOUTY

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.

The Man Who Prefers to Sing a Woman's Song

Q—*I am a tenor, but I started with a woman's part since I was young and sang for many years. I have a large number of friends who are women, and I have a number of friends who are men. I have a number of friends who are women, and I have a number of friends who are men. I have a number of friends who are women, and I have a number of friends who are men.*

A—*In the "Book of Songs" it is written "God made man in His own image: male and female created He them." It is a great mistake for a man to sing a woman's song, as it would be for a woman to sing a man's. If you really have, as your letter implies, a high voice of lovely quality, with the range of three octaves, with the full tone of the soprano, you are a soprano.*

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natural process. Without breathing, no human being could live more than a few minutes. In the process of breathing, the air is drawn into the lungs, and the blood is purified. The air is drawn into the lungs, and the blood is purified. The air is drawn into the lungs, and the blood is purified.

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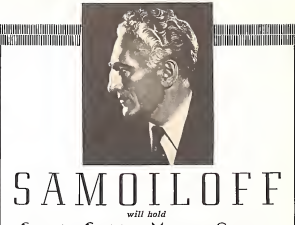
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(Continued from Page 278)

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THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



"WHAT ARE YOU looking for, Jack?" asked his sister Mary Ann, as they sat one on each side of Uncle John, in the big church that bright Easter morning.

"The pipes!"
"What pipes?"
"The pipes to the pipe organ."

Mary Ann began looking around the church, too. "There they are, up in the balcony," she said.

"But those pipes don't sound," Uncle John told the children. "They are used merely as a decoration for the church. The pipes that sound are enclosed in a pipe

chamber somewhere, and the chamber has one or more openings controlled by small shutters that can be opened or closed to control the power of sound."

"I hope they play the organ bells to-day," said Mary Ann.

"An organ doesn't have bells," Jack exclaimed.

"Yes it does; doesn't it, Uncle John?" Mary Ann asked.

"Of course. The pipe organ can imitate just about every instrument in the orchestra."

"It has two or three keyboards, doesn't it?" Mary Ann continued.

"Some organs have as many as six ranks of keys," Uncle John replied. "These keyboards are called manuals, because they are played with the hands, and they are contained in a case called the console."

"I'm glad I am studying piano instead of organ," observed Mary Ann. "What if I had to practice on six keyboards, instead of one?"

"How does the organist know which keyboard to play?" asked Jack.

"Well, the organ is made into several divisions, such as Great Organ, Swell Organ, Choir Organ, Solo Organ, and Echo Organ. There is also a Pedal Organ played with the feet, by means of large wooden keys at the bottom of the console. You might be interested in knowing too, that long ago the organ keys were so large that the hand could span only four or five keys, instead of the octave, as on the modern organ, and often the organist had to use his elbows and fists to play."

"Goodness!" Jack exclaimed. "The organ must be the biggest instrument in the world."

"So it is," Uncle John answered. "It is sometimes called the King of Instru-

ments; it is so large; sounds so grand!" "I wonder who figured out how to make an organ," Jack said.

"That's a long story," Uncle John answered. "But the principle of building the organ came from the old Pan's Pipes of the Greeks."

"What were Pan's Pipes?" Mary Ann asked.

"Reeds of different lengths bound together, through which a person blew, to play a tune," Jack answered. "Even I know that."

"Right," Uncle John agreed. "And the organ was built on this principle of producing sounds by the vibration of air in tubes into which the air is forced by some sort of pressure. Long ago, air was forced into organ tubes by means of water. Such organs were known as *hydraulic*, or water organs. Some years ago, when I was in Europe, I saw, in the museum of Naples, Italy, two hydraulic organs which were excavated from the ruins of Pompeii. Pompeii, you know, was destroyed by the eruption of the volcano, Vesuvius, in 79 A. D."

"Yes," both children nodded. "We have studied about old Vesuvius in school."

"The first hydraulic organ," Uncle John continued, "was built by an Egyptian named Ctesibius, in the third century before Christ. Later, air was forced into organ tubes by bellows, which were pumped by men standing on them. In all the old organs, muscular force was required. But now electricity takes the place of this physical force. An electric circuit transmits the playing impulse from the keys to the pipes."

"I'd like to try to play an organ," Jack whispered, as the organist began the *First*—which opened the Easter service.

"You? Why, you can not even play the piano," his sister answered with a superior air. "What do you think you could do with an organ?"

"You just wait and see, and I'll show you some day. But, now, let's play attention to what is going on."

"Yes, we had better stop talking and listen to the beautiful *Prelude*." And Mary Ann closed her eyes to hear the Easter service begin.

The Mountain and the Hill

By Gladys Hutchinson

BILLY HAD NEVER climbed a mountain (never played an arpeggio) but he looked forward to that adventure with keen anticipation. Yet Billy was wise enough to realize that he could not climb a mountain (could not play an arpeggio) without getting hopelessly lost, if he did not first practice climbing a hill (playing a scale).



Billy's brother Charlie was able to climb mountains (play arpeggios) with the greatest of ease.

Each day the two brothers started out, one to climb the hill (play a scale) and the other to climb the mountain (play an arpeggio), and they always returned at exactly the same moment.

Pretend that your left hand is Billy, and Billy is to climb the hill (ascend and descend a one octave scale) while Charlie (the right hand) is to ascend and descend a mountain (arpeggio).

And then sometimes, for variety, the right hand will play the scale (climb the hill) and the left hand will play the arpeggio (climb the mountain).

If there are two things available on (and) many play arpeggios, (climb mountains) at one piano, and two pupils may play a one octave scale (climb a hill) at the second piano.

??? Who Knows ???

1. In what city did Mendelssohn establish a conservatory of music?
2. Is the psalms a wood wind or brass instrument?
3. In what opera is the song, O Thou Sublime, My Everlasting Star found?
4. Who wrote it?
5. What was Verdi's first name?
6. What is the augmented fifth from C-sharp?
7. What is meant by modulation?
8. What is a mazurka?
9. In what country did it originate?
10. Who wrote the opera "Don Giovanni"?

(Answers on Next Page)

Weather Report

By Mrs. Paul Rhodes

April showers bring May flowers



Letter to Bach

DEAR UNCLE JOHN SEBASTIAN:

To-day my teacher gave me one of your pieces and I thought I would write a letter to tell you how much I like it. My teacher says you wrote it for your young wife. It is called *Musette*. I am going to learn some more of your compositions, too, and next year some harder ones—fugues and things.

My teacher was telling me about you and how you wrote so many fugues and canzonas, and taught Latin. I wish you were here now to help me with my Latin! I never did like Latin myself and never get good marks in it. I never thought a pianist needed to study it, but if you taught it you must have been very good at it. Do you think that helped make you such a wonderful musician? I guess I had better study my Latin more. Maybe it will help me with my scales. I don't see just how, but it might.

And I don't see how you ever got time to write so much music and to travel all over Germany giving organ concerts. I like to hear organs, but now ours are mostly electric, and yours were hand made, weren't they? And then you must have been terribly busy in your house, with so many children. Did all the children keep quiet when you were composing, or did you get used to their noise? And just think how busy Mrs. Bach must have been, too!

Well, I am glad you made so many beautiful compositions in concerts. Our school orchestra often plays your choral called *Sleepers Awake*. And that reminds me that it is bed time and sleepy time for me.

So good night,

FROM JUNIOR.



JUNIOR EXUDE—(Continued)

by LEONORA SILL ASHTON

The notes went up and down. "It's like rocking. Is that the cradle?" Gladys asked. "That is just what the music there is."

"Yes," answered Miss Doley. "There you have planted the strong root G, down in the base. That note sends out the notes which belong to it just as a root in the ground sends out stems and leaves; and in turn those stems and leaves blossom into a lovely melody of song, which the mother is supposed to be singing to her baby to put him to sleep. And now that you have made a lovely little music plant grow, it is time to go out and plant some flowers in the garden."

By CARMEN MALONE

I went back home to polish up
My violin and ease,
To think of south wind's rhythm and
Of trees asway with grace,
To ponder on the tones I heard—
So beautiful, so true,—
From sweetly swelling throats of birds
Of every type and hue.
I saw and heard the loveliness
That things of nature bring;
And so that day I gladly took
A blue or two from spring.



By E. Mendes

Believe all words and become
Believe a map and leave an animal
Believe periods of time and leave b
belonging to us.
Believe in hellfire, and leave a trer
Believe in put and leave a thin open-
work fabric
Believe angry and leave percentages
Price
Believe in and leave a partner

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ward three pretty Subject for

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

Subject for story or essay this month, "The orchestra." Most contain not over one hundred and fifty words, and must be received at the Junior Estate Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by April 18th. Names of prize winners and their contributions will appear in the September issue. The thirty next best contributors will receive honorable mention.

have a preliminary contest first and submit no more than six contributions (two for each class).

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

(P Prize Winner.

My favorite composer at this time is George Frederick Handel. I like him because he wrote the music for the Messiah, and I like him because I gave up his night's rest and went up to the old attic to play the clavichord.

Although his father tried to keep him away from music, he could not resist the talent that was great within him. He was a great singer, and his famous Hallelujah Chorus, showed plainly that the Lord wanted him to be a musician. Handel, true to his name, did surely "handle" the wonderful subject of music in a wonderful way.

JOHN KIMBLETON (Age 10)

(Prize Winner)

(Price Wanner)
 Of all the composers, would anyone Clough
 regard his most successful as reaching profound
 feelings of contentment? Whenever I hear
 Clough's compositions I hear those beautiful
 and
 His melodies, ballads and preludes are
 almost beautiful to me, especially, he was a very
 good pianist. I think he was a very good
 the music and hearts of several places. If his
 life could have been longer he might have given
 us even greater things. I think the one I re-
 member best, I think all mothers and fathers
 admire him for the qualities he put into his
 compositions. The calm, soothing tones of his
 music were heard only in listening breathlessly to the
 music of this great composer.

—ELEANOR WILLIAMS (Age 12)



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1-3, Elgar; 5-6, Rod; 2-4, Etude; 1-2, Enterpe.

Puzzle:

Class A, Richard McNell (Age 15)
Pennsylvania
Class B, Rhonda Reed (Age 12), New
York.
Class C, Lily Mae Lanamar (Age 10)
Missouri.

1. In Leipzig, Germany; 2. Wood wind

3. "Tannhäuser"; 4. Wagner; 5. Giuseppe Verdi; 6. G. double-sharp; 7. Passing from one established key to another by means of accidentals (tones not included in the first established key), and without breaking the melodic or harmonic design; 8. A dance in three-four time; 9. Poland; 10. Mozart.

Essays

Margaret Goodman; 2500 Cunningham;
Joan Beverly Ford; Nancy Smith; Jim Le-
mon; Betty Jean Cooper; Viola Brown; Wil-
liam E. Wrentham; Nancy Curran; Wil-
liam Newell; Peggy A. Kiffin; Evelyn L. Smith;
Jimmie E. Porter; Dorrice Goodrich; Elode
Robinson; Irene Ann Bradburn; Rita Klein;
Edith Johnson; Esther KirkHacker; Rose-
marie Ayers; Adrienne Kaufman; Chesney
Cunningham; Lorne Krobet; Virginia Har-
vey; Lay James; Catherine Everett; Janis
Langer; Betty Drucker; Barbara Klein.

It was in exciting to find who the favorite composers were among the Juniors this month. Beethoven came first, Mozart second; and these two were far ahead. Then for third place came Chopin, with Bach fourth. Fifth place had several candidates, including Liszt, Brahms, and Schubert. Tchaikovsky and Liszt being about equal, and Schubert slightly up the rear were Grieg, Wagner, Clementi, Schumann, and Tschaikowsky. Then, of course, there were a few less important composers mentioned as being favorites; but those mentioned above were the prominent ones. This, however, does not mean that the Juniors would rate this way, but this is the vote of those who entered the contest on "My Favorite Composer."



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**"A" MEANING WITH THE FIRST
OF THOSE SONGS WHICH ARE
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ARTISTIC, APPEALING,
AND AGELESS.**

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ARTISTIC, APPEALING,
AND AGELESS.**

THE SWEETEST FLOWER THAT BLOWS
 Text by Frederic Pastreich
 High Tone — Range E-4 to G-4
 Music by CYRIL S. HAINLEY
 From 30 Songs

THE LAST HOUR
 Text by Jesse Christian Brown
 Low Treble — Range is E to E-flat
 Music by A. WALTER KARPIS
 Piano, 50 words

GONE WITH THE WIND
 Music by CHARLES H. BAILEY
 Piano, 50 words

GONE HOME
 Music by CHARLES H. BAILEY
 Piano, 50 words

ALVIN KARPIS
 The following is a list of the songs written by Alvin Karpis, who was executed for the murder of United States Senator Charles McNamara. The songs were written during his imprisonment in the Alcatraz Federal Penitentiary.

IN MAYTIME

by FRANK L. SALSANO
 High Voice—Rayn F. & P. Music by OLEY SPEAKS

The John Church Company
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